

# Impact Assessment Report of 4 CSR Projects

May 2026

Citibank N.A. (CBNA) India

**Price Waterhouse Chartered Accountants LLP**



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# About CBNA and the projects assessed

Citibank N.A. India (CBNA) undertakes its Corporate Social Responsibility (CSR) initiatives through a structured policy framework aligned with Section 135 of the Companies Act, 2013 and the Companies (Corporate Social Responsibility Policy) Rules, 2014. Its CSR approach is guided by its broader mission of enabling growth and economic progress, with a focus on strengthening communities, enabling progress and creating positive impact in the areas where it operates.

CSR interventions span a broad range of development areas permitted under the law. These include promoting education, special education, employment-enhancing vocational skills and livelihood opportunities, particularly for children, women, the elderly and persons with disabilities. The bank also supports initiatives related to healthcare, sanitation and access to safe drinking water, as well as projects that promote gender equality, women's empowerment and the reduction of inequalities faced by socially and economically disadvantaged groups. In addition, CBNA's CSR framework includes support for environmental sustainability, conservation of natural resources, rural development, slum area development, disaster management and relief, as well as the protection of national heritage, art and culture.

## Snapshot of the projects under assessment

| Project Name                           | Objective                                                                                                                                                                                                                   | Implementation Partner                                 | Outreach                                                                                                   | Budget         | Location            | Project Timeline      |
|----------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------|------------------------------------------------------------------------------------------------------------|----------------|---------------------|-----------------------|
| ConservArte                            | Safeguard, conserve and document CSMVS collections through Scientific conservation of art objects, Upgradation of art storage, and Archival research and digitisation                                                       | Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) | 62 direct jobs, 450 objects to be conserved and 3.8 lakhs people reached through exhibitions               | ₹ 83,449,055/- | Mumbai, Maharashtra | July 2023 – June 2024 |
| Museum on Wheels (MoW)                 | Promote awareness and appreciation of heritage and culture connecting the past with present-day relevance by bringing museum experiences directly to students who have limited or no access to such initiatives.            | Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) | Approximately 4.48 Lakh people reached through physical and digital outreach                               | ₹ 33,854,080/- | Pan-India           | July 2023 – June 2024 |
| Guru Shishya Programme in Indian Music | Preserve Indian classical music by fostering traditional mentorship between Gurus and Shishyas and to broaden access to music education by introducing Indian classical music in schools lacking performing arts curricula. | National Centre for the Performing Arts (NCPA)         | 8 Gurus (mentors), 25 Shishyas (students), 19 scholarship awardees, 12 Schools involved in music education | ₹ 36,189,980/- | Mumbai, Maharashtra | July 2023 – June 2024 |
| Musical Excellence in Western Music    | Deliver advanced Western classical music training and professional performance opportunities for musicians, expand audience reach and accessibility and support music education and community engagement                    | National Centre for the Performing Arts (NCPA)         | 25 Young, Professional and Freelance musicians                                                             | ₹ 51,069,649/- | Mumbai, Maharashtra | July 2023 – June 2024 |

# Approach and Methodology

Citibank N.A. (CBNA) India engaged a third party to carry out the impact assessment of the 4 CSR Projects with a purpose to evaluate the impact created during the projects’ period of July 2023 – June 2024. The scope of work included reviewing the Key performance indicators (KPIs) as defined by the management of the CBNA under the framework for implementing the Projects for the outputs, outcomes and impact of the Projects. Team adopted the “Inclusiveness, Relevance, Efficiency, Convergence, and Sustainability Framework (the ‘IRECS’)” to provide management with recommendations on the Projects’ performance for their further evaluation and consideration. This report is an abridged version of the impact assessment study of the 4 projects. Detailed impact assessment reports for each of the four projects have also been submitted as part of this scope of work.

## Key Stages of Impact Assessment

**Stage 1:** Included an inception meeting with the CBNA team and IPs to understand project interventions, align on scope and expectations, and initiate stakeholder interactions and mapping.

**Stage 4:** Team performed data cleaning and analysis, ensured validation through triangulation from all data collected, assimilated key findings for CBNA management.



**Stage 2:** Involved finalising data collection plan and research tools with CBNA’s feedback, digitising and translating tools into the local language, and briefing CBNA’s team on the field visit data collection strategy.

**Stage 3:** Field team received training on data collection tools and initiated the process, conducting quantitative surveys and qualitative discussions with beneficiaries and other stakeholders to gather and corroborate feedback.

## IRECS Framework used for the Impact Assessment

| Inclusiveness                                                                                                      | Relevance                                                                                                                     | Effectiveness                                                                                                                                          | Convergence                                                                                                                                | Sustainability                                                                                                                                         |
|--------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------|
| Ability of different stakeholders, particularly poorest and most marginalised to access the benefits of activities | Are the services /inputs in the project able to meet community priorities? How was the planning done ? Was it participatory ? | Have the activities been able to effectively address community expectations? How efficiently have the resources been deployed, monitored and utilised? | Degree of convergence with government/other partnerships; relationship between individuals, community, institutions and other stakeholders | Do communities feel ownership over assets created by activities and/or will the Project initiated community interventions sustain even after the exit? |

## Sampling Plan

| Project Name                           | Methodology | No. of interactions                   |
|----------------------------------------|-------------|---------------------------------------|
| ConservArte                            | Qualitative | 35                                    |
| Museum on Wheels (MoW)                 | Mixed       | 99 (Quantitative)<br>41 (Qualitative) |
| Guru Shishya Programme in Indian Music | Qualitative | 35                                    |
| Musical Excellence in Western Music    | Qualitative | 22                                    |

## Limitations of the study

- MoW project:** Assessment focused mainly on 2024–25 and 2025–26 schools, with limited 2023–24 coverage due to outreach, scheduling, and time constraints. Interactions were conducted virtually due to limited respondent availability.
- Musical Excellence in Western Music:** Of 19 planned interactions with young, professional, and freelance musicians, 13 were completed with NCPA-affiliated stakeholders only. Due to mobilisation challenges, differently abled students could not be interviewed directly, and only NGO representatives were consulted.

# Project 1: ConservArte



# Key Findings and Analysis (1/2)

This section of the presentation highlights the key findings and analysis on the impact created by the ConservArte project. The findings and analysis are based on the responses of the participants in the study as mentioned in the previous section. The section is structured around the intended results chain of the project: (i) Conservation of collections and preventive care, (ii) employment and capacity creation in the conservation ecosystem, (iii) Infrastructure, systems and use of technology, and (iv) Public engagement, exhibitions and knowledge dissemination.

## Conservation of collections and preventive care

- The project substantially exceeded its conservation target, **treating 881 art objects against a goal of 450, including 118 high-priority iconic works** across Indian, European, and Ancient World collections.
- Conservation work covered a diverse and more complex portfolio such as fragile textiles, carpets, stone sculptures, paintings, metal artefacts, and composite objects showing that CSMVS had **built the confidence, time, equipment, and team capacity to address long-deferred and technically demanding cases**.
- The project also **strengthened preventive conservation at scale through major storage upgrades**, including re-housing, re-shelving, and re-labelling archaeological collections, leading to better handling, reduced physical stress and incidents, improved monitoring, and faster object retrieval.
- Scientific assessment was increasingly integrated into conservation workflows through stone and gemological studies, multispectral imaging, and handheld XRF, enabling more evidence-based treatment decisions and helping **shift the museum toward a more systematic, internationally aligned approach to long-term collection care**.

“ Before the storage project, we were mostly reacting to issues as they came up. Now we have a clear system – where each object is, how it is housed, what needs to be checked. It has changed our mindset from just ‘keeping’ the objects to actively ‘caring’ for them on a routine basis. - As reported by a Conservator

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## Employment and capacity creation in the conservation ecosystem

- The project **created and supported 62 direct jobs** (excluding apprentices) against a planned range of 55-60. These positions spanned conservators, curators, researchers, photographers, documentation staff, archival staff and technical and support staff within conservation and storage.
- Across cadres, the project had a clear skills development effect. Object conservators reported gaining, on average, **three to five new techniques over the review period**, including advanced textile treatment, complex mounting and framing solutions, and greater use of scientific analysis in treatment planning.
- The apprenticeship programme was initiated and operationalised during the project period as a collaborative initiative between CSMVS and the Indian Institute of Heritage (IIH), Noida (formerly the National Museum Institute). While a cohort of sixteen MA Conservation students was considered, only **two students applied and were subsequently chosen**. Each apprentice underwent a **two-month programme**, accounting for a total of four apprentice-months under the programme.
- The apprentices reported that they **gained practical experience across conservation**, storage, archives, and digital interpretation, including direct involvement in the treatment of a deteriorated oil painting and exposure to advanced techniques such as multispectral and UV imaging.

“ The most important outcome for us has been the team we have been able to build. ConservArte allowed us to retain skilled conservators and also bring in young professionals and train them. Without that continuity, it would have been very difficult to take on complex projects or plan beyond one exhibition at a time. - As reported by the Senior management of CSMVS

# Key Findings and Analysis (2/2)

## Infrastructure, systems and use of technology

- ConservArte project helped CSMVS move from a largely manual, equipment constrained set up towards a more **technology enabled conservation ecosystem** with upgraded spaces, storage, diagnostics and documentation.
- The **upgraded conservation centre was fully operational** during the year, as reported by CSMVS staff, with project expenditure **supporting both infrastructure strengthening and day-to-day operational requirements** under the agreed budget for the new conservation centre.
- Staff highlighted that the **controlled environment and improved access to reliable equipment** enabled them to undertake **more complex treatments safely and efficiently**, with significantly **fewer disruptions caused by fluctuations** in temperature and humidity or equipment downtime.
- The reorganisation of the archaeological storage, **covering over 6,000 stone sculptures representing** nearly 3,000 years of Indian art history, was undertaken under the aegis of ConservArte.
- The **archival research and documentation component digitised 2,652 artefacts**, exceeding the target of 2,000. Staff noted that the availability of digitised images and records improved internal workflows: curators and conservators could check object histories, earlier conditions and treatment summaries more quickly, and research staff could respond to queries without always retrieving the physical object.
- The Digital Interpretation Centre, developed with IIT Bombay, will feature an **interactive video wall on 19 objects**, demonstrating conservation and storage processes; software testing and staff training continue before FY 2026–27 launch.

“

Before the project, finding a particular sculpture could take a lot of time and effort. Now we know exactly where it is, how it is supported and what condition it is in. It is safer for the objects and also much easier for us to do our job.

- As reported by the Storage team of CSMVS

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## Public engagement, exhibitions and knowledge dissemination

- The project **reached out to more than 3.8 lakh people** through exhibitions and galleries as reported by the CSMVS team. This was in line with the intent of using galleries and special exhibitions as key public interfaces for objects conserved under ConservArte.
- During the review period, the **conservation publication “Piece by Piece” was launched**. The volume compiled 46 case studies from the lab, documenting treatment approaches, condition issues and decision making processes. The launch was accompanied by a public lecture by an external conservation expert on a major heritage site, bringing together practitioners, students and interested members of the public.
- In addition, a **paper presentation was made on “The Scientific Analysis and Conservation of Meiji Bronze Incense Burners”** at the IASC (Indian Association for the Study of Conservation of Cultural Property) National Conference held at IGNCA, New Delhi, on 3–4 October 2023. However, no technical paper was published.
- The **Smartify app continued to be operational in two permanent galleries**, providing layered interpretation, image recognition and guided content for selected objects.
- The project also **facilitated collaborations and exchanges with Indian and international institutions**, including academic institutions and other museums. These collaborations took the form of joint workshops, guest lectures, technical visits and co developed activities.

“

Bringing students to the museum after the workshop changed the way they interacted with the galleries. They were asking about condition, materials and conservation, not only about dates and dynasties. The activities helped them see the museum as a place to learn, not just to look.

- As reported by a Teacher

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## Project 2: Museum on Wheels (MoW)



# Key Findings and Analysis (1/2)

This section of the presentation highlights the key findings and analysis on the impact created by the Museum on Wheels project. The findings and analysis are based on the responses of the participants of the study as mentioned in the previous section. This section is structured around the intended results chain of the project: (i) expanding access to museum-based learning to underserved schools and communities, (ii) enhancing students engagement, learning outcomes and overall experience, (iii) strengthening students interest and perception towards learning (iv) strengthening teacher capacity and classroom practices, (v) strengthening community engagement and building the museum education ecosystem, and (vi) integrated approach to outreach and learning and operational sustainability.

## Access to Museum-Based Learning to Underserved Schools and Communities

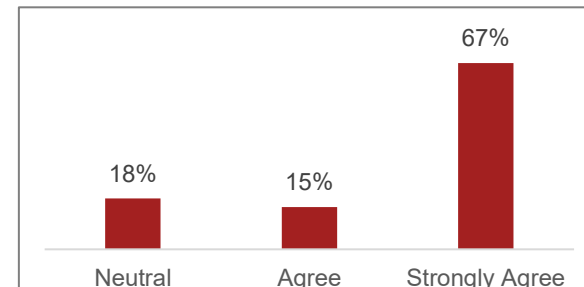
- **80% (n=99) of students reported that they had never visited a museum** prior, while 73% (n=99) had not experienced similar interactive learning activities, highlighting a clear gap in access to cultural and experiential education.
- By reaching urban, rural, remote and underserved areas, the **project effectively addressed barriers such as distance, cost, and lack of exposure**. Instead of expecting students to visit museums, the model reversed the approach by bringing curated cultural experiences directly to schools and communities.
- The project not only **enhanced access but also ensured inclusivity through features such as wheelchair-accessible infrastructure and multilingual support** including-Marathi, Hindi, English or any native languages. This adaptability allowed the project to cater to diverse groups across geographies.
- To further ensure that no student was excluded, the project adopted an **inclusive approach at the school level**. In cases where students had visual, hearing or speech related challenges, the museum educators in the bus worked closely with schoolteachers to facilitate understanding for the students.

“ Most students here in the school had never been to a museum before, so this was their first time experiencing something like this. - As reported by a Teacher ”

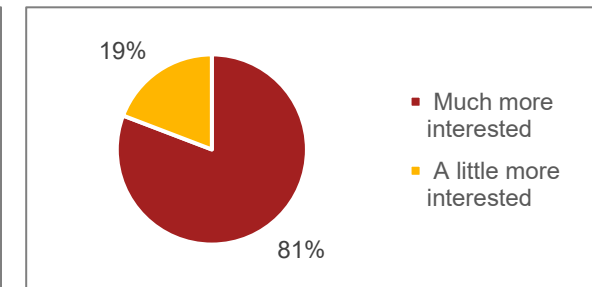
## Enhanced Student Engagement, Learning Outcomes and Overall Experience

- The project was **highly effective in creating an engaging and impactful learning experience**. Students responded positively to the design and delivery of the project, with 49% (n=99) agreeing and 45% (n=99) strongly agreeing that the bus was attractive and welcoming, and all students indicating that the **exhibits were well-organised and interesting**. The use of replicas, visual elements and videos contributed to improved engagement and understanding.
- The project also demonstrated **strong outreach at the school level**. Sixty-four percent (n=99) students reported that this was the first time the Museum on Wheels had visited their school, indicating expansion into new schools.
- In terms of duration, visits were typically short but intensive, with 42% of students reporting that the bus was present for a full day at their school and 32% (n=99) indicating up to a half-day visit. Ninety six percent (n=99) of students reported spending less than 30 minutes (approximately 15–20 minutes) inside the bus during their visit.

### Impact on Creativity, Teamwork, and Presentation Skills



### Interest in Visiting Museums Post-Experience



# Key Findings and Analysis (2/2)

## Strengthened Student Interest and Perception Towards Experiential Learning

- The project positively **influenced students' interest and perception towards subjects such as history, art, and culture**. Prior to the visit, while 36% (n=99) students were already very interested, a notable proportion reported neutral or mixed perceptions regarding how easy or engaging these subjects were.
- Post-visit, there was a clear shift in student attitudes, with **83% of students strongly agreeing that their interest in these subjects increased, and 86% reporting better understanding of concepts**. Compared to regular classroom learning, students reported that learning through the Museum on Wheels was easier, with 53% (n=99) finding it much easier and 47% (n=99) with somewhat easier, indicating a clear preference for experiential learning approaches.

“ Students were extremely excited to experience a museum inside a moving bus. The energy and enthusiasm among students were remarkable. They were eager to explore, ask questions, and participate actively during the visit. - As narrated by a teacher during the interactions ”

## Strengthened Teacher Capacity and Classroom Practices

- Through capacity-building workshops, **teachers were guided on integrating experiential learning approaches** into classroom teaching, including the effective use of replicas, visual aids, and storytelling to simplify complex concepts and make subjects like history more engaging.
- During stakeholder interactions, teachers highlighted that explaining historical topics through textbooks alone was often challenging, as students found it difficult to relate to images or abstract descriptions. However, **exposure to real-life replicas and objects through the Museum on Wheels improved student interest and curiosity**.
- Teachers highlighted opportunities to **further strengthen classroom integration of experiential and object-based learning approaches**. These included the need for supplementary digital resources, such as presentations, videos, and simple teaching aids, which could be used to reinforce concepts after the visit.

## Strengthened Community Engagement & Building Museum Education Ecosystem

- The project contributed to **increased engagement at the community level**, with NGO representatives and local stakeholders observing growing interest not only among students but also among parents and the wider community.
- In addition, the project contributed to the **development of the museum education ecosystem through the establishment of the Community of Museum Educators (CME)**. This platform brought together museum professionals at national and international levels, enabling knowledge exchange, collaboration, and sharing of best practices.
- As reported by CME participants during the interaction, the platform **facilitated sharing of experiences, best practices, and emerging approaches** in museum-based learning thereby strengthening professional capacity within the sector.

## Integrated Approach to Outreach and Learning and Operational Sustainability

- The Think Museum component **extended learning beyond the bus visit**. After the exhibition, materials from previous exhibits are shared with interested schools, enabling students guided by educators to curate their own exhibitions within their institutions.
- This not only **promoted active participation and ownership of learning** but also ensured effective reuse of exhibition materials, supporting resource efficiency.
- In addition, teacher workshops **conducted in both online and offline formats supported continued learning and application of concepts within classrooms**. The CME initiative further strengthens this ecosystem by fostering collaboration and knowledge exchange among museum educators, contributing to long-term capacity building within the sector.
- Furthermore, the presence of experienced drivers and on-ground staff, equipped to handle basic technical issues and emergency situations, strengthened operational reliability.

# Project 3: Guru Shishya Programme in Indian Music



# Key Findings and Analysis (1/2)

This section of the presentation highlights the key findings and analysis on the impact created by the Guru Shishya Programme in Indian Music. The findings and analysis are based on the responses of the participants in the study as mentioned in the previous section. The section is structured around the intended results chain of the project: (i) Strengthening transmission of Indian Classical Music (ii) holistic musical development, (iii) cultural enrichment and support to young artistes, and (iv) Propagation of Indian Music education in schools.

## Strengthening transmission of Indian Classical Music

- The Guru-Shishya Programme in Indian Music **supported 25 Shishyas under the guidance of 8 Gurus representing** diverse styles of Indian classical music, including Dhrupad, Khayal, and instrumental traditions. It played a positive role in **strengthening the Guru-Shishya Parampara** and safeguarding the continuity of traditional knowledge systems and practices.
- By provision of financial support to senior gurus for training their shishyas, the initiative tried to **safeguard the authenticity of transmission**. Since the gurus could spend more time with the supported shishyas, nuanced techniques, repertoire, and interpretative styles were passed on faithfully, ensuring that the art form retained its integrity. The structured mentoring of 25 shishyas created a pipeline of trained practitioners who were well positioned to sustain the tradition and strengthen its resilience against cultural dilution.
- The programme **reinforced intergenerational learning**, a cornerstone of Indian classical music. The Guru Shishya Parampara was maintained in its original spirit, ensuring that both technical mastery and philosophical depth were imparted. Supporting gurus also **strengthened the wider cultural ecosystem**, creating opportunities for performances, workshops, and community engagement, thereby increasing visibility and appreciation of classical music traditions.
- Gurus **adapted their teaching strategies to suit individual student needs, circumstances, and levels of proficiency**, employing a mix of face-to-face sessions and online instruction, especially when geographical constraints or scheduling difficulties arise.
- This adaptive approach helped **maintain the intimacy and tailored guidance that the Guru Shishya tradition values**, while integrating modern tools to ensure continued learning continuity. Such customisation facilitated effective skill transfer and kept students engaged, even under practical challenges.

## Holistic Musical Development

- The learners developed **refined listening skills, greater musical sensitivity**, and an enriched appreciation of performance aesthetics and presentation. This rounded musical development **contributed to transforming shishyas into well-rounded artistes** who comprehend both the technical and emotive dimensions of the tradition.
- A notable aspect of the programme was its **provision of diverse performance opportunities to young artistes**, which serve as crucial platforms for shishyas to gain valuable stage experience. These include solo concerts, and prestigious performance slots at venues such as NCPA.
- Exposure to live audiences not only enhanced **students' practical skills but also built their confidence and increased their visibility within the music community**. Such public interface helped motivate the students by affirming their progress and encouraging continuous refinement of their art. Moreover, participation in events helped them to develop a stage presence and endurance, essential competencies for a professional music career.

“ Stage exposure is invaluable. When my disciples perform at NCPA concerts, they gain confidence, learn audience engagement, and experience the transition from practice to artistry. Having been associated with NCPA for nearly fifty years and continuing this journey with gratitude and passion, I have seen how such opportunities transform young musicians. I encourage my students not only to play but also to read, listen, analyse, and even speak about music. In fact, I believe they should introduce or explain their performances because today's artistes must communicate clearly across diverse audiences worldwide. This programme, supported by NCPA and Citibank, has given them the platform to grow into complete artistes, while sustaining the rich legacy of tabla.

- Senior Tabla Maestro (Guru)

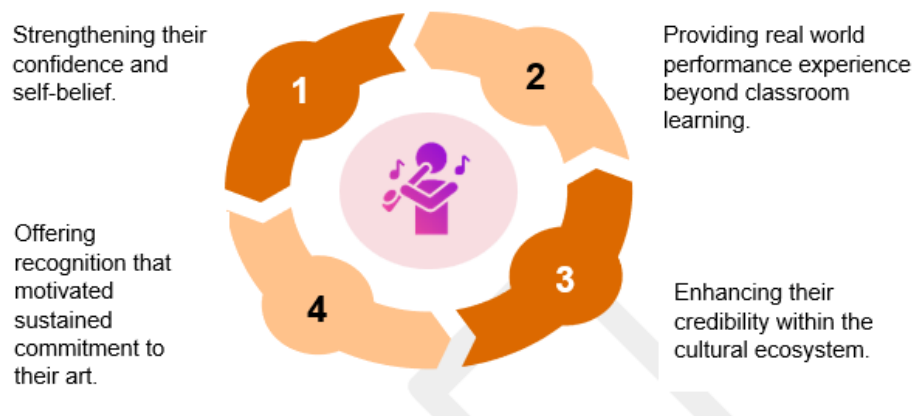
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# Key Findings and Analysis (2/2)

## Fostering cultural enrichment and nurturing the growth of emerging artistes

- **Scholarships worth ₹ 4,294,687/- were disbursed to support young artistes (19)** under the programme. Live concerts and events such as “Promising Artistes Series” and “Urja – Presenting Young Talent” proved to be significant milestones in the lives of young, budding musicians. These platforms provided opportunities for emerging artistes to perform before discerning audiences, thereby bridging the gap between training and professional practice.
- The Promising Artistes Series offered visibility to artistes who had reached a level of proficiency. By presenting them in curated concerts, the series **validated their progress and gave them the confidence to transition from learners to performers**. The experience of preparing for and delivering public performances enhanced their stage presence, discipline, and ability to engage with audiences.
- Similarly, **Urja- Presenting Young Talent created a dedicated space for showcasing the creativity and potential of younger musicians**. It encouraged them to experiment within the framework of tradition, while also instilling a sense of responsibility to uphold the standards of Indian classical music. Participation in such events exposed students to critical feedback, peer learning, and the professional expectations of the performing arts sector.

### Contribution of Programme to holistic development of artistes



## Propagation of Indian Music Education in Schools

- The programme has had a transformative impact on schools and students by **reintroducing Indian classical and semi-classical music into environments that either had no exposure to music classes** at all or leaned toward Western music education more.
- Exposure to instruments such as the tabla, and harmonium, not only broadened students' musical horizons but also **sparked genuine curiosity and appreciation for India's rich cultural heritage**. This shift has been particularly significant in schools where Indian music had little or no presence before.
- Beyond musical exposure, the programme fostered remarkable growth in student confidence and creativity. Children began to take **initiative in selecting songs and planning performances, demonstrating ownership of their learning process**.
- Music became a medium through which students discovered their own potential, reinforcing their belief in their academic and personal abilities. Teachers **observed that even quieter students found a voice through music**, expressing themselves more freely and engaging more actively in class.
- **Participation and discipline also improved noticeably**. Students looked forward to music sessions, which enhanced attendance and overall engagement.

“Introducing Indian classical music into a convent school setting such as Campion has had a positive impact on students. Firstly, it broadened their cultural exposure beyond the Western tradition that had long dominated the school's musical identity. This shift allowed students to engage with a different aesthetic and discipline, fostering a deeper appreciation of India's heritage. Secondly, the practice of Indian Classical music, with its emphasis on rhythm, improvisation, and attentive listening, nurtured qualities of patience, focus, and discipline. Students became more confident in their abilities, not only musically but also in their broader academic and personal pursuits.  
-Representative, Campion School

# Project 4: Musical Excellence in Western Music



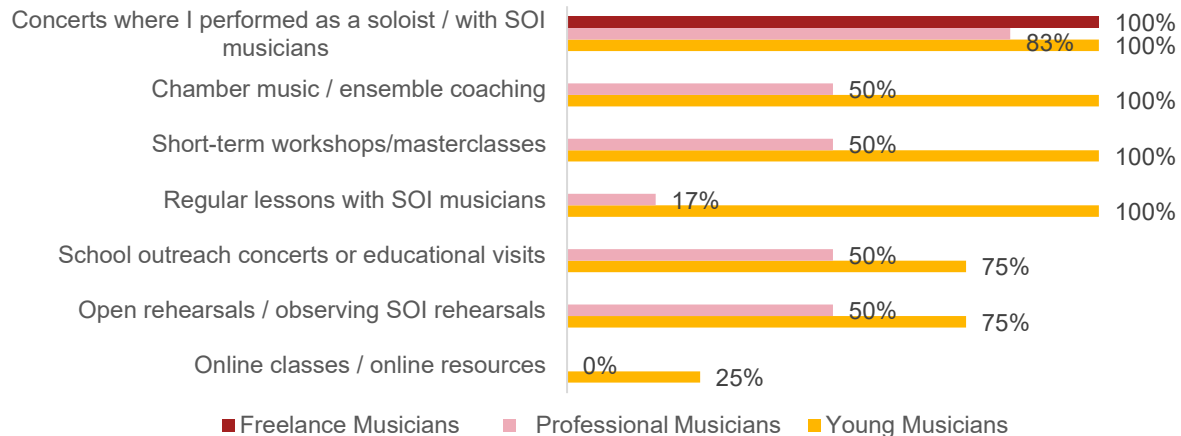
# Key Findings and Analysis (1/2)

These slides present the key findings and analysis of the programme's performance across participant development, audience outreach, operational effectiveness, and institutional contribution. Drawing on the perspectives of 13 musicians and other key stakeholders, the below section highlights how the initiative has strengthened skills, expanded visibility and access through the Symphony Orchestra of India (SOI), fostered inclusive community engagement, and benefited from strong implementation systems and sustained strategic support.

## Skill Development and Professional Growth

- The programme attracted musicians mainly through personal networks, social media, and NCPA outreach, with strong participation in lessons, workshops, ensemble coaching, concerts, rehearsals, and outreach activities.
- The programme resulted in **advancing participants' technical and professional competencies**. Young musicians and professional musicians reported **improvements in instrumental techniques, ensemble coordination, and musical phrasing**, attributable to rigorous and structured training regimes. These included dedicated individual practice, sectional coaching, and full orchestra rehearsals.
- Young musicians reported **improvements in discipline, precision, and ensemble awareness** compared to their prior solo or informal training. Regular performance opportunities with seasoned professionals and internationally renowned conductors elevated their artistic standards and significantly boosted their confidence.

### Participation of Young Musicians, Professional Musicians, Freelance Musicians in programme-related activities



## Advancement, Visibility, and Networking Opportunities

- The programme has played a **transformative role in career trajectories for many participants**. Young musicians and freelance musicians **emphasised increased visibility, reputation, and recognition within the Western classical music domain**. Numerous individuals **transitioned from teaching roles or informal music engagements into serious professional orchestral careers**, facilitated by performance opportunities including domestic and international tours.
- The experience gained enabled many musicians to pursue advanced studies and perform at auditions with greater confidence**, thereby reinforcing the programme's role as a catalyst for professional advancement and expanded networking.
- The programme **created a crucial platform for building reputation, credibility, and professional networks essential for career advancement**. It supported both emerging and experienced artists in **transitioning to more prominent professional roles** and provides access to advanced educational opportunities and prestigious performance engagements.

“ Programme gave me the exposure and confidence needed to perform internationally. Opportunities to play on tours and alongside renowned artists significantly boosted my professional profile and opened new collaborations.  
- Narrated by a Freelance Musician ”

# Key Findings and Analysis (2/2)

## Audience and Community Engagement

- Intensive music camps and masterclasses in Goa and Kalimpong positively **influenced underprivileged children by improving discipline, motivation, and sustained interest in music.**
- These immersive sessions **exposed young learners to professional musicianship and encouraged them to pursue music more seriously.**
- Tailored activities such as open orchestra rehearsals **created inclusive spaces for differently abled individuals and marginalized groups**, fostering participation, belonging, diversity, and equity.
- Public concert series like **NCPA@ThePark expanded access to Western classical music through free outdoor performances**, helping reach broader and more diverse audiences beyond traditional elite circles.

“ Our teachers benefit greatly from observing performers, who demonstrate a very high level of musicianship. This exposure has elevated our own teaching standards and benefits the children even after the sessions end.  
- Narrated by NGO Representative, Child’s Play India Foundation, Goa.

”

## Operational Successes

- NCPA implemented the programme with strong planning, coordination, and administrative efficiency, reflected in very high participant ratings for schedule clarity (5.0), rehearsal adequacy (4.67), and overall programme satisfaction (4.83).
- While rehearsal logistics were well managed, some **participants noted challenges related to long and intensive rehearsals, extended travel, and occasional language barriers**, which NCPA addressed through adaptive communication and local arrangements.
- Financial support through stipends and accommodation was appreciated, but young musicians especially those from outstation locations **highlighted the need for stronger accommodation assistance** to reduce commute-related burdens.
- The programme is recognised by NCPA and professional musicians as India’s only full-scale symphony orchestra offering world-class Western classical music training alongside paid professional opportunities, making it a major institutional contribution to the country’s cultural landscape.
- As reported by various stakeholders, CBNA’s long-term, stable, and respectful support has been critical in sustaining artistic excellence, strengthening institutional capacity, enabling outreach and touring, and upholding elite professional standards through strong administrative and artistic backing.

Participant Ratings on Scheduling, Resources, and Satisfaction

| Metric                                        | Average Score (Max 5) | Stakeholder Group      | Interpretation                                                                  |
|-----------------------------------------------|-----------------------|------------------------|---------------------------------------------------------------------------------|
| Clarity of rehearsal & performance schedules  | 5                     | Freelance Musicians    | Excellent organization helping effective preparation.                           |
| Adequacy of rehearsal opportunities           | 4.67                  | Freelance Musicians    | Sufficient access to rehearsal time.                                            |
| Adequacy of monthly stipend                   | 3.5                   | Young musicians        | Basic needs mostly met; improvement needed for young musicians from outstation. |
| Adequacy of accommodation support             | 3.5                   | Young musicians        | Appreciated but identified as needing enhancement.                              |
| Overall satisfaction with programme execution | 4.83                  | Professional musicians | High satisfaction with overall programme management.                            |

# IRECS Analysis



# IRECS Analysis

Basis the interactions with the key stakeholders and desk review, the impact of the 4 projects were also assessed on the IRECS framework parameters. The IRECS analysis summary has been presented in below table:

| IRECS Parameter                   | ConservArte                                                                                                                                                                                                                               | Museum on Wheels                                                                                                                                                                                                          | Indian Music                                                                                                                                                                                                           | Western Music                                                                                                                                                                                              |
|-----------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Inclusiveness</b>              | Supported <b>62 direct jobs</b> across conservation, curatorial, archival, storage and admin roles. Apprenticeships created entry pathways for conservation students, while exhibitions and galleries engaged <b>3.8 lakh+ visitors</b> . | Reached underserved and remote students through a free mobile museum model. Included multilingual delivery, wheelchair-accessible infrastructure and educator support for language barriers or special needs.             | Supported <b>25 shishyas</b> across vocal and instrumental traditions, with <b>19 scholarships</b> for young artistes. Blended online and in-person learning enabled participation across geographies and constraints. | Supported <b>13 musicians</b> , with accommodation for 6. Outreach included open rehearsals for <b>706 underprivileged and differently abled students</b> , free concerts and school-based programmes.     |
| <b>Relevance</b>                  | Strongly aligned with CBNA's focus on skills, livelihoods and institution-building. Addressed key gaps in scientific conservation, documentation, storage upgradation and public interpretation.                                          | Addressed limited access to museum-based experiential learning, especially in underserved regions. Made history, culture and heritage more engaging through interactive, object-based learning.                           | Safeguarded the <b>Guru-Shishya Parampara</b> while reducing financial barriers to sustained training. Strengthened cultural education by introducing Indian classical and semi-classical music to schools.            | Addressed the lack of structured Western orchestral training and professional music jobs in India. Supported skills development, livelihoods and broader audience access beyond elite cultural spaces.     |
| <b>Effectiveness / Efficiency</b> | Conserved <b>881 objects against a target of 450</b> , including 118 high-priority items. Preventive conservation covered <b>14,821+ objects</b> , with improved lab infrastructure and storage systems.                                  | Improved student engagement and understanding: <b>83% reported increased interest</b> in history/art, and all surveyed students found learning easier than classroom methods. Trained educators ensured quality delivery. | Six-monthly assessments, recordings and performance platforms supported measurable learning. NCPA concerts helped improve confidence, stage presence and professional exposure for young artistes.                     | Delivered <b>20 live concerts</b> , 3 digital broadcasts, 7 travelling concerts and 15 masterclasses. Participants reported high satisfaction, with confidence scores improving from <b>3.25 to 4.25</b> . |
| <b>Convergence</b>                | Built internal convergence across conservation, storage, curatorial, archival and documentation teams. External partners included IIH, IIT Bombay and technical experts, linking conservation to research and education.                  | Partnered with schools, NGOs, teachers and local representatives for outreach, mobilisation and contextual adaptation. The model enabled effective coordination across regions and learner groups.                        | Brought together NCPA, Citibank, gurus, schools, venues and community platforms. Combined traditional Guru-Shishya learning with digital instruction and peer learning through concerts/festivals.                     | Collaborated with NGOs, BMC, schools and NCPA artistic/admin teams. Multi-city outreach integrated professional training, public performance, school education and community engagement.                   |
| <b>Sustainability</b>             | Upgraded labs, storage systems, digitised records and documentation practices are embedded within CSMVS processes. Apprenticeships build future talent, though dependence on one funder remains a risk.                                   | Sustainability supported by maintenance provisions, trained drivers/staff, reusable exhibition materials and continued demand from schools and institutions for repeat outreach.                                          | Creates a long-term pipeline of trained artistes and supports senior gurus in transmitting repertoire and techniques. School exposure builds future audiences and cultural continuity.                                 | Backed by CBNA support and NCPA's institutional strength as India's sole full-scale symphony orchestra. Programme resilience can improve through enhanced stipend and accommodation support.               |

# Considerations for Potential Future Programming



# Suggestions

The suggestions below is not about changing what has worked, but about further deepening and systematising it so that benefits are resilient, more inclusive and easier to scale in case CBNA intends to replicate these projects.

## ConservArte

- **Expand school outreach** through a structured, segmented approach by partnering with diverse school types, creating curriculum-linked conservation modules, and providing teaching toolkits to deepen learning and increase inclusion of underserved students.
- Build on existing digital initiatives like Smartify and the interactive video wall by **piloting high-impact technologies** such as interactive zoom, 3D object experiences, and immersive conservation modules, using visitor feedback and analytics to refine and scale.

## Museum on Wheels

- Enrich exhibitions by **introducing multi-level content for different age groups**, expanding themes across subjects, integrating locally relevant stories, and developing post-visit teaching materials to strengthen classroom connection and repeat engagement.
- **Institutionalise Think Museum as a structured continuation** of the bus experience by embedding it into post-visit engagement, promoting it more actively to schools, and encouraging student-led curation and presentations to deepen ownership and learning.

## Indian Music

- **Expand performance opportunities through more frequent, intimate, and theme-based concerts**, while strengthening audience engagement with pre-concert talks, interactive sessions, workshops, and targeted outreach to youth and new listeners.
- **Improve financial and logistical support for participants**, especially shishyas and gurus from remote or less-resourced areas, by enhancing assistance for travel, accommodation, and participation in high-value learning and performance opportunities.
- **Strengthen training systems through personalised learning plans**, tiered certification and recognition, and more structured use of assessment feedback to guide tailored mentorship and sustained artistic development.

## Western Music

- **Enhance logistical and financial support for young musicians** especially those from outside Mumbai by expanding accommodation, reviewing stipend levels, and providing transport assistance to reduce burdens, improve well-being and attendance, and enable fuller engagement with training.

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