Karunisai:
Ragas for Recovery

Music for Healing

2024
2025



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Community Giving Project
Bothell High School
9130 NE 180th St, Bothell, WA 98011
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TABLE OF CONTENTS

01 I. EXECUTIVE SUMMARY

04 II. INITIATING

- 04 A. Statement of the problem
- 05 B. Project scope

07 III. PLANNING AND ORGANIZING

- 07 A. Project goals
- 08 B. Human resource management plan
- 09 C. Schedule
  - i. Milestone
  - ii. Timeline to reach each milestone
- 11 D. Quality management plan
- 13 E. Risk management plan
- 13 F. Proposed project budget

14 IV. EXECUTION

17 V. MONITORING AND CONTROLLING

- 17 A. Monitoring
- 18 B. Controlling

19 VI. CLOSING THE PROJECT

- 19 A. Evaluation of key metrics
- 19 B. Lessons learned
- 20 C. Recommendations for future projects

20 VII. BIBLIOGRAPHY

I. EXECUTIVE SUMMARY

INITIATING

Problem: The small town of Chankanai, located in the Jaffna district in Sri Lanka, faces many healthcare issues that affect the community's **physical mobility**. This area's major industries relate to agriculture and other fields that include **manual labor**, so those who have **severe physical injuries** are significantly limited in their **ability to work** in the economy.
These injuries can be cured through **physical rehabilitation** treatment, however, the **Chankanai Divisional Hospital** (the largest community hospital in the area) **does not currently have the equipment needed** for this kind of intensive treatment.

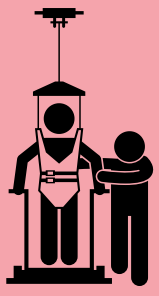

Shoulder pain


Arm pain


Leg pain


Back and Spinal Pain

Solution: Our project, **Karunisai**, aims to alleviate the physical issues for the general population in the Chankanai community through **raising funds to purchase physical rehabilitation equipment** for the **Chankanai Divisional Hospital**. This way, we are able to provide a sustainable solution that can help the community for decades to come and create a lasting impact. The Karunisai event will feature **two live performances** of **Carnatic music**, a traditional South Asian classical music style, to raise awareness of our cause and celebrate the culture. Additionally, we will **send recordings of the music** to the hospital for patients to enjoy and to support their holistic healing and rehabilitation through ***musopathy***.



PLANNING

PROJECT GOALS:

1) *Raise $15,000 for physical rehabilitation equipment*
2) *Promote holistic healing through Carnatic music*
3) *Foster Awareness in Community via Cultural Engagement*

OUR TEAM:


Kaustubh Grama
Project Lead
Music Coordinator


Prisha Kuberan
Project Lead
Logistics Coordinator


Saanvi Subramanian
Project Lead
Marketing Coordinator


Ganesh Rajagopalan
Music Composer


Temple of Music
Event Sponsor

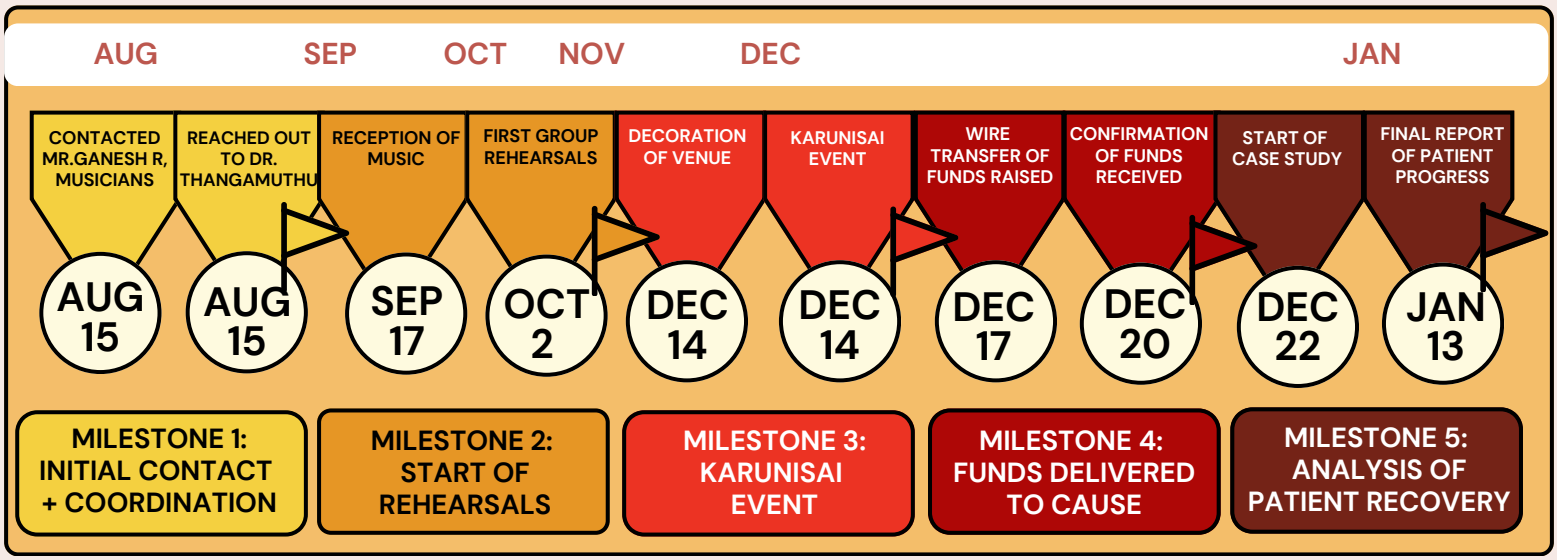

eSwara School of Performing Arts
Carnatic Musicians


Sathiyamoothy Thangamuthu
Director at Chankanai Divisional Hospital

PROPOSED BUDGET:

ITEM:	TOTAL COST:
Stage Decor	$0.00
Welcome Table	$0.00
Microphones	$246.00
Kirkland Venue	$800.00
Program Flyers	$1,000.00
Food	$0.00
GRAND TOTAL	$2,046.00

PROJECT SCHEDULE:



QUALITY MANAGEMENT PLAN:

Event Preparation and Execution
- *Track completed tasks*
- *Track attendee satisfaction*

Financial Oversight
- *Budget variance <5%*
- *Total funds raised: $15,000+*

Post-Event Evaluation
- *Post-event survey score*
- *Patients treated with funds*

RISK MANAGEMENT PLAN:

RISK	*RESPONSE STRATEGY*
Food Safety and Storage Issues *Likelihood: LOW*	• Deliver 30 minutes before serving • Separate boxes, reducing contamination
Inconsistent Patient Tracking *Likelihood: MODERATE*	• Scheduled check-ins to monitor patient progress • Ensuring tracking behavior before and after music
Instrument and Vocal Damage *Likelihood: HIGH*	• Temperature-controlled instrument cases • Allocate sufficient warm-up period for performance

EXECUTION

MILESTONE 1: INITIAL CONTACT AND COORDINATION

The first milestone comprised contact and coordination of the entire team that made Karunisai possible. This included securing Ganesh Rajagopalan to compose the Carnatic music pieces, recruiting the musician team from eSwara School of Performing Arts, obtaining confirmation of event sponsorship from the Temple of Music non-profit, and connecting with the director of Chankanai Divisional Hospital. After these were finalized, we reserved the Kirkland Performing Arts Center for Saturday, December 14th.

MILESTONE 2: START OF REHEARSALS

The second milestone marks the beginning of the rehearsal period, where the focus was on the musicians learning the pieces and reaching fluency as an ensemble. Ganesh Rajagopalan finished composing the pieces, choosing Ragas (scales) known for their rejuvenating properties. We first contacted all the performers for their availabilities throughout the week to create a rigorous group rehearsal schedule—2 hours, 3 days a week, for 3 months. Additionally, musicians held smaller, more focused rehearsals with others that played the same parts as them. We requested that Ganesh Rajagopalan attended the rehearsals to ensure the quality of the ensemble.

ADVERTISING AND TICKET SELLING

Saanvi designed flyers and distributed them to local South Asian community centers, such as Hindu Temples and Tamil language schools. She also utilized digital marketing channels including Facebook and WhatsApp. To sell tickets, used ***Sulekha,*** an event management platform serving the South Asian community.

MILESTONE 3: KARUNISAI EVENT



Karunisai was held on Saturday, December 14th, at the Kirkland Performing Arts Center from 2:00 PM to 4:00 PM and 6:00 PM and 8:00 PM. Tickets were sold for $20 and children under 10 were granted free attendance. We chose to hold two productions on the same day to maximize ticket sales while minimzing venue costs and set-up times.

- **585 total paying guests**
  - **249 in the first show, 336 in the second show**
- **Raised $11,700 through ticket sales, $659 through donations**
- **Doubled donation through Microsoft Matching Gifts Program**
- **Total contribution = $24,716**



MILESTONE 4: DONATION OF FUNDS RAISED



After Karunisai, the next step of the project was completing a wire transfer of the $24,718 from the Temple of Music to the Chankanai Divisional Hospital. We coordinated with Sathiyamoothy Thangamuthu, director of the hospital, to confirm that the funds were received. He informed us that the hospital purchased 150 stationary bicycles and 100 parallel bars, which the administration estimates will benefit over 150 patients annually. We also sent our curated therapeutic recordings of the Carnatic pieces to complement physical therapy sessions.

MILESTONE 5: ANALYSIS OF PATIENT RECOVERY



With the help of Sathiyamoothy Thangamuthu, we identified a bipolar patient who consented to have her progress tracked in a one month long case study through her musopathy journey. Each week, we focused on a different raga (scale) known for its therapeutic properties. It was consistently observed by hospital personnel that the patient exhibited significant improvements in her emotional regulation, focus, and engagement in rehabilitation activities.

MONITORING



Created schedule checkpoints for each milestone



Held budget reviews, tracked expenses with Excel



Implemented a quality management plan to ensure project operated smoothly, and audience satisfaction of event

CONTROLLING



Damp weather conditions in performance venue



Controlled room temperature of venue



Cyclone warning lockdowns



Rearranged rehearsal and practice schedule



Low number of sold tickets



Diversified selling methods through additional channels

CLOSING THE PROJECT

LESSONS LEARNED



Delegating tasks is extremely important to simplify project roles



Should become aware of opportunities for nonprofits to increase impact



Target a broader audience

RECOMMENDATIONS FOR FUTURE PROJECTS



Research community programs



Expand target demographics

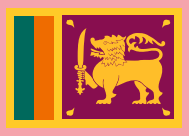


Utilize more social media channels

II. INITIATING

A. Statement of the Problem

In rural Tamil municipalities, such as Chankanai, the Sri Lankan Civil War's devastating effects have plunged the region into poverty, forcing many civilians to take on grueling, repetitive labor to survive. Most people work six to seven days a week for more than 12 hours a day, under harsh and unsafe conditions. These physically demanding jobs increase the risk of injuries such as muscle tears, joint damage and chronic pain. Unfortunately, access to specialized medical care and proper rehabilitation services is severely limited or entirely absent in these impoverished communities. Without the necessary equipment many injuries evolve into chronic conditions, stunting individuals' ability to work. For survivors of the war who depend on their physical labor to sustain their families, the lack of adequate medical resources is another barrier to breaking free from the economic struggles brought by the war.





30%

According to Department of Census and Statistics of Sri Lanka, Labour Force, ~30% of Sri Lankan population working in agriculture are at risk for work related musculoskeletal disorders

14%

~14% of the Sri Lankan community was affected by chronic musculoskeletal ankle disorders

34%

Prevalence of musculoskeletal pain in neck and/or upper limbs was 33.8%

Musculoskeletal dysfunction is one of the leading causes of disability worldwide, affecting the body's ability to function properly and severely limiting mobility. This can force people to retire early from the workforce, leading to economic hardships. Beyond the physical toll, individuals suffering from musculoskeletal issues often experience a decline in mental- well being and a reduced ability to engage in the community, resulting in a lower quality of life.

In northern Sri Lanka, musculoskeletal dysfunction is a major concern, particularly due to the region's reliance on physically demanding jobs such as agriculture, fishing, and other labor-intensive professions. These jobs expose workers to repetitive motions, heavy lifting, and unsafe working conditions, which increase the risk of musculoskeletal injuries. The impact of the country's civil war also adds to the issue, as many individuals not only suffer from physical injuries but also experience the mental toll of trauma. This makes it even harder for people to recover and return to work, worsening their quality of life.



Shoulder pain



Arm pain



Leg pain



Back and spinal pain

Investing in a healthcare infrastructure that brings in funds to equip local clinics with physiotherapy facilities could offer long- term solutions to this pervasive issue. Having access to rehabilitation equipment would allow people to recover more effectively and avoid further injury. This is crucial for improving the health and well-being of civilians in these areas, giving them access to the care they need to recover and lead better lives.

B. Project scope

DESCRIPTION OF PROJECT

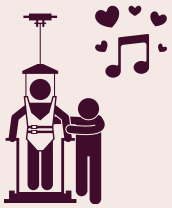
This project aimed to raise funds for the Chankanai community to supply physiotherapy equipment to a local hospital, addressing the needs of individuals with musculoskeletal dystrophy and helping prevent further life-threatening injuries in rural Sri Lankan communities. To achieve this, we partnered with the Temple of Music in Redmond, WA, organizing performances focused on classical South Asian music styles, particularly Carnatic music. Alongside the new physiotherapy equipment we aimed to fund, our goal was to offer our audience a unique cultural experience while also helping hospitals incorporate Carnatic music as a neurotherapeutic tool, due to its scientifically proven calming and therapeutic effects.



Carnatic Ensemble Performance



Chankanai Rehabilitation Hospital



Physiotherapy Equipment with Carnatic Recordings



Temple of Music Venue & Sponsor



Carnatic Music Ensemble performance



Arm and leg physiotherapy equipment and treatment



PURPOSE

The primary goal of our project is to harness the power of Carnatic violin to raise funds for acquiring physical therapy equipment for the Chankanai Rehabilitation Hospital in Sri Lanka. We also are aiming to provide emotional and psychological support through recordings of Carnatic music. The lack of adequate physical therapy equipment in many Sri Lankan hospitals hinders patient recovery, and by raising funds, we aim to purchase devices that will enhance rehabilitation services.

The therapeutic qualities of Carnatic music such as its rhythms and melodies are known to reduce stress and alleviate pain, creating a healing environment that complements physical therapy, which is why we choose to send a library of 10 Carnatic music recordings to the hospital to aid in the physiotherapy. This project fosters cultural connection and community engagement by celebrating and promoting the rich heritage of both South India and Sri Lanka. Our project seeks to enrich of patients' lives and support their recovery in meaningful ways.

Physiotherapy aims to restore movement and function in individuals affected by injury, illness, or disability through the use of exercises and manual therapy, ultimately helping people improve their quality of life.

RATIONALE

Rural communities in Sri Lanka often face significant healthcare inequities, including limited access to essential resources like physiotherapy equipment, which is crucial for rehabilitating musculoskeletal disorders. These untreated or poorly managed conditions can severely impact mobility and overall quality of life.

To address this pressing need, our project takes an innovative approach by combining physiotherapy with musopathy—the therapeutic use of music for healing. Specifically, we plan to integrate Carnatic music, a classical South Indian tradition, as both a fundraising and therapeutic tool. This dual-purpose strategy leverages the scientifically proven benefits of music therapy alongside the cultural and emotional connection Carnatic music fosters, making it a powerful and meaningful solution for these underserved communities.

Physiotherapy: Many rural hospitals in Sri Lanka, like those in Chankanai, lack essential physiotherapy equipment. Our goal is to provide modern devices to these hospitals, improving care in underrepresented and war-affected areas. This will help patients regain independence, prevent health issues, and improve their quality of life.

Carnatic music: This rich classical tradition from South India, is uniquely suited for this project for several reasons:

- Scientific Benefits
  - Rhythms (tala) and melodies (raga) enhance mood, clarity, and reduce stress.
  - Ragas like Anandabhairavi and Hamsanandi aid in pain relief and relaxation.
- Cultural Relevance
  - Resonates with South Asian communities, making therapy more effective and accessible.
- Fundraising Potential
  - Live performances blend cultural appreciation with fundraising, supporting awareness and donations.



Musopathy: Musopathy combines music and healing to reduce stress, manage pain, and enhance recovery. Studies from Dr. Goshal at Johns Hopkins University show music improves cognitive function, synchronizes brain activity, and reduces reliance on medications. Pairing it with physiotherapy offers a holistic, effective approach to recovery.

EXPECTED BENEFITS



- Raise funds for physiotherapy rehabilitation equipment in Chankanai
  - Emphasis on recovery equipment for the legs, arms, and back
    - 150 stationary bicycles, 100 parallel bars



- Aid rehabilitation patients with therapeutic Carnatic music
  - Through soothing medical properties of traditional South Asian music, we aim to supplement the physical recovery process with mental stimulation and support



- Raise awareness about socioeconomic and healthcare inequalities in Sri Lanka



- Promote South Asian culture through cultural music and connect with the broader community

III. PLANNING AND ORGANIZING

A. Project goals

1) Raise $15,000 for physical rehabilitation equipment

The primary objective of this project is to raise funds to purchase physiotherapy devices to support the rehabilitative journey of patients of Chankanai Divisional Hospital. We aim to raise enough money to provide 150 devices to the hospital. We have provided a cost analysis for each device. The name of the equipment is shown on the left, with the amount in Rupees and USD on the right.

		RUPEES	USD
1	Cryotherapy with accessory	29, 669 to 52,819	99.21-176.63
2	Weight set with strap	86,299	288.58
3	Home gym	520, 619	1740.95
4	Intermittent compression therapy unit	96,899	324.03
5	Dumbbells with weight set	55,009	183.95
6	Grip buddy	13,059	43.67
7	Hand web	26,959	90.15
8	Pulley set	10,000	33.44
9	Balance board	33,249	111.18
10	Peg board	33,549	112.19
11	Wobble board	30,499	101.99
12	Roll-log-cushion	10,549	35.28
13	Suspension walker – height adjustable	52,269	174.39
14	Hand dynamometer	7,669 to 26,399	25.65-88.28

We obtained funds from this project through ticket sales for our Carnatic Music events. $20 for adults, with free entry for those under the age of ten. We will double our funds by taking advantage of the Microsoft Matching Gifts program. With this pricing, we need to sell 375 tickets to reach our fundraising goal.

2) Promote holisting healing through Carnatic music

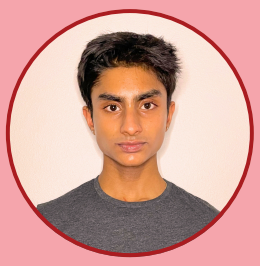
Our secondary objective is to develop a library of 10 therapeutic Carnatic music recordings specifically curated to complement physiotherapy by reducing stress, alleviating pain, and enhancing the recovery process. By harnessing the healing power of musopathy, we can further advance our primary goal of supporting Sri Lankans in their healing. We aim to collaborate with the healthcare personnel of Chankanai Divisional Hospital to systematically incorporate these recordings into treatment plans, benefiting an estimated 150+ patients per year.

3) Foster Awareness in the Community via Cultural Engagement

Our tertiary goal for this project is to hold two Carnatic music performances in partnership with the Temple of Music, a 501c(3) nonprofit organization led by Carnatic violinist Ganesh Rajagopalan. Through promotional efforts, we aim to attract at least 200 attendees per performance and raise at least $15,000. We will use

these events to bring attention to the applications of musotherapy in patient therapies and the healthcare inequalities faced in rural Sri Lanka, creating a platform to advocate for Sri Lankans while celebrating South Asian Cultural Heritage and spreading it throughout the greater Seattle area.

B. Human resource management plan



KAUSTUBH GRAMA *- Project Lead and Musician Coordinator*

Responsibilities: Leading the project, organizing music arrangements, coordinating rehearsals, initiating contact with Temple of Music, and ensuring the execution of the entire initiative.

Strengths and skills: Financial acumen, strategic planning, communication.

He took initiative in making the initial contact to Temple of Music and Ganesh Rajagopalan. He also recruited a troupe of musicians from eSwara School of Performing arts and secured the series of venues for Karunisai.



PRISHA KUBERAN *- Project Lead and Logistics Coordinator*

Responsibilities: Managing finances, contacting external contributors, finding a suitable venue, and overseeing strategic planning to ensure the success of the initiative.

Strengths and skills: Strong leadership, project management, communication.

She led the logistics, strategic planning, and financial aspects of the project. She managed finances and played a crucial role in planning both the Karunisai event and the case study with Dr. Thangamuthu.



SAANVI SUBRAMANIAN *- Project Lead and Marketing Coordinator*

Responsibilities: Designing posters, finding a ticket selling platform and enabling its use, connecting with local temples and community organizations, sharing event through online platforms.

Strengths and skills: Social media, graphic design, event marketing, and advertisement.

She advertised the Karunisai event and sold tickets through *Sulekha*, an online platform. She designed posters to spread the word and shared them with local organizations and online social media platforms including Whatsapp and Facebook.



GANESH RAJAGOPALAN *– TEMPLE OF MUSIC PRESIDENT AND COMPOSER*

Responsibilities: Composing Carnatic pieces for musotherapy to stimulate holistic healing. Garner recognition as the face of concert events. Lead musician rehearsals.

Strengths and skills: Carnatic music expertise, face recognition, parent coordinator

Ganesh Rajagopalan composed the pieces that were played at our concerts as well as the music that was sent to the Chankanai Divisional Hospital to be played for patients and promote holistic healing through musopathy.

TEMPLE OF MUSIC *– HOSPITAL LIAISON AND EVENT SPONSOR*

Responsibilities: Connecting with the hospital, securing funding, fostering collaboration, and advocating for the project within the wider community of South Asians in the Greater Seattle Area as well as listeners of cultural and classical music.

Strengths and skills: Communication, community engagement, financial systems.

The Temple of Music graciously offered to sponsor the event, covering all the costs associated with the project so that we could maximize our contribution to Chankanai Divisional Hospital. They also helped with event promotion across their existing connections with South Asians and Carnatic music enthusiasts.



CARNATIC MUSIC PERFORMERS FROM eSWARA SCHOOL OF PERFORMING ARTS

Responsibilities: Learning and performing music pieces, actively participating in rehearsals, hosting sectional practice sections and contributing to the artistic success of Karunisai.

Strengths and skills: Carnatic music expertise, teamwork, commitment

The Carnatic musicians were recruited from Ganesh Rajagopalan's eSwara School of Performing Arts in Redmond, Washington. They were integral to the success of Karunisai, offering their musical experience and coming together for intensive rehearsals.



DR. SATHIYAMOOTTHY THANGAMUTHU - DIRECTOR AT CHANKANAI DIVISIONAL

Responsibilities: Managing hospital finances, receiving funds and providing confirmation, identifying needs of hospital physiotherapy division, ordering physiotherapy devices with donated funds.

Strengths and skills: Finance, medical expertise, connection with physiotherapy doctors

Sathiyamoothy Thangamuthu was our primary point of contact for the Chankanai Divisional Hospital. He confirmed the delivery of our funds through wire transfer and was responsible for the final step of purchasing the physiotherapy devices. Additionally, he helped us execute our musotherapy case study.

C. Schedule

i. Milestone

MILESTONE 1	MILESTONE 2	MILESTONE 3	MILESTONE 4	MILESTONE 5
Initial Contact and Coordination	Start of Rehearsals	Karunisai Event	Funds Delivered to Cause	Analysis of Patient Recovery

MILESTONE 1: INITIAL CONTACT AND COORDINATION

Description: In the first milestone, we completed reaching out and contacting all the parties and organizations we collaborated with to create Karunisai. We utilized Kaustubh's connection to recruit Carnatic music expert Ganesh Rajagopalan to be the artistic director, who would compose the music for the performances and for musotherapy at Chankanai Divisional Hospital. We also identified 11 violinists and 11 vocalists from eSwara School of Performing Arts. For the venue, we used Temple of Music's existing connections to reserve the Kirkland Performing Arts Center for Saturday, December 14th. This milestone also consists of devising a detailed schedule, set goals, and identified resources, marking the end of the initial stages.

Activities: Initial discussions, project proposal, communication with ToM, eSwara, Ganesh Rajagopalan, and venue.	**Outcome:** Confirmation of collaboration, project planning and viability, venue reservation

MILESTONE 2: START OF REHEARSALS



Description: Once we received confirmation that Ganesh Rajagopalan finished composing the pieces, we began rehearsals with the musicians. Rehearsals were intensive: 2 hours, 3 times a week over a 3-month period. This included separate rehearsals for each section of musicians to ensure that everyone is in sync with their partners. Rehearsals were held at eSwara School of Performing Arts in Redmond, Washington and musician's residences as they volunteered for sectional sessions.

Activities: Completion of composition, starting rehearsals, establishing musician sections.	**Outcome:** Music pieces finalized, ensuring quality performance through comprehensive practice and revision.

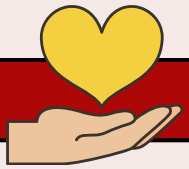
MILESTONE 3: KARUNISAI EVENT



Description: We held Karunisai on Saturday, December 14th at the Kirkland Performing Arts Center. There were two performances to maximize profits: one from 2:00 PM to 4:00 PM and one from 6:00 PM to 8:00 PM. Holding them on the same day helped to minimize costs with venue rental. We sold tickets for $20 and offer free attendance for children ten and under. Before the performances begin, we invited Ganesh Rajagopalan to speak about the cause of inadequate access to healthcare in Sri Lanka, especially relating to physical therapy.

Activities: Decorating the venue, two showings of Karunisai music performances, posters and talks on cause	**Outcome:** Funds raised in ticket sales, increased awareness about healthcare inequities in Sri Lanka

MILESTONE 4: FUNDS DELIVERED TO CAUSE



Description: After Karunisai, we donated the money from our account to the Temple of Music, using the Microsoft Matching Gifts program to receive corporate matching for our proceeds. The Temple of Music then wire transfered the funds directly to Chankanai Divisional Hospital so they could purchase physiotherapy devices as per the needs of their patients.

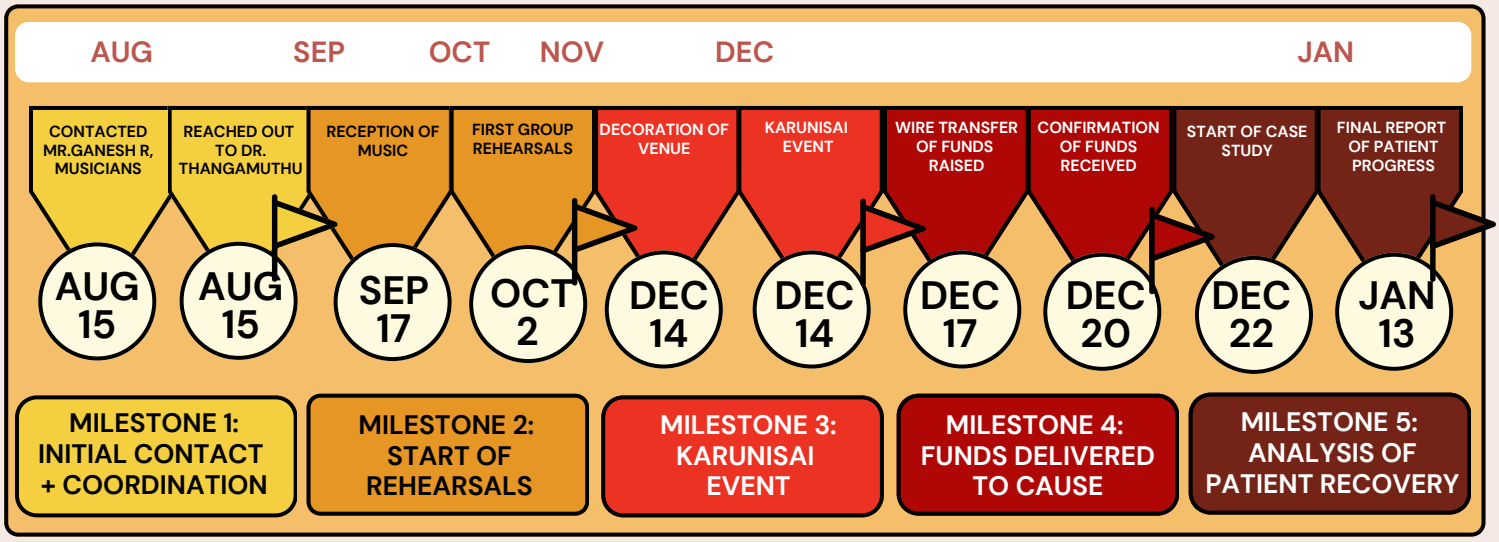
Activities: Wire transfer of collected funds from Temple of Music to Chankanai Divisional Hospital, confirm money transfer	**Outcome:** Provide access to physiotherapy devices for residents of Chankanai, donate funds raised, ensure quality

MILESTONE 5: ANALYSIS OF PATIENT RECOVERY

Description: After donating the funds, we planned to work with Dr. Thangamuthu at Chankanai Division Hospital to implement our therapeutic Carnatic music library into physiotherapy sessions for a 21-year-old woman with bipolar disorder. The trial was set to run from Dec 22 to Jan 13, with weekly reports showing significant improvements in her emotional regulation, focus, and social engagement.

Activities: Integrating the Carnatic music into physiotherapy sessions, collecting weekly reports on patient's progress, tracking impact of raga on mood and behavior	**Outcome:** Highlight the potential of Carnatic music as a therapeutic tool for mental health and rehabilitation.

ii. Timeline to reach each milestone



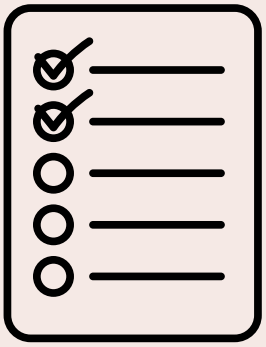
D. Quality management plan

To ensure the success of the Karunisai project, we implemented a structured quality management plan focusing on three key areas: event preparation and execution, financial oversight, and post-event evaluation. These areas were carefully chosen to address the critical elements required for delivering a smooth, impactful, and transparent project. We followed the quality management cycle of first defining standards, implementing checks, measuring results, monitoring, and addressing issues. This helped ensure our project operated smoothly. Each area involved clear objectives, actionable steps, and regular reviews to make sure that the project remained on track and met its goals.



EVENT PREPARATION AND EXECUTION:

We prioritized meticulous planning to guarantee the event ran smoothly. A detailed checklist was created to track essential tasks, such as finalizing the venue setup, confirming rehearsal schedules, and coordinating with performers and volunteers. Weekly progress meetings ensured that any potential issues were addressed promptly. During the event, we would assign specific responsibilities to team members, such as overseeing ticket sales, managing stage setup, and handling guest inquiries. This would also help us handle any unforeseen challenges, such as last-minute adjustments to the schedule or technical difficulties.



KEY METRICS:

- **100% of tasks completed on schedule.**
- **90% or higher attendee satisfaction rate (based on post-event survey).**
- **Event start and end times adhered to within a 15-minute variance.**

FINANCIAL OVERSIGHT:

Maintaining transparency in financial management was a top priority. We tracked all expenses, donations, and ticket sales in a centralized budget spreadsheet, which was reviewed monthly to ensure alignment with our financial goals. Secure payment methods were used for both ticket sales and donations to protect donor contributions and build trust with stakeholders. By closely monitoring our finances, we ensured that every dollar was allocated effectively and stayed within the planned budget.



KEY METRICS:

- **Budget variance less than 5%.**
- **Total funds raised: $15,000 or more.**
- **100% seamless execution of payments, with no failed transactions for ticket sales + donations.**

POST-EVENT EVALUATION:

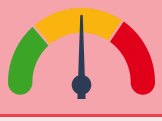
To measure the success of the project and identify areas for improvement, we conducted a thorough post-event evaluation. Feedback was collected from attendees, donors, and team members through surveys and direct interviews. This data helped us assess the quality of the event and the marketing strategy, and the impact of the funds raised. We also tracked specific outcomes, such as the number of patients treated and their recovery progress using the donated equipment.



KEY METRICS:

- **Post-event survey score: 4.0 or higher out of 5.0.**
- **At least 150 patients treated using the donated equipment within six months.**

E. Risk management plan

RISK	IMPACT	RESPONSE STRATEGY
 **Food Safety and Storage Issues** *Likelihood: LOW* 	If food is served at the wrong temperature or is contaminated, it could lead to foodborne illnesses and spoil the event.	• Delivery max 30 minutes before serving • Separate boxes to reduce cross contamination • Leave food at safe temperatures to prevent bacterial growth
 **Inconsistent Patient Tracking** *Likelihood: MODERATE* 	Inconsistent tracking of the patient's progress could result in inaccurate or incomplete data, compromising the effectiveness of our project	• Clear instructions for tracking • Scheduled check-ins to monitor patient progress • Ensuring that personnel are tracking behavior before and after music played
 **Instrument and Vocal Damage** *Likelihood: HIGH* 	Weather changes could affect the condition of the instruments and the vocalists' ability to perform, potentially leading to damaged instruments or strained voices.	• Temperature controlled instrument cases • Provide vocalists hot water with honey • Allocate sufficient warm-up period before performance

F. Proposed project budget

Item	Cost per Item	#	TOTAL COST
Stage Decor	In-Kind from eSwara	1	**$0.00**
Welcome Table Decor	In-Kind from eSwara	1	**$0.00**
Microphones	$20.50	12	**$246.00**
Kirkland Arts Center	$175.00/hour	10 hrs	**$1,700.00**
Program Flyers	$1.50	500	**$750.00**
Food	In-Kind from eSwara	650	**$0.00**
GRAND TOTAL			**$2,450**

Temple of Music generously offered to cover up to $3,000 for the program's expenses. To keep costs low, we sought out donations and aimed to maximize their contribution. eSwara School of Performing Arts helped with decorations, many of which were recycled from previous events. A volunteer from eSwara, who owns a Namaste restaurant, also sponsored the food for the event, providing 522 food boxes—280 vegetarian and 242 non-vegetarian. Furthermore, we were able to secure audio equipment and seating at no cost from the Kirkland Performing Arts Center. In total, we estimated the budget for the Karunisai event to be $2,046.

IV. EXECUTION

MILESTONE 1: INITIAL CONTACT AND COORDINATION

Through Kaustubh's connection to the Temple of Music and eSwara School of Performing Arts, we contacted Ganesh Rajagopalan and conveyed our cause and using music to promote healing. He assumed the role of artistic director and began composing the pieces we needed. He also helped finalize the concept and logistics of holding Carnatic Music performances. Next, we selected 11 vocalists and 11 violinists from eSwara to perform, along with 3 emergency understudies in each. Once our ensemble had been recruited, we leveraged Temple of Music's existing connections with Kirkland Performing Arts Center to secure a venue and date for the event. Finally, we coordinated with the directors of the Chankanai Divisional Hospital through email to brief them on our efforts and maintained routine communication throughout the duration of the project execution.



Project Lead Team: Prisha, Saanvi, and Kaustubh, at Karunisai

Temple of Music



Ganesh Rajagopalan

Chankanai Divisional Hospital

MILESTONE 2: START OF REHEARSALS

A raga in Carnatic music is a melodic framework of specific notes designed to evoke distinct emotions and moods, often linked to therapeutic effects on the mind and body. The 10 recordings were carefully curated with specific ragas, each selected for its healing properties. Three songs featured Raga Sankarabharanam, known for promoting emotional balance and clarity. Two were based on Raga Madhyamavati, valued for its calming and stress-relieving qualities. Two utilized Raga Hamsadhwani, a cheerful and energizing raga. The remaining three songs were in Raga Maya-malava-gowla, often associated with enhancing focus and mindfulness.

Rehearsals for the songs were held for 2 hours, 3 times a week for 3 months leading up to Karunisai. To confirm musicians availabilities, we asked them to populate a spreadsheet with their availabilities throughout the week, from which we selected the times that most people could make. Once the rehearsal schedule was set, the other performers rearranged their commitments accordingly. Additionally, some of the artists who played the same part arranged to meet independently for sectional rehearsals for extra practice to ensure they were contributing their best to the ensemble.

ADVERTISING AND TICKET SELLING

Saanvi was in charge of advertising the Karunisai event and finding and setting up the ticket-selling platform. She designed the flyers shown to the right. She distributed them to Hindu temples and Tamil schools around the greater Seattle area to attract the South Asian community and local businesses willing to promote the event. She also realized that digital advertising would be effective, as it could better target South Asian people who may be interested in this cultural event and allow for easier spreading of the event information. She sent out digital copies of the flyer on platforms such as Facebook and WhatsApp to attract family audiences of South Asians and others who may be interested in learning more about its culture.



She chose to sell tickets for the event through the platform *Sulekha*, an online platform dedicated to South Asian community events. She thought it would be a perfect platform for Karunisai and another channel by which we could advertise the event. Sulekha also does not charge a commission fee, so no operating costs were associated with the platform, another driving factor contributing to our choice. We also offered the opportunity to purchase tickets at the door.

MILESTONE 3: KARUNISAI EVENT

The Karunisai events were held on Saturday, December 14th at the Kirkland Performing Arts Center. We held two events, one from 2:00 PM to 4:00 PM and one from 6:00 PM to 8:00 PM, so we could maximize ticket sales. By holding the events on the same day, we minimized the time we spent using the venue and therefore reduced the costs associated. The performers arrived at 12:00 PM for sound check and final rehearsals while volunteers helped to decorate and set up a ticket booth for same day ticket sales. They also plastered informational posters about our cause around the venue with links to donate directly. Before each performance, we invited Ganesh Rajagopalan to speak about the cause highlight the importance of physical health to Sri Lankans, helping us acheive our secondary goal of raising awareness. The performance consisted of 10 Carnatic pieces composed by Ganesh Rajagopalan, including ballads that pay respect to the plight of the Sri Lankan Tamil community.

Between the two events, we welcomed 602 guests total, out of which 585 were paying guests, 249 in the first showing and 336 in the second showing, raising $11,700 through ticket sales and $659 through direct donations for a total amount of $12,359. We then met with a Temple of Music member who was a Microsoft Employee. They helped us double our contribution to the Hospital by applying for corporate matching through the Microsoft Matching Gifts program, for a total amount of $24,718.





THIS IS KAUSTUBH

MILESTONE 4: FUNDS DELIVERED TO CAUSE

Following the performances, the project team worked with the Temple of Music to ensure the seamless transfer of funds collected from ticket sales and additional donations. The $24,718 was wired directly to Chankanai Divisional Hospital in Sri Lanka and earmarked for the procurement of much-needed physiotherapy equipment. The funds facilitated the purchase of 150 stationary bicycles and 100 parallel bars, which were identified as critical tools for rehabilitation programs. Furthermore, the project included the delivery of 10 specially curated therapeutic Carnatic music recordings. These recordings were designed to complement physical therapy sessions, offering a holistic approach to healing and rehabilitation. The hospital administration estimated that these resources would benefit over 150 patients annually, significantly improving the quality of care provided at the facility.







By December 20th, the hospital administration confirmed via email that the funds had been successfully received and allocated as intended. The Karunisai event not only achieved its financial goals but also left a lasting impact through its meaningful performances and the tangible benefits it brought to those in need.

MILESTONE 5: ANALYSIS OF PATIENT RECOVERY

Case Study: After donating the funds, we wanted to ensure that the therapeutic Carnatic music recordings we provided were truly making a difference. With the help of Chankanai Division Hospital director Dr. Thangamuthu and patient consent, we identified a 21-year-old woman at the hospital diagnosed with bipolar disorder who agreed to participate in a month-long case study to assess the impact of the music on her mental health and overall well-being.

From December 22 to January 13, Dr. Thangamuthu began implementing our Carnatic music library into her physiotherapy sessions. Each week he sent us a basic report containing our patient's mood and behavior status:

Week 1: Beginning with Raga Maya-malava-gowla, the patient showed improved focus and reported feeling less anxious during therapy.
Week 2: Raga Sankarabharanam helped her maintain emotional stability, and she actively participated in group discussions for the first time.
Week 3: With Raga Madhyamavati, the patient experienced reduced stress levels and began engaging in creative activities like painting.
Week 4: Listening to Raga Hamsadhwani, the patient displayed greater confidence and an overall positive demeanor, expressing herself freely during social interactions.



By the end of the trial, Dr. Thangamuthu noted significant improvements in her emotional regulation, focus, and engagement in rehabilitation activities. These results not only highlighted the potential of Carnatic music as a therapeutic tool but also reinforced the impact of our efforts.

V. MONITORING AND CONTROLLING

A. Monitoring

Schedule

To monitor the schedule of the project, we established checkpoints to ensure we were on track to achieve our milestones. By utilizing the checkpoints below, we were able to organize dates for what needs to be completed and the process by which to address the task best. We tracked our adherence to milestones to assess our on time delivery. This helped us hold ourselves accountable for the completion of tasks needed to ensure the quality of the event.

SCHEDULE CHECKPOINT	DATE STARTED	PROCESS COMPLETED	DATE COMPLETED
Establish Collaboration with Musicians ✓	August 11th, 2024	Contacted Mr. Rajagopalan and eSwara team about cause and finalized idea and songs for event	August 15th, 2024
Contact Dr. Thangamuthu and Chankanai Hospital ✓	August 17th, 2024	Reached out to Dr. Thangamuthu explaining event and consent for case study	August 25th, 2024
Music Compositions ✓	August 16th, 2024	All 10 Carnatic songs were composed and sent for eSwara team to began practice	September 17th, 2024
Event Planning (Time, Location, Date, Concept) ✓	August 29th, 2024	Connected with venue and booked Kirkland Performing Arts Center	October 19th, 2024
Advertising Karunisai ✓	October 22nd, 2024	Distributed flyers to community organizations, through digital channels and a ticketing platform	December 13th, 2024
Day of Event ✓	December 14th, 2024	Karunisai production set up and execution	December 14th, 2024
Funds Delivered ✓	December 17th, 2024	Worked with Temple of Music to send funds to Chankanai Division Hospital	December 20th, 2024
Report of Patient Progress ✓	December 22nd, 2024	Received case study results from Dr. Thangamuthu and finished analysis	January 13th, 2025

Budget

The Temple of Music graciously offered to cover all costs associated with the Karunisai events, including event decor, microphones, venue rental and advertising. We tracked our budget consumption using an Excel spreadsheet which we reviewed in monthly check-ins with the Temple of Music.

Initial investment: $2,460.00
Total revenue: $22,718.00

Return on Investment: $20,258

823.4% ROI

Quality

We devised a holistic quality management plan, ensuring that the quality of our project would be of the highest standard. We applied it to every step of the project, tracking results through execution until the funds were delivered and impact was validated. We proactively tracked progress on our checkpoints and informed the team of any issues so that they could be addressed in a timely manner. Our rigor on quality management was critical to the success of the program.

B. Controlling

During the preparation for the Karunisai event, we faced a few challenges. Although these obstacles could have caused delays, we had anticipated them during our risk management phase, which allowed us to handle them efficiently. As a result, the issues didn't have a major impact on the event, and we were able to carry out the project successfully.

PROBLEM ENCOUNTERED	SOLUTION IMPLEMENTED
On the day of the event, there was heavy rainfall and cloudy weather, threatening the quality of the sound as the instruments and performers' voices were affected by the damp conditions.	We had planned ahead by preparing a room with controlled temperature to maintain the instruments, and we provided performers with hot water mixed with honey to soothe their voices, ensuring their sound quality was not compromised.
During the rehearsal period, a cyclone warning was issued for a week, causing all schools to shut down and preventing us from holding our practice sessions.	In response, we rearranged the schedule and worked double the following week to make up for lost time, ensuring that all the songs and compositions were completed on time and the performance was ready as planned.
Ticket sales were slower than anticipated in the first few weeks, and we were concerned about meeting our attendance goals for the event.	To address this, we intensified our marketing efforts by reaching out to local Tamil schools, and community centers to spread the word. We also leveraged social media campaigns, which helped boost ticket sales and attract a larger audience in the weeks leading up to the event.

VI. CLOSING THE PROJECT

A. Evaluation of key metrics

To best assess our progress fulfilling our key metrics throughout the project, we established corresponding targets to which we could compare our outcomes. The outcomes and targets along with their relative metrics are displayed in the table below.

KEY METRIC	TARGET	OUTCOME	STATUS
Adherence to milestones (OTD)	0 delays	0 delays	✓
Budget variance	$0	$0	✓
Number of ticket sales	450	585	✓
Number of attendees	450	602	✓
Customer satisfaction score	4	4.5	✓

B. Lessons learned

Initiating: We were successful in the initiating phase, but faced challenges managing multiple partnerships between Temple of Music, eSwara School, Renton IKEA Center, and Chankanai Hospital. The project operated more efficiently after focusing primarily on Temple of Music for musical direction and fund transfer, and eSwara School for our performers and donated resources.

Planning: The planning phase effectively balanced ambitious goals with realistic constraints - as shown by our detailed metrics, conservative $1,805 budget, and backup musician plans - but we learned that complex fund transfers between nonprofits require additional timeline buffers. We learned the lesson of building in extra time for inter-organizational processes from this project.

Execution: Our execution demonstrated the value of leveraging existing partnerships - as shown by eSwara School's contribution of musicians and decorations which helped keep our budget under $2,500 - but revealed the need to expand marketing beyond our core South Asian audience to maximize the impact of our dual-performance structure at Renton IKEA Center.

Monitoring and Controlling: We were successful in establishing checkpoints and reviewing our budget. We could do better in keeping track of During our controlling phase, we were successful in mitigating risks we encountered throughout the project and ensuring our team was on task.

C. Recommendations for future projects

Running and managing the Karunisai project has been an insightful experience, and one in which our team learned many lessons. For future projects, we recommend the following:

★ Expand Community Engagement and Marketing Channels

The Karunisai project effectively used WhatsApp and Facebook to attract its core South Asian audience, but future projects should broaden their reach by leveraging platforms like Instagram and YouTube. Instagram reels and stories could highlight performances or behind-the-scenes moments, while YouTube can host project highlights and patient impact stories. These channels, paired with targeted ads, can attract younger demographics and non-South Asian audiences who may resonate with the mission. Expanding social media outreach will boost visibility, ticket sales, and overall support for the project.

★ Strengthen Strategic Partnerships for Greater Impact

Building on successful collaborations with organizations like the Temple of Music and eSwara, future projects can expand their network by engaging with corporations and nonprofits early on. For example, aligning with CSR initiatives, such as Microsoft Matching, can unlock additional funding and resources. Partnerships with local healthcare organizations or cultural institutions in Sri Lanka can also streamline logistics and ensure that donations are effectively utilized. These collaborations can provide stability and open opportunities to scale the project's impact.

★ Incorporate Post-Implementation Metrics to Measure Long-Term Success

Future projects should focus on tracking the long-term effects of their contributions. Metrics like the number of patients treated or improvements in recovery rates can highlight the success of donated equipment and music therapy. Sharing these outcomes through impact reports or social media updates can inspire continued support and attract new donors. Success stories, such as patients benefiting from the physiotherapy tools or Carnatic music therapy, can further demonstrate the tangible benefits of the project while building trust with stakeholders.

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