

Activity No 2.5 Development of folk theater groups (FTGs) and celebration of unique forms of indigenous cultures

Activity No 2.5.1 Develop folk theater groups (FTGs)

A total of three folk theatre groups (FTGs) formed under the possession of implementing partner IPOs with 41 selected potential and existing artists from the target communities- the Tamangs, Gurungs and Chepangs during the period of September 2010 - January 2011.

Topics/activities covered

Purpose of the activity was to revitalize an art form of indigenous cultures, such as folk song, dance, theatre, etc. combine with traditional music and fascinating traditional attire at the hub of indigenous culture.

In the preparatory stage, the partner IPOs organized series of consultative meetings with their organizations, traditional institutions, cultural experts, cultural artists, etc. those who have knowledge of folk song, dance and music in order to form FTG under the possession of their respective organizations and communities. The meetings have proposed the names of potential members, and formed FTGs.

The project has organized orientations to FTGs to get them prepared for the training and other activities planned for FTGs to carry out. The project provided an environment to FTGs to know more about the project and build rapport with the project team to build strong sense of ownership.

Reason for modification or delay

None.

Results

The project formed three FTGs consisting of a total of 41 (or F 22/M 19) existing and potential cultural artists under the possession of implementing partner IPOs with the membership size of 11 - 13 members, ***please refer to Annex 19: List of FTG and membership size.***

FTGs are informed about the project and FTG related activities, and have good rapport with the project respective partners and the target communities. FTGs get prepared to participate in the training on performing folk theatre and celebrate unique forms of indigenous cultures before the performance in the target communities. Brief information on the formation of FTG is provided as:

Table 26: Brief information on the formation of FTG

SN	Possession of FTG	Location and date of formation	Membership size		
			Female	Male	Total
1	FTG under GTNC/the Gurungs	Lamjung in December 24, 2010	8	5	13
2	FTG under NTGA/the Tamangs	Kathmandu in September 27, 2010	8	5	13
3	FTG under NCA/the Chepangs	Chitwan in January 27, 2011	6	9	15
Total			22	19	41

Activity No 2.5.2 Conduct training to FTGs

A training program on performing folk theatre to celebrate unique forms of indigenous cultures organized in Dhulikhel Village Resort, Kavre with a total of 26 selected members of three FTGs for 15 days on 9 - 23 March 2011.

Topics/activities covered

In consultation with implementing partners, potential resource persons, traditional institutions, cultural experts and cultural artists, the project developed a framework of the training. After preparing a broader framework, WVAF on behalf of the project assigned a team of eight resource persons (RPs) for the development of training curriculum, manual and related training materials, and the responsibility of training facilitation. All the resource persons have the proven track records of artistic forms, particularly folk song, traditional forms of dance, traditional music, and training management and facilitation.

WVAF led the process, i.e. management, coordination, communication and logistic arrangement to the training. The training was organized for 15 days in Dhulikhel Village Resort, Kavre. The daily schedule was for 10 hours started from 08:30 am and ended at 05:30 pm in the evening to complete the agendas of each day. Although, the training was of residential type, and the participants have plenty of opportunity to utilize leisure time with resource persons to excel their knowledge and skills on the training issues.

The training was divided into two major sessions- the theoretical session and the muck drill or practical session. The theoretical sessions technically scheduled for five days and remaining 10 days were allocated for intensive practice under the direct supervision of the resource persons. The theoretical sessions contained the concept and introduction of traditional art forms, particularly significant forms of folk song, folk dance, cultural music and folk theatre. Likewise, the practical sessions included about a dozen of significant forms of dance with folk song, music and vibrant traditional dresses, ***please refer to Annex 20: Key contents, methods, RPs and participants of the training on performing folk theatre.***

The principal methods and tools employed in the training were structure lecture sessions, practical sessions on significant forms of traditional dances with folk song, music and traditional costume under direct supervision of RPs, power-point presentations, musical instruments, audios and visuals of folk songs and dance, training manual, handouts and reading materials, reflection of the day, etc.

All the necessary materials/resources were provided by the project to make training alive and effective. The training was full of resources and excitement. Nepali language was used as instruction language, however the original names of musical instruments, folk songs and dances, used in native terms to respect the cultures.

Reason for modification or delay

None.

Results

The training has been successful in delivery of knowledge and skills on more than 10 significant forms of traditional dances embodied with folk songs, cultural music and traditional attire, the artistic forms of cultures of the Tamangs, Gurungs and Chepangs (*please refer to the description of the activity and result of perform folk theatre under activity no. 2.5.3*).

In total, 26 selected members of FTGs representing Tamang, Gurung and Chepang communities are developed as cultural artists of significant forms of traditional dances embodied with folk songs, cultural music and traditional attire, and assets of the target communities.



Training to the selected FTG members, Dhulikhel, Kavre

The project has made necessary materials available during the training and provided to FTGs for the performances at the target communities and the assets to the FTGs, *please refer to Annex 21: List of materials provided to folk theater groups, FTGs*. Brief information on the participants of FTG training is provided as:

Table 27: Brief information on performing folk theatre training to FTG

SN	Participating FTG and their respective organizations	Total no. of participant selected from the FTGs		
		Female	Male	Total
1	FTG under GTNC/Gurung community	6	3	9
2	FTG under NTGA/Tamang community	6	3	9
3	FTG under NCA/Chepeng community	3	5	8
Total		15	11	26

Activity No 2.5.3 Perform folk theater

FTGs performed significant forms of traditional dances embodying with folk song and traditional music performed at different 81 locations (80 project VDCs) with 8825 (or F 4895/M 3930) during the period of March - May 2011 and in Kathmandu on 9 August 2011.

Topics/activities covered

Before getting into the target communities, implementing partner IPOs and the FTGs have made a plan for the performance of the FTG in the target communities. As per the plan, FTG has performed at Gatlang of Rasuwa in March 30, 2011 for the first time and concluded at Lwangghalel of Kaski in May 30, 2011, except the performance in Kathmandu on the occasion of the International IP Day of 2011.

The target communities and local stakeholders, i.e. traditional institutions, cultural and religious leaders, cultural artists, local authorities, etc. informed and mobilized in the performance of FTGs, the project has made maximum efforts, such as mobilization of Field Facilitators, CPGs, local committees of partner IPOs, notice in public places.

In order to make task of FTGs easy, the project built a team to support each FTG during its performance in the target community. The team consisted of a minimum of 15 people. They were the trained FTG members, the project personnel and the



Left to right: FTGs performing Tamang folk song and a drama, Kavre and Makwanpur

artists and representatives of the respective IPOs. During the performance, FTGs were stationed in the target communities with good receptions of the communities.

FTGs have performed most significant forms of traditional dances, i.e. sangla whai-sergemla whai (the chant), nehla whai-nehle jinlab whai (songs of holy places), ruichhen chyopgela whai (songs of origin history), tabu syaba (horse riding and dance) and mhane syaba (gropp dance) of the Tamangs; sorathi, jhoda (spiritual form of dance) and kauda (most polar group folk song and dance) of the Gurungs; and chhonam, bayu and bhuyer puja (worship of mother nature), windrai (song of origin history) and kanchhi (folk song) of the Chepangs in the target communities. Usually the performance started with a brief introduction of the project and the purpose of the performance by the FTGs.

Reason for modification or delay

None.

Results

FTGs successfully executed their performances of significant forms of traditional dance, folk song and folk theatre at 80 different locations of the target communities.

At least, 8825 (or F 4895/M 3930) people from the target communities, local government bodies, CSOs, informal community organizations, i.e. mother groups, etc. have observed and informed on the significant art forms of indigenous cultures.

It is reported that the audiences have also performed and shared typical forms of traditional dances and folk songs of their locality and made collective performances by perceiving the performances of their own cultures and traditions.

It is also found that the performances were highly acknowledged and appreciated by the target communities, and instrumental in raising awareness among local people. The performances were successful in informing and inspiring target communities on the revitalization and promotion of such cultures.



Left to right: FTGs performance in community and DHQs of Lanjung- a mass of audience, sorathi dance & a dance form by ghebri and pochyu

Similarly, the performances provided opportunities to exchange and excel knowledge and skills on the art forms of indigenous cultures among the FTGs and target communities, and as the real means to build linkage and bonding among them.

FTGs made utmost efforts and contribution during the performance and got success to inform, encourage and exchange significant art forms of indigenous cultures. For the detail, ***please refer to Annex 22: FTG performance by location, date and participants***. Brief information on FTG performance is as:

Table 28: Brief information on FTG performance

SN	Performance by district	Total no. of performance	Duration of performance	Total no. of participants of the performance		
				Female	Male	Total
1	Kaski (10 project VDCs)	10	20 - 30 May 2011	421	395	816
2	Lamjung (10 project VDCs)	10	4 - 12 April 2011	910	588	1498
3	Gorkha (10 project VDCs)	10	14 - 26 April 2011	871	518	1389
4	Kavre (10 project VDCs)	10	10 - 19 May 2011	500	442	942
5	Dhading (10 project VDCs)	10	9 - 19 April 2011	509	445	954
6	Rasuwa (10 project VDCs)	10	30 Mar - 8 Apr 2011	470	335	805
7	Chitwan (10 project VDCs)	10	15 - 26 April 2011	792	738	1530
8	Makwanpur (10 project VDCs)	10	11 - 30 April 2011	422	469	891

9	Kathmandu	1	9 August 2011	it was a celebration in mass		
		81		4895	3930	8825