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Pune

Sakshi, Arts Based Therapy with Single Women

Project Report

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Kavita S Nair
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Abstract

This report presents the effectiveness of using Arts Based Therapy as an intervention on the mental health of urban, underprivileged single women, Pune. A high proportion of women in the Lohiyanagar community of Pune are divorced, separated, abandoned or widowed. A total of 15 ABT group sessions was conducted with the women, on a pilot basis. Findings are based on feedback received from the group members, observations of the therapist and Mandala Assessments of each individual.

Single women have a high tendency to ignore their physical and mental health. Almost no supportive/community services exists to address the mental health problems of single women. The women have high amounts of somatic complaints and emotional issues. Loneliness and lack of intimate relationships came across a strong issue they are dealing with. The women have a very low self-esteem and did not consider giving time to self-care issues.

After about 3 months of ABT work it was found that the women have benefitted thru the practice of specific ABT techniques including: mindfulness breathing, chanting and creative dance movements (targeting pain reduction in specific areas of the body). Though the group had demonstrated a liking to practice other techniques, they seem to be unable to do so considering the very small structures of their house and lack of privacy in the community. There is a general consensus about the need to invest time and energy in self-care issues. There seems to be reduction in their stress levels due to development of a peer-support network. Greater awareness of self and a commitment to better things for a more fulfilling life experience is evident, though restrictions are many.

There is a huge need to develop easily accessible and sensitive mental health care supportive systems for single women in the community. Arts Based Therapy is an effective intervention to address specific mental health issues faced by them, as outlined in the report. However, lack of space and privacy are seen as great constraints in practicing intensive Arts Based Interventions in the community, for single women.

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1. Introduction

Loss of one's spouse is one of the most stressful events that a person can experience. The loss is often accompanied by a sense of shock, profound anxiety and grief. Be it separation, divorce, abandonment or death, it places the surviving partner in a vulnerable position. The loss of a partner can cause great pain and suffering even if the relationship has not been very loving or has been downright hostile- it encompasses the loss of mutual identity built up thru habit and familiarity.

A woman who loses her husband is often devastated by the experience. The feeling of suddenly being alone can make the woman feel fearful, embarrassed or abnormal- where nothing makes sense. Feelings of loneliness, incompleteness and a surge of confusing unpleasant emotions may grip the woman making her numb to internal and external experiences. In the Indian context, a woman's identity typically revolves around the dominant male members in her life. To lose one's husband may mean the loss of an identity for her.

It is important to engage in the process of mourning to ensure her recovery from the distress. Where the time, space and resources to go thru the process of mourning are unavailable; there is a high chance that the grieving becomes pathological. This could have long term implications on the physical, mental and emotional health of the woman.

2. Mental health problems faced by underprivileged single women

Amazingly, for her, the everyday tasks of life continue. The responsibility of the entire household, children and extended family often fall on her shoulders irrespective of whether she is ready for it or not. She has to often suppress/deny her own needs in order to meet those of her family. She gets caught in a vicious cycle of misery: pressures of single parenting, unmet needs, social isolation, social and psychological deprivations, stigma, growing resentment, anger, frustration and helplessness. Eventually she silences her 'self' and gets cut-off from her own well-being. Under such circumstances, her mental and emotional health is often compromised.

Single women from the community experience special difficulties and deprivations connected, inter alia, with restrictions that are imposed on their lifestyle and the persistence of negative social attitudes towards them. Prominent among them include limited/no freedom to remarry, social restrictions on living arrangements, restricted employment opportunities, rumors and accusations: accused of being 'responsible' for their husbands' deaths/leaving, regarded as sexually threatening, and generally considered as inauspicious; enforced dress and behavior codes: strong pressure to observe restrictive codes of dress, appearance and behavior, traditional restrictions like wearing dull attires, not wearing 'bindi' or kumkum or jewellery, social ostracism: exclusion from religious and social life of the community, due to her perceived inauspiciousness and physical violence: primarily in the form of sexual harassment (being considered as sexually vulnerable and/or promiscuous)

3. Diagnosis of Individual Client needs

3.1 Interview Summary and Pre Mandala Findings

Individual client needs were identified using 2 tools, viz. an Initial Interview Questionnaire and Mandala Drawings.

The **Individual Interview Questionnaire** (section 14.5) provided information on mental health issues/problems identified by the women themselves. Summary of these findings in various categories are as follows,

1. Demographic Information

- Most of the clients are in the middle-age group, 31 to 40 yrs while 5 are aged between 21 to 30 yrs, 5 between 41 to 50 yrs and 2 between 51 to 60 yrs of age. One woman passed away before the interview process could start, her data is not included herein: footnote.
- Majority of the women are employed as domestic help, 4 are unemployed and receive some amount of monetary support from other family members, 2 are employed as cooks whereas the remaining 8 work as: sweeper/tailor/Anganwadi teacher/collection/aaya/make bidis/make garlands/make ornaments/run petty shops/stall
- 17 women lost their husbands, 2 got separated and 3 got divorced while 1 lady's husband went missing. Most women lost their spouse about 2 to 5 years back.
- 12 women have 3 or more children, 6 have 1 child, 3 women have 2 children and 1 has none

2. Medical history/experience

- 11 women reported to having consulted a Doctor in recent times, whereas 12 had not had any such visits for themselves during the past 1 to 3 months.
- Reasons for visiting the doctor include: Blood Pressure...1, Diabetes...1, Cough-cold...4, weakness/fatigue...3, Headache...2, Body ache...5, ART (HIV)...1
- Most of them do not take any kind of treatment/medications currently

3. Mental Health History/experience:

6 women have reported of having experienced some mental health issues in the past and had sought some sort of treatment to overcome them. 2 had taken psychiatric help, 1 among the 2 had received ECT; 3 had visited religious healing centers or engaged in prayer meetings at home while 1 had some kind of an institutional experience

4. Current mental health issues

- For most women bodily/physical complaints including fatigue/weakness, strained/tense muscles, headaches, pain around the neck/shoulders/lower back and insomnia were a major cause of concern
- Most of them had disturbing/stressful thoughts about the future including their children, old age and livelihood issues. Many reported to having no thoughts about self care

- High amounts of anxiety, worry/concern, Sorrow, pain / sadness, Loneliness/longing, crying spells, anger, irritability, frustration and fear were among the emotional issues faced by them
- Many reported high amounts of restlessness, uncontrollable bouts of anger and compulsive need to keep working/doing things
- 4 reported of having possible hallucinations while 3 had suicidal thoughts

5. Previous experiences with groups

- 6 had previous experience to groups
- All women selected for the group work process voluntarily agreed for the program

3.2 Individual Mandala Drawings (Pre-test)

11 among the 23 women were randomly selected for the ABT group work process. The first session was depicting the Self using Mandala drawing. It covered 4 aspects of the persons state of being, namely the physical self, the emotional self, the thinking/mental self and the spiritual self. The

Mandala technique offers an insight into the client's internal world (thoughts, attitudes, beliefs, perception of the self, perception of the outside world, connection to others, spiritual beliefs). This facilitates profiling of the client in order to determine future areas of intervention that could benefit the client.

The Mandala drawings (section 14.2) were assessed subjectively, by the therapist. Some of the common and important Mandala observations based on patterns, colors, symbols, object/place/person figures; from a mental health perspective include the following,

- **Lot of blank/empty spaces:** Emptiness as a human condition is a sense of generalized boredom, social alienation and apathy. Feelings of emptiness often accompany dysthymia, depression, loneliness, despair, or other mental/emotional disorders. A sense of emptiness is also part of a natural process of grief, as resulting of separation, death of a loved one, or other significant changes.
- It may also suggest poor self expression, being passive or in a vegetative state, restricted movement of self (within domain, between / among domains) and feeling of entrapment / lack of freedom to choose / explore.
- **Incomplete body of person / body parts / absence of body self figures:** May indicate high amount of dissociation, very poorly developed / absence of 'concept of self', disengagement and depersonalization. It may be seen as a response to trauma thereby allowing the mind to distance itself from experiences that are too much for the psyche to process at that time. It has been hypothesized that dissociation may provide a temporarily effective defense mechanism in cases of severe trauma; however, in the long term, dissociation is associated with decreased psychological functioning and adjustment.

- Other symptoms sometimes found along with dissociation include **anxiety**, PTSD, **low self-esteem**, somatization, **depression**, chronic pain, **interpersonal dysfunction**, substance abuse, self-mutilation and suicidal ideation or actions.
- **Other persons / people missing in the Mandala, scattered images: no pattern of connectivity between images / domains:** May be indicative of emotional detachment, lack of trust, absence of intimate relationships, isolation. Emotional detachment often arises from psychological trauma and is a component in many anxiety and stress disorders. The person, while physically present, moves elsewhere in the mind, and in a sense is "not entirely present", making them sometimes be seen as preoccupied or distracted.
- May strongly indicate: lack of intimate / close interpersonal relationships, feeling of insecurity, absence of: personal associations, togetherness, belonging, and sense of bonding.
- **Absence of / diminished Mandala core:** A Mandala is a representation of the cosmic, the universe, in a circular pattern which leads to a central point. As such, it is a symbol or wholeness, of beginning and end. It is used as an external expression to help find the universe within. An absence of the core may be indicative of 'incompleteness' or absence of 'wholeness', lack of awareness of self, diminished self image and lack of internal connection.
- **Predominant use of red and orange** colors in many areas maybe suggestive of suppressed anger, frustration or resentment

4. Hypothesis/Most commonly occurring Therapeutic goals of the group

After analyzing data received from the Mandala Assessments, the Individual Interviews and observations of the therapist the following goals were sought to be addressed in the ABT group work process:

Induce a state of well being and restore positive mental health by,

- Facilitating an awareness of the self
- Improving self-esteem
- Alleviating Somatic symptoms
- Reducing anxiety/stress, and,
- Inculcating healthy lifestyle habits

Specific objectives under each have been detailed in *Enlisting ABT Interventions used in the group* (sections 10.1 to 10.6)

5. Literature review of Creative Arts Therapies: ABT and Mental Health

(Based on Therapy goals/objectives)

Arts Based Therapy (ABT) is defined as the evidence-based use of art forms (music, drama, and visual arts) to accomplish individualized goals within a therapeutic relationship. It is primarily an art form, practiced scientifically, and based on the Subtle Energy Guide.

ABT can be used as an adjunctive/augmentative therapy, to complement the work of other practitioners from different disciplines or as an independent intervention for attaining specific objectives

Art therapy is a mental health profession that uses the creative process of art making to improve and enhance the physical, mental and emotional well-being of individuals of all ages. It is based on the belief that the creative process involved in artistic self-expression helps people to resolve conflicts and problems, develop interpersonal skills, manage behavior, reduce stress, increase self-esteem and self-awareness, and achieve insight. Art therapy integrates the fields of human development, visual art (drawing, painting, sculpture, and other art forms), and the creative process with models of counseling and psychotherapy.

The American Art Therapy Association describes it this way, "Art therapy is the therapeutic use of art making, within a professional relationship, by people who experience illness, trauma or challenges in living, and by people who seek personal development. Through creating art and reflecting on the art products and processes, people can increase awareness of self and others cope with symptoms, stress and traumatic experiences; enhance cognitive abilities; and enjoy the life-affirming pleasures of making art."

5.1 Mindfulness breathing and Meditation

The practice of insight meditation is based upon the Great Discourse on the Foundations of Mindfulness (Maha Satipatthana Sutta), which includes the contemplation of the body, the contemplation of the feelings, the contemplation of the mind, and the contemplation of the mental objects.

Mindfulness meditation program includes an introduction to the practices of **breathing meditation**, eating meditation, walking meditation, and **mindful yoga**. Its primary goal is to identify and reduce patients' suffering, both physical and emotional pain, developing detached observation and awareness of the contents of consciousness. It also has the potential for transforming the ways in which we respond to life events and for relapse prevention in affective disorders.

An 8-wk meditation-based stress reduction on 73 premedical and medical students showed using an intervention group and a wait-list control group that the intervention can effectively **reduce self-reported state and trait anxiety, reduce reports of overall psychological distress including depression, increase scores on overall empathy levels, and increase scores on a measure of spiritual experiences assessed at termination of intervention**. These results were replicated in the wait-list control group and held across different experiments

42 adolescent boys residing in a camp for juvenile delinquents were separated into two groups that participated in (reverse order) an eight-week meditation program condition that taught **progressive relaxation, concentration techniques, and mindfulness meditation** and an eight-week video/discussion group condition. There was a **significant reduction in anxiety and an increase in internal locus of control** (as measured by the Brief Symptom Inventory and Pugh's

Prison Locus of Control Scale) after participation in the meditation program, with no changes in the video/discussion control condition (Flinton, 1998).

19 beginning and 24 advanced Buddhist mindfulness meditators (all Subjects aged 24-64 yrs) received daily random electronic page signals for 5 days and responded by completing an Experience Sampling form. As compared with beginners, advanced practitioners reported **greater self-awareness, positive mood, and acceptance. Greater stress lowered mood and self-acceptance in both groups** (Easterlin & Cardena, 1998-1999).

24 college students learned either a meditation or a cognitive self-observation procedure for 3 consecutive training sessions and practiced the method daily. Both groups showed reliable **increases in dimensions of self-actualization** (measured by the Personal Orientation Inventory) and **decreases in common stress-related symptoms** (measured by the Symptoms of Stress Inventory). There were no differential treatment effects (Greene & Hiebert, 1988).

Mindfulness and concentrative meditation techniques have been employed for understanding, management, and prevention of anger (Barbieri, 1997).

An experimental group of 100 meditators and a control group of 50 non-meditators in Chiangmai,

Thailand participated were assessed pre/post vipassana meditation retreat. Results demonstrated that compared to the control group, participants in the meditation program showed reduced levels of psychopathology based on the following SCL-90-R variables: obsessive-compulsive, interpersonal sensitivity, depression, anxiety, hostility, phobic anxiety, paranoid ideation, and psychoticism.

5.2 Dynamic Meditation

Psychologist Jutta Blume from the University of Bamberg, Germany, recently presented results of a study about the effects of Dynamic meditation on people's self-esteem.

Forty test persons did Dynamic every day for three weeks. Before and after, they were shown videos stimulating strong feelings of embarrassment, guilt and regret. Each time, the degree of emotional identification was recorded on video and registered on a questionnaire.

Blume found interesting differences between feelings of regret on the one side, and feelings of embarrassment and guilt on the other. **Whereas people's capacity for regret increased after meditating, their readiness to feel embarrassed or guilty decreased.** Blume interprets this as a sign that, as far as outer behavior rules are concerned, **people become significantly more relaxed and easy through the meditations. After some time they develop a sharpened sense of personal dignity and sincerity – hence a greater readiness to regret undignified or insincere acts.**

All participants showed more or less the same results. However, Blume points out that **"people who tended to have a low level of self-esteem in the beginning, had a clearly more positive self-image after the meditations. And those who seemed to have a very solid self-esteem before became more modest afterwards. Dynamic Meditation obviously brings you to a more realistic view of yourself,"** she concludes.

A research was conducted to investigate the clinical and corporate effects of a 7-Day Osho Dynamic Meditation. Clinical variables were measured for psychopathological symptoms or syndromes, self esteem, and anger. Corporate variables were burn out rates and occupational stress. Participants meditated using the dynamic meditation technique daily for 7 days.

This project demonstrated that Osho Dynamic Meditation had significant effects for many clinical and corporate variables for short term and long term durations. Specifically, in the clinical domain, **significant decreases were demonstrated in several psychopathological variables such as anxious-depressive syndrome, somatic complaints, aggressive behaviors, and depression.** There was a **significant decrease in trait-anger and an increase in defensive self-enhancement** scores. In the corporate arena, there was a **significant reduction of emotional exhaustion, role overload, psychological strain, physical strain, and a significant increase rational/cognitive coping ability.**

5.3 Relaxation

Progressive muscle relaxation, yoga stretching and imagery are all methods which used to induce a state of relaxation. Researchers at the Roosevelt University Stress Institute, Chicago, USA investigated these forms of relaxation by monitoring their effects on 114 men and women. Each participant was treated to 25 minutes of progressive muscle relaxation, yoga stretching and imagery taking the Smith Quick Stress Test (which measures Somatic Stress, Negative Affect, and Worry) and data was recorded before and after the therapies.

The exercises concentrated on relaxation, mental relaxation, strength and awareness, joy, love and thankfulness, and prayer. Physical relaxation was found to be significantly improved after the yoga stretching and imagery.

All those who took part in the relaxation exercises reported that they were calmer and were able to cope better with anxiety.

The researchers concluded that the relaxation methods were capable of inducing a deep state of relaxation and that these techniques should be more widely taught to patients who need help controlling stress in their lives.

Ree Phillips of Kingston University completed a dissertation on 'An Exploration of the Relationship between Music and Relaxation.' She came up with some very interesting findings giving strength to the idea that music can have positive effects if used specifically for relaxation. Ree's research included a pilot study to measure people's heartbeat while they listened to various kinds of music.

Her findings showed that music has a noticeable change in heart-beat effect, and that music intended for relaxation does produce a positive result.

Numerous studies have shown that using relaxation techniques regularly can:

Decrease the likelihood of heart attack and stroke, and can significantly reduce the incidence of a 2nd heart attack, Protects you from mental health problems, Improves your immune system function, Aids memory and learning, Improves your coping skills and makes you feel better. Because stress hormones suppress the immune response, relaxation allows the immune system to recover and so function more effectively. Relaxation lowers blood pressure in many people and so decreases the likelihood of stroke and heart attack. Relaxation gives a 'break' from things and lowers activity within the limbic system of the brain, the emotional centre. The brain has a regular need for more pronounced right-hemispheric activity. Relaxation helps meet this need.

5.4 Dance/Movement Therapy

Dance is the most fundamental of the arts, involving direct expression through the body. Thus, it is an intimate and powerful medium for therapy. Based on the assumption that body and mind are interrelated

Dance as a means of restoring and maintaining mental health is a treatment method well known in parts of the world where people lead less fragmented lives than in industrialized countries. **Dance Movement therapy gives the participants more than just a toned body. It can restore the equilibrium between mind, body and spirit.**

Dance has been shown to lift mood more than exercise by itself. In a study at the University of London researcher's assigned patients with anxiety disorders to spend time in one of four therapeutic settings - a modern-dance class, a regular exercise class, a music class, or a math class. Only the **dance class was shown to significantly reduce anxiety**. Cardiac-Rehabilitation patients in a recent Italian study who enrolled in waltzing classes not only ended up with healthier arteries but were happier than those who went to bicycle and treadmill training. The **effects of dance are increased and enhanced by the use of music which is also a factor in mood enhancement.**

MRI scans show that watching someone dance activates the same neurons that would fire if you yourself were doing the dancing. So when one dancer's movements express joy or sadness, others often pick up on it as well, so spreading the feeling and fostering empathy. Gabrielle Kaufman, a Los Angeles dance therapist has this to say "**Dance's expressive aspects help people process feelings they have trouble dealing with in conscious, verbal terms.**" "**Dance allows people to experience themselves in ways they didn't know they could**" says Miriam Berger, a dance professor and dance therapist at New York University, "You can change your internal state through external movement."

Dance/Movement therapy involves group exercise so it is good for your physical well-being as well as emotional help. It has been found to help people resolve a number of issues including: **improving self-esteem and developing positive body image, relieving body tension and chronic pain, increasing ones communication and interpersonal skills, reducing psychological symptoms resulting from anxiety, depression or stress**

As with any exercise, dance therapy increases the amount of endorphins in the brain which result in you experiencing a sense of well-being and the rhythmic movements can also help you feel calmer. As a direct consequence of that, **it improves your circulatory, respiratory, skeletal and muscular functions.**

5.5 Chanting

Chanting simply means singing [rhythmic speaking] certain sounds or words. It is a commonly used spiritual practice and hence is mostly synonymous with religious rituals. Chanting calms our emotions and helps meditate better.

Good chanting is deep, inner sounding, not outward singing. The voice's vibrations are directed inward. It is done with low monotones that have a rising movement and a resonance that attempts to vibrate the chakras along the kundalini pathway and move their energy upward.

There are three chambers within the human body: abdominal, cardio-pulmonary, and cranial. A resonant sounding within these chambers vibrates the endocrine glands that correspond to the chakras. Changing the sounding as you progress causes the vibration to rise up the body from the lower to the higher chakras through the kundalini pathway.

Dr Alan Watkins says when we chant, the vibration of the sound calms the nervous system and a profound sense of peace is obtained. It also de-stresses and facilitates better concentration and memory power.

According to Dr Watkins, chanting promotes a sense of well-being and helps us bond better with people around us, especially when practiced in a group.

Chanting can help one to reduce/eliminating negative thoughts. It has been found to regulate control over one's mind and emotions. Alfred Tomatis highlights that chanting aids in getting over addictions like smoking, alcohol and drugs.

A research done by Alfred Tomatis of the French Academy of Science and Medicine found that chanting sounds have a therapeutic effect on the body. It soothes all our bodily systems and activates the body's natural healing process. It also plays a part in reversing heart disease.

According to a research done at the Cleveland University, USA, the rhythmic tones involved in chanting create a melodious effect in the body called the Neuro-linguistic effect [NLE]. When we know the meaning of the mantra we are reciting, it creates a Psycholinguistic effect [PLE] on the

body. The NLE and the PLE effects are by-products of the production and spreading of curative chemicals in the brain. The research concludes that this is the real reason why chanting provokes curative effects in us.

A study by Dr Alan Watkins [senior lecturer in neuroscience at Imperial College London] revealed that while chanting, our heart rate and blood pressure dip to its lowest in the day. Doctors say that even listening to chants normalises adrenalin levels, brain wave pattern and lowers cholesterol levels.

Using chants as part of our exercise regimen, helps facilitate movement and flow of the body during exercise.

Studies prove that making chants a part of our daily yoga can help achieve greater weight loss in a shorter span of time.

Neuroscientist Marian Diamond from the University of California found that chanting helps block the release of stress hormones and increases immune function. It also keeps our muscles and joints flexible for a long time.

The body's energy and vitality are augmented by regular chanting.

6. Brief Profile of the Lohianagar Community

Lohianagar is one of the oldest settlements in Pune city. The community is in the midst of commercial areas including popular markets of Pune and is located close to the Pune railway station. Its geographical location makes it a convenient place for diverse job opportunities. It has a busy look and is always bustling with activity. The community is predominantly occupied by a large no. of Maharashtrian Hindus and Muslims. Scattered pockets of migrants from Karnataka are also present. Most of the locales have settled here thru generations. The religion/regional assortment makes it a highly volatile population.

The population pyramid of this community has resemblance of less developed countries. The female and male proportion percents show equal representation in the community. The marital status of the population shows that the percentage of separated and widow/widower is almost 8% of the total population. If split sex-wise then among the Separated population the proportion percents of males and females is 30 to 70% respectively. Among the widow population, the proportion percents of males and females are 11 to 89 % respectively.

The level of education and employment status of single women in the community, selected for the project, could be representative of other single women population in the community.

7. Selection of Participants for the group

A total of 24 single women from Lohiyanagar, were identified based on referrals from Anganwadi/Balwadi teachers, Current and Ex-clients of the organisation and fieldworker networks.

The 24 women were subjected to an initial interview process to identify the presence, nature and extent of mental health issues that they were experiencing. An initial interview questionnaire, developed by the therapist, was used for the purpose. Fieldworkers were trained in the administration of the tool and the interview was conducted by them. Based on client's availability and commitment to sustain therapy for 3 months, 12 women were randomly selected from among the initial 24. The group was open to other single women from the community.

8. Logistical details

A total of 12 ABT sessions was planned initially over a period of 3 months. 15 sessions were conducted subsequently; duration of each session being an hour. The sessions were conducted in a Balwadi room situated in the Lohiyanagar community.

9. Data Sources and Data collection Protocols

Data was collected primarily from the client using tools and techniques listed in the following sections:

9.1 Initial Interview Assessment Questionnaire (24 women)

For tool format refer section 14.5

Objectives include,

- To collect demographic data about the client
- To collect information on clients medical history
- To collect information on clients psychiatric history
- To identify clients current mental health issues
- To understand clients previous experiences with groups
- To determine clients inclination (readiness) for the ABT sessions
- To enable selection of members for the ABT group process

9.2 Individual Mandala Assessments (12 women, pre-test and post-test)

For Mandala Drawings (Pre and Post) refer section 14.2

Objectives include,

- To identify clients current state of being (in the physical, mental, emotional and spiritual domain: pre-test)

- To identify clients perception of self (pre and post test)
- To identify common mental health issues, across the group, for developing therapy hypotheses (pre-test phase)
- To map client changes/progress post therapy (post-test)
- To identify individual client objectives for further intervention post initial 12 sessions (post-test)
- As an evaluation tool

9.3 Observations of the fieldworker (ongoing through the sessions)

Objective includes,

- To share perspective/information on clients mental health issues with the therapist; based on interactions with the client/with significant others in clients family/social circle

9.4 Observations of the therapist (ongoing through the sessions)

Objective includes,

- To observe and document client attitudes/behaviors/thoughts/feelings (in and outside sessions) contributing to clients current state of being based on interactions with the client/significant others in clients life

9.5 Home visits

For sample home visit report refer section 14.3

Objectives include,

- To confirm household circumstances such as type of dwelling, ownership status, household composition etc
- To develop perspective on clients way of living
- To get information on supportive systems (availability/accessibility/nature) around clients house
- Encourage/follow up with clients to continue therapy
- As a means for strengthening rapport with the client

10. Enlisting ABT Interventions used in the group

Apart from meeting the group therapy objectives; the basic rationale of selecting specific ABT techniques for this group was to ensure that the technique is: doable at home, needs minimal to nil resources apart from clients participation, is easy to learn and implement independently. The clients were expected to establish at least 2 ABT techniques as a daily ritual.

Prominent ABT techniques based on the above justification included the following:

1. Mindfulness breathing
2. Dynamic Meditation
3. Relaxation exercises
4. Musical Movements
5. Chanting

For description of the technique, refer section 14.6

10.1 Mindfulness breathing

Objectives include,

- Contemplation of the body: starting with ones breath experiencing/becoming aware of one's body; tranquillising bodily activities
- Contemplation of feelings: experiencing/becoming aware of one's feelings at the moment; tranquillising the mental activities
- Contemplation of the mind: experiencing/becoming aware of one's thoughts, centering the mind, releasing the mind
- To establish this practice as a part of one's daily ritual

10.2 Dynamic Meditation (Active meditation)

Objectives include,

- To develop alertness while executing each step of the dynamic meditation
- To witness the involvement and degree of the changing self (breath, use of the body, use of one's voice) from step 1 to step 5
- To induce sensory enhancement and greater self awareness
- For catharsis (releasing suppressed thoughts/emotions)
- To create a state of intense tension in the body in order to facilitate a state of relaxation
- To establish aspects of this practice as a part of one's daily ritual

10.3 Relaxation

Objectives include,

- To release tensions from different parts of the body, especially from areas of strain/tension/discomfort
- To experience reduced levels of anxiety/unpleasant feelings
- Reduce stress and induce a sense of equilibrium/balance in the body
- As a lifestyle practice for general well-being

10.4 Creative Movements

Objectives include,

- Prevent and manage/relieve musculoskeletal pain (neck, shoulders, lower back)
- Decrease muscle spasm and tension
- Improve (correct) faulty posture
- Restore range of motions
- Improve blood circulation in the body
- To improve muscle strength, mobility and endurance
- Promote independently maintained healthy physical lifestyle habits

10.5 Chanting:

Objectives include,

- Reduce anxiety/stress/tensions
- Release negative thoughts and replace them with positive thoughts
- Induce slow breathing and pace cardiac rhythm
- Chakra sounds chanting: to restore energy flow to specific chakras (predominantly heart chakra, reproductive chakra, brow and crown chakra)
- Induce sense of calm and well-being

A range of ABT artistic skills were used in executing the above exercises in the group including rhythm, melody, voice, bodywork, painting/drawing and games. A list of all exercises done in the sessions (1 to 15) is attached in the section 14.6 of the report.

10.6 Nutrition session

Considering the poor nutrition status of the women, some sessions were dedicated to promote healthy eating habits among the women. Data analysis revealed that the women often engage in inappropriate eating habits posing serious health risks to them. Some patterns that were observed among the women include: eating the same kinds of food, compromising on quantity of intake, irregular eating timings, engaging in laborious physical activities, easy fatigue, constant illness and reduced immunity. Eating healthy is central to overall good health and is one of the key elements of self care.

It is well known that poor nutrition is related to conditions such as obesity and hypertension and may play a contributing role in coronary artery disease and diabetes, to name just a few physical disease states. Converging lines of evidence from epidemiologic studies, clinical samples, and treatment outcome studies suggest that nutrition may play a role in mental health as well and offer intriguing hypotheses about the etiology and treatment of certain psychiatric conditions,

particularly those that involve dysregulated affect -- for example, major depression, bipolar disorder, and borderline personality disorder.

A growing body of epidemiologic evidence supports a relationship between nutrition and mental health. Manifestations of nutritional deficiencies include psychiatric symptoms. Evidence is emerging regarding specific food intake patterns and risk of depression.

Some of the latest research data emphasize on the role of omega-3 fatty acids and folate in mood disorders and the putative antidepressant efficacy of chromium.

These are just few examples about the importance of good nutrition in maintaining good mental health. Healthy/Nutritional eating therefore is an essential strategy in the management of psychiatric disease states.

The session focus was information sharing thru group discussions and did not involve any ABT technique. The session objectives were as follows:

- Eating regularly and on time, spacing out meals
- Eating a variety of foods, as indicated in the nutrition pyramid (refer appendix)
- Eating in moderation
- Maintaining a good balance of proteins and carbohydrates in the diet
- Drinking 8-10 glasses of water everyday

11. Problem Resolution and Therapy Outcomes

Based on therapy objectives, case-study approach has been used to identify the ABT intervention outcomes. 4 case studies from among consistent 8 members of the group are being shared here. Case study reports are based on mandala assessments and direct observations of the therapist.

A list of all cases, along with their pre and post mandalas, are presented in the section 14.2

11.1 Case 1, Laxmi Ganesh Anandas

47 yrs; husband passed away 9 yrs back. Has 3 children, aged 22, 23 and 28 yrs. Laxmi makes bidis for a living. She has reported of having visited a religious healing Centre in the past (approx. 1 yr back) for peace of mind. She said that at that time she used to get very confused.

Intervention areas

Among the mental health issues she seemed to be having a **huge no. of somatic complaints, anxious thoughts** about the future and about her son, **constant pain around her neck and shoulders** (could be the result of occupational hazard), feelings of sadness, loneliness, crying episodes, anger and an **urge to constantly keep busy**. She had reported of sleep disturbances. She has **not given any thought to self care** issues.

She could not attend the pre Mandala Session due to some problems at home, however seemed to be a very motivated individual. She had been referred for Individual psychosocial Counseling / Individual ABT Counseling as she reported of experiencing some sensations at the base of her skull, around her neck and shoulders because of tensions at home. Due to this she was unable to attend the initial group sessions. During such instances she likes being left alone and sits down quietly at one place.

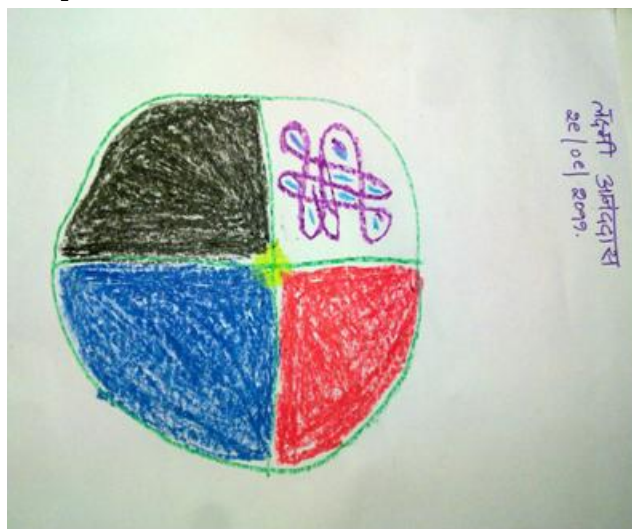
She comes across as a positive person interested in making things better for her and her family. She feels a great deal of responsibility towards her family.

She was part of some group/s conducted by SJF in the past.

Problem Resolution

Laxmi was one of the consistent members of the group. She had very few friends and hardly interacted with others in the neighbourhood. Most of her time was spent in making bidis/doing household chores. She never took out anytime for herself, to do things that she enjoyed. In one of the group sessions she shared that attending the sessions had become one of the weekly routines for her and she enjoyed it. As the session day approached, her family members would remind her of it. She started practicing the neck-shoulder stretches first thing in the morning as soon as she got up. She shared that incase of tensions at home now; she would sit with her eyes closed and try focusing on her breath. Listening to music with closed eyes gave her a sense of calm and helped her to forget other things around her atleast for a while. Though she has intermittent distractions she continues to make an effort to practice these few things at home. She has also found a friend in one of the group members, a lady who lives next to her and also happens to be from her village. She said that she has started interacting with others slowly. She is now of the view that she needs to take care of her 'self' and is willing to give time for it.

Her **post mandala** looks like this,



The post mandala was divided into the following 4 sections,

1. things that I value,
2. things that I will make my life more complete,
3. the unpleasant experiences of my life and
4. my spiritual connection.

Possible direction for future interventions

Her mandala shows a clear central core, indicating a concept of the 'self'. Red is her favorite color. She probably feels that she is happy with her achievements in life, but the choice of color may be indicative of dissatisfaction/disappointment/resentment issues with/toward them. They are probably not upto her expectations, although she feels proud to have them. The blue area may be indicative of her hopes from the future, she is positive that better times would come her current situation would improve. There may be belief in a higher power that is backing her. Her negative experiences are the darkest areas of her life and it is probably difficult for her to forget/detach from them. They continue to make their presence felt to her. She is a very religious person and believes in traditional God worship. The choice of purple and blue colors maybe indicative of desire for a strong connection with a higher energy. There may be a need for strengthening this area thru engagement in spiritual tasks.

11.2 Case 2, Somabai Kamble

40 yrs; husband passed away 5 yrs back. Has 4 children, aged 17, 19, 20 and 22 yrs. Somabai works as a domestic help for a living. She had reported of having hallucinations.... She feels like someone is standing behind her and therefore had been referred for Probable hallucinations

Intervention areas

Among the mental health issues she seemed to be having a **huge no. of somatic complaints, anxious thoughts** about the future and about her children, feelings of sadness, loneliness, crying episodes, fear, irritability, anger, **feeling extremely restless** and an urge to constantly keep busy. She has **not given any thought to self care issues**.

She regularly spends her time in gambling with a group of other women, in the community. When asked about it she just smiles.

She loves to eat spicy food and is especially is fond of the below shown vegetables; could be indicative of easily available foods of certain kinds / unavailability of some others (could be linked to nourishment issues). She has a bright and colorful personality. When asked if the tricolor was the flag of India she said that she just drew it as it came to her, probably has strong identity / identity issues. She has used bold colors, again inline with her personality, she comes across as a strong / bold lady who is willing to take risks. She has also filled all 4 quadrants with something or the other, unlike drawings of most other women.

Somabai has missed many sessions in the past as she was 'busy' gambling. Every time we met her she would promise that she would attend the session and eventually would not turn up.

Her **pre-mandala** drawing looks like this:



Problem Resolution

Somabai brought a lot of energy to the group. She was not afraid to use her voice or body in the sessions. After constant, intensive and regular follow up and 'chasing', she became one of the consistent members of the group. This was quite surprising as initially it never felt that she would be one of the regular members in the group. She is quiet outgoing and can be very aggressive at times.

Somabai used to complain a lot about pain in her arms and shoulders, it seems to have got resolved from practicing the exercises at home. She used to smile in response to questions asked to her but lately she has begun to offer responses/explanations to questions posed to her. She used to be very restless even in the sessions, looking out, attending her phone, not paying attention but that has reduced greatly and she seems to have calmed down overall as a person. This has also been reported by her daughters. Though she says that she feels connected to other members of the group, it is not very evident in her behavior.

Her **post-mandala** looks like this



Possible direction for future interventions

Has a well-defined central core, absent in the initial mandala. This may indicate a development of the 'self' concept. The color of her core and her achievements are of the same color, it may be linked to her identity. She probably identifies her 'self' with what she has. She has used food symbols in all quadrants, like the initial mandala indicating some nourishment needs. This could be explored further as it has come again in the current mandala. She has many aspirations but probably is not hopeful of achieving them. She may have anger, resentment issues. Her negative experiences have probably not affected her much and she may not be easily disturbed by them. Her spiritual area shows a flower in full bloom against a green background. Maybe somewhere in her heart she feels that she has some connection but it does not seem to be very strong. It is just there and she is not much affected by it. She may not feel the need to strengthen this connect. Overall it gives an impression that she greatly values material things, she may be having sexuality issues.

11.3 Case 3, Rekha Ram Diwte

40 yrs; husband passed away about 2 years back. Has 5 children, aged 4, 14, 16, 18 and 20 yrs. Rekha is also employed as a domestic help for a living.

Intervention Areas

Among the mental health issues she seems to be having few **psychosomatic complaints, anxious thoughts** about the future and about her children, feelings of sadness, loneliness, crying episodes, and an **urge to work continuously**.

She was part of a bachat gat. She has been assigned the responsibility of cleaning the session room, against monetary payment and it worked as an incentive for her to attend the sessions. She seems to be motivated to attend the sessions. She stays with her mother in law who is an extremely dominating woman, also reported by field worker. She has a lot of social and health issues regarding herself and her children and had been **referred for social interventions**. She comes across as a quiet and hard-working person. She likes to listen to suggestions (advice) made to her by other group members.

She said that she has never held a pencil in her hand so far, yet her drawing doesn't convey that. She drew a beautiful picture of a tree (bottom left quadrant- not very clear in photograph) which may be indicative of her role in her family; she is raising not only her 5 children but is also looking after her daughters 2 children. She has drawn the picture of a boy and when asked if it was one of her own children she said no, it was just a boy. She carries her own son to wherever she goes including in the sessions, at the insistence of her mother in law. She has a great belief in GOD and has tried to indicate it by drawing the swastika symbol. I think the green colour is a reflection of the affection she feels towards her children. She has also drawn in all 4 quadrants.

Her **pre mandala** looks like this:



Problem Resolution

When the sessions started, Rekha hardly used to speak (seems to be scared to share 'her perspective') in the group. She often had to be coaxed and prompted for her participation in group discussions. There has been a shift in this behavior. Currently, however, it has been observed that she willingly shares her thoughts on the ongoing theme/issue. She is more relaxed with respect to 'speaking out' and does not need to be prompted. She has also started making suggestions to other group members (shift from 'seeking advice' mode). She practices the wellness prayer atleast once daily and has shared that it gives her some kind of reassurance before starting the day. She is more relaxed and composed and has shared that takes small windows of 'time out' for resting. This has bought a deliberate and comfortable slow down of her daily tasks.

Her **post mandala** looks like this



Possible direction for future interventions

Drawing shows a well defined central core, may indicate development of self concept. Use of red color to show may indicate suppressed anger/resentment issues. Use of green for aspirations may indicate a hope for 'good things' in the future, however, unusual patterns probably indicate that she is not very clear about what she requires to make her life more happy/meaningful. Her negative memories/experiences are like a wire/cage mesh: it may mean that they restrict her/ entrapment. The spiritual domain has a lighted diya; a connection with the higher energy exists, but may need to be strengthened. Overall, the drawing seems to be very scattered, there seems to be no connection between the domains; may indicate a disorganized way of life where one is 'just existing' with no clear purpose.

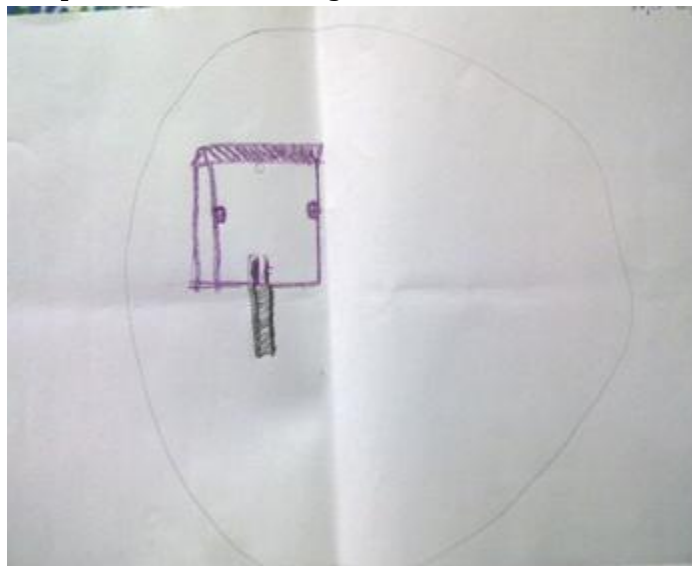
11.4 Case 4, Vanita Chandrakant Bhondve

35 yrs; husband passed away about 2 months back. Has 3 children, aged 10, 15 and 17 yrs. Vanita makes flower garlands (gajra) and is also employed as a domestic help for a living.

Intervention areas

Among the mental health issues she seems to be having few **psychosomatic complaints, anxious thoughts** about the future, feelings of sadness, worry, anger, and an **urge to work compulsively**. She has **not given any thought to self care issues**.

Her **pre mandala** drawing looks like this:



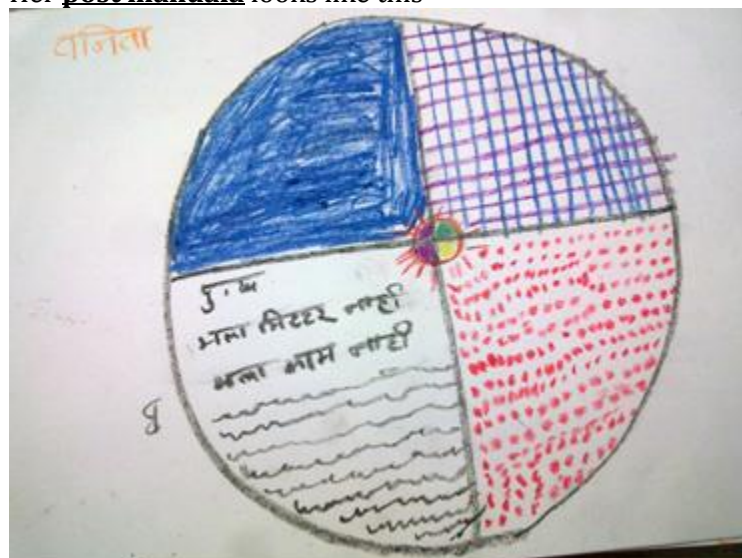
She said that she was very fond of her house (the actual physical structure), however, when asked if she would like to include some family members she refused. She has given great care to details such as making a light bulb inside the house on the ceiling, making road for entry and windows. She probably feels some sense of security only within her house. She may have fond memories associated with the house.

She comes across as a warm and co-operative person. She often visits her relatives in pune and has missed some sessions due to this reason. She had been **referred for social interventions**, regarding her daughter's further education.

Problem Resolution

Vanita plays the role of a responsible care-giver of the house. This attitude is reflected in her behavior to other members of her family (in-laws) apart from her children; however, she does not take on the role of being authoritative/dominating. She seems to be 'in-charge of things, but does not acknowledge her role in the family. Nutrition was an important area of intervention for her. She often used to miss/not have her meals to be able to make it available to her children. Currently, she makes it a point to eat atleast some part of the meal instead of missing her meal completely. She has shared that she feels a little more energetic now compared to earlier times. She practices deep breathing exercises, this especially relaxes her when has had a fight/an argument with her in-laws. She practices the lower back stretches and does it along with her daughter (also taught her daughter to do them). She gets relief from doing them.

Her **post mandala** looks like this



Possible direction for future interventions

First thing that would strike someone is the use of words; she clearly misses her husband and considers employment to be a very important part of her existence. The only person to explicitly mention husband's absence in the mandala. Achievements shown in dotted red: happy maybe, but not fully satisfied perhaps. Blue colour, she shared depicts the sky and ocean: may feel the limitless possibilities that are open to her accompanied with the risks/dangers of the unknown. Intertwined connection with higher energy, the use of 2 separate colours may be indicative of 2 different entities: herself and 'GOD', perhaps, separate but one. This could be an interesting area for further exploration. Core, colorful and shining like the sun: development of positive feelings toward self has probably started. Interventions may be required for loss issues, exploring deemed weak areas of self and offering another perspective on it.

In general, some **common patterns were observed in all post-mandala drawings**, these include:

- No persons: lack of meaningful/intimate relationships
- Use of very dark colours: many have used red and orange colours ; this may be indicative of resentment/anger issues/ suppressed negative emotions
- Emergence and use of drawing patterns like lines and dots; demonstrates the ability to think in abstract, make linkages and present them: developing a language thru art
- A clear and well-defined central core: development of the 'self', represents an emergence of individuality
- Filling out all domains, showing a clear mandala boundary: different aspects of self issues clearly divided and depicted, boundary indicating their own/personal sense of space
- Some disorganized patterns observed overall, co-relations between various domains and core not very clearly defined
- Use of many colours: have started taking risks, moving out of comfort zones, greater exploration
- Most mandalas look very similar to each other: clear central core, well-defined boundary, filling out all domains, depicting patterns/objects: the group seems to be being at/sharing certain common elements; almost like a solidarity/sisterhood

12. Discussion: Learning's, Challenges and Limitations

A number of hurdles had to be faced right from the beginning of the session to the end. Since the project was the first sustained experience of its kind it contributed greatly to important learning's while working with groups in a community. Some of the critical areas of difficulty and important learning's are shared below.

- **Accessibility:** It was important to ensure close proximity of session venue to facilitate greater possibility of participation by the women. The women do not seem to be too comfortable moving out of the community area to attend the sessions. It was extremely difficult to find an ideal venue within the community to conduct the sessions. Though a number of sites around the community were explored and seemed to be appropriate to conduct the sessions, the women were not very enthusiastic with the idea of moving out of the community for participating in the sessions. This experience is very similar to another single women group in the past, in another community location. This narrowed the selection, for the venue, to a great deal.
- **Space:** the session was conducted in a Balwadi room, in the community. Verbal permission had to be sought to conduct the sessions, from the local corporator. Since the room has been allocated by the State WCD department for the Balwadi, the group was required to either move out/postpone the session if the WCD arranged other programs there. In that case, the sessions would be conducted in another Balwadi (if that was available)/ had to be rescheduled.
- **Other infrastructure:** The Balwadi room was a long rectangular structure. It had no other supportive infrastructural facilities, like electricity/toilets/drinking water. The room could not be secured from within. The Balwadi was used as a store room by the community people. One portion of the room (half of the room) was packed with long bamboo poles, planks and the like

and statues of Hindu Gods. Since the room was used by the Balwadi students in the morning, it was often cluttered with craft wastes or food remnants and had to be cleaned before the start of every session.

- **Lack of privacy:** A workshop was located adjacent to the Balwadi and there were constant loud noises coming from the workshop. This used to disturb the session.
Since the entry door could not be secured from within, people used to barge in constantly to 'see' what was going on. This used to disturb the session flow and the participants would not get to experience the essence of the theme in its entirety. Being 'single' and 'women', to be seen dancing/ singing/screaming was considered to be very 'bad' in their society. As a result no intensive work could be done with them.
- **Consistency:** This was a problem area in the initial session days. Since the women did not have clarity about the session and there wasn't sufficient rapport with them, they did not give much preference to attending the sessions. Although they had voluntarily agreed for the ABT program, it was extremely essential to constantly follow up with them by way of home visits to ensure that they did turn up for the sessions. They did not attend the sessions during festivals, other family rituals or if they needed to take care of other social/economic responsibilities. They often travel to their native place for days together and miss out on the sessions. Many used to come late for the session, after finishing their days work. This would result in either extending the sessions hours / repeating the sessions so that everyone was at the same level of understanding. Every session had to be designed such that it is complete in itself as far as possible and there is no continuity to the next.
- Some women used to get their small children to the sessions too as there would be no one at home to take care of them. Attention in case of such women, would be divided between the children and the session
- **Gaps in Data collection:** Interviewer's subjectivity could have come into play while filling out the schedules .Difference between 2 interviewer's styles of filling out the forms was evident. Schedules that were filled during initial phase carried more details in data than those that were filled during the latter phase
- **Issue of subjectivity:** Although client needs were identified based on inputs received from various sources, the element of therapist' preconceived notions/beliefs/attitudes/bias may have come into play while analyzing the Mandala drawing. Whether an objective understanding of the clients situation has occurred or not is debatable.
- **Neutral observer:** All session observations were done by the therapist/facilitator. An external person could have brought in more neutrality and objectivity to the observations.
- **Daily/session-wise evaluation scale:** Could have been used to track participant participation patterns/other elements representing benchmarks of therapy objectives.
- **Continuation:** Taking forward the work to: sustain the group/design individual strategies for intensive casework is a challenging and intriguing area. Considering community and organizational logistical issues it is too early to say if this will be possible or not.
- **What stood out:** It was observed that during the latter period of the session days, they would make sure to atleast send a message across to the therapist if they are unable to attend the sessions. Many would skip lunch and come directly to the session to avoid late coming.

- Providing them with a nutritious snack at the end of the session was used as an incentive strategy to encourage their participation. It also served to reiterate the importance of eating healthy. One of the group members volunteered to make the snacks, while another would clean the room against a small monetary remuneration.

13.Role and development of fieldworker

The fieldworker has played the most critical role in mobilizing the group members. Intensive follow up visits and sensitivity to client issues contributed greatly to building client trust and therefore favored client participation and co-operation in the entire process

A narrative account of the fieldworker's perspective/experience is attached in the section 14.7

14. Appendix

14.1 Appendix I - Session Summary

Single Womens Group, Lohiya nagar, Pune

Ses. No.	Date	No. of people	Session Theme/Objectives	ABT Technique used	Observations
1	24/05, 31/05	3, 3	ABT introduction Rapport Building Introduction to Mandala, Pre test Mandala drawing	Mindfulness breathing Painting Relaxation thru music	Concept of ABT difficult to understand, lot of hesitation in drawing Mandala, Mandala concept difficult to understand, most participants were holding a pencil for the first time in their life, there was a general feeling that what they draw should be 'liked', breathing with chanting easy to accept in the group
2	07/06	4	ABT introduction Rapport Building	Mindfulness breathing Body work: Act like me game, finger dance Relaxation thru music	Uncomfortable to use their body, difficult to keep their eyes closed, used the term 'exercise / vyaa yaam' due to the high acceptability of using body movements for exercise rather than for dance or for free movements (sounds too abstract); they are still staying in their comfortable / socially acceptable zones while performing the activity such as ... using traditional movements, thinking of dance as an exercise and not as an art form, and are not taking risks; They also got tired very soon and stopped due to exhaustion (may be related to malnutrition) Good use of voice done for chakra chanting
3	14/06	6	Rapport Building Getting to know the percussion instruments Togetherness thru voice	Mindfulness breathing, Chanting AAAUUUMMM (chakra sounds) Voice work: sound scape Introduction to percussion instruments Relaxation thru music	Chakra chanting established as an opening ritual, Uncomfortable to use their voice, lot of laughter/giggles, tendency to do/replicate what peers have done, just started using their voice in 'unusual' ways... like saying things that makes no sense and that may sound funny... there was great reluctance in using their voice.... The volume in most occasions was very low and they were saying out similar kinds of sounds percussions were only introduced, group seemed to enjoy relaxation listening to music

Ses. No.	Date	No. of people	Session Theme/Objectives	ABT Technique used	Observations
4	21/06	4	Rapport Building Getting to know the percussion instruments Togetherness thru music	Mindfulness breathing, Chanting AAAUUUMMM (chakra sounds) Play-A-long game Percussion instruments Relaxation thru music	Curiosity to use percussion instruments, chanting with comfort, though playing the instruments seemed initially difficult the comfort level increased as the session progressed, reluctance to use voice, tendency to follow peers; The play a long activity went well, all of the participants managed to play simple rhythms on the percussion instruments, experimented with different instruments; The participants seemed to have opened up to the idea of trying out new things compared to the previous sessions, they however were conscious of people watching them from outside the venue They seemed to be excited when told about drumming in the next session and said that often they felt like dancing along with the drums (cited eg of ganapati festival drumming)
5	28/06	3	Togetherness thru drumming	Mindfulness breathing, Chanting AAAUUUMMM (chakra sounds) Drums circle Singing, playing percussions with drums Relaxation thru music	Group enjoyed the drumming process, though there was hesitance to 'sing' in the circle; The group managed to play the drums together to create their unique rhythm, the group just flowed in thru the rhythm without much chaos or confusion; Participants readily explored combination of percussion instruments and drums together; however, voice with drumming did not happen Relaxation thru music established as closing ritual (focus on breathing)
6	05/07	4	Healthy eating (nutrition)	Mindfulness breathing, Chanting AAAUUUMMM (chakra sounds) Eating with awareness (discussion method) Food plate exercise Relaxation thru music	Each participant looked at their food plate as a visual understanding of their intake; Some patterns that were observed among the women include: eating the same kinds of food, eating lot of food made from refined wheat flour, eating lot of oily/sugary foods, compromising on quantity of intake, irregular eating timings, engaging in laborious physical activities, easy fatigue, constant illness and reduced immunity.
7	12/07	4	Healthy eating (nutrition)..... continuation	Mindfulness breathing, Chanting AAAUUUMMM (chakra sounds) Eating with awareness (discussion method) Food plate exercise Relaxation thru music	Sharing on following points: Eating regularly and on time, spacing out meals; Eating a variety of foods, as indicated in the nutrition pyramid (refer appendix) Eating in moderation; avoiding very oily/sugary foods, avoiding intake of refined flour, Maintaining a good balance of proteins and carbohydrates in the diet Drinking 8-10 glasses of water everyday


Ses. No.	Date	No. of people	Session Theme/Objectives	ABT Technique used	Observations
8	21 / 07	4	Release of psychosomatic / somatic stress	Mindfulness breathing, Chanting AAAUUUMMM Flocking game Dance/movement work Relaxation thru music	Members participated in the game flocking movement exercise with ease; their comfort level with respect to using their bodies for doing movement related activity has improved; especially if all participants are doing the same action together..... perhaps finding strength in cohesiveness; Group members could initiate and sustain exercises demonstrated by the facilitator.... However, they actively participate in the activity only if the facilitator is doing the same simultaneously / along with them..... They are also uncomfortable in doing exercises that involve a complete letting go due to venue privacy issue / constraints Though most of them managed to do most dynamic movements.... they were unable to sustain it for a prolonged period of time and got exhausted within a short time.... Towards the end of they were panting almost gasping for breath and chose to sit down..... malnutrition could be a primary reason for their early fatigue
9	28/07	6	Release of psychosomatic / somatic stress	Mindfulness breathing, chanting AAAUUUMMM Flocking game Dynamic meditation, steps 1 and 2	The entire sequence of the same (all the steps) this was however accompanied with some improvisations considering the previous experience of early fatigue in the participants and venue limitations. Although the group members started with literally using their entire body for the exercise they got exhausted and 'breathless' within a few minutes; some took short breaks and kept shuffling between normal to chaotic breathing. They could not sustain any step for more than 5-7 minutes A complete letting go was not possible. Jumping up and down with raised arms and shouting the mantra Hoo Hoo This was among the easiest thing for them to do, especially if the participants faced the wall and did it.... Not becoming conscious of others watching them
10	02/08	5	Release of psychosomatic / somatic stress	Mindfulness breathing, chanting AAAUUUMMM Dynamic meditation	The overall feedback was that they enjoyed the session and would like to do / could do 3 of the above 5 steps in their homes One technique employed to lessen the feeling of awkwardness was to instruct them to face the walls while doing the exercises rather than looking at each other. The general observation was





Ses. No.	Date	No. of people	Session Theme/Objectives	ABT Technique used	Observations
					that there was some amount of giggling and laughing as the session progressed but much less compared to the last session and participants were more focused in doing the exercise today than in the last session.... Although they did feel odd / shy/ conscious to do certain things.... Their comfort level in doing the various steps was much more than in the last session Overall a very good session with good attendance and participation from group members
11	09/08	7	Release of psychosomatic / somatic stress	Mindfulness breathing, chanting AAAUUUMMM Creative dance movement Relaxation thru music	The group members were able to replicate most of the movements except 2 which seemed a little too complex compared to the others The often looked at each other while doing the exercises and it looked like they enjoyed it best when everyone was doing it together Following this the facilitator shared a story with the group (Fat woman story) and asked the group to think about the character and her journey, this was followed with a brief discussion on problems faced by her The group became intensely involved as the story was being narrated, narration was complimented with animation and it looks like a good tool to work with further in the group
12	16/08	2	Experiencing points of emotional overload in the body Releasing the emotional stress from different parts of the body	Prepared story to be followed by enactment for story	Only 2 women turned up for the session, at different times; venue unavailable to conduct the session, session could not be done in the available space; chakra chanting and deep breathing exercises done.
13	25/08	4	Beginning group closure process	Mindfulness breathing, chanting AAAUUUMMM Commemoration and Commission of group process Naming the group Relaxation thru music	Remembrance Prayers offered to one member who passed away a few days back, followed by a brief discussion around death and dying concluding with a strong group intent to protect each member, their families and their house form all harm
				Commemoration : Milestones / special events identified include: making friends, getting to know each other, sharing in the group, developing caring bonds, learning new skills:	





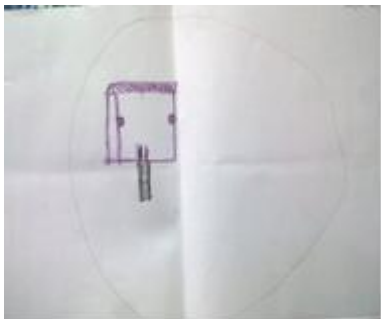

Ses. No.	Date	No. of people	Session Theme/Objectives	ABT Technique used	Observations
					<p>establishing connection: they explicitly mentioned the finger dance exercise, chanting AUM, deep breathing meditation, exercises for reduction of somatisation: pains aches of shoulder, neck, and lower back and dynamic meditation. We had begun using stories however it could not be carried forward for various reasons</p> <p>The group members found OM chanting, deep breathing and exercises particularly useful and they practice the same at home on a regular basis. Those who don't have been requested to do so and share the same in the next session</p> <p>They also stated that they looked forward to the home visit and the sessions, every week. It was one slot of time that they devoted wholly to their own well being</p> <p>Commission: During the final meetings, it is important to chart a new course for the future. There needs to be an anticipation of the next experience of support thru togetherness within the single women community.</p> <p>It will include planning based on a larger future vision of group sustainability. Sharing the organizations plan of transition into another group, seeking group feedback, their willingness and preparedness with respect to the new group formation and setting rough timelines for the same</p> <p>The group members expressed willingness to continue the group process.</p> <p>They would receive support from the organization in terms of ensuring a smooth transition from one group to the next, setting up the group and keeping the group together. One of the most important activities of this group would be to continue the chanting and deep breathing meditations as a part of their group process</p> <p>The members were requested to think about this idea; they could also discuss it, if they wished, with their family members and share the same in the next session. They were told that a meeting would be organized to discuss specifically about the new group</p>
14	30/08	6	Group closure process	<p>Mindfulness breathing, chanting AAAUUUMMM</p> <p>Naming the group</p> <p>Celebration</p> <p>Prayer symbol and wellness prayer</p>	<p>All participants engaged in drawing the prayer symbol (group consensus on drawing OM) with a little guidance from the therapist, chanting of wellness prayer and a Marathi inspirational song and a discussion around the essence of the prayer and the song. Participants listened quietly, As we spoke about closing the members as well as the field worker and the facilitator felt a little emotional and the women especially expressed sadness over parting. They express it by saying statements like "are you never going to meet us ever now", "don't leave us like this", "come and visit us even if the group is over", "have tea with me when u come home for the home visit next time" etc. the facilitator assured them that the team will be</p>




Ses. No.	Date	No. of people	Session Theme/Objectives	ABT Technique used	Observations
					with the till they settle down in their new group and we would even visit them once in a while to enquire about their well being. Some members broke down, while others reassured them. A get together has been planned for them shortly; they all have agreed to attend the get together along with their kids. There was great enthusiasm for the outing. Among all names suggested the name SAKSHI was selected randomly for the group
15	08/08	7	Group closure conclusion	Mindfulness breathing, chanting AAAUUUMMM Consolation Prayer symbol and wellness prayer	Chanting wellness prayer, a copy of prayer and symbol has been given to all members. Members formed pairs, held hands and spoke to each other about their feelings. A sense of togetherness was observed in the meeting, Everyone felt a sense of sorrow with respect to the separation, the session was intense for many, they formed ukhaanes / idioms to sum their journey together (attached in report) Concluded with symbolic healing shower, everyone found it to be very soothing

14.2 Appendix II - Pre and Post Mandala Drawings

Sr No.	Name of group member	No. of sessions attended out of 15	Pre Mandala	Post Mandala
1	Satyamma Koli	1		Post Mandala not done

Sr No.	Name of group member	No. of sessions attended out of 15	Pre Mandala	Post Mandala
2	Surekha Shinde	4	Pre Mandala not done	
3	Somabai Kamble	5		
4	Laxmi Anandas	6	Pre Mandala not done	

Sr No.	Name of group member	No. of sessions attended out of 15	Pre Mandala	Post Mandala
5	Surekha Diwte	6		
6	Champabai Patole	8		
7	Vanita Bhondve	9		

Sr No.	Name of group member	No. of sessions attended out of 15	Pre Mandala	Post Mandala
8	Uma Waghoo	9	Pre Mandala not done	
9	Rekha Diwte	10		

14.3 Appendix III - Sample Home Visit Report

Home visits were made prior to every session.

Sr. No	Name of Participant	Observations
Visit made by Kavita Nair and Anita Tai on 13/06/2011		
1	Champabai Patole	She was washing clothes; her 2 sons, daughter-in-law and grand children were present at home. Her house was neatly kept, however, she said that she was not very satisfied with the way her daughter-in-law maintained cleanliness in the house. From the quality of conversations she made to her family members, it looks like she is the dominating member of the family. She complained about her 'troublesome' grand children and felt that her daughter-in-law did not pay sufficient attention to them. She offered the therapist and the fieldworker tea, made by her son. She speaks a lot
2	Vanita Bhondve	She was making gajras along with her daughters and some young girls from the neighbourhood. She informed us that she may not be able to attend the session since she had to visit some of her relatives. She gets paid a sum of Rs 5.00 for a 7 to 8 inch measuring 16 pieces of gajra, therefore more the no. of hands making the gajra greater the earning Her house is very well maintained, neat and tidy
3	Satyamma Koli	Due to her health issues (high amount of malnutrition and weakness) she could not come down to meet us from her upper maala. Her house is very dark, not very clean and house articles are tightly packed. It's a very very small room with sleeping space for 2 people and standing space of 3 to 4 only. She stays with her brother-in-law, who 'takes very good care' of her. She was afraid that he may try to have sexual relations with her, she added that she was more worried about him contracting her illness incase such a thing happens When we enquired about her daughter, she said that it was actually her other brother-in-law's daughter who too had passed away However even after persistently asking about her, she did not provide any further information about her. She had not had anything for eating since morning, and her brother-in-law had got her a rice plate to have She informed that she may be getting admitted for treatment next week and only if she is able to walk without any problems she would attend the session
4	Ambika Dodke	Was not present at home, had gone for canteen work and would return only the next day
5	Maalan Mandhre	She did not wish to come for the sessions, as informed to Anita earlier; so no visit was made
6	Mahananda Sakhre	Runs a small shop alongside and attached to her house; she was going out the next day and would not be able to attend the session. Anita later said that she would agree to come for the sessions every time Anita met her, but never turned up
7	Rekha Diwte	Was not present at home
8	Surekha Diwte	Was not present at home
9	Somabai Kamble	Was not present at home
10	Uma Waghoo	The therapist met her for the first time, she had just returned from her native place She stays in a very very small and dark room with hardly any sleeping room below She said that she would come for the sessions

Sr. No	Name of Participant	Observations
		She appears to be co-operative and has had attended Snehadeep groups in the past
11	Laxmi Anandas	Was having lunch with her family She had just returned from meeting her daughter-in-laws doctor for her medical condition She agreed to come for the session Her house is very neatly kept
12	Surekha Shinde	Was not present at home

Next Home visit scheduled for 20/06/2011

14.4 Appendix IV - Session Record sheets and Post session notes

Day: 1, Date: 24 / 05 / 2011		
Session Record Sheet		
T.O: ABT introduction Rapport Building Assessment thru Mandala drawing		
1. Artistic Communion:		
Beginning	Starting Ritual	Cleansing session space; Chakra cleansing of participants, Chanting "OM" Time: 10 mins
Artistic Preparation	Introductory	introduction* to concept of mandala and four quadrants Time: 20 mins
*divide group into 4 smaller groups and ask each group to describe / enact each quadrant		
2. Creation: Time: 45 mins; materials required: card sheets, sketch pens and oil pastels, meditative music, speakers <ul style="list-style-type: none"> Mandala drawing based on four quadrants: physical energy, emotional energy, mental energy and spiritual energy (mandal drawings to be a part of the assessment) Sharing of individual mandala optional 		
3. Closure: Time: 10 mins <ul style="list-style-type: none"> Sharing of self mandala Closing Ritual: Chanting 'mmmmmmmmmm' (Brow and Crown Chakra sound), asserting self. Information about next session (31/05/2011) 		
Post session observation notes		
T.O: ABT introduction Rapport Building Assessment thru Mandala drawing		

Pre Mandala Observations detailed in report**Day: 2, Date: 07 / 06 / 2011****Session Record Sheet****T.O:** ABT introduction
Rapport Building**1. Artistic Communion:**

Beginning	Starting Ritual	Cleansing session space; Chakra cleansing of participants, Chanting "aaaa uuuu mmm"
Artistic Preparation	Introductory	Action Game – using movement and voice.... One leads others follow

2. Creation:

- Finger dance establishing connections (lead-follow-lead...)
- Soundscape (will carry few percussion instruments and may do percussion circles if possible)

3. Closure:

- Recap of the session
- Closing Ritual: Chanting 'mmmmmmmmmmmm' (Brow and Crown Chakra sound), asserting self.
- Reminder for next (3rd)session

4. Materials required:

Music, laptop, percussion instruments, frame drums

Post session observation notes**T.O:** ABT introduction
Rapport Building
Getting them to start using their body (physical movements) for healing self**1. Artistic Communion:**

Beginning	Starting Ritual	Cleansing session space; Chakra cleansing of participants, Chanting "aaaa uuuu mmm" The participants could chant the aa uu mm sound with ease and used their voice well... we have been doing this for the last two sessions and their comfort in doing this exercise seems to have improved gradually
Artistic Preparation	Introductory	Action Game – was done using only movements The therapist did a couple of rounds showcasing different types of movements and asked them to share what all kinds of things they did in a day and what movement was involved in doing that

			act, they were asked to try and do those actions After some prompting and coaxing all of them managed to do atleast 2 different types of actions The therapist used the term 'exercise / vyaa yaam' due to the high acceptability of using body movements for exercise rather than for dance or for free movements (sounds too abstract)
<p>2. Creation:</p> <ul style="list-style-type: none"> Finger dance evolved to hand dance..... establishing connections (lead-follow-lead...) When asked if the participants had ever danced before or seen some kind of dance, they all said no.... and added that they could not dance as they did not know to dance.... When asked if they would be willing to use their body for performing exercises/ exercise like actions they said that they would as even the GPs they visited often asked them to do so. So body movements were introduced as a form of exercise..... Initially they started off doing the finger dance by touching each others fore finger but within a few minutes they started holding each others hands to perform the dance. They did quiet a few different kinds of movements many resembling some traditional forms of movement such as phugadi Overall the session went off very well, there was good participation from the group members and they were all smiling at he end of the session However, they are still staying in their comfortable / socially acceptable zones while performing the activity such as ... using traditional movements, thinking of dance as an exercise and not as an art form, and are not taking risks They also got tired very soon and stopped due to exhaustion (may be related to malnutrition) <p>3. Closure:</p> <ul style="list-style-type: none"> Recap of the session Closing Ritual: Chanting 'mmmmmmmmmmmm' (Brow and Crown Chakra sound), asserting self. Asked them to share their experience thru the 'hand dance' session – most of them said that they enjoyed the activity, one lady said that she would go home and tell her grandchild that she had also danced (like him), one lady said that she did not feel anything in particular Reminder for next (3rd)session 			
Day: 3, Date: 14 / 06 / 2011			
Session Record Sheet			
T.O: Rapport Building			

Getting to know the percussion instruments
Togetherness thru voice

1. Artistic Communion:

Beginning	Starting Ritual	Cleansing session space; very brief revision of last session, Chakra cleansing of participants, Chanting "aaa...uuu...mmm"
Artistic Preparation	Introductory	*Sing -A- Long game, Introducing percussion instruments; playing the percussion instruments

* Sing -A- Long game: saying out vowels / consonants in various ways Follow-lead-follow

2. Creation:

- Soundscape
- Percussion circle (with voice)

3. Closure:

- Recap of the session
- Closing Ritual: Chanting 'mmmmmmmmmmmm' (Brow and Crown Chakra sound), asserting self.
- H.W (two objects from home / daily use to be got in the next session as percussion instrument)
- Reminder for next (3rd)session

Post session observation notes

T.O: Rapport Building
Getting to know the percussion instruments
Togetherness thru voice

1. Artistic Communion:

Beginning	Starting Ritual	Cleansing session space; very brief revision of last session, Chakra cleansing of participants, Chanting "aaa...uuu...mmm" Went with ease, can now say that this has been now established as the groups starting ritual Since the therapist had made a home visit the day before, the group members talked a little about it. Overall the home visits is a good strategy for strengthening rapport with group members and they seem to be happy too
Artistic Preparation	Introductory	*Sing -A- Long game, Introducing percussion instruments The therapist did a couple of rounds showcasing different types of sounds, saying out the same sound in different ways They were asked to share some sounds that they may be familiar with including vowels / consonants / animal-bird sounds and to try and

			<p>say it in different ways as demonstrated</p> <p>After some prompting and coaxing all of them managed to say out some kinds of sounds, some repetitive and most I the same way that the previous person had said it out in</p> <p>They have just started using their voice in such a way... saying things that makes no sense and that may sound funny... there was great reluctance in using their voice.... The volume in most occasions was very low and they were saying out similar kinds of sounds</p> <p>Again, as observed in last session... risk taking needs to be worked on</p>
* Sing -A- Long game: saying out vowels / consonants in various ways Follow-lead-follow			
<p>2. Creation:</p> <ul style="list-style-type: none"> • Soundscape <p>We did a couple of circles using voice: 1. Singing the song- tujhi taal turu turu (Marathi song) 2. Singing the same tune but replacing words in the song with an abstract sound 3. A short meditation chant – a e aa o aa, closing ones eyes and chanting together, using abstract sounds in the same tune</p> <p>Both circles went off better than the first (Sing -A- Long game) activity, they were more open to using their voice- volume continued to be low</p> <p>The Marathi song was accompanied with clapping and snapping fingers</p>			
<p>3. Closure:</p> <ul style="list-style-type: none"> • Recap of the session <p>Closing Ritual: Chanting of free willy tune... the tum\ne is very soothing and creates a sense of being in peace; they were more open to using their voice as in the creation phase of the session</p> <ul style="list-style-type: none"> • The therapist did an introduction of the percussion instruments as a preparation for next session and gave them a H.W • H.W (two objects from home / daily use to be got in the next session as percussion instrument) • Reminder for next (3rd)session 			
Day: 4, Date: 21 / 06 / 2011			
Session Record Sheet			
<p>T.O: Rapport Building</p> <p>Getting to know the percussion instruments</p> <p>Togetherness thru music</p>			
1. Artistic Communion:			
	Beginning	Starting Ritual	Cleansing session space; very brief revision of last session, Chakra cleansing of participants,

		Chanting “aaa...uuu...mmm”
Artistic Preparation	Introductory	Introducing percussion instruments (got by therapist and those got by the participants- as requested in last session), *Play –A- Long game
* Play –A- Long game: Playing out small tunes using the percussion instrument in various ways.... Follow-lead-follow		
2. Creation: <ul style="list-style-type: none"> Percussion circle (with voice) 		
3. Closure: <ul style="list-style-type: none"> Recap of the session Closing Ritual: Chanting free willy tune Reminder for next (5th)session and possible venue change 		
4. Materials required: Percussion instruments, dufs		
Post session observation notes		
T.O: Rapport Building Getting to know the percussion instruments Togetherness thru music		
1. Artistic Communion:		
Beginning	Starting Ritual	Cleansing session space; very brief revision of last session, Chakra cleansing of participants, Chanting “aaa...uuu...mmm” Well established now as part of opening ritual
Artistic Preparation	Introductory	Introducing percussion instruments (got by therapist and those got by the participants- as requested in last session), *Play –A- Long game 3 women had come for the session, most others (who had agreed to come; the previous day) had gone out The women had not remembered to get the ‘home’ percussion instruments The play a tune activity went well, all of the participants managed to play simple rhythms on the pints (percussion instruments) They experimented with different pints
* Play –A- Long game: Playing out small tunes using the percussion instrument in various ways.... Follow-lead-follow		
2. Creation: <ul style="list-style-type: none"> Percussion circle (with voice) The group managed to do a reasonable percussions circle, we sung a few Hindi film songs (suggested) by group members and tried to play the percussions along with 		

the songs

- The participants seemed to have opened up to the idea of trying out new things compared to the previous sessions, they however were conscious of people watching them from outside the venue
- They seemed to be excited when told about drumming in the next session and said that often they felt like dancing along with the drums (cited eg of ganapati festival drumming)

3. Closure:

- Recap of the session
- Closing Ritual: Chanting free willy tune, standing up and using swaying body movements

They were asked to watch their breath after the activity (sharing: brething was rapid post activity and slowed down to a more relaxed pattern gradually)

- Reminder for next (5th)session and possible venue change
It was suggested that we play the 'gambling-like' game in the next session just to get to know how the game is played; however intention of playing together would be just fun. No monetary or any other kind of such transaction will be involved

4. Materials required: Percussion instruments, dufs

Day: 5, Date: 28 / 06 / 2011

Session Record Sheet

T.O: Togetherness thru drumming

1. Artistic Communion:

Beginning	Starting Ritual	Cleansing session space; very brief revision of last session, Chakra cleansing of participants, Chanting "aaa...uuu...mmm"
Artistic Preparation	Introductory	Introducing drums / dufs / asking if participants know of such community instruments that they may have seen/ played in the past Getting to know the drum / dufs and different wys to play them; playing heart beat rhythm

2. Creation:

- Drums circle (with voice), taking the heart beat rhythm forward
- Participants will also have choice of playing a combination of drums and percussion instruments in the circle

3. Closure:

- Recap of the session
- Closing Ritual: Chanting free willy tune

- Reminder for next (6th)session
- Some time will be kept aside for palying the board game, mentioned by participants in the last session

4. Materials required: Percussion instruments, dufs, Djembes

Post session observation notes

T.O: Togetherness thru drumming

1. Artistic Communion:

Beginning	Starting Ritual	Cleansing session space; very brief revision of last session, Chakra cleansing of participants, Chanting “aaa...uuu...mmm” The women came in late for the session; so as a starting ritual we did just a few rounds of deep breathing
Artistic Preparation	Introductory	Introducing drums / dufs / asking if participants know of such community instruments that they may have seen/ played in the past The women seemed excited on seeing the drums and related drumming to ganpati festival / other csuch celebrations in the community where they have seen the use of such ‘dhols’ Getting to know the drum / dufs and different ways to play them; playing heart beat rhythm The group explored with different kinds of simple drum rhythms; lead follow lead with simple rhythms on drm was tried, participants readily participated in the exercise

2. Creation:

- Drums circle (with voice), taking the heart beat rhythm forward
The group managed to play the drums together to create their unique rhythm, the group just flowed in thru the rhythm without much chaos or confusion
- Participants will also have choice of playing a combination of drums and percussion instruments in the circle
Participants readily explored combination of percussion instruments and drums together; however, voice with drumming did not happen

3. Closure:

- Recap of the session; relation of drumming and rhythm to the human body was mentioned in brief
- Closing Ritual: Chanting free willy tune; closed with deep awareful breathing
- Reminder for next (6th)session
- Some time will be kept aside for palying the board game, mentioned by participants in the last session; we could not play the board game though one of the participant

had gone coins to play the game; however due to lack of time and presence of just 3 women we have postponed it to the next session

4. Materials required: Percussion instruments, dufs, Djembes

Day: 6, Date: 05 / 07 / 2011

Session Record Sheet

T.O: Healthy eating (nutrition)

1. Artistic Communion:

Beginning	Starting Ritual	Cleansing session space; very brief revision of last session, Chakra cleansing of participants, Chanting "aaa...uuu...mmm"
Artistic Preparation	Introductory (being aware of what we eat)	Food colour, smell, feel and taste Participants will be told names of some foods (fruits, vegetables, meat etc) and they will be asked to draw on paper its colour and describe in a word what it smells / feels/tastes like

2. Creation:

- Food pyramid (participants will draw their food pyramids: what are the things they eat, in what quantity, how much and how frequently daily / weekly)
They will be given bits of different coloured papers for different categories of food and asked to paste it onto a food pyramid chart, based on above criteria
- Introduction to the ideal food pyramid (identify what is missing in their charts, what they could introduce into their pyramid, what can be reduced / replaced)- this session may have to be done in two parts

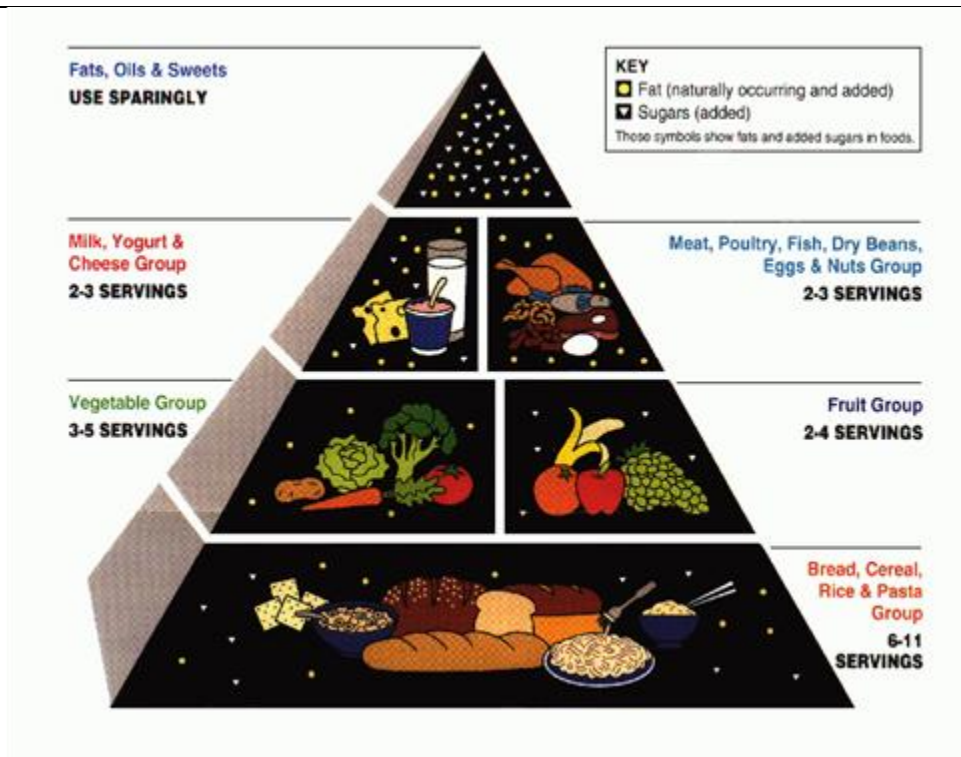
3. Closure:

- Recap of the session
- Closing: Prayer of thanks for the food we eat
- Reminder for next (7th)session
- Some time will be kept aside for playing the board game, postponed during the last session

4. Materials required: white chart papers, coloured craft papers, glue, paints / colours, blank white sheets

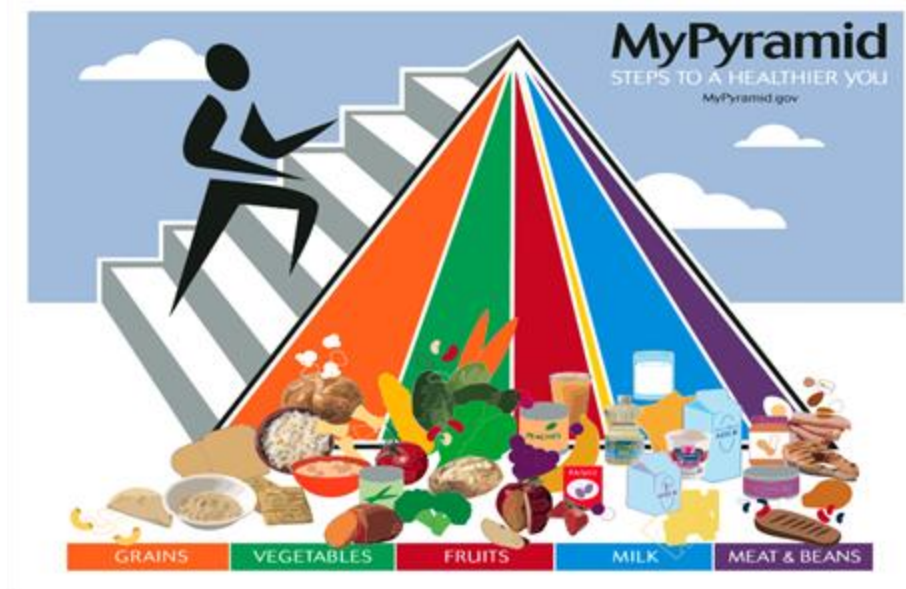
Old food pyramid:

United States Department of Agriculture; 1992



New / updated food pyramid:

United States Department of Agriculture; 2005



Source: http://en.wikipedia.org/wiki/Food_guide_pyramid

Post session observation notes

T.O: Healthy eating (nutrition)

1. Artistic Communion:

Beginning	Starting Ritual	Cleansing session space; Chakra cleansing of participants, Chanting “aaa...uuu...mmm”
Artistic Preparation	Introductory (being aware of what we eat)	Food colour, smell, feel and taste Participants will be told names of some foods (fruits, vegetables, meat etc) and they will be asked to draw on paper its colour and describe in a word what it smells / feels/tastes like: Could not be done as participants came in very late, the concept of the food we eat and nutrition for body was shared with them. They were asked to share foods they include as part of their daily intake / diet and specific foods that they liked to eat

2. Creation:

- Food pyramid (participants will draw their food pyramids: what are the things they eat, in what quantity, how much and how frequently daily / weekly)
- They will be given bits of different coloured papers for different categories of food and asked to paste it onto a food pyramid chart, based on above criteria
- All women enjoyed doing this activity; each meal was taken one at a time starting with the morning breakfast right up to their dinner. Each was discussed in great detail including the kinds of foods they eat for each meal and its quantity
- Once they finished the activity, each participant looked at their food plate as a visual understanding of their intake

3. Closure:

- Recap of the session
- Closing: Prayer of thanks for the food we eat (did not do as participants were in a hurry to leave)
- Reminder for next (7th)session....as a continuation of this session

Day: 7, Date: 12 / 07 / 2011**Session Record Sheet****T.O:** Healthy eating (nutrition)..... continuation**1. Artistic Communion:**

Beginning	Starting Ritual	Cleansing session space; brief revision of last session.... Displaying their nutrition plates, Chakra cleansing of participants, Chanting “aaa...uuu...mmm”
Artistic Preparation	My food plate	Exercise done last time will be repeated with participants who did not come for the last session while those who had come will be encouraged to share their understanding of the food plate with others

2. Creation:

- Introduction to the ideal food pyramid..... concept.... (identify what is missing in their charts, what they could introduce into their pyramid, what can be reduced / replaced)-
- Inputs with respect to: balance in the food one eats: carbohydrates Vs proteins quantity; and balance in variety of healthy foods, inclusion of 'brain food' and reduction of refined food / food products will be shared and new stickers (for above) will be added to their food plates after discussions with them

3. Closure:

- Recap of the session
- Closing: Prayer of thanks for the food we eat
- Reminder for next (8th)session

4. Materials required: white chart papers, coloured craft papers, glue, paints / colours, blank white sheets

Old Food Pyramid and New Food Pyramid Charts were used for reference as described in previous session 6

Post session observation notes

T.O: Healthy eating (nutrition)..... continuation

1. Artistic Communion:

Beginning	Starting Ritual	Cleansing session space; brief revision of last session.... Displaying their nutrition plates, Chakra cleansing of participants, Chanting "aaa...uuu...mmm" Done
Artistic Preparation	My food plate	Exercise done last time will be repeated with participants who did not come for the last session while those who had come will be encouraged to share their understanding of the food plate with others 4 participants attended the session, among them 3 were not present in the last session: exercise was repeated with them, with inputs from anita and uma (participant from last session)

2. Creation:

- Introduction to the ideal food pyramid..... concept.... (identify what is missing in their charts, what they could introduce into their pyramid, what can be reduced / replaced)-

- Inputs with respect to: balance in the food one eats: carbohydrates Vs proteins quantity; and balance in variety of healthy foods, inclusion of 'brain food' and reduction of refined food / food products will be shared and new stickers (for above) will be added to their food plates after discussions with them
- Was shared with them; participants were very attentive and proactive in sharing / discussing things related to their eating for well being
- They looked at their food plates and agreed that their intake was insufficient and they need to do some adjustments to make their food more balanced and whole; including foods high in protein; increasing the intake of water etc
- They are very well aware of healthy foods and do not mind spending on food
- We ended with each person agreeing to bring about atleast one healthy change in their diet and would be sharing it with everyone in the next meeting

3. Closure:

- Recap of the session
- Closing: Prayer of thanks for the food we eat (did not do); ended with deep breathing
- Reminder for next (9th) session and change of day (next session scheduled for Thursday instead of Tuesday on request of some participants)
- What stood out in the session: surekha shinde attended the session for the very first time. She was chewing mishri, this was brought to the notice of the facilitator by another participant, she was immediately requested to spit it out, wash her mouth and come in again. She willingly complied. She sat thru the entire session and was very eager to do the activity and enjoyed it. We congratulated her at the end of the session for having managed to sit thru the session
- She actively participated in the session discussions, however at times she spoke a lot and it may have been disturbing to other members. During the last bit of the session (deep breathing) she fooled around and was requested by another participant to stop disturbing others
- This will be shared (with sensitivity) with her, prior the next session (during the home visit)
- Overall a good session

- 4. Materials required:** white chart papers, coloured craft papers, glue, paints / colours, blank white sheets

Day: 8, Date: 21/07/ 2011 (was planned for 19/07/2011, rescheduled on request made by group members)

Session Record Sheet

T.O: Release of somatic stress

1. Artistic Communion:

Beginning	Starting Ritual	Cleansing session space; brief revision of last session.... Chakra cleansing of participants, Chanting “aaa...uuu...mmm”
Artistic Preparation	Introduction	Game: Flocking- whole group movement All participants stand in a line / circle. Any one person will lead the others with an action as they move from one marked point and to another; then the second in the line takes over follows the same and so on till each person has had a chance to lead / follow move

2. Creation:

- Have planned to take dynamic meditation with them in the next session
- Today's session is a warm up routine for them (sort of a preparation for the next session) to make them aware of creation of tension in the physical body thru dynamic body movements followed by relaxation....focusing on breathing and being aware of changes in the body as they move from one state of being to the other
- I am calling this exercise as dynamic warm up routine (movements that I will be using are some basic athletes warm up exercise)

(I need to remember: Dynamic Meditation is that it is a method of creating a situation through tension in which meditation can happen. If your total being is completely tense, the only possibility that remains is relaxation. Ordinarily one cannot go directly into relaxation, but if your whole being is at a peak of total tension then the second step comes automatically, spontaneously: silence is created)*

3. Closure:

- Recap of the session
- Sharing: relevance of dynamic movements in releasing body tensions (improvement in blood circulation and restoration of positive energy in the body as an effect)
- Reminder for next (9th)session

4. Materials required: Laptop, music CD

*Source: http://www.messagefrommasters.com/Meditation/a/Osho_Dynamic_Meditation.htm

Post session observation notes

T.O: Release of psychosomatic / somatic stress

1. Artistic Communion:

Beginning	Starting Ritual	Cleansing session space; brief revision of last session.... Chakra cleansing of participants, Chanting “aaa...uuu...mmm” Done
Artistic Preparation	Introduction	Game: Flocking- whole group movement Members participated in the game flocking movement exercise with ease; their comfort level with respect to using their bodies for doing movement related activity has improved; especially if all participants are doing the same action together..... perhaps finding strength in cohesiveness

2. Creation:

- Today's session is a warm up routine for them (sort of a preparation for the next session) to make them aware of creation of tension in the physical body thru dynamic body movements followed by relaxation....focusing on breathing and being aware of changes in the body as they move from one state of being to the other
- I am calling this exercise as dynamic warm up routine (movements that I will be using are some basic athletes warm up exercise)

Group members could initiate and sustain exercises demonstrated by the facilitator.... However, they actively participate in the activity only if the facilitator is doing the same simultaneously / along with them.....

There was a little discomfort in doing certain exercises that involved lifting their legs up (due to clothing.... they all wear sarees)

They are also uncomfortable in doing exercises that involve a complete letting go due to venue privacy issue / constraints

Though most of them managed to do most dynamic movements.... they were unable to sustain it for a prolonged period of time and got exhausted within a short time....

Towards the end of they were panting almost gasping for breath and chose to sit down..... malnutrition could be a primary reason for their early fatigue

Another limitation: The session timing is soon after they take their lunch (considering most of them eat at around 3 / 3:30 pm) and it is neither recommended nor easy to do a dynamic workout post meals.... They were informed about this and were requested to try and have an early and light meal for the next session

3. Closure:

- Recap of the session (reiterating the last point)
- Sharing: relevance of dynamic movements in releasing body tensions (improvement in blood circulation and restoration of positive energy in the body as an effect)
- The group members could identify the difference in their pattern of breathing and

fatigue in body pre and post session

- Reminder for next (9th)session

4. Materials required: Laptop, music CD

*Source: http://www.messagefrommasters.com/Meditation/a/Osho_Dynamic_Meditation.htm

Day: 9, Date: 28 / 07 / 2011

Session Record Sheet

T.O: Release of psychosomatic / somatic stress

1. Artistic Communion:

Beginning	Starting Ritual	Cleansing session space; brief revision of last session.... Chakra cleansing of participants, Chanting “aaa...uuu...mmm”
Artistic Preparation	Introduction	Game: Flocking- whole group movement All participants stand in a line / circle. Any one person will lead the others with an action as they move from one marked point and to another; then the second in the line takes over follows the same and so on till each person has had a chance to lead / follow move Repeated form last session

2. Creation:

- Step 1 and Step 2 of dynamic meditation session

3. Closure:

- Recap of the session
- Sharing: relevance of fast and chaotic breathing
- Reminder for next (10th)session

4. Materials required: Laptop, music CD

*Source: http://www.messagefrommasters.com/Meditation/a/Osho_Dynamic_Meditation.htm

Post session observation notes

T.O: Release of psychosomatic / somatic stress

1. Artistic Communion:

Beginning	Starting Ritual	Cleansing session space; brief revision of last session.... Chakra cleansing of participants, Chanting “aaa...uuu...mmm”
Artistic Preparation	Introduction	Game: Flocking- whole group movement Although it was repetitive for few members, it involved a few others who had not come in the last session

		Observation same as last session
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2. Creation:

- Step 1 and Step 2 of dynamic meditation session

Although the facilitator had gone with the intention doing only steps 1 and 2 of the dynamic meditation, we ended up doing the entire sequence of the same (all the steps) this was however accompanied with some improvisations considering the previous experience of early fatigue in the participants and venue limitations

Step 1: chaotic breathing: participants were asked to do forceful breathing concentrating on exhalation.... Using the whole body their entire strength for the breathing...the concept of breath as 'prana' has been shared with them in the previous sessions. Although the group members started with literally using their entire body for the exercise they got exhausted and 'breathless' within a few minutes; some took short breaks and kept shuffling between normal to chaotic breathing. They could not sustain the task for more than 5-7 minutes

Step 2: letting go (movement and voice): members tried to participate and were comfortable running around the room and jumping but were very uncomfortable to use their voice: screaming / shouting out loud. Although initially they did say haaaaa (sound introduced to get them started) along with the movement they stuck to the same sound and went back to it intermittently when prompted by the facilitator; eventually they just stopped saying that too.... As with the first step they had to stop within a few minutes into the exercise
A complete letting go was not possible

Step 3: Jumping up and down with raised arms and shouting the mantra Hoo Hoo
This was among the easiest thing for them to do, especially if the participants faced the wall and did it.... Not becoming conscious of others watching them
Exercise sustained for 5-7 minutes

Step 4: Freezing: moved between being in a freeze / like a statue, to small arranging the body movements
Seemed to be relieved to do this exercise.... Almost like a much needed break

Step 5: celebration thru dance: could not be done as a dance....since most were far too tired to dance and celebrate.... Instead they were asked to just be.... Sit down with their eyes closed and just focus on what was happening to their body and to bring their body and mind to a much slower and relaxed pace.... To use this time space only for themselves and just be. The group members felt 'different' (good) after this particular step and felt 'shaanti'. There were 2 people who discussed a lot with others about the session

The overall feedback was that they enjoyed the session and would like to do it again one more time. They felt that they could do atleast 3 of the above 5 steps in their homes

They should be exposed to some relaxation techniques that can be practiced by them in their homes

The general observation was that there was a lot of giggling and laughing as the session progressed.... They felt odd / shy/ conscious to do certain things.... But wanted to go thru the entire process again since there was a general sense of 'feeling good' and wellness post session

The field worker did a fantastic job of explain to the group how active body movement and voice are used in their cultures.... For this she gave them the example of 'women being possessed' and while in that state her entire body movements.... the use of her voice for screaming shouting and even verbalizing to throw out her trauma / suffering. The group members immediately associated with the example and it kind of hit the spot. She gave the other common examples too as a way of the body dealing with discomfort....

Overall a very good session with good attendance and participation from group members

3. Closure:

- Reminder for next (10th)session

4. Materials required: Laptop, OSHO music CD

*Source: http://www.messagefrommasters.com/Meditation/a/Osho_Dynamic_Meditation.htm

Day: 10, Date: 02 / 08 / 2011

Session Record Sheet

T.O: Release of psychosomatic / somatic stress

1. Artistic Communion:

Beginning	Starting Ritual	Cleansing session space; brief revision of last session.... Chakra cleansing of participants, Chanting "aaa...uuu...mmm"
Artistic Preparation	Will start dynamic meditation session	

2. Creation:

- Entire exercise of dynamic meditation, with each stage lasting for about 5-10 mins

3. Closure:

- Recap of the session
- Reiterating stages in dynamic meditation and relevance to reduction of stress-trauma; and to be established as a routine practice
- Reminder for next (11th) session

4. Materials required: Laptop, osho music CD

*Source: http://www.messagefrommasters.com/Meditation/a/Osho_Dynamic_Meditation.htm

Post session observation notes

T.O: Release of psychosomatic / somatic stress

1. Artistic Communion:

Beginning	Starting Ritual	Cleansing session space; brief revision of last session.... Chakra cleansing of participants, Chanting “aaa...uuu...mmm” Group members are very comfortable doing this exercise and do it with ease
Artistic Preparation	Warm up	Sometime was spent in doing some basic warm up exercises to loosen the body and make it ready for the upcoming dynamic meditation session

2. Creation:

- Step 1: chaotic breathing: participants were asked to do forceful breathing concentrating on exhalation.... the group members started with using a lot of strength for the exercise- as was the case last time..... they got exhausted and ‘breathless’ within a few minutes; some took short breaks and kept shuffling between normal to chaotic breathing. They could not sustain the task for more than 5-7 minutes; however, the group focused more on the act in today’s session than they did in the last session.....it looked like they felt a little less awkward doing the exercise compared to the last session

Step 2: letting go (movement and voice): Although a complete letting go was not possible, group members used their body and their voice more freely compared to the last session, some managed to sustain this state for the entire bit of this step. Free uncontrollable movement was restricted to jumping and running.... They felt a little discomfort due to their attire: all of them wear sarees and are not comfortable wearing other attires

Step 3: Jumping up and down with raised arms and shouting the mantra Hoo Hoo
Similar to the last session: this was among the easiest thing for them to do,
Exercise sustained for 5-7 minutes

Step 4: Freezing: moved between being in a freeze / like a statue, to small arranging the body movements

Participants were able to hold their body in a freezed position much better than in the last session, however they did intermittently arranged their sarees, coughed / sat down

Step 5: celebration thru dance: participants were requested to sit down with their eyes closed and just focus on what was happening to their body and to bring their body and mind to a much slower and relaxed pace.... This step is most enjoyed by the group

The overall feedback was that they enjoyed the session and would like to do / could do 3 of the above 5 steps in their homes

One technique employed to lessen the feeling of awkwardness was to instruct them to face the walls while doing the exercises rather than looking at each other.

The general observation was that there was some amount of giggling and laughing as the session progressed but much less compared to the last session and participants were more focused in doing the exercise today than in the last session.... Although they did feel odd / shy/ conscious to do certain things.... Their comfort level in doing the various steps was much more than in the last session

Overall a very good session with good attendance and participation from group members

3. Closure:

- Reminder for next (11th)session

4. Materials required: Laptop, OSHO music CD

*Source: http://www.messagefrommasters.com/Meditation/a/Osho_Dynamic_Meditation.htm

Day: 11, Date: 09 / 08 / 2011

Session Record Sheet

T.O: Release of psychosomatic / somatic stress

The group specifically asked (towards the end of the last session) about things they could do to address neck, shoulder and lower back pains

1. Artistic Communion:

Beginning	Starting Ritual	Cleansing session space; brief revision of last session.... Chakra cleansing of participants, Chanting "aaa...uuu...mmm"
Artistic Preparation	Introductory	Warm up exercises

2. Creation:

- Creative dance movement involving neck, shoulder and lower back muscles specifically (adapted from physiotherapy exercises)
- share a story incorporating the above movements and ask them to enact parts of it ??)

3. Closure:

- Recap of the session
- Sharing preparation before any exercise routine, importance of ruling out organic conditions, practicing relaxation techniques as a regular basis (since the group is now comfortable with deep breathing exercise and chanting the aaauuummmm sounds now)
- Reminder for next (12th)session

4. Materials required: Laptop, music CD

Post session observation notes

T.O: Release of psychosomatic / somatic stress

1. Artistic Communion:

Beginning	Starting Ritual	Cleansing session space; brief revision of last session.... Chakra cleansing of participants, Chanting "aaa...uuu...mmm" Group members are very comfortable doing this exercise and do it with ease
Artistic Preparation	Warm up	Sometime was spent in doing some basic warm up exercises to loosen the body and make it ready for the upcoming dynamic meditation session

2. Creation:

- Step 1: chaotic breathing: participants were asked to do forceful breathing concentrating on exhalation.... the group members started with using a lot of strength for the exercise- as was the case last time..... they got exhausted and 'breathless' within a few minutes; some took short breaks and kept shuffling between normal to chaotic breathing. They could not sustain the task for more than 5-7 minutes; however, the group focused more on the act in today's session than they did in the last session.....it looked like they felt a little less awkward doing the exercise compared to the last session

Step 2: letting go (movement and voice): Although a complete letting go was not possible, group members used their body and their voice more freely compared to the last session, some managed to sustain this state for the entire bit of this step. Free uncontrollable movement was restricted to jumping and running.... They felt a little discomfort due to their attire: all of them wear sarees and are not comfortable wearing other attires

Step 3: Jumping up and down with raised arms and shouting the mantra Hoo Hoo
Similar to the last session: this was among the easiest thing for them to do,
Exercise sustained for 5-7 minutes

Step 4: Freezing: moved between being in a freeze / like a statue, to small arranging
the body movements

Participants were able to hold their body in a freezed position much better than in
the last session, however they did intermittently arranged their sarees, coughed /
sat down

Step 5: celebration thru dance: participants were requested to sit down with their
eyes closed and just focus on what was happening to their body and to bring their
body and mind to a much slower and relaxed pace.... This step is most enjoyed by
the group

The overall feedback was that they enjoyed the session and would like to do / could
do 3 of the above 5 steps in their homes

One technique employed to lessen the feeling of awkwardness was to instruct them
to face the walls while doing the exercises rather than looking at each other.

The general observation was that there was some amount of giggling and laughing
as the session progressed but much less compared to the last session and
participants were more focused in doing the exercise today than in the last
session.... Although they did feel odd / shy/ conscious to do certain things.... Their
comfort level in doing the various steps was much more than in the last session

Overall a very good session with good attendance and participation from group
members

3. Closure:

- Reminder for next (11th)session

4. Materials required: Laptop, OSHO music CD

*Source: http://www.messagefrommasters.com/Meditation/a/Osho_Dynamic_Meditation.htm

Day: 12, Date: 16 / 08 / 2011

Session Record Sheet

T.O: Experiencing points of emotional overload in the body
Releasing the emotional stress from different parts of the body

1. Artistic Communion:

Beginning	Starting Ritual	Cleansing session space; brief revision of last session.... Chakra cleansing of participants, Chanting “aaa...uuu...mmm”
Artistic Preparation	Introductory	Fat woman story
<p>2. Creation:</p> <ul style="list-style-type: none"> Enacting the fat woman story (in groups of 2) <p>3. Closure:</p> <ul style="list-style-type: none"> Sharing their experiences Sharing of story by Surekha Shinde / Champabai Patole Brief revision of neck-shoulder exercises done last time, checking with them about HW <p>4. Materials required: Laptop, music CD, some props (dupatta, some percussion instruments, frame drum)</p>		
Post session observation notes		
<p>T.O: Experiencing points of emotional overload in the body Releasing the emotional stress from different parts of the body</p> <p>Session could not be done as planned, as only 2 women turned up for the session. Chakra chanting and deep breathing was done with them</p>		
Day: 13, Date: 25 / 08 / 2011		
Session Record Sheet		
Objective: Beginning group closure process		
1. Artistic Communion:		
Beginning	Starting Ritual	Cleansing session space; brief revision of last session.... Chakra cleansing of participants, Chanting “aaa...uuu...mmm”
Artistic Preparation	Group identity	Naming the group (sharing metaphors, what they mean and selecting a name from among the suggestions made)
<p>2. Creation:</p> <p>Will be done in 4 steps / parts:</p> <ul style="list-style-type: none"> Consolation: Groups who have formed deep bonds with one another will need to recognize a wide variety of feelings associated with the closure of the group. Members may feel joy, sadness, or a sense of loss. Those feelings may be expressed 		

with a variety of behaviors: laughter, excitement about the future, tears, or emotional distancing. Each member should be encouraged to identify their feelings and express them appropriately. Respect for each person's feelings should be given: Based on the coaching game.....will be done in pairs- members hold hands, select a comfortable and private space within the room and sharing ones feelings for closure with partner.

Symbolic shower of healing (done in a closed circle), parting gifts will be exchanged (need to think what this is going to be.... One thought we could give them a photograph of the entire group)

- **Celebration:** Chanting prayer for wellness and happiness- focusing initially on self followed by focusing on partner and concluding by praying together for the entire group: giving thanks and expressing the positive experiences of the group and special times spent together and as a way of protecting self from internal and external negative energies (thoughts, feelings, behaviors, people, places etc). As a practice: Spending time in prayer, everyday reminding self of the prayer intent. Painting of prayer symbol along with a written version of the prayer will be done as a take home reminder of this process

A get together is planned at the end of the group as a part of formally closing the group process.

- **Commemoration:** Commemoration is a great way to acknowledge milestones or special events experienced by the group. Commemoration differs from Celebration in that something tangible exists to mark the time together and to remember the group.

Time will be spent in sharing / discussing various processes that happened in the group, capacity building thru skill building, feedback will be sought on specific skills that the group members found to be useful / have established as a practice / should establish as a practice; sharing closing processes that will be followed: post group mandala session, research post questionnaire session

- **Commission:** During the final meetings, it is important to chart a new course for the future. There needs to be an anticipation of the next experience of support thru togetherness within the single women community.

It will include planning based on a larger future vision of group sustainability. Sharing the organizations plan of transition into another group, seeking group feedback, their willingness and preparedness with respect to the new group formation and setting rough timelines for the same

During this session steps 3 and 4 of the above will be carried out in the group meeting

3. Closure:

- Deep breathing
- Reminder for next session

4. Materials required: Laptop

Post session observation notes**Objective:** Beginning group closure process**1. Artistic Communion:**

Beginning	Starting Ritual	Cleansing session space; brief revision of last session.... Chakra cleansing of participants, Chanting "aaa...uuu...mmm" : done
Artistic Preparation	Group identity	Prayer for Satyamma (group member who passed away 2 weeks back) Naming the group (sharing metaphors, what they mean and selecting a name from among the suggestions made) Following names were suggested by the group members: Durga-Rekha, Vaishnavi-Vanita, Laxmi-Somabai, Swamini-Anita, Mauli-Champabai

Often in the Indian culture, rituals hold great importance during landmark life events such as birth, naming ceremony, marriage, death, entry into a new house etc. As a shraddhanjali the group offered remembrance prayers for her soul.

Prayer: We pray to you, our Creator, to guide Satyamma with the joy of your presence and us who are living the happiness of knowing this. May her soul have a peaceful and beautiful journey, May her be in peace and happiness and may she receive your protection from all harm.

She had experienced much pain, sorrow and deprivations while she spent her time, here, amongst us; in this life. Now that she has been entrusted to you may she rest in your loving arms and may she be experience eternal love, contentment and fulfillment

(Shared with the group in Hindi and translated by the fieldworker in Marathi)

This was followed by a brief discussion around death and dying followed by strong prayer intent to protect each member, their families and their house form all harm

The names suggested by the women are all of power goddesses (of the Hindu religion), except for Mauli (need to add subjective analysis later)

2. Creation:

Steps 3 and 4:

- **Commemoration:** Commemoration is a great way to acknowledge milestones or special events experienced by the group. Commemoration differs from Celebration in that something tangible exists to mark the time together and to remember the group.

Time will be spent in sharing / discussing various processes that happened in the group, capacity building thru skill building, feedback will be sought on specific skills that the group members found to be useful / have established as a practice / should establish as a practice; sharing closing processes that will be followed: post group mandala session, research post questionnaire session

Milestones / special events identified include: making friends, getting to know each other, sharing in the group, developing caring bonds, learning new skills: establishing connection: they explicitly mentioned the finger dance exercise, chanting AUM, deep breathing meditation, exercises for reduction of somatisation: pains aches of shoulder, neck, and lower back and dynamic meditation. We had begun using stories however it could not be carried forward for various reasons

The group members found OM chanting, deep breathing and exercises particularly useful and they practice the same at home on a regular basis. Those who don't have been requested to do so and share the same in the next session

They also stated that they looked forward to the home visit and the sessions, every week. It was one slot of time that they devoted wholly to their own well being

- **Commission:** During the final meetings, it is important to chart a new course for the future. There needs to be an anticipation of the next experience of support through togetherness within the single women community.

It will include planning based on a larger future vision of group sustainability. Sharing the organizations plan of transition into another group, seeking group feedback, their willingness and preparedness with respect to the new group formation and setting rough timelines for the same

The group members expressed willingness to continue the group process. They liked the idea of forming a bachat group and were willing to contribute a sum of Rs 100/- towards the same. They were told that carrying the bachat group forward would be their responsibility; the organization would play a minimal role in the same. They would receive support from the organization in terms of ensuring a smooth transition from one group to the next, setting up the group and keeping the group together. One of the most important activities of this group would be to continue the chanting and deep breathing meditations as a part of their group process

The members were requested to think about this idea; they could also discuss it, if they wished, with their family members and share the same in the next session. They were told that a meeting would be organized to discuss specifically about the bachat gat in the near future, if the group came to some joint consensus.

The idea behind a single womens group was also to create a single womens mandal (as an identity) in the community to offer peer support to each other, to provide a platform for continuing the ABT practice, for exchange of information (social support), for sharing their problems, to talk about their emotions, brainstorm for solutions to problems that can be addressed in the group, to help each other in times of emergency / crisis. The group members agreed with most things discussed above, however, they do have some questions which will be addressed in the first transition meet.

3. Closure:

- Deep breathing : done
- Reminder for next session: given, next session will be held on Tuesday in kalyankar balwadi (wed, Thursday holiday for Eid and Ganpati festival)

4. Materials required: Laptop

One of the group member got chikkoos for everybody in the group. It was an affectionate gesture from her part and everyone was touched. We thanked her for the same, another lady said that she too would get something for the group, the facilitator thanked her and kindly declined her request, the groups presence together as one was itself a huge indication of the affection they felt. As we spoke about closing the members as well as the field worker and the facilitator felt a little emotional and the women especially expressed sadness over parting. They express it by saying statements like “are you never going to meet us ever now”, “don’t leave us like this”, “come and visit us even if the group is over”, “have tea with me when u come home for the home visit next time” etc. the facilitator assured them that our team will be with the till they settle down in their new group and we would even visit them once in a while to enquire about their well being.

Day: 14, Date: 30 / 08 / 2011

Session Record Sheet

Objective: Group closure process

1. Artistic Communion:

Beginning	Starting Ritual	Cleansing session space; brief revision of last session.... Chakra cleansing of participants, Chanting “aaa...uuu...mmm”
Artistic Preparation	Group identity	Naming the group (sharing metaphors, what they mean and selecting a name from among the suggestions made) Suggestions from members who were not present in the last session and then selecting a name on a random voting basis

2. Creation:

- **Celebration:** Chanting prayer for wellness and happiness- focusing initially on self followed by focusing on partner and concluding by praying together for the entire group: giving thanks and expressing the positive experiences of the group and special times spent together and as a way of protecting self from internal and external negative energies (thoughts, feelings, behaviors, people, places etc). As a practice: Spending time in prayer, everyday reminding self of the prayer intent. Painting of prayer symbol along with a written version of the prayer will be done as a take home reminder of this process
A get together is planned at the end of the group as a part of formally closing the group process.

This would be done in the following steps:

- Drawing a prayer symbol (such as Om, swastika or any other that each person may feel relevant to herself), as a significance of one's spiritual energy, connection to the universal spiritual energy, as a symbol of protection and as a reminder for the individuals daily ritual
- Chanting the wellness prayer (a Xerox of the prayer song would be provided to the members; it could be stuck alongside their symbol (one Marathi and one Hindi prayer). A daily chanting ritual is expected to be established by the members reiterating the prayer intent

3. Closure:

- Deep breathing
- Reminder for next session

4. Materials required: Chart paper, Hindi, Marathi prayer copies, painting materials, gum

Post session observation notes

Objective: Group closure process

1. Artistic Communion:

Beginning	Starting Ritual	Cleansing session space; brief revision of last session.... Chakra cleansing of participants, Chanting "aaa...uuu...mmm" : particip[nats quiet comfortable doing this ritual
Artistic Preparation	Group identity	Naming the group (sharing metaphors, what they mean and selecting a name from among the suggestions made) Suggestions from members who were not present in the last session and then selecting a name on a random voting basis: names suggested include-Disha, Anita, Sakshi, Purna: among the various names the name SAKSHI was selected thru a random voting method; everyone felt that it suits the group since they have been and continue to be 'witness' to all things going on in their lives. They seemed to be very happy with the name

2. Creation:

- **Celebration:** Chanting prayer for wellness and happiness- focusing initially on self followed by focusing on partner and concluding by praying together for the entire group: giving thanks and expressing the positive experiences of the group and special times spent together and as a way of protecting self from internal and external negative energies (thoughts, feelings, behaviors, people, places etc). As a practice: Spending time in prayer, everyday reminding self of the prayer intent. Painting of prayer symbol along with a written version of the prayer will be done as a take home reminder of this process:

In pairs the women shared group experiences with ease and comfort. Some got a little emotional and wept in the process. Overall feedback was they got a lot of support from the group. They felt a renewal of energy in the group and enjoyed the 'time and space' dedicated to them alone: no one has ever done any such thing for them. They expressed gratitude to the organisation for the experience

A get together is planned at the end of the group as a part of formally closing the group process: the entire group is very enthusiastic and excited to go for the outing, some asked if they could get their children, we responded by saying that they could

This would be done in the following steps:

- Drawing a prayer symbol (such as Om, swastika or any other that each person may feel relevant to herself), as a significance of one's spiritual energy, connection to the universal spiritual energy, as a symbol of protection and as a reminder for the individuals daily ritual: There was a consensus to draw OM as the groups spiritual symbol, they could draw it with help and guidance from the therapist and the fieldworker. It will be laminated and handed over to them, they said that they would keep it in a safe place and it would remind them of the group. They have been requested to spend some time everyday meditating with the symbol and chanting the wellness prayer
- Chanting the wellness prayer (a Xerox of the prayer song would be provided to the members; it could be stuck alongside their symbol (one Marathi and one Hindi prayer). A daily chanting ritual is expected to be established by the members reiterating the prayer intent

The group liked the activity of chanting together. They made good use of their voice and engaged in the process as they would in a prayer session. They also sung few words of the inspirational song and some time was spent in talking about what the wellness prayer and inspirational song meant. Most sharing's on the meanings came from the group members and was in line with the essence of the prayer/song

3. Closure:

- Deep breathing : done with ease
- Reminder for next session

4. Materials required: Chart paper, Hindi, Marathi prayer copies, painting materials, gum

Day: 15, Date: 08 / 09 / 2011

Session Record Sheet

Objective: Final closure
Mandala (post)

1. Artistic Communion:

Beginning	Starting Ritual	Cleansing session space; brief revision of last session.... Chakra cleansing of participants, Chanting “aaa...uuu...mmm”
Artistic Preparation	Group prayer	Reciting the prayer together

2. Creation:

- **Consolation:** The group members have formed deep bonds with one another. They need to recognize a wide variety of feelings associated with the closure of the group. Members may feel joy, sadness, or a sense of loss. Those feelings may be expressed with a variety of behaviors: laughter, excitement about the future, tears, or emotional distancing. Each member should be encouraged to identify their feelings and express them appropriately. Respect for each person's feelings should be given. The process will be done in the following steps:
 - Based on the coaching game.....will be done in pairs- members hold hands, select a comfortable and private space within the room and sharing ones feelings for closure with partner.
 - Symbolic shower of healing (done in a closed circle). Prayer symbols drawn by them, along with a printed copy of the group prayer song

Mandala drawing: Healing Mandala will be done at the end. Part of the post assessment process for the group

3. Closure:

- Deep breathing
- Reminder for outing next week

4. Materials required: Chart paper, prayer copies, painting materials, gum**Post session observation notes**

Objective: Final closure
Mandala (post)

1. Artistic Communion:

Beginning	Starting Ritual	Cleansing session space; brief revision of last session.... Chakra cleansing of participants, Chanting “aaa...uuu...mmm”
Artistic Preparation	Group prayer	Reciting the prayer together: everyone was given a Xeroxed and laminated copy of the prayer and inspirational song and their prayer symbols as a carry home gift. Those who could read looked at the written prayer while reciting it, while others just repeated it after the facilitator. They were encouraged to recite the poem at least once every day and make it into daily ritual practice. If they

			<p>were unable to read they could ask their children or other family members who could to recite the prayer and then say it with them. This would also give an opportunity for the family to come together and share common ground while praying</p> <p>The group members agreed to do it as a daily ritual, at least once.</p>
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2. Creation:

- Consolation:** The group members have formed deep bonds with one another. They need to recognize a wide variety of feelings associated with the closure of the group. Members may feel joy, sadness, or a sense of loss. Those feelings may be expressed with a variety of behaviors: laughter, excitement about the future, tears, or emotional distancing. Each member should be encouraged to identify their feelings and express them appropriately. Respect for each person's feelings should be given. The process will be done in the following steps:
 - Based on the coaching game.....will be done in pairs- members hold hands, select a comfortable and private space within the room and sharing ones feelings for closure with partner: was done as planned. Pairs were formed and they were asked to first talk about then write down their responses on a paper. They were given some leading questions to begin sharing. Towards the end they were as a team asked to come up with a small rhyme or 'ukhaane' based on their feelings / learning's from the group*.
 - Symbolic shower of healing (done in a closed circle). Prayer symbols drawn by them, along with a printed copy of the group prayer song; done as planned. After the pairs shared their thoughts with each other they slowly extended to the entire group. Some women broke down, it was an intense experience for everyone. Everyone felt a sense of sorrow with respect to the separation*.

The facilitator took them thru a narrative sharing of the journey; milestones crossed and thanked each individual for their immense co-operation and contribution towards the group process. If it weren't for them the ABT group work would not have gone ahead at all.

It was reiterated that the organization would continue working in the area and they could come and visit us anytime during the office hours. As far as separation was concerned this was just a closure for the ABT group, we would continue to meet once in a while and also in the Bachat group meetings. Since they were all now very familiar with each other they could or rather should continue providing support to each other.

The fieldworker too shared her thoughts and feelings with the group and ended by thanking each of them for their invaluable contributions.

This was followed by a symbolic healing shower in a closed circle.

*Detailed responses of each pair mentioned below.

Following were the points for discussion and sharing:

- a. Your personal experiences in the group: good and bad
- b. What you specifically liked
- c. What you did not like
- d. Whom among the group members do you feel comfortable with, as a friend
- e. What kind of emotions are you experiencing at this juncture
- f. Pair rhyme / saying

Pair 1: Uma Waghoo and Surekha Diwte

Responses written down by Uma:

1. We both had good experiences in the sessions.
2. We liked the exercise activity, the finger dance game and also liked it when you visited us in our homes every week. We looked forward to it every week
3. On the session day time goes very slowly till the session starts, the wait on the session day till session starts is not good
4. Each other and somabai
5. Feeling very bad, it is not an emotion that we are feeling only now or that after this one hour is over, the feeling too will be over it will continue for a week or two, whenever we remember the times spent together
6. Mani naahi bhaav pun devaa aamhaalaa Paav: which means: often we have no feelings of appreciation for what another person is doing for us and we fake feelings just to please or show externally to the other person that we do care....This is not right but we still do it... this was brought to our awareness because of sessions

Pair 2: Vanita Bhondve and Laxmi Anandas

Responses written down by Vanita:

1. We both liked this program
2. We liked the dynamic meditation session, we also liked the other meditation activity where we focused on our breathing while you played comforting music in the background: it was a very peaceful experience
3. Cannot think of anything
4. With everyone, since we did not know them in the beginning, now even if we happen to meet in the community, we acknowledge each other
5. To think that this one hour is no longer going to be available for us makes us feel very sad, this was the only time we took out for ourselves during the week and we looked forward to this one hour
6. Aati tithe maati: which means: we should do things only as much as is required and when it is required, if not all our efforts could go wasted because it was not required at that point of time. So we should be aware of what and how much of something we are doing

Pair 3: Rekha Diwte and Somabai Kamble

Responses written down by anita:

1. Whatever we did in the sessions is good for our health, so we liked it
2. We liked AUM meditating and the dynamic meditation session
3. Nothing that was bad or we did not like
4. We are friends with everyone in the group now, not just 1 or 2 people
5. We are feeling very very bad that our weekly meetings have got over. We loved to come here, even this place... it will always remind us of the sessions whenever we happen to go form near here
6. Kaaket kalsaa gaavaalaa valsaa: which means: All our life we are looking for that which, we consider invaluable which would make us happy, only to realize that what we need is within us already.

Mandala drawing: Healing Mandala will be done at the end. Part of the post assessment process for the group: not done, rescheduled for later

3. Closure:

- Deep breathing : done for a longer duration to get them a relaxed state of being
- Reminder for outing next week: the group is very excited at the idea of a get together and is looking forward to break out of their routine and just enjoy themselves. They have all agreed to come for the outing.

4. Materials required: Chart paper, prayer copies, painting materials, gum

14.5 Appendix V: Initial Interview Intake sheet format

Schedule No.:

Interview conducted on (Date):

Demographic Information

Name:

Age:

Contact No.:

Occupation:

Time of the day when respondent is available at home (or is free between):

Information about Family

Information about spouse: Separated / Divorced / Abandoned / passed away
When (roughly):

No. of children (mention age and sex, in order - youngest to biggest):

Medical History:

Have you visited any Doctor lately? When?

Reason for visit:

How often do you visit a Doctor? Once a week
 Once in fifteen days
 Once in a month
 Occasionally
 Rarely
 Never

Are you currently taking any medications? Specify which if yes:

Have you, anytime in the past taken any form of mental health treatment? Describe details (when, why, where, what) if yes.

Mental Health Status:

What kinds of (mental health) problems / difficulties / issues problems do you experience (check):

Physical / Bodily Symptoms	Thought pattern
Fatigue Tense muscles, sore neck / back, muscular / body pain Headaches Insomnia / difficulty falling asleep Cramps in stomach, acidity Swelling in hands/ limbs, extremities Any other (describe):	Negative thoughts: related to future No thoughts rgd self Thought flooding Predominant thought: worry about future Concerns regarding well-being of child Concerns regarding old age, livelihood concerns Any hallucinations: Suicidal Thoughts: Any other (describe):
Emotion / Feeling	Behavior
Anxiety, worry / concern Fear Irritability Anger Loneliness / longing Crying Sorrow, pain / sadness	Restlessness Bouts of anger Guarded Compulsive working Suicidal attempts Any other (describe):

Frustration Any other (describe):	
Are you currently associated with any group (Describe group, if yes): In what capacity / reason for being part of this group: When are the group meetings held: Any previous exposure to groups (how many): Would you be willing to attend the (12) ABT sessions (if held during your free time): Yes / No	
<u>Interview conducted by:</u>	

14.6 Appendix VI: List of ABT techniques used in the sessions

Sr No.	Name of Exercise	Exercise Description
1	Finger Dance	Partners make contact of their index fingers and dance in a couple fashion without losing the point of contact. One leads, the other follows and vice versa till they reach a point where no one is leading/pacing. No talking or discussions allowed, communication is solely thru body movements
2	Flocking Game	You have a lead member and others who must copy everything the lead member does. If a person fails to do as the lead, everyone silently waits for that person to complete the 'act', before moving on and makes. No comments/discussions to be done on act, it is a non-judgmental fun exercise
3	Follow Me	Similar to the Flocking game, each person becomes a lead here and makes an action/sound/plays a tune/does a combination of any/all and others follow
4	Coaching Game	<p>The facilitator hands out different kinds of cards: "positive" ones depicting success, joy, or love; as well as "negative" ones depicting fear, difficulty, failure, or death. In fact, there are no "positive" or "negative" cards: Each card simply represents a point of view. In any case, explain, "if you choose a card that doesn't agree with you, you may replace it and choose another", however, before doing so, think about the fact this action in itself is an opportunity to challenge your automatic response.</p> <p>Make pairs and discuss the card</p> <p>Come up with a creative piece to sum up your experiences in the group; focus on your learning's, positive experiences and what you will take home/continue</p>

5	Mindfulness Breathing	Discussed below, in detail
6	Dynamic Meditation	
7	Relaxation	
8	Creative Movements	
9	Chanting	

Following are the prominent ABT intervention techniques

1. Mindfulness Breathing

Mindfulness is an ancient Buddhist practice which is very relevant for life today. Mindfulness is a very simple concept. Mindfulness means paying attention in a particular way: on purpose, in the present moment, and non-judgementally. This increases awareness, clarity and acceptance of our present-moment reality.

Mindfulness does not conflict with any beliefs or tradition, religious, cultural or scientific. It is simply a practical way to notice thoughts, physical sensations, sights, sounds, smells - anything we might not normally notice. The actual skills might be simple, but because it is so different to how our minds normally behave, it takes a lot of practice.

Mindfulness Breathing

The primary goal of mindful breathing is simply a calm, non-judging awareness, allowing thoughts and feelings to come and go without getting caught up in them.

- Sit comfortably, with your eyes closed and your spine reasonably straight.
- Bring your attention to your breathing.
- Imagine that you have a balloon in your tummy. Every time you breathe in, the balloon inflates. Each time you breathe out, the balloon deflates. Notice the sensations in your abdomen as the balloon inflates and deflates. Your abdomen rising with the in-breath, and falling with the out-breath.
- Thoughts will come into your mind, and that's okay, because that's just what the human mind does. Simply notice those thoughts, then bring your attention back to your breathing.
- Likewise, you can notice sounds, physical feelings, and emotions, and again, just bring your attention back to your breathing.
- You don't have to follow those thoughts or feelings, don't judge yourself for having them, or analyse them in any way. It's okay for the thoughts to be there. Just notice those thoughts, and let them drift on by, bringing your attention back to your breathing.
- Whenever you notice that your attention has drifted off and is becoming caught up in thoughts or feelings, simply note that the attention has drifted, and then gently bring the attention back to your breathing.

It's okay and natural for thoughts to enter into your awareness, and for your attention to follow them. No matter how many times this happens, just keep bringing your attention back to your breathing.

2. Dynamic Meditation

Dynamic Meditation lasts one hour and is in five stages. It can be done alone, and will be even more powerful if it is done with others. It is an individual experience so you should remain oblivious of others around you and keep your eyes closed throughout, preferably using a blindfold. It is best to have an empty stomach and wear loose, comfortable clothing.

“This is a meditation in which you have to be continuously alert, conscious, aware, whatsoever you do. Remain a witness. Don’t get lost. While you are breathing you can forget. You can become one with the breathing so much that you can forget the witness. But then you miss the point.

“Breathe as fast as possible, as deep as possible; bring your total energy to it but still remain a witness. Observe what is happening as if you are just a spectator, as if the whole thing is happening to somebody else, as if the whole thing is happening in the body and the consciousness is just centered and looking.

“This witnessing has to be carried in all the three steps. And when everything stops, and in the fourth step you have become completely inactive, frozen, then this alertness will come to its peak.”
Osho

First Stage: 10 minutes

Breathe chaotically through the nose, concentrating always on exhalation. The body will take care of the inhalation. The breath should move deeply into the lungs. Be as fast as you can in your breathing, making sure the breathing stays deep. Do this as fast and as hard as you possibly can – and then a little harder, until you literally become the breathing. Use your natural body movements to help you to build up your energy. Feel it building up, but don’t let go during the first stage.

Second Stage: 10 minutes

Explode! Express everything that needs to be thrown out. Go totally mad. Scream, shout, cry, jump, shake, dance, sing, laugh; throw yourself around. Hold nothing back; keep your whole body moving. A little acting often helps to get you started. Never allow your mind to interfere with what is happening. Be total, be whole hearted.

Third Stage: 10 minutes

With raised arms, jump up and down shouting the mantra, “Hoo! Hoo! Hoo!” as deeply as possible. Each time you land, on the flats of your feet, let the sound hammer deep into the sex center. Give all you have; exhaust yourself totally.

Fourth Stage: 15 minutes

Stop! Freeze wherever you are, in whatever position you find yourself. Don’t arrange the body in any way. A cough, a movement – anything will dissipate the energy flow and the effort will be lost. Be a witness to everything that is happening to you.

Fifth Stage: 15 minutes

Celebrate through dance, expressing your gratitude towards the whole. Carry your happiness with you throughout the day.

If where you meditate prevents you from making a noise, you can do this silent alternative: Rather than throwing out the sounds, let the catharsis in the second stage take place entirely through bodily movements. In the third stage, the sound “Hoo” can be hammered silently inside.

3. Relaxation (1. Relaxing Breath, 2. Music for relaxation)

This exercise is simple, takes almost no time, requires no equipment and can be done anywhere. Although you can do the exercise in any position, sit with your back straight while learning the exercise. Place the tip of your tongue against the ridge of tissue just behind your upper front teeth, and keep it there through the entire exercise. You will be exhaling through your mouth around your tongue; try pursing your lips slightly if this seems awkward.

- Exhale completely through your mouth, making a whoosh sound.
- Close your mouth and inhale quietly through your nose to a mental count of **four**.
- Hold your breath for a count of **seven**.
- Exhale completely through your mouth, making a whoosh sound to a count of **eight**.
- This is one breath. Now inhale again and repeat the cycle three more times for a total of four breaths.

Note that you always inhale quietly through your nose and exhale audibly through your mouth. The tip of your tongue stays in position the whole time. Exhalation takes twice as long as inhalation. The absolute time you spend on each phase is not important; the ratio of 4:7:8 is important. If you have trouble holding your breath, speed the exercise up but keep to the ratio of 4:7:8 for the three phases. With practice you can slow it all down and get used to inhaling and exhaling more and more deeply.

Listening to Music for Relaxation

Listening to music does wonders to alleviate stress. Please note that everyone has different tastes in music. Listen to the music that you feel comfortable. Sitting down and forcing yourself to listen to relaxation music that you don't like may create stress, not alleviate it.

Music is a significant mood-changer and reliever of stress, working on many levels at once.

Many experts suggest that it is the rhythm of the music or the beat that has the calming effect on us although we may not be very conscious about it. They point out that when we were a baby in our mother's womb, we probably were influenced by the heart beat of our mother. We respond to the soothing music at later stages in life, perhaps associating it with the safe, relaxing, protective environment provided by our mother.

Music can be one of the most soothing or nerve wracking experiences available. Choosing what will work for any individual is difficult, most will choose something they 'like' instead of what might be beneficial. In doing extensive research on what any given piece of music produces in the physiological response system many unexpected things were found. Many of the so-called Meditation and Relaxation recordings actually produced adverse EEG patterns, just as bad as Hard Rock and Heavy Metal. The surprising thing was many selections of Celtic, Native American as well as various music containing loud drums or flute were extremely soothing. The most profound finding was Any music Performed Live and even at moderately loud volumes even if it was somewhat discordant had very a beneficial response. Whenever the proper sounds were experienced amazing right/left brain hemisphere synchronization occurred. The normal voltage spiking pattern changed to a smooth sinusoidal waveform and the usual voltage differential equalized. The entire human energetic system is extremely influenced by sounds, the physical body and chakra centers respond specifically to certain tones and frequencies. Special consideration should be given to the positive effects of one actually playing or creating music themselves.

Among the first stress-fighting changes that take place when we hear a tune is an increase in deep breathing. The body's production of serotonin also accelerates.

Music was found to reduce the pain during dental procedures.

Playing music in the background while we are working, seemingly unaware of the music itself, has been found to reduce the stress.

Music was found to reduce heart rates and to promote higher body temperature - an indication of the onset of relaxation. Combining music with relaxation therapy was more effective than doing relaxation therapy alone.

The following are general guidelines to maximize the effectiveness of the music.

- To wash away stress, try taking a 20-minute "sound bath." Put some relaxing music on, then lie in a comfortable position on a couch or on the floor. For a deeper experience, you can wear headphones to focus your attention and to avoid distraction.
- Choose music with a slow rhythm - slower than the natural heart beat which is about 72 beats per minute. Music that has repeating or cyclical pattern is found to be effective in most people.
- As the music plays, allow it to wash over you, rinsing off the stress from the day. Focus on your breathing, letting it deepen, slow and become regular. Concentrate on the silence between the notes in the music; this keeps you from analyzing the music and makes relaxation more complete.
- If you need a stimulation after a day of work, go for a faster music rather than slow calming music.
- When going gets tough, go for a music you are familiar with - such as a childhood favorite or favorite oldies. Familiarity often breeds calmness.
- Take walks with your favorite music playing on the walkman. Inhale and exhale in tune with the music. Let the music takes you. This is a great stress reliever by combining exercise (brisk walk), imagery and music.
- Listening to the sounds of nature, such as ocean waves or the calm of a deep forest, can reduce stress. Try taking a 15- to 20-minute walk if you're near the seashore or a quiet patch of woods. If not, you can buy tapes of these sounds in many music stores.

4. Creative Movements

Dance improvisation is the process of spontaneously creating movement. Development of improvised movement material is facilitated through a variety of creative explorations including body mapping through body mind centering, levels, shape and dynamics (Laban Movement Analysis), sensory experiences through touch or contact improvisation, and perceptual schema.

Dance improvisation is not only about creating *new* movement but is also defined as freeing the body from habitual movement patterns (postmodern dance and Judson Dance Theater).

Concentrative movement therapy (CMT) is a psychotherapeutic method for group and individual therapy which is based on thought models stemming from psychodynamic psychotherapy and depth psychology. Taking as its point of departure the theory that perception is composed of sensation and experience (Viktor von Weizsäcker), CMT is interested in the conscious perception of the body in the "here and now" against the background of the individual life and learning story .

Through the concentrative engagement with early levels of experience, memories are brought to life which appears in bodily expression as posture, movement and behavior. Like the material which appears in dreams, subjective bodily experience also contains information which can extend back to preverbal times. Bodily movements or bodily contact call forth a patient's basic postures.

Through the movement work the biographical material is made topical so that a correlation can be made between what a person has experienced and that person's life story. "The primary process-like level of experience and the secondary process-like level of spoken expression constitute a unity. Through this, speaking acquires the following meaning: What has been experienced is, in the act of being spoken of, conceptualized, and consequently brought to the levels of thought, association, reflection and communication. This is how the sensory-emotional is linked to the linguistic-cognitive cycle in the sense of V. v. Weizsäcker's Gestaltkreis.

When we speak of movement therapy, by movement we understand the following:

- To-move-oneself, the experience of movement includes a person's sensorimotor functions.
- To-be-moved, what internally moves and has been moved (affects and emotions).
- To-be-on-the-way, that means the person's developmental steps and his gradual progress in the overcoming of actual or fantasized external or internal impediments.

Exercises for Lower Back, Neck and shoulder pains

A combination of simple exercises for healthier lower back, neck and shoulder muscles were demonstrated to improve circulation to area of focus, relax area tension and strengthen muscles and supporting tissue flexibility and to make them less prone to injury.

They were given the form of a dance routine. Exercises have been adapted from the following source:

<http://www.physiotherapyexercises.com/>

5. Chanting

Every vibration has a corresponding sound and everything in the universe has a vibration and thus a sound. Each atom, molecule, cell, object, group of objects, even the entire universe, has its own collection of vibrations and unique sound.

When you chant a mantra, you merge with the sound vibration and become at one with the energy wavelength of the object of your mantra.

By chanting a mantra, your cells, molecules, atoms, and sub-atomic particles all vibrate in the same wavelength as the mantra. Once attuned with this vibration you connect with everything resonating on that plane of existence. It's like tuning a radio. At first you may get static, but once you are in the right frequency your reception is perfect. Om is the universal sound. It is within every word and within everything. So when you chant Om, you merge with all energy and all forms, from the sub-atomic to the universal, from the most gross to the most divine. And when you are tuned in perfectly, you will receive holy frequencies clearly and merge and emerge at one with the source of all and live happily ever after.

Many meditation teachers suggest that it is necessary to understand every intellectual aspect of the meaning of the mantra that is being practiced, but just as many others feel that the intellect may tend to confuse and hold back spiritual progress. What both types of teachers agree on is that

mantras have the potential to take practitioners to the level of consciousness that transcends the limitations of the mind by a billion-fold.

OM is made up of three letters: A, U, M. These contain all the sounds there are. The A is guttural and comes from the throat. It is pronounced without any part of the tongue or palate in contact. The U sound comes from the middle of the sounding board, the palate. In Sanskrit, the A and U join together to become O. The O sound is vibrated from the navel/ solar plexus area and sent up to the sternum to the voice region, the lips, where the M sound is prolonged and vibrated up to the crown of the head. This vibrating M is felt in every cell of the body and is beamed out lovingly, soothingly, powerfully, to everything, everyone, everywhere. Intellectually and metaphysically, A stands for the physical world perceptible to the senses, the material world. U represents the astral and dream planes, heaven and hell. M is the unknown, deep sleep, and that which is unfathomable to the intellect. Thus Om contains the entire spectrum of sound, words, worlds, and concepts. Om represents the source of all light, love, and wisdom.

There are three ways to do mantras - aloud, silently but while mouthing or humming the mantra, and completely silently within oneself.

14.7 Appendix 7: Field Worker's experience narrative

[illegible]

③ लायकाबरो ना गजाल उपस्थित असले ही श्रुत
नसल्याने तेने त्याबाबती त्यांच्याबाबती जमवतो जास्त
मेहन त्याची मेडी सांपादन केले
त्यानंतर त्यांना होवले त्यांची तब्येत बिघाड
काय नासल्याने असे कायदा कोणून त्यांना कोणत
केले प्रजे आघाव्याच्या बाबती येण्याबाबती नोंदीतले

५) त्यांच्या जिवनाविषयी :- मुरलीनाला एवढे कमी ज्ञान होते. नवी पंरतु, जेव्हा ही त्यांनी १९४८-४९ मध्ये करावेली मुरवात, कमी तेव्हा होता जेव्हा त्यांच्या हस्तात नसवणारी मग सत्य निरीक्षण करून घेऊन की ध्यात किती लोक आरंभ मि. ती नवी एकरूप असे. हस्तात त्यांची तापायुक्त कधी असे. घरातले लोक कधी आले वर कोरे ओले लेंगे. पाहून त्यांनी स्व. तशी संभावना की सधने जेवण अशी असे लेंव प्रसि. अशी असे लेंगे.

④ त्या इनासासो अशी नेह देऊ शकत नसल्या
परंतु गहायुदे त्या । तामा । पिल्लाताम दे
तामगाया त्यामुळे त्यांना योउरा हलकू वादू लागले
असे त्यांना सांगत होता.

४) त्यांना जेतर त्यांच्या नव्यामदल्या ठेकेत आणव, ति बाहेरी होम व्हिलिका आगावा घेतात अशाणे जेतर शुभला त्या विलाशी त्या वेळत येणे वेगेर

④ त्यांना अन्नी गारावधुन पूर्ण कृपया दिली होती पेशु त्यांना अन्नी गारावधुन की

[illegible]

३) मी कधी देखण्या सोने, तस किड्या असून
माझ्या नाभि खूप जुना आहे परंतु । वेशे व
पोली सिग्रेज सुमन हा माझा फॅमिल्याचा प्रयत्न
झाला.
सुननातीला जेव्हा भस्वर देखून अर्ध लेन की
मोला हा खुब तयार कराय जेव्हा का? पैसरे
परंतु सला कधी त्रेनिंग मिळाले जाचा उपयोज
मी खूप तयार कुननामा देला आहे नाभि अनेक
अनेक, भस्वर दुधीत बसले जेव्हाही असा आहे
हाताचा त्याचा २-५००००० कुनने पैसरे हाताचा
उपयोज नांमलान इत्यादी न सिंगले वृक्षनगडा
कदा यकडे

अनुलक्षित्या मी त्यांना मेन्स हेन्स व
लाप दुसऱ्या संधीची दिक्ती न अंकीकृत
बाकी गुप वेलो याचा कथ उपयोग होतो.
ह्याची पूर्ण त्यांना कळता दिक्ती.
आधी काही देण्या सावज्याचा प्रवाह गुप
रही होय हणाव्या नंतर मात्र वापरा
कुठो कळ लक्षणा त्यांच्या ह्या २-६
पुनः जावून लोका आपण कोणीतल्या
विषय मज्जात कि नाही हे पडलावून
पडिले. लोकांना ही विषय म लवळून
सामान्ये कडिले जाते व त्यांना ही लवळून
पडिल्याचोच मधुरतो होत हेन त्यामुळे त्यांना
अनुलक्षित्या त्याचे मधुरतु कडिले नाही.
मज नदीयांनी मुख्यालोका देण सामादिका
मुळका येतो म्हात्मच्या परंतु याचमधून
नाही. मी दोन विषय आधी त्यांना मेलायपी
परंतु त्यांची मंडांनी कुठला कुठाय अनायपी.
मज कविता मंडा न ही होत विषयक
लक्षणा संधी होच पराश्रिती. लक्ष अलया
लक्षी तरी अशा लोकाकडे जावून त्यांची
विचारप्रल कडायपी रिड लक्ष होत आतामी
पडिले परंतु आधी गुमगी संवदन वेगो
विचारप्रवासात येऊ असे लोकांमते. गुमगा अलया
महात्म्यांचा कडिलती विषय लवळायीन लक्ष
नू दुसऱ्या अनुलक्षित्या याचमधून अल लोका
ही लोकांच्या अशी म्हात कडिलीयेत मज
होती लोकांचा पण आपोआप वलाली. कविता
मंडा होत विषयका याचका कडिल्यामुळे
त्या कुठला वेगलाल. हे पाहून मी माझ्यालक्षी
तो वलल कडिली. पडिले लोका न कडिलीयेत

मी त्यांच्या कुन लवकी शिकणे व त्यांचा उपयोग मला येवयाचा दुसऱ्या ग्रुप सही लवकी शिकणे.

आ गवामा उपयोग दिलो. मेलिबेनो व्यावसायिक पद्धत विनाकुन शिकवला मिळणे, त्यामुळे त्यांचे ज्ञान पाहू. कुबेर ओपे दुसरेन ओपे ओपे. त्यांच्या अन्नालाही त्या इतर मेलिबेनो वायु वापरला. हुकतेनोला ओपेनो लोकांमध्ये आयुष्यमान मेलिबेनो हांगी. पुनरिहा आणी नही को हो का आणी नही. याची नोकरी कुन लवकीन या मेशन येवले त्यामुळे मिने इतर खेवळ जहा हकी गोडीला त्यांनी आनंदपर्वत कुनोप आनंद कोनना लवका. सो त्यांच्या या हकी रोखन गवये अनुभवाला.

त्यांनी आणी नात्याने की मायायन ग्रुप प्रिबेन ओपे सोला त्यांचा आंगला कुनोप उपयोग नही येवने परंतु आत्मा त्यान मनातान की ग्रुप छान लावे व त्या मनापायन संगतान हे मिळवत.

१) या गवामुळे मला मेल सिंगन ज्ञान कोन मला कुनय ली मारी फिलकी.

त्यांचे प्रश्न त्यांनी प्राबेनमस हे माझ्या लपयान आले. व खरेच मलाच उडवया ग्रुपन हांगेक २ विनन उडता.

ABT घेतो! :- कुनोप सिंगन व लोकांमहा अशीर की मला कोही गवाम लवकी

[illegible]

हिक जायिण अखुन भला द्योनायातल्या कुठो सवी
दण्डल्या मेळोवपा सवाय पिरायला उवा. मुज्या
विद. म्हादीप रावते, तिजो वडवड कमी जमी,
बोसोवडी ती नेठोरी गेग भद्रमे असायली ती
गेम सोदून कुपला न-कुठला मेक लावली,
लाहरी लोका लायार आभय गिवायला
न ही दोगांयनी, सोमवारानच मेळो जाला अन्त
नही पोरन सोमवार दण्डन गणवला.

આ બાદામુલે અરબ માણે મેઢા ને કોરાબા
તારાને ખ્યામુલે મળાહી રૂપ પાપના માળા
અરબ મી રવાનાતરહી ચાપા અપાંગ કુરુ,
માથે લોભાખાખી હમિતા ત કોરાબા વાલે

त्या रुग्णियां कोवळ माझा नेणे उद्दणोवत साख
हा नेणे - वेळेवर होम डिजिट करणे त्यांना
नारे तार मिळे त्यांना वि. प्रेमलाल

[illegible]

Single Women - Anita
narrative.pdf

14.8 Appendix 8: Session Photographs



1. Follow Me game in progress



2. Following an Action shown by another member



3. Warm Up



4. Singing in the group



5. Practicing Back exercises in pairs



6. Practicing shoulder exercises



7. Getting ready to dance



8. Sharing in the group



9. Final Closure session



10. Get together at Sarabaug, Pune



11. Sharing group experiences



12. Promising Future

14.9 Appendix 9: References

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Whatever merit I may have collected in the process is dedicated to the welfare of all sentient beings

What lies behind us and what lies before us are tiny matters compared to what lies within us...

- Ralph Waldo Emerson