

# **BLUEPRINT OF THE ICH PROJECT**

## **Traditional Folk Dances of Jammu & Kashmir**

**under the Scheme Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India, sanctioned under Sanction Letter No: 28-6/ICH-Scheme/2015-16/39, Dated: 21-04-2016.**

### **a) Brief introduction of the project :**

Jammu & Kashmir has a few of most captivating forms of performing arts in Jammu & Kashmir that has captured the imagination of one and all. These dances have become a non detachable part of this state cultural heritage and are performed at almost all cultural festivals and celebrations. These are special dances for almost all occasions like weddings ceremonies, birth celebrations, crop harvesting etc. Be it the dances and music of J&K they have this special aura about them that make you feel as a part of the performance even if you are just a spectator watching it in front of your eyes or sitting miles away enjoying it through media. There are many shows organized as well where you can witness the mesmerizing art forms apart from watching them in festival celebrations. This makes J&K a hot favorite destination among tourists.

### **b) Objectives of the research, data creation or documentation of the project:**

- \* To Highlight the Cultural heritage of Jammu and Kashmir among young generation.
- \* Promotion and propagation of rich cultural heritage of ancient Folk dances, music and other folk traditions folk songs,.
- \* Giving trainings & support to the students, artists, performers to practitioners for workshop, documentation, performances,
- \* To organize the Exhibition for folk musical instruments.
- \* To meet the experts of folk artists.
- \* To organize dance and music competition among school/ college students.
- \* To enhancing, conservation & promotion of cultural heritage.

**b) Implementation of the project :**

In this project our organization will explore different aspects of our diverse cultural heritage Through this project our society will organize cultural events ,workshops in far-flung areas/villages for trainings in hundred years old folk art forms/traditional culture with qualified experts of these art forms. Documentation will be done through video grapy & photo graphs to be sent to Sangeet Natak Akademi,

**c) Time frame of the project:**

From 5th.of June 2016 to 5<sup>th</sup>.March 2017

**d) Specific areas of the respective state in which the art form (s) is practiced- Geographical, typographical and other related aspects that the project may cover:**

Kishtwar, Bhandarwah, Reasi and Udhampur in J&k State

**e) Photos (preliminary level) related to the project/art form (for the intended website):**

Enclosed

**g) Conclusion of the project as you have envisioned:**

On the Conclusion of the Project our organization display all the video documentation covered during the project to the general public through projector at district headquarter Reasi and hope that expected outcomes of the project is mention below.

- 1)Protection of cultural heritage.
- 2)Promotion of Jammu and Kashmir folk dances and music.
- 3)Reorganized folk artists /folk parties.
- 4)Competency among young generation and artist.
- 5)Preservation and development of cultural heritage.
- 6)Promotion, propagation and dissemination of the diverse Cultural Traditions / heritage.

Thanks With regard

**President**  
**Sangam Theatre Group Reasi**  
**(J&K)**

# **First Progress Report**

## **Under the Scheme “Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India” for the year 2015-16**

The Ministry of Culture Govt. of India via Sangeet Natak Akademi New Delhi sanctioned Grant in aid (non-recurring)Rs.1,00,000/= The Sangeet Natak Akademi New Delhi released Rs.50,000/= as 1<sup>st</sup>. Installment vide **File No.28-6/ICH Scheme/2015-16/39 Dated: 28 January 2016** to Sangam Theatre group (Regd) Reasi under the project titled **“Traditional folk Dance of Jammu & Kashmir”** (Haran, Kud, Dhaku, Bhakhan, Geetru, Karkan, Chinj) for the documentation of intangible cultural heritage and rituals through video graphs & photo graphs and also to organize workshops and performances of our age old traditional folk art forms and dances.

### **Planning for the venture:**

In order to carry out the project, a meeting of executive as well as general body of Sangam Theatre Group Reasi was convened under the chairmanship of Sh. Braham Saroop Sharma, wherein, it was decided unanimously that a five members team will visit different areas of J&K state to cover intangible cultural heritage and diverse cultural traditions in these areas. The team of five members namely Rakesh Kumar, Roop Kumar, Raja Aamir Khan, Ashok Kumar and B. S. Sharma planned to organize fifteen day’s tour villages namely Saroor and Kukarwas in district Kishtwar of Himalayan region of Jammu and Kashmir State

### **Execution of the plan:**

On first day of the visit, members of the group reached at Drabshalla, Kishtwar which is 350 Kms away from Reasi. Members met with many prominent people of the area including locals, Panchs and Sarpanch. The team members enquired about the intangible cultural heritage and folk diverse traditions of the area, their traditional food items, traditional songs, traditional art crafts, folk lore’s, folk melas, dances, etc. Villagers including Sarpanch Abdul Rashid advised the team to

visit high reaches of some villages like Kukerwas, Tatani, Neju, Sharoti, Vimal Nag etc. which are about 50 Kms from Kishtwar and also about 5500 ft above sea level. On the next day of tour, team members reached at village Kukerwas 60 Kms from Kishtwar. There also members of the team interacted with local people of the area to know about their cultural heritage. Locals also expressed enthusiasm towards the organization of such events and assured their full participation and cooperation for the coverage and documentation of their unexplored cultural heritage. Next morning, people started gathering early at Kukerwas village. Local musicians' group namely Roshan Lal and party reached at the venue and interacted with the team members. People also participated in the event by presenting their own folk items. The event was marked by huge participation of locals playing flutes, beating drums and other traditional instruments of area. People from adjoining villages like Tatani, Kokra Sharoti Neju Patti etc. participated, dancing to the melodies of local music.

Among other things, the dancers displayed a local dance form namely **Dhaku dance**, which according to local people is religious in inspiration and characteristically devotional in nature. The dance DHAKU is not a dance of individual participation or of a small group, but a large number of men participate in the dance. Despite the fact that large numbers of people participate in it, a complete synchronization of the hands and feet is seen with elaborate rhythmic movements and planned steps, both backwards and forward. Dance is performed in three stages depending upon completion of a particular '*Taal*'. First stage is smooth and consistent in movement, which is called '*Dhaku*'. The second stage is called '*Dhoru dhaku*' where in the movement gets accelerated and in the final stage called '*Laasti*', climax of the dance is reached and spectators get into ecstasy. Instruments used in the course of dance are *Dhols (Drums)*, *Flute*, *Bells* and historically important instrument called '*Narsinghs*'. *Dhaku* is performed on a special occasion called '*Kood*' which is actually the annual religious festival of the people, somehow similar to the 'MEL' (Community gathering) in other places of Jammu. *Kood*' is celebrated once but on different dates at different places. There is a central camp fire in the night, around which the *Dhaku* is performed. Both *Dhaku* and *Kood*' have its religious acclamation in vast areas from Lahul-Spiti Pangi of Himachal Pradesh to Duddu, Basant Garh and Ramnagar area of Udhampur, also

including Kishtwar, Bhaderwah, Doda, Kelar, Padar and other. People enjoyed the event thoroughly and many of them appreciated the efforts of group members for such an effort. Some locals also performed "Jater/Chowki" a folk ritual which is performed to please their deity (Devi Devta) as most of the Himalayan villagers believe in magic and totems.

The members of Sangam theatre group addressed the gathering enlightening them about their intangible cultural treasure and also stressing upon its preservation for coming generations.

Group members appreciated the contribution of Thakur community in particular for preserving and promoting these typical dance forms from generation to generation. This community has played instrumental role in keeping these art forms alive.

Proper documentation of such performances including both videography and photography was done to keep record of the events conducted.

For promoting as well as safeguarding the cultural heritage, the organization of such type of workshops/events in these far flung areas. As per the Blue print we are mentioned the name of Bhuri Singh & party (Kud folk Form) but the Buri Singh & party was not available and not performed due to accident of some party members and than our organization members decided to invite the another (Kud folk party) namely Khem Raj & Party from Panjar Panchari 70 km from Jammu for performed the kud dance. And also decided that the venue of the workshop and performance was Vasuki Nath Tempal Bhadarwah a beautiful place of J&K. Before performing the professional artist general public of the area also performed Kud dance in there own way, after that Khem Raj & Party performed with costume, the name of the other members of the dance party included 1- Khem Raj, 2- General Singh, 3- Shemsher Singh, 4- Rashpal Singh, 5- Sohan Singh, 6-Parshotam Singh, 7- Rattan Chand, 8- Ashok Kumar, 9-Joginder Kumar, 10-Balwan Singh, and musician of the party included, 1-Puran Chand, 2-Madan Lal, 3-Sukhdev Chand,4- Joginder Lal, 5- Panjabu Ram, large number of public witnessed the performance, and appreciated, the organization also invite the Khem Raj & Party for stage show. Photographs and DVD/CD enclosed here with the First progress report for record and also request to release 2<sup>nd</sup>. Installment .

Thanks with regards

President  
Sangam Theatre Group (Regd.)  
Reasi (J&K) 182311





**Scheme for “Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India”**

**Form for National Inventory Register of Intangible Cultural Heritage of India**

**A. Name of the State:** **Jammu & Kashmir**

**B. Name of the Element/Cultural Tradition (in English)** **Dhaku Dance & Kud Folk music and Dance**

**B.1. Name of the element in the language and script of the community Concerned, if applicable** **Phari tribe language**

**C. Name of the communities, groups or, if applicable, individuals concerned (Identify clearly either of these concerned with the practice of the said element/cultural tradition)** **Thakurs, Pharies, Gaddies tribe**

**D. Geographical location and range of the element/cultural tradition (Please write about the other states in which the said element/tradition is present** **Himalayan range about 5500 ft above sea level in district Kishtwar in J&K , area like village Kukerwas, Sarood, Neju, Sharoti, Vimal Nag etc. about 50 Kms from Kishtwar Headquarter.**

**E. Identification and definition of the element/cultural tradition of the India**

(Write “Yes” in one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element. If you tick ‘others’, specify the domain(s) in brackets.)

- i. ( ) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- ii. ( **Yes** ) performing arts
- iii. ( **Yes** ) social practices, rituals and festive events
- iv. ( ) knowledge and practices concerning nature and the universe
- v. ( ) traditional craftsmanship
- vi. other(s) ( )

**F. Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it**

**This dance form varies from region to region and also known as Dhaku. Kud or Dhaku is an energetic local dancer, wears a turban, tight pajama and long or calf length shirt tight till the waist and loose below it with a cummerbund at the waist. The white dress with popular cap and red Kamarbanda is costume of the dancers. A ritual dance is performed in honour of Lok Devas or Local deities. This dance styles performed mostly during the nights. This dance continues for the whole night. Number of participants ranges from 20 to 30 members. It is spontaneous dance and people of all ages and sex participate in this folk dance form. Instruments used during this dance are Narshingha,**

**chhains, flute, drums etc. It is the rhythm of music, which controls the movements of participants**

**G.** Who are the bearers and practitioners of the element/Cultural Traditions? Are there any specific roles or categories of persons with special responsibilities for the practice and transmission of it? If yes, who are they and what are their responsibilities?

**Roshan Lal and party from Kishtwar District. & Bhuri Singh & party from Reasi District.**

**H.** How are the knowledge and skills related to the element transmitted today?

**BY organising cultural events and workshops**

**I.** What social functions and cultural meanings do the element/cultural tradition have today for its community? **“Yes”**

**Kud or Dhaku is an energetic local dancer, wears a turban, tight pajama and long or calf length shirt tight till the waist and loose below it with a cummerbund at the waist. The white dress with popular cap and red Kamarbanda is costume of the dancers. A ritual dance is performed in honour of Lok Devas or Local deities. This dance styles performed mostly during the nights.**

**J.** Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development? I.e. describe any aspect of the element/cultural tradition that may be unacceptable to Law of the country or may be in opposition to practicing community's harmony with others. **N.A**

**K.** Your Project's contribution to ensuring visibility, awareness and encouraging dialogue related to the element/cultural tradition

**Yes this project surely contribute to ensuring visibility, awareness and encouraging related to the element/cultural tradition.**

**L.** Information about the safeguarding measures that may protect or promote the element/cultural tradition

- a. (Write “Yes” in one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned)
  - i.( ) transmission, particularly through formal and non-formal education
  - ii.( **Yes** ) identification, documentation, research
  - iii.( ) preservation, protection
  - iv.( **Yes** ) promotion, enhancement
  - v.( ) revitalization



- b. Write about the measures taken at local, state and national level by the Authorities to safeguard the element/cultural tradition?

**Dheku Dance and Kud Folk music and dance form is being protected and promoted by the State and local agencies, State Academy, Tourism Department on Cultural events.**

**M.** Write about the threats, if any, to the element/cultural tradition related to its practice, visibility and future longevity. Give facts and relevant reasons based on the current scenario.

**Dheku Dance and Kud Folk music and dance form is not recognised as the other forms of Dogri and Kashmari performances and the J&K State has not any special policy to promote and encourage the artist of this form, At present Dheku and Kud Dance performed the social and cultural programmes only once in a year on soecial occasion.**

**N.** Safeguarding measures proposed

(This section should identify and describe safeguarding measures to protect and promote the element/cultural tradition. Such measures should be concrete and can be implemented to formulate future cultural policy for safeguarding and promoting the element/cultural tradition in the state)

**The form of Dheku Dance and Kud Folk music and dance can be protected only to provide opportunity to the artist from rural as well as for flung areas and Guru Shish Parampara, regular events and workshops.**

**O.** Community Participation

(Write about the participation of communities, groups and individuals related to the element/cultural tradition in formulation of your project)

**The Community participation is very important element of any kind of performing art form and so for as this form, the community and the folk artist also one of the part.**

**P.** Concerned community organization(s) or representative(s) **Nag & Thakur Community**

(Provide detailed contact information for each community organization or representative or other non-governmental organization that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.)

- |  |   |
|--|---|
| i. Name of the entity                    | <b>Roshan Lal &amp; Party ( Dheku Dance )</b> |
| ii. Name and title of the contact person | <b>Roshan Lal Thakur</b>                      |
| iii. Address                             | <b>R/O Village <i>Sharoti /Saroor</i></b>     |
| iv. Telephone number                     | <b>9858915468</b>                             |
| v. E-mail                                | <b>N.A</b>                                    |
| vi. Other relevant information           |   |

- i. Name of the entity **Bhuri Singh (Kud Form)**
- ii. Name and title of the contact person **Bhuri Singh Nag**
- iii. Address **Saran-dhar Bakal, C/O Nag Gen. Store Trantha Reasi-182311**
- iv. Telephone number **9858233733**
- v. E-mail **sangamreasi@gmail.com**
- vi. Other relevant information

**Q.** Give information of any Inventory, database or data creation centre (local/state/national) that you may be aware of or of any office, agency, organisation or body involved in the maintenance of the said inventory etc.

**R.** Principal published references or documentation available on the element/cultural tradition

(Books, articles, audio-visual materials, names and addresses of reference libraries, museums, private endeavours of artistes/individuals for preservation of the said element, publications or websites)

Signature.....

Name & Designation: **Braham Saroop Sharma**  
**President/Secretary**

**Name of Institution (If applicable): Sangam Theatre Group Reasi**

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**District Reasi Jammu & Kashmir**

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