

Appraisal for “Training Bacha Nagma” under the Scheme Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India, sanctioned under Sanction Letter No: 28-6/ICH-Scheme/28/2014-15/11181, Dated: 30<sup>th</sup>. January 2015.

## 1. INTRODUCTION

**TITLE: “TRAINING BACHA NAGMA”**

Jammu & Kashmir state of the Indian Union is called the paradise on earth not just because of its exquisite landscape with snow capped mountain peaks and foggy valleys but also because of its people and their culture. The Kashmir area is inhabited by people of diverse culture and hence it nurtures some of the famous traditions in India. In J&K there are a wide diversification of population in terms of ethnic groups, religion, races and sub-areas. Kashmiri people are very simple and fun loving, besides being enthusiasts of music, dance and drama. Jammu and Kashmir is the home to a large number of folk dance forms. Some of the very popular forms are the Hafiza, the Bhand Paather, the Rouf, the Wuegi-Nachun and the Bacha Nagma. These various dance forms are performed according to the occasion – various seasons, harvest, weddings and religious festivals. The history of the dance form says that the dance form evolved many years ago as a dance form which is being performed during the harvest season to celebrate the joy of harvesting, in social gatherings and parties by the young boys who disguise themselves as women in long skirts. The dance form is performed in a stage where the music is quite loud and the dancers clad themselves in colourful costume.

The origion of Bacha Nagma Dance form is traceable in the Hafiza dance forms women known as Hafizas danced while singing Sufiana Kalam form of music. Hafiza dance was quite popular and was customarily performed at wedding and other happy ceremonies. However in 1920 State put a ban on this form on the grounds that it became too sensual. However, this form of dance with Sufiana Kalam music did not stop as a whole. In place of the Hafizas of dancing women, boy children dressed as women started to dance along with the same form of music. Thus, the Bacha Nagma form was born.

The Bacha nagma dance is one of the major folk dance forms which are very prevalent in the valley of Kashmir. This folk dance form is one of the most prevalent ways of entertainment in the olden days. With the passage of time, there are a lot

more ways that has come up by which people entertain themselves. But this Bacha Nagma dance has still existed as a folk dance form and is considered as a prime component of the Kashmir culture.

This dance had evolved a lot of years ago and has very well become a symbol of the culture among the Kashmiri communities. The Bacha Nagma dance is still very much recognized as a form of folk dance but with the availability of others forms of entertainment, the prevalence of the dance have minimized to a large extent.

## **2. OBJECTIVE**

To preserve and revive this rare form of ritual dance so that the younger generation will join again this form of ritual dance form.

## **3. IMPLIMENTATION**

Group boys of 3-5 will be mobilized for training workshop, in which they shall be given a complete knowledge and practical training about our culture, heritage and tradition, and about this Ritual form.

The timing will be daily from **5 Pm to 7 Pm Daily.**

## **4. LOCALE**

District Baramulla Kashmir.

## **5. DATES**

The workshop will be commenced from 1<sup>st</sup> September 2015 to 31 October 2015 and the selection of the candidates will be done in the month of August 2015.



President  
Kashmir Performers Collective  
Shah-i-Hamdan Mohalla, Kursu,  
Rajbagh, Srinagar-190008-Kashmir

Dated: 08/07/2015

## ANNEXURE “B”

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### FIRST REPORT

for “Training Bacha Nagma” under the Scheme Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India, sanctioned under Sanction Letter No: 28-6/ICH-Scheme/28/2014-15/11181, Dated: 30<sup>th</sup>. January 2015.

A. Name of the State **Jammu and Kashmir**

B. Name of the Element/Cultural Tradition (in English)  
**“TRAINING BACHA NAGMA”**

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

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) **Folk Singers**

D. Geographical location and range of the element/cultural tradition (Please write about the other states in which the said element/tradition is present)  
**Kashmir Province of J&K State.**

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. (Yes) 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. (Yes) 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:

## ANNEXURE "B"

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The Bacha nagma dance is one of the major folk dance forms which are very prevalent in the valley of Kashmir. This folk dance form is one of the most prevalent ways of entertainment in the olden days. With the passage of time, there are a lot more ways that has come up by which people entertain themselves. But this Bacha Nagma dance has still existed as a folk dance form and is considered as a prime component of the Kashmir culture.

This dance had evolved a lot of years ago and has very well become a symbol of the culture among the Kashmiri communities. The Bacha Nagma dance is still very much recognized as a form of folk dance but with the availability of others forms of entertainment, the prevalence of the dance have minimized to a large extent.

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- 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?

**Yes, there are dancers of Bacha Nagma and they are called Bachas. They are given responsibility of practising Bacha Nagma at marriage functions / and public functions.**

- H. How are the knowledge and skills related to the element transmitted today?  
**The knowledge and skill related to Bacha Nagma was traditionally transmitted by dancers to their generations but from last 27 years, militancy and violence took the centre stage and the these dancers ceased to exist.**

- I. 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.

**(NO)**

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

**My project will be aimed to preserve and revive this rare form of ritual dance so that the younger generation will join again this dance form of the valley of Kashmir.**

- K. Information about the safeguarding measures that may protect or promote the element/cultural tradition:

**We have to look the persons / groups who were in this art. They can help us to will train new boys to get involved in this art. These boys can be from the same families or from other families so that this art will be revived and safeguarded.**

## ANNEXURE "B"

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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. (Yes) transmission, particularly through formal and non-formal education
- ii. (Yes) identification, documentation, research
- iii. (Yes) preservation, protection
- iv. (Yes) promotion, enhancement
- v. (Yes) revitalization.

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

**The authorities as such are not taking any direct measures to safeguard this dance form. Though there are a few numbers of schemes for safeguarding cultural art forms in general but at practical level they are rarely implemented and have not touched the plinth of Bacha Nagma yet.**

L. 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.

**In current scenario the Bacha Nagma dancers are moving towards other professions for a survival because the modernisation has hit upon their financial conditions very badly. The Bacha Nagma dancers are not able to earn their livelihood through this profession because people are very less interested in their performance.**

**The second and serious threat is that this art form is rarely transmitted to our new generations.**

M. 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 people ought to be made aware about the social and cultural importance of this dance form so that the people will once again generate interest in it. It will be beneficial for the people in getting**

## ANNEXURE "B"

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self liberation as well as for the Bacha Nagma dancers so that they can earn something.

**There is also a need to train new generation in this skill through workshops, Seminars, Training Courses and Festivals.**

N. Community Participation

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

**The Masters of the Bacha Nagma will be involved to sensitise people in getting awareness and also training the younger generation in workshops, Seminars and Training Courses.**

**The data gathered from Bacha Nagma regarding this art form will be analysed, discussed and documented.**

O. 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.

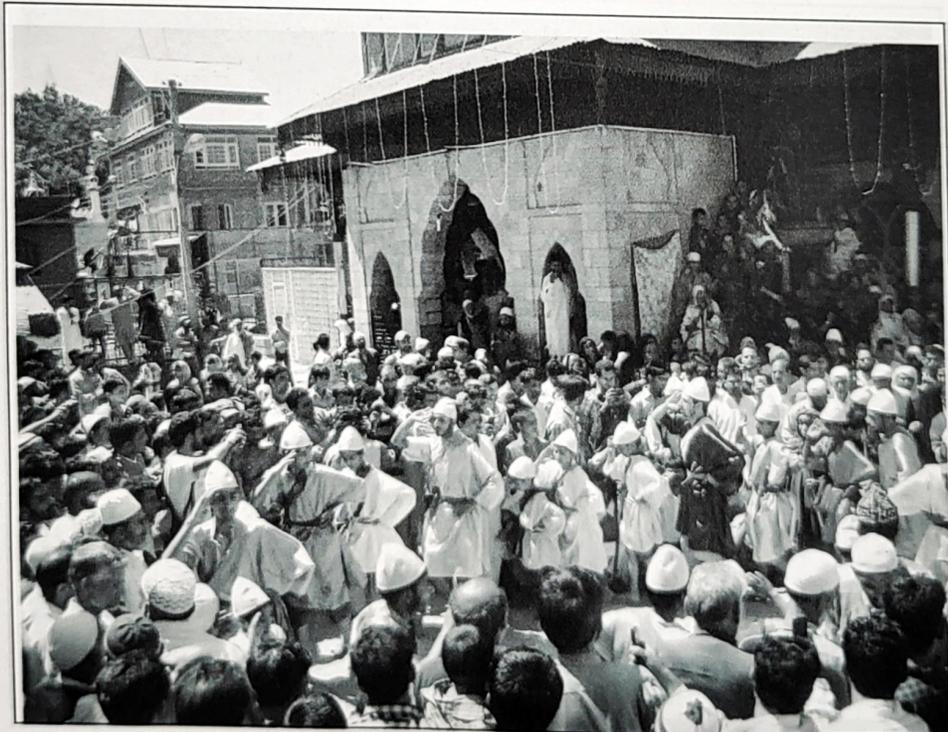
**N/A.**

P. 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)

**Progress: The project titled "Bacha Nagma" which was approved under the Scheme Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India under Approval No: 28-6/ICH-Scheme/28/2014-15/11181, Dated: 30<sup>th</sup>. January 2015., in which a group of boys between 8-18 were mobilized and given basic training. After getting the basic training they participated in some festivals in and outside of Jammu and Kashmir.**

Signature: .....  
Name: Kashmir Performers Collective  
Address: Shah-i-Hamdan Mohalla, Kursu,  
Rajbagh, Srinagar 190008 Kashmir

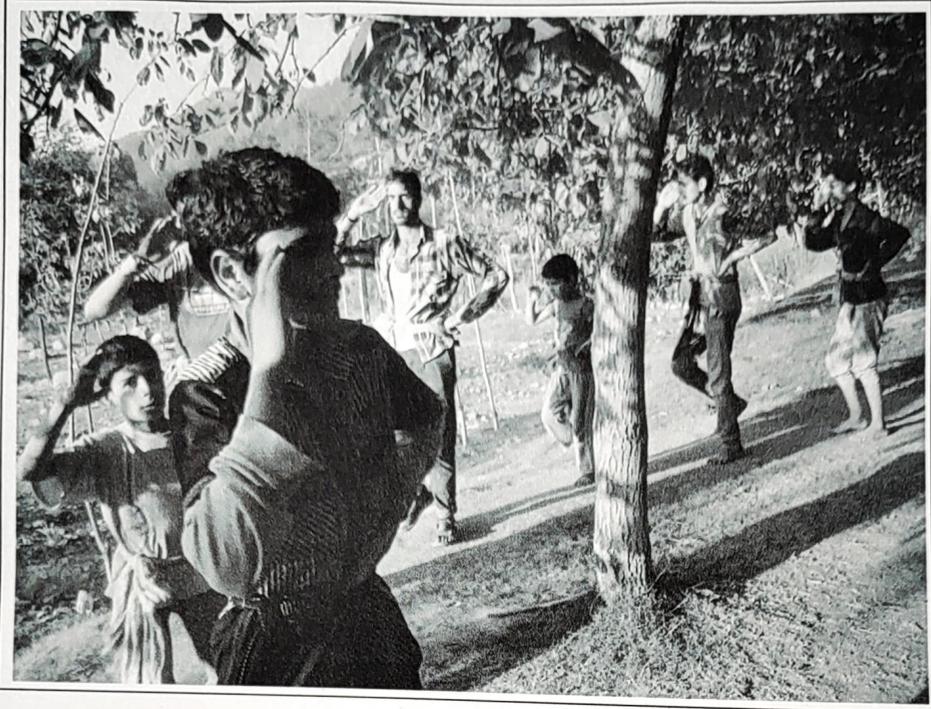


**“Dhambaali”**

(A ritual dance form in Sufi Ism of Kashmir)

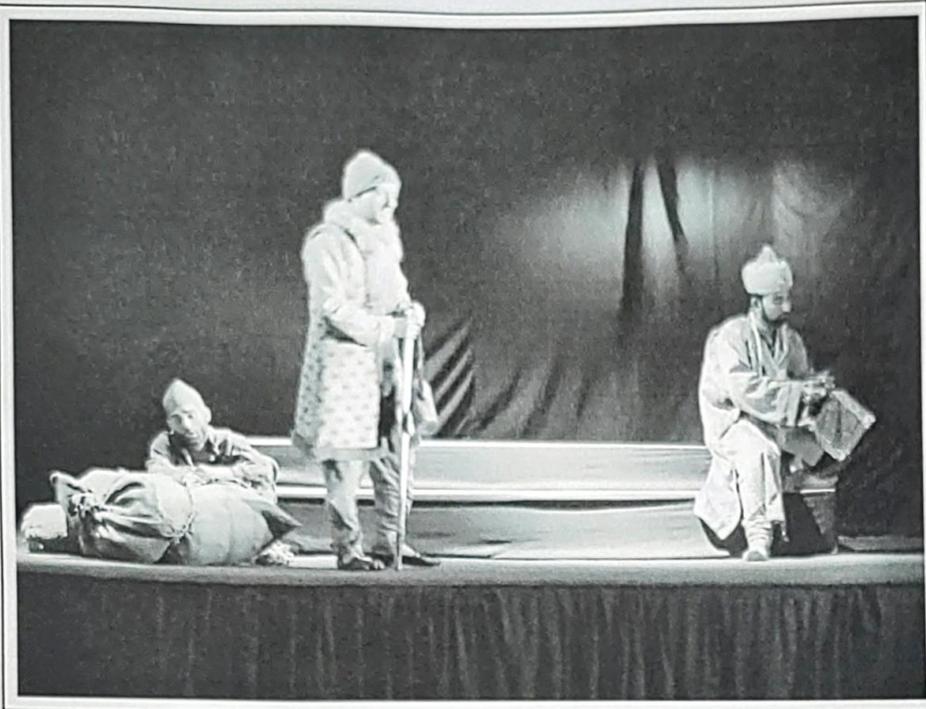
**Performed by Kashmir Performers Collective (Children Artists)  
At Baba Naseeb-u-din Gazi’s Shrine on 13<sup>th</sup>. June, 2014.**

*Shaykh*  
15/7/14  
President  
Kashmir Performers Collective  
Srinagar Jammu & Kashmir (India)



**Dhamaali Dance one month Practical Training (Workshop)**  
**15<sup>th</sup>. May-14<sup>th</sup>. June, 2014**  
**Safeguarding Intangible Cultural Heritage and Diversity Cultural of India (ICH)**  
**By Sangeet Natak Akademi, New Delhi.**  
**Kashmir Performers Collective / Manzoor Ahmad Mir**

*Manzoor Ahmad Mir*  
15/7/14  
**President**  
Kashmir Performers Collective  
Srinagar Jammu & Kashmir (India)



### SAUDAGAR

(Kashmiri adaptation of Bertolt Brecht's "Exception and the Rule")

Venue: Habba Khatoon Auditorium, Radio Kashmir Srinagar

Kashmir Performers Collective / Manzoor Ahmad Mir

*Manzoor Ahmad Mir*  
15/7/14  
President  
Kashmir Performers Collective  
Srinagar Jammu & Kashmir (India)



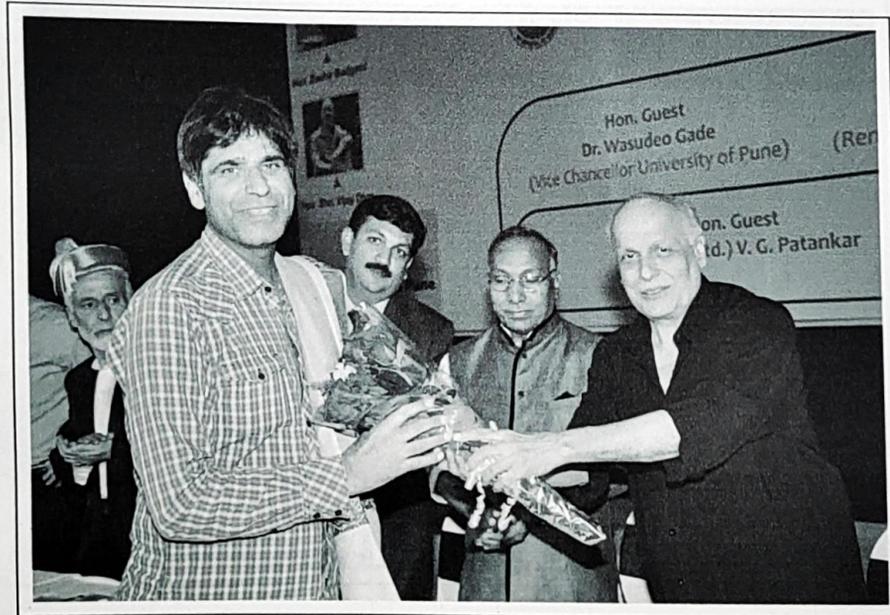
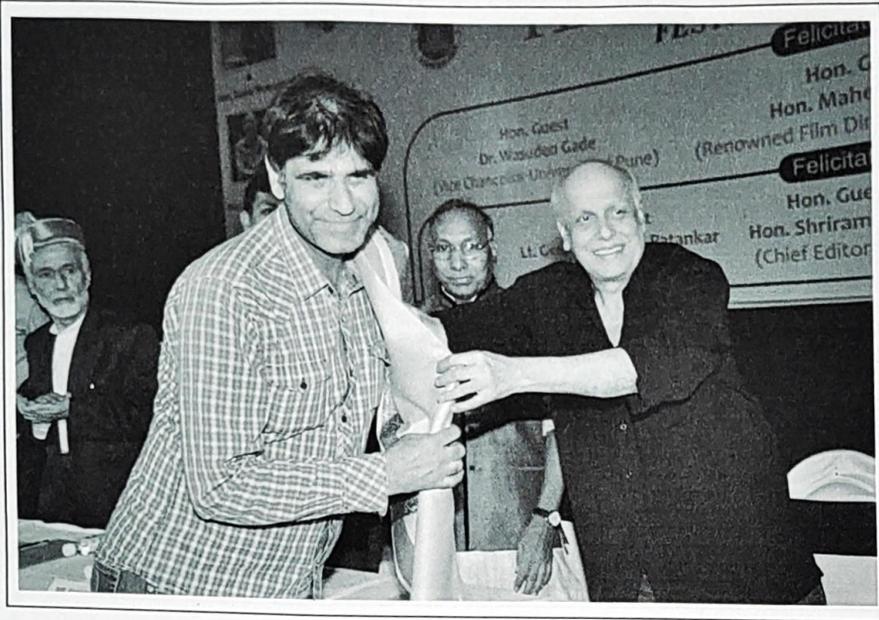
During the rehearsals of theatre play "SAUDAGAR" in open fields.

Group: **Kashmir Performers Collective**

Adapted, Designed & Directed by

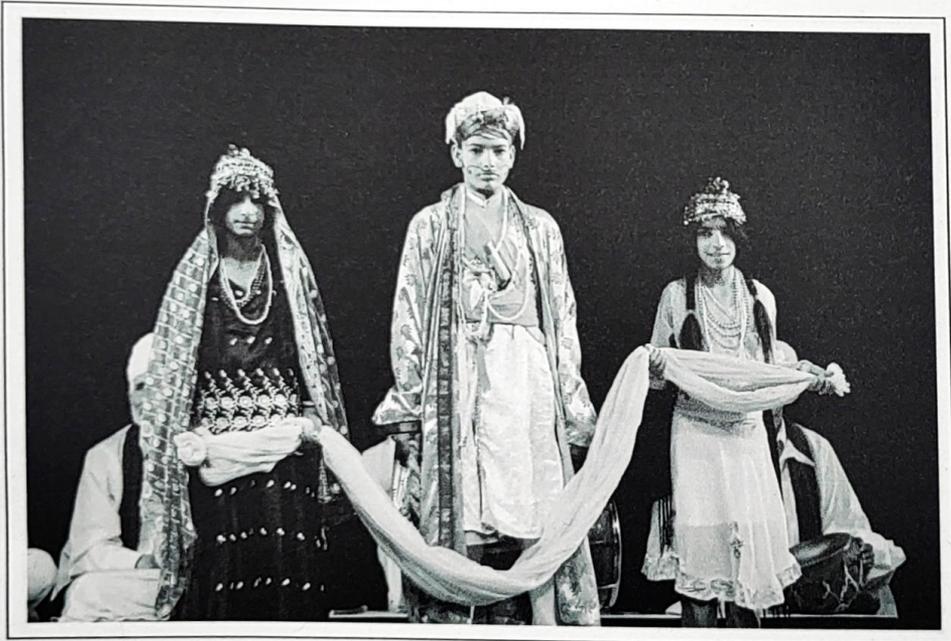
**Manzoor Ahmad Mir**

*Manzoor Ahmad Mir*  
15/7/14  
President  
Kashmir Performers Collective  
Srinagar Jammu & Kashmir (India)



**Me (Manzoor Ahmad Mir) Being honoured In Pune Maharashtra  
3<sup>rd</sup>. February, 2014  
A function at Arihant and Sarhad Institutes  
“Baadshah Paather”  
(Adaptation of Shakes Pare’s King Lear)**

*Manzoor*  
15/7/14  
President  
Kashmir Performers Collective  
Srinagar Jammu & Kashmir (India)



**Darz-e-Paather**  
(Kashmiri Folk Play)  
**Balsangam Festival**  
Organised by National School of Drama, New Delhi  
November 18, 2013,  
Venue: Abhimanch Auditorium

*Amir Gargal*  
15/9/14  
President  
Kashmir Performers Collective  
Srinagar Jammu & Kashmir (India)



**“KHATT KHATT KHATT”**

**Rhikesh Vediya's written Hindi Play's Kashmiri Version.**

**Group: Kashmir Performers Collective**

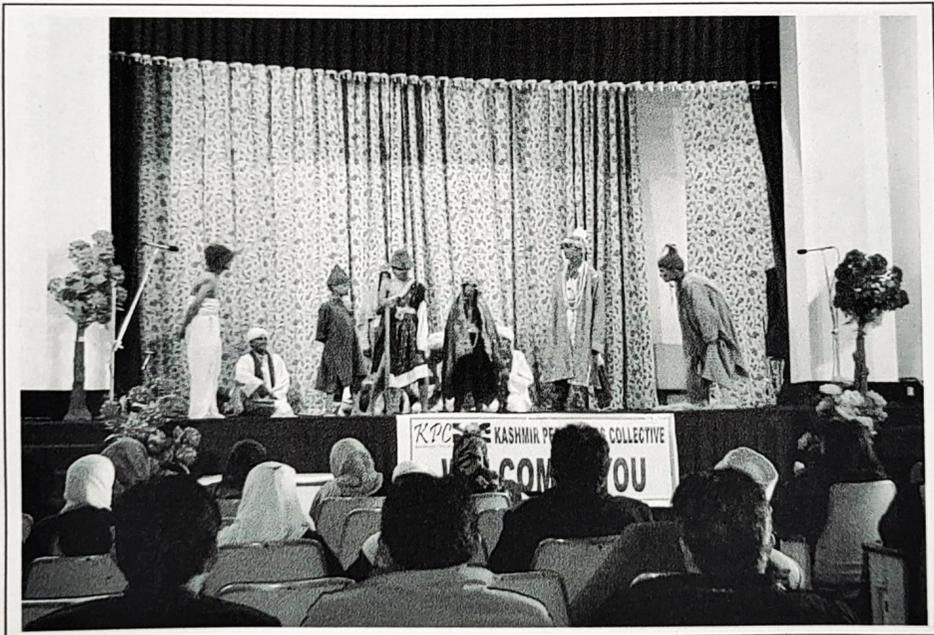
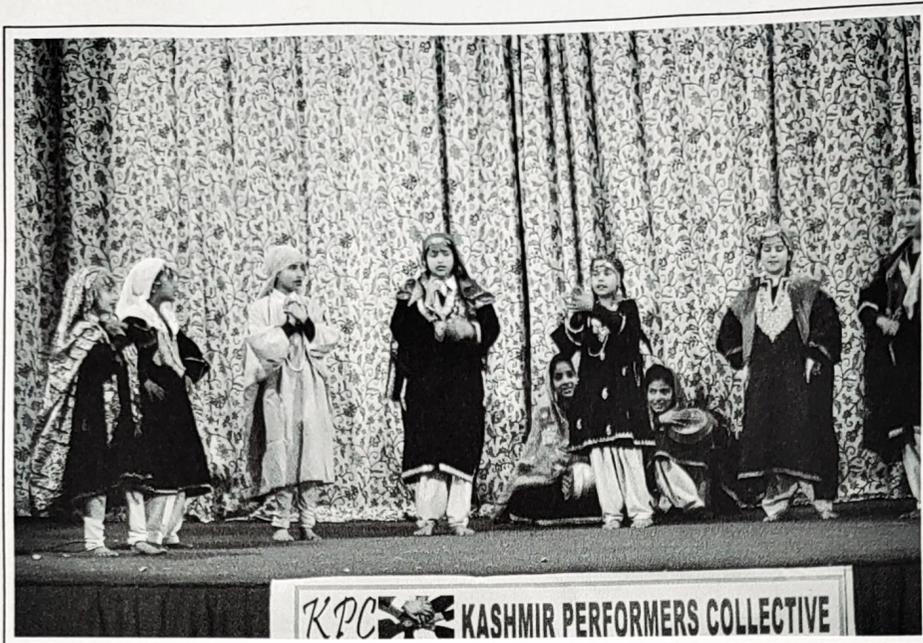
**Adapted, Designed & Directed by**

**Manzoor Ahmad Mir**

**31<sup>st</sup>. October, 2013**

**Venue: Habba Khatoon Auditorium Radio Kashmir Srinagar**

*Manzoor*  
15/10/13  
President  
Kashmir Performers Collective  
Srinagar Jammu & Kashmir (India)



14<sup>th</sup>. November, 2012

(Children's Day)

Habba Khatoon Auditorium

Radio Kashmir Srinagar

Group: Kashmir Performers Collective

Directed by: Manzoor Ahmad Mir

Manzoor Ahmad Mir

*Manzoor Ahmad Mir*  
15/11/12  
President  
Kashmir Performers Collective  
Srinagar Jammu & Kashmir (India)



## Daak Khane

(Adaptation of Rabindra Nath Tagore's Daak Ghar)

Venue: Ibni Khalidun Auditorium, University of Kashmir, 9<sup>th</sup>.May 2012

Habba Khatoon Auditorium, Radio Kashmir Srinagar, 26<sup>th</sup> May, 2012

Group: Kashmir Performers Collective

Adapted, Designed & Directed by

**Manzoor Ahmad Mir**

*Manzoor Ahmad Mir*  
15/7/14

President  
Kashmir Performers Collective  
Srinagar Jammu & Kashmir (India)



DASTGAH

## DHAMAALI DANCE

Organised by Kashmir Performers Collective

Direction: Manzoor Ahmad Mir

*Manzoor Ahmad Mir*  
15/7/14

President  
Kashmir Performers Collective  
Srinagar Jammu & Kashmir (India)



**DASTAAR**  
Comedy Drama Festival  
SKICC Srinagar,  
Year 2011

Direction: **Manzoor Ahmad Mir**

*Manzoor Ahmad Mir*  
15/3/14

President  
Kashmir Performers Collective  
Srinagar Jammu & Kashmir (India)

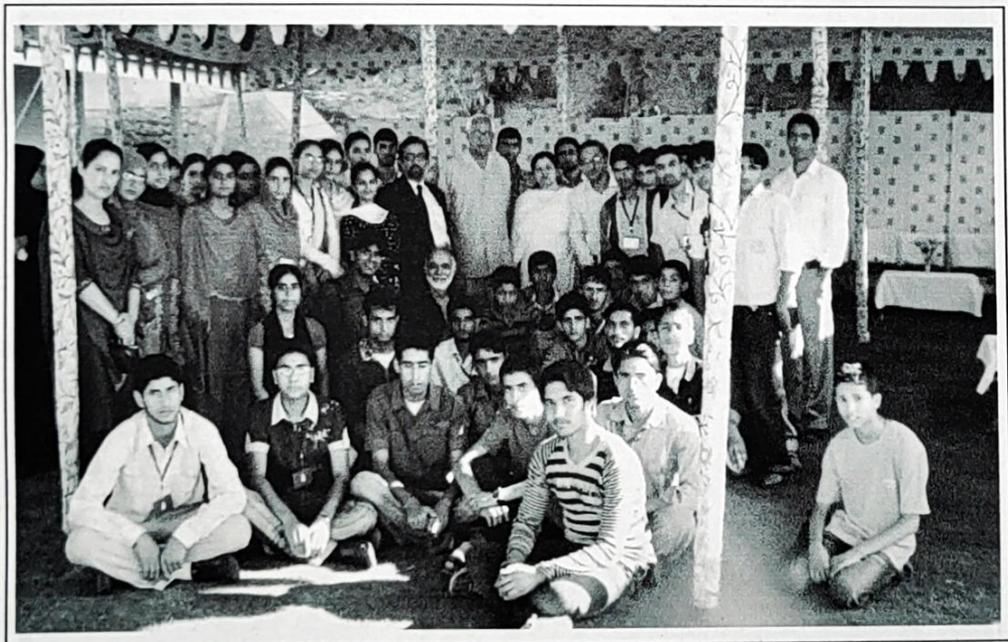


**KK The Artist**  
**Comedy Drama Festival, SKICC Srinagar (2011)**  
**Playwright & Direction: Manzoor Ahmad Mir**

Theatre Relative Person  
(Manzoor Ahmad Mir)

*Manzoor Ahmad Mir*  
15/7/14

President  
Kashmir Performers Collective  
Srinagar Jammu & Kashmir (India)



**Children's World**  
**8 Days Theatre Workshop with**  
**School Children**  
**Organise: INTACH J&K Chapter**  
**Theatre Resource Person**  
**(Manzoor Ahmad Mir)**

*Manzoor Ahmad Mir*  
15/7/14

**President**  
Kashmir Performers Collective  
Srinagar Jammu & Kashmir (India)



**Art Integrated Learning**  
**In different Schools of Srinagar and Kupwara Districts**  
**Year 2012**

*Amir Javed*  
President 1518114  
Kashmir Performers Collective  
Srinagar Jammu & Kashmir (India)



**Goa 2012**  
**On occasion of performing of 2 folk plays**  
**Baadshah Paather**  
**Shikaar Gah**  
**Venue: Raj Bhawan**

*Jangoo*  
15/11/14

**President**  
Kashmir Performers Collective  
Srinagar Jammu & Kashmir (India)