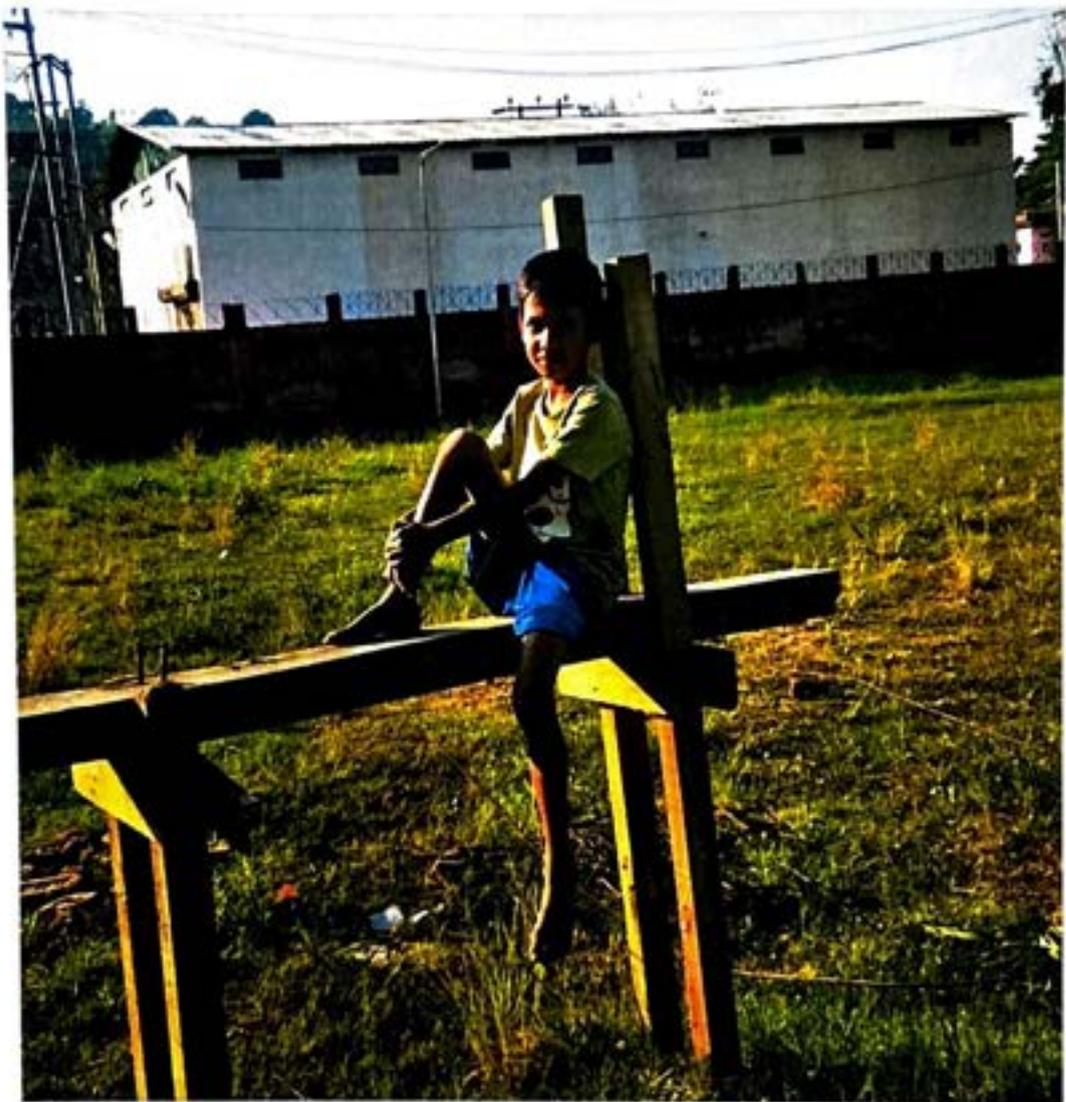


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**An Action Project to Support Children Home, Fatasil ,
Ambari, Guwahati**

A Report



**NATIONAL INSTITUTE OF PUBLIC COOPERATION AND CHILD DEVELOPMENT
REGIONAL CENTRE, JAWARHARNAGAR, KHANAPARA, GUWAHATI-22**



THE TEAM

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Mr. Kanak Chandra Das Special Educator, CGC, Guwahati	Mr. Dilip Kalita Artist
Ms. Chandana Bhuyan Psychotherapist	Ms. Anuksha Khargharia Psychotherapist
Ms. Raina Bhattacharjee Counsellor	Ms. Nikita Hazarika Psychotherapist

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Executive Summary

An Action Project was initiated at Fatasil Children's Home using eleven Arts Based Creative Workshops to reach out to children alongside personal and group counselling. It was an attempt to develop an understanding among inmates of the Children's Home to work towards their emotional and cognitive balance and acquaint them with appropriate self-care skills to deal with their adolescent issues. Eleven Workshops were conducted with an average interval of twenty days by using various forms of art viz. painting, clay work, drawing, theatre, storytelling, drama, games etc. to help the child explore his inner world and empower him with life skills. These workshops were conducted around themes of Emotional Wellbeing, Self-Esteem, Assertiveness, Self Control, Leadership etc. Psychological assessment of each child was done apart from facilitating art-based sessions and sessions of individual and group counselling were conducted.

It may be recalled that the population in Children's Home is a floating one since children come and go consequent upon admission and rehabilitation processes. Many a cases of run-aways were also noticed. There were around 30-35 boys in the Home for most of the Workshops.

Emotional Intelligence and Personality assessment was done for the children of Fatasil Home. The Emotional Intelligence Test developed by Dr. Ekta Sharma was used to assess the Emotional Intelligence of Children. The data from among the children who stayed for the whole duration of the intervention (18) shows that the number of children with High Emotional Intelligence more than tripled after the Intervention of Art Based Workshops. The children almost doubled in the category of High Self Awareness, High Management of Emotions and High in Handling Relationships. However, generalisation cannot be done on the basis of the present size of sample. It only provide insights into the trend.

Personality Assessment was done by using the Big Five Personality Test. The pre -post comparison between the scores on Big Five Personality Inventory of children who stayed through the whole period of intervention in the Fatasil Home allow the deduction that there was a significant increase in number of children in the categories of High Extraversion, High Conscientiousness and High Openness while there was a significant decline in High Agreeableness. The data clearly points to the efficacy of using a model where there is a mix of individual counselling with Art Based Workshops. However, the size of data disallows generalisation.

Chapter-1

Introduction to the Study

- 1.1 Introduction
- 1.2 Objectives of the Action Project
- 1.3 A Response to Request
- 1.4 Methodology : Counselling and Creative Workshops

1.1 Introduction

Adolescent age defines the period of life between childhood and adulthood. The World Health Organization (WHO) defines an adolescent as any person between the age of 10 and 19 years. The teenage years are also called adolescence. This is a time for growth spurts and puberty changes. These changes are not only physical, but also mental and social. During these years, children are able to think more abstractly and over a time can make plans and set long-term goals. However, adolescence is also a stage of stresses and storms, and, thus has a higher potential of being misled and misunderstood.

It has been observed that the individual factors as well as health care systems do not adequately address issues related to growing up of children, specially so, of the boys. Although adolescent males have as many issues and concerns as adolescent females, yet, they are much less likely to be addressed in the present social structure and milieu.

There are several groups of adolescent males that have the potential to experience marginalization and victimization more often than 'mainstream' boys. These special groups, depending on circumstances, may experience physical health and mental health difficulties more often than their peers. These young boys include incarcerated youth, street youth, gay or transgendered youth, immigrants and young victims of abuse, violence or neglect.

As provided by the Juvenile Justice (Care and Protection of Children) Act 2015, the government supports creation of institutional facilities for both children in conflict with law and children in need of care and protection. The intent of the scheme is to build a protective environment for all children with a special focus on those who are the most vulnerable.

It is important for the growing boys to gain knowledge and skills to address their concerns specially relating to puberty and sexuality, substance use, violence, risk-taking behaviours, mental health etc. The ability to engage the young male in this direction is very critical, more so for children in institutional set-up. It is important to take every opportunity with adolescent boys to talk about issues beyond the presenting complain, and, let them know about confidential care.

1.2 Objectives of the Action Project

The objectives of undertaking the Action project were to:

- address behavioural problems of Children in Fatasil Home and
- contribute to the holistic development of children in Fatasil Home

1.3 A Response to Request

Superintendent of Children's Home Fatasil, Ambari had requested Regional Centre, Guwahati to support the inmates of the home in addressing adolescent issues. A Creative Workshop was organized and based on the inputs of the Workshop and the excellent rapport established with inmates, it was felt that an action project to support children of Fatasil Home would be a culmination of the efforts and a contribution to their wellbeing. Thus this Action Project emanated from the experiences of creative workshop. Fatasil Home was visited on a fortnightly basis and the issues of children were addressed through Arts Based Workshops.

1.4 Methodology : Counselling and Creative Workshops

This Action Project was inspired by the success of using Creative Workshop as a medium to address the problems of children in the Child Care Institution at Fatasil. The methodology for the project used Arts Based Workshops facilitated by experienced creative therapists to reach out to children alongside personal and group counselling. Eleven Workshops were conducted using various forms of art like paint, clay, drawing, theatre, storytelling, drama, games etc. to bring out the artist in the child and empower them with various life skills. Workshop were conducted around themes like Emotional Wellbeing, Self-Esteem, Assertiveness, Self Control, Leadership etc. Psychological assessment of children was also done.

Chapter-2

Backdrop to Fatasil Home

2.1 History

2.2 Location

2.3 Infrastructure

2.4 Staffing Pattern

2.1 History

In the decade of 1960 the Govt. of Assam created a Home for the beggars and persons without food and shelter in Guwahati at Fatasil, Ambari, Guwahati. Over the period of time it was then used as Vagrant and Observation Home (Children Home).

This Vagrant and Observation Home (Children Home) with children in parenthesis is presently functioning as Children's Home for Boys. The Home provides services to the boys in the age group of 6-18 years who are referred by Child Welfare Committees. These children are often referred by CHILDLINE, Police, Civil Society Organisations etc. It has the capacity of accomodating 50 children. Presently it is working only as Children's Home and the name as Vagrant and Observation Home though still prevalent, has been replaced by Children's Home.

2.2 Location

The compound of the Home is spread on 12 bighas of land. The office of the District Child Protection Officer, Child Welfare Committee and Juvenile Justice Board of Kamrup Metro are also located in the same campus. A separate area has been ear marked for the Children's Home. There is separate provision for residential accommodation of staff members too.

2.3 Infrastructure

The office is operating from a building with two spacious rooms (40x32x12). The hostel comprises three dormitories, one of which is of the size of 44x14x12. The other two dormitories are of the size of 36x30x15 each. Though there is provision of cots and beds therein, the facilities for keeping individual belongings seem to be lacking.

There is also a dedicated space of 42x20x15 earmarked for Vocational Centre. A hall of the dimension of 44x30x12 is used as school as well as Recreation Centre. Children have their

food in the Dining Hall measuring 46x20x15. The kitchen is under renovation and is presently operated from the godown. There is a separate space for store as well.

Children are provided medical and counselling services from a separate room measuring 45x16x12. There is a provision for a barrack as well for use of security personnel.

2.4 Staffing Pattern:

The following is the staff position at Children's Home

Superintendent	UDA cum Store Keeper
Case Worker	Matron
Counsellor	Nurse
UDA cum Accountant	Grade IV -2
Cleaner	Sweeper - 2
Night Guard	Cook - 2
Vocational School Teacher	Home Guards - 07
Helper of Vocational Teacher	LDA
Matriculate Teacher - vacant	Assistant House Father
Educator cum DTP Operator	

Chapter-3

Activity Layout

- 3.1 Micro Plan for Activities
- 3.2 Profile of Resource Persons
- 3.3 Flow of Activities
- 3.4 Workshop Details

3.2 Micro Plan for Activities

A micro plan was formulated for activities in the children's Home. It was decided that all the days will follow a flow of activity apart from the focus on a particular theme, which will be finalised on concurrent basis after interactions with children and subject matter specialist.

- Activity will be scheduled from 10.30am to 3.30 pm
- Each day will start with a prayer followed by a physical drill
- Hygiene check will carried out on each day of the intervention
- Appreciating the relevance of stay in the Home will necessarily be weaved into all the activities
- Mixed language will be used in view of the different backgrounds of children
- Three facilitators will continue for the entire duration of the intervention to ensure continuity , connectivity and personal touch
- Experts in Art Therapy and Movement Therapy will guide the entire intervention
- The creative workshops will be led by different facilitators for different groups that will be formed based on age and interest of the children. Art Work, Theatre, Song and Dance will comprise the major medium of expression
- Festivals during the course of the intervention like Bihu, Diwali, New Year, Republic Day, etc. will be intertwined into the themes of the Workshops.

3.2 Profile of External Resource Persons

The services of distinguished resource persons in the field of Art Therapy, Expressive Therapy and Movement Therapy were utilised for the Action Project. The following is the account of the background of the external faculty

1. Suniti Baruah, Clinical Psychologist, Psychotherapist, Trainer

Ms. Baruah is the founder of ISCAH Wellness. She is a Psychotherapist and a Trainer who has rich experience in providing holistic treatment to clients using psychotherapeutic techniques in hospital as well as corporate settings. She is presently working on new intervention modules of Rational Emotive Behaviour Therapy and an Eclectic approach in Psychotherapy. She is also a Consultant Psychotherapist for Teach for India, Pune and Snehalaya, CRC, Guwahati and Senior Psychologist and Program Head for Project "CHILD". Ms. Baruah is also an empanelled Trainer with TATA Institute of Social Sciences for B.Voc Child Protection and MSW (Counselling). She has worked as Clinical Psychologist in Peace of Mind-Holistic Health Services and Academy for Counselling and Education. Ms. Baruah also has the experience of being a School Counsellor with The Lexicon International School KLN, Pune

2. Chandana Bhuyan, Psychologist, Psychotherapist, Parenting Expert, Trainer, Career Counselling Expert

Ms. Bhuyan is a Psychotherapist, Regression Therapist, Practitioner of Neuro Linguistic Programming, Achology certified Life Coach Coordinator and Transpersonal Psychotherapist who has been trained in Positive Psychology at Harvard Medical School. She works as a Psychologist at Pratiksha Hospital, Snehalaya Centre for Child Rights and Iscah Wellness. She is also a Facilitator at Oxford Academic (Oxford University Press) and has experience of working as Psychotherapist at St. Johns Hospital, Guwahati and Sanjevani Hospital, Maligaon.

3. Nikita Hazarika, Clinical Psychologist, Expressive Arts Therapist, Facilitator,

Ms. Hazarika is the President of Ashwas Mental Health and was a lecturer of psychology in Royal Global University, Guwahati. She has the experience of being a Content Writer with Spring Tide Behavioural Therapist with Stepping Stones Center and a dancer

4. Namrata Tiwari Talukdar, Bharatnatyam and Manipuri Dancer, Movement Therapist

The founder of Shivang, a Centre for Dance and Performing Arts, Ms. Namrata Tiwari Talukdar is a Bharatnatyam and Manipuri dancer. She has been honoured with the award of "Iconic Woman Creating a Better World for ALL - 2019" by the Women Economic Forum, New Delhi for her contribution in the field of dance. Ms. Namrata is also a Creative Movement Therapy Facilitator. She has completed Certificate Course from Creative Movement Therapy Association of India (CMTAI). She has facilitated Creative Movement Therapy sessions for adolescents at Delhi Public School, Asian Institute of Nursing Education, FICCI FLO (NE), Vashisth Vatika, Guwahati (an old age home), Global Organization for Life Development (A rehab centre for women) etc. SHIVANG also conducts workshops on Art and Dance Therapy

under her able leadership where dance and various art forms are used as therapeutic tool that furthers the process of emotional, cognitive, social and physical integration of the individual.

5. Raina Bhattacharjee, Psychological Counsellor, Independent consultant of emotional health, Wellness Therapist, Motivational Speaker

Ms. Bhattacharjee has the rich experience of counselling in areas of drug & alcohol abuse (both for the affected and the family members), marital discord, parental counselling, trauma counselling and management of emotions of terminally ill individuals and their caregivers. She has featured in a lot of live (plug in) shows on TV and radio.

6. Mr. Dilip Deka, Artist, Theatre Activist

The educational background of Mr. Deka relates to Philosophy and Fine Arts. He has been conducting Theatre Workshops for children under the banner of "Dapon : The Mirror" and "Chiphung : The Artiste". He also has the experience of facilitating classes on fine Arts, Designing, Craft and Sculpture for children. Mr. Deka is also a resource person for developing teaching aids

7. Anuksha Khargaria

Ms. Anuksha has more than ten years of rich and insightful experience in Personal Development, Team Building, Performance and Context Coaching, Curriculum Designing, and Program Development. She also has the experience of working as a Therapeutic Creative Movement Facilitator with Creative Movement Therapy Association of India for populations of children, adolescents, women and older population suffering from drug abuse. She has worked on use of Clay modelling in therapeutic arts with Flavius Valone. She Co-founded an initiative called ThejumpingCow which is a platform for trainers to design gamified learning solutions to solve and understand real life problems. She also worked as a Solution Leader to develop a program on life skills for adolescents. Ms. Khargaria is a post graduate in Applied Social Psychology 2011, University of Sussex, UK.

3.3 Workshop Details

Sl.No.	Focus	Activities	Theme
1.	Emotional Wellbeing Ms. Bhattacharjee	Story telling Games	Building relations
2.	Looking into Light within Ms. Chandana Bhuyan	Loosening Exercises Dance Story Painting earthen lamps	Lamps and Light
3.	Emotional Regularity Ms. Namrata Tewari	Movement Therapy Balloons Games	Exploring space Looking within
4.	Understanding Power Mr. Dilip Kalita	Karate Postures Yoga Mudras Drawing Painting Play on their own story	Physical power Emotional power Power of thoughts
5.	'Superhero in Me' Ms. Suniti Baruah	Story telling Inspired drawings Running race Balloon Race Balloon games	Happy New Year Positivity
6.	Understanding Self CGC Team	Biscuit on the forehead Games Balloon in the air Story telling	Strengths and weakness
7.	Body Awareness Ms. Namrata Tewari	March past Flag hoisting Word Association Cross hand Drawing	Republic Day Celebration Patriotism
8.	Unfolding Artist Within CGC Team	Describe the word Game Leaf and stencil printing Paper folding Craft Yoga for relaxation	Appreciation Ventilation
9.	Mask Mr. Dilip Kalita	Parade Cleaning the field Making masks Group Song Competition preparation	Initiative Leadership Recognising talents
10.	Expressing Self Ms. Nikita Hazarika	Colouring Emotions Dance and songs Passing from the loop	The power of movement, Liberation and Control
11.	Closure Workshop	March past with drums Sports Dance Reading Drawing Painting, Colourful boxes Goodbye	Dedicating books and play material Contributing to Holistic Development Partnering with staff

Chapter-4

Profile of the Inmates

4.1. Age Profile

4.2 Education Profile

4.3 Body mass Index

4.4 Special Ability Profile

4.1 Age Profile

The team interacted with a total of 60 children during the course of the intervention. It can be noted in the table below that majority of the children were in their teens (61.6%) and 10% of them were between 11-12 years of age and 28.3% of them were less than 10 years old.

Sl. No.	Age (In years)	Numbers
1.	8	04
2.	9	02
3.	10	11
4.	11	01
5.	12	05
6.	13	06
7.	14	07
8.	15	04
9.	16	07
10.	17	09
11.	18	04
12.	Total	60

4.2 Educational Profile

A total of 60 children were interviewed during the course of the intervention. It may be recalled that children stay in the CCI for different periods of duration. It can be noted in the table below that more than one-third of the children admitted in this Child Care Institution had no formal schooling (36.6%). This figure is a statement of fact of the status of the implementation of Education for all and the background of the children who are referred to Child Welfare Committees. Only 13 % of children admitted in CCIs had education beyond primary classes while children above 10 years comprised 90 % of the occupancy.

Sl. No.	Educational Level	Numbers
1.	Never gone to school	22
2.	Class KG	1
3.	Class 1	2
4.	Class 2	9
5.	Class 3	9
6.	Class 4	5
7.	Class 5	4
8.	Class 6	5
9.	Class 7	1
10.	Class 8	0
11.	Class 9	2
12.	Total	60

Educational Engagement of Children in the Children's Home

While all the children need to be provided with facilities to pursue their education, it was noted that only 15% of the children were pursuing formal education in the institution. Non formal Education was stated to be provided by the Accountant to 20 % of children, but, it lacked regularity and clarity. Vocational Education stated to be provided to 45% of the inmates also needed to be firmed up, updated and regularised. It was seen that no educational support was being provided to one-fifth of the inmates.

Sl. No.	Educational Level	Numbers
1.	Formal Education	09
2.	Non Formal Education facilitated by Accountant	12
3.	Non Formal facilitated by Vocational Teacher	27
4.	None	12

4.3 Body Mass Index of Children

Body Mass Index is a value derived from the mass (weight) and height of a person. The BMI is defined as the body mass divided by the square of the body height, and is expressed in units of kg/m², resulting from mass in kilograms and height in metres.

The BMI is a convenient rule of thumb used to broadly categorize a person as underweight, normal weight, overweight, or obese based on tissue mass (muscle, fat, and bone) and height. Commonly accepted BMI ranges are underweight (under 18.5 kg/m²), normal weight (18.5 to 25), overweight (25 to 30), and obese (over 30)

A total of 47 children were assessed for BMI. It can be derived from the table below that majority of the children (83%) were underweight.

Sl. No.	Body Mass Index	Numbers
1.	Normal	08
2.	Underweight	39
3.	Total	47

4.4 Special Ability Profile

One-fifth of the children were noted to be in the category of Special Children. Out of the total sixty children, there were twelve who had severe issues with normal childhood. Three children were diagnosed with Intellectual Disability. One child was noted to have Attention Deficit Hyperactivity Disorder (ADHD). There were two children each with Speech and Hearing Ailment, Speech Impairment and Loco Motor Impairment and one child with partial visual impairment.

Chapter-5

Proceedings of the Workshops

Day 1: Workshop on Emotional Wellbeing

Resource Person: Raina Bhattacharjee, Counsellor

Facilitator: Raina Bhattacharjee, Dr. Manju Dhoundiyal, Manjuri Bharali

There were 27 children who participated in the programme on this day. The session started with the introduction of the group. The children were given the option of story, talk and games to choose for ice breaking and majority of them chose to talk. The Facilitator asked the children to sit in circle and asked about issues they want her to help. The children opened up to tell various issues like scabies (skin infection), bad water, no playing materials and playground, no TV and wanting to go home whereas at the same time they also shared that they like the food and the craft teacher a lot.

Activity 1:

The game of 'tap on the shoulder' where the children sat in circle and facilitators formed a train and sang the song going around the circle. They tapped on a child's shoulder at the end of the song. The child then became the leader and the train followed with the song. Every time the song ended, there was a new leader to start the train.

Activity 2:

The game of 'London Statue' was facilitated where the facilitator walked in front of the group and the group followed her. She walked calling out L-O-N-D-O-N and turned back saying statue. When she turned the group was to stay still as a statue. If anyone moved, then he was out.

For the remaining children the facilitator threw chocolates and asked the group to catch. This made the group jump with joy and the children ran and jumped. The room was lit with joy and laughter. Followed which there was a milk break where sweets were distributed to them to have with milk.

Activity 3:

The group sat in a circle to listen to the story of 'The King and Thief'. After the story the group was divided in two groups and was asked to enact the story without speaking a word. The

groups chose a leader each who decided distribution of roles to all the members of the group. The group enacted the play.

The pharmacist and his assistant came to check the skin issues of the children and gave medicine. He also emphasised upon cleanliness of the mattress.

Visual Glimpses: Workshop I



Day 2: Workshop on Looking into Light Within

Resource Person: Chandana Bhuyan, Psychotherapist

Facilitator: Chandana Bhuyan, Dr. Manju Dhoundiyal, Manjuri Bharali, Suniti Baruah, Mousumi Phukan, Dr. Bishnu Baishyal

The session started with the introduction of the group of facilitators. The children were greeted and for warm up, they were asked to shake hands as per instruction like 'in', 'out', 'up', 'down', at varied tempo and speed. Children had a lot of fun doing this activity. The children

were then asked to introduce themselves with their name and something they like. Followed which their favourite music was played and the group danced to the music.

Activity 1:

The children were made to sit in a circle and a story of 'The Blind Man and his Lamp' was recited. The children listened patiently. After the story the children asked lots of questions like why if the man was blind then why he went out at night alone, how did he know the hotel etc. After the question and answers the children were told that they will be given an earthen lamp and they have to paint the lamp in whatever way they like and hope to shine the lamp for others to help. The children were divided into three groups: Group A- 7-10 years old.; Group B- 11-14 years old and Group C- 15 years and above. They were given earthen lamps, poster paints and brushes for the activity.

Activity 2:

The children were asked to sit in a circle, chart paper and pencils were distributed. They were asked to close their eyes and hold their stomach and chest with their right and left hand respectively. They were asked to then imagine a shape inside them and colour in the shape. The children were asked to open their eyes and draw what they imagined in the left side of the paper. The children then started drawing.

Activity3:

The group was then asked to turn the chart paper and asked to draw themselves. After which the children were given paints to make wings on their drawing. Three colours of yellow, green and blue was given on plates. The children chose one colour for power and one colour for happiness to make hand prints as wings. Followed which the new children were taken for individual counselling, assessment and psychiatric evaluation. The remaining stayed back for group counselling.

Visual Glimpses : Workshop 2



Day 3: Workshop on Emotional Regularity

Resource Person: Namrata Tiwari

Facilitator: Namrata Tiwari, Dr. Manju Dhoundiyal, Manjuri Bharali Saikia, Mousumi Phukan

During the workshop there were 28 children in the group and 5 children went to school. The session started with the introduction of the group. Hygiene check was done while explaining them the importance of cleanliness. The Facilitator was then introduced and some ground rules were reached together such as willingness to enthusiastically participate, not to hesitate in expressing self and listen intently to others. Followed which a discussion was facilitated with the group as to why they were all there in the Home. Everyone was requested to share their thoughts and the session conclude emphasising that they were in the Home for helping themselves build a strong and secure future.

Later an ice breaker activity was introduced where the children were given ribbons to introduce themselves. Then they all stood in a circle and threw a ball to each other calling their names. Slowly the pace of the activity was increased. In later part, children called out names of one person while threw the ball to other person. The environment was all charged with gaiety and laughter.

Children were then divided in two groups based on age, Group 1(13 yrs and above) and Group 2(7 to 12 years). The nine emotions were introduced to the children. Each group was asked to choreograph using the nine emotions. While one group performed, the others observed and gave feedback. Session was conducted in groups where the others went for individual counselling and psychological assessment.

Activity 1: Assessment and Counselling

Group Counselling was facilitated whereas Individual Counselling was done for the new entrants into the Home. During the counselling session there were lots of issues raised around hitting, bullying, stress, anxiety, lack of cleanliness, stealing and sense of insecurity. The younger children were bullied by the older ones. There were 2 children identified for bullying by urinating on faces other children. Children wanted to change their rooms as in Room 1 children urinate on face, Room 2 there is no water and Room 3 as it is the room for the new ones. It was noted that except for one or two children, all of them had behaviour problems.

Visual Glimpses : Workshop 3





Day 4: Workshop on Understanding Power within

Resource Person: Mr. Dilip Kalita

Facilitator: Mr. Dilip Kalita, Dr. Manju Dhoundiyal, Manjuri Bharali Saikia

During the workshop there were 27 children in the group and 5 children went to school. The session started with the introduction of the group. The children were greeted and prayer was conducted. For warm up activity, the group was asked to scream out 'masti' in various volume of sound. The group was then asked to walk backward without dashing others.

Activity 1:

The children were asked to stand in a circle. The facilitator demonstrated some karate positions with one of the boys and asked everyone to follow it. The children watched with lot of interest and were very eager to learn.

Activity 2:

The children were then showed some Yoga Dance and were made to dance on Yoga positions. The children loved the dance and were very interested to copy. Some children repeated the dance and tried to make their own formations.

Activity 3:

The children were made to sit in a circle and the story of 'The Fox and The Old Man' was narrated. The children were divided in two groups and were asked to enact the story. There was a leader chosen for each group. The leader took initiative and directed a play each. The groups enacted the play.

The children enjoyed enacted and lots of leadership skills observed during the activity. Chocolates were distributed to everyone as appreciation for participation.

Activity 4:

The group was made to sit in lines and silent meditation was conducted. The group was asked to close their eyes and listen to the sounds around them. The children came up with various sounds like birds, vehicle noise and also voice of mother. The children were advised to use this meditation techniques after dinner on bed when there is nothing else to do.

Activity 5:

The children were made to sit in circle and crayons and paper was distributed. The facilitator showed some easy drawing techniques. The children drew with enjoyment where some used the techniques shown by the facilitator.

Activity 6:

The children then decided to enact a play of their own story. There were lots of emotions expressed in the act. The children clearly depict emotions of loving mother and missing family.

Activity 7:

Finally the group was made to sit down and realise what it to be a good human. The children gathered together to cut a cake to promise of a new beginning and be a good boy.

Visual Glimpses : Day 4





Day 5: Workshop on Superhero in Me

Resource Person: Suniti Baruah, Psychotherapist

Facilitator: Suniti Baruah, Dr. Manju Dhoundiyal, Manjuri Bharali, Mousumi Phukan and Kanak Chandra Das

During the workshop there were 30 children in the group and 3 children went to school to get results. The session started with the introduction of the group. The children were greeted and prayer was conducted. The children were asked to stand in a circle and their favourite song was played for some warm up dance. The facilitator then asked the group to sit in a circle.

Activity 1:

The children were asked to sit in a circle and the story of 'The bird and the Fox' was shared. The children listened patiently. Gist and learning from the story was sought from each child. After this the children were given papers and crayons and were asked to draw anything taking inspiration from the story. The group was divided into three groups viz. Less than 10 years, 10-13 years and More than 13 years. The three best drawings in each group were given prizes.

Activity 2:

The group was divided into three groups based on age. Running race was conducted for each group. First three winners from each group were given the prizes.

Activity 3:

The group was divided in two groups. Balloon race was conducted where the children had to run to the other end of the ground, grab a balloon and blow it. Take the balloon and reach the finishing line. The three winners from each group were given the prizes.

At the end of the activities the children were made to sit and prizes of the competitions were distributed. Followed which all children were given a gift of poster colour and a packet of cake and chips each wishing them a Happy New Year!

Visual Glimpses : Workshop 5



Day 6: Workshop on Understanding Self

Facilitator: Manjuri Bharali, and Kanak Chandra Das

The session started with a prayer led by one of the inmates. The children were greeted and were asked to shake hands as per instruction like 'in', 'out', 'up', 'down', the various tempo and speed was instructed and the children had fun doing. The new children were then asked to introduce themselves with their name and what they like.

Activity 1:

The children were made to sit in a circle and the rules of the game were explained. A biscuit was given to each child and they had to place it on their forehead. They had to keep their hands behind and try eating the biscuit by moving the biscuit only with face muscles. Whoever ate first was the winner.

Activity 2:

The children were asked to stand in a circle and decide police personnel among themselves. The designated police man was then asked to go out of the room. A thief was then chosen and the group was asked to imitate whatever the thief did. Once the group was ready the police man was asked to enter and to identify the thief. The children loved the game and everyone wanted to be the police officer.

Activity 3:

The group was divided in two groups based on age. Each group was given a balloon and were asked to save the balloon from falling on to the ground and burst it without holding with hands. Each member in the group was asked to keep their hands behind and the balloon was thrown to the groups. The children enjoyed the game.

Activity 4:

The children were made to sit in the circle for group counselling. The story of 'Sid the Seed' was narrated to take inspiration for not giving up in hard situations and to motivate them. Older children were found to be demotivated with change and future. Hence group counselling was focussed on motivation and understanding self.

Visual Glimpses : Workshop 6



Day 7: Workshop on Body Awareness

Resource Person: Namrata Tiwari

Facilitator: Namrata Tiwari, Dr. Manju Dhoundiyal , Manjuri Bharali Saikia

The session started with prayer and hygiene check. The external Facilitator was then introduced and some ground rules were collectively arrived at like listening to others and actively participating in the activity. Children then stood in a circle and described their names with a movement. After everyone got a chance, the whole group repeated all the names with the movements in a sequence.

Activity 1:

The facilitator said a word and children had to respond by what comes immediately in their mind. The children responded in various ways such as for the word 'Happiness' response came as 'Maruti Suzuki' and for 'Sad' response came as 'Poor'!

Activity 2:

All the children sat in a circle and had their hands crossed in a particular way. Music was played to tap the hand. It was all fun to share physical space with the inherent lesson of being respectful to the person in close proximity.

Activity 3:

Children were asked to imagine painting their surroundings and then their own body and finally to shake off the colours. Later, the children were given art paper, pencil and crayons. They were told about Republic Day and asked to draw what comes to their mind. Majority of the children drew 'Indian National Flag' and explained what it meant to them.

Activity 4:

The Cool Down activity for the session was requesting the children to place palms in front of chest, facing down and raise hands while inhaling air, then bring down the hands in front of the chest with palms facing up while exhaling air. The same activity was followed with open arms horizontally wide apart and close arms in front of the body.

At the end, Republic Day themed cake was brought and cake was cut with the children. The children were given flags and they enjoyed the cake cutting.

Visual Glimpses : Workshop 7



Day 8: Workshop on Unfolding the Artist within

Facilitator: Manjuri Bharali, and Mousumi Phukan and interns

During the workshop there were 28 children in the group and 5 children went to school. The session started with prayer and introduction of all the new inmates. The Facilitator then introduced all the elders in the group and spoke about some ground rules such as Listening to others when someone speaks.

Activity 1:

The children were made to sit in circle and chits were kept in a bowl in the centre of the circle. One by one child each child needs came in and described the word written in the chit. Since all children couldn't read, they were helped. Children tried to describe and lots of creativity and imagination was seen during the descriptions.

Activity 2:

The children were divided in 3 groups and were taught printing by using leaves, stencils and hands. The children enjoyed printing. They all love liquid paint.

Activity 3:

The children were divided in groups and taught paper folding of flower and frog. The children tried making and enjoyed learning. The group was very enthusiastic in learning paper folding and all of them loved the frog the most.

Activity 4:

The children stood in four rows according to their heights. The basics of parade and marching were introduced. They were taught how important it is to be alert to march in group.

Activity 5:

The children were made to sit and yoga was taught to them for relaxation. The children loved the breathing exercises and also showed some of their known postures.

Visual Glimpses : Workshop 8



Day 9: Workshop on Masks

Resource Person: Mr. Dilip Kalita

Facilitator: Mr. Dilip Kalita, Dr. Manju Dhoundiyal, Manjuri Bharali Saikia and Mousumi Phukan

During the workshop there were 27 children in the group and 5 children went to school. The session started with the introduction of the group. The children were greeted and prayer was conducted.

Activity 1:

The children were asked to form the rows as per the heights. Parade was conducted. The children were made to make a single line and as per command were made to march out of the room in the field. With further instructions, the flag was given to different boys turn by turn to take the lead. The lesson of leadership was taught via activity followed by discussion.

Activity 2:

The children were requested to stand in a circle in the field. An empty drum was bought and children were asked to clear the field with all unwanted things lying around. All children loved to run and pick up things and throw in the drum.

Activity 3:

All the children were made to sit in the room. The term of mask was brainstormed with the children. Kite papers, glazed papers, scissors, sketch pen, pencils, glue, threads etc were then provided. Making of masks was demonstrated. Each child was then helped to make the mask of his choice. The masks were then worn by children and shows were enacted.

Visual Glimpses : Workshop 9





Day 10: Workshop on Expressing Self

Resource Person: Ms. Nikita Hazarika

Facilitator: Nikita Hazarika, Dr. Manju Dhoundiyal, Manjuri Bharali Saikia and Dr. Biju Deka

During the workshop there were 21 children in the group and 5 children had gone to school. The session started with the introduction of the group. The children were greeted and prayer was conducted. The children then split into four rows for march past. This was followed by breathing exercises. Facilitator and the children introduced themselves and shared what they liked about themselves.

Activity 1:

Children were given paper and colours and asked to colour their emotions. For example: happy, angry, sad etc. Some children were very particular with their colour choice for specific emotion, whereas some refused to use colour for emotion. Children's favourite music was then played and dance was facilitated. Children enjoyed some grooves.

Activity 2:

Children were made to circle up and hold hands. A loop of wool was held by one child and he needed to go through the loop and pass the loop to the other child next to him without leaving the hands. It was emphasised that it was possible only if the other boy helped. It was observed that children enjoyed and also took initiative to help each other. Children then practiced the group songs and presented it in the larger group.

Visual Glimpses : Workshop 10



Closure Workshop

The closure of the intervention was able to be done only after a break of about a year owing to the restrictions on account of Covid 19. In view of the time gap and possible changes in the composition of the inmates of the institution, it was attempted to start the session with an interesting way to introduce the whole team comprising facilitators, care givers and children to one another. Movements were passed along to the person standing next. Like crossing and uncrossing arms. The next person watched, turned to his neighbour, and performed the same movement. Children passed it along till it went all the way around the circle. The activity was repeated until everyone had a chance to introduce a movement. At the end, all the movements created by the group were sequentially done together.

A warm up routine was then facilitated to bring children's awareness to the here and now. Music was used for this activity. Children lied down in a circle with their eyes open. The facilitator called out names of various body parts and paused. Using individual creativity, children explored movements of those body parts in different ways. The pace of movements was shifted between being slow to fast and vice versa. For example, when the facilitator said "arms" the arms could move up, down, front, back, rotate, swing or shake.

Children were then prompted to do body part movement variations like marching with arms up high, touching knees, bending one knee and keeping the other leg straight, on tiptoes, lying on the back with feet in the air etc. Spatial variations were also introduced like bending low, jumping high, turning around, marching backwards, marching in a square pattern on the floor etc.

Time variations like marching fast, marching slow, marching for seven steps and then freeze and Energy variations like marching as if feet are caught in quicksand, stomp through mud puddles, bare feet on a hot blacktop driveway on a summer day, walking without making a sound when feet touch the floor etc were used.

Creative Exploration was then facilitated where the facilitator asked children to imagine that different parts of their body are paintbrushes and they move each one of those parts as if they have imaginary paint on them and they are painting different parts of a wall. This activity was facilitated with music.

After this activity children were given chart paper and asked to stick the chart papers with glue or cello tape as they pleased and start painting whatever they feel like on their own chart paper. Prompts such as paint with your left hand, paint with your right hand, paint with both your hand but eyes closed, partner with someone, find an empty space and both partner start painting from either sides, and then start painting individually too. In the end the children were asked to talk about their own art work, what did they see and what did they find the group image to be, how does it make them feel etc.

Exploring different types of saying bye was used as the Closing ritual.

Visual Glimpses : Closure Workshop



Chapter-6

Reflections on Use of Art Based Workshop as Intervention

Counselling at its best employs an artistic quality that enables individuals to express themselves in a creative and unique manner. It is an activity that may be enhanced through encouraging clients to participate in creative artistic expression, such as painting, writing, dancing, or painting. These activities, if carried out in a non-mechanical way, help individuals to express their emotions and form new relationships with themselves and others (Frank, 1978). The arts sensitize clients to untapped aspects of themselves and thus facilitate an awareness of uniqueness and universality.

The tradition of using the arts in counselling is long and distinguished. The creative arts in counselling are, as a group, process-oriented, empowering, authentic, parsimonious, and insight-focused. They energize individuals and help connect them with positive aspects within and outside of themselves while fostering a new sense of self. By engaging in the playful, cooperative, and communicative dimensions of the arts, individuals recognize more clearly the complexity as well as the simplicity of their lives.

Creativity, Positive Self Talk, Art, Theatre and Movement were used as supportive techniques while counselling children of the Fatasil Home. The basic premise of using this intervention was its emphasis on creativity, structure, uniqueness, enactment and originality which align naturally with the objectives of counselling. It may be recalled here that a creative art is an art form, either verbal or nonverbal, that sensitizes or facilitates the involvement of clients into counselling and enables them to grow and develop in functional and healthy ways.

Forms of art ranging from those that were primarily auditory and written (e.g., drama, music, poetry) to those that were predominantly visual (e.g., drawing, painting, mime, dance) were used during the intervention. In the backdrop of the fact that music is the language of the spirit, its basic elements viz. rhythm and melody were used to help improve well-being in various domains like cognitive functioning, motor skills, emotional development, social skills, mindfulness, and quality of life of the children. Musical experiences (active or receptive) such as singing, playing instruments/drumming, movement to music, listening, meditating and encouraging expression were used to assist children in gaining meaning and clarity in the backdrop that music offers possibilities for children to communicate and be heard, and empowering them to feel an existence beyond their challenges. There is an ample research evidence suggesting that music in therapy draws a lot from improvisations - "spontaneous, social, creative nonverbal process unfolding in real time" (MacDonald RA, 2012) which have

specific benefits for particular populations including the amelioration of neurological damage, improvements in mental health conditions, reductions in stress and anxiety, and improved communication and joint attention behaviours in children with ASD.

Dance and Movement Therapy involves the therapeutic use of movement and dance to support intellectual, emotional, and motor functions of the body. The foundation of this mode of therapy lies in the view that the body is the primary language of a human being. Focusing on the language of the body, i.e., movement, can bring conscious awareness to sensation, posture, gesture, emotion, communication, comprehension, and clarity in concrete ways. Apart from it, this activity can also help improve compliance, auditory attention, body orientation and balance. By becoming concretely involved with movement in the here and now, it enables the clients to develop body awareness and mindfulness, and encourages verbal reflection of the movement experiences to connect with the emotional core of their existence (Pylvänäinen Päivi, 2015).

"Drama Therapy is involvement in Drama with a healing intention" by using "the potential of drama to reflect and transform life experiences to enable clients to experience and work through problems they are encountering or to maintain a client's well-being and health" (Jones, 1996). It uses elements of story-telling, narrative play, puppetry, games, and role-playing - the components of dramatic play, which, according to Eriksson is "auto-therapeutic" in nature (Emunah, 1994). It can help the participants observe positive changes in their behaviour, mental states, self-awareness and interpersonal relationships. It is an active approach that helps the client tell his or her story to solve a problem, achieve catharsis, extend the depth and breadth of his or her inner experience, understand the meaning of images, and strengthen his or her ability to observe personal roles while increasing flexibility between roles (National Association for Drama Therapy, 2007).

The use of Visual Arts provides an outlet for non-verbal expression through the creative process of making art. The creative process involved in expressing one's self artistically is known to help people to resolve issues as well as develop and manage their behaviours and feelings, reduce stress, and improve self-esteem and awareness. It can be very useful for people who find it difficult to verbalise their feelings or may be non-verbal. Being practical and using physical objects, such as paintbrushes and paper, it often helps people to feel more connected to the world around them. Through direct engagement and active experience of art-making, different goals can be addressed like "more emotional awareness; constructive emotion regulation; a more stable self-image; contact with the self and others; psychological overview and a feeling of control; integration of emotions/feelings; and possible insight (into self and others) and comprehension" (Suzanne Haeyen, 2015). It is a therapeutic means of dealing with

emotional conflicts, fostering self-awareness, developing social skills, managing behaviour, solving problems, reducing anxiety, aiding reality orientation, and increasing self-esteem (American Art Therapy Association, 2013).

Rationale for Using Arts Based Workshops

Following were some of the driving points to use Arts Based Workshops in this Action Project.

- Different forms of art, be it drawing, painting, dancing or drama are primary means of assisting individuals to become more completely in touch with themselves in order to experience the connectedness between their minds and bodies. They all have the potential for helping individual become more integrated and more aware of their total selves.
- Most forms of art are participatory and require the generation of action. This type of active involvement helps give individuals new energy and is reinforcing. After participation in such an event, the individual analyzes what happened and how what was learned can influence the future. This type of reflecting and talking can result in new and usually improved functioning.
- To use the arts in counselling "enlarges the universe by adding or uncovering new dimensions," while at the same time enriching and expanding the horizons of people who participate in such a process (Arieti, 1976) The artistic side of counselling allows and even promotes outwardly and inwardly expansion of the world in an enjoyable and relaxed manner.
- The ability to become more in contact with the various dimensions of the self can be sped up and highlighted through the use of the arts in counselling. The visual, auditory, or other sensory stimuli used in counselling sessions enable clients to experience themselves differently. In an atmosphere where spontaneity and risk taking are encouraged within limits, clients are able to exhibit and practice novel and adaptive behaviours. Thus, clients gain both confidence and ability, and the arts assist them continuously to "become" (Allport, 1955).
- Johnson and Johnson (1987) compiled an extensive amount of information showing that cooperative tasks result in the building of rapport and the establishment of greater self-esteem and pro-social behavior. The arts are a very useful means to help promote these

two developments and have been shown to provide a common wound for linking people to one another in a positive manner.

- As a group, the arts are known for their playfulness. There is a winsome quality about those involved with the arts that enables them to appreciate and create a type of cosmos out of chaos. This light heartedness in the midst of serious tasks is enabling.
- Another advantage of including the arts in counselling is that their use usually promotes communication (Arnheim, 1990). Artists from Picasso to Stevie Wonder have talked about the "universal language" of artistic expression and the ability of the arts to convey information in a simple and direct way. Sometimes a picture of a moment is worth a thousand words. By sounding off musically, visually, or dramatically, clients often enable their counsellors to bridge backgrounds and understand their predicaments better. Art can help outsiders, such as counsellors, look upon something that they have never been a part of and make them feel as if they had always been a part of it. As a result, counsellors become more sensitive and effective helpers.
- Art is seen as neutral or even fun, and therefore not resisted. "The use of the arts . . . is a natural spin-off from the use of displacement material in other areas. Therapists, educators, theologians, and parents have used displacement materials for generations to help people focus on problems that they are too involved in emotionally to see clearly".
- Artistic forms of expression allow, and even encourage, non-verbal clients to participate meaningfully in counselling. People who have been victimized or traumatized may be unable to convey verbally in a coherent way the events they have experienced. However, by using the arts they may express creatively and profoundly what is uppermost on their minds. The arts also encourage concrete thinkers and those of limited mental abilities to expand their horizons.

Overcoming Limitations

One major drawback in including the arts into a counsellor's repertoire of skills is that the actual techniques used may become arts and crafts, which is a much more mechanical and structured activity than procedures used in the creative arts (Gladding, 1985). Yet another limitation of using the creative arts in counselling could be that the clients may become too introspective, passive, or overcritical of themselves or situations. The possibility of such

situations were moderated by ensuring the flow and management of interventions under the expert guidance of Expressive Therapists. It was ensured that all art based activities were guided by a team of professionally trained personnel in Expressive Therapy. The team primarily comprised Ms. Chandana Bhuyan (Psychotherapist) Ms. Suniti Boruah (Art Therapist) and Ms. Namrata Tewari (Movement Therapist).

Chapter-7

Psychological Assessment

7.1 Emotional Intelligence Test

7.2 Big Five Personality Test

7.3 Pre-Post Analysis

Psychological Assessment of Inmates of Children's Home, Fatasil

It may be recalled that the present project was an offshoot of a request made by the authorities to do psychological assessment of children so as to provide support service to the administration to handle children more effectively. There were 27 children registered in the CCI on that day. However the test was administered only on 23 children because four of the children were specially abled who could not be tested on verbal scale. Emotional Intelligence and Personality assessment was done for the children of Fatasil Home. The Emotional Intelligence Test developed by Dr. Ekta Sharma was used to assess the Emotional Intelligence of Children. Personality Assessment was done by way of using the Big Five Personality Test.

7.1 Emotional Intelligence

Emotional Intelligence is the ability to perceive emotions, to assess and generate emotions so as to assist thought to understand emotions and emotional knowledge and to reflectively regulate emotions so as to promote emotional and intellectual growth (Mayer and Salovey, 1997).

Goleman (1998) defined Emotional Intelligence as the capacity of recognizing our own feelings and those of others, for motivating ourselves, and for managing emotions well in us and in our relationships". It describes abilities distinct from, but complimentary to, academic intelligence.

Emotional Intelligence Test : Dr. Ekta Sharma

Emotional Intelligence Test developed by Dr. Ekta Sharma is based upon the theory given by Daniel Goleman and categorizes Emotional Intelligence into the following five domains :

1. Self Awareness (SA) : Knowing what we are feeling at the moment, and using those preference to guide our decision making having a realistic assessment of our own abilities and a well-grounded sense of self confidence.

2. **Managing Emotion (ME)** : Handling our emotions so that they facilitate rather than interfere with the task at hand; being conscientious and delaying gratification to pursue goals; recovering well from emotional distress.
3. **Self Motivation (SM)** : Using our deepest preference to move and guide us towards our goals, to help us take initiative and strive to improve and to persevere in the face of setbacks and frustrations.
4. **Empathy (E)** : Sensing what people are feeling, being able to take their perspective, and cultivating rapport and attunement with a broad diversity of people.
5. **Handling Relationships (HR)** : Handling emotions in relationships well and accurately reading social situations and networks; interacting smoothly; using these skills to persuade and lead, negotiate and settle disputes, for cooperation and teamwork.

This Test constitutes 60 items from five domains of Emotional Intelligence viz. Self-Awareness, Managing Emotions, Self-Motivation, Empathy and Handling Relationships.

Response Pattern

The response pattern in the scale is of Likert type i.e., on a five point continuum from Always, Most often, Occasional, Rarely to Never for rarely, 1 for never and reverse for negative items.

Reliability

The Test-Retest Reliability Coefficient of Correlation between the first and second administration of EIT on IX standard students was seen to be satisfactory and the highly significant Coefficient of Correlation among the five domains indicates internal consistency of the test.

Validity

Content Validity, Criterion Related Validity and Construct Validity were all noted to be high. Criterion related validity was drawn by establishing correlation between the five domains as well as the total score of emotional intelligence with Emotional Maturity Test developed by Yashvir Singh and Dr. Mahesh Bhargav. The Construct validity was inferred by significant correlations between all the domains of EIT. Thus, it can be inferred that all the items are highly correlated and test developed is highly valid.

Age norms

EIT can be used to assess the Emotional Intelligence of all school students and adolescents belonging to the age range of 10 to 17 years.

Scoring & Interpretation

Since, all the items are socially acceptable, though positively and negatively stated, the scoring for each statement in the scale is done in descending/ascending order for determining the emotional intelligence by giving a score of 5 for always, 4 for most often, 3 for occasionally, 2 for rarely and 1 for never and reverse in case of negatively worded statements. In this way, the expected score may range from 60-300 with high score showing high degree of emotional intelligence and low score showing low degree of emotional intelligence. The following table depicts the interpretation of scores.

Interpretation of Scores

Sl. No.	Domain	Below Average	Average	High
1.	Self Awareness	12-28	28-44	44-60
2.	Managing Emotions	7-16	16-25	25-35
3.	Motivating Oneself	14-33	33-52	52-70
4.	Empathy	9-21	21-35	35-45
5.	Handling Relationships	18-46	46-70	70-90
Emotional Intelligence		60-140	140-220	220-300

The interpretation of scores of children of Fatasil Home in terms of Average, Below Average and high in different domains of Intelligence Test were as follows :

Emotional Intelligence of Children of Fatasil Home (N 23)			
Domains of EI	Average	Below Average	High
Self Awareness	20	01	02
Managing Emotions	17	01	05
Self Motivation	08	01	14
Empathy	10	01	18
Handling Relationship	12	01	01
Emotional Intelligence	18	01	04

Analysis of scores obtained by children of Fatasil Home indicates that majority of the children were average on Emotional Intelligence. It can be seen that this group of children was high on empathy and self-motivation. This aspect of the group was fruitfully utilised for helping the staff in planning Individual Care Plans and helping them finalise strategies to help children to actualize their potential.

A Special Workshop was organised for all the staff members wherein a member of the State Inspection Committee, Ms. Rubi Sarma was invited as Chief Guest. All the staff members were reminded of their parenting role in different domains of the life of the children be it, food, safety, hygiene, education, health or education. By the end of the project, we were able to form ourselves as a team with continuous informal learning from each other. A significant change could be noticed in the ambience of the institution over the period of interaction.

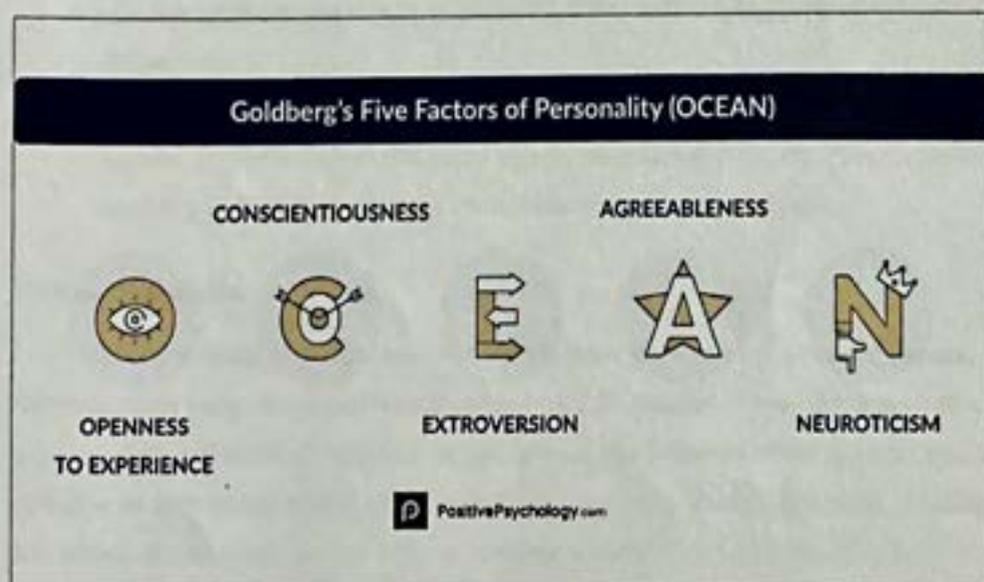


7.2 Big Five Personality Inventory

Personality is "the coherent pattern of affect, cognition, and desires (goals) as they lead to behavior" (Revelle, 2013). The American Psychological Association (APA) defines Personality as "individual differences in characteristic patterns of thinking, feeling, and behaving" (2017).

With personality having such a large impact on our lives, it's important to have a reliable way to conceptualize and measure it. The most prevalent personality framework is the Big Five, also known as the five-factor model of personality. Not only does this theory of personality apply to people in many countries and cultures around the world (Schmitt et al., 2007), also it provides a reliable assessment scale for measuring personality.

The Big Five are, collectively, a taxonomy of personality trait: a coordinate system that maps which traits go together in people's descriptions or ratings of one another. The term "Big Five" was coined by Lew Goldberg and was originally associated with studies of personality traits used in natural language.



Big Five Personality recreated from John & Shrivastava, 1999 has 44 items. The response pattern is likert scale type on a five point continuum. As all items are socially acceptable, though positively and negatively stated, the scoring for each statement in the scale is done in descending order for positive and ascending order for negative items. The score is calculated in the five different domains to assess the score.

The Big Five personality traits (OCEAN) are:

- **Openness**
 - **Conscientiousness**
 - **Extraversion**
 - **Agreeableness**
 - **Neuroticism**
- **Openness** - People who like to learn new things and enjoy new experiences usually score high in openness. Openness includes traits like being insightful and imaginative and having a wide variety of interests.
 - **Conscientiousness** - People that have a high degree of conscientiousness are reliable and prompt. Traits include being organized, methodic, and thorough.
 - **Extraversion** - Extraverts get their energy from interacting with others, while introverts get their energy from within themselves. Extraversion includes the traits of energetic, talkative, and assertive.
 - **Agreeableness** - These individuals are friendly, cooperative, and compassionate. People with low agreeableness may be more distant. Traits include being kind, affectionate, and sympathetic.
 - **Neuroticism** - This dimension relates to one's emotional stability and degree of negative emotions. People that score high on neuroticism often experience emotional instability and negative emotions. Traits include being moody and tense.

7.3 Pre -Post Analysis

It is to reiterate here that inmates at Fatasil Home were more of a floating population. However, there were 18 children who continued with the institution over the intervention of ten workshops and series of individual and group work. The following tables show the positive impact of an intervention spaced over fifteen to twenty days by a set of facilitators comprising two permanent members and an array of resource persons. It is an encouraging facet of an external intervention model with some continuity which can significantly contribute towards development of personality of children specially in institutional set up.

	EMOTIONAL INTELLIGENCE TEST : PRE -TEST					
	SA	ME	MO	E	HR	EI
HIGH	2	3	11	9	6	2
AVERAGE	15	14	6	8	11	15
BELOW AVERAGE	1	1	1	1	1	1

EMOTIONAL INTELLIGENCE TEST : POST -TEST						
	SA	ME	MO	E	HR	EI
HIGH	5	6	7	9	10	7
AVERAGE	12	11	10	8	8	10
BELOW AVERAGE	1	1	1	1	1	1

EMOTIONAL INTELLIGENCE TEST : PRE- POST COMPARISON						
	High SA	High ME	High MO	High E	High HR	High EI
Pre Test	2 (11.1)	3(16.6)	11(61.1)	9(50.0)	6(33.3)	2(11.1)
Post Test	5(27.7)	6(33.3)	7(38.8)	9(50.0)	10(55.5)	7(38.8)

It can be deduced from the table above that from among the children who stayed for the whole duration of the intervention, the number of children with High Emotional Intelligence more than tripled after the Intervention of Art Based Workshops. The children almost doubled in the category of High Self Awareness, High Management of Emotions and High in Handling Relationships. While Empathy did not seem to be impacted, the decline in number of children in the category of Motivating Oneself is also reflected in the data. However, generalisation cannot be done on the basis of the present size of sample. It only provides insights into the trend and scope for further research.

BIG FIVE PERSONALITY INVENTORY : PRE TEST					
	Extraversion	Agreeableness	Conscientiousness	Neuroticism	Openness
HIGH	1	15	1	0	1
LOW	1	1	1	12	1

BIG FIVE PERSONALITY INVENTORY : POST TEST					
	Extraversion	Agreeableness	Conscientiousness	Neuroticism	Openness
HIGH	5	5	4	0	4
LOW	1	1	1	14	1

BIG FIVE PERSONALITY INVENTORY : PRE POST COMPARISON					
	High Extraversion	High Agreeableness	High Conscientiousness	High Neuroticism	High Openness
Pre Test	1 (5.55%)	15 (83.33%)	1 (5.55%)	0	1 (5.55%)
Post Test	5 (27.277%)	5 (27.77%)	4 (22.22%)	0	4 (22.2%)

The pre -post comparison between the scores on Big Five Personality Inventory of children who stayed through the whole period of intervention in the Fatasil Home allow the deduction that there was a significant increase in number of children in the categories of High Extraversion, High Conscientiousness and High Openness while there was a significant decline in High Agreeableness. The data clearly points to the efficacy of using a model where there is a mix of individual counselling with Art Based Workshops. However, the size of data disallows generalisation.

Chapter-9

Down the Memory Lane

It was indeed a great learning to understand the emotional scape of children in difficult circumstances and get a peep into the psychological world of care takers employed at different levels of care in a Child Care Institution. Insights were developed into the challenges on the way of ensuring rights for children. Focus Group Discussions in small groups specially gave an opportunity to the group of facilitators to analyse the situation and strategize collective action. It was interesting to see the shift in the perception and shades of care exhibited by resource persons as many of them were initially apprehensive of working with this group of institutionalised boys. They feared that the format of Art Workshop was too challenging to be implemented in the context of institutionalised boys. But they were all pleasantly surprised with the response. It did seem to have relationship with the emotional profile of the group.

There were many touching and poignant moments encountered during the passionate interactions with children.

- At the beginning of the intervention, majority of children were noted to suffer from skin ailments. Proactive measures were taken to address the issue by initiating a drive on cleanliness, enhancing participation of children in upkeep of environmental hygiene and getting health personnel to look into the matter. A great moment of satisfaction was the relief writ large on the face of the child who had suffered the most while he held hands tight and glared into the eyes. A child showing off his healed hands with a divine smile was indeed a surreal experience.
- Cleaning the campus, class room and dormitories was initiated as a regular activity in collaboration with staff and children on each day of the visit. Clutter and stagnant water in front of the hall and around the buildings was all sorted by children and there was a visible change in the premises during the course of intervention.
- Attempt was made to highlight the importance of a daily schedule for the children and staff was continuously motivated to adhere to the programme schedule. However, the success was not to the level of satisfaction.
- It was sad to know that most of the children felt their stay in the Child Care Institution as a punishment. They did not seem to appreciate reasons behind their stay in the institution.

There were many attempts at running away. The most poignant analysis offered by a child was " Why run awayyou will be caught in any case".

- Overall observation was that the children were mostly on 'fight' mode. They would easily pick up fights at any moment and especially a lot of verbal bullying was the order of the day.
- The pain of separation from an ailing mother needed intense counselling. The nine year old child needed to be convinced that he could not have taken care of his ailing mother all alone and his admission into the Institution was not only for his good but also in the interest of his mother. He was taken to visit his mother and was assured that his lonely ailing mother would be taken care of.
- Strong desire to get back home despite being witness to fury of violence towards his father was yet another heart breaker. Knowing the violent streak of his uncle, this adolescent still wished to go back.
- There was another child who desperately wanted to get back home to take care of his sister because he felt that his alcoholic mother will not be able to take care of her as she had no skills to run the household. Young children with strong sense of family responsibilities seemed to be an essay on living in difficult circumstances.
- There was a strong desire among many inmates to interact with world outside their institution. Sneaking away even to beg was reported by a partially visually challenged inmate who explained that he did so to get love from people and catch the glimpse of the world outside.
- There was a sea of talent in the institution. Children, who could compose poetry, paint beautifully, draw stunningly, mimic realistically, act wonderfully were all there within the walls of the institution. It was a little disappointing to not be able to organise classes for the children to grow their talents.
- We could witness compassion unlimited. A child enthusiastically volunteering to carry the big boy with fractured leg on his back across the premises was indeed a sight to behold.

- The power of the will was demonstrated by many a children. Despite the obvious pain and discomfort of a fractured leg, two children at different points of time, were noted refusing to be in the dormitory and ardently participating in the activities with the help of their friends.
- Gusto of the child who carried his unwell partner on his back in three legged race to achieve victory was indeed a sight to behold.
- The enthusiasm of the child with a major head surgery in participating in events was a lesson in perseverance.
- Journey of togetherness was reflected in children rushing to the gate at the sight of the team while singing the last learnt song and clinging to hands, pallus and dupattas.
- It was noted that there was no designated space for the children to keep their belongings. This was noted to create a lot of inconvenience to the children. There were many instances of stealing and telling lies. The management was requested to look into the matter.
- The challenges of reaching out to specially abled children in a general institutional setting with regard to their life skills and inter personal relationships with peers, staff and visitors were appreciated deeply.
- Predominant use of red and black was noted in maximum number of drawings and paintings done by the children. Most of them would only want to mix all colours to brown, mostly muddy looking, and were satisfied with that, over choosing any bright or light colors. The Art Therapists inferred it as indicative of suppressed anger and sadness. Red is indicative of a lot of anger and heaviness as well. Whereas brown is an earthly color indicating their longing for stability and belongingness.
- Majority of the children expressed discomfort in drawing themselves and said it would look ugly. It was observed to be an indication of the struggle to form identity especially in social context and how they physically appeared to others.

- Children felt that they were treated as prisoners. They longed for moving around at free will.
- It was invigorating to see young singers basking in the glory of recognition, the half open eyes scrutinising the world in relaxation session, the difficulty peeping through their eyes when asked to stay quiet and their obvious disinterest in shutting off from a happening around!
- Sharing the thoughts behind their drawings was a peep into the inner world of the children. It served as an anchor for further counselling sessions.
- The language of unconditional care and concern brought children closer to the facilitators and strengthened the bonding between them. There were startling pieces of sharing during the circle time.
- Making tight fist, hitting into the sky, shouting loud, adding wings to their creations, bubble game, were some of the most enjoyed activities.
- Balloons were the greatest hit. The realisation that it is easy to break but difficult to save ran through many a sessions. Balloons were used in multiple and variegated ways all through the intervention. At the closure, we witnessed the making of a helmet out of a balloon and heart rendering account of it.
- Individual issues of children were all addressed on one to one basis. Discussions were then facilitated in group settings to address on issues of concern raised in individual interaction sessions.
- Transition of a child from being couched in a corner to dance across the floor, from refusal to draw to request to draw and from using only blacks to yellows was indeed a radiating remembrance.
- Choice of children always prevailed in the selection of closure activity. Most of the times, the children chose to dance to their favourite tunes and say good bye.

Reasons were Small Behind the Big Run

Analysis of the reasons behind running away from their homes was a commentary on the state of adolescence specially growing in the throngs of poverty.

- Escape the drudgery of caring for younger siblings as parents were out to work
- Search for an opportunity to earn money and spend it on their own
- Seeing the world around
- Seeing Delhi
- Ill treatment from step mother
- Seeing Guwahati
- Work so as to be able afford to dress up in style
- Boredom of studying
- To be able to eat delicious food from outside.
- Escape the violence at home from alcoholic father

Moments to Cherish

- Being greeted with a shouting from the Hall and running steps from different rooms
- Bathed, combed and dressed children emerging from their rooms while reporting late for the programme
- The loving query : Will you come tomorrow?
- The divine smile while stretching out the healed palm
- Children presenting their art work as token of affection
- Children requesting for doing the new taught activities.
- Children taking initiative to clean the ground.
- Children rushing back from lunch to catch up with the team.

Perceptible Growth over the six months

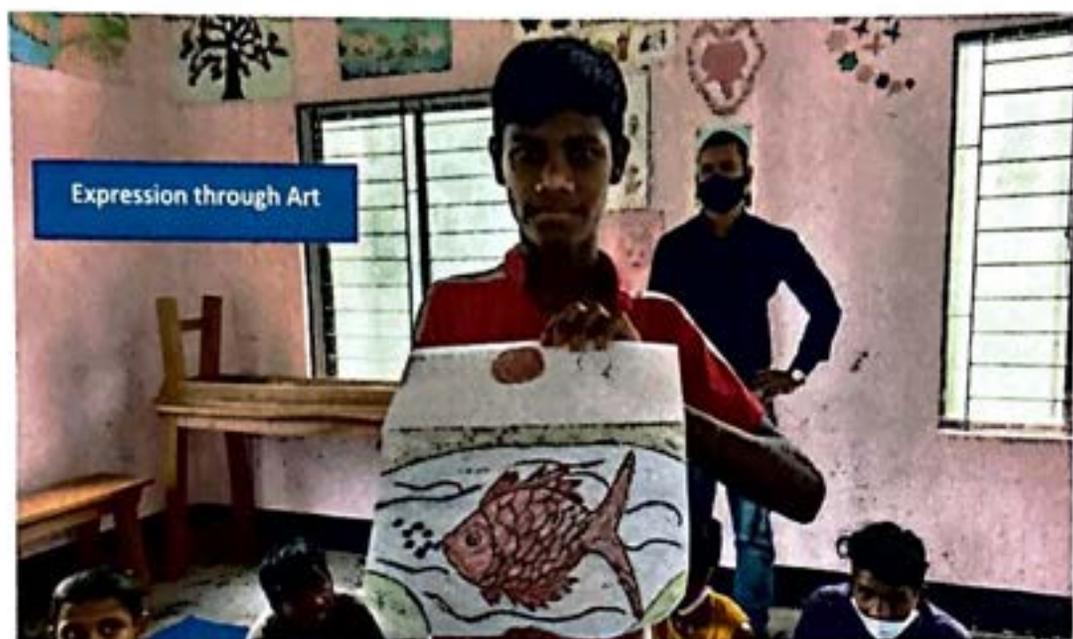
- Happier greetings
- Cleaner campus
- Smiling children
- Pleasant care takers
- Alert staff
- Emerging artists
- Cleaner children
- Enthusiastic participation
- From victim to leading prayers

Recommendations

- **Informal schooling**
It would be immensely helpful if there is a structured educational support system to provide informal education to children in small groups
- **Adherence to daily schedule**
Mechanisms to ensure following a daily routine by all children, specially the adolescents, will immensely contribute towards mental health of children.
- **Outdoor and indoor games**
It is essential to incorporate games into daily routines of children. Outdoor games boost physical stamina and fitness. Games also provide children with opportunities to learn lessons of cooperation, perseverance, waiting for turns, social skills etc.
- **Life Skills Education**
Weekly sessions on Life Skills Education could be facilitated by a team of external experts. This activity-based-intervention has gigantic potential in contributing to personality development of children.
- **Individual lockers**
Provision of locker for each child to keep his personal belongings will be a help in developing sense of safety and security.
- **Interest Geared Activities**
It has to be accepted that not all children who have faced adversities of life will enjoy the pursuit of education. In fact many children admitted to have run away from home just because of the pressure of education. They craved for economic independence. That is what was reported to have given them the sense of accomplishment.
- **Vocational Avenues**
Avenues for vocational education based upon interest of children will help them in channelizing their energy and building their capacity. Specially because of the poverty they went through in their lives, many a children expressed the need to be equipped with skills to make money. Arrangements for internship could be a great motivator.
- **Hobby classes**
Children normally are repertoire of talent. Hobby classes to pursue their interest and abilities will set a conducive environment for holistic development of children

Chapter-10
Picture Panorama





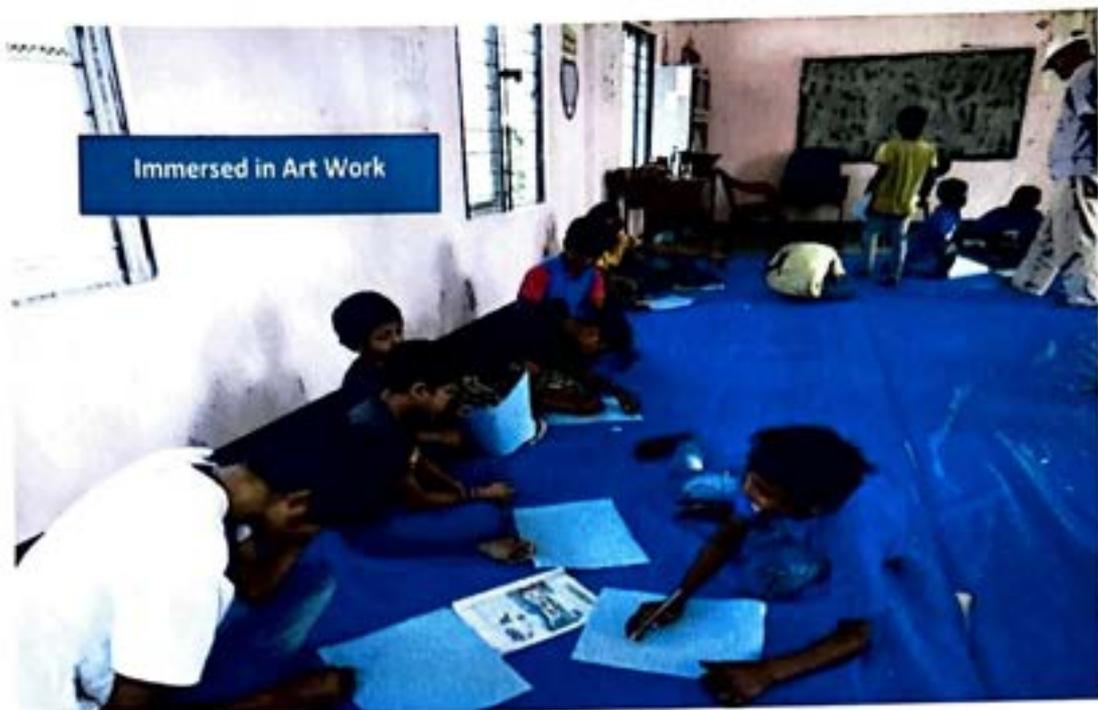
Expression through Art



Power of Creativity

Balloon turned into helmet





Immersed in Art Work



Getting into the train of ideas and thoughts



Lifting everyone up



Prayer : the key of the day and lock of the night

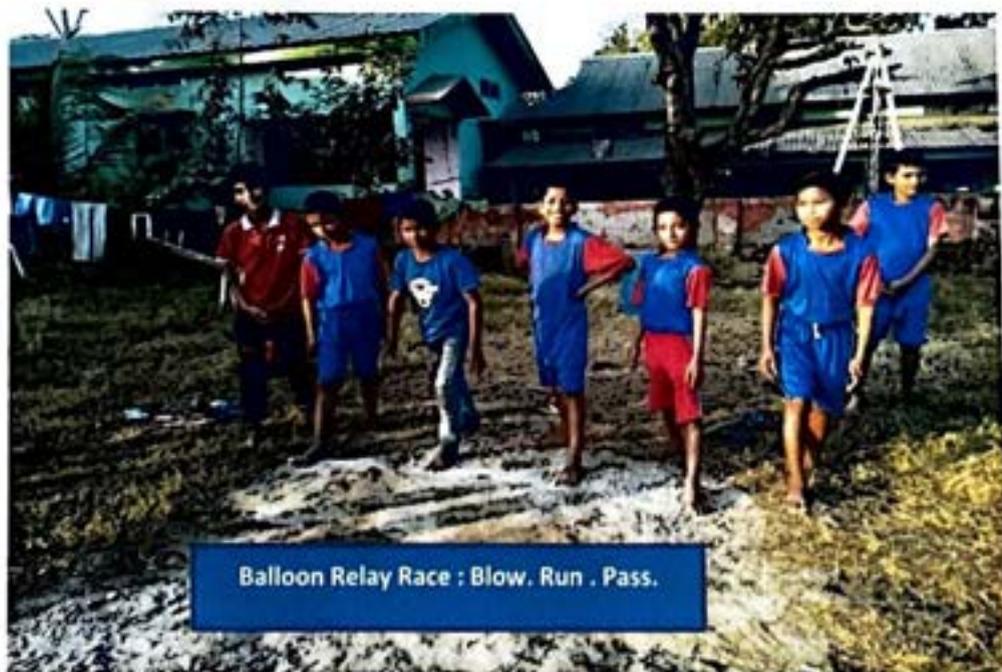


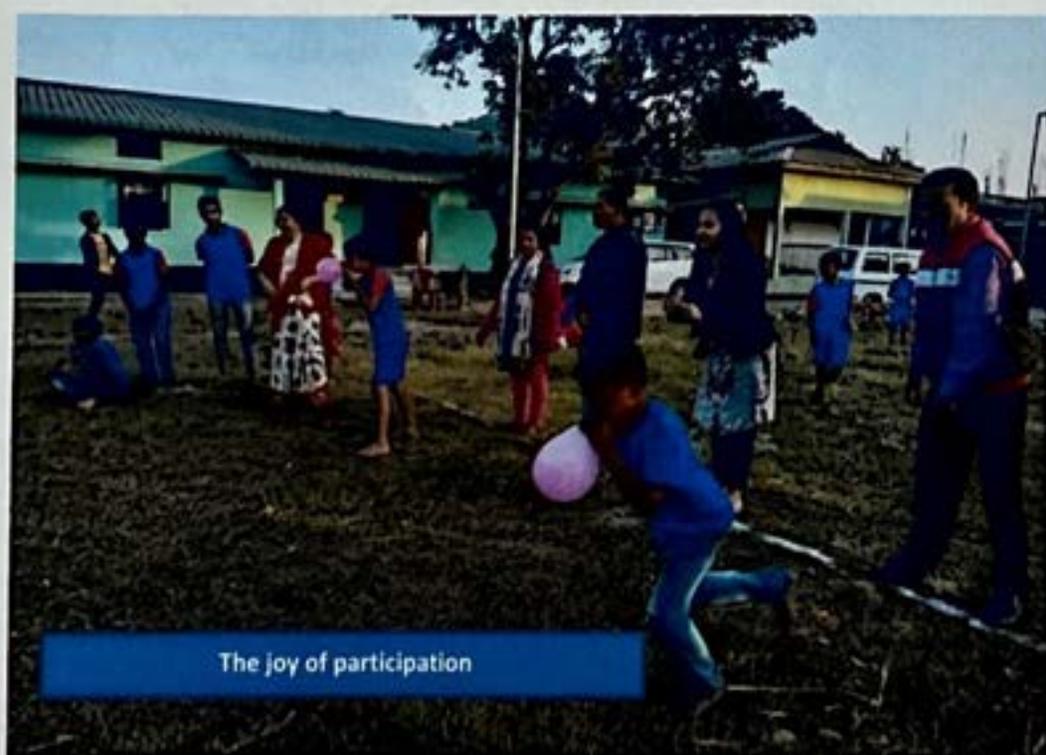
Rhythm all around

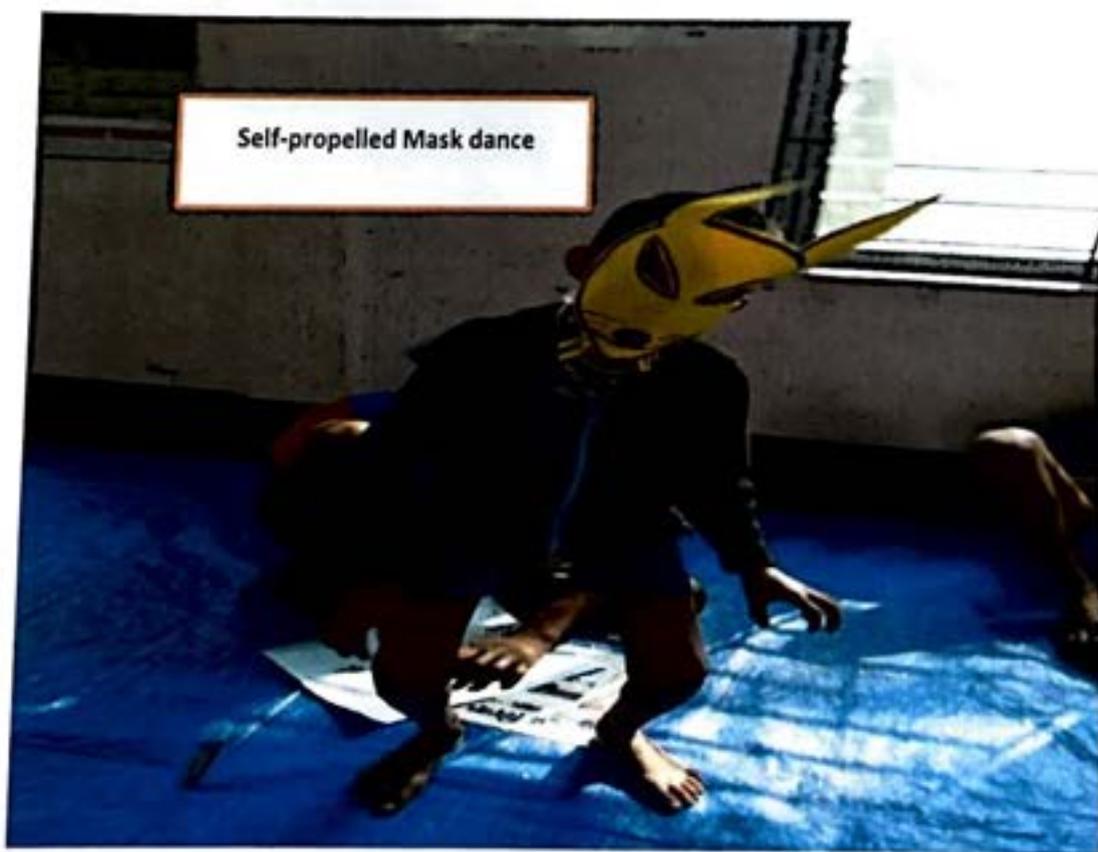


Drama unfolding







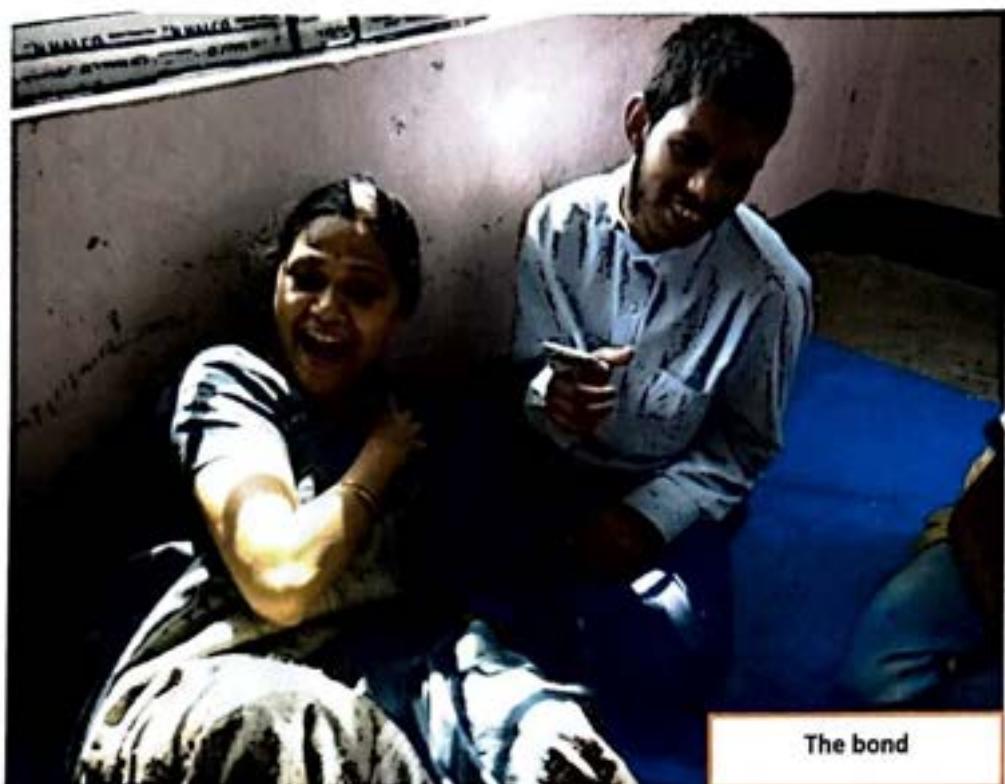




Simple yogic postures



Sense of achievement



The bond



Spirit is never fractured!



Leaf stencils



Learning lessons of support through games



Holding hands is the way out!



Guided Art Work

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The power of togetherness



Enthusiastic steps on the beat of the drum



Enjoying the Drawing kit



Round & Round



Hurray



Planning in progress



Dancing to the tune of Joy



March Past