

COVERING LETTER

Date: 29/7/2017

To
The ICH-Scheme section
Sangeet Natak Academi
New Delhi.

Sub: First Report of Research Project on Documentation of Oggu katha.

Ref: Scheme: Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India, **Sanction Letter No:** 28-6/ICH-Scheme/111/2014-15/11356.

Dated: 4th . February , 2015. ***Purpose: "Documentation Of Oggukatha An Intangible Cultural Tradition Of Telangana"***

Respected Sir/Madam,

I , Ch.Ravi Kumar from Telangana, here by sending the First report of my research project got under ICH-Scheme. Please provide and extend your support further more for achieving the total objectives of this project.

Thanking you

Yours sincerely

Ch.Ravi Kumar

Please find the enclosures:

- **Detailed Project First Report work**
- **Documented Video DVD of Selected Performers**
- **Photo graphs and CD**
- **Pre-Production Process of the Proposed Documentation**

FIRST REPORT FOR ICH-SCHEME

TITLE: “Documentation Of Oggukatha An Intangible Cultural Tradition Of Telangana”

Scheme: Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India, **Sanction Letter No:** 28-6/ICH-Scheme/111/2014-15/11356.

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Aims and objectives

Implementation: method to be followed for documentation

The work done So far:12 months works with time line

Findings during the Documentation preparation

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Knowledge transmission in oggu katha: 1 page

Works to be done: Documentation pre-work

Areas Tealgana maping: Warangal-Karimnagar-Rangareddy-Nalgonda-Hyderabad

Time frame: 6 Months

Proposed outcomes of the project: Uses By doing this project

Personnel justification: About yourself experiences and analysis.

INTRODUCTION

“Oggukatha” is the one of the important folk art form. The blossom of oggukatha has to be seen at least one time in everyone’s lifetime. Surely it gives immense pleasure in watching oggukatha. The narrators performeducate in different ways. It was restricted to Telangana state and became more popular in this state. In oggukatha main heart is narrating the story. It is a story based narration. Mainly people belonging Golla, Kurmma Cast performeducate. In this performance five (or) six persons participate and among them two are the main narrators. One is in women costume.Remaining performersplay the instruments according to the narrator. Whenever the necessary comes they enters as characters of the story and completes their part. So it is necessary that every performer should possess skills and must able to perform all characters that are necessary.

Instruments: Development and performance depends on the instrument.Some of the folk arts are named after the instruments. Oggukatha, is one such folk art which was named after the instrument ‘oggu’.In this performance not only ‘oggu’ but drums, sticks, thala, napira handkerchief etc., are used.

1. **Oggu:**

This is the main instrument used by the ego naratory, but this instrument is used whenever it is necessary. This oggu instrument is used in the stories of Mallanna and Berappa, mainly at the

time of wakeup scene of Mallanna, as well as Jangamayya character was leaving the scene. The name for this folk art came as oggukatha because the story narrators belong to Kurama caste, who are the followers of Lord Shiva and the stories are mainly related to Mallanna and Berappa. Folks call ‘Damarukam’ lord Shiva’s instrument as oggu. So this folk is getting the name educate. Also the shivates thought that the art should be named after lord shiva and hence ‘oggukatha’ became the folk art name. Oggu is made up of wood (or) iron. Both sides were stitched to the goat’s skin. The “oggu” was moved with hands to left and right so that the thread touches the goat’s skin and makes a good sound shift feel that it is ‘Omkaram’ and this sound create a great effect. To this instrument the sounds of Thalas, nature were added which gives an effective sound which gives a different mood to the audience. The stick used to play drums is 1 feet long and one and half inch width. It was made by the wood of different plants.

2. Thala:

Oggu Katha narrators use Big Thalas and small Thalas. Big Thalas will be used as the starting of the Story as a symbol of beginning the story. Small thala will be used during the story narration. Also Big Thalas will be used at the time of meetings, Veerabonam etc., encouraged events.

3. Napira:

This was made of bronze. It is similar to horn sound. But it is not bent like horn. It was blown at the beginning of educator as a symbol of starting the performance. It resembles the sound of war. To blow this instrument we need lots of energy. it was blown by keeping left side on the lips and taking deep breaths, leaving the air as small line. It is a peculiar instrument in oggukatha performance.

4. Drums:

This is the most used instrument in the story. It is also known as 'oggudolu' It is one meter long and looks like a small drum. It is made up of bronze and Iron or with wood. Mainly it is made with Bronze. To this, purified goat's skin was tied with thread. At the time of performance, the threats were tightly fixed and after performance these threads were loosened. By doing this the skin of the Dolu will not be damaged. The priests will not keep this instrument on the earth. They treat the instrument as an honor to the god. The drum will be hanged (or) kept on the cloth. At the starting of oggukatha this was played. By listening to the instrument, the people may know that they performance is going to be started and they reach to the performance place.

The drum is used not only at the performances, but also at different festivals and occasions. At the time of Putta Pooja, while going to change, during veerabonam Dolu instrument was used. Several events will be performed at the time of festivals with Dolu. Different events like moving in circles, playing each other's instrument, climbing on the others shoulder were performed during this performance the sound of Dolu is going to be reached peaks.

5. Anklets:

Oggu narrators uses three types of Anklets, Ravva Gajjelu, Small Gajjelu and Thigh Gajjelu. Ravva Gajjelu were tied to the end of Katlakola. This was carried by the male performer of Oggukatha. Small Gajjelu were tied to the feet of the two main story narrators. At the time of Mallanna and Berruppa festivals, Verabonam Oggu narrators used thigh Gajjelu and dance.

6. Katla Kola:

This is a black stick which has bronze masks. At the end of the stick 3 or four Ravva Gajjelu will be tied. Male performer who is the main storyteller carries this kathakola. While narrating the story this could be used as a knife, gadha, weapons etc.

7. Handkerchief:

The handkerchief was used by the performers who is in female get up. It was used for several purposes. According to the situation this can be used as basket, plate, bag etc., it's become one of the parts of the body and remains still until the end of the story. We cannot expect the situation without this in the hands of the female character performer. It can be used to clean tear at sorrowful sense and as well as to show romantic movements.

8. Shawl:

The main narrator puts on the shoulder (or) ties to the waist. Depending on the situation the narrator uses this as sari, kanduva, etc. while performing women character he uses this as a sari end while performing male character he ties to the waist. Not only these instruments but also Nagabandom,. Gajjelalagu, Muggu palakulu, white powder etc. were used by the ego narrators.

Oggukatha Narrators:

The main story tellers in this performance are two one will be in the woman's character and the male performance wear red border or red coloredhoti. The head was covered by a cloth. Forearm contains several ornaments, right leg second finger has ring, a small knife, and carries a stick, Nagabandham will be present in the cloths. Second narrator will be in the woman's character and is the main attraction in the performance. This character always carrieshandkerchief. The performer resembles the lady, and looks naturally. Because the performer has long hair and holes in the ears and nose to keep ornaments. He has always clean

shave. He wears ornaments to the hands and feet and also flowers at the back of the hair. He resembles exactly women sometimes he wears shirts and red colored cloth to the waist.

Performance:

As oggukatha is very interesting, many people show interest to watch this folkart. So this performance will be arranged in a big stage where a lot of people can watch. An empty place in front of the stage seems to be big. For the performers, chairs are kept on the stage to take a rest. Now a days mikes are arranged with lights on the stage for the story. Before starting the story telling two people from the troop, one play Drum and other plays Thala loudly, informing people of the village to say about storytelling. From the sounds, everyone comes to know that educator is going to be started. After listening to the instruments people start coming to the performance. First the main narrator and then one by one the helpers will come on to the stage. They pray by using Turmeric, kumkuma and break coconut, light the sandal sticks and final salute to the audience. Till then the sounds of Drum and Thala were continuing and at this moment they were stopped. After completing the prayer the main narrator stands in the middle of the stage and the two narrators by the side of the main narrator. Behind them instrument players sat in the chairs. The main narrator remembers “Shardha” or “Raama” and prays to the Golla Kuruma Goddess Gangadevi in the following manner and other narrators help him.

Ganga Prayer:

“Sharanu sharanu Mayamba Raani Shambavi Raani Shambavi Rani Karuna Chudu Kanna
Thalli Ganga Bhavani Gagana kalpavathi

“Sharanu”

Puthinnadi Gangadevi Ya Pudamina Ya Pudamina
Periginandi gangadevi Bedambulona Bedambulona

“Sharanu”

Vedineelu Challatineellu Yedugolalu Yedugolalu

Jalari Nellalo Jalakamandindi Ganga jalakamadindi

“Sharanu”

Kathanadhi Gangadevi Kathula Mandoli Kathlulamanduli

Thodiginaadi Gangadevi Dontholli Ravike Donthalli Ravike

“Sharanu”

Posinaadi Gangidevi Nippuladivaalu Nippulodivaalu

Pattenamma Gangadevi Karuvaalam Chetha Kavaalancheta

“Sharanu”

Ganga Vache Sudamma Gaali megana gaalimegana

Paadaana Bangarugajeeu Gallumananga Gallumananga.

“Sharanu”

Gang ninnu koliseti ganulevamma ganulevamma

Ganamyna mattevaada Ganga Chelikaadu Katamaraaju

“Sharanu”

The prayer will be continued till one hour and then the narrator describes why we should pray goddess ganga like this.

“Why should we pray to ganga, means only with the kindness of ganga rains come properly. If rains come properly crops will be grown. If crops are properly grown all problems will be solved. If ganga doesn't show kind no rain and no crops. Even any government can do nothing” After saying this he starts prayer to LordGanapathi like this.

“Aadi Ganadipathi Aanandamurthy...Aadiganadhipathi

Aadi Ganadipathi Vanaryna Moolashakthi

Mundu poojalu nevekada moola kinneralu mroganga

Yeluka vaahanam Yekkithivayya Yellalokamulanu Yelithivayya

“Aadi”

Thondam thoti neelu thorapu Bojjayu Kodigi

Thandri Chetha Poojalu Konna Swami Ganapathi Neeku Mrokedha

“Aadi”

Mundhu Poojaluneevekadamoolagenerallymroganga

Yeluka Vahanam Yekkithivayya Yella Lokamulunee Yelithivayya

“Aadi”

Bhadra Padha Shudda Chavithi Bhakthi Meda Koluthumayya

Nagavaasulya Meeku Nammi Mokkalidhuthu Mayya

“Aadi”

In the next poem they pray to village gods in this manner.

“Hara Hara Mahadeva Shambo Shankara - Shambo Shankara Sharanamayya Mahadeva.

Aadevi dandama thalli Bhoodevi dhandama

Thokina Bhoodevatha thody unduma

Mokina Bhoodevatha Mokshamulivuma

Thalachina Bhoodevatha Thala Medha Kaligi Unduma

Suryudaa Dhandamu Chandruda Dandamu

Sukkalara Dhandamu Theppalaku Dandamu

Moolasukka Haram Jyothi

Moolamyna Peddalaku dandham

Ma Paalita Mallayya - Kulaguruvu Berayya

Me paadhalaku Padi Vela dhandaam

After praying to the village gods, next comes to the description of the towns. Here the narrators explain the history, greatness of the towns. After that the priests start the story which they want narrate in a systematic manner with all the supporting music. The main narrator starts story with words, poems and with a systematic way.

Ex:-In the story of Berappa, the linking words are in this manner. While starting the story left hand will be on left ear and right hand finger shows the place.

Once upon a time the ruler of Naagulakonda was Devadonthika his son was Shivadonthika, once went to forest for Safari. After killing deers, tigers, lions etc., he sat down under a tree near a temple of Lord Shiva. At the same time the daughters of Lord Indra were taking bath in a pond. The oldest daughter saw the Shivadonthika king and they loved each other. Then they married in the temple and came back to the capital.....

Like this the story will be continued while telling the story the main narrator, narrates pleasantly with link words and the last letter of the last word is in the raaga. The supporters helps the main narrators by joining him with drumand thalas with different Raaga. In oggukatha “Rama Rama” is frequently used words from the narrators.

Ex:-

“Ammavaaru Mahankaali - Raghava Ramana Raama” is the word used by main narrator and the helpers sing “Raama Raama Raamanna Ramo Raaghava Ramana Raama” This method is followed till the end, in the total story narration.

Link words:

Eravy Chethula Veera Mahankaali Pannenduchethula Paakirthi Mahamkali Posina Kaashapuri vippaledu. Naalugu Bhiyamulu Shankam Chakram Gadha Vanamala Padmam dharinchina Mahankalamma... Yededu Medalla Yendi Medalla Tangutuyyala meda Kurchuri unnada Yedamana Yedumandi kundina Yedumandi Yededu padnalugu mandi daasi kanyalu velaya vindyamanulu chesthunaru velakani vela vachi na thammudu Akka Mahankali Ani kootha Peduthunadi.

Poem:

Ammavaaru Mahankaalidevi Chinni Thammuni Kanulara Chuse.
Chembu thoti udgamalu pattene chethaguda, mangalarathulu
gantala darvajalammo ganamuga egadhatinaadi
shankula darvajalammo skemanga ega dhatinaadi

Words:- Yedendla naadu sabalaksha mandar kaapala poyinanaadu na thammaniki emi Aapadha Kaligenani ammavaru Mahankali devi vasthunadamma.....

In this manner the oggukatha narration moves pleasantly till the end.

There is a lot of difference between oggukatha folk art and remaining folk arts. In the other folkart only story telling will be seen. But in oggukatha, the story tellers act as the need of the characters. This method makes audience that they are watching a street play as the narrators they become characters of the story and act according to the situation. Here one character plays the woman's role where ever necessary and this type is not seen in other folk arts. It shows great

impact on the audience as they are involved with the situation. The women audience are deeply involved, particularly to the oggukatha. It shows the effect of oggukatha on the people. At the time of oggukatha performance, during fearful situation the sounds of drums, Thalasa gives a different feeling among the audience. All the nine rasas are easily performed by the narrators and makes the audience to involve in the story. The story narration is great art which is confirmed to oggukatha. To know the greatness of oggukatha we have to watch at least once in our life time. The art was developed by the literates who have good knowledge and great character. Due to these reasons oggukatha became very popular folk art and is a peculiar art than other folk arts. It is a famous folk art in Telangana state.

PRESENT CONTEXT: Oggukatha should be preserved in video/audio format where the form itself needs to be protected and disseminated to the next generations only because of its immense magical elements of Theatre and highly imaginary narrative techniques from several centuries. Also Oggukatha folk art is considered as folksinging form till now. But if observe into the deep sea of this art, it is an acting based art form. The play consists of many movements, steps, feelings. Dialogues and action. In agecase not only dramatic situation but the makeup and performance resemble drama. Not only singing, but the dialogues and action make educated a dramatic folk art. It will be revealed in the first report and I can prove that the oggukatha has many dramatic forms. In this first report, I mentioned about oggukatha performance, instruments used in oggukatha. For this purpose I selected Warangal and Hyderabad for my study. In Warangal I met Anjaneyulu and in Hyderabad I met Saraiah, I met Chukka. Sattaiah for collecting information and data. The performance was saved in the form of photos and videos.

I thank to the ICH-Scheme govt of India for giving me the opportunity in doing research on oggukatha. I promise that I will use the funds properly. I salute to the ministry of culture for saving the great folk art forms and it is a big opportunity for me in working with different personalities.

AIMS AND OBJECTIVES:

Generally Oggukatha is connected with Hindu mythological studies. In this work I am going to document the Oggukatha Performance as well as equipments, make up method livelihood of the performers etc. The most important aspect of the entire study is to document different performances at different events as well as narration of the story. Interviews will be conducted with eminent narrators for information, experience, present changes in performance and everything will be documented in video, audio and book forms. Here I made an attempt to study the Oggukatha performance of the plays which are performed as stage performances as well as street performances at rituals by GollaKuruma Community. It is also an attempt to Document on various elements of the Oggukatha. The major objectives as follows..

1. To Document the process of Performances and its Contexts
2. To preserve the ancient art form without losing the aesthetics in the form.
3. To disseminate the knowledge used in the narrative form without any pre-defined script/story.
4. To Protect the values in Literature used in Oggukatha.
5. To Promote the Art form from Local to Global Level platforms.
6. To make this art form as academic learning tool in secondary and higher education systems in Telangana.
7. To empower the artist's life's through providing the different contexts of performing venues in this modern technology era.
8. To encourage the artists community not to leave the art form by providing the economical conditions with the support of governments.

IMPLEMENTATION:

Research and methodology:

A wide range of research methods would be used to gather the data. These include

From field work knowledge and interviews of people performing Oggukatha, data have been collected about the topic. Here I used historical analytical and explanatory methodology in this study. In this region the work included data collection, interviews with important and eminent personalities performing Oggukatha.

The study includes:

- How the performances are conducted during rituals from the olden days through interviews.
 - What are the styles of Oggukatha performances during the rituals and the way of Performing Oggukatha through Videos.
 - Based on the performances of different people, Oggukatha importance was preserved as books.
1. Participant observation of the performances that take place at different parts of the region on different contexts which are still continuing.
 2. Published and unpublished performances, publicity material, photographs, audio-video records, interviews and write ups on performance reviews appeared in news papers, journals, magazines etc.
 3. Structured and unstructured interviews with all sorts of creative groups ranging from artists, technicians, Organizers, audiences etc. The relationship between performer-audience changing scenarios also studied.

Field works for data collection coupled up with audio and video documentation for further analysis using multiple performance theories. Interview based method by visiting landmark performing places and meeting performers can bring the nuances of preparations of pre performance process.

THE WORK DONE:

1. Collected eminent artists database in all over telangana.

2. Analysis of performance patterns was done by participatory and observation method.
3. Conducted the Interview with selected eminent artists.
4. Conducted more than 3 workshops for young generation of the artists from Oggukatha.
5. Done the Pre-Preparations for the making of the Documentary on Oggukatha.

THE WORK PRODUCED

Observed the following features during my field work:

Features of folk theatre forms are:

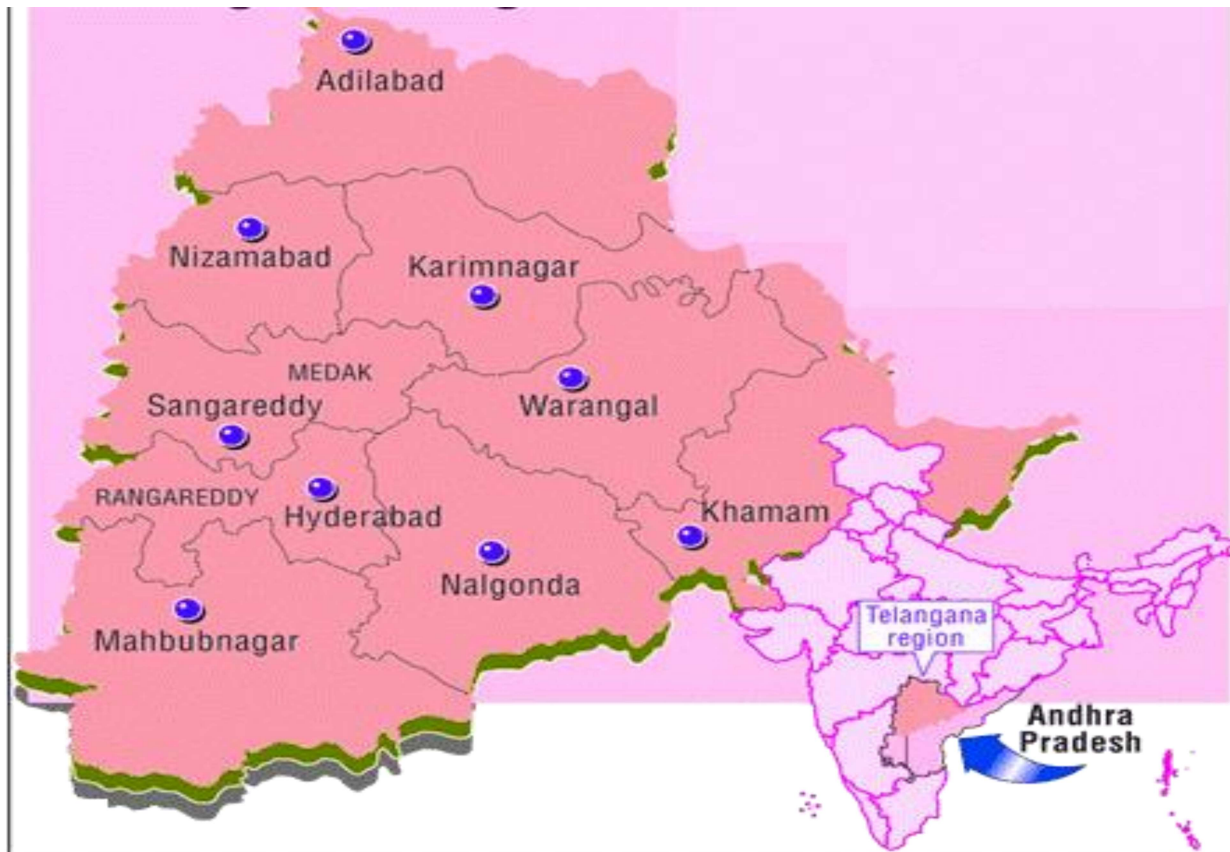
- Outdoor stages, mostly in the village squares and open places of temple yards.
- Song-speech-dance sequence.
- Percussion string and wind instruments.
- Performer as narrator and character.
- Purvaranga or invocatory session.
- Female impersonation.
- A comic relief character.
- Audience participation in the performance.

Along with the above have documented the interviews and collected the required data from base level on oggukatha form to move forward further in making of the documentary on the performance process and knowledge transformation.

WORKS TO BE DONE:

1. Analysis of collected data and interviews
2. Preparing the questionnaire for the Documentary shooting.
3. Documenting all eminent artists life experiences
4. Documenting the performance contexts in Oggukatha like Mallannna, Ellamma, Beerappa
5. Building the Team for final Documentation of Oggukatha.

TELANGANA MAPPING: The newly formed state of telangana is having Oggukatha artist communities in huge populations. The state covers 10 districts , among the 10 districts almost 8 districts witnesses the Oggukatha form frequently in remote or urban area accordingly situations. The geographical area mapped here will be covered in the future projects but the two districts (Karimnagar and Warangal) will be focused for this present project. The distance between both districts not much far and shares the border also have similar linguistic and cultural aspects. In the both districts more than 500 families lives with oggukatha art. see the picture below.



PROJECT REPORT LANGUAGE: English

TIME FRAME

The Second Report will be submitted in the end of the year.(From August 2016 to December 2016)

The final report will be submitted in the year 2017 before the month of March 31st.

PERSONNEL JUSTIFICATION

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CAREER OBJECTIVE

I, Ravi Kumar Chowdarapally is a folk art practitioner, Traditional folk artist, director, researcher and cultural volunteer committed to the cause of traditional folk art form, Oggukatha. For me, India's vibrant heritage of folks music, rhythms, melodies are the real identity of our country and they shall not dies, my soul mission *protect our folk arts before it's too late* has made a tremendous impact among cultural policy makers and officials. My journey in the traditional folk art, Oggukatha over 18 years has been full of energy, experimentation, learning, innovation and still has eager for the same with Great Spirit and more vigor in years to come.

currently underway forming a statewide network of folk artist aimed at conducting capacity building workshops, training to enhance upgrade the knowledge of folk artists and capacitating them to avail the various Governmental and non-Governmental organizations. I am also under taking advocacy with Govt. Departments for the betterment of my fellow folk artist of rural, distance and far-flung areas of our state. The activities include capacity building and developing chatter/ basic rights of folk artists who are careers of heritage cultural values, traditions belief and ethos and make aware of Govt. schemes and policies of folk forms. My effort is to teach the art form Oggukatha to the younger generations, till date I trained about 80 artists in Oggukatha at my own village.

Preserving of our cultural heritage for almost two decade got opportunities, exposures to utilities/ applications of highly communicative and participative forms of Oggukatha i.e. my field of expertise. I am guided by the simple conviction deriving from my experiences and my forefather's experiences of various national international festivals. Oggukatha has potential of establishing itself as the world's premier performing art if due exposure is given and patronized strategically.

Membership in Organizations

- **President**, Dr. Chukka Sathaiah Ogu cultural association, Warangal, TELANGANA.
- **Joint secretary**, Indian Folk Art Federation(IFAF), 21st Shivapur, Dhooman Ganj, Allahabad, UP

➤ **General Secretary, Sri Sai Youth Welfare association, Manikyapuram, Warangal,**

PARTICIPATED IN FOLLOWING PROGRAMMES PERFORMED THE OGGU KATHA

- ❖ **17th International Congress on Infectious Diseases Conference at HICC, Hyderabad (02-03-2016)**
- ❖ **Telangana Premier Legue-2016 (TPL)at Hyderabad (01-03-2016)**
- ❖ **Surajkund International handicraft mela at Surajkund, Haryana. (01-Feb to 15-feb-2016)**
- ❖ **Kite Festival at Agakhan estate, Hyderabad (14-01-2016)**
- ❖ **Telangana state Celebration day at IITF New Delhi (22-11-2015)**
- ❖ **Bonalu Festival at Charminar, Hyderabad(27-09-2015)**
- ❖ **Kerala bhavan shankusthapana at Shilpa kala vedhika, Hyderabad(20-09-2015)**
- ❖ **Ganesh chavithi Cultural celebrations at Obul Keshavapur Warangal (17-09-2015)**
- ❖ **Conducted OGGUKATHA,OGGU DOLU workshop (from Dept Of language and Culture,Telangana State) in Bachannapeta , Warangal Dist,(14-09-2015 to 28-09-2015)**
- ❖ **Conducted “Yuva Natakotsavam” Collaboration with Dept of Language and Culture, Telangana, at Ravindra bharathi(19-08-2015)**
- ❖ **TTF (Travel and Tourism Fair)Dept of Tourism,Govt Of Telangana (24-07-2015)**
- ❖ **IFTR Conference at Hyderabad Central University (10-07-2015)**
- ❖ **World Yoga Day Celebrations at Exhibition ground, Hyderabad (20-06-2015)**
- ❖ **Telangana State formation day celebrations in Hyderabad from (02-06-2015 to 07-06-2015)**
- ❖ **World Environment day program at Indira Priyadarshini Auditorium, Hyderabad (05-06-2015)**
- ❖ **Conducted “Oggukatha Mahotsavam” State level fest (KALAARADHANA)**
Collaboration with Dept of language and Culture,Telangana at Ravindrabharathi (01-04-2015 to 07-04-2015)
- ❖ **Conducted OGGUKATHA,OGGU DOLU workshop (from Potti Sree Ramulu Telugu University, Dept Of language and Culture) in Jangaon division,Warangal Dist,(17-02-2015 to 23-02-2015)**

- ❖ **Telangana Festival at The Park Hotel. Govt Of Telangana(18-02-2015)**
- ❖ **Conducted Oggudolu-Shivashakthulu Vinyasam Workshop in Batwanpally village, Bellampally Mondal, Adilabad Dist, (25-01-2015 to 03-02-2015)**
- ❖ **47th All India Central Revenue Sports meet Hyderabad (21-01-2015)**
- ❖ **Nehru Yuva Kendra sangathan Hyderabad (Govt Of Telangana 18-01-2015)**
- ❖ **Metro police international seminar (Govt Of Telangana 08-10-2014)**
- ❖ **Bathukamma celebrations (Govt Of Telangana 02-10-2014)**
- ❖ **Folk Theatre Workshop (P.S. Telugu University 5th Sep to 23 Sep 2014)**
- ❖ **Bonala Utsavam (Govt Of Telangana 21-07-2014)**
- ❖ **Music Acadamy Madras(24-12-2013)**
- ❖ **Nehru Yuva Kendra sangathan Guntur(14-12-2013)**
- ❖ **Conducted Oggudolu-shivashakthulu workshop in Konampet (V) Adilabad(D), (22-11-2013 to 30-11-2013)**
- ❖ **Bharath Lokrang Mahotsava, Allahabad, UP Dated 21st march, 2013**
- ❖ **National Integration camp &Folk festival, Trissur, Kerala.(28-02-2013 to 06-03-2013)**
- ❖ **World Telugu Conference-2012,Thirupathi.(29-12-1012)**
- ❖ **Nehru yuvakendra sangathan,Hyd(15-12-2012)**
- ❖ **All India Radio, Hyderabad (F.M 101.9,(05-11-2012)**
- ❖ **Nehru Yuva Kendra sangathan Hyderabad (09-11-2012)**

- ❖ **All India Radio, Hyderabad (Vijayadasami celebrations (22-10-2012)**
- ❖ **National seminar on Telangana culture in Osmania University (28TH May 2012)**
- ❖ **International conference on Multiple streams of a performing tradition(27th March 2012)**
- ❖ **Ugadi Festival at Pondicherry Central University(25th March 2012)**
- ❖ **A.P. State day celebrations in Lal chowk theatre in New Delhi(17th November 2011)**
- ❖ **Oggu dolu vinyasam in Telangana moment(17th October 2011)**
- ❖ **Conducted Oggu Katha work shop in Manikyapuram (V),Warangal(10th June 2011)**
- ❖ **Cultural department programme in Heritage Marathan (9th October 2011)**
- ❖ **Performed Oggukatha in Nallapochamma Bonalu(29th August 2011)**
- ❖ **Ugadi Festival at Pondicherry Central University(2011)**
- ❖ **Attended work shop in Vani certificate course at All India Radio(22nd-26th June 2009)**
- ❖ **District Youth Festival, Dept. Of Youth Services, Hyderabad(31st Oct 2009)**
- ❖ **Oggu katha in Shilparamam, Hyderabad(17th Nov 2009)**
- ❖ **Attended Theatre workshop in National School of Drama in New Delhi
September 2008)**
- ❖ **District Youth Festival, Dept. Of Youth Services, Hyderabad(8th Dec 2007)**

(7th-26th)

- ❖ **Oggu katha in National Level competition in Guntur(29th Feb 2006)**
- ❖ **NR programme Narsaraopet,A.P.(2005)**
- ❖ **Folk tradition skill upgradation work shop in Dept. Of Culture, Govt. Of A.P. (4th-10th May 2005)**
- ❖ **Sree Ram Folk arts festival and National Seminar on Folk performing arts (19th-21st Jan 2004)**
- ❖ **A.P. Tourism Nisha Gandhi festival, Thiruvananthapuram,(2004)**
- ❖ **Attended Workshop DPRO in State government of A.P.(27th-28th June, 2003)**
- ❖ **State level Folk festival at Tirupati (8th-10th March 2003)**
- ❖ **Andhra Bhawan Dolu vinyasam (2000)**

STAGE PERFORMANCES

- ❖ More than 5500 performances were given till now.

GIVEN PROGRAMMES IN THE FOLLOWING DEPARTMENTS

- ❖ Sangeeth Natak Academy , New Delhi
- ❖ Dept of Language and Culture, Govt Of Telangana
- ❖ Dept Of Tourism, Govt Of Telangana
- ❖ Andhra Pradesh Cultural Affairs

- ❖ South Zone Cultural Center, Tanjavur
- ❖ NCZCC Allahabad
- ❖ All India Radio, Hyderabad
- ❖ District Public Relation Department
- ❖ Center for Cultural Resources and Training
- ❖ Department of Tourism, A.P.
- ❖ Nehru Yuvakendra sangathan,Hyd

EDUCATIONAL QUALIFICATIONS

- ❖ (Ph.D) in Department of Theatre arts from P.S. Telugu University, Hyderabad
- ❖ M.Phil (Gold Medal) in Theater arts from P.S.Telugu University, Hyderabad.
- ❖ Master of Theater arts from P.S.Telugu University, Hyderabad.
- ❖ Bachelor's of Arts B.com from Alagappa University, Hyderabad.
- ❖ Intermediate C.E.C from Board of Intermediate Education, Andhra Pradesh.
- ❖ S.S.C from School of Secondary Education, Andhra Pradesh.

AWARDS

- ❖ URF awardee (PS Telugu University)
- ❖ Folk Art Master awardee
- ❖ HRD Fellowship awardee
- ❖ M.Phil. Gold medal awardee

PROFESSIONAL EXPERIENCE

18 Years in the concerned field

TRAINING AND TEACHING

Training has been given for more than 600 persons in the Five districts in Telangana., i.e., Warangal, Nalgonda, Karimnagar, Adilabad and Hyderabad.

THEATRE EXPERIENCES

Actor : Acted in 52 plays all over Telangana, A.P..

Play Direction : i). Bali
ii). Inkennallu,
iii). Panthulu padmamu o bhagavanthudu
iv). Razakaar

Radio production's : "PATHABHAVI"

Shot Film Direction : "AVAKASHAM"

"NASTRIYA".

Technical Experience: Worked for lighting, costumes and

Makeup for many plays.....

Specializations : Passion of “OGGUKATHA “and “DIRECTION”.

PERSONAL ATTITUDE

- 1 Ability to understand and grasp new concepts.
- 2 Can easily get accustomed to new environment.
- 3 Good at maintaining public relations.
- 4 Excellent communication and interpersonal skills.

PERSONAL DETAILS

Name : Ravi kumar.ch

Father name : Buggaiah

Date of Birth : 24-Sep-1984

Nationality : Indian

Sex/Marital Status : Male/Single

Language Knows : English, Hindi and Telugu.

Hobbies : Reading Books, Oggukatha and Movies,

Permanent Address:

CH.RAVI KUMAR

H.No: 1-152

Main road,
Manikyapuram
Lingala ghanapuram,
Warangal-Telangana State - 506201

DECLARATION

I hereby declare that the information furnished above is true to best of my Knowledge.

Date:

Place: Hyderabad.

(RAVI KUMAR.CH)

*******End of the Report*******