



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

NGO accreditation

ICH-09 – Form

NGO-90420-02

Reçu CLT / CIH / ITH

Le

23 MARS 2018

N°

0104

REQUEST BY A NON-GOVERNMENTAL ORGANIZATION TO BE ACCREDITED TO PROVIDE ADVISORY SERVICES TO THE COMMITTEE

DEADLINE 30 APRIL 2019

Instructions for completing the request form are available at:

<https://ich.unesco.org/en/forms>

1. Name of the organization

1.a. Official name

Please provide the full official name of the organization, in its original language, as it appears in the supporting documentation establishing its legal personality (section 8.b below).

-

1.b. Name in English or French

Please provide the name of the organization in English or French.

Shadhona - A Center for Advancement of Southasian Culture

2. Contact of the organization

2.a. Address of the organization

Please provide the complete postal address of the organization, as well as additional contact information such as its telephone number, email address, website, etc. This should be the postal address where the organization carries out its business, regardless of where it may be legally domiciled (see section 8).

Organization:	Shadhona - A Center for Advancement of Southasian Culture
Address:	House 5, Road 27, Block J, Banani, Dhaka 1213, Bangladesh
Telephone number:	8801713040814
Email address:	kanchendzonga@gmail.com
Website:	www.shadhona.org
Other relevant information:	YouTube Channel: Shadhona Official

2.b Contact person for correspondence

Provide the complete name, address and other contact information of the person responsible for correspondence concerning this request.

Title (Ms/Mr, etc.):	Mrs
Family name:	
Given name:	Lubna Marium
Institution/position:	General Secretary/Artistic Director, Shadhona
Address:	House 5, Road 27, Block J, Banani, Dhaka 1213, Bangladesh
Telephone number:	8801713040814
Email address:	kanchendzonga@gmail.com
Other relevant information:	

3. Country or countries in which the organization is active

Please identify the country or countries in which the organization actively operates. If it operates entirely within one country, please indicate which country. If its activities are international, please indicate whether it operates globally or in one or more regions, and please list the primary countries in which it carries out its activities.

<input type="checkbox"/> local
<input checked="" type="checkbox"/> national
<input type="checkbox"/> international (please specify:)
<input type="checkbox"/> worldwide
<input type="checkbox"/> Africa
<input type="checkbox"/> Arab States
<input checked="" type="checkbox"/> Asia & the Pacific
<input type="checkbox"/> Europe & North America
<input type="checkbox"/> Latin America & the Caribbean
Please list the primary country(ies) in which it is active:
Bangladesh

4. Date of its founding or approximate duration of its existence

Please state when the organization came into existence, as it appears in the supporting documentation establishing its legal personality (section 8.b below).

Registered as TRUST on 01 SEP, 2002

5. Objectives of the organization

Please describe the objectives for which the organization was established, which should be 'in conformity with the spirit of the Convention' (Criterion C). If the organization's primary objectives are other than safeguarding intangible cultural heritage, please explain how its safeguarding objectives relate to those larger objectives.

Not to exceed 350 words; do not attach additional information

- Though Shadhona's scope of work encompasses many genres of art and the target group is diverse, the defining character of our organization is the hard-core, intensive work that we do with the arts and artistes, in the areas of: a) research and documentation, b) training, c) creation and presentation, d) granting of Scholarships for Dance, e) Dance Outreach and f) Safeguarding Intangible Cultural Heritage.

6. The organization's activities in the field of safeguarding intangible cultural heritage

Sections 6.a to 6.d are the primary place for establishing that the NGO satisfies the criterion of having 'proven competence, expertise and experience in safeguarding (as defined in Article 2.3 of the Convention) intangible cultural heritage belonging, inter alia, to one or more specific domains' (Criterion A).

6.a. Domain(s) in which the organization is active

Please tick one or more boxes to indicate the primary domains in which the organization is most active. If its activities involve domains other than those listed, please tick 'other domains' and indicate which domains are concerned.

- oral traditions and expressions
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other domains - please specify:

Traditional Martial Arts

6.b. Primary safeguarding activities in which the organization is involved

Please tick one or more boxes to indicate the organization's primary safeguarding activities. If its activities involve safeguarding measures not listed here, please tick 'other safeguarding measures' and specify which ones are concerned.

- identification, documentation, research (including inventory-making)
- preservation, protection
- promotion, enhancement
- transmission, formal or non-formal education
- revitalization
- other safeguarding measures – please specify:

6.c. Description of the organization's activities

Organizations requesting accreditation should briefly describe their recent activities and relevant experience in safeguarding intangible cultural heritage, including those demonstrating the capacities of the organization to provide advisory services to the Committee. Relevant documentation may be submitted, if necessary, under section 8.c below.

Not to exceed 550 words; do not attach additional information

Presently Shadhona Is Involved In three ICH Safeguarding Projects:

(A) 'Dhruamel': Shadhona & Manipuri Theatre's Manipuri Dance Training Project

(i) Rationale/Justification of the work:

a) The Manipuri community is one of 27 ethnic minority groups of Bangladesh, based mostly in the north-eastern region of Sylhet Division.

b) Though the Manipuris have a rich cultural heritage that includes the practice of music and dance, very little effort has been made to document, preserve and propagate it.

(ii) Objective & Methodology:

Under the circumstances, we have a two pronged approach to our approach to our work in Komolganj: a) to document and preserve the rich treasure-trove of music within the Manipuri Community by showcasing their music and musicians; b) revitalizing and strengthening their dance and music through teaching and training programs and c) documenting various forms of cultural expression within the Manipuri Community.

(ii) Partner

Our partner for this project is the Manipuri Theatre based in Ghoramara, Srimangal.

(B) 'Cholo Poddar Gaan Gai': Shadhona & Jatrik's Project To Revitalize Performances Of Manasa, The Snake Litanies of the Serpent Goddess

(i) Rationale/Justification of the work:

(a) A unique feature of Bangladesh is the plurality of beliefs within the marginalized communities of Bangladesh, previously East Bengal. The 'Myth of Manasa' is performed as ritual indigenous theatre in Bangladesh from medieval times.

(b) 'Behular Lachari' is believed to be efficacious in nature and is performed by faith-healers during the ritual to cure snake-bites. Before each performance a worship of 'Manasa' - the Hindu Goddess of Serpents is performed by the faith-healers, who are also the performers. Surprisingly, those seeking the service of the Lachari groups and the performers/faith-healers are both Muslim, reflecting the plural nature of belief systems in rural areas of Bangladesh.

(ii) Objective & Methodology

Shadhona has been working with the Myths of Manasa, also known as 'Podda (Padma)' under a project called 'Cholo Poddar Gaan Gai' - 'Come lets sing the song of Podda' to safeguard this unique project through competitions and 'cultural tourism'.

(C) 'Cholo Lathi Kheli': Shadhona's Project To Revitalize Lathikhela – An Indigenous Martial Art Of Bangladesh.

(i) Rationale/Justification of the work

Enduring Popularity Of An Indigenous Performing Art

In spite of the strident expansion of global urban culture into the indigenous domain, a continually popular form of entertainment in rural Bangladesh is a martial art which involves the use of

bamboo sticks.

(ii) Objective & Methodology:

Besides the value of preserving traditional knowledge, which is the accumulated information, vision and philosophy of life acquired by local people in each place; given the fact that 'lathikhela' still continues to generate popular enthusiasm, Shadhona aims to revamp this age old art by first documenting the various styles of its' practise followed by an infusion of 'pedagogical knowledge' to its teaching, entailing analysis and devising of a teaching methodology. 'Lathikhela' is an invaluable part of the indigenous knowledge (IK) of Bangladesh. Today, more than ever before, the value of IK is recognized as the medium of a community to express itself and to communicate from one generation to another.

6.d. Description of the organization's competence and expertise

Please provide information on the personnel and members of the organization, describe their competence and expertise in the domain of intangible cultural heritage, in particular those that demonstrate the capacities of the organization to provide advisory services to the Committee, and explain how they acquired such competence. Documentation of such competences may be submitted, if necessary, under section 8.c below.

Not to exceed 200 words; do not attach additional information

Shadhona is a 'TRUST' with six board members. Our office staff includes 2 coordinators and 2 Accounts/Management staff. Besides this, the organization works regularly with a group of 20 dancers and musicians. Shadhona's work with ICH is at two levels. The projects for Safeguarding ICH practices is managed by our affiliate artistes. However, recently we have been commissioned to devise a methodology for Inventorying ICH practices in Bangladesh. For the first phase we have submitted a 'Practical Handbook for ICH Inventorying in Bangladesh'. During the next phase, we are scheduled to train Government officials to conduct the inventory with the help of the community. For this we are working with young researchers and IT personnel to develop an on-line ICH Inventory for Bangladesh.

7. The organization's experiences in cooperating with communities, groups and intangible cultural heritage practitioners

The Committee will evaluate whether NGOs requesting accreditation 'cooperate in a spirit of mutual respect with communities, groups and, where appropriate, individuals that create, practise and transmit intangible cultural heritage' (Criterion D). Please briefly describe such experiences here.

Not to exceed 350 words; do not attach additional information

'Dhrumel'

(i) Anticipated outcome

'Dhrumel' has already been successful by attracting more than 50 students to its training program. A link to press coverage is as follows: <http://archive.thedailystar.net/beta2/news/the-exotic-beauty-of-manipuri-dance/>

We have already showcased our work through a short production called 'Bonghsi Anurag', which we have performed at Bangladesh Shilpakala Academy, at the international Hay Festival, at the Raslila at Madhapbur and on DESH TV (<http://www.youtube.com/watch?v=GB0T-pA-VZk&list=FLaw7afYR2MA0hABaBJaKChQ>). <http://archive.thedailystar.net/beta2/news/dancing-to-the-mystical-thoughts-of-bangladesh/>

Our production 'Premamritam' included training of 'pung' players from Komolganj (Moulvi Bazar, Sylhet). The production was very well appreciated.

<http://www.thedailystar.net/entertainment/a-divine-tale-of-khrishna-and-radha-11871>

<http://www.newagebd.com/detail.php?date=2014-02-18&nid=84171#.U1xpxMcRbF4>

In November 2017 the students of 'Dhruvel' performed at the 'Balsangam 2017' Festival in New Delhi, India

(ii) Beneficiaries of the Project

Given the above rationale, it is not just the Manipuri Community of Bangladesh that will benefit from the above program, but it will also help to enhance overall Bangladeshi culture by preserving cultural diversity.

'Cholo Poddar Gaan Gai'

(i) Anticipated outcome

'Cholo Poddar Gaan Gai' has already generated much interest within the media.

<http://www.thedailystar.net/showbiz/ode-the-serpent-goddess-134116>

<http://www.prothom->

[alo.com/bangladesh/gallery/607021/%E0%A6%B6%E0%A7%8D%E0%A6%B0%E0%A6%BE%E0%A6%AC%E0%A6%A3%E0%A6%B8%E0%A6%82%E0%A6%95%E0%A7%8D%E0%A6%B0%E0%A6%BE%E0%A6%A8%E0%A7%8D%E0%A6%A4%E0%A6%BF-image-410968](http://www.prothom-alo.com/bangladesh/gallery/607021/%E0%A6%B6%E0%A7%8D%E0%A6%B0%E0%A6%BE%E0%A6%AC%E0%A6%A3%E0%A6%B8%E0%A6%82%E0%A6%95%E0%A7%8D%E0%A6%B0%E0%A6%BE%E0%A6%A8%E0%A7%8D%E0%A6%A4%E0%A6%BF-image-410968)

(ii) Beneficiaries of the Project

Given that 2016 was the SAARC Tourism Year, Shadhona's project generated interest within local tourists which resulted in a much needed economic boost for the folk groups practicing these performances.

'Cholo Lathi Kheli'

(i) Anticipated outcome

Shadhona has already organized a 2 year project which received a very popular response.

<http://archive.thedailystar.net/newDesign/news-details.php?nid=134102>

Bangladesh Shilpakala Academy and Shadhona – A Center for Advancement of Dance and Music jointly commenced 'Robi Cholo Lathi Kheli' – a project to revitalize and strengthen 'Lathikhela' the traditional martial art of Bangladesh.

(ii) Beneficiaries

Bangladesh is a treasure trove of indigenous performances. Unfortunately, only due to lack of resources, these arts are declining. It is strongly believed that with only a small intervention these arts can be restricted not just to regain their former glory but also develop in a way consonant to the needs of a post-modern world. It is very fortunate that the Bangladesh Shilpakala Academy, the apex policy-making body dealing with culture, has agreed to partner such a project, thus giving it national status and prestige. This impetus will certainly help in a country-wide diffusion of the benefits gained through this project.

8. Documentation of the operational capacities of the organization

The Operational Directives require that an organization requesting accreditation submit documentation proving that it possesses the operational capacities listed under Criterion E. Such supporting documents may take various forms, in light of the diverse legal regimes in effect in different States. Submitted documents should be translated, whenever possible, into English or French if the originals are in another language. Please label supporting documents clearly with the section (8.a, 8.b or 8.c) to which they refer.

8.a. Members and personnel

Proof of the participation of the members of the organization, as requested under Criterion E (i), may take diverse forms such as a list of directors, a list of personnel and statistical information on the quantity and categories of the members; a complete membership roster usually need not be submitted.

Please attach supporting documents, labelled 'Section 8.a'.

8.b. Recognized legal personality

If the organization has a charter, articles of incorporation, by-laws or similar establishing documents, a copy should be attached. If, under the applicable domestic law, the organization has a legal personality recognized through some means other than an establishing document (for instance, through a published notice in an official gazette or journal), please provide documentation showing how that legal personality was established.

Please attach supporting documents, labelled 'Section 8.b'.

8.c. Duration of existence and activities

If it is not already clearly indicated in the documentation provided under section 8.b, please submit documentation proving that the organization has existed for at least four years at the time it requests accreditation. Please provide documentation showing that it has carried out appropriate safeguarding activities during that time, including those described above in section 6.c. Supplementary materials such as books, CDs, DVDs or similar publications cannot be taken into consideration and should not be submitted.

Please attach supporting documents, labelled 'Section 8.c'.

9. Signature

The application must include the name and signature of the person empowered to sign it on behalf of the organization requesting accreditation. Requests without a signature cannot be considered.

Name: Lubna Marium

Title: General Secretary/Artistic Director

Date: 28 March, 2018

Signature:

8. Documentation of the operational capacities of the organization

The Operational Directives require that an organization requesting accreditation submit documentation proving that it possesses the operational capacities listed under Criterion E. Such supporting documents may take various forms, in light of the diverse legal regimes in effect in different States. Submitted documents should be translated, whenever possible, into English or French if the originals are in another language. Please label supporting documents clearly with the section (8.a, 8.b or 8.c) to which they refer.

8.a. Members and personnel

Proof of the participation of the members of the organization, as requested under Criterion E (i), may take diverse forms such as a list of directors, a list of personnel and statistical information on the quantity and categories of the members; a complete membership roster usually need not be submitted.

Please attach supporting documents, labelled 'Section 8.a'.

8.b. Recognized legal personality

If the organization has a charter, articles of incorporation, by-laws or similar establishing documents, a copy should be attached. If, under the applicable domestic law, the organization has a legal personality recognized through some means other than an establishing document (for instance, through a published notice in an official gazette or journal), please provide documentation showing how that legal personality was established.

Please attach supporting documents, labelled 'Section 8.b'.

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Please attach supporting documents, labelled 'Section 8.c'.

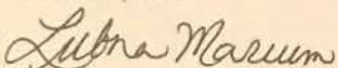
9. Signature

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Name: Lubna Marium

Title: General Secretary/Artistic Director

Date: 28 March, 2018

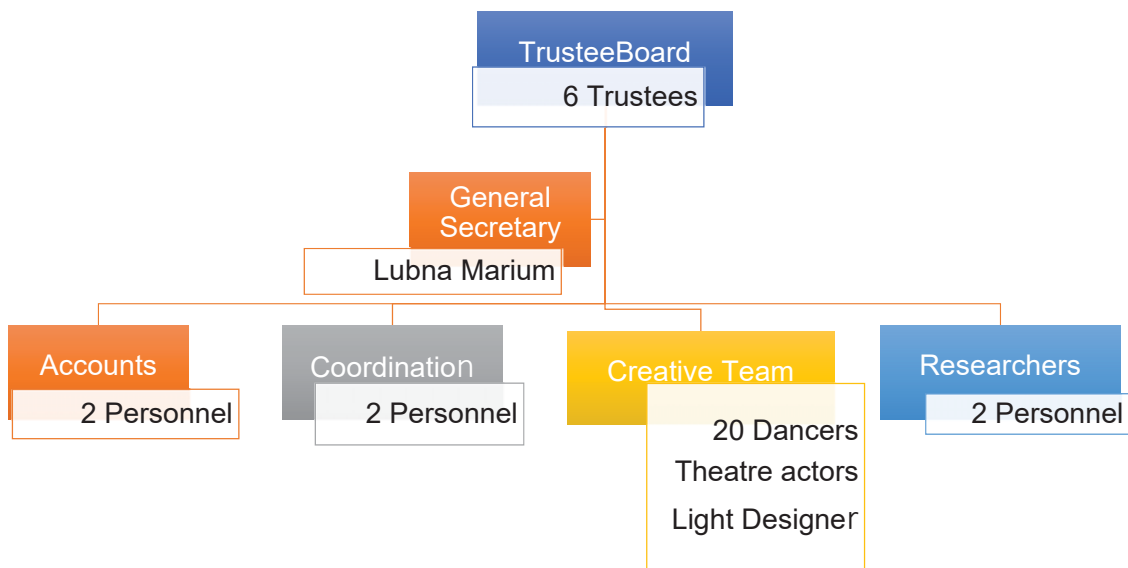
Signature: 

8 a. Members and Personnel

Trustees of Shadhona

Serial no	Name & Address	Email
1	Mr. Alim-ur-Rahman Khan, Senior Musicologist Apt-K, House – 39 Road – 35/A , Gulshan, Dhaka Con : 01711594996	pooki2000@gmail.com
2	Mrs. Lubna Marium, Dancer/Researcher/Sanskritist House 69, Road 5, DOHS , Banani , Dhaka Con : 017113040814	kanchendzonga@gmail.com
3	Dr. Naila Khan, Neurologist House 11, Road 67, Apt, A3/B , Gulshan1213 Con : 01713067811	naila.z.khan@gmail.com
4	Mrs. Rubana Huq, Entrepreneur, Writer, Cultural Activist House 80, Road 23 A ,Banani ,Dhaka 1213 Con: 01711563978	rubanah@gmail.com
5	Mrs. Sadaf Saaz, Entrepreneur, Director of Dhaka Lit Fest, Poet Apt CD5, House 12, Road 135, Gulshan 1212 Con : 01711546765	sadafsaaz@hotmail.com , sadafsaaz@gmail.com
6	Mr. Salauddin Ahmed, Entrepreneur, Music collector House 25 , Road 121, Gulshan , Dhaka Con : 01711402759	csl@bol-online.com

Organogram of Shadhona




8 b. Recognized Legal Personality


Registered as TRUST on 01 SEP, 2002 by Notary Public at Banani, Dhaka, Bangladesh; and Trade Licence for operation No. 0905848, dated 21 JUL, 2008 under Ward No. 19, Issuance No. 1248.

a.	Name of Applicant Organization:	SHADHONA - A CENTRE FOR ADVANCEMENT OF SOUTH ASIAN CULTURE
b.	Type of Organization (NGO/Non-Profit/Foundation/Trust/CBO/Educational Institution)	Registered as TRUST on 01 SEP, 2002 by Notary Public at Banani, Dhaka, Bangladesh; and Trade Licence for operation No. 0905848, dated 21 JUL, 2008 under Ward No. 19, Issuance No. 1248. 1.Shadhona was initiated on September 1, 2002, and the address at that time was House 69, Road 5, DOHS (Banani), Dhaka 1206. 2.Later for financial purposes we registered under the Dhaka City Corporation Ordinance 1983 (Ord. XL of 1983), Section 69 as a Proprietorship Company based at 60 Kamal Ataturk Avenue, Banani, Dhaka. 3.Our VAT Registration from August 2007 is also registered at 60 Kamal Ataturk Avenue, Banani, Dhaka. 4.However, since then we have relocated to House 5, Road 27, Block J, Banani since May 7, 2010 and prefer that this address be used for all official correspondence.
c.	Name of Head of Organization	Lubna Marium - General Secretary
d.	Postal Address:	House 5, Road 27, Block J, Banani, Dhaka 1213, Bangladesh
e.	Office Phone Number:	+88029889426
f.	Cell Number:	+8801755040623, +8801713040814
g.	Fax:	+88029885473
h.	Email:	kanchendzonga@gmail.com
i.	Organizational Website:	www.shadhona.org
j.	2 nd Contact Person for Applicant Organization (name & designation):	Labonno Sultana, Coordinator Rawda Karim, Accounts Manager
k.	Cell Number:	Labonno: +880195359379; Rawda: +880 17 7831 4920
l.	Date of Registration	Registered as TRUST on 01 SEP, 2002
m.	YouTube Channel	Shadhona Official

Trade Licence

ঢাকা সিটি করপোরেশন, ঢাকা।
রাজস্ব বিভাগ (অফিস-০৯)
গুলশান-২, ঢাকা।
ফোন ৯-৯৮৯৬৫২১





ট্রেড লাইসেন্স
(TRADE LICENCE)

No: 0905848

লাইসেন্স ইস্যুর বিবরণ		
ওয়ার্ড নম্বর	ইস্যুর ক্রমিক নম্বর	ইস্যুর তারিখ
৩৭	১১৬৮	২০১৭/০৬

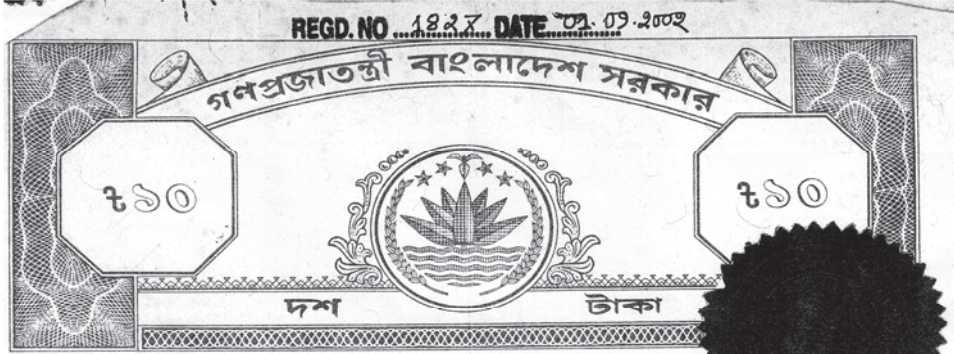
সরকার প্রণীত ঢাকা সিটি করপোরেশন আদর্শ কর তফসিল ২০০২ এর ৬ নং অনুচ্ছেদ অনুযায়ী পেশা, ব্যবসা-বাণিজ্য এবং জীবিকা-বৃত্তির উপর আরোপিত কর আদায়ের লক্ষ্যে নিম্নে বর্ণিত ব্যক্তি/প্রতিষ্ঠানের অনুকূলে এ ট্রেড লাইসেন্স ইস্যু করা হলো। যার কার্যকরিতার মেয়াদ ৪ এবং ৫ পৃষ্ঠায় উল্লেখিত সময় পর্যন্ত বলবৎ থাকবেঃ

- ১। মালিকের নাম : সুবর্ণা সুরিয়ঙ্গ
- ২। পিতা/স্বামীর নাম : তাপস্বিনী সুরিয়ঙ্গ
- ৩। মাতার নাম : সুনতারা সুরিয়ঙ্গ
- ৪। মালিকের ঠিকানা :
বর্তমান বসবাসের ঠিকানা : স্থায়ী/রেজিস্টার্ড ঠিকানা
হোল্ডিং নং : ৬৭ হোল্ডিং নং/গ্রাম : ৬৭
রোড নং : ৫ সুরাঙ্গন ডি ৩২৪৫ এম রোড নং/পোস্ট অফিস : ৫ সুরাঙ্গন ডি ৩২৪৫ এম
থানা : গুলশান থানা : গুলশান
ঢাকা ...১২৩৩ (পোস্ট কোড) জেলা : ঢাকা
- ৫। ব্যবসা প্রতিষ্ঠানের নাম : সুরাঙ্গন
- ৬। পরিশোধিত মূলধন (লিঃ কোম্পানীর ক্ষেত্রে)ঃ টাকা : ৫০
- ৭। ব্যবসা প্রতিষ্ঠানের ঠিকানা : ৬০ সুরাঙ্গন ডি ৩২৪৫ এম
- ৮। ফোন ও ই-মেইল (যদি থাকে) : ৫০৫৫৫৫
- ৯। ব্যবসার ধরণ : প্রক্রিয়াকর্ম কেন্দ্র
- ১০। আদর্শ কর তফসিল ২০০২ এর ক্রমিক নং : ১০৫
- ১০। ট্রেড লাইসেন্স/নবায়ন ফি (বার্ষিক) : টাকা (অংকে) : ১০৫ টাকা
(কথায়) : একশ টাকা
- ১১। সাইনবোর্ড কর (বার্ষিক) : টাকা (অংকে) : ১০৫ টাকা
(কথায়) : একশ টাকা
- ১২। ইস্যুকৃত চালান : ০১০৫৮৪৮।
লাইসেন্সধারীর নিকট হতে সকল বকেয়া পাওনা বিবিধ রশিদ নম্বর : ১১১ এর মাধ্যমে আদায় করা হয়েছে।
(লাইসেন্সটি ১১১ নম্বর ডি. সি. আর. বইয়ের ১১১ পৃষ্ঠায় লিপিবদ্ধ করা হয়েছে।)

মোঃ সুরাঙ্গন
লাইসেন্স ত্রিবিজ্ঞাপন সুপারভাইজার
(নাম ও পদবিঃ সুরাঙ্গন সুরিয়ঙ্গ)
ঢাকা সিটি করপোরেশন।

(মোঃ সুরাঙ্গন)
সহকারী কমিশনার
(নাম ও পদবিঃ সুরাঙ্গন সুরিয়ঙ্গ)
অফিস-৩০ (কলসান),
ঢাকা সিটি করপোরেশন।

Trust Deed



THIS TRUST DEED is made the first day of September One thousand nine hundred and ninety two

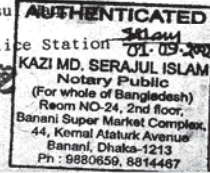
BETWEEN

Dr.Naila Khan wife of A.S.M.Shahidullah Khan by faith Muslim by profession paediatrician, of House No. 22, Road No. 113, Gulshan within Police Station Gulshan in the city of Dhaka AND JAMAL AHMED SUFI son of Sufi Pearuddin Ahmed by faith Muslim by occupation businessman, of House No. 69, Road No.5, D.O.H.S. (Banani) within Police Station Dhaka Cantonment in the city of Dhaka (hereinafter called "the settlors") of the one part

AND

ALIM-UR-RAHMAN KHAN son of Wadud-ur-Rahman Khan deceased by faith Muslim by occupation businessman, of 42/A Hatkhola Road, within Police Station Sutrapur in the city of Dhaka, Dr.NAILA KHAN wife of A.S.M.Shahidullah Khan by faith Muslim by profession paediatrician, of House No.22, Road No.113, Gulshan within Police Station Gulshan in the city of Dhaka, Mrs.RUBANA HAQ wife of Annisu faith Muslim by occupation housewife, of 36 Indira Road within Police Station

ছেলে হোক মেয়ে হোক, দু'টি সন্তানই যথেষ্ট



8c. Duration of Existence and activities

SCOPE OF SHADHONA'S WORK IN THE CULTURAL ARENA

- Though Shadhona's scope of work encompasses many genres of art and the target group is diverse, the defining character of our organization is the **hard-core, intensive work** that we do with the arts and artistes, in the areas of: a) **research, documentation, b) training, c) production and presentation, d) Dance Scholarships, e) Dance Outreach and f) Safeguarding of ICH and Inventorying of ICH**

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- Our work encompasses both the urban and indigenous arts.

SAFEGUARDING ICH:

CHOLO LATHI KHELI

- A country-wide year-long project to document, support and enhance 'Lathikhela' a martial art of Bengal, both East and West.
- Partner: Bangladesh Shilpakala Academy
- Expert: Tarun Prodhan (Sarabhuj Dance Theatre, Mednipore, West Bengal, India) Mamunur Rashid Rana (Black Belt Academy, Dhaka, Bangladesh) Shabbir Khan Biju, Lubna Marium (Shadhona, Dhaka)
- Sponsor: Robi
- Duration: 1 May 2010 – 15 April 2011
- Location: 7 administrative districts of Bangladesh
- Since then our work with 'Lathikhela' groups have continued.



Project To Revitalize 'Lathikhela'

Besides the value of preserving traditional knowledge, which is the accumulated information, vision and philosophy of life acquired by local people in each place; given the fact that 'lathikhela' still continues to generate popular enthusiasm, a project has been taken up by 'Shadhona – A Center for Advancement of Southasian Dance & Music', a local cultural organization in Bangladesh, with the partnership of the national authority for arts – the Bangladesh Shilpakala Academy (BSA) – to revamp this age old art by first documenting the various styles of its' practise followed by an infusion of 'pedagogical knowledge' to its teaching, entailing analysis and devising of a teaching methodology. The BSA has a countrywide infrastructure which will allow the project to permeate the benefits to most groups of 'lathiyals'.

It is the goal of the project to:

- Document the various styles of 'lathikhela' performed in various regions of Bangladesh and prepare a database of practitioners;
- empower various groups of 'lathiyals' with the benefits of 'pedagogical content knowledge' which will be formulated during the duration of the project, thus allowing them to reorganize and strengthen their performance thus revitalizing an age-old art form;
- generate an interest within the new generation to learn 'lathikhela' skills, thereby, ensuring continuity of tradition;
- provide a national platform for the display of 'lathikhela'
- and **encourage the participation of women in the practice of 'lathikhela'**.



CHOLO PODDAR GAAN GAI

'Podda' or 'Padma' is another name for 'Manasa' – the Goddess of Serpents, greatly revered in the rural communities of Bangladesh, West Bengal, Orissa and Assam. Linguist and Folklorist A.K. Ramanujan proposes that, the dominant traditions of Southasia are the normative structures and reflect the public religions while the alternative traditions of folklore, bhakti and tantra are a protest against the norm, making them the anti-structure, reflecting the more 'personal' religion of the various communities. The enduring ritualistic performance of the narrative of 'Manasa' - the serpent Goddess - by the, mostly Muslim, marginalized communities of Bangladesh validates the above. These performances are enacted against a pledge, as an expression of gratitude for fulfillment of wish.

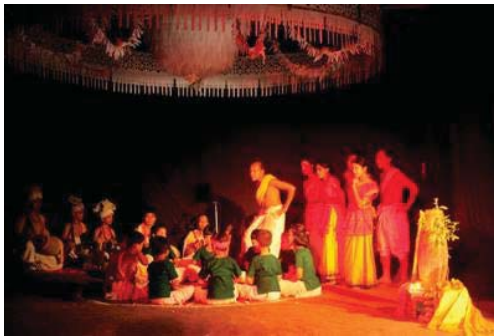
- Preliminary research on this project has been completed.
- We have identified around eight different forms of 'Poddar Gaan' or the 'Songs of Padma' under various names i.e. 'Behular Lachari', 'Monoshar Bhashan', 'Podda Puran', 'Poddar Nachon' in four out of seven administrative districts of Bangladesh.

On August 18, 2015 Shadhona & Jatrik initiated a project to encourage 'cultural tourism' by offering trips to Elenga in Tangail to watch 'Shaone Dala', a riverine, processional performance to pay obeisance to Manasa; and has also organized a **2 day competition of Behular Lachari in Bhuapur on September 18 and 19, 2015**. Since then we have observed 'Shaone Dala' every year with several 'Behular Lachari' groups and produced a theatrical production 'Podda Behular Akkhan' in collaboration with folk artistes.



A muslim woman paying obeisance to Manasa- the Serpent Goddess, symbolized by earthenware pot, before a performance the myth of Manasa

'DHRUMEL'



With the partnership of 'Manipuri Theatre' based in Ghoramara of Komolganj in Moulvibazaar District of Sylhet, On June 6, 2013 Shadhona started a 3 year project to teach Manipuri Dance to the Manipuri Community.

Though the Manipuris of Bangladesh have preserved a rich treasure trove of music, dance within the rituals has a folk form. 'Dhrumel' intends to impart training in classical Manipuri dance style to help revitalize performances. The project will be imparting training in Manipuri performance

and theoretical perspectives, besides looking into the making of costumes and musical instruments.

On July 18, 2013 'Dhrumel' presented its first performance at Ghoramara which gained much enthusiastic appreciation.

Some other productions have been 'Bongshi Anurag' and 'Premamritam' based on Bangla Vaisnava Padabali songs from medieval Bangladesh by Narottam Das Thakur et al. These have been presented in various Festivals and on Television. From June 2014 T. Brojen Kr. Singha started teaching 'pung' at Komolganj, with support from the India Bangladesh



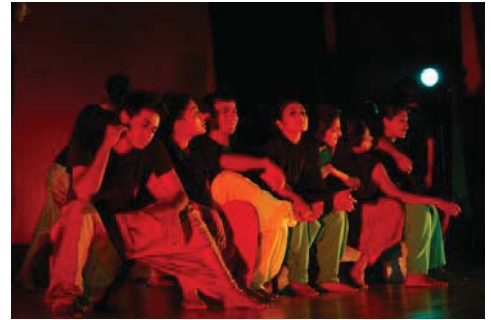
Foundation. Since then students of 'Dhrumel' have participated in 'BAL SANGAM 2017', from Nov 3 – 7, 2017, Festival at the National School of Drama, New Delhi, India and in several prestigious shows in Bangladesh.

WORKSHOPS AND LECTURE-DEMONSTRATIONS

Improving the quality of music and dance in Bangladesh had been the initial concern on which Shadhona was formed. For the last two decades Shadhona has regularly provided opportunities for students of dance and music to participate in workshops, Master Classes and lecture-demonstrations in various genres of dance and music. Till date Shadhona has arranged workshops in dance by Leela Samson, Pt. Birju Maharaj, Madhavi Mudgal, Pandit Jayarama Rao and Banasri Rao. Besides the Sarengi Maestro, late Ustad Sagir Uddin Khan who conducted classes for Shadhona for almost 10 years, Shadhona has arranged Indian Classical Vocal training by Shubra Guha and Smt. Kalpana Bhattacharya. Lecture-Demonstrations arranged by Shadhona include Lec-Dem on Bharatanatyam, Kuchipudi, Dhrupad songs etc.

Workshops conducted by us:

- Contemporary Dance and Western Contemporary Dance
- Classical Jazz Dance
- Aerial Dance
- Bharatanatyam
- Kalaripayattu
- Purulia Chau and Mayurbhanj Chau
- Dancer's Guild Style of Manjushri Chaki Sarkar
- Kathak
- Manipuri
- Training in Heisnam Kanhailal's 'Theatrical Body Practices'
- Workshop by Mamata Shankar on the Uday Shankar Style
- Workshop by Asharani Devi on Thangta, the Martial Art of Manipur.



MARTIAL ARTS TRAINING

Raja Pratapaditya of Jessore (17th century) is said to have had fifty-two thousand 'dhali' (shielded-warrior) under his patronage. The art they practiced was 'Raibeshe' or 'Royal Bamboo' based on the bamboo staff they used to wield. It was both a martial combat art and a dance-form for hours of leisure. Lately Shadhona has trained almost 150 dancers and theatre actors in the art of 'Raibeshe' and 'Lathikhela' two related martial arts of Bengal. This art-form includes narrative story-telling and acrobatics

- Expert on Bengal Martial Dance: Sri Tarun Prodhan from Mednipore, West Bengal, India
- Dates of Workshops: June, 2008, December, 2008, May 2010, at Dept of Theatre, University of Dhaka and August, 2009 at Bangladesh Shilpakala Academy,

REDISCOVERING BANGLADESH'S LINKAGE WITH DANCE & TANTRIC PRACTICES



Shadhona has also arranged a workshop, demonstration and seminar on Charya Dance from Nepal, which is an esoteric tantric dance based on 'Charyapada', the earliest instance of written Bangla literature. This has great significance in Bangladesh, as we hope that our project to re-discover Bangladesh's linkage with Mahayana tantric practices in the middle-ages, which includes the practice of dance, will give us clues to understand the

experiential philosophy of Bauls and Fakirs.

- Expert on Charya Nrtya: Rajendra Shrestha of Kalamandapa, Kathmandu, Nepal
- Dates of workshop: October 12 – 17, 2010 at the Bangladesh Shilpakala Academy
- 2nd Workshop, November 2013.

THEATRICAL PRODUCTIONS

One of Shadhona's major area of engagement is the commission of theatrical productions by talented artistes. This not only provides, a much needed platform, it also ensures regular staging of quality theatre. Besides supporting the entire financial cost of the production, Shadhona provides artistic support by arranging pre-production workshops and directorial in-puts during the course of production. Till date Shadhona has fifteen productions to its credit and by end 2014 should have staged three more productions.

FESTIVALS

Shadhona has arranged many dance, music and one Festival of Books and Writers and also participated in many. Some of the Festivals are:

- 11 day Fair & Lovely Dance Festival in March 1997, with the support of Lever Brothers B'desh Ltd participated by Leela Samson, Madhvi Mudgal, Prerna Srimali, Bharti Shivaji and two dance-dramas produced by Shadhona.
- 3 day dance festival, June 2006 by Alarmel Valli and Madhvi Mudgal
- 3 day dance festival, March 2007, which included two dance-dramas produced by Shadhona.
- Indo-Bangla Festival of Books and Writers under the aegis of the Indo Bangla Cultural Initiative (IBCI) of which Shadhona is a partner, with the support of the High Commission of India, Dhaka.
- A Festival of Bengal with TARA TV in Delhi between December 23 – 26, 2006 supported by GMG Airlines
- 'Utsav – Celebrating Tagore in the 21st Century' - A Tagore Festival, under the aegis of IBCI in March, 2008, Delhi at the India International Center (IIC) organized by IIC and Shadhona.
- 'Tagore – Beyond Borders', Rabindranath Tagore Center, December 2009.
- 'Uday Shankar Dance Festival', Kolkata, 2009.
- 2 Day Dance Festival to celebrate 5 years of monthly dance program 'Nupur Beje Jai', being telecast by DESH TV, 19-20 February 2015 at Chhayanaut.y
- 2 Day Bharatanatyam Festival, 'Rongoprobesh 2015' by sister organization 'Kolpotoru' at Chhayanaut on July 24 and 25, 2015.
- 2 Day Behular Lachari Festival and Competition, September 18 and 19, 2015 at Bhuanpur, Tangail.
- 2 Day Festival of Dances, Photo Exhibition and Workshops; 50th Nupur Beje Jai; May 29 – 30, 2016, Bangladesh National Museum, Dhaka.
- 7 day participation, as Guest Country, at the Khajuraho Dance Festival 2017, Feb 20 – 26, 2017 in Khajuraho, MP, India
- 5 day 'Bal Sangam 2017' Festival at NSD, New Delhi, India from Nov 3 to 7, 2017.
- Participation in WDA-AGM, Taipei, Taiwan, Nov 10-11, 2017.
- Participation in Sarabhuj-Saranga Dance & Theatre Festival 2018 in Mednipur, West Bengal, India

TICKETED PERFORMANCES OF DANCE & MUSIC

Bangladesh presently has a large number of well-trained musicians and dancers, however the culture of watching ticketed performances at Theatre Halls is still not widely prevalent. There are very few platforms where artistes can perform on a regular basis. Shadhona is trying to create such a platform through two projects:

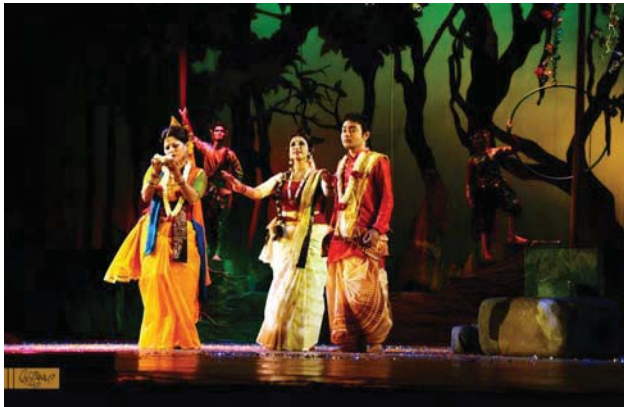
- 'Nupur Beje Jai' a bi-monthly ticketed performance of dance
- Weekly ticketed performances at 'Moncho' – Shadhona's Studio Theatre

MONTHLY RECITALS FOR MEMBERSHIP BASED CULTURAL CIRCLE

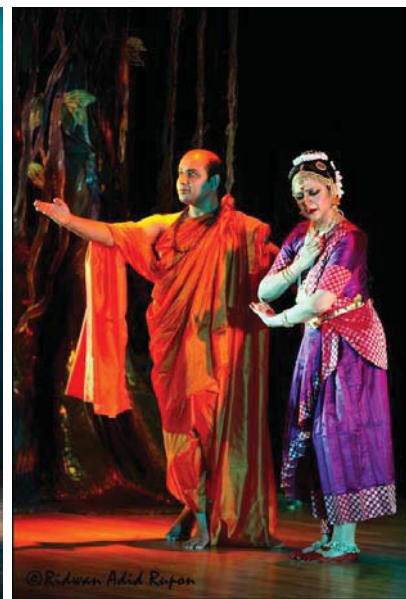
Shadhona has a membership-based network of music and art lovers. Yearly fees, of only Tk.1000.- per year, from the members allows us to arrange Monthly recitals allowing us once again to patronize the arts and artistes. It is our dream to be able to **replicate this model of small-sponsors** in various areas of Bangladesh.

DANCE PRODUCTIONS

From its very commencement Shadhona has been producing Tagore dance-dramas which include '**Chondalika**', '**Nohi Debi Nohi Samanya Nari**' (Based on Chitrangada), and '**Bhanushinger Padabali**'. Shadhona staged 4 of Tagore's dance dramas to celebrate Rabindranath Tagore's 150th Birth Anniversary starting May 8, 2011 to May 8, 2012. The British Council is providing support for artistic collaboration with a UK based dancer, for one of the productions '**Tasher Desh**'. Renowned musician Tanmoy Bose directed the music. 'Tasher Desh' was staged on 22 April, **Fireflies** (Tagore's Haikus) on 21 November and '**Mayar Khela**' on 27 January. Besides this Shadhona produced 'Fireflies' (March, 2012), '**Mawmomanoshoshathi**' (May, 2012) and '**Aye Amader Angane**', based on the book of poems called Brikhhoropon.(September 2012).



However, besides Tagore, Shadhona has produced 'Badolo Borishone' (2007) based on Nazrul's writings, 'Kanchonmala', and small productions such as 'Adda naki Nach', 'Hai Ramu', 'Amra ki joeshto shocchaar', 'Amra shawbai Malala'. Our first dance production on a folk narrative was Syed Shamsul Huq's 'Chompaboti' based on Jashim Uddin's 'Beder Meye' (October 2013). Productions based on Manipuri have been 'Bongshi Anurag' (Aug 2013) and 'Premamritam' (February 2014). Contemporary production 'Ultraviolet' (July 2013). Other productions are 'Made in Bangladesh' (November 2014), 'Looking forward to the Past' (May 2015), 'Hawaye Indrojal' (Feb 2016) and Radharani Oshtoprohor (Feb 2016).





DANCE OUTREACH

SHAKTI – A FEMINIST DANCE THEATRE PROJECT



'Shakti' is a unique initiative to empower young dancers to include issues of social justice, viewed through the perspective of feminist ideology, into their work in mainstream performance. 'Shakti' aims to create a space for critical reflection, based on the conviction that the arts, and the artists who practice them, do not exist in a vacuum, but are



active participants in the process of shaping our culture. It aims to direct young dancers to believe that creativity and imagination are powerful instruments to change lives and build a better world.

Shadhona, A Center for Advancement of Southasian Culture, successfully completed an experimental workshop entitled 'Shakti – A Feminist Perspective Building and Performance Workshop' from 13 to 22 April, 2012 at the Bangladesh Shilpakala Academy. In view of the enthusiastic response received by Shakti, both by performers and audience, Shadhona has now expanded its work with social justice to include dancers from all over Bangladesh. We hope to disseminate our work all over Bangladesh.

As part of our Shakti Project, Shadhona has started work on issues of Food Security and Food Sustainability through OXFAM's GROW Campaign.

DANCE SCHOLARSHIP



From 2012 Shadhona has been awarding scholarships to young dancers to train for a year in India

- Awarding of DANCE SCHOLARSHIP to Abu Nyeem, to participate in RHYTHMOSAIC'S Year-Long Certificate Course, facilitated by SAARC Women's Association Bangladesh, on April 4, 2012 at 'Moncho' – Shadhona's Studio Theatre.

- Awarding of DANCE SCHOLARSHIP to Tahnun Ahmedy and Mahabub Hossain, to participate in RHYTHMOSAIC'S Year-Long Certificate Course, facilitated by SAARC Women's Association Bangladesh, on May 1, 2013 at 'Moncho' – Shadhona's Studio Theatre.

- Shadhona assisted Amit

Chowdhury, Shabby Akter and Zuairiyah Mouli to study Bharatanatyam with Kirti Ramagopal in Bangalore, India in 2013 and 2014.

- Assistance to Shabbir Ahmed Khan and Labonno Sultana to study Kathak with Ashimbandhu Bhattacharya in Kolkata, India, in January 2015.
- Awarding of DANCE SCHOLARSHIP to Ariful Islam Arnab, to participate in RHYTHMOSAIC'S Year-Long Certificate Course, facilitated by SAARC Women's Association Bangladesh, on August 29, 2015 at 'Moncho' – Shadhona's Studio Theatre.
- Awarding of DANCE SCHOLARSHIP to Suraiya Islam Ria for the September 2016 - August 2017 session of RHYTHMOSAIC'S Year-Long Certificate Course in Kolkata (India), facilitated by SAARC Women's Association Bangladesh, on August 29, 2015 at 'Moncho' – Shadhona's Studio Theatre.
- Awarding of DANCE SCHOLARSHIP to Golam Mostafa Boby for the September 2017 - August 2019 session of PARAMPARA'S 2 Year-Long Certificate Course in Kolkata (India), facilitated by SAARC Women's Association Bangladesh, on August 5, 2017 at 'Moncho' – Shadhona's Studio Theatre.



ONE STEP FORWARD - Contemporary Dance Residency In July 2016 Shadhona initiated a 'Choreography Residency' to encourage dancers to think anew about the practice of dance in contemporary times. Four young dancers were chosen to choreograph dance pieces under the mentorship of senior dancers. On November 27, 2016 these choreographies were presented at the National Museum.



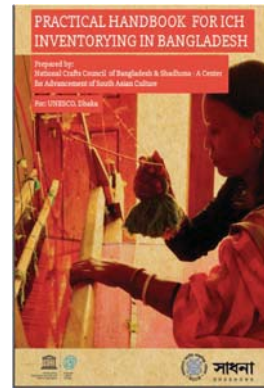
INTERNATIONAL COLLABORATIONS:

- Rajen Mangang, Thang Ta Workshop from February 15 – 22, 2018
- Battery Dance, NYC, USA, Jan 26-27, 2018
- Smt. Kalavati Devi, Manipuri Nartanalaya, Kolkata, India, Jan 16-19, 2018
- Sashar Zarif, Workshop on the 'Dance of Mugham', Sep 5 – 20, 2017.
- Hosted and mentored 'Choreomundus' scholar (<https://www.ntnu.edu/studies/choreomundus>) Sumedha Bhattacharyya for her research on the martial art of Bangladesh, June – August 2017.
- Kirti Ramgopal, Bharatanatyam Dancer, Bangalore (Since 2012 to present)
- Bharatanatyam Dancer, Rajdeep Banerjee, of Kolkata, India (Since 2010 to present)
- Interaction with Kathleen Weitz (USA) from 2015 till date.
- Pt. Krishan Mohan Misra, Kathak Guru, Delhi, India, 2017
- Associated with the Ustad Alauddin Khan Sangeet evam Kala Akademi (UAKSKA), India to represent Bangladesh at the Khajuraho Dance Festival in 2016 and 2017 (https://www.youtube.com/watch?v=AKtHB4X_zdw)
- Dr. Urmimala Sarkar, School of Arts & Aesthetics, JNU, Delhi, India (2009 to present)
- Dance Department of the University of York for Senior Project placement of Tahmina A. Anika in December 2016.
- Workshop on 'Thangta', Manipuri Martial Dance, by Asharani Devi & Rakesh Singha, Aug 29-Sep 4, 2015.
- 'Capacity Building Workshop for Dancers', Aug 25 & 26, 2015, at Shadhona by Tomas Buenger (Germany)
- Donald Byrd, Director Spectrum, Arts Envoy Residency, May 2015.
- Theatre Workshop with Sri Heisnam Kanhailal, Smt. Sabitri Devi, Heisnam Tomba and Tyson Pangambam, supervised by Jamil Ahmed from December 27 - January 6, 2015.
- Contemporary Theatre Director, Helena Waldmann of Berlin, in 2013 and 2014, via the Goethe Institut
- Workshop by Mitul Sengupta and Ronnie Ghosh on Contemporary Dance, May 2014
- US Dept of State initiative 'Next Level', using Hip-Hop as a tool for cultural diplomacy in 2014.
- Kathak Workshop by Ashimbandhu Bhattacharya, August 23 to August 28, 2014
- Workshop on Navyanritya by Shadhona Hazra February 21-28, 2013
- Spectrum Dance Company, via US Dept of State's project 'Dance Motion USA' in March 2013.

- Thomas Lehmen, German Choreographer via the Goethe Institute, December 2013.
- Mayurbhanj Chhau workshop June 17 - 23, 2013 by Maitreyee Pahari and Rakesh Sai Babu at Shadhona
- Mentored Fulbright Scholar, Courtney Sato, from USA, for her year-long work on Nobel Laureate Rabindranath Tagore and his contribution to dance in Bengal in the last century.
- Kalaripayattu workshop by Kajal Hazra, 21- 27 July, 2012 at Shadhona.
- Contemporary Dancer, Samir Akika, Bremen, Germany, via the Goethe Institute, 2012
- Music Composition and Percussion workshop by Tanmoy Bose 21 – 26, 2012 July at Shadhona.
- Workshop on Aerial Dancing by Subhash Chandra Bera, July 14-31, 2011.
- Contemporary Dancer, Rachel Krische-Duenas of Leeds Metropolitan University, Leeds, UK, 2011.
- Workshop on 'Martial Dances of Bengal: Raibenshe by Tarun Prodhan, Medinipore, June 11-19, 2008

ICH INVENTORYING

- Shadhona has been contracted by UNESCO, Dhaka to formulate a 'do-able' methodology for completing a comprehensive inventory of Intangible Cultural Heritages of Bangladesh.
- Presently, a Pilot Inventory (Dec'17-Feb'18) is being conducted by Shadhona & NCCB amongst the Manipuri communities of Bangladesh
- Shadhona proposes a digital on-line inventory with the c. ooperation of the community



Community Workshops in Komolganj



Elucidating the importance of community participation in the ICH Inventorying process