



A REPORT ON  
**MOBILE ARTS FOR PEACE  
(MAP)-NEPAL SCOPING VISIT  
ACTIVITIES**

25 MARCH - 16 SEPTEMBER 2020



## **Mobile Arts for Peace (MAP)- Nepal Scoping Visit Activities Report**

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Cover Photo and Other photos: All photos taken by Co-Is and MAP Nepal staff, partners and members as they visited field sites at different times. A due process of consent has been practiced.

This is a report of scoping visit activities of Mobile Arts for Peace (MAP) in Nepal based on information received between 25 March to 16 September 2020. The baseline report will be made available once the Mobile Arts for Peace (MAP) phase one activities begins.

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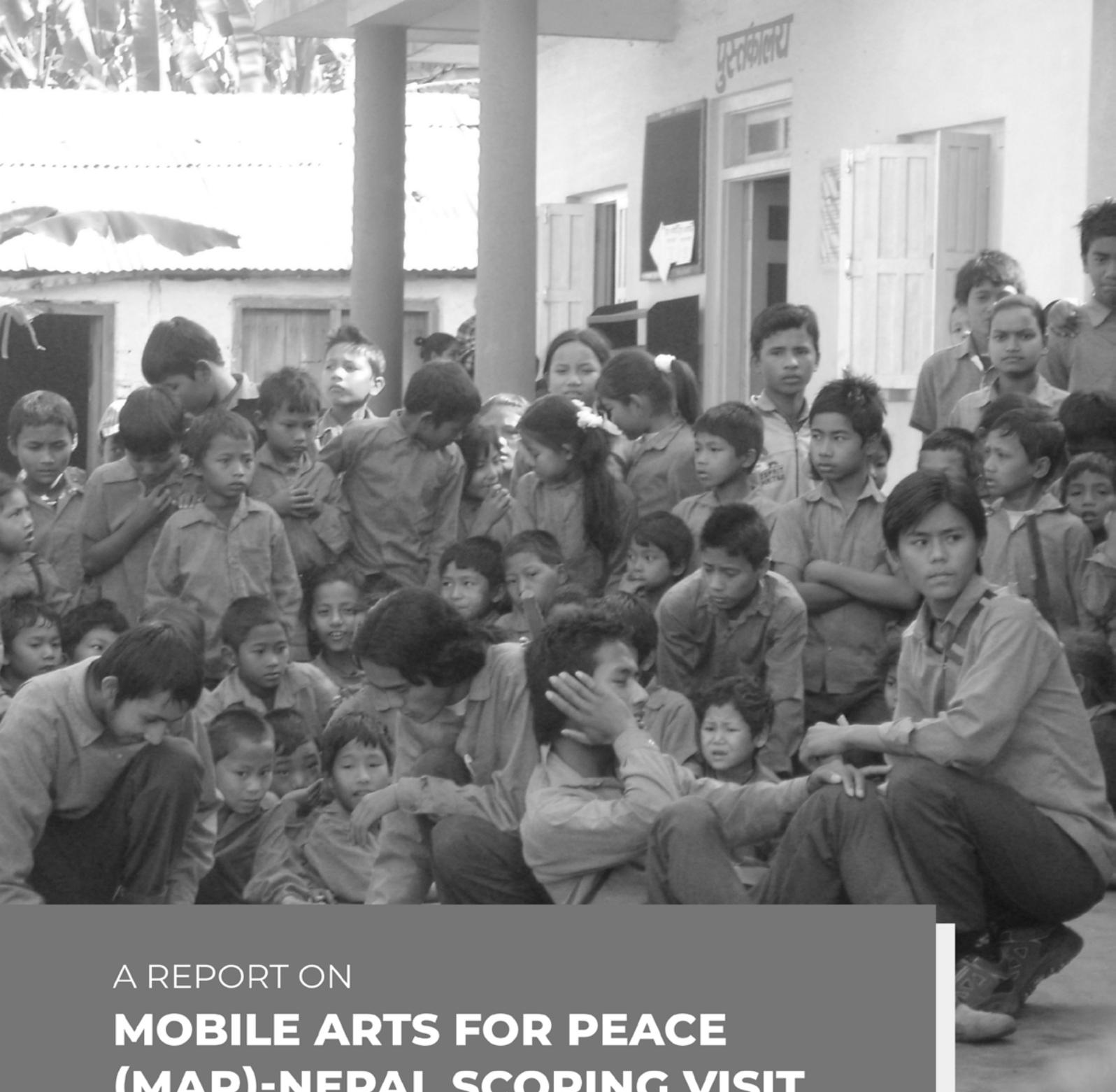
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- i. SPACE (Search for Identity)- Common Forum for Theatre Artists
- ii. 'Chautari Natak Samuha' (Playback Theatre Group of Nepal)
- iii. 'Lok Dohori Pratisthan' (Foundation for Folk Music)
- iv. Culture Media (Kathmandu)
- v. The School of Psychology
- vi. 'Lukeko Gau'- (A hidden theatre village)
- vii. Association of Youth Organization Nepal (AYON) - A national coalition of CSOs run by youths
- viii. Centre for Social Change (CSC) - A research organization working on social issues and peacebuilding.
- ix. Karkhana - An innovative education related social business working with school childrens.
- x. Galli Galli - A research organization working in digital space, local governance and women's issues.
- xi. Sarangi Project- A musical project to promote a indigenous and folk music instruments
- xii. SDG Studio - A organization working to promote sustainable development goals through video advocacy
- xiii. Dignity Initiatives- A social research organization working for upliftment of Dalit & marginalized communities
- xiv. CONSORTIUM Nepal- A national coalition of CSOs working on child rights and other children's issues.

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**Bishnu B. Khatri and Rajib Timalina**  
**17 September 2020**

# ACRONYMS

<b>AHRC</b>	Arts and Humanities Research Council
<b>ASER</b>	Annual Status of Education Report
<b>CCMC</b>	Corona Crisis Management Centre
<b>CLA</b>	Citizen-led Assessments
<b>CPA</b>	Comprehensive Peace Accord
<b>CSO</b>	Civil Society Organizations
<b>GCRF</b>	Global Challenge Research Fund
<b>HRFC</b>	Human Rights Film Centre
<b>INGO</b>	International Non-Governmental Organization
<b>MAP</b>	Mobile Arts for Peace Project
<b>MoHP</b>	The Ministry of Health and Population
<b>NGO</b>	Non-Governmental Organization
<b>POE</b>	Point Of Entries
<b>PTT</b>	COVID Patient Transport Team
<b>STEAM</b>	Science, Technology, Engineering, Arts and Mathematics
<b>STIDH</b>	Sukraraj Tropical and Infectious Disease Hospital
<b>TIA</b>	Tribhuvan International Airport
<b>TRC</b>	Truth and Reconciliation Commission
<b>TU</b>	Tribhuvan University
<b>UKCDR</b>	UK Collaborative on Development Researcher
<b>UNCRC</b>	United Nations Convention on the Rights of Child
<b>UKRI</b>	United Kingdom Research and Innovation
<b>WHO</b>	World Health Organization

# 01

## MOBILE ARTS FOR PEACE (MAP) PROJECT

The Mobile Arts for Peace (MAP) project aims to enable us to strengthen collaborative and equitable partnerships across multi-linguistic countries including Kyrgyzstan (Kyrgyz, Russian, Uzbek), Rwanda (Kinyarwanda, English, French, Swahili), Indonesia (Bahasa Indonesia), and Nepal (Nepali and many indigenous languages at local level). This project provides a series of activities for learning from one another, relationship building and arts and performance based several types of participatory activities including webinar, project team meeting, symposiums, artists workshops, school and community based activities, youth and child led activities, and mobile film making.



Overall, this project aims to inform knowledge and practice on the establishment of equitable and sustainable partnerships in the co-creation of impactful research and policy networks, across disciplines, countries, sectors and generations. The MAP project focuses to address youth exclusion from policy processes to develop tools of inclusion in formal spaces (curricula) and informal spaces (CSO practices) alongside monitoring and evaluating the effectiveness of arts-based methods to inform national curricula and youth policy. A key focus of this project is to design pathways to impact from the grassroots up, beginning with the scoping visit to conduct meetings with important stakeholders relevant to the contexts of conflict, structural social issues and peacebuilding and to inform the design and co-production of the project.

The stakeholders of MAP project includes: young people, educators, heads of schools, religious leaders, cultural artists, government officials from the line agencies of the Ministries related to Education, Youth, Culture as well as local governments; academics and researchers, NGOs, CSOs, cultural organisations and other projects or organisations focused on peacebuilding initiatives serving marginalised young people and social justice cause. From Nepal, Bishnu B Khatri of Human Rights Film Center (HRFC) and Rajib Timalina from Tribhuvan University (TU) are leading the project as co-investigators.

This scoping visit activity was conducted to map the existing situation of the project area, list out the potential partners and stakeholders and finalize the MAP partners in Nepal.

# 02

## CONTEXT OF NEPAL

Nepal, ensuring protection from various forms of abuse and exploitation is a challenge, especially in the case of young girls and women who are at risk of gender-based violence and multi-layered discrimination. Youth are often targeted and perceived as instigators during conflicts, and their roles as peace-builders go unrecognized. They also rarely engage meaningfully in decisions affecting their everyday lives; access to basic services and civic and political participation are therefore essential steps in securing a better future.

Out of many, these 5 situational issues are noteworthy to mention here to introduce the recent context of Nepal.

One, transitional justice is still a pending issue even after 13 years of the official end of the armed conflict (1996-2007) by signing the Comprehensive Peace Accord (CPA). The peace accord assumed to form the Truth and Reconciliation Commission (TRC) and a Commission on the Investigation of Disappeared People (CIDP) within 6 months, but it took more than 6 years to form the commissions itself. Not, it's already more than 5 years since the formation of the two commissions, but they are still figuring out the possible way to work.

Two, gender based discrimination and caste-based discrimination are two major social issues in Nepali society. Frequent incidents of discriminations, physical assaults and brutality are reported in national media, and there are many more cases not reported. Though, legally any kind of discriminations is banned and made punishable, the social transformation is yet to be achieved in making a tolerant and cohesive society.

Third, unemployment and foreign labour migration are another noteworthy contextual issue. Every year, almost a million youths leave the country in search of better job opportunities or better education opportunities. At the moment, it is believed that more than 7 million youths are working in gulf countries and Malaysia as unskilled or semi-skilled migrant workers from Nepal. In the country, there are very limited opportunities as the country lacks major economic activities such as industries and major employment generating interventions. Due to COVID-19 Nepali migrant workers who are abroad are facing multiple challenges such as losing jobs, low payment, high risk due to group accommodation and working conditions.

Fourth, corruption, red-tape and unstable politics are very much talk of town among youths and adults across the country. Everyday, people hear the news of corruptions and incompetency of political leadership in public service delivery. The accountability part is very weak in public office holders. The red-tape in bureaucracy is a huge problem because of nepotism, patronage politics and rant-seeking behaviours. All the policy making and governance leadership positions are

occupied by old politicians. Youths are less involved in policy making positions.

Fifth, rural, difficult to reach terrain and uneven distribution of resources are also noteworthy contextual issues of Nepal. Almost 80 % part of the country is full of mountains and hills. Thousands of households are living in scattered villages in the highlands and it is difficult to access public services easily.

In this context, the MAP project in Nepal will focus on the delivery of arts-based activities that highlight and address gender and other social issues to engage children and youth including key stakeholders in the identification of key challenges to their participation in civic and political life. The MAP project aims to influence the curricula and youth policy through local level engagements in-school and out-of-school childrens as the primary focus to develop curricula in partnership with local governments and schools and to engage children and youth through extracurricular activities.

The Constitution of Nepal (2015), devolved significant legislative, executive and judicial power to the local level with a commitment to providing appropriate opportunities to youths for their contribution to local development by providing special opportunities in educational, health and employment sectors. Local governments are authorized to develop and approve their own school curricula; yet often lack the infrastructure or methods to adequately inform the curricula using indigenous and local knowledge. The MAP child clubs at schools will target the local level governance structures including the Municipality and Rural Municipality Child Rights Committee and the Provincial Child Rights Committee. Additionally, the National Youth Council and District Youth Council of MAP project districts. Child and youth club led initiatives will identify and prioritize local issues alongside the promotion of intergenerational dialogue and child-to-child peer learning to share, motivate, and teach other children to develop similar practices in their respective schools and communities.

In terms of arts-based practices, local cultural forms such as Deuda (from the western part of the country) and Tamang Selo (from the central region of the country) alongside Lok Geet (folk songs specific to varied parts of the country) will be adapted for dialogic purposes. Locally available arts from such as painting, drama, local musics, Deuda and other folk musical genres can be used as a cultural form to explore local issues due to its question-answer structure and inclusivity. This form has been identified as a possible form that can be adapted to further dialogue about the issues faced by youths specific to girls. Arts-based communication systems will be informed by Forum Theatre, Playback Theatre and drama with local partner organizations alongside generating the capacity of children and youth as video makers with Human Rights Film Centre, and the exploration of non-violent communication for the dissemination of child-friendly policy briefs through pictures, comics, story books, paintings, and performances.

# 03

## SCOPING VISIT METHODOLOGY: What, Why, How and Where

In Nepal, we conducted the internal scoping visit between 25 March - 30 August 2020.

The scoping visit activities include consultations with representatives of local government, teachers and school management, arts base organizations, psychosocial organizations, mapping of possible local partners, preparing a list of target groups, establishing connections with partner schools, child clubs and youth clubs, and conducting cultural artists workshops.

### OBJECTIVES OF SCOPING VISIT ACTIVITIES

- 1 Mapping local stakeholders (child clubs, schools, arts based organization, research organization, youth clubs and other potential local partners)**
- 2 Identifying existing indigenous arts based practices,**
- 3 Collecting local contextual information.**



Scoping visit methods include semi-structured interviews, observation, interactions and reflection based story-telling. In total, the MAP Nepal team interacted with 4 local government officials, 22 school leaders, 6 child club leaders, 17 local artists, and 9 researchers and 16 other stakeholders. In the process of scoping visit, scoping team mostly followed observation and reflection based story-telling.

The locations and activities of our scoping visit were:

S.N.	Where	When	What	Remarks
1	Kanchanpur District	2020 June and July	<ul style="list-style-type: none"> <li>Meeting with Local Government</li> <li>Visit of Schools and meeting child clubs</li> <li>Visiting Arts based groups</li> </ul>	Local resource persons and our partnering organizations were mobilized. A service provider arranged the logistic coordination.
2	Palpa District	2020 April and 2020 June	<ul style="list-style-type: none"> <li>Meeting with Local Government</li> <li>Visit of Schools and meeting child clubs</li> <li>Visiting Arts based groups</li> </ul>	Local resource persons and our partnering organizations along with Co-Is Participated. A service provider arranged the logistic coordination.
3	Dhanusha District	The visit was canceled due to long restrictions related to COVID impact.		
4	Makawanpur District	2020 June and July	<ul style="list-style-type: none"> <li>Meeting with Local Government</li> <li>Visit of Schools and meeting child clubs</li> <li>Visiting Arts based groups</li> </ul>	Local resource persons and our partnering organizations along with Co-Is Participated. A service provider arranged the logistic coordination.
5	Lalitpur District	2020 July	<ul style="list-style-type: none"> <li>Performance Arts Workshop in Lukeko Gau</li> <li>Interaction with community based youth club</li> </ul>	Local resource persons and our partnering organizations along with Co-Is Participated. A service provider arranged the logistic coordination.

The timeline and activities of MAP Nepal for the purpose

March 2020	April 2020	May 2020
<ul style="list-style-type: none"> <li>PI &amp; Co-I meeting at University of Lincoln</li> <li>MAP Orientation Meeting at Co-I's offices</li> <li>MAP team members introduction meeting</li> <li>Partners and vendors selection process</li> </ul>	<ul style="list-style-type: none"> <li>MoU Drafts</li> <li>Pre-qualification form for partners selection</li> <li>Pre Qualification Form</li> <li>Translation of MAP Project Documents</li> </ul>	<ul style="list-style-type: none"> <li>Safeguarding Review</li> <li>Translation of MAP Manual and MAP Documents</li> <li>MAP Partners and Researchers meeting</li> <li>Safeguarding Related Workshop</li> <li>MAP Safeguarding Policy Finalized</li> </ul>
June 2020	July 2020	August 2020
<ul style="list-style-type: none"> <li>MAP Child Protection Policy Finalize</li> <li>Safeguarding Review</li> <li>Translation of MAP Manual and MAP Documents</li> <li>Scoping visit activities</li> <li>Workshop with Leif Hansen on the Use of Zoom for Online Events</li> </ul>	<ul style="list-style-type: none"> <li>Intellectual Property Guidelines Finalization</li> <li>Scoping visit activities</li> <li>Cultural Artists Workshops</li> <li>MAP Partners and Researchers meeting</li> <li>Psychosocial Supporting Workshops</li> </ul>	<ul style="list-style-type: none"> <li>COVID 19 Context Review and MAP adaptation plan</li> <li>Scoping visit activities</li> <li>Cultural Artists Workshop</li> </ul>
<b>September 2020</b>		
<ul style="list-style-type: none"> <li>MAP Project lunch event</li> <li>Reflection and Inception phase activities report compilation</li> <li>Publication of Scoping Visit Report</li> </ul>		

# 04

## COVID-19 IN NEPAL: The Impact and Update in Context of MAP Project

Considering the risk and adverse impact of the COVID-19 at many levels (country, community and individual levels), the nations and states across the world endorsed and introduced several short and long terms containment measures (and many of which are still in the process of development) to prevent and control the COVID-19 at multiple levels, which have combined both clinical interventions and public health measures. For instance, testing, tracing, treatment, and the complete and partial lockdown for effectively social/physical distancing was/is one of the common measures among others. However, implementation and effectiveness of the containment measures vary with the country, context, and the health system readiness across the globe. Following the COVID-19, the government of Nepal has endorsed and implemented several containment measures to curb the spread of COVID-19 in the county.

Despite the geographical proximity to the epicenter of COVID-19, the massive cases were reported comparatively late in Nepal. Indeed, the fear of COVID-19 came earlier than the actual case in the country that had led to psychological terror among community people but also created a challenge for the government to set quarantine and rescue and manage Nepali students who were studying in China. This was the initial response that the government of Nepal initiated to protect and prevent people from the COVID-19. The confirmation of the first case in the country, led to strengthening the health desks at Tribhuvan International Airport (TIA) and subsequently in other airports and border crossing points between (China and Nepal) and Nepal and India to screen the incoming passengers from the affected regions. Subsequently, the official border crossing from China-Nepal remained closed since 21 January 2020 . A high-level coordination committee for COVID-19 prevention and control of COVID-19 in Nepal was formed under the coordination of the honorable deputy prime minister and defense minister on 1st March 2020. High-level inter-ministerial Committee chaired by the Deputy Prime Minister has been restructured as the Corona Crisis Management Centre (CCMC).

Furthermore, all international flights were halted from 20th March 2020. the Government has endorsed the 'lockdown' in the country from 24th March 2020 to 22 July 2020 and the country is still in the partial lockdown'. The Government of Nepal designated the Sukraraj Tropical and Infectious Disease Hospital (STIDH) along with Patan Hospital and Armed Police Forces Hospital in the valley as primary hospitals to manage and treat COVID-19 cases in the valley. The Ministry of Health and Population (MoHP) has endorsed a number of policy provisions, which include guidelines, and action plans to prevent, control and treat COVID-19 cases in the country. These include the COVID Patient Transport Team (PTT) Guideline to Interim guideline for the establishment and operationalization of molecular laboratory for COVID-19 testing in Nepal among others. For instance, Algorithm to suspect COVID-19 infection based on the WHO surveillance case definition—it was developed to deal with COVID-19 suspects.



Similarly, Guidelines for operation and management of quarantine which highlighted to make arrangements that should be made for appropriate and adequate food, water and sanitation; the minimum required system for prevention and control of infection that should be implemented and the monitoring of the health situation and the fulfillment of minimum requirements that should be ensured within the facility (Overall management at the quarantine facility). The Ministry of Health and Population has issued guidelines including provisions to run isolation wards in all hospitals and treatment of COVID-19 patients in minor conditions in home-based isolation. The 'COVID-19 case isolation management guidelines, 2077' was endorsed on June 2 and issued on June 3. Accordingly, only the patients that require hospital-based treatment including ventilator will be admitted to the dedicated hospitals. National testing Guidelines for COVID-19(2020) this objective of this guideline is to standardize laboratory-testing criteria for COVID-19 in Nepal, to facilitate and ensure common understanding on CoVID-19 laboratory testing through the country, and to ensure rational use of the laboratory resources in order to contain COVID-19 spread. In addition, Protocol for COVID-19 screening at POE-- This is the protocol developed for detection, notification, isolation, management and referrals at the Point Of Entries (POE).

Lack of implementation, monitoring, political will and interdisciplinary engagement are some key challenges which cannot be and should not be understood in isolation from the Nepal weak/frail health system, coupled with chronically/historically under prioritized and biomedicalised issues. Less than 10 percent of total budget allocation in the health sector. Largely medical doctors and public health professionals engage in the health and public health issues, hardly an interdisciplinary team forms for dealing with outbreak and pandemic. After the COVID 19 pandemic, the quarantine facilities are managed and constructed in public institutions such as schools, campuses. The local government has led the management of the quarantines in the communities. People are quarantined in coordination with community people, local health facilities and the local government. The government has developed the guideline, which highlights the control measure for preventing further spread of COVID-19. This is for the public health staff to work with a patient to help them recall everyone with whom they have had close contact during the timeframe while they may have been infectious. Nepal did not have a lab testing facility to test PCR until the first case of COVID-19 identified in Nepal therefore the same was tested abroad. Currently, PCR test takes place in 18 laboratories across the country.

Due to these all COVID related restrictions and context, MAP activities were delayed. The MAP project team also used virtual platforms and means to reachout with stakeholders.

# 05

## SITUATION AND CONTEXTS OF MOBILE ARTS FOR PEACE (MAP) LOCATIONS IN NEPAL

At the initial stage, the MAP project in Nepal aimed to work in 5 different geographical locations of Nepal. After the scoping visit, the MAP Nepal team were able to conduct internal scoping visit in 4 geographical locations in Nepal: Kanchanpur District (Southern district of Sudurpaschim Province), Palpa District (Mid-hill district of Province Number Five), Makwanpur District (Southern district of Bagmati Province), and Lalitpur District of Kathmandu Valley (Central Capital region). The situation and context analysis of these locations are discussed in the following subsections.

### 5.1 SITUATION AND CONTEXT ANALYSIS OF KANCHANPUR DISTRICT

Palpa is one of the districts in Province 5 in Nepal. The total area of the district is 1,373 KM<sup>2</sup>. And the population of the district according to the census of 2011 is 2,61,180. There are 40 different types of ethnic communities living in Palpa district and the populations speak more than 20 different languages. However, the majority of the population speaks Nepali language. After federalism, administrative wise the district has two urban municipalities and 8 rural municipalities. The majority of the population are involved in agriculture as their occupation and they grow coffee, ginger and vegetables. Apart from agriculture other occupations are public service, police, army, business and foreign employment. Because of agriculture, business and foreign employment, people are migrating from one place to another (Office of Statistics Palpa, 2071). Magar (indigenous) are in majority. This region is very popular with lots of local people serving in Gurkha Regiments of British and Indian Armies for generations. The majority of people are ethnic indigenious. Rodhi, Ghatu, and Sorathi are some popular indigenour musical art including other several indigenious cultural art practices. Palpa is rich in local indigenious folk music, dance and practices.

### 5.2 SITUATION AND CONTEXT ANALYSIS OF PALPA DISTRICT

Palpa is one of the districts in Province 5 in Nepal. The total area of the district is 1,373 KM<sup>2</sup>. And the population of the district according to the census of 2011 is 2,61,180. There are 40 different types of ethnic communities living in Palpa district and the populations speak more than 20 different languages. However, the majority of the population speaks Nepali language. After federalism, administrative wise the district has two urban municipalities and 8 rural municipalities. The majority of the population are involved in agriculture as their occupation and they grow coffee, ginger and vegetables. Apart from agriculture other occupations are public service, police, army, business and foreign employment. Because of agriculture, business and foreign employment, people are migrating from one place to another (Office of Statistics Palpa, 2071). Magar (indigenous) are in majority. This region is very popular with lots of local people

serving in Gurkha Regiments of British and Indian Armies for generations. The majority of people are ethnic indigenous. Rodhi, Ghatu, and Sorathi are some popular indigenous musical art including other several indigenous cultural art practices. Palpa is rich in local indigenous folk music, dance and practices.

### **5.3 SITUATION AND CONTEXT ANALYSIS OF MAKWANPUR DISTRICT**

Makwanpur district is located in Bagmati province which is the central southern part of Nepal. This district is 76 KM away from capital city Kathmandu. According to the census 2011, the total population of the district is 420,477 and its area covers 2426 km<sup>2</sup>. The population is mixed with various ethnicities such as Tamang, Brahman, Chhetri, Chepang, Newars, Rai, Magar and Others. The major occupational activity for livelihood in Makwanpur district is agriculture but nowadays youths are more into foreign employment because of migration, political instability and unemployment. Apart from agriculture and foreign employment people are also involved in service and other small businesses (Office of Statistics makwanpur, 2074) . The overall literacy rate of the district is 63.4% (District Coordination Committee, 2020). Tamang (Indigenous people) are the highest number in the district. Tamang Selo is very popular in central Nepal. Chepang and Bankariyas people are very marginalized and some of their families still live in caves. Their income and food harvests are not sufficient for the entire year, so most of them go to nearby cities to work as unskilled wage laborers in agricultural off-seasons. Many youths have migrated to gulf countries, Malaysia, S. Korea and other countries as unskilled migrant workers in search of better opportunities and income.

### **5.4 SITUATION AND CONTEXT ANALYSIS OF LALITPUR AND KATHMANDU VALLEY**

Kathmandu valley comprises three historic districts; they are Kathmandu, Lalitpur and Bhaktapur. This valley is also known for being a melting pot of diverse culture, religion, arts, and crafts (Nepal Tourism Board, 2020). "Kathmandu is a capital city and located in the central region of Nepal. This district has an area of 600 Km<sup>2</sup>, and almost 20% of the urban population lives in Kathmandu districts. The literacy rate of Kathmandu is 98% based on the census 2011 (Kathmandu Metropolitan city, 2020). Bhaktapur district is one of the districts in Kathmandu valley. It is the smallest district of Nepal. This district covers the area of 119 Km<sup>2</sup>. . The total population of the district is 3,04,651 based on the census of 2011. Based on the census of the same year the literacy rate of the district is 81.68 %. The income of this district is dependent on the revenue from sand, stone and soil mines. Bhaktapur is famous for "Juju Dhou " in national as well as international level. Bisket Jatra is a famous and chief festival of Bhaktapur district (Office of District Coordination Committee Bhaktapur, 2020). In the southern side of Kathmandu district, The city of fine arts , Lalitpur district is located which is also known as Patan. Lalitpur district is very rich in culture and heritage (Lalitpur Metropolitan City, 2020). The total area of the district is 392.82 Km<sup>2</sup>. According to the census of 2011, the total population of the district is 468132. And the literacy rate of the district is 77% (Office of District Coordination Committee Lalitpur, 2070).

# 06

## MAP PARTNER SCHOOLS AND CHILDREN'S CLUBS IN NEPAL

The MAP Nepal team consulted and met many schools and child clubs during the scoping visit time. Based on the objectives of our MAP project and keeping the local context in mind, the following schools and clubs are selected for the MAP activities in the first phase of MAP activities in Nepal.

### 6.1 MAHENDRANAGAR SECONDARY SCHOOL, BHIMDATTA MUNICIPALITY, KANCHANPUR

This school is from Kanchanpur district, Sudurpaschim Province of Nepal. Sudurpaschim province is popular for Deuda culture and other local indigenous art base practices. According to existing legal provisions of Nepal, local governments can also develop and implement local curricula in their territory to promote such local arts base practices, culture and other social issues. Mahendra Secondary School is one of the schools out of 37 schools in this municipality. (Weblink of Bhimdatta Municipality: <https://bheemdattamun.gov.np>)

This school has 901 total students, 434 girls and 467 boys. Most of these students from lower class and lower middle class families. Most of them are either small shopkeepers, farmers, and daily wage earners.

### 6.2 SECONDARY SCHOOL, KANCHANPUR

This school is at Mahakali Municipality of Kanchanpur district. This municipality is on the southern border with India. Majority of the settlements are migrated from hilly districts. These communities are highly rich in diverse cultural and art base diversity. (Weblink of Mahakali Municipality: <https://mahakalimunkanchanpur.gov.np>). Because of the COVID, we could reach the school register to check the exact number of the students. The school location is also a rural set up and semi-urban. Most of the parents are uneducated and from lower strata of society.

### 6.3 JANAPRIYA SECONDARY SCHOOL, TANSEN-6, PALPA

Janapriya Secondary School is at Tansen Municipality ward no 6 of Palpal district. This school provides education to local and migrated children. This school provides education facilities for mixed communities. Janapriya School had a holding center/quarantine during the initial phase of COVID-19. The ward office of the local government has dedication to use different art forms in schools. Ward office has also initiated some art base approach in schools in the leadership of ward chairperson Mr. Sagar Maharjan. He has long experiences in film/documentary making. His documentaries are internationally selected and awarded. Janapriya Secondary School is one of the schools out of 53 community schools and 22 private schools in this municipality.

## 6.4 SARVODAYA HIGHER SECONDARY SCHOOL, TANSEN-13, PALPA

Sarvodaya Higher Secondary School is situated in Tansen13, Bougha Gumha. This school is based in Magar (indigenous) village. Community people are also running magar homestay in the village to promote magar arts and cultures. The Magar community has their own arts and cultural practices. This school is running education up to grade 12. This is one of the schools out of 53 community schools and 22 private schools in this municipality. (Weblink of Tansen Municipality: <https://tansenmun.gov.np>)



## 6.5 CHURIYAMAI SECONDARY SCHOOL, HETAUDA-15, MAKAWANPUR

Hetauda Municipality has a total 77 schools. Churiyamai Secondary School is one of them. Tamang and other indigenous students are in majority in these schools. Tamang has their own indigenous art and cultural practices. Tamang Selo, a typical folk music and songs are very popular and those are also used in school especially as extracurricular activities. (Weblink of Hetauda Municipality: <https://hetaudamun.gov.np>)

There are 22 teachers and 3 staff at the school. The school has a total 509 students this year from class one to twelve, 232 boys and 277 girls. Out of them, 4 are from Dalit and 477 from indigenous ethnic communities. Majority of the students belong to lower class families and their parents are not educated. The school has a child club in school, "Dibya Sewa Bal Club". There are 10 such child clubs with the same name in the municipality.

## **6.6 JANAPRIYA SECONDARY SCHOOL, HETAUDA-16, MAKAWANPUR**

Janapriya Secondary School has diverse background students. Hetauda is rich in local arts, culture, music and other different art forms. Hetauda Municipality has organized child and youth clubs to support child and youth led activities. This school has two educational strands: the regular and technical. This school has 44 teaching and 7 non-teaching staff. Altogether, this school has more than 1100 students. In the regular strand, 732 students, 351 boys and 381 girls, are there. In this school, students are from a mixed caste/ethnic group background. Almost half students are from lower class startas, and one third students are from lower middle class groups. Janapriya Secondary school also has a child club in school. The name of the child club is “Dibya Sewa Bal Club”.

## **6.7 LUKEKO GAU COMMUNITY YOUTH CLUB, MAHANKAL RURAL MUNICIPALITY, LALITPUR**

Youths are organized at Mahankal Rural Municipality to preserve local arts and music. Youth Club has also been preparing to establish a community arts and music museum in their own village. Youth meet regularly, discuss, plan and implement their youth led community based activities not only art base activities also in other community development initiatives. Lukeko Gau'- (A hidden theatre village) is providing support to empower youth from the village. Altogether the club has 15 members and 12 are very active in the regular meetings. Out of 12, 8 are female and 4 male members. Majority of the members are from Tamang indegenous community. Their family occupation is farming and animal husbandry. Almost all of their parents are not educated. The youth members of the club are from diverse education backgrounds, some are secondary level students, some are from high school level and few are from the university undergraduate level.

## **6.8 CHILD AND YOUTH CLUBS/NETWORKS IN TANSEN, BHIMDATTA, MAHAKALI AND HETAUDA MUNICIPALITY**

According to existing provisions of Nepal, each local government has to facilitate and support child clubs, youth clubs and their networks. There are already child clubs in schools and youth clubs in the communities. Some are very active and some such clubs and networks need capacity building and other supports for their activeness. Organizationing and strengthening child and youth clubs and networks activities is also one of the priority issues of local government. The MAP Project Nepal will closely work with those child and youth clubs and networks to transfer art base knowledge and skills. MAP Project will closely work with the local government to facilitate selected child and youth clubs/networks to engage them in MAP project activities.

# 07

## MAP PARTNER CULTURAL ARTISTS GROUPS IN NEPAL

During the scoping visit, MAP team conducted 6 different cultural artists workshops as well as observation of other local artist performances. Based on the observation, consultations, and contextual requirement, the following cultural artists groups will be the collaborating partners of phase 1 activities of MAP Nepal.

### 7.1 SPACE - PLAYBACK THEATRE GROUP, NEPAL

SPACE (Search for Identity) was established in 2010 as a common forum of theatre artists and social scientists who believe in bringing social transformation through arts and development communication. The organization has a theatre called “Manjari Theatre” in Kathmandu where they work with school children in training, practice and social change.

The aim of this team is to promote theatre art and communication in Nepal. It came into existence due to the need for increased and improved communications and message dissemination in communities. Theatre artists can be used on diverse issues relating to health, sustainable development, climate change adaptation, disaster risk reduction, and protection of the natural environment, labour rights, child rights, human trafficking, health pandemics, and nutrition. Since its inception, it has pioneered and redefined communication initiatives by becoming a change agent in the society. The organization offers its services guided by the development goals, national plans, strategy paper and other development guidelines. The organization has laid participatory communication in the forefront to support and raise the voices of the deprived and marginalized communities in order to bring them in the mainstream development process. This vision cannot be achieved only with the sole effort of the organization.

Therefore, the playback theatre group claims that it is moving ahead by joining hands with government institutions, other non-government organizations, donor agencies, business groups and civil society for social transformation. With a dedicated team of theatre artists, communications experts and social professionals, they aim at bridging the information, knowledge and communication gap among various sectors of Nepal to foster a sustainable development agenda in Nepal. They network with different stakeholders on shared vision and values to work together to achieve development goals by providing customized solutions through participatory mechanisms. Our present and past involvement and partnership with development agencies, government line ministries, CBOs, CSOs and private sectors has helped to reach and implement people friendly policies for the benefit of society. Nar Bahadur Saud who is also a peace scholar from Tribhuvan University has been coordinating and collaborating to form the network of Playback Theatre network in Nepal and supporting the SPACE team.

The details available at:

<http://www.findglocal.com/NP/Kathmandu/106224262812200/SPACE-Kathmandu>

## 7.2 RASTRIYA LOK TATHA DOHORI GEET PRATISTHAN

Nepal is rich in indigenous songs and music. Folk songs and music are popular in most parts of Nepal. Different geographic regions have specific songs, music and dance practices. Rastriya Lok Tatha Dohori Geet Pratisthan has district chapters in all districts of Nepal. The MAP project will have partnership during the implementation of project activities in all project districts with local chapters.

Dohori is a type of Nepali Folk song usually sung by two teams of men and women. It is in the form of question and answer where a team sings a question and the opponent replies through an equally lyrical impromptu couplet and vice versa. The term Dohori, means 'back and forth' and refers to the exchange of lyrical phrases between the contesting singers. The song production is collaborative and involves many individuals.

Like all Nepali Folk Songs and cultural arts, Dohori was also originated in the rural areas of Nepal, especially western hills and now is sung in both rural and urban settlements alike and is quite popular amongst the Nepali speaking diaspora in the European, American and Gulf countries. The typical set up for the performance include the The men and women sitting on opposite sides and the goal is to keep improvising until one team runs out of witty answers. The Dohori is said to have stretched to seven days and nights during the past.

Some examples of Lok Dohori (Folk Dialogic Songs) associated with Rastriya Lok Tatha Dohori Geet Pratisthan are available at: <https://www.facebook.com/lokdohoriuk/>  
<https://www.youtube.com/watch?v=nENb2ktG2gE>

## 7.3 CULTURE MEDIA, KATHMANDU

Culture Media is a Kathmandu based organization of researchers, artists and media persons. Organization has long experiences using art forms for social changes. Organization has partnership experiences with government organizations, non government organizations, academic institutions and media institutions. Organization also conducted arts caravans in different districts organizing local artists to create awareness and advocacy on social issues. The chairperson of this organization Mr. Durga Rayamajhi is also academic of National Music Academy, Government of Nepal.

Youtube folk music songs of folk singer Durga Rayamajhi:

<https://www.youtube.com/watch?v=5zhfnulSkGo>  
<https://www.youtube.com/watch?v=fzMPmo6khlc>  
<https://www.youtube.com/watch?v=rd-eZCc6ikl>

## 7.4 SUDUR PASCHHIMANCHAL LOK SANSKRITI SAMRAKSHAN MANCH, NEPAL

Folk and Deuda singer Chandani Malla, Shankar Sing Bist and other singers have initiated this organization. The purpose of this organization is to preserve and promote local folk and indigenous arts, music, songs and cultures. Organization is also hosting a television program "Chachari" to create spaces for Deuda singers and folk songs.

Youtube links of Folk and Deuda singer Chandani Malla, Shankar Sing Bist :

<https://www.youtube.com/channel/UCFs6SixCcUlkfWLU9ludHTIQ> ,  
[https://www.youtube.com/channel/UCNSm79Ymv0\\_05B7ssz9ilzA](https://www.youtube.com/channel/UCNSm79Ymv0_05B7ssz9ilzA)

## 7.5 SARANGI PROJECT

Project Sarangi (Nepali: प्रोजेक्ट सारंगी) is a Nepali foundation that is dedicated to the preservation and promotion of indigenous Nepali folk music craftsmanship. It provides tutorials in the playing of Nepali Sarangi and other Nepali folk instruments. Project Sarangi is based in Kathmandu, Nepal and was founded by sarangi player Kiran Nepali in 2012. The sarangi belongs to the Gandharva caste group in Nepal. This instrument was traditionally used as a storytelling instrument. It is a four-string instrument. The structure of a Sarangi is very interesting; it has got no fret boards or fingering frets- notes are changed by putting fingers in-between the strings and shortening the length of vibrations (Kutumba Website, 2020). It has no joints and traditionally the body is carved out of a single block of a special kind of wood called Khkira , but is often replaced these days by Saaj wood. A wooden key is used to tune the strings and a small piece of wooden block is used as a bridge on top of the skin piece. The traditional horsetail bow is often replaced by a nylon bow now. This musical group is trying to promote the indigenous musical instrument Sarangi and the traditional practice of storytelling through this instrument.

Further information is available at: <https://www.facebook.com/ProjectSarangi/>  
Videos are also available at: <https://www.youtube.com/watch?v=y4K85GRIKEw>  
And <https://www.youtube.com/watch?v=9OLhqWvJX9A>

## 7.6 LUKEKO GAU (HIDDEN VILLAGE FOR ARTS AND FARMING ), LELE, LALITPUR

Lukeko Gaun (translate into English: Hidden Village), A Village for Arts and Farming, was established in 2018 in Bhukhel, Lalitpur, with the aim of facilitating sustainable and holistic development of the community. Despite being so close to the capital of the country, Bhukhel still faces various shortcomings which have directly affected the lives of the local population. The village remains untouched by the development that has been taking place around the world. The main goal of Lukeko Gaun is to bridge the gap between the local community and the outside world whilst maintaining the organic manner of the community.

The Lukeko Gau initiative is bringing various volunteering programs in the schools in Mahankal Rural Municipality where it is located with aim to assist in the holistic growth of children. They believe that education is not limited to the walls of classrooms, so they are also working on introducing a participatory education system in the schools in the village. They provide theatre workshops in the schools which will ultimately help children which helps students to explore the possibility of using arts inside the classroom. In the administrative division, the village lies in the district of central capital regions of Nepal, but the village is very rural and represents a typical Nepali hill village. The village has a population composition where the Tamang and Newars are in majority. Most of the villagers are from lower strata of poverty index and rely on animal husbandry and seasonal farming. With aim to empower the youth of Mahankal Rural Municipality and mobilize them to work for the betterment of the community, a group of young people from the village has established a Youth Club in Lukeko Gaun. The youth club has been focusing on various workshops to develop their skills in sectors like sports, education, culture, theatre, photography/videography, internet usage, and many more. For details visit the website: <http://www.icstnepal.com/center>.

# 08

## MAP OTHER PARTNERS IN NEPAL

### 8.1 KARKHANA, INNOVATING EDUCATION RELATED SOCIAL BUSINESS, KATHMANDU

Karkhana is an organization based in Kathmandu. The organization is striving to create a better community through science and technology through creative and affordable means. Karkhana teaches and empowers teachers to develop skills and attitudes of children in order to use science and technology to solve their own lives in their community, country and in global context. Karkhana also has experience in research and since 2019 it has designed an early years digital citizenship curriculum that is open source and available at no cost in the website. Apart from that it also conducts social dialogues on education, teaching methods in relation with technology. They specialized in the innovative teaching of Science, Technology, Engineering, Arts and Mathematics (STEAM) education in schools of Nepal.

### 8.2 GALLI GALLI, NON-PROFIT, KATHMANDU

GalliGalli is a women-led non-profit organization established in 2013. It has a history of working with local governments on increasing civic engagement in policy processes through discussion and dialogues. The main objective of these dialogues and discussion programs is to strengthen the relationship between citizens and state. GalliGalli has conducted research projects on understanding 'civic-values among youths', "culture of peace in schools in Nepal. Currently, GalliGalli is also hosting Annual Status of Education Report (ASER) Research in Nepal. ASER is a citizen-led assessment (CLA) methodology to assess the literacy and numeracy learning of all children aged 5-16. It is implemented at the household level in the communities. Between 2016-2020, we have reached 1282 communities and villages, mobilized almost 6000 youth volunteers and surveyed almost 125000 children in Nepal.

### 8.3 CONSORTIUM-NEPAL

Consortium of Organizations Working for Child Participation (CONSORTIUM-Nepal) is a civil society network working in the area of Child Participation for two decades. It has been adopting different strategies to meet its ultimate goal in promoting child participation from family to state level in Nepal. Established in 2000 and formally registered to District Administrative Office, Kathmandu in 2013, CONSORTIUM-Nepal advocates for child participation in cultural, educational, economic and political dimensions of family and social life. Consortium-Nepal holds the mandate for i) Capacitating member organizations ii) Serving as a resource organization on child participation and iii) Influencing norms, values, policies and practices of the state agencies, stakeholders and social institutions At present, CONSORTIUM-Nepal has 69 member organizations in all seven provinces.

In the beginning, obviously Consortium was very much associated with the child club development because of its development through the child club study. However, in the course of time, there had been felt that the network approach should be widened up to child participation rather than limiting only on child clubs. Conceptually there has been wide consensus that child clubs are the important means for child participation. From 2008 onwards, the name of the network has been changed as Consortium of Organizations Working for Child Participation (Consortium) rather than working for child clubs. In fact it was an important paradigm shift of the network from child club to child participation. The details available at [www.consortium.org.np](http://www.consortium.org.np).

## 8.4 CENTER FOR SOCIAL CHANGE, KATHMANDU

Founded in 2015, Centre for Social Change (CSC) is a non-profit making social think-tank based in Kathmandu, Nepal working on the changing socio-political dynamics of Nepalese society via research, education, advocacy and through community mobilization. CSC's current works are focused on issues around conflict transformation and peacebuilding, democracy and governance, migration and human mobility, labor and employment, civic space and civil society development, and social development and public policy.

CSC is registered at the District Administration Office Kathmandu and affiliated to Social Welfare Council of Nepal. CSC, since its inception is operating from its rented office in New Baneshwor, Kathmandu.

CSC's executive board takes policy decisions as per the mandate given by its General Assembly. CSC's day-to-day function is run by the Secretariat, which includes three members from the executive board and they report to the executive board. Similarly, all the staff are responsible for executing the project and programs report to the secretariat.

The President and General Secretary from the CSC's executive board are responsible for the day-to-day operation of office as well as providing regular advice and mentorship to its current staff, volunteers and interns. CSC also has regular interns and international researchers visiting offices. The details available [www.socialchange.org.np](http://www.socialchange.org.np).

## 8.5 THE SCHOOL OF PSYCHOLOGY (TSHOP), NON-PROFIT, KATHMANDU

The School of Psychology Nepal (TSOP Nepal) has been founded by Nepali psychologists which is registered as a nonprofit organization at District Administrative Office, Kathmandu in 2011 AD. From the same year, it has been affiliated to the Social Welfare Council with the objective of establishing a psychological field in Nepal in line with APA and multicultural principles. Keeping this objective in mind, TSOP Nepal has been involved in various activities such as research, capacity building, training, publication, workshop and community based individual and group psychosocial support in collaboration with like minded individuals and psychologists at national and international fronts including professional associations.

While working in the community setting TSOP has been following the mental health psychosocial support model as prescribed by WHO's Inter Agency Standing Committee (IASC) Guidelines on Mental Health and Psychosocial Support in Emergency Settings. The details available [www.tsopnepal.org](http://www.tsopnepal.org).

## 8.6 ASSOCIATION OF YOUTH ORGANIZATIONS NEPAL (AYON), KATHMANDU NEPAL

Association of Youth Organizations Nepal (AYON), established in 2005, aims to bring youth organizations together to provide a common platform for collaboration, cooperation, joint actions and collective endeavors between youth organizations in Nepal.

AYON is a national network of non-government, non-religious, not-for-profit youth organizations in Nepal. It acts as an umbrella organization of youth organizations. It calls for coordination, network, support and cooperation from the government, non-government, business institutions, civil society and young people for collaborative actions for youth programs and policies. The details available at <https://ayon.org>.

## 8.7 DIGNITY INITIATIVE

Dignity Initiative is a Kathmandu-based not-for-profit, not-government organization, which works on knowledge production on the issues of social exclusion and human rights with a special focus on Dalit. The Dalit community shares 13.2 percent of the total national population of Nepal. They are politically excluded, economically deprived, and socio-culturally discriminated against. They have been struggling for more than seventy years to claim Dalit as equal as other human Beings. The foundation of political-economic governance structure in Nepal stands on the discriminatory caste system. Such hegemonic systems have contributed to caste-based power-relation in all sectors of the state. Knowledge production tradition in Nepal is predominantly casteist that seeks for institutionalizing the hierarchical caste system; rare academic interventions have been made to counter the dominant narratives.

Dignity Initiative aims to counter the dominant narratives highlighting the pertinent issues of Dalit and those of marginalized community. The organization further aims to backstop Dalit movement through research, knowledge production, academic activism and policy advocacy and ensure the dignified life of the Dalit community. In addition, it strives to provide alternative narratives through wider public discourse, and building critical masses to change the caste-based power relations. Dignity Initiative is committed to amplify Dalit voices and work to hold the state accountable to ensure the implementation of constitutionally guaranteed Dalit rights. To this end, Dignity Initiative collaborates with the national and international organizations, universities, intellectuals, researchers, academics, analysts, and activists. The details available at [www.dignityinitiatives.org](http://www.dignityinitiatives.org).

## 8.8 SDG STUDIO

SDG Studio works to bring forward global agendas by filming and recording real life stories, experiences, initiations and contributions made by individuals, groups and community as a whole and then uses mass networking to publicize them.

Studio publicize and socialize SDG activities through the use of Medias, networking agents and social media partners. We collect, record and share SDG stories and activities from every nook and corner of Nepal with the motive of bringing their existence and contributions to the general public. The details available at <https://www.sdgstudio.org/>

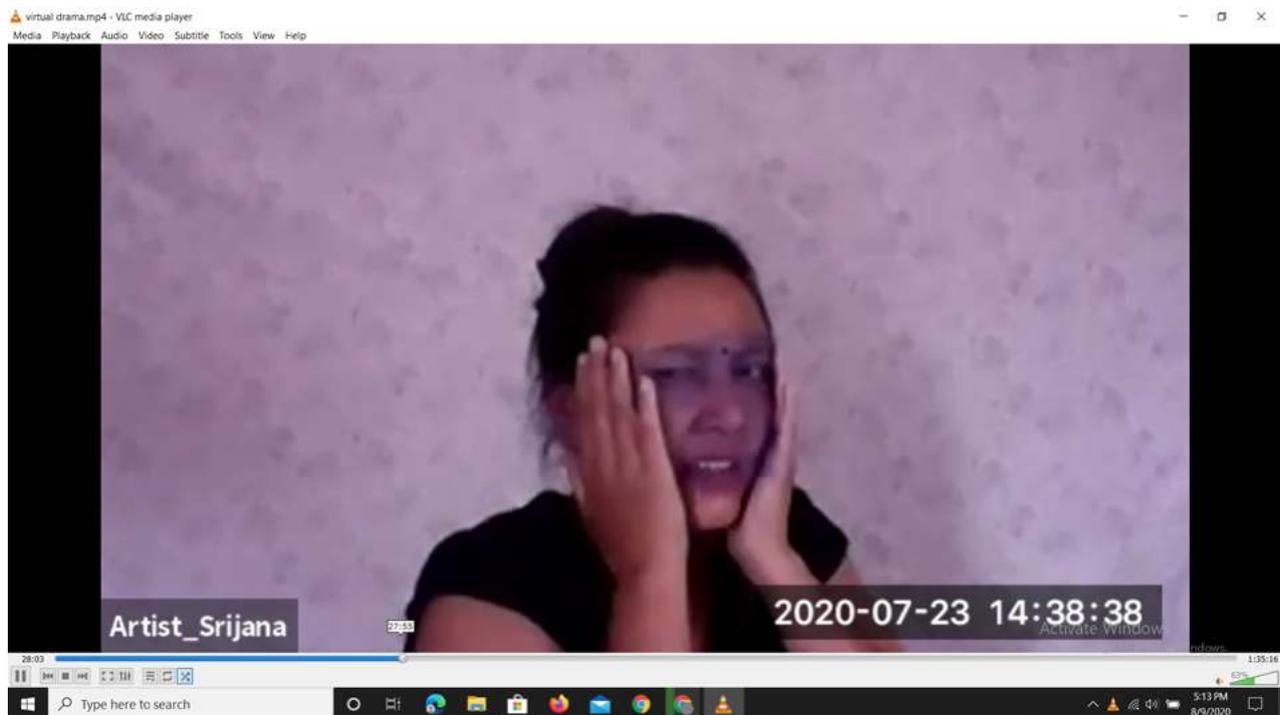
# 09

## CULTURAL ARTISTS WORKSHOPS

### 9.1 CULTURAL ARTIST WORKSHOP 1 VIRTUAL PLAYBACK THEATRE

On 23 July 2020, MAP Nepal in collaboration with SPACE- Playback Theatre Network of Nepal organized a virtual playback theatre. The event was organized on a zoom platform for 2.5 hours.

A team of 6 theatre artists performed in the session. 58 participants including MAP partners, researchers, university students & faculties attended the session on the zoom platform. Similarly, the event was made available via Facebook live where more than 300 views have been recorded.



The performers divided their roles. One performer moderated the entire session. He was welcoming the participants for sharing their stories, and coordinating the participants for video on-and-off to make the virtual platform lively and engaging. Another one performer played the role of musician. He was playing the flute, and local drums where it is relevant and giving the performance a musical tuning. Other 4 performers (2 female and 2 male) reacted to the stories shared by participants through their gestures, using the relevant objects, and also trying to recite Nepali traditional story-telling methods and reciting the poetry impromptu. The event covered the real stories shared by the participants and the reflecting back empathetically through performances by the cultural artists.

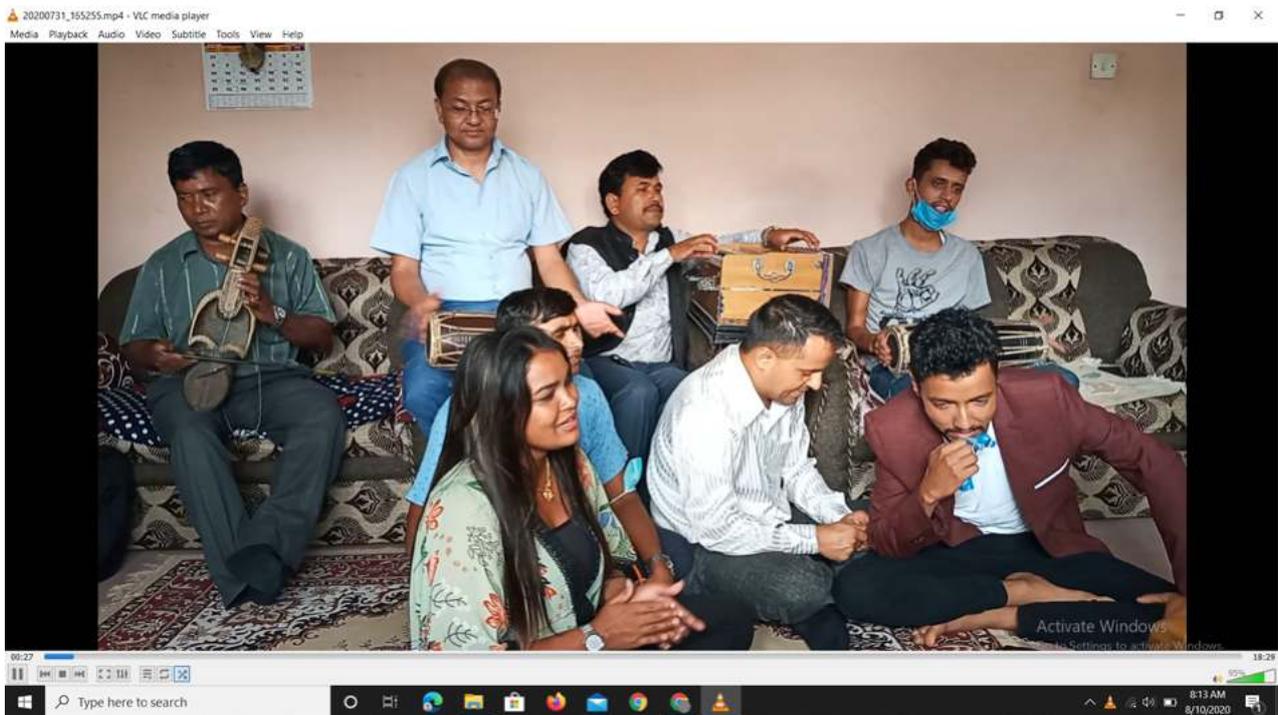


The interested workshop participants and organizers had a reflection session for 30 minutes after the main workshop. The reflection session concluded that ‘virtual playback theatre’ could be easily adapted for MAP Nepal activities. The better experience would be on face-to-face in-person sessions because the theatrical performances work around emotions, empathy, and body movement. In case of pandemic, the virtual session could be an alternative for the MAP activities. The workshop organized on 23 July 2020 provided proof of concept that playback theatre is virtually possible and can be adapted to MAP Nepal proposed Phase 1 activities.

## 9.2 CULTURAL ARTISTS WORKSHOP 2 FOLK SONGS AND MUSIC FOR SOCIAL COHESION

On 31 July 2020, MAP Nepal organized a virtual Session for “Folk Songs and Music for Social Cohesion” in collaboration with Nepal Lok Dohori Geet Pratisthan. The session was started with introduction. A renowned academic in the folk Music sector, Durga Rayamajhi, briefed about the history and relevance of Nepali folk music. He states that folk songs are a very traditional medium of exchanging and sharing information from one place to another. One particular ethnic community “Gandharba ” community in Nepal earn their living singing and playing sarangi going from one place to another. The songs mostly included the social issues, violence, discrimination and challenges also they used to educate and aware people about these issues from one place to another. These songs could be satirical sometimes for the policy makers too.



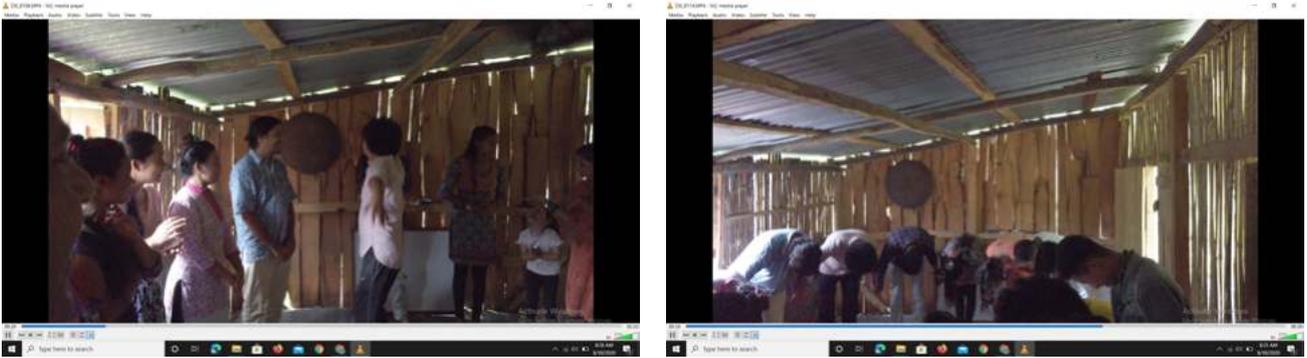


In the event, 8 folk song performers attended and they used the three types of musical instruments: Sarangi, Harmonium, and Madal. The event was observed by a total 47 participants through a zoom meeting session and more than 300 through Facebook page live. During this Folk song and musical session, the artists performed songs with the lyrics that are very contextual at a time of pandemic and how people are dealing with the uncertainty and challenges in daily life. In the song they expressed the situation of increasing COVID-19 cases, awareness and safety measures and seeking medical help in case of any symptoms. During this session the artists shared about various contemporary social issues that are happening in Nepal through songs and music.

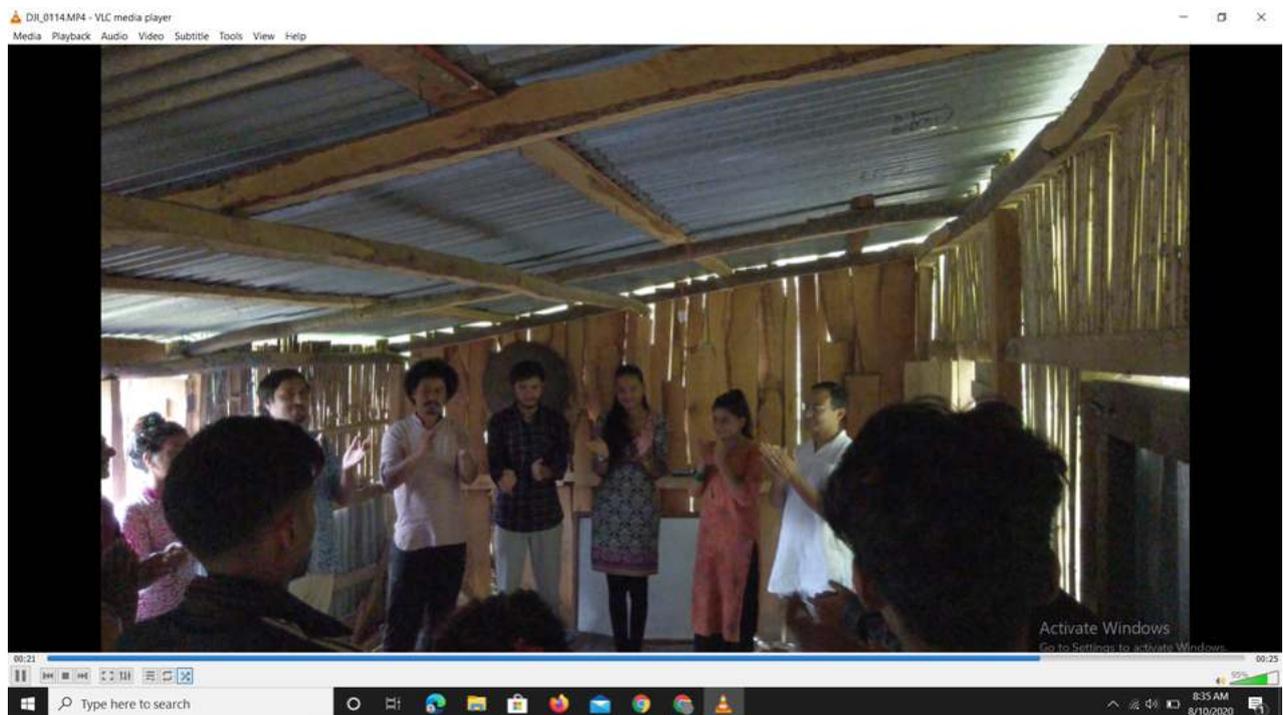
The reflection session after the main workshop concluded that Nepali dialogic musical genre LOk Dohori can be adapted for the MAP Nepal activities well. It can be performed in virtual platforms as well. The reflection session noted that some of the instruments need to be arranged such as proper microphones for all singers, and high speed broadband internet. Similarly, a capacity building training on how to use the virtual tools must be organized for the performers and participants as well. The workshop was itself a proof of concept that folk Nepali musical performances can be adapted to MAP Nepal proposed Phase 1 activities.

### **9.3 CULTURAL ARTISTS WORKSHOP- 3 STREET DRAMA AND ROLE PLAYS WITH YOUTHS AND LOCAL ARTIST AT MAHANKAL VILLAGE, LALITPUR**

On 7 August 2020, the MAP team visited the southernmost rural village of Kathmandu valley. The village reflected a typical Nepali hill village, the Sukul (a hay made sitting mat) placed on the courtyard of the house, the tantalizing aroma of local red mud plastered on the wall of the houses, and the greenery surrounding. At first, the team had a short tour to the village. 22 local youths gathered for the event. These youths are members of community based youth clubs where they are organizing regular community based theatre practice, English language class, local musical classes and sports activities. A theatre artist living in the village, Gopal Aryal, introduced our purpose of the visit at the beginning.



The first activity was led by Gopal Aryal. He asked all participants to walk freely around the meeting hall in a scattered way without leaving any free space. He requested to have eye contact with each person passing by when the movement inside the room. When Gopal shouted 'freeze', everyone was asked to freeze. And resume the free walk when he said again. He also made all participants mix the specific number, make a group with the exact number. For the icebreaker activity, all the participants stood in a circle so that each could see each other's face. They were asked to introduce their first name. And they were also asked to show one body or verbal gesture that symbolized the name. In the circle, each member tried to recite names of all participants and the symbol of the act they performed. In the second round, the participants practiced their drama skills. They tried to perform through acting out what they were feeling at that moment.



After the completion of the main activity, the participants and MAP team discussed possible ways of engaging youth in the policy process. Some of the participants focused on leadership experiences for youths. So it was suggested to take more experiences of clubs and leadership through participation in child clubs and youth clubs. Youth participants stressed on the use of social media platforms such as TikTok, Facebook, YouTube and Instagram to connect arts and social issues for conversation among youths as well as for creating awareness in the community and making the authorities aware and accountable. Youth club members affirmed their commitment to the motto of generating motivation in the youths, promoting local cultures, running skills based training for promoting entrepreneurship at local levels and increasing involvement of youths in community development and policy making.

The club members asked questions about why MAP Nepal visited their village. The MAP Co-is from Nepal shared that our idea is to work with schools and children focusing on arts and dialogue. MAP Nepal is trying to explore the idea of existing arts forms as well as the community practices which could be useful for MAP Nepal activities. So, it is important for the MAP team to visit and communicate with community, clubs, youths, children and other stakeholders.

## 9.4 CULTURAL ARTISTS WORKSHOP 4 VIRTUAL POETRY RECITATION

On 12 August 2020, MAP Nepal organized a virtual poetry recitation workshop in collaboration with Dignity Initiative (A marginalized and Dalit movement). The program was facilitated by Mr. J.B Biswokarma from Dignity Initiative. In total, there were 21 participants. Total 8 participants recited the poem. This virtual poetry session was conducted via zoom platform and also streamed on facebook live.

Out of 8 poems, 3 were on the traditional genre of folk poetry. The content of the poems were more contextual and particularly focused on the impact of COVID-19 in our societies, leadership failure during the time of lockdown. Some participants tried to use the indigenous musical way of reciting poems including Jhyaure Geeti Laya. The poems reflected the various problems youths are facing in current situations. They also recommended some possible ways of solving the issues. The nature of poetry was found very useful for communicating social issues to the policy makers. As many youths admitted that they learned the poems and poetic skills in their school education, it made it easier to think that MAP Nepal could use the poetry in the MAP activities.



Mr. Bishnu Khatri gave a short overview about Project MAP and the topic of the session and how participants can get more benefits from this session. Right after that Mr. Rajib Timalisina presented some facts on how different forms of art can be used to advocate the situations, emotions and problems of other people and how they can contribute to maintain peace. Mr. Arun Dev Joshi present a very emotional poem on the topic “Darchula Dukhi Rahechha” (about the border encroachment issues in Darchula district). During the session Mr. Joshi presented another poem called “Shasan Sadakma Pokhiyako chha” which was sarcastic to the government saying the ruling capacity was scattered on the street. After that, Mrs. Sita Bista Karki presented her creation related to the problems and emotions of females and present pandemic scenarios. Similarly, Mr. Rammani Dhungel, and Bhuwan Bohora presented their poem on different social problems to clarify that, poem or poetry can be the effective medium to express their feelings and it can make people feel others’ situation. Right after those young poets Nirvik Jung Rayamajhee presented his poem related to hunger which was named as “Bhansa Ma Buddha”. Kewal Binabi read his poem on untouchability issues which described the problem faced by the young people in the name of caste system. After his presentation Manoj Biswokarma and Sanget Sanger presented their poem on political issues, how people fought for the democracy and what they are getting now. Finally Mr. Bishnu Khatri to all the participants and the artist team for the effective session. He also stated that, in the near future they will coordinate with all the artist team for the effective cooperation for project MAP.



After the session, the MAP Nepal team and 5 other young participants had a reflection session. The session concluded that poetry can be a very effective tool as it can ensure the participation of many children and youths than theatre and music. More people love to watch theatrical performances and listen to music, but it requires some skills for the performances. For poetry, compared to theatre and music, more people can participate though it also requires skills. Many children from indigenous communities can bring their indigenous poetic styles and genre to contribute to the MAP activities.

# 10

## OTHER WORKSHOPS DURING THE INCEPTION PHASE

### 10.1 MEETING WITH RESEARCHERS AND PARTNERS

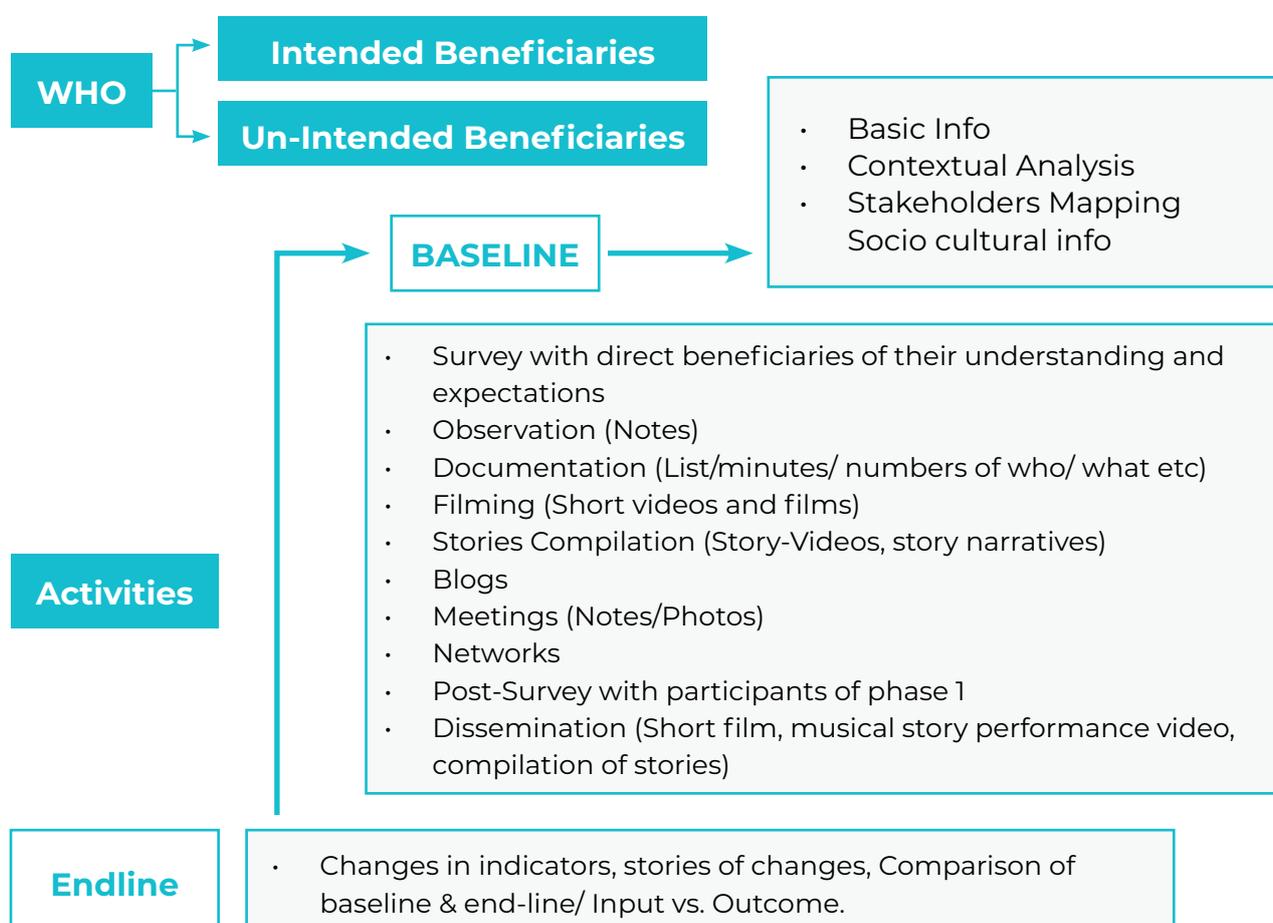
The MAP Nepal convened a preliminary meeting with researchers and representatives from partner organizations on 16th April 2020. Nine people participated. Two Co-I from Nepal introduced about the upcoming MAP project in Nepal and briefed the potential roles of the partners and researchers. The meeting has fruitful question and answer sessions. This meeting was helpful in setting the tone among the researchers and partners in Nepal.

The second partners and researchers meeting was organized on 24 July 2020. This meeting was attended by 7 researchers and partners in-person at the Human Rights Film Center (HRFC) meeting room. Participants followed the physical distancing, health and safety instructions as well as local government's rules. During the meeting, five MAP research questions were discussed for clarification.

#### 5 Research Questions from MAP Research Project

1. How can different art forms be used to co-design, deliver and evaluate peacebuilding curricula and other approaches for working with children and youth to address local conflict issues?
2. How might cultural forms be used for dialogue with and between children and youth, educators and policy makers to advance peacebuilding through a local and indigenous approach?
3. How might psychosocial support, including local healing practices, be better integrated within peacebuilding approaches by using the arts to promote the wellbeing of children and youth, especially those from marginalised groups?
4. How can cultural forms be incorporated into child- and youth-led participatory action research methodologies and adapted for the purposes of the design, undertaking and delivery of interdisciplinary projects in diverse social, political and cultural contexts?
5. How might these cultural forms be used to create alternative spaces and communication structures for peacebuilding approaches and curricula development to inform local, national and international approaches to peacebuilding?

Then, the participants discussed possible pathways and methods for ensuring the effective implementation of the project. Researchers and MAP partners from the meeting discussed and suggested the following pathways for the monitoring and evaluation of MAP project in Nepal which will be revised later in consultations with wider MAP tema including international MAP collaborators and also the involvement of MAP Monitoring and Evaluation team.



## 10.2 WORKSHOP WITH LEIF HANSEN ON THE USE OF ZOOM FOR ONLINE EVENTS AND SPARK INTERACTIVE

Mobile Arts for Peace (MAP) organized three workshops on the use of Zoom for online events facilitated by Leif Hansen for the members of all MAP member countries on 16 and 18 June 2020. The aim and methodology of the workshops were to inform the delivery of MAP online.

In the very first session, Leif Hansen gave a demonstration session for Zoom's functions and features, where all participants got an orientation about the zoom application. It was an important session to learn and experience various powerful activities, key principles of event design, and new activities for melting ice. Regarding the session related to facilitating engaging online events, the 2.5 hour intensive workshop covered: setting up your zoom account & meetings, inviting, managing participants, chatting, file sharing, screen sharing, annotating, breakout rooms, recording, live streaming, virtual backgrounds, and privacy. The second part of the workshop was focused on experiencing powerful activities focused on problem solving, ideation, visioning, building deeper connections and transformational work. The third event included group practice sessions for the participants from all MAP countries..



After the completion of three workshops with Leif Hansen, PI Ananda Breed took the lead to run a weekly session on every Tuesday. The following sessions were even more fruitful for all the participants, where all the participants took a turn to run and practise some session on Zoom application. MAP Nepal team found the sessions were helpful for all participants and teachers to provide online sessions for their students and even possible for researchers to collect data because the sessions can be modified into virtual sessions of interview, participation as well as reflections.

Here is more information about Spark Interaction: <http://leifhansen.me>.

### 10.3 WORKSHOP WITH TONY CIEGLKE AND RAJIB TIMALSINA FROM CHANGING THE STORY

Tony Cieglke from Changing the Story project at University of Leeds and Rajib Timalsina from Tribhuvan University conducted a workshop session on 'Safeguarding Review' on 27 May 2020. All MAP Nepal teams participated in that session. Rajib Timalsina and Tony Cieglke started the session with the introduction of a safeguarding project under UKRI-AHRC-GCRF funded Changing The Story Project at University of Leeds. Then the workshop followed more questions and answers. Participants asked questions and discussed their responses.

This session helped the participants in conceptualizing the idea of safeguarding in Nepali context and also for the local partners' involvement in upcoming MAP Phase 1 activities. The participants reflected around various themes in the workshop such as rights around consent, withdrawal, non-response, use of photos, researcher conduct, how to raise a concern, equity and fairness (e.g. reimbursement), and timing, plus all considerations around data protection, information collection and seeing results. The youth participants also reflected that many organizations have safeguarding/protection policies but in many cases they are afraid to report or speak about the issues they face. They stated that it's very difficult for them to follow the guidelines written for the implementation. It helped the MAP Nepal team to realize how our protection and safeguarding policies are shadowed by social context in both urban and rural

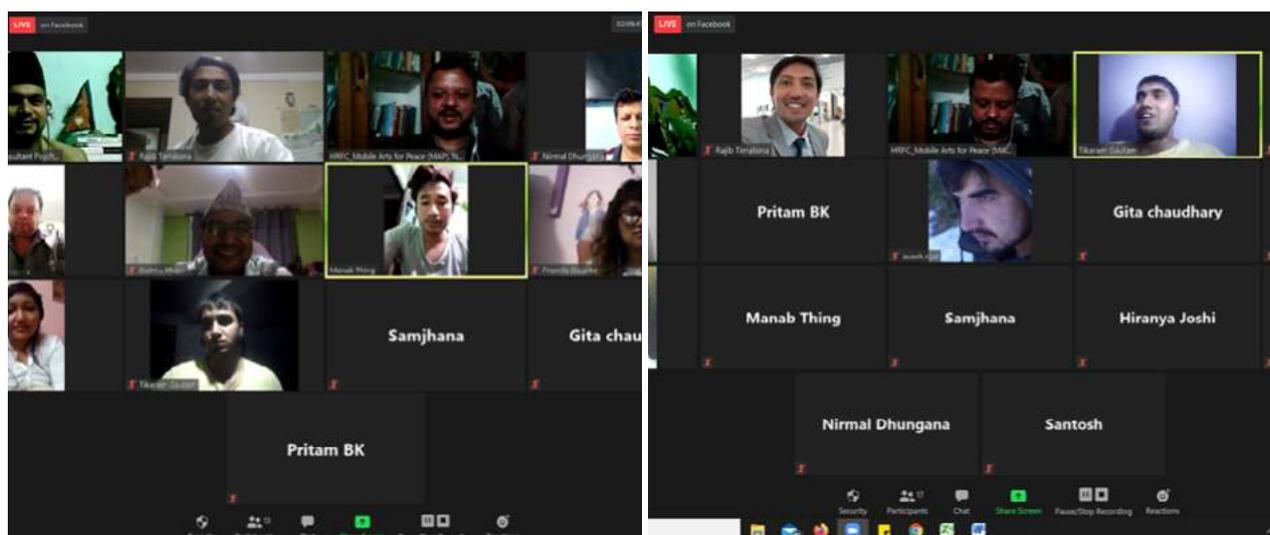
places. Even with the provision of written consent taking, the implementation is very difficult because the community people who are not able to read and write are reluctant to sign any papers even though we clearly read out what is being written. The youths were reporting that the policies in the organizations are not very strong to protect the whistleblower.

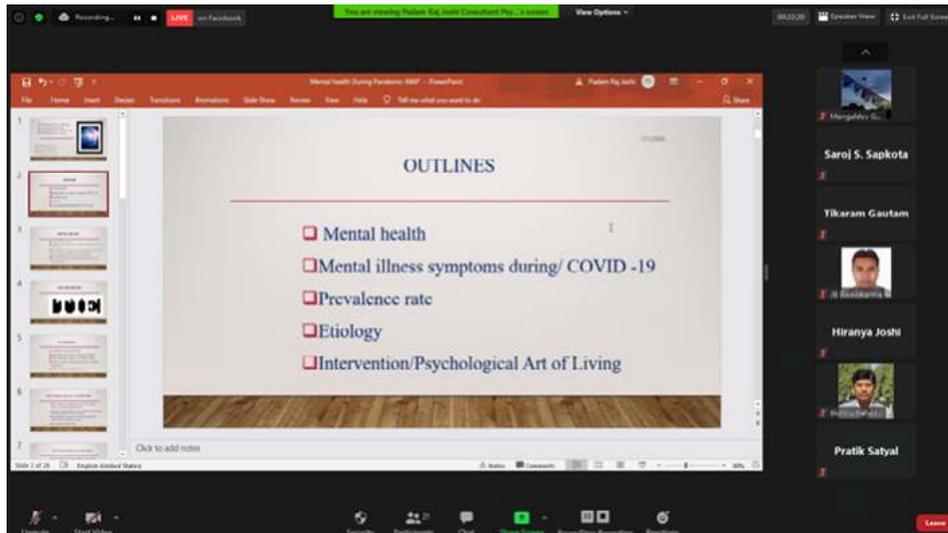
The final reflection round concluded that many organizations in Nepal have very abstract kinds of written policies which are very difficult to understand as well as very difficult to implement on the ground. On the other hand, staff and people are not oriented well and often the policies are shadowed by the cultural rituals which everybody is compelled to follow even if they are against the safeguarding policies. All participants realized that it is the responsibilities of all the people to ensure the safe working and learning environment for all. We have work more for awareness raising than just having the written piece of policy.

## 10.4 TWO WORKSHOPS WITH PSYCHOLOGIST: INTRODUCTION, PREPARATION, PRACTICE AND COUNSELING

MAP Project Nepal in collaboration with The School of Psychology (TSOP) Nepal organized two online workshop sessions for 2 hours each through Zoom Meeting on Tuesday, 15 July and 22 July 2020. The thematic focus was on the “Suicide Prevention through Art based Cultural Resilience Practice during COVID crisis”.

There were 15 participants in the first workshop and 23 in the second workshop. Most of the participants were activists, journalists and art related people. Mr. Pandav Khatri from HRFC moderated the session. Mr. Narendra Thagunna (from TSOP), was a psychologist and expert for the session. The overall objective of the event was to provide knowledge and share ideas about how the Art based Cultural Resilience practices help in psychological support, counselling and suicide prevention.



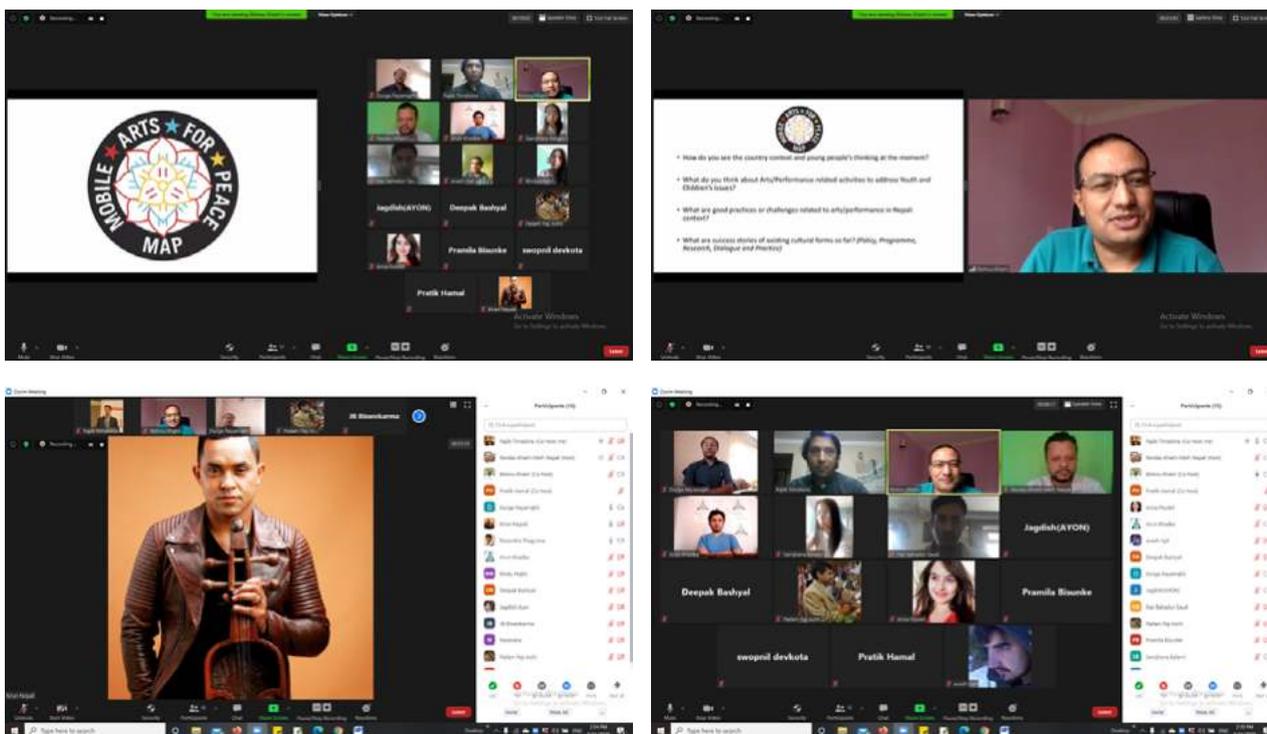


Mr. Bishnu B Khatri gave a short overview about the topic and how participants can get more benefits from this session at the beginning. Then, Mr. Yagya Adhikari, Deputy Director of National Human Rights Commission (NHRC) highlighted the present situation of mental health of people during this pandemic. Mr. Adhikari also presented the general data of present suicidal cases. Then Mr. Narendra Thagunna, staff of TSOP, Nepal expressed his views and interacted with participants. The overall workshop evolved around the existing art based cultural forms and resilience practices in context of Nepal and other countries; and how these cultural forms can be used for empathy and psychological counselling. He also talked about our local Jatras, Melas, Folk Music, Dance, Arts which can help to build resilience. At the end of his presentation he requested and conducted some stress releasing activities which are related to eyes, ears and hands.

## 10.5 MAP PROJECT LAUNCH EVENT

After completion of all the activities for inception phase, the MAP Nepal organized Project Lunch event in Nepal to share the report on the inception phase activities, reflect the possibilities of our contextual adaptation for MAP phase 1 and formally thank partners for their support. The event was organized on 16 September 2020 from 2-4 PM. Researchers, partners, cultural artists and MAP Nepal team, altogether 22 People, participated in the lunch event. There were two parts of the event.

In the first part, at the beginning, Co-I Bishnu Khatri and Co-I Rajib Timalisina welcomed the attendees. They also presented all the activities we have done so far during the inception phase. Then, Pramila Bisunke, a graduate student from Tribhuvan University, briefed what she did in the safeguarding review. Similarly, Damodar Timsina from WIPS Law Associates briefly explained the translation of the MAP manual into Nepali and the forward translation process. In the process, he said they adopted a forward translation technique where one expert legal person translated the English texts into Nepali and another person expertise with Nepali language and cultural context verified the translation. Finally, the MAP Nepal logistic team showed the short film about the MAP activities in Nepal. In the second part, the participants were asked reflections and takeaways questions.



### Questions for Reflections and Discussion

- What do you think about the country context?
- What do you think about Arts/Performance related activities to address Youth's issues?
- What are the gaps and challenges? What are good practices or challenges related to arts/performance in Nepali context and Upcoming MAP?
- What are success stories of existing cultural forms so far? Curriculum, Policy, Existing situation
- What can be adopted to MAP in Nepali context?

All the participants were given a chance to share their responses based on the reflection questions. The details of the responses are used to write the "Reflections and Takeaways from Scoping Visits Exercise" chapter of this report.

# 11

## REFLECTIONS AND TAKEAWAYS FROM THE SCOPING VISITS EXERCISES

During the inception phase activities, the MAP Nepal team conducted a series of activities which includes: partners meetings, cultural artists workshops, other various workshops, scoping visit at the possible MAP locations, face-to-face interactions with cultural artists, youths, stakeholders and possible partners. The findings and notes from the activities were compiled and the MAP team reflected on them. Similarly, at the end of inception phase, the MAP Nepal organized project launch event where the participants reflected all the activities accomplished and possible adaptation suggestions for MAP phase 1 activities. The major points from the reflection activities are described below.

### 11.1 WHAT DO YOUNG PEOPLE THINK ABOUT THE COUNTRY CONTEXT?

Based on the discussions, interactions and scoping visit activities, the following responses were recorded as opinion of young people about the youths and overall country context:

- Youths are having the problems of identity crisis and acculturation.
- Youths are lacking mentorship and skills transfer support from elders.
- The overall country scenario is very demotivating and youths are demotivated to initiate any innovative works.
- There is a high rate of school dropout and the problem of education retention.
- Youths can not envision their future in Nepal and schools are not prioritizing on market based skills.
- With the present country's scenario, young people are very frustrated with politics and governance.
- The unemployment rate is very high and it is very difficult to find job opportunities in the country. They are compelled to leave this country.
- Because of the high unemployment rate, there is a huge chance of them getting negative influences.
- There are also some hope and good examples, youths are supporting needy people with food and other help, disinfection related works, blood donations, and COVID awareness in community level.

## 11.2 WHAT DO POLICY PEOPLE AND YOUTHS THINK ABOUT ARTS/PERFORMANCE RELATED ACTIVITIES TO ADDRESS YOUTH'S ISSUES?

The noteworthy responses from the scoping visit activities are:

- The role of arts based activities can have an effective impact on healing of the different violence, discriminations, disasters and pandemic affected people.
- We can use arts to promote peace from the community level.
- Nepal is full of diverse and indigenous groups as well as diversity of various arts based practices. so we can have good responses from the community people for using art-based practices in learning and awareness raising.
- The learning of music is based on the information we got in our childhood in Nepal. We are not only teaching through arts based methods but also making artists/performances financially sustainable. So we can use the arts based methods for employment creation and financial opportunities.
- We can conduct musical workshops in school-colleges where we can teach our younger generation about the Nepali Traditional music and instruments, motivate them through our experiences and inspire them to learn.
- Arts, its various forms, can be effective tools to change the youths mind from going abroad mentality to working in Nepal and creating more social entrepreneurships.
- It is very important to make the youths aware about the national administrative and political structure, policy formation process etc. But youths usually hate to take part in political workshops or lectures. So, we can use arts based methods to attract youths and make them aware of socio-political contexts.
- We are thinking of a virtual youth parliament session and some mock sessions to engage youths as they are also not aware of various indigenous art/performances as well as the political context of this country.
- Arts based methods can be useful and effective to identify what issues youths are facing now and also to address the issues.
- Youths are creative and they always look for innovative, creative and performance based approaches. Thus, if given a platform then most youths can work on their issues solved.

## 11.3 WHAT ARE THE GAPS AND CHALLENGES RELATED TO ARTS/ PERFORMANCE IN NEPALI CONTEXT?

During the scoping visit meetings, interactions, interviews and in the workshops, the participants were asked what kind of challenges related to arts and performances exist in Nepal. The major points are:

- The art-based practices have still not shown its impact on the peacebuilding sector. The challenge we can see is the healing capacity of indigenous arts forms have not been considered in tools development of research sectors.
- It is very difficult to work at a policy level through arts. The policy makers undermine or ignore the indigenous arts and performances. For that we need to discuss what we can do further and can go along easily.
- There's less assimilation and interaction between or among various indigenous arts forms that exist in the different ethnic communities. One challenge is how to promote cross-cultural interaction and showcase different arts and performances across different indigenous and ethnic groups.
- Many youths are attracted to western music. That's why we play the western songs but use the indigenous instruments such as Sarangi and Madal to change the youth's perspective

on the importance and uses of indigenous music.

- The traditional music, instruments and its practices are at the stage of extinction because they are limited to only one community or limited geographical region of Nepal.
- As the world is rapidly changing towards digitization, we have to save the native music and instruments in its natural flavor as well as need to adapt the digitization process.
- The indigenous groups and their cultures were about explaining their emotions, day-day stories but nowadays this thing is missing.
- The challenge is how we work in digital space. Online classes are being conducted for higher level students only. School children do not have online classes. So during the pandemic, it is difficult to reach school children to engage them in arts based formances in digital spaces.
- There's a regular day to practice, but we can't find any books or research articles or documented notes about many arts and performances from our communities due to the lack of indigenous models. Western models are dominating our indigenous arts and performance models.

## 11.4 WHAT ARE SUCCESS STORIES AND GOOD PRACTICES OF EXISTING CULTURAL FORMS SO FAR?

During the scoping visit, cultural artists and organisations were invited to attend a curriculum development workshop to focus on the adaptation of cultural forms for dialogic purposes. Within the workshop, we tried to explore how the varied arts-based approaches can be used within the contexts of peacebuilding to inform the MAP methodology in Nepal. Some points about the success stories reported in our scoping visit activities are:

- The indigenous groups and their cultural practices have an effective impact on healing and preserving the cultures.
- The Deuda practice is not only for entertainment but it also promotes psychological suppression.
- The radio station initiation on 'radio natak' is a good example of art-based practices though it has not given effective contribution.
- The day to day cultures and practices of the indigenous peoples throughout the country are the examples of success stories. Many traditional musics, instruments and performances have survived thousands of years because the indigenous people are using them on a regular basis in their life and cultural rituals.
- Currently, one group of people is working to promote the Majhi ethnicity, culture and traditions through various awareness, cultural programs, making community-based documentaries regarding their culture and traditions. There is also a provision of training in order to save the Majhi culture from local government. So, the local ownerships are very important and good practices from Majhi communities.

## 11.5 WHAT ARE SOME GOOD PRACTICES FOR POSSIBLE ADOPTION FOR THE MAP? WHAT ARE THE RECOMMENDATIONS FOR THE MAP RESEARCH?

The respondents and participants expressed their recommendations and suggestions. The referred many points which are possible to be addressed through the MAP Nepal project as well as possible for the adaption in the MAP activities. Some suggestions and points are noted by the research team are:

- For good practices, we should use singing, drawing, poetry etc targeting one school at a time. For project development, this could be the center point. We can also use our success story or working story to motivate the children and youths.
- The Deuda from farwest, Rodhi and Ghatu from Midwest, Tamang Selo from Central, Mithila Arts from Terai, Sarangi & musical Story-telling from Gandharva community, Dialogic Dohori songs from west region are some examples which can be adopted for the MAP activities in Nepal.
- On children's day, the respective government officials visit the schools and colleges. And the interaction program conducted between students and officials is a great mainstreaming.
- In MAP cultural artists workshop sessions, I have seen the participative reactive. For the MAP's upcoming collaboration, if we focus on psycho-social counselling, develop the tools, and move more practically for the research then it would be benefitted.
- Arts based methods and performances could be helpful to promote psycho-social intervention and indigenous practices.
- The MAP project can try to increase the awareness about the diverse music, instruments and practices across different ethnic groups and geographical regions of Nepal.
- MAP Nepal can work to digitize many of indegenous or endangered arts forms to save them.
- It is better to start from the school level for promoting arts and its practices. We can do advocacy to add art-based curriculum in school courses. If we can conduct campaigns in all 7 provinces, then we can build evidence-based studies and it can forward it to advocacy.
- A school level workshop and specific teacher's instruction manual should be developed. Though they can use various approaches for the delivery of the MAP activities, we need to ensure how teachers create a learning environment for arts and performances inside classrooms.
- Social media like TikTok, Facebook, YouTube and other mediums could be used to promote arts like paintings, poetry, songs, music etc. We can create a video or compile the various videos to publicize it. It could be used to deliver social messages or for advocacy. Regarding awareness, we could develop the tools in the educational curriculum.

# 12

## CONCLUSION

Due to COVID-19 Pandemic, MAP inception activities were also delayed in implementation. Some of the activities were organized virtually. Art base organizations, research organizations, psychosocial organizations, youth organizations and children organizations were highly engaged in a series of virtual activities. Co-Is and MAP project team members organize necessary field visits in respective districts. The MAP project team established cooperation with the local government to collect necessary information from the field. All the planned activities for inception such as preparaty works, mapping, scoping visits, workshops, launching events which are mentioned in the report are successfully completed.

Most of the youths and participants agreed that youths in Nepal lack opportunities, mentorships and roles in policy making. Often, the concerns of the youths are ignored. On the other hand, the unemployment rate is very high. Similarly, the byproducts of cultural practices in Nepal such as gender based discriminations, caste based discriminations and power-dynamics as well as hierarchical structures, are very demotivating factors for youths. Despite various contextual challenges, the indigenous musics, instruments, arts, and practices through their cultural practices have an effective impact on healing and preserving the cultures in Nepal. For example, the Deuda practice is not only for entertainment but it also promotes psychological suppression. It is evident from the discussions and interactions during MAP internal scoping visit activities in Nepal that the role of arts based activities can have an effective impact on healing of the different violence, discriminations, disasters and pandemic affected people. More than that arts based methods and techniques can be used to increase the awareness among the youths about the national administrative and political structure. At the same time, youths can contribute in the policy making process through their voices raised from arts based performances and practices.

At the moment, the art-based practices are not widely used in peacebuilding activities. But they are part of cultural dialogue and part of rural life. There are many forms of arts and cultural arts practice among different indegenous groups as well as in different geographical locations. There's less interaction across diverse cultural performances and performers. The traditional music, instruments and its practices are at the stage of extinction, and at the same time, various traditional music and arts are being reviving through the efforts from youth led organizations. The Deuda from farwest, Rodhi and Ghatu from Midwest, Tamang Selo from Central, Mithila Arts from Terai, Sarangi & musical Story-telling from Gandharva community, Dialogic Dohori songs from west region are some examples which can be adopted for the MAP activities in Nepal. The MAP project can not only try to increase the awareness about the diverse music, instruments and practices across different ethnic groups and geographical regions of Nepal, but also raise awareness and increase dialogue between youths through the local educational curriculum and arts based dialogic practices.

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## ANNEX 1: Information About Art, Research, Psychosocial, Youth, Children Organization and Experts

### Annex-1.1 Art, Research, Psychosocial, Youth, Children Organization and Experts-Kanchanpur



District: KANCHANPUR

A. गित, संगित, नृत्य, नाटक, फोटोग्राफी, भिडियो, फिल्म, डकुमेन्ट्री, पेन्टिङ, मिथिला आर्ट, स्टोरी लगायतका विभिन्न कला क्षेत्रसँग सम्बन्धित संस्था, समुहहरु तथा व्यक्तिहरु (Art Base Organizations)

S.N क्र.स.	Organization संस्था	Address and Office Contact Details संस्थाको ठेगाना तथा सम्पर्क	Contact Person/Focal Person सम्पर्क व्यक्ति वा फोकल व्यक्ति	Contact Person's Contact सम्पर्क व्यक्ति वा फोकल व्यक्ति सम्पर्क विवरण	Expertize and Experiences (write in details in bullets) संस्थाको विशेषज्ञताको क्षेत्र तथा अनुभव (विस्तृतमा बुँदागत रुपमा लेखिदिनुहोला)
1.	United Indigenous Media Society (आदिवासी जनजाति संयुक्त संचार समाज)	Bhimdutta-02 Bhasi, Bhimdutta Municipality	Ram Chandra Kusmi	9858750258/099-520858	<ul style="list-style-type: none"> <li>Awareness through media</li> <li>Raising the issues of Indigenous Society</li> <li>Paper Publication and radio programs</li> </ul>
2.	Sudurpaschim Lok Dohari Pratisthan (सुदुरपश्चिम लोक दोहोरी प्रतिष्ठान)	Bhimduta Municipality-04	Chetan Bohara	9865970192/9869513473	<ul style="list-style-type: none"> <li>Conservation of folk culture, songs</li> <li>Demonstrate Street Dramas</li> </ul>
3.	ManasKhanda Foundaion (मानसखण्ड फाउन्डेसन)	Bhimdutta Municipality-18	Ramesh Pant	9848723350	<ul style="list-style-type: none"> <li>Conservation and research on the native literature and culture</li> </ul>
4.	सुदुरपश्चिम कलाकार संगम मंच	Bhimdutta Municipality -04	Bhoj Raj Awasthi	9858758788	<ul style="list-style-type: none"> <li>Dance</li> <li>Singing</li> <li>Culture</li> </ul>
5.	D-Star Dance Crew	Bhimdutta Municipality -04	Dinesh Bohara	980573546	<ul style="list-style-type: none"> <li>Dance</li> </ul>
6.	A-One Dance Club	Bhimdutta Municipality -04	Shisir Thagunna	98094404036/9812727093	<ul style="list-style-type: none"> <li>Dance</li> <li>Folk</li> </ul>
7.	Yas Raj Vision	Bhimdutta Municipality -04	Sunil Bhandari	9812761264	<ul style="list-style-type: none"> <li>Camera and videography</li> <li>Music video and Films</li> </ul>
8.	Community Development Nepal	Mahakali-07 Mahakali Municaipality	Keshav Prasad Baral	9812774905	<ul style="list-style-type: none"> <li>Women and child Welfare</li> <li>Culture</li> </ul>
9.	RadhaKrishna Organization for Social Service	Mahakali-07	Gyanendra Bdr. Bahek Chhetri	9809476588	<ul style="list-style-type: none"> <li>Cultural Festivals</li> <li>Social Service</li> </ul>
10.	Rhidam Dance Center	Belauri Bajar Belauri Municipality	Sukra Raj Rana	9806421062	<ul style="list-style-type: none"> <li>Dance</li> </ul>
11.	Gajendra Arts and Flex Print	Belauri Bajar Belauri	Gajendra Rana	9809499376	<ul style="list-style-type: none"> <li>Art</li> </ul>

		Municipality			<ul style="list-style-type: none"> <li>• Painting</li> </ul>
12.	New Himalaya Photos and Videography	Belauri Bajar Belauri Municipality	Mohan Singh Bist	9812737984/9868885198	<ul style="list-style-type: none"> <li>• Photography</li> <li>• Videography</li> </ul>
13.	Jems Movies and Videography	Belauri Bajar Belauri Municipality	Sukra Raj Rana	9806421062	<ul style="list-style-type: none"> <li>• Music Video</li> <li>• Photo</li> <li>• Films</li> </ul>

**B. गित, संगित, नृत्य, नाटक, फोटोग्राफी, भिडियो, फिल्म, डकुमेन्ट्री, पेन्टिड, मिथिला आर्ट, स्टोरी लगायतका विभिन्न कला क्षेत्रसँग सम्बन्धित व्यक्तिहरु**

S.N क्र.स.	Name	सम्पर्क विवरण	Expertize and Experiences (write in details in bullets) विशेषज्ञताको क्षेत्र तथा अनुभव (विस्तृतमा बुँदागत रुपमा लेखिदिनुहोला)
1.	Dammbar Sharma Badu	9848726231	<ul style="list-style-type: none"> <li>• Deuda and Folk (Singer/writer)</li> </ul>
2.	Jagdish Ojha	9848054252	<ul style="list-style-type: none"> <li>• Language and Literature (Folk songs)</li> </ul>
3.	Naresh Joshi	9806463667	<ul style="list-style-type: none"> <li>• Shruti Sangeet</li> </ul>
4.	Raj Kumar Thapa	9810710573	<ul style="list-style-type: none"> <li>• Singer</li> </ul>
5.	Bikah Lama	9817444689	<ul style="list-style-type: none"> <li>• Singer (HIPHOP)</li> </ul>
6.	Dhiraj Joshi	9812751120	<ul style="list-style-type: none"> <li>• Film Maker</li> </ul>
7.	DK Rawal	9812638440	<ul style="list-style-type: none"> <li>• Dancer</li> </ul>
8.	Anil Sunar	9818155143	<ul style="list-style-type: none"> <li>• Dancer</li> </ul>
9.	Yogesh Mishra	9810620544	<ul style="list-style-type: none"> <li>• Singer (POP, National)</li> </ul>
10.	Ridham Joshi	9810600374	<ul style="list-style-type: none"> <li>• Actor</li> </ul>

**C. युवा, किशोरकिशोरी तथा बालबालिकाका सवालमा कृयाशिल संस्थाहरु (Organizations working on child, adolescent and youth issues)**

S.N क्र.स.	Organization संस्था	Address and Office Contact Details संस्थाको ठेगाना तथा सम्पर्क	Contact Person/Focal Person सम्पर्क व्यक्ति वा फोकल व्यक्ति	Contact Person's Contact सम्पर्क व्यक्ति वा फोकल व्यक्ति सम्पर्क विवरण	Expertize and Experiences (write in details in bullets) संस्थाको विशेषज्ञताको क्षेत्र तथा अनुभव (विस्तृतमा बुँदागत रुपमा लेखिदिनुहोला)
1.	Women and Children Welfare Centre	Bhimdutta-05, Shivmandir Bhimdutta Municipality	Kamala Tiruwa	9848758272	<ul style="list-style-type: none"> <li>• Advocacy for vulnerable women groups</li> <li>• Child care and rescue</li> <li>• Capacity building through skill trainings</li> </ul>
2.	Youth's Voice (युवाहरुको आवाज)	Bhimdutta Municipality -04	Sunil Singh Bohara	9848754641	<ul style="list-style-type: none"> <li>• Social Service</li> <li>• Empowering Youths and make them aware on different political and social issues and make them responsible towards</li> </ul>

					community
					<ul style="list-style-type: none"> <li>Street Drama Performances</li> </ul>
3.	Kamalsha Yuwa Club	Mahakali-07	Keshab Prasad Baral	9848885836	<ul style="list-style-type: none"> <li>Youth</li> <li>Child</li> </ul>
4.	Rural Development and Empowerment Club	Mahakali -08	Hari Shankar Rokaya	9806424174	<ul style="list-style-type: none"> <li>Conduct Games</li> <li>Awareness</li> </ul>
5.	Real Men Association (RMA)	Belauri -06	Manoj Bhatta	9805787807	<ul style="list-style-type: none"> <li>Youth</li> </ul>

#### D. अनुसन्धान RESEARCH कार्यमा संलग्न संस्था तथा व्यक्तिहरु

S.N क्र.स.	Organization संस्था	Address and Office Contact Details संस्थाको ठेगाना तथा सम्पर्क	Contact Person/Focal Person सम्पर्क व्यक्ति वा फोकल व्यक्ति	Contact Person's Contact सम्पर्क व्यक्ति वा फोकल व्यक्ति सम्पर्क विवरण	Expertize and Experiences (write in details in bullets) संस्थाको विशेषज्ञताको क्षेत्र तथा अनुभव (विस्तृतमा बुँदागत रुपमा लेखिदिनुहोला)
1.	No organizations found working in research on art in Kanchanpur District; however, here is the list of some persons associated with research in the related field.	Bhimdutta Municipality	Kabiraj Bhatta	9848858249	<ul style="list-style-type: none"> <li>Researcher</li> <li>Doteli Folk Literature</li> <li>Deuda Writer and Presenter</li> </ul>
2.		Bhimdutta Municipality	Ramesh Pant	9848723350	<ul style="list-style-type: none"> <li>Conservation and research on the native literature and culture</li> </ul>

#### E. मनोसामाजिक सेवासँग सम्बन्धित काम गर्ने व्यक्ति तथा संस्थाहरु

S.N क्र.स.	Organization संस्था	Address and Office Contact Details संस्थाको ठेगाना तथा सम्पर्क	Contact Person/Focal Person सम्पर्क व्यक्ति वा फोकल व्यक्ति	Contact Person's Contact सम्पर्क व्यक्ति वा फोकल व्यक्ति सम्पर्क विवरण	Expertize and Experiences (write in details in bullets) संस्थाको विशेषज्ञताको क्षेत्र तथा अनुभव (विस्तृतमा बुँदागत रुपमा लेखिदिनुहोला)
1.	Maiti Nepal (माईति नेपाल)	Bhimdutta Municipality-04 099-520082	Maheswari Bhatta	9801372550	<ul style="list-style-type: none"> <li>Provide counseling to the victims of GBV</li> <li>Intermediate for Rehabilitation center</li> <li>Legal Help</li> </ul>
2.	District Police Office, Women and Children Service centre	Bhimdutta -04	Damkala Karki	9858790208	<ul style="list-style-type: none"> <li>Counseling</li> <li>File Cases</li> <li>Legal Assistance</li> </ul>
3.	कानुनी सहायता तथा परामर्श केन्द्र	Bhimdutta -04 099520000	Punam Chand	9848722989	<ul style="list-style-type: none"> <li>GBV counseling</li> <li>Counseling to the Victims of trafficking</li> </ul>
4.	District Bar Association	Bhimdutta-04 Traffic Chowk	Bhagirath Joshi	9848720634	<ul style="list-style-type: none"> <li>Legal Advising</li> </ul>
5.	One Stop Crisis Management Centre	Mahakali Zonal Hospital/Bhimdutta-04		099-521393/099-520972	<ul style="list-style-type: none"> <li>counseling</li> </ul>
6.	SEDA Nepal	Mahakali -06	Dil Bahadur Sijali	9848726266	<ul style="list-style-type: none"> <li>Sustainable Development</li> <li>Counseling</li> </ul>
7.	Maiti Nepal	Mahakali-01 099-520082	Laxmi Gurung	9801372551	<ul style="list-style-type: none"> <li>Counseling</li> <li>Legal Assistance</li> </ul>

## Annex-1.2 Art, Research, Psychosocial, Youth, Children Organization and Experts-Palpa



**District:** पाल्पा

**Municipality:** तानसेन

**A. गित, संगित, नृत्य, नाटक, फोटोग्राफी, भिडियो, फिल्म, डकुमेन्ट्री, पेन्टिड, स्टोरीलगायतकाविभिन्नकलाक्षेत्रसँगसम्बन्धितसंस्था, समुहहरुतथाव्यक्तिहरु (Art Base Organizations)**

S.N क्र.स.	Organization संस्था	Address and Office Contact Details संस्थाकोठेगानातथासम्पर्क	Contact Person/Focal Person सम्पर्कव्यक्तिवाफोकलव्यक्ति	Contact Person's Contact सम्पर्कव्यक्तिवाफोकलव्यक्तिसम्पर्कविवरण	Expertize and Experiences (write in details in bullets) संस्थाकोविशेषज्ञताकोक्षेत्रतथाअनुभव (विस्तृतमाबुँदागतरूपमालेखिदिनुहोला)
1.	राष्ट्रिय लोक तथा दोअरी गित प्रतिष्ठान	तानसेन पाल्पा	रेखा विष्ट	9847028285	लामो समय देखी क्षेत्रगत रुपमाक्रियाशिल
2.	कलाकार मञ्च	तानसेन ५ कैलाशनगर	प्रेम लामिछाने	9857068885	लामो समय देखी क्षेत्रगत रुपमाक्रियाशिल
3.	साहारा कला केन्द्र	तानसेन २ बडिजानटोल	सुमन थापा	9857062708	लामो समय देखी क्षेत्रगत रुपमाक्रियाशिल
4.	छमछम कला केन्द्र	तानसेन ३ बसन्तपुर	पुरन गाहा	9847069449	लामो समय देखी क्षेत्रगत रुपमाक्रियाशिल
5.	राजमन्जुश्री कला केन्द्र	तानसेन ४ लहरेपिपल	राज राई	9847102123	लामो समय देखी क्षेत्रगत रुपमाक्रियाशिल
6.	काविल मल्टी मिडिया प्रालि	तानसेन २ सडक	खेमराज पाण्डे	9857068870	लामो समय देखी क्षेत्रगत रुपमाक्रियाशिल
7.	शौभाग्यकला केन्द्र	तानसेन ६ बर्तुड	विजय बम्डेल	9847029912	लामो समय देखी क्षेत्रगत रुपमाक्रियाशिल
8.	पाल्पाली नाट्य कला सांस्कृतिक समूह	तानसेन ६ पाल्य	किरण चित्रकार	9857060820	लामो समय देखी क्षेत्रगत रुपमाक्रियाशिल
9.	पाल्पालीजइनफोटोग्राफी	तानसेन ४ पाल्पा	मनिषअर्याल	9847068567	लामो समय देखी क्षेत्रगत रुपमाक्रियाशिल
10.	यूनिकमूभिज	तानसेन,पाल्पा	सन्तोष बस्याल	9857028177	लामो समय देखी क्षेत्रगत रुपमाक्रियाशिल
11.	आर्ट एण्ड स्टीकर्स	तानसेन ४ पाल्पा	तारा ब भेडी	9867322202	लामो समय देखी क्षेत्रगत रुपमाक्रियाशिल
12.	के.वि आर्ट	तानसेन ४ पाल्पा	खड्क व गुरुङ्ग	075522510	लामो समय देखी क्षेत्रगत रुपमाक्रियाशिल
13.	फोटो पत्रकार संघ	तानसेन,पाल्पा	कृष्ण दर्नाल	9857062917	लामो समय देखी क्षेत्रगत रुपमाक्रियाशिल

**B. गित, संगित, नृत्य, नाटक, फोटोग्राफी, भिडियो, फिल्म, डकुमेन्ट्री, पेन्टिड, स्टोरीलगायतकाविभिन्नकलाक्षेत्रसँगसम्बन्धितव्यक्तिहरु**

S.N क्र.स.	Name	सम्पर्कविवरण	Expertize and Experiences (write in details in bullets) विशेषज्ञताकोक्षेत्रतथाअनुभव (विस्तृतमाबुँदागतरूपमालेखिदिनुहोला)
1.	सुमन गैरे	9847301503	गित संगितमालामो अनुभव रहेको ।
2.	मदन देउराली	9841589437	गित संगितमालामो अनुभव रहेको ।
3.	सुमन थापा	9857062708	नृत्य कलामालामो अनुभव रहेको ।
4.	पुरन गाहा	9847069449	नृत्य कलामालामो अनुभव रहेको ।
5.	राज राई	9847102123	१८ वर्षको क्षेत्रगतअनुभवभएको ।
6.	विजय बम्डेल	9847029912	नृत्य,नाट्य,क्यारीकेचर मालामो अनुभव
	दोण भूपाल	9844723315	फोटोग्राफीमालामो अनुभवभएको ।
7.	मनिषअर्याल	9847068567	फोटोग्राफीमालामो अनुभवभएको ।
8.	राजु रुचाल	9867340951	पेन्टिङ क्षेत्रमा १५ वर्षको अनुभव रहेको ।
9.	कमलअधिकारी	9847219006	फोटोग्राफी,भिडियो,डकुमेन्ट्री लामो अनुभवभएको
10.	सन्तोष बस्याल	9847028177	फोटोग्राफी,भिडियो,डकुमेन्ट्री,फिल्मीको लामो अनुभवभएको
11.	खेमराज पाण्डे	9857068870	फोटोग्राफी,भिडियो,डकुमेन्ट्री लामो अनुभवभएको
12.	माधवप्रसादअर्याल	9857060377	१८ वर्षको अनुभव भिडियो,स्टोरी निर्माण तथा लेखन ।
13.	विवेक पाण्डे	9805415507	स्केच बनाउने अनुभवी ।
14.	अमृत गुरुङ्ग	9847029977	पेन्टिङ आर्टको लामो अनुभव रहेको ।
15.	विरेन्द्र थापा क्षेत्री	9847028236	३० वर्षकाम गरेको अनुभव रहेको ।

C. युवा, किशोरकिशोरीतथाबालबालिकाकासवालमाकृयाशिलसंस्थाहरु (Organizations working on child, adolescent and youth issues)

S.N क्र.स	Organization संस्था	Address and Office Contact Details संस्थाकोठेगानातथासम्पर्क	Contact Person/Focal Person सम्पर्कव्यक्तिवाफोकलव्यक्ति	Contact Person's Contact सम्पर्कव्यक्तिवाफोकलव्यक्तिसम्पर्कविवरण	Expertize and Experiences (write in details in bullets) संस्थाकोविशेषज्ञताकोक्षेत्रतथाअनुभव (विस्तृतमाबुँदागतुरुपमालेखिदिनुहोला)
1.	इन्द्रेणी समाज केन्द्र नेपाल	तानसेन, पाल्पा	रुद्र मश्रांगी	9857060156	
2.	पछौटेपन उन्मुलन समाज (बेस) नेपाल	तानसेन,पाल्पा	शालिकराम पाण्डे	9857060172	
3.	परिवार नियोजन संघ नेपालपाल्पा	तानसेनपाल्पा	शोवाकान्तन्यौपाने	9857065721	
4.	सक्रिययुवामन्वपाल्पा	तानसेन,पाल्पा	खुमा सोमै	9847101912	
	सामाजिक स्रोत विकास केन्द्र	तानसेन पाल्पा	चोपलालगिरी	9857062782	
	उत्पीडित उत्थानविकास केन्द्र	तानसेन,पाल्पा	ठाकुर लुहागुन	9847028471	

D. अनुसन्धानRESEARCH कार्यमासंलग्नसंस्थातथाव्यक्तिहरु

S.N क्र.स	Organization संस्था	Address and Office Contact Details संस्थाकोठेगानातथासम्पर्क	Contact Person/Focal Person सम्पर्कव्यक्तिवाफोकलव्यक्ति	Contact Person's Contact सम्पर्कव्यक्तिवाफोकलव्यक्तिसम्पर्कविवरण	Expertize and Experiences (write in details in bullets) संस्थाकोविशेषज्ञताकोक्षेत्रतथाअनुभव (विस्तृतमाबुँदागतुरुपमालेखिदिनुहोला)
1.	निर्मल श्रेष्ठ	तानसेन ,पाल्पा	पाल्पामाविशेष गरी अनुसन्धानगर्ने कुनै पनि संस्था नरहेको पाइयो । क्षेत्रगत रुपमागर्ने केहीव्यक्तिहरुको नाम भेटिएकोले समावेश गरि पठाईएको छ ।	9847028612	इतिहास विद
2.	सन्तोष क्षेत्री	तानसेन ,पाल्पा		9861116424	अर्थशास्त्र
3.	पितबहादुर नेपाली	तानसेन ,पाल्पा		9857060397	जुलोजी
4.	टंक पन्थ	तानसेन ,पाल्पा		9847028049	साहित्य क्षेत्र
5.	डा.संकर गैरे	तानसेन ,पाल्पा		9847088212	साहित्य क्षेत्र
7.	कृष्ण पाण्डे	तानसेन ,पाल्पा		9857065765	जनसंख्यार भूगोल

E. मनोसामाजिकसेवासँगसम्बन्धितकामगर्नेव्यक्तितासंस्थाहरु

S.N क्र.स	Organization संस्था	Address and Office Contact Details संस्थाकोठेगानातथासम्पर्क	Contact Person/Focal Person सम्पर्कव्यक्तिवाफोकलव्यक्ति	Contact Person's Contact सम्पर्कव्यक्तिवाफोकलव्यक्तिसम्पर्कविवरण	Expertize and Experiences (write in details in bullets) संस्थाकोविशेषज्ञताकोक्षेत्रतथाअनुभव (विस्तृतमाबुँदागतुरुपमालेखिदिनुहोला)
1.	युनाइटेड मिसन अस्पताल	तानसेन १ पाल्पा	पुननारायण श्रेष्ठ	9857065381	विगत १५ वर्ष देखीकामगर्दै आएको अनुभव
2.	नेपाल परिवार नियोजन संघ	तानसेन ४ पाल्पा	रोमीश्रेष्ठ	9847028372	विगत १०वर्ष देखीकामगर्दै आएको अनुभव
3.	पाल्पा अस्पतालपाल्पा	तानसेन ४ पाल्पा	लक्ष्मीकार्की	9857068956	विगत ५ वर्ष देखीकामगर्दै आएको अनुभव
4.	इन्द्रेणी समाज	तानसेन ४ पाल्पा	रुद्र मश्रांगी	9857060756	१० वष देखीकामगर्दै आएको अनुभव ।
5.	लुम्बिनी मेडिकल कलेज	तानसेन ७पाल्पा	डा भाष्कर सम्रा	9844758742	चिकित्सक

(नोट:सम्बन्धितनगरपालिकाभिन्नकाविद्यालयकोविवरणपनि यसैसाथसंलग्नगरिदिनुहोला) यस अधिनै पठाइसकिएको छ ।

### Annex-1.3 Art, Research, Psychosocial, Youth, Children Organization and Experts-Makwanpur

जिल्ला :-मकवानपुर

१. गित,संगित,नाटक,डकुमेन्टी,साहित्य,फोटोग्राफि, भिडियो,पेन्टीङ्ग,मिथिला आर्ट,विभिन्नकलासंग सम्बन्धी संघ,संस्था,व्यक्तिहरु (कला संग सम्बन्धीत)

क्र.सं.	संस्थाको नाम	ठेगाना	सम्पर्क व्यक्ति	व्यक्तिविवरण	अनुभव
१	मकवानुर सांस्कृतिक संरक्षण मञ्च	हेटौंडा ४	आशाकाजीश्रेष्ठ	९८५५०२४४९५	गित,संगित नाटक सम्बन्धी ३० वर्ष अनुभव
२	तरङ्ग सांस्कृतिक परिषद	हेटौंडा १०	उज्जलशर्मा भण्डारी	९८५५०६७१६२	गित,संगित नाटक सम्बन्धी ३० वर्ष अनुभव
३	साहित्य संगममकवानपुर	हेटौंडा ४	निमेष निखिल		साहित्य संघ्या २५ वर्ष
४	श्रृंखला नाटय समुह	हेटौंडा ४	वासु न्यौपाने		२७वर्षको नाटक अनुभव
५	समर्पण संगित समुह	हेटौंडा १	पुरण विक्रमअधिकारी		गित,संगित सम्बन्धी ३० वर्ष अनुभव
६	मकवानपुर संगित समाज	हेटौंडा २	प्रमेन्द्र महर्जन		गित,संगित सम्बन्धी ४० वर्ष अनुभव
७	मृगतृष्ण कला सहित्य डवली	मनहरी	शिवकुमार काशी		गित नाटक साहित्य १० वर्ष अनुभव
८	मकवानपुर सांस्कृतिपुचः	हेटौंडा २	विष्णु गोपालमहर्जन		लोक संस्कृति २० वर्ष अनुभव
९	प्याराडाईज क्रियटिभ स्टुडियो	हेटौंडा ४	प्रलयचौलागाई	९८४५३१४६४४	गित,संगित नाटक सम्बन्धी १० वर्ष अनुभव
१०	भिम विराग संगित साहित्यकला प्रतिष्ठान	हेटौंडा ४	हयगृव आचार्य		गित,संगित सम्बन्धी ३० वर्ष अनुभव

२. गित, संगित, नृत्य, नाटक, फोटोगाफी, भिडियो, फ्लम, डकुमेन्टी, पेन्टड, मिथला आट, लगायतका विभिन्न कला क्षेत्र सँग सम्बन्धीतव्यक्तिहरु

क्र.सं.	नाम	सम्पर्क विवरण	विशेषताको क्षेत्र तथा अनुभवविस्तृत वुंदागत रुपमा ( अनुभव
१	उस्ताद स्व.भोलाजोशी	हेटौंडा उपमहानगरपालिका बडा नं.९	संगितमा ४० वर्ष निरन्तर
२	प्रमेन्द्र महर्जन	हेटौंडा उपमहानगरपालिका बडा नं. २	संगितमा ५० वर्ष निरन्तर
३	कृष्ण गोपालसिंह	हेटौंडा १०	
४	मंगलथपा	हेटौंडा ५	
५	तुलुक व. लामा	हेटौंडा ४	
६	आशाकाजीश्रेष्ठ	हेटौंडा ९	
७	उज्जलशर्मा भण्डारी	हेटौंडा ४	
८	पुरण विक्रमअधिकारी	हेटौंडा ४	गित संगित
९	प्रदिपथापा	हेटौंडा १७	
१०	चिरीन्जीवीथापा	हेटौंडा १७	
११	विजलश्रेष्ठ	हेटौंडा १७	नाटक कलाकार
१२	सुनिल केसी	हेटौंडा ५	गायकतथा संगित १० वर्ष देखि निरन्तर
१३	तुलारामथापा	हेटौंडा ५	गितकार तथा संगीतकार २० वर्ष देखि निरन्तर
१४	ज्ञानु थापा	हेटौंडा ५	संगितकार
१५	राजकुमार रसाईली	हेटौंडा १	गायक १३ वर्ष देखि निरन्तर
१६	रमेश गहतराज	हेटौंडा १०	गायकतथा संगितकार
१७	सुनिताशर्मा लुईटेल	हेटौंडा ४	गायिका
१८	अनितालामागौतम	हेटौंडा ५	
१९	शोभागौतम	हेटौंडा १६	गायिका
२०	प्रलयचौलागाई	मकवानपुर गढी	
२१	मनोज शाही	हेटौंडा १	वाद्यवादनतथागायक
२२	बाबु क्षेत्री	हेटौंडा २	गायकतथावाद्यवादन
२३	विजयाशाही	हेटौंडा २	गायिका
२४	अनिलश्रेष्ठ	हेटौंडा ४	गायकतथावाद्यवादन
२५	मणि श्रेष्ठ	हेटौंडा २	संगीत
२६	अनिताकाकी	हेटौंडा ९	नाटक
२७	कुमार शाह	हेटौंडा १०	नाटक
२८	रितालामा	हेटौंडा १०	नाटक
२९	राजकुमार रिशाल	हेटौंडा २	नाटक
३०	दिपमाला परियार	हेटौंडा ९	नाटक
३१	वासु प्र न्यौपाने	हेटौंडा ५	नाटक
३२	विमल घिमिरे	हेटौंडा ९	नाटक
३३	दिलिपलामा	मनहरी ३	नाटक तथागायन
३४	अस्मिताश्रेष्ठ	हेटौंडा ९	नाटक
३५	माया घलान	हेटौंडा १४	नाटक
३६	तुलसीगौतम	हेटौंडा ५	संगितकार
३७	यादवश्रेष्ठ	हेटौंडा ५	गायक संगित
३८	ईश्वर खडका	हेटौंडा ५	गित संगित ३० वर्ष देखि निरन्तर
३९	राम क्षेत्री	हेटौंडा ५	संगितकार
४०	राम विडारी	हेटौंडा ५	संगित
४१	लालश्रेष्ठ	हेटौंडा ४	गित संगित ३० वर्ष देखि निरन्तर
४२	पुस्कलश्रेष्ठ	हेटौंडा ४	गित संगित ३० वर्ष देखि निरन्तर

## Annex-1.4 Art, Research, Psychosocial, Youth, Children Organization and Experts- Kathmandu Valley



### Art, Research, youth, child based organization and persons:

S.N	Name of Organisation	Contact Person	Address	Telephone No.	Working area and Expertize
1	Sarwanam Theatre Group	Sampada Malla	Kalika Marga, Kathmandu	<u>01-4011027</u>	Street Drama, Experimental presentation of short stories and poems in stage, Advertisement Play, Sarwanam music, Playback Theatre, Community development through theatrical activities
2	Mandala Theatre Group	Srijana Subba	Anamnagar, Kathmandu	<u>01-5705761</u>	TRAINING AND WORKSHOPS, PEACE BUILDING THROUGH THEATRE, MOBILE THEATRE TOURS, THEATRE FESTIVALS
3	Theater Mall	Kedar Sherestha	Kritipur	9841595956	Theatre trekkings treet, forum drama, children's theatre, art & literature
4	Educational Theatre in Nepal	Sunaina Panthy	Kathmandu	+977 9869192120	gender equality, human rights, women's concerns, education, teaching kindness and compassion through drama
5	Shilpee Theatre	Ghimire Yubraj	Batishputali	01-4469621	Team Building with Theatre Games, Storytelling Workshop, Forum Theatre Workshop
6	Sirjana College of Fine Arts	Mukesh Shrestha	Lazimpat	9851178856	Painting, Sculpture, Music or Dance can and stimulate; and lead a human mind and brain towards the power of positivity.
7	Fine Arts Campus	Om Khatri	Bhotahity, Kathmandu,	01-4249681/9843305888	Painting&Sculpture
8	Oscar International Collage	Manoj Babu Panta	Sukedhara, Kathmandu	9851015952	Film Collage
9	Kamtipur Film Academy	Subarna Thapa	Thapa gau, New Baneshwor	9849771945	Script writing, directing, editing, motion picture photography
10	Everest Film Academy	Suzit Bidari	Minbhawan	9841434757	Cinematography, editing, direction and acting
11	FILM DIRECTORS GUILD OF NEPAL	Raskhya Rana	Anamnagar	01-4422015	Direction in cinema
12	Film Artist Association of Nepal	Rabindra Khadka	Gayaneshwor marg 30 Kathmandu	01-4428743/9841545550	Performing Art
13	Film Critics Society of Nepal	Anup Subedi	Anamnagar	9851119393	Review of script, direction, performing and dialogue
14	National Folk Song Association	Amrit Adhikari	Anamnagar, Kathmandu	9851098096	Folk and Dohori Song
15	Saha Yatra Nepal	Durga Rayemajhi	Anamnagar, Kathmandu	9851002244	Folk and Dohori Song
16	Majhi Chalchitra Karmi Sang	Bindu Majhi	Kapan, Kathmandu	9849440676	Film Making, Training, Cultural program
17	Janajati chalchitra mahasang	Amrit Bahadur Surma	Baneshwor, Kathmandu	9851217194	Film Festival, Training, Documentary
18	Lukeko Gau	Gopal Ji	Bhukhel		Performing art.

#### Research based organization

S.N	Name of Organisation	Contact Person	Address	Telephone No.	Working area and Expertize
1	Center for social change	Dr. Prakash Bhattra	New baneshwor	9851082627/ 9851181443	Skilled and experienced researchers with both qualitative and quantitative skills, High quality thinkers and educators related to CSC's working themes, Effective campaigners, Sound understanding of socio-economic and political context from the local, national and global perspectives
2	Dignity Initiative	JB Bishwokarma	Anamnagar	9851188464	Knowledge production, policy and advocacy
3	Nepal Academy for Fine Art		Sita Bhawan, Naxal Kathmandu, Nepal	01-1 44 11 645,01- 1 44 11 729	Traditional Arts, painting, folk Arts, handicraft, Architecture and Other Creative
4	Nepal sangeet tatha natya pragya pratisthan	Rayen	Baluwatar, Kathmandu	9841793616/01-4428404	Music and Drama
5	Tshop Nepal	Padam Joshi/Narendra Thagunna	Shantinagar, Kathmandu	9851038207/9851205519	Cross cultural Psychology, Social Psychology, Cultural Psychology, Indigenous Psychology, Folk Psychology, Trauma Psychology and Positive Psychology, Forensic Psychology.
6	Saha Yatra Nepal	Durga Rayemajhi	Anamnagar, Kathmandu	9851002244	Traditional Folk and Dohori Song and research
7	Karkhana	Pavitra Gautam	Gyaneshwor Kathmandu	9807227110	Innovative Education, STEAM Education, Arts and Technology in Schools and Education

#### Youth Based Organization

S.N	Name of Organisation	Contact Person	Address	Telephone No.	Working area and Expertize
1	Association of Youth Organization of Nepal (AYON)	Jagdish Ayer	Thapathali	9851226105	Leadership, Accountability, Training, civic education , SRHR
2	Friendship Youth Society (FYS)		New Baneshwor	9841816460	Employment, Health, Youth Participation, HIV/AIDS, Girls and Young Women
3	Himalayan Youth & Student Forum (HYSEF)		Kathmandu	01-4429482	Youth and Environment
4	Imagine Street Nepal Youth Forum		Kathmandu	9851146285	Education, Employment, Health, Youth Participation, Girls and Young Women and Hunger and Poverty
5	Youth Advocacy Nepal	Naren Khatiwoda	Anamnagar	9849006100	Human Rights, youth empowerment, democracy
6	Youth Action Nepal	Madan Pokharel	Baneshwor hight	9851015017	Safe abortion, leadership development, Psychosocial Counselling, Workshop
7	Nepal Association of the Partially Sighted (NAP)		New-Baneshwor	9841305817	Disability, Reproductive Health, Skill Development Training
8	Nodan Club		Kathmandu	01-5550880 / 01-5536029	Tourism Promotion, Youth Personality, Leadership Development
9	Pravasi Nepali Coordination Committee (PNCC)	Som Lamichhane	Anamnagar	9851036442	Migrant worker
10	Youth Civil Society (YOCiS)		Kritipur		Education, Environment, Employment, Participation, Girls and Young Women, Youth and Conflict
11	Youth Initiative (YI)		Shantinagar, Kathmandu	01-4107856 /4107918	Democracy, Good Governance, Engagement, Cross – Cutting Issues
12	Emergency Response Center	Arun Khadka	New Baneshwor	9851018425	Youth Mobilization to emergency
13	Jagruti Child and Youth Concern Nepal (JCYCN)	Tilottam Paudel	Dhobighat, Lalitpur		Youth, child and Peace

**Child Based Organization**

	<b>Name of Organisation</b>	<b>Contact Person</b>	<b>Email Address</b>	<b>Telephone No.</b>	<b>District</b>
1	CBR/Bhaktapur	Suman Palikhel	<a href="mailto:Equalvoice2012@gmail.com">Equalvoice2012@gmail.com</a>	9841431513	Bhaktapur
2	Good Weave Foundation	Kiran Thapa	<a href="mailto:thapakiran.nepal@gmail.com">thapakiran.nepal@gmail.com</a>	9851108687	Kathmandu
3	Looniva Child Concern	Santa Ram Dangol	<a href="mailto:sant@loonivachild.org.np">sant@loonivachild.org.np</a>	9841307796	Lalitpur
4	Global Action Nepal	Santosh Maharjan	<a href="mailto:santosmaharjan@gmail.com">santosmaharjan@gmail.com</a>	9841439849	Kathmandu
5	CBR/Lalitpur	looniva chitrakar	LOONIVAA@PATANCBR.ORG.NP	9841221292	Lalitpur
6	Child Nepal	Mohan Dangal	<a href="mailto:crcsecretariat@chiildnepal.org">crcsecretariat@chiildnepal.org</a>	9741077786/014822002	Kathmandu
7	CWIN	Kumar Bhattra	<a href="mailto:cwin@mos.com.np">cwin@mos.com.np</a>	9851095922	Kathmandu
8	Concern Nepal	Prakash Bashi	<a href="mailto:concern@mos.com.np">concern@mos.com.np</a>	9851054890	Kathmandu
9	Hatemalo Sanchar	Pradeep Lamichhane	<a href="mailto:hatemalosanchar1994@gmail.com">hatemalosanchar1994@gmail.com</a>	9851182317	Lalitpur
10	CWISH	Anita Pandey	<a href="mailto:info@cwish.org.np">info@cwish.org.np</a> <a href="mailto:FHRD2006@gmail.com">FHRD2006@gmail.com</a>	9841395833	Kathmandu
11	ECCA	Prachet Shrestha	<a href="mailto:Bipin.s@ecca.org.np">Bipin.s@ecca.org.np</a>	9851056739	Lalitpur
12	Swan Nepal	Kalpana Basnet	<a href="mailto:kalpanakbasnet@swannepal.org">kalpanakbasnet@swannepal.org</a>	977-1-4720776	Kathmandu
13	Child Development Society ( CDS)	Kishna Subedi	<a href="mailto:cds@mail.com.np">cds@mail.com.np</a>	01-4820938 9851050685	Kathmandu
14	YAV Nepal	Shree 6rishna Thapa	<a href="mailto:yavnepal@gmail.com">yavnepal@gmail.com</a>	9863644944	Bhaktapur
15	Yuwalaya	Sabin Singh	<a href="mailto:yuwalaya.youth@gmail.com">yuwalaya.youth@gmail.com</a>		Lalitpur
16	Opportunity Village Nepal	Govinda Bhattra Sapana Silwal	<a href="mailto:info@opportunityvillagenepal.org">info@opportunityvillagenepal.org</a>	9849178349 9813871251	Kathmandu
17	Consortiam Nepal	Kiran Thapa		9851108687	Kathmandu
18	CZOP-Children as Zone of Peace	Narendra Dangol		9841307574	Kathmandu

## Individuals Experts

S.N.	Name	Working Area	Phone
1	Nabin Subba	Film Making	9851170031
2	Dipendra Lama	Film Making	9841468698
3	Devaki Bista	Story Teller	9851217785
4	Arun Deo Joshi	Media Person and film Maker	9851143311
5	Sachin Ghimire	Anthropologist and film maker	9841009451
6	Saroj Sapkota	Documentary film maker	9856035097
7	Shanta Nepali	Documentary film maker	9849271582
8	Mahesh Shrestha	Fine art	9856044190
9	Dependra Bajracharya	Photographer	9841242307
10	Abhimanu Nirabi	Script wirtter	9841583063
11	Mahabir Bishwokarma	Media person and Kabi	9851169993
12	Prakash Amdame	Kabi and film maker	9814939789
13	Naran GC	Cinematographer	9841465999

## Annex-2 Information About School

### Annex-2.1 Information about School-Bhimdatta Municipality, Kanchanpur

#### School Year: 2076

Veemdatt Municipality Girls class 6-12

G6-8 G9-10 G11-12

Code Name Girls Girls Girls

s n	004	Bheemdatt Nagarpalika	3851	2636	1716
1	720110001	Bajjnath Secondary School,Bheemdatt-04, Kanchanpur	55	103	111
2	720110002	Mahendranagar Secondary School, Mahendranagar, Kanchanpur	79	116	158
3	720110003	Shree Janaki Kanya Secondary School, Bheemdatt-04, Kanchanpur	46	51	90
4	720110004	Saraswati Secondary School Mahuliya Ultakham, Kanchanpur	68	53	26
5	720110005	Ninglasaini Secondary School, Bheemdatt 18 Gobaraiya	69	65	43
6	720110006	Sarswati Secondary School, Parkhedi, Kanchanpur	33	82	72
7	720110007	Shree Laxmi Secondary School,Ultakham,Bagphanta,	53	53	33
8	720110008	Bhrikuti Secondary School, Mahendranagar, Kanchanpur	45	48	28
9	720110009	Mahendranagar Secondary School, Katan, Kanchanpur	70	42	0
10	720110010	Laxmi Secondary School Khairbhatti, Kanchanpur	45	49	0
11	720110011	Siddhanath Secondary School, Badaipur, Bheemdatt -13 Kanchanpur	54	94	0
12	720110012	Shree Bajjnath Basic School, Bankatti, Kanchanpur	21	0	0
13	720110013	SHREE SHIVAGYANESHWAR BASIC SCHOOL,BHAGATPUR, KANCHANPUR	28	0	0
14	720110014	Amar Shahid Basic School, janaki tole, Kanchanpur	16	0	0
15	720110015	Bajjnath Vidya Niketan Adharbhut Vidyalaya, Piparaiya, kanchanpur	47	0	0
16	720110017	Dashrath Adharbhut Vidyalaya	19	0	0
17	720110018	Panchkrit Secondary School, Bagphata, Kanchanpur	48	52	0
18	720110019	Siddhanath Adharbhut Vidyalaya, Bheemdatt-19, Kanchanpur	17	0	0
19	720110048	Shree Siddhanath Amar Secondary School,Gaddachauki, Kanchanpur	61	81	39
20	720110049	Purna Secondary School, Bheemdatt-12,Airy Kanchanpur	165	139	113
21	720110050	Mahakali Janasewa Secondary School, Haldukhal, Kanchanpur	63	47	15
22	720110051	Shree Tribhuvan Secondary School, Tilachaur, Kanchanpur	84	73	21
23	720110057	Baijanath Secondary School, Nayatilakpur, Kanchanpur	43	34	0
24	720110058	Baijanath Siddhanath Secondary School, Mataina, Kanchanpur	110	38	0

25	720110059	Shanti Niketan Secondary School Bhimdatt 6 Aithpur	83	100	109
26	720110060	Satyavadi Secondary School, Vangau, Kanchanpur	62	18	0
27	720110061	Yuva Varsh Secondary School, Tilkeni, Kanchanpur	78	54	0
28	720110062	Maheshwor Secondary School, Sukasal, Kanchanpur	97	75	0
29	720110063	Siddhanath Secondary School, Brahmdev, Kanchanpur	93	86	39
30	720110064	Jaycees Secondary School, Rajipur, Kanchanpur	94	106	21
31	720110066	Gauri Shankar Adharbhut Vidyalaya, Naulakhet, Kanchanpur	37	0	0
32	720110067	Mahakali Adharbhut Vidyalaya, Tumdani, Kanchanpur	41	0	0
33	720110068	Tribeni Adharbhut Vidyalaya, Aithpur, Kanchanpur	18	0	0
34	720110073	Bishweshwar Prasad Adharbhut Vidyalaya Bhimdatt -12 Odali	56	0	0
35	720110076	Mahakali Janajyoti Adharbhut Vidyalaya, Bhujela, Kanchanpur	34	0	0
36	720110105	Janasewa Secondary School, Haldukhali, Kanchanpur	60	67	0
37	720110108	Bhim Datta Smriti Adharbhut Vidyalaya, Khalla, Kanchanpur	54	0	0
			2146	1726	918
Total				4790	

## Annex-2.2 Information about School- Tansen Municipality, Palpa

### तानसेन नगरपालिका,पाल्पा शैक्षिक संस्था बिबरण (संस्थागत)

S/ = ;	शिक्षण संस्थाको नाम	ठेगाना	प्रधानाध्यापकको नाम	सम्पर्क नं.
१	होप एण्ड डिम बो.स्कूल	तानपा-२, मेहलधारा	चम्पा लम्साल	९८४४७९३५३६
२	बिजु बो.स्कूल	तानपा-२, बडिज्ञान टोल	अनुराधा बज्राचार्य	९८४७०९८२६५
३	प्रशान्ति चिल्ड्रेन एकाडमी	तानपा-२, बडिज्ञान टोल	महेशमान बज्राचार्य	९८४७०२८९३५
४	लिटिल ल्याम्प बो.स्कूल	तानपा-२, मेहलधारा	आर.रायमाझी	९८४७३४८०२४
५	समता बो.स्कूल	तानपा-२, मेहलधारा	कमला ढकाल	९८४६१६८१६०
६	बेथल बो.स्कूल	तानपा-२, मेहलधारा	खेम ब सारु	९८५७०६०४४४
७	पाल्पा प्यारागन बो.स्कूल	तानपा-३, भगबतिस्थान	गणेश खत्री	९८५७०६५६१०
८	पाल्पा आवासीय बो.स्कूल	तानपा-३, भगबतिटोल	गोपाल पि.सी.	९८५७०६०२२२
९	से.कपितानीयो बो.स्कूल	तानपा-३, बशन्तपुर	एनिश जोसेफ	९८४७३७४५८७
१०	बृन्दाबन बो.स्कूल	तानपा-४, सिलखान	भरत न्यौपाने	९८५७०६०६२४
११	नेपाल ई.प्रिपेटरी बो.स्कूल	तानपा-४, सिलखान	भिम राना	९८४७४१९६५३
१२	मिलेनियम मा.बि.	तानपा-४, सिलखान	चुरीकला सारु	७५५२११४७
१३	सिद्धिबिनायक बो.स्कूल	तानपा-४, सिलखान	मञ्जु कुवर	९८४७०४३५३४
१४	लोटस बो.स्कूल	तानपा-६, बर्तुड	सुनिता कार्की	९८४७०२९२७१
१५	पोलस्टार बो.स्कूल	तानपा-७, प्रभास	दुर्गाप्रसाद बश्याल	९८४१५५९५९८
१६	न्यू होराईजन बो. स्कूल	तानपा-७, काजीपौवा	डासुराम पन्त	९८४७०२८२४४
१७	विज्डम बो.स्कूल	तानपा-७, बासटारी	रबि पाण्डे	९८४७२१९५५५
१८	तानसेन बहुमुखी क्याम्पस(११-१२)	तानसेन-७, काजिपौवा	राधेश्याम ज्ञावली	९८५७०६०७२६
१९	सनराईज बो.स्कूल	तानपा-८, डुम्रे	मिलन भण्डारी	९८५७०३५८५३
२०	रिभर भ्याली बो.स्कूल	तानपा-९, दमकडा	मीनप्रसाद बन्जाडे	९८५७०६०२४६
२१	न्यू आईडियल बो.स्कूल	तानपा-१३, बौघागुम्हा	दिनेश राना	९८४७११५८००
२२	शैलोच्य बो.स्कूल	तानपा-१४, अर्गली	त्रैलोक्य न्यौपाने	९८५७०६२६२२

**Annex-2.3 Information about School- Hetauda Municipality, Makwanpur**

हेटौडा उपमहानगरपालिका अन्तरगतका सामुदायिक विद्यालयहरुको प्रा.अको नाम र सम्पर्क नम्बर					
क्र.सं.	विद्यालयको नाम	ठेगाना	सञ्चालित कक्षा	प्रधानाध्यापकको नाम	सम्पर्क नं.
1	सरस्वती प्राथमिक विद्यालय	Hetauda 1	१-५	सुदर्शन पौडेल	9845137607
2	बाराही आधारभूत विद्यालय	Hetauda 1	१-८	मञ्जु देवकोटा	9845236000
3	कालिका आधारभूत विद्यालय	Hetauda 2	१-८	सुकदेव काफ्ले	9855070010
4	भैरव आधारभूत विद्यालय	Hetauda 3	१-५	रमेशप्रसाद सुवेदी	9845123006
5	आनन्दभैरव आधारभूत विद्यालय	Hetauda 4	१-८	कृष्णप्रसाद खनाल	9845028060
6	अमर माध्यमिक विद्यालय	Hetauda 5	१-१०	मालती उप्रेती	9855032210
7	सिद्धार्थ माध्यमिक विद्यालय	Hetauda 2	१-१२	मोहनप्रसाद शर्मा	9855071990
8	शहिदस्मृति प्रा.बौराटार	Hetauda 3	१-३		
9	बालउज्ज्वल मावि लेवट	Hetauda 3	१-१०	शम्भु वर्तिला	9855070944
10	श्रमिक माध्यमिक विद्यालय	Hetauda 4	१-१०	चतुरभुज उपाध्याय	9845022542
11	आधुनिक राष्ट्रिय माध्यमिक विद्यालय	Hetauda 4	१-१२	विरवंश वैठा	9845022542
12	भुटनदेवी माध्यमिक विद्यालय	Hetauda 4	१-१२	माधवप्रसाद दाहाल	9862145756
13	लक्ष्मी आधारभूत विद्यालय	Hetauda 5	१-८	रामहरि न्यौपाने	9855072020
14	बालज्योति माध्यमिक विद्यालय	Hetauda 5	१-१०	भरतप्रसाद अर्याल	9845125555
15	शान्ति बहिरा तथा सुस्त श्रवण	Hetauda 6	१-८	विष्णुवहादुर लामिछाने	9860093645
16	बालजागृति युवा वर्ष मावि	Hetauda 6	१-१०	गोपालचन्द्र भट्टराइ	9845125732
17	बंशगोपाल माध्यमिक विद्यालय	Hetauda 6	१-१२	रमेशप्रसाद लामिछाने	9845029444
18	नवज्योति माध्यमिक विद्यालय	Hetauda7	१-१०	जीधराज ढकाल	9855072001
19	रोटरी सृजना आवि	Hetauda 8	१-३	शालिकराम पुडासैनी	9845027505
20	हिमगंगा आधारभूत विद्यालय	Hetauda 8	१-५	मिरा खड्का	9845028864
21	कृष्ण प्राथमिक विद्यालय	Hetauda 8	१-५	मन्दिरा फुयाल	9845373184
22	चन्द्रोदय माध्यमिक विद्यालय	Hetauda 8	१-१२	दिपुकुमार थापा	9845028864
23	दिव्यज्योति आधारभूत विद्यालय	Hetauda 9	१-५	पुरुषोत्तम आचार्य	9855072876
24	त्रिवेणी आधाभूत विद्यालय	Hetauda 9	६-८	सुशिला पौडेल	9845026418
25	प्रगति माध्यमिक विद्यालय	Hetauda 9	१-१२	निरन्जन ढकाल	9845028377
26	संस्कृत वेद विद्याश्रम	Hetauda 10	१-८	विष्णुप्रसाद भट्टराइ	9845148343
27	ज्ञानदा माध्यमिक विद्यालय	Hetauda 10	१-१०	रमेशप्रसाद सुवेदी	9845030142

28	सरस्वती प्राथमिक विद्यालय	Hetauda 11	१-५	सीता सापकोटा	9845103478
29	शंकरज्योति आधारभूत विद्यालय	Hetauda 11	१-८	मुकुन्द न्यौपाने	9845027745
30	त्रिभुवन मावि नवलपुर	Hetauda 11	१-१२	नारायणप्रसाद कडेल	9845102781
31	ब्रम्हदेवी प्राथमिक विद्यालय	Hetauda 12	१-५	गोकुलप्रसाद गौतम	9845070796
32	पशुपति आधारभूत विद्यालय	Hetauda 12	१-८	रमा चौलागाइ	9845455363
33	प्रतिभा आधारभूत विद्यालय	Hetauda 12	१-८	कमलकुमार लामा	9855030414
34	विष्णुज्योति आधारभूत विद्यालय	Hetauda 12	१-८	सुरेशकुमार लामा	9845103587
35	बुद माध्यमिक विद्यालय	Hetauda 12	१-१०	किसन थापा	9865048933
36	युगचेतना नमूना आवि	Hetauda 13	१-५	राजु वर्तिला	9845030218
37	कालिका आधारभूत विद्यालय	Hetauda 13	१-८	चिनलाल श्रेष्ठ	9845028789
38	चन्द्रोदय आधारभूत विद्यालय	Hetauda 13	१-८	सुकुलाल मुक्तान	9845846628
39	महेन्द्र माध्यमिक विद्यालय	Hetauda 13	१-१२	विष्णु श्रेष्ठ	9855072905
40	सुप्रभात आधारभूत विद्यालय	Hetauda 14	१-८	सीता तिवारी	9845389871
41	दिपज्योति आधारभूत विद्यालय	Hetauda 14	१-८	पदमनाथ भट्टराइ	9845302333
42	भृकुटी माध्यमिक विद्यालय	Hetauda 14	१-१०	अच्युतप्रसाद रिजाल	9855070506
43	जनज्योति माध्यमिक विद्यालय	Hetauda 14	१-१२	भोगेन्द्र लुइटेल्	9845373804
44	शुभकामना प्राथमिक विद्यालय	Hetauda 15	१-५	मिनवहादुर राइ	9845102827
45	ज्ञानज्योति आधारभूत विद्यालय	Hetauda 15	१-५	सोमवहादुर लो	9845041882
46	पारिजात प्राथमिक विद्यालय	Hetauda 15	१-५	तारानाथ चौलागाइ	9845040289
47	आधारभूत विद्यालय कमाने	Hetauda 15	१-८	रामकुमार अधिकारी	9855069677
48	वनदेवी आधारभूत विद्यालय	Hetauda 15	१-८	जयप्रसाद पोखरेल	9845029352
49	विश्वज्योति आधारभूत विद्यालय	Hetauda 15	१-८	सुशिला लामा	9845303491
50	चुरियामाइ माध्यमिक विद्यालय	Hetauda 15	१-१०	केशव खतिवडा	9845439277
51	जनजागृति मावि रातोमाटे	Hetauda 15	१-१०	मानकुमार दाहाल	9845297626
52	विपिप्राथमिक विद्यालय	Hetauda 16	१-५	ठाकुरप्रसाद नेपाल	9845298054
53	जनप्रिय मावि हटिया	Hetauda 16	१-१२	नमराज अर्याल	9845907445
54	निजानन्द प्राथमिक विद्यालय	Hetauda 17	१-३	घनश्याम ढकाल	9845029811
55	दिव्यज्योति आधारभूत विद्यालय	Hetauda 17	१-५	प्रमिला घिमिरे	9845029223
56	महादेव प्राथमिक विद्यालय	Hetauda 17	१-५	विष्णुप्रसाद देवकोटा	9845252583
57	लक्ष्मी आधारभूत विद्यालय	Hetauda 17	१-८	यदुदेव उपाध्याय	9845042666

58	कमला आधारभूत विद्यालय	Hetauda 17	१-८	कुमारप्रसाद अधिकारी	9845513796
59	त्रिभुवन मावि हटिया	Hetauda 17	१-१०	मनोजकुमार पाठक	9845292108
60	वालवोध माध्यमिक विद्यालय	Hetauda 17	१-१२	रमेश रिजाल	9841171110
61	कालिदेवी प्राथमिक विद्यालय	Hetauda 18	१-३	अप्सरा पुडासैनी	984530226
62	भावना प्राथमिक विद्यालय	Hetauda 18	१-५	रूपा रिजाल	9845458425
63	आकाशधारा पानीसारा प्रावि	Hetauda 18	१-५	सिताराम तामाङ	9840423729
64	राजदेवी माध्यमिक विद्यालय	Hetauda 18	१-१०	सानुकाजी पाण्डे	9845104983
65	गोरक्षनाथ माध्यमिक विद्यालय	Hetauda 18	१-१०	योगराज खतिवडा	9855073320
66	ज्योति माध्यमिक विद्यालय	Hetauda 18	१-१२	जयराम थापा	9845126026
67	भैरुङ्गदेवी प्राथमिक विद्यालय	Hetauda 19	१-३	नर्मदा सुवेदी	9845237885
68	नेपाल जापान मेत्री जनहित प्रावि	Hetauda 19	१-३	सानुमैया सुनुवार	9861328038
69	सिर्जनशील बौद्ध अनाथ प्रावि	Hetauda 19	१-३	रेनुका व्लोन	9817256835
70	गणेश आधारभूत विद्यालय	Hetauda 19	१-५	आइतसिंह व्लोन	9855024942
71	ज्वालादेवी प्राथमिक विद्यालय	Hetauda 19	१-५	परिसिमन विडारी	9855011042
72	जीवनज्योति आधारभूत विद्यालय	Hetauda 19	१-५	कुमार सिंह गोले	9845234769
73	कालिका प्रावि बासघारी	Hetauda 19	१-५	कृष्णवहादुर थापा	9855076144
74	अरनिको आधारभूत विद्यालय	Hetauda 19	१-८	रामकुमार थिङ	
75	अरनिको माध्यमिक विद्यालय	Hetauda 19	१-१०	कृष्णचन्द्र रिजाल	9845463894
76	महेन्द्रकिरण मावि बसामाडी	Hetauda 19	१-१२	तारा गौतम	9845071981
77	निर्मल मावि बस्तीपुर	Hetauda 19	१-१२	प्रवोध विडारी	9855067799

## Annex-3 Intellectual Property Rights Guideline



### MOBILE ARTS FOR PEACE (MAP), NEPAL

#### INTELLECTUAL PROPERTY RIGHTS (IPR) GUIDELINE

1. All Background Intellectual Property used in connection with the Project shall remain the property of MAP Project. No Party will make any representation or do any act which may be taken to indicate that it has any right, title or interest in or to the ownership or use of any of the Background Intellectual Property of the other Parties except under the special terms of any contract.
2. Each Party acknowledges and confirms that nothing contained in the agreement shall give it any right, title or interest in or to the Background Intellectual Property of any other Party save as granted by MAP Collaboration Agreement.
3. Song, music, performance, painting, photo, video, film, documentaries, story, blog, report, comics, painting, photo, script, research, publication, online product developed and other products during project would be property of the MAP project; however other party involved in such project will have rights to their involvement. Another party can reuse such products only for non-profit activities. No rights to show or distribute the product for any kind of economical or financial benefit.
4. Documentaries, Films, Story, Research, Blog, Report, Comics, Painting, Photo and other products produced during the project will be property of MAP Project.
5. The film and documentaries director assigned to take on the project will have right to show it to different film festivals around the world and wherever he need it show his work to get some new job. Director of film and Documentary will have no rights to show or distribute the product for any kind of economical or financial benefit. Screening for educational purpose or project purpose will not be barred.
6. For any kind of charitable work if the products of the project have to be distribute/shown prior permission of the developing party/MAP should be sought.
7. The documentary or film made during MAP project in Nepal, will be also screen in Nepal Human Right International Film Festival (NHRIF).
8. Each Party grants the others a royalty-free, non-exclusive licence for the duration of the Project to use its Background and Arising Intellectual Property for the sole purpose of carrying out the Project. No Party may grant any sub-licence over or in respect of the other's Background and Arising Intellectual Property.

9. Each Party shall own the Arising Intellectual Property generated by its employees, students and/or agents under the Project and shall ensure that it secures ownership of such Arising Intellectual Property from its employees, students and agents. Subject to the terms of the Award, the Party owning any Arising Intellectual Property shall be entitled to use and exploit such Arising Intellectual Property as that Party sees fit, and subject.
10. Each Party shall promptly disclose to the other(s) all Arising Intellectual Property generated by it and each Party shall co-operate, where required, in relation to the preparation and prosecution of patent applications and any other applications relating to Arising Intellectual Property.
11. Where any Arising Intellectual Property is created or generated by two or more Parties jointly ("**Joint Intellectual Property**"), the joint creators will jointly own the same and those Parties shall apportion such ownership amongst themselves according to respective inventive contributions. The joint owners undertake to conclude detailed arrangements under a separate written agreement between them in respect of any Joint Intellectual Property for, inter alia, the handling of protection, prosecution and exploitation arrangements for Joint Intellectual Property; cost sharing in relation to the internal and external costs (including, without limitation, official fees) for the drafting, filing, prosecuting and maintenance of such Joint Intellectual Property; which Party shall be named as applicant or co-applicant; the strategy for registration or protective applications, maintenance and renewal of any such registrations or applications; the territories in which applications for protection will be made; and co-operation obligations in respect of the Joint Intellectual Property. Each such joint owner or joint applicant shall have the right to use Joint Intellectual Property by itself solely for non-commercial internal research and development and teaching purposes only, without recourse to the other joint owning Party or Parties.
12. Any Party shall have the right (but not the obligation) to request to commercially exploit any Arising Intellectual Property or Joint Intellectual Property vested in another Party or Parties where such Arising Intellectual Property or Joint Intellectual Property is specifically applicable to the requesting Party's commercial area of interest or in order to exploit the requesting Party's Arising Intellectual Property (the "**Option**") within 3 months of the end of the Project Period (the "**Option Period**"). The Option Period shall be extendable only by written agreement as between the requesting Party and the owning Party (ies) and the exercise of such Option shall be subject to Clause 12. However, should the requesting Party decide not to exercise such Option or fail to successfully conclude the negotiations within the Option Period, the Option shall lapse and the owning Party (ies) shall be free to dispose of their Arising Intellectual Property as they may so decide with no further recourse to the requesting Party.
13. Should any Party wish to exercise its Option, that Party must serve written notice within the Option Period on the other relevant Party (ies) to that effect. The relevant Parties shall then together use reasonable endeavours to negotiate in good faith the terms of a separate specific written agreement between the applicable negotiating Parties which shall include reasonable commercial terms (to include the payment of royalties or other forms of reward) for the type of rights involved, taking into account (inter alia) the respective Parties' respective financial and non-financial contributions under this Collaboration Agreement and their respective contributions of the Parties to such exploitation determined on a case-by-case basis.

14. Any Party may request access rights to another Party's Background Intellectual Property. The Party owning such Background Intellectual Property shall not unreasonably refuse, condition or delay such access but such access may be restricted to the extent to which such access is legally permitted by the owning Party and such access rights shall be subject to the same access rights as are described in other clauses, save that the Option Period shall end after 3 months following the Project Period. Where use of another Party's Background Intellectual Property is permitted, the Party using the same shall suitably acknowledge the owner and creator.



**MOBILE ARTS FOR PEACE (MAP), NEPAL**

### COVID-19 Health and Safety Measures

#### COVID-19 in Nepal: The impact and Update Brief

##### Background/Context

The world is engulfed with COVID-19, and everyone is deeply concerned and combating with the deadly virus from over six months now. This was started from Wuhan, China in December 2019 and became pandemic shortly. The impact of COVID-19 is far and deep. As of now, the virus has spread across the world, affected 14641789 and 608637 people across the world. Moreover, while in Nepal COVID-19 has affected 17844 and killed 40 people. Over the course of time, the COVID-19 has left adverse impact economy, tourism and hospitality sectors at multiple levels. However, many of which are yet to be measured for instance, mental health and psychosocial impact of COVID-19 on people.

Considering the risk and adverse impact of the COVID-19 at many levels (country, community and individual levels), the nations and states across the world endorsed and introduced several short and long terms containment measures (and many of which are still in the process of development) to prevent and control the COVID-19 at multiple levels, which have combined both clinical interventions and public health measures. For instance, testing, tracing, treatment, and the complete and partial lockdown for effectively social/physical distancing was/is one of the common measures among others. However, implementation and effectiveness of the containment measures vary with the country, context, and the health system readiness across the globe. Following the COVID-19, the government of Nepal has endorsed and implemented several containment measures to curb the spread of COVID-19 in the county. In this backdrop, this brief report discuss and highlights the situation of COVID-19 in Nepal primarily covering the initiatives of the Government to control the COVID-19 and existing situation of COVID-19 control and management and discuss some possible pathways to engage further.

##### Emergence of COVID-19 in Nepal

Despite of the geographical proximity to the epicenter of COVID-19, the massive cases were reported comparatively late in Nepal. Indeed, the fear of COVID-19 came earlier than the actual case in the country that had led psychological terror among community people but also created challenge for the government to set quarantine and rescue and manage Nepali students who were studying in China. This was the initial response that the government of Nepal initiated to protect and prevent people from the COVID-19. Following the cases of COVID-19 in China and

outside, the first case of COVID-19 in Nepal was confirmed on 23<sup>rd</sup> January 2020, on a Nepali man returning from the Wuhan<sup>1</sup>. The confirmation of the first case in the country, led to strengthen the health desks at Tribhuvan International Airport (TIA) and subsequently in other airports and border crossing points between (China and Nepal) and Nepal and India to screen the incoming passengers from the affected regions. The Government of Nepal repatriated 175 Nepali from six cities across Hubei Province of China on 15 February who were kept in quarantine in Kharipati, Bhaktapur and no cases were confirmed from within this group<sup>2</sup>. Subsequently, the Government has endorsed and implemented several decisions, policy provisions and initiatives to prevent and control the COVID-19 in the country.

## Health governance

### Government Initiations and Decisions

Subsequently, the official border crossing from China-Nepal remained closed since 21 January 2020<sup>3</sup>. A high-level coordination committee for COVID-19 prevention and control of COVID-19 in Nepal was formed under the coordination of honorable deputy prime minister and defense minister on 1st March 2020. High-level inter-ministerial Committee chaired by Deputy Prime Minister has been re-structured as the Corona Crisis Management Centre (CCMC).

Furthermore, all international flights were halted from 20<sup>th</sup> March 2020.<sup>4, 5</sup> then the Government has endorsed the ‘lockdown’ in the country initially since 24<sup>th</sup> March 2020<sup>6</sup> and country is still in the partial lockdown’. The Government of Nepal designated the Sukraraj Tropical and Infectious Disease Hospital (STIDH) along with Patan Hospital and Armed Police Forces Hospital in the valley as primary hospitals<sup>7</sup> to manage and treat COVID-19 cases in the valley. Then the Government expanded strategies to trace, test and treatment to deal with the COVID-19 cases across the country. For this, The MoHP has requested the 25 hub and satellite hospital network across the country - labelled for managing mass casualty events - to be ready with infection prevention and control measures, and critical care beds where available. The Government, mostly local Governments allocating spaces for quarantine purposes throughout the country including in the bordering area. Moreover, at the end of the March 2020 the Government has announced the ‘Relief Package’ to needy people through local Government to ease the every life in extended ‘lockdown’.<sup>8</sup> In addition, on 29<sup>th</sup> March 2020, the Government of Nepal made

<sup>1</sup> [https://www.who.int/docs/default-source/nepal-documents/novel-coronavirus/health-sector-emergency-response-plan-covid-19-endorsed-may-2020.pdf?sfvrsn=ef831f44\\_2](https://www.who.int/docs/default-source/nepal-documents/novel-coronavirus/health-sector-emergency-response-plan-covid-19-endorsed-may-2020.pdf?sfvrsn=ef831f44_2)

<sup>2</sup> [https://www.who.int/docs/default-source/nepal-documents/novel-coronavirus/health-sector-emergency-response-plan-covid-19-endorsed-may-2020.pdf?sfvrsn=ef831f44\\_2](https://www.who.int/docs/default-source/nepal-documents/novel-coronavirus/health-sector-emergency-response-plan-covid-19-endorsed-may-2020.pdf?sfvrsn=ef831f44_2)

<sup>3</sup> [https://www.who.int/docs/default-source/nepal-documents/novel-coronavirus/covid-19-nepal-preparedness-and-response-plan-\(nprp\)-draft-april-9.pdf?sfvrsn=808a970a\\_2](https://www.who.int/docs/default-source/nepal-documents/novel-coronavirus/covid-19-nepal-preparedness-and-response-plan-(nprp)-draft-april-9.pdf?sfvrsn=808a970a_2)

<sup>4</sup> [https://www.who.int/docs/default-source/nepal-documents/novel-coronavirus/covid-19-nepal-preparedness-and-response-plan-\(nprp\)-draft-april-9.pdf?sfvrsn=808a970a\\_2](https://www.who.int/docs/default-source/nepal-documents/novel-coronavirus/covid-19-nepal-preparedness-and-response-plan-(nprp)-draft-april-9.pdf?sfvrsn=808a970a_2)

<sup>5</sup> <https://kathmandupost.com/national/2020/03/18/government-bans-entry-of-all-passengers>

<sup>6</sup> <https://kathmandupost.com/national/2020/03/23/nepal-goes-under-lockdown-for-a-week-starting-6am-tuesday>

<sup>7</sup> [https://www.who.int/docs/default-source/nepal-documents/novel-coronavirus/covid-19-nepal-preparedness-and-response-plan-\(nprp\)-draft-april-9.pdf?sfvrsn=808a970a\\_2](https://www.who.int/docs/default-source/nepal-documents/novel-coronavirus/covid-19-nepal-preparedness-and-response-plan-(nprp)-draft-april-9.pdf?sfvrsn=808a970a_2)

<sup>8</sup> <https://kathmandupost.com/national/2020/03/30/these-are-the-relief-packages-introduced-by-the-government-following-extension-of-lockdown-for-another-week>

decision to task Nepali Army<sup>9</sup> to procure medical equipment to combat, control and treat COVID-19 in the country.

### Policy Provisions

The MoHP has endorsed a number of policy provisions, which include guidelines, and action plans to prevent, control and treat COVID-19 cases in the country. These include the COVID Patient Transport Team (PTT) Guideline<sup>10</sup> to Interim guideline for the establishment and operationalization of molecular laboratory for COVID-19 testing in Nepal<sup>11</sup> among others. For instance, Algorithm to suspect COVID-19 infection based on the WHO surveillance case definition—it was developed to dealing with COVID-19 suspects. Similarly, Guidelines for operation and management of quarantine which highlighted to make arrangements that should be made for appropriate and adequate food, water and sanitation; the minimum required system for prevention and control of infection that should be implemented and the monitoring of the health situation and the fulfillment of minimum requirements that should be ensured within the facility (Overall management at the quarantine facility). Moreover, COVID-19 Cases Isolation Management Guidelines (2020). The Ministry of Health and Population has issued guidelines including provisions to run isolation wards in all hospitals and treatment of COVID-19 patients in minor condition in home-based isolation. The 'COVID-19 case isolation management guidelines, 2077' was endorsed on June 2 and issued on June 3. Accordingly, only the patients that require hospital-based treatment including ventilator will be admitted to the dedicated hospitals. National testing Guidelines for COVID-19(2020) this objective of this guideline is to standardize laboratory-testing criteria for COVID-19 in Nepal, to facilitate and ensure common understanding on CoVID-19 laboratory testing through the country, and to ensure rational use of the laboratory resources in order to contain COVID-19 spread. In addition, Protocol for COVID-19 screening at POE-- This is the protocol developed for detection, notification, isolation, management and referrals at the Point Of Entries (POE).

### Challenges

- Lack of implementation
- Lack of monitoring
- Lack of political will and less prioritize
- Lack interdisciplinary engagement

All these key challenges cannot be and should not be understood in isolation from the Nepal weak/frail health system, coupled with chronically/historically under prioritized and biomedicalised issue. Less than 10 percent of total budget allocation in the health sector. Largely medical doctors and public health professionals engage in the health and public health issues, hardly an interdisciplinary team forms for dealing with outbreak and pandemic.

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<sup>9</sup> <https://www.nepalarmy.mil.np/viewnews/436>

<sup>10</sup> [https://drive.google.com/file/d/1GLzSSLS\\_z8m-kZTeXoD3uaB6PcqbefJT/view](https://drive.google.com/file/d/1GLzSSLS_z8m-kZTeXoD3uaB6PcqbefJT/view)

<sup>11</sup> [https://drive.google.com/file/d/157Q7JK3rFTgQRfK3DCuVpw\\_-owRCBI65/view](https://drive.google.com/file/d/157Q7JK3rFTgQRfK3DCuVpw_-owRCBI65/view)

### Implementation: Existing Practice

**Quarantine-** The quarantine facilities are managed and constructed in the public institutions such as schools, campuses, the local government has leading the management of the quarantines in the communities. People are quarantined in coordination with community people, local health facilities and the local government. To management effectively and efficient the Government has endorsed the quarantine management guideline as well.

**Tracing** – The government has developed the guideline, which highlights the control measure for preventing further spread of COVID-19. This is for the public health staff to work with a patient to help them recall everyone with whom they have had close contact during the timeframe while they may have been infectious.

**Testing-** Nepal did not have lab testing facility to test PCR until first case of COVID-19 identified in Nepal therefore the same was tested in abroad. Currently, PCR test takes place in 18 laboratories across the country.

**Isolation and Treatment-** the Government has envisioned three layers of treatment services and isolation treatment for the COVID-19 infected patients in Nepal. The Government has designated different hospitals to for the treatment and management of COVID-19 cases across the county.

### Challenges

The weak health system has remained a key weakness for effectively and efficiently managing and treating the COVID-19 cases across the country. Particularly, the major challenge has been managing quarantine, human resources, limited laboratories for testing and limited stock of medical supplies/shortage of supplies and medical equipment, which includes personal protective equipment, and other supplies. The porous border with India and lack of rigorous and effective response measure to prevent and control COVID-19 cases has made the situation more complicated.

### Socio-cultural aspects: Social determinants of health

The WHO has considered the social determinants of the health are equally important and many medical anthropologists including Paul Farmer and Merrill Singer have highlighted the role of social determinants for maintaining the health and well-being of the people. From the very beginning of the COVID-19 emergence in Nepal, it has been treating only as a medical/health problem. As a result, the social, cultural and political aspects associated to COVID-19 were/are overlooked. Consequently, many social and cultural issues linked to returnee migrants and settling in the quarantines are not discussed adequately. Not to mention, safety, security, privacy of the people staying in the quarantines. This has led quarantines not as quarantines but as somethings else. The occurrence of rape and incidence of suicide in the quarantines have spread even more negative message to public about the quarantines.

Despite of the positive aspect of the lockdown (controlling the people to people spread of virus and buying time for preparation), it has made adverse impact more on some groups than others. Various vulnerable and marginalized groups living through COVID-19 bearing unequal effects.

The media reports have shown that poor people starved to deaths (Kritipur and the Plain region), many workers made hundreds of miles of journey on foot to return to their home from workstations. People with Disabilities lives with sheer difficulties, the situation was/is more dire of those who have severe disability are/were in need of assistance for maintaining personal health and hygiene, maintaining physical distancing is hardly possible.

The process of othering—of possible patient of COVID-19 in Nepal has been witnessing from the very beginning. For instance, community people did protest against setting-up quarantine in the Bhaktapur to settle the students who returned Nepal from China. Media report on difficulty in finding people, place or vehicle for funeral process of those who died from the COVID-19 in Nepal. Further, the stigmatization and discrimination to Chinese nationals across the world are few examples. Moreover, seeing migrants as virus carriers discriminates against health workers as potential carriers of the virus—COVID-19 has triggered several social and political issues, which are overlooked, and COVID-19 has focused as more as public health problem.

### Economic impact

COVID-19 has made massive economic from individual to global. Many individuals lost their income source and several organizations at the brink of bankruptcy and the total impact is yet to be measured. The long-term repercussions of COVID-19 led economic fall-out take time to unfold at many levels in fuller extent.

### Way forward: Calls for Collaboration

COVID-19 has not only created the crisis and posed challenge to people, organizations/institutions across the world but also it explicitly shown that health is a multi-dimensional phenomenon. It requires multi-sectoral support and interdisciplinary approach to address and understand COVID-19 considering the culture, context at global, national and sub-national levels. Thus, collective and collaborative effort is key to mitigate the impact on people and eventually contain the virus. Following are possible ways to engage for reducing the risk of COVID-19 and containing it.

- **Promote the use of public health measures:** Considering the scale and state (pandemic and medicines/vaccines) are yet to be developed; the organizations and institutions can take responsibilities to promote use of public health measures recommended for the public to be safe from COVID-19 infection. These include (a) frequent hand washing (b) use face mask (c) sanitizer and in case of front line health workers and transport operators Personal Protective Equipment (PPE) including medical masks, respirators, gloves, gowns, and eye protection, must be prioritized for health care workers and others caring for COVID-19 patients. While promoting use of public health measures, organizations must consider and ensure the situation and access to public health measures, whether or not the diverse groups of people in the society have access/available to the recommended public health measures to use in long run to protect themselves from COVID-19.
- **Engage and collaborate for possible alternative measures, which could be locally available and culturally appropriate.** As it looks like the virus remains long time in the

society and thus, exploring locally available and culturally appropriate measures would be better.

- **Working as watchdog:** Draw attention of the Government and raise voices as and when policy provisions are not implemented and the issues and concerns of the people are not met during emergency.
- **Stigma and Discrimination:** History has shown that many public health issues such as HIV/AIDS, Leprosy led to stigma and discrimination against infected people, which not only affect physically and mentally but also add multiple burden. Moreover, this is already manifested in the case of COVID-19 stigma against Asian descent, othering infected or even death patient in Nepal so this could be another area of engage and ensure stigma, and discrimination has not taken place.
- **Support Vulnerable Population:** The risk and effect of COVID-19 occurs differently for different groups and identifying, assessing the needs and requirements of diverse groups of people such as urban poor, single woman, people with disabilities and put effort to ensuring their respective needs. This would lead to reduce health inequalities and promote social justice in health.
- **Take initiative to work collectively and collaborative for promoting health as human right issue.**
- **Initiate for promoting interdisciplinary research and multi-sectoral collaboration for developing better understanding and addressing the gaps**

Like any other fields, the current pandemic has made adversarial impact in the lives of artists, creatives and art field at large. This has not only forced them to cope with the situation but also called their effort and initiation, which could help community people, education sector to cope in a better way during crisis and emergency. For instance, the art field could contribute in keeping up peoples' spirit through several innovates ways and art performances, this not only keep up community's spirit high and motive them to cope with crisis but also make them aware on the issues and subject matters, in the current case, issues regarding prevention, transmission and treatment of COVID-19 in Nepal. In the current situation, the organizations/institutions working and involving in the field art and creative, could contribute in many areas individually, collectively and collaboratively including

- ***To work for finding appropriate ways/mechanisms to live and continue work environment for artists and creatives and promote entire art field in in the Post COVID-19 era in Nepal:*** Online Expo, contribute in using recommended public health measures and adopting and managing lives and work in the post COVID-19 area/post lockdown in Nepal
- ***To work for raising awareness and knowledge about COVID-19 among community people and students:*** The need of the time is to raise awanress and knowledge about prevention and protection of COVID-19 and possible best ways to continue every life without being affected by COVID-19 or being carrier of COVID-19 in the present scenario (i.e., vaccines and medicines are not fully developed) through various possible ways of art performances, film festivals, film workshopsstreet dramas, documentaries etc.

- ***To encourage students, professionals and community people to adopt and continue use of recommended public health measures:*** It looks like the virus will remain in the society for reasonably long-time (at least until fully developed vaccines and medicines)
- ***To work for entertaining and calming community people, students and professionals during and post emergency or crisis:*** As many research reports and studies have shown the mental and psychosocial impact of COVID-19 on the community people, students and other professionals, the institutions/organizations could better involve and work to entertain and to mitigate the impact of COVID on wider range of people, for instance they can run various entertainment programs in different languages, in accessible formats using sign language interpreters.
- ***To work for findings possible partnership and collaboration to conduct interdisciplinary research:*** This could include art field and more importantly, find effective artistic approaches to spread out message of research to the wider population.
- ***To initiate for understanding the linkage between health and humanities:*** COVID-19 has shown the multiple dimensions of health and thus finding linkage between health and humanities not only will provide comprehensive understanding regarding health but also incorporate multi-disciplinary perspective on health.

## Mobile Arts for Peace (MAP) Nepal

### Child Protection Policy

#### बाल संरक्षण नीति २०७७

मानव अधिकार चलचित्र केन्द्रका कार्यसमिति पदाधिकारी तथा सदस्य, साधारण सदस्य, कर्मचारी, स्वयंसेवक, परामर्शदाता, अनुसन्धानकर्ता लगायत संस्थासँग सम्बन्धित सबैले निम्नानुसार बाल संरक्षण सम्बन्धी व्यवस्थाको पालना गर्नुपर्ने छ । यहाँ उल्लेखित व्यवस्थाको विपरित कार्य वा व्यवहार भएको पाइएमा कार्यसमितिले सम्बन्धित व्यक्तिले गरेको कार्य वा व्यवहारको प्रकृतिका आधारमा सचेत गराउनेदेखी निस्काशनसम्मको निर्णय गर्न सक्नेछ ।

क. बालबालिकालाई पिट्ने वा शारीरिक वा मानसिक रूपमा आक्रमण वा दुर्व्यवहार गर्नु हुदैन ।

ख. बालबालिकासँग कुनै पनि प्रकारको शोषणजन्य वा दुर्व्यवहार ठहर हुनसक्ने सम्बन्धको विकास गर्नु हुदैन । साथै कुनै प्रकारको दुर्व्यवहारको जोखिममा पार्न सक्ने क्रियाकलाप गर्नु हुदैन ।

ग) बालबालिकाका लागि अनुपयुक्त, नसुहाउने वा दुर्व्यवहार हुने प्रकारको भाषाको प्रयोग गर्नु हुदैन । प्रतिकात्मक संकेत, सुभावा वा सल्लाह दिनु हुदैन ।

घ) अनुपयुक्त वा यौनजन्य दुर्व्यवहार हुने वा हुनसक्ने प्रकारको शारीरिक वा अन्य हाउभाउ तथा व्यवहार गर्नु हुदैन ।

ङ) बालबालिकाको बालापनमा समस्या आउनेगरी कुनैपनि व्यवहार गर्नुहुदैन ।

च) बालबालिकासँग सम्बन्धित सुचना, तथ्यांक, घटना आदीमा आवश्यकता अनुसार बालबालिकाको गोपनीयताको हक सुरक्षित गर्नुपर्दछ ।

छ) बालबालिकाको सहभागितामा हुनसक्ने कुनै पनि गैरकानुनी, असुरक्षित वा दुर्व्यवहारजन्य कामलाई गलत प्रोत्साहन दिने वा त्यस्ता कृयाकलापहरूमा भाग लिने गर्नु हुदैन ।

ज) कुनै पनि क्रियाकलाप जसले बालबालिकालाई लज्जित पार्ने, निरुत्साहित गर्ने, होच्याउने वा अन्य कुनै संवेगात्मक दुर्व्यवहार हुने खालका क्रियाकलाप गर्ने, श्रव्य दृश्य सामग्रीको उत्पादन गर्ने, एक अर्कामा पठाउने देखाउने कार्य गर्ने, विद्युत्तिय माध्यमको प्रयोगबाट यस प्रकारका कृयाकलाप हुने गरी कुनै पनि काम वा व्यवहार गर्नुहुदैन ।

झ) बालबालिकालाई अप्ठ्यारो महशुस हुनेगरी बालबालिकासँग कुराकानी, व्यवहार, सम्बन्ध र शारीरिक हाउभाउ, भेटघाट गर्नुहुदैन ।

- ब) समतामुलक उद्देश्यसहित गरिएका कार्यहरु वाहेक कुनै पनि बालबालिकाप्रतिको विभेद, अनुचित फरक व्यवहार वा कसैलाई छुट्याउने गरी खास बालबालिकालाई बढी सहयोग पुग्ने काम गर्नुहुदैन ।
- ट) अभिभावक वा शिक्षकहरुको स्विकृति विना कुनै पनि बालबालिकासँग अनावश्यक रुपमा समय विताउने वा स्विकृति विना बालबालिकाहरुलाई एक ठाँउबाट आर्को स्थानमा लिएर जाने वा रात विताउने गर्नुहुदैन ।
- ठ) बालश्रम र बालविवाह लगायतका बालबालिकाको संरक्षण विपरितको कृयाकलापहरु तथा अन्य सामाजिक साँस्कृतिक हानिकारक अभ्यासहरुको विरोध गर्ने, त्यसप्रकारका कुनै पनि कृयाकलापमा सहभागी नहुने र यस्ता कृयाकलापहरु भएको अवस्थामा चुप नरहने र आवश्यकता अनुसार उद्धार, पारिवारिक पुनर्स्थापना, परामर्श र कानुनी कारवाहीका लागि समेत आफ्नो भुमिका निर्वाह गर्ने गर्नुपर्दछ ।
- ड) बालबालिकाको तस्विर तथा भिडियो लिनुपरेमा लिनुको उद्देश्य र त्यसको प्रयोग सम्वन्धी स्पष्टतासहित सम्वन्धित अभिभावक, शिक्षक र बालबालिकासँग पुर्व स्विकृति लिनु पर्दछ ।
- ढ) मदिरा तथा धुम्रपानजन्य बस्तुहरुको उत्पादन, किनबेच, ओसारपासर, भण्डारण, प्रवर्धन लगायतका कुनैपनि कृयाकलापमा बालबालिकालाई सहभागी गराउनु हुदैन ।



# Mobile Arts for Peace (MAP) Project Safeguarding Policy 2020

## 1. Introduction

Mobile Arts for Peace (MAP) is a arts based research project implementing in four countries; Nepal, Indonesia, Kyrgyzstan and Rwanda. The Principle Investigator (PI) of the project is Prof. Ananda Bread, University of Lincoln, UK and Co-investigators (Co-I) are Bishnu Khatri, Human Rights Film Center (HRFC) and Rajib Timalsina, Tribhuvan University.

## 2. Goal and Objectives

This Safeguarding Policy is to increase understanding and practice on safeguarding provisions in the project. These provisions will be helpful to work towards the same aim and to ensure healthy environment.

2.1 The goal of this policy is to safeguard members, staffs, volunteers and beneficiaries from exploitation and abuse in the delivery of project work.

2.2 The objective of this policy is to create, maintain and monitor safe and positive environment for members, staffs, volunteers and beneficiaries in the delivery of project work.

## 3. Standards of Behavior:

The following Standards and Behavior are the minimum requirements MAP has of all members, staffs and volunteers:

3.1 At all-times treat children, women and People with Disabilities (PWDs) and other individuals with respect, value their views and take them seriously.

3.2 Work with diverse people in a spirit of co-operation and partnership based on mutual trust and respect and in ways that enhance their inherent capacities and capabilities, and develop their potential.

## 4. Avoid actions and behavior:

The following actions and behavior should be avoided by all members, staffs and volunteers;

- 4.1 Hit or otherwise physical assault or abuse
- 4.2 Develop sexual relation with members, staffs, volunteers and beneficiaries
- 4.3 Bully, humiliate, emotionally abuse , verbal, mental pressure or violence
- 4.4 Act in ways that may place a person at risk of abuse
- 4.5 Threaten any person with any forms of abuse or neglect.
- 4.4 Engage children in work that is exploitative, dangerous, or prevent participation in education or having a childhood.
- 4.5 Use language, symbols, gesture, make suggestions or offer advice which is inappropriate, offensive or abusive against women, children and PWDs.
- 4.6 Discrimination against, show differential treatment, or favour particular women and children to the exclusive of others.
- 4.7 Use internet, email, social media and new technologies to abuse others.
- 4.8 Involve in cheating, fraud, illegal and immoral activities.
- 4.9 Leaving children or vulnerable adults alone with just one other adult
- 4.10 Any types of workplace harassment as defined by existing laws.

## **5. Prevention:**

- 5.1 A safeguarding risk analysis will be undertaken annually, during programme development or prior to any activity to mitigate any risk. Mitigation strategies will be developed through participatory process engaging members, staffs, volunteers and key target groups as necessary.
- 5.2 MAP carries out a range of checks in order to discourage unsuitable people who may seek to gain access as member, staffs, volunteers and programme participants.
- 5.3 Safeguarding risk analysis will be shared with all members, staffs, volunteers and key target groups. The provisions of safeguarding policy will be also referenced in human resource policy and other policies of the implementing organizations.
- 5.4 Risk analysis report will be prepared and documented by Safeguarding Focal Person for official record and mitigation activities.

## **6. Safeguarding Focal Person:**

Safeguarding Focal Person will be appointed by Project Management Committee.

Safeguarding Focal Person will receive training on safeguarding principles, standards, his/her roles and responsibilities. Safe guarding focal person will receive policy level feedback from

executive committee, periodic risk analysis and mitigation plan and to ensure the implementation of the recommendation of safeguarding risk analysis and mitigation strategies. Safeguarding Focal Person will closely work with project management committee.

### **7. Orientation:**

All MAP project members, staffs and volunteers have to complete at least two hours long safeguarding orientation. The Safeguarding orientation programme will be based on MAP safeguarding policy and will be developed by Safeguarding Focal Person by June, 2020. The Focal Person will organize orientation at least once a year. All the project staffs and volunteer will sign a commitment letter to the safeguarding policy before they start their work at MAP project activities.

### **8. Communication and Confidentiality:**

MAP is committed to ensuring all contents, images, photos, videos are develop/undertaken with sensitivity in order to safeguard the individual's right to dignity, identity, confidentiality and privacy. Contents, picture and videos should be always decent and respectful. Photos, videos, contents and personal information of individuals will be held in a secure area where practicable and every caution will be exercised to ensure its security. Personal information of individual is by way of permission only. At all times, confidentiality must be maintained.

### **9. Reporting and investigation:**

10.1 All reports of safeguarding concerns can be in any written form (Braille, Large print, Audio) and will be sent to Safeguarding Focal Person.

10.2 MAP strongly disapproves of and will not tolerate any form of work against this safeguarding policy.

10.3 Any member, staff and volunteer who engage in such action against safeguarding policy will be subject to discipline up to and including termination of the membership, contract or appointment.

10.4 All the reported complaints shall be fully investigated to find their accuracy and appropriate measures will be taken to investigate by Safeguarding Focal Person. Contact details of safeguarding focal person will be shared with members, staffs, volunteers and beneficiaries.

10.5 Safeguarding Focal Person is responsible for mapping key safeguarding agencies to which to report incidents and those should be updated twice a year.

10.6 Safeguarding Focal Person and Project Management Committee will manage accompaniment for those who are vulnerable adults during a reporting process and investigation

## **10. Implementation and Monitoring:**

11.1 Safeguarding will be communicated as 'everybody's responsibility'

11.2 Emphasis will be placed on managerial responsibility to ensure that protection and hearing mechanism are in place

11.3 The safeguarding policy will be included in the orientation agenda for all new members, staffs and volunteers by Safeguarding Focal Person.

11.4 Every workplace will display contact and details for reporting possible violation of safeguarding policy provisions.

11.5 MAP will make every effort to communicate provisions of safeguarding policy to existing members, staffs, volunteers and MAP key beneficiaries work in, and ensure they are aware of the role of the Safeguarding Focal Person.

11.6 Report to the Project Management Committee of MAP as required by Safeguarding Focal Person periodically to make updates about safeguarding issues.

11.7 The policy will be reviewed every year or sooner if required.

11.8 All incidents of safeguarding reports will be logged at MAP project office by Safeguarding Focal Person. A log book register will be maintained for incidents record and documentation.

## **11. Important responsibilities of all:**

11.1 Be aware of situation which may present risk and proactively manage these risks.

11.2 Plan and organize the work and the workplace so as to minimize risks.

11.3 Ensure that a culture of openness exists to enable any issues or concerns to be raised and discussed.

11.4 Ensure that a sense of accountability exists so that poor practice or potentially abusive behavior does not go unchallenged.

## Annex-7 Partner Pre-Selection Form



### Pre-Qualification for Partners/Consultants/Volunteers

#### Mobile Arts for Peace (MAP) Project- Nepal

1	Full Name		
2	Address		
3	Registration Number (If Applicable)		
4	VAT/PAN Number		
5	Phone		
6	Email		
Should clarification on any of the questions below be required, please contact the MAP team.			Mark the relevant box.
			<b>YES</b>
			<b>NO</b>
7	Is your organization or have you or anyone in your organisation, been involved in bribery or corrupt practice? (Refer to The Prevention of the Corruption Act 2002 for further information).		
8	Is your organisation or have you or anyone in your organisation, been involved in money laundering? (Refer to The Money Laundering Prevention Act 2008).		
9	Is your organisation or have you or anyone in your organisation, been involved in activities that contravene the UN Convention on the Rights of the Child and the Children Act 1989?		
10	Is your organisation or have you or anyone in your organisation, been involved with the manufacture or sale of arms, illegal substances, or pornography, or have any relations with groups or organisations carrying out such activities?		
11	Is your organisation or have you or anyone in your organisation, been involved in fraudulent activity? This means misrepresentation of facts to influence a procurement or contractual process.		
12	Is your organisation or have you or anyone in your organisation, been involved in an offence or subject to an investigation relating to discrimination, harassment or victimisation?		
13	Is your organisation or have you, or anyone in your organisation accused of or involved, in violation of an individual's human and civil rights? This means any form of physical, psychological, financial or sexual abuse, or other exploitation, resulting in actual or potential harm to the health, survival, development or dignity of a child, young person or vulnerable adult.		
14	Is your organisation or have you or anyone in your organisation, been involved in any form of criminal activity?		
15	If you use sub-contractors/employees, do you have processes in place to check whether any of the above circumstances apply to these other organisations?		
16	You and your organization agree to follow the safe recruitment practice, child protection and safeguarding policy of MAP. MAP team reserves the right to carry out checks.		

Signature

Seal

Date

## Annex-8 Memorandum of Understanding (MoU) Formats

### Annex-8.1 MoU with Research Organization

#### Draft Memorandum of Understanding

BETWEEN

..... / Mobile Arts for Peace (MAP) Nepal

AND

..... (Research Organization)

This agreement has made between Human Rights Film Center (HRFC) and ....., a research organization has agreed for collaboration in the research related activities of the "Mobile Arts for Peace (MAP)" project implementing by the Film Center.

#### Terms and Conditions

1. This agreement has made to execute research activities of the MAP project of the Human Rights Film Center. The Dignity Initiative support to the HRFC in conducting research of the project.
2. Dignity Initiative will support in the project through utilizing the institutional expertise on research designing, developing research methodology, providing training support to the researchers, analyze data and provide feedbacks on the conducted researches.
3. Dignity Initiative supports the HRFC in disseminating research findings and creates discourse among the researchers, academics and other stakeholders on art-based participatory action research.
4. The financial expenditures of all activities carried out by the research organization will be managed by HRFC.
5. In case of discrepancies between HRFC and Dignity Initiative during the agreement period, the both party resolve building a consensus.

This contract is read, agreed to and signed on --- /---- 2020.

\_\_\_\_\_  
Bishnu Bahadur Khatri  
Chairperson  
Human Rights Film Center

\_\_\_\_\_  
.....  
.....  
.....

## Annex-8.2 MoU with Art Based Organization

### Agreement

BETWEEN

Human Rights Film Center

AND

---- ..... (Arts based Organization)

This agreement has made between Human Rights Film Center (HRFC) and ---- -----, have agreed for collaboration in the research related activities of the "Mobile Arts for Peace (MAP)" project implementing by the Film Center.

### Terms and Conditions

1. This agreement has made to execute research activities of the MAP project of the Human Rights Film Center. The ----- -- supports to the HRFC in organizing art and performance related activities of the project.
2. The ---- ----- will support in the project through performing drams on the thematic areas, providing training to youths and children on using drama and performance to conduct dialogues and creating peace, sharing knowledge and experiences organizing various kind of activities.
3. The ---- theater----provide necessary other supports utilizing the knowledge and skills in the process of art-based participatory action research.
4. The financial expenditures of all activities carried out by the research organization will be managed by HRFC.
5. In case of discrepancies between HRFC and ---- ----- during the agreement period, the both party resolve building a consensus.

This contract is read, agreed to and signed on --- August 2020.

\_\_\_\_\_  
Bishnu Bahadur Khatri  
Chairperson  
Human Rights Film Center

\_\_\_\_\_  
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-----

**Annex-8.3 MoU with Child and Youth Organization/Network**

**Agreement**

BETWEEN

**Human Rights Film Center**

AND

..... (Child/Youth Organizations Network)

This agreement has made between Human Rights Film Center (HRFC) and ..... a youth organization has agreed for collaboration in the research related activities of the "Mobile Arts for Peace (MAP)" project implementing by the Film Center.

**Terms and Conditions**

1. This agreement has made to carry out youth related activities of the MAP project of the Human Rights Film Center. .... support to implement youth related activities of MAP project.
2. The ..... will provide supports in train, empowering and mobilizing youth using different forms of arts.
3. The ..... supports the HRFC to engage youths on in the dialogues in the various part of the project through various creative forms of art.
4. The financial expenditures of all activities carried out by the AYON will be managed by HRFC.
5. In case of discrepancies between HRFC and ..... during the agreement period, the both party resolve building a consensus.

This contract is read, agreed to and signed on ---- /---- 2020.

\_\_\_\_\_  
BishnuBahadur Khatri  
Chairperson  
Human Rights Film Center

\_\_\_\_\_  
Chairperson

## सहमती-पत्र (विद्यालयसँग)

### नेपाल मानवअधिकार चलचित्र केन्द्र र .....विद्यालयबीच

नेपाल मानवअधिकार चलचित्र केन्द्र (यसपछि द्वितीय पक्ष भनी सम्बोधन गरिएको) र .....संस्था (यसपछि प्रथम पक्ष भनी सम्बोधन गरिएको) बीच मानवअधिकार चलचित्र केन्द्रले सञ्चालन गरिरहेको “मोवाइल आट्स फर पिस” परियोजनाअन्तर्गत कलामा आधारित सहभागीतामुलक अनुसन्धानका लागि तल उल्लेख गरिएको शर्तबमोजिम सहकार्य गर्न दुवै पक्ष सहमत भएका छौं ।

#### सम्झौताका शर्तहरू

- मानवअधिकार चलचित्र केन्द्र र ..... विद्यालयबीच कलामा आधारित सहभागीतामुलक अनुसन्धानका लागि यो सहमती गरिएको हो । यस सहमतीअनुसार विद्यालयले अध्ययनका क्रममा आवश्यक पर्ने विभिन्न क्रियाकलाप सञ्चालनका लागि गर्न सहयोग गर्नेछ ।
- प्रथम पक्ष र द्वितीय पक्षले संयुक्तरूपमा विद्यालयमा बालबालिकाको सहभागीतामा विभिन्न क्रियाकलाप आयोजना गर्नेछन् । यसरी आयोजना हुने क्रियाकलापले विद्यालयको नियमित पठन-पाठनलाई नकारात्मक प्रभाव पार्ने छैन ।
- मानवअधिकार चलचित्र केन्द्र र विद्यालयले संयुक्तरूपमा बालबालिकाको सवलीकरणका लागि विद्यालयमा बालक्लबको गठन गर्नेछन् र ती क्लबहरूको सवलीकरणका लागि कलामा आधारित विभिन्न क्रियाकलापमा सञ्चालन गरिनेछ । विभिन्न क्रियाकलापमा विद्यालयले आवश्यक सहयोग गर्नेछ ।
- शिक्षण-सिकाइ प्रक्रियालाई थप प्रभावकारी बनाउन सघाउ पुऱ्याउने किसिमका क्रियाकलाप आपसी सहमतीमा तय गरी कार्यान्वयन गरिनेछ । मूलतः शिक्षक र विद्यार्थीबीच आपसी छलफल, अन्तर्क्रिया र कलामा आधारित रचनात्मक क्रियाकलापका माध्यमबाट अध्ययन अध्यापनलाई थप गुणस्तरीय र प्रभावकारी बनाउन परियोजनाले सघाउनेछ ।
- यस परियोजनाअन्तर्गत सञ्चालन हुने सबै क्रियाकलापका लागि आवश्यक आर्थिक व्यवस्थापनको काम द्वितीय पक्षले गर्नेछ ।
- परियोजना सञ्चालनका सबैजसो गतिविधि मानवअधिकार चलचित्र केन्द्र र ..... बीचको आपसी सहमतीमा हुनेछ । विशेष कारणवश सम्झौताअनुरूप कार्यक्रम सञ्चालन गर्न अहसज परिस्थिति निर्माण भएमा कम्तीमा २ महिना अगाडि नै जानकारी गराउनु पर्नेछ ।

माथि उल्लेखित शर्तबमोजिम काम गर्न सहमत भई आज ..... गते सहमती-पत्रमा दुवै पक्षले हस्ताक्षर गरेका छौं ।

प्रथम पक्षको तर्फबाट

द्वितीय पक्षको तर्फबाट

विष्णु बहादुर खत्री  
अध्यक्ष  
मानवअधिकार चलचित्र केन्द्र  
अनामनगर, काठमाडौं

.....  
अध्यक्ष/प्रधानाध्यापक  
..... विद्यालय  
..... पाल्पा

## सहमती-पत्र (अनुसन्धानस संस्था)

### नेपाल मानवअधिकार चलचित्र केन्द्र र .....संस्थाबीच

नेपाल मानवअधिकार चलचित्र केन्द्र (यसपछि द्वितीय पक्ष भनी सम्बोधन गरिएको) र .....संस्था (यसपछि प्रथम पक्ष भनी सम्बोधन गरिएको) बीच मानवअधिकार चलचित्र केन्द्रले सञ्चालन गरिरहेको “मोवाइल आर्ट्स फर पिस” परियोजनाअन्तर्गत कलामा आधारित सहभागीतामुलक अनुसन्धानका लागि तल उल्लेख गरिएको शर्तबमोजिम सहकार्य गर्न दुवै पक्ष सहमत भएका छौं ।

#### सम्झौताका शर्तहरू

- मानवअधिकार चलचित्र केन्द्र र ..... संस्थाबीच कलामा आधारित सहभागीतामुलक अनुसन्धानका लागि यो सहमती गरिएको हो । यस सहमतीअनुसार प्रथम पक्षले परियोजनामा भएका अनुसन्धानमुलक क्रियाकलापहरूमा सहयोग पुर्याउने छ ।
- द्वितीय पक्षले सञ्चालन गरेको यस परियोजनाअन्तर्गत गरिने अनुसन्धानको डिजाइन गर्ने, अनुसन्धान विधि तय गर्ने, अनुसन्धातालाई प्रशिक्षित गर्ने र परिचालन गर्ने, प्राप्त तथ्यहरूको अनुसन्धान प्रतिवेदन तयार पार्ने र प्राप्त तथ्यहरू आवश्यकताअनुरूप सम्प्रेषण गर्ने काममा प्रथम पक्षले सहयोग गर्नेछ ।
- शिक्षण-सिकाइ प्रक्रियालाई थप प्रभावकारी बनाउन सघाउ पुर्याउने किसिमका क्रियाकलाप आपसी सहमतीमा तय गरी कार्यान्वयन गरिनेछ । मूलतः शिक्षक र विद्यार्थीबीच आपसी छलफल, अन्तर्क्रिया र कलामा आधारित रचनात्मक क्रियाकलापका माध्यमबाट अध्ययन अध्यापनलाई थप गुणस्तरीय र प्रभावकारी बनाउन परियोजनाले सघाउनेछ ।
- यस परियोजनाअन्तर्गत सञ्चालन हुने सबै क्रियाकलापका लागि आवश्यक आर्थिक व्यवस्थापनको काम द्वितीय पक्षले गर्नेछ ।
- परियोजना सञ्चालनका सबैजसो गतिविधि मानवअधिकार चलचित्र केन्द्र र ..... बीचको आपसी सहमतीमा हुनेछ । विशेष कारणबश सम्झौताअनुरूप कार्यक्रम सञ्चालन गर्न अहसज परिस्थिति निर्माण भएमा कम्तीमा २ महिना अगाडि नै जानकारी गराउनु पर्नेछ ।

माथि उल्लेखित शर्तबमोजिम काम गर्न सहमत भई आज ..... गते सहमती-पत्रमा दुवै पक्षले हस्ताक्षर गरेका छौं ।

#### प्रथम पक्षको तर्फबाट

विष्णु बहादुर खत्री  
अध्यक्ष  
मानवअधिकार चलचित्र केन्द्र  
अनामनगर, काठमाडौं

#### द्वितीय पक्षको तर्फबाट

.....  
अध्यक्ष/प्रधानाध्यापक  
..... विद्यालय  
..... पाल्पा

## सहमती-पत्र (स्थानीय युवा क्लब)

### नेपाल मानवअधिकार चलचित्र केन्द्र र .....युवा क्लबबीच

नेपाल मानवअधिकार चलचित्र केन्द्र (यसपछि, द्वितीय पक्ष भनी सम्बोधन गरिएको) र .....युवा क्लब ( यसपछि, प्रथम पक्ष भनी सम्बोधन गरिएको) बीच मानवअधिकार चलचित्र केन्द्रले सञ्चालन गरिरहेको “मोबाइल आर्ट्स फर पिस” परियोजनाअन्तर्गत कलामा आधारित सहभागीतामुलक अनुसन्धानका लागि तल उल्लेख गरिएको शर्तबमोजिम सहकार्य गर्न दुवै पक्ष सहमत भएका छौं ।

#### सम्झौताका शर्तहरू

- मानवअधिकार चलचित्र केन्द्र र ..... युवा क्लबबीच कलामा आधारित सहभागीतामुलक अनुसन्धानका लागि यो सहमती गरिएको हो । यस सहमतीअनुसार युवा क्लबले अध्ययनका क्रममा आवश्यक पर्ने विभिन्न क्रियाकलाप सञ्चालनका लागि गर्न सहयोग गर्नेछ ।
- प्रथम पक्ष र द्वितीय पक्षले संयुक्तरूपमा स्थानीय स्तरका युवाहरूको सहभागीतामा विभिन्न क्रियाकलाप आयोजना गर्नेछन् । परियोजना सञ्चालनका क्रममा प्रथम पक्षले द्वितीय पक्षलाई आवश्यक प्रशासनिक र व्यवस्थापकीय काममा पनि सहयोग गर्नेछ ।
- परियोजना सञ्चालनका क्रममा पहिले पक्षले परियोजनाले समेटेका विभिन्न पक्षहरू जस्तै विद्यालय, बालक्लब, स्थानीय निकाय आदिसँग समन्वय गर्ने काममा द्वितीय पक्षलाई सहयोग गर्नेछ ।
- प्रथम पक्षले स्थानीय युवाहरूलाई स्वयंसेवीका रूपमा तयार पार्ने, प्रशिक्षित गर्ने र कलामा आधारित विभिन्न क्रियाकलापमा संलग्न गराई वकालतका लागि परिचालन गर्नेछ ।
- प्रथम पक्षले कलाका विभिन्न माध्यमहरूको प्रयोग गरी बहस, अन्तर्क्रिया, छलफल, अभिनयजस्ता विभिन्न रचनात्मक क्रियाकलाप आयोजना गर्नेछन् ।
- यस परियोजनाअन्तर्गत सञ्चालन हुने सबै क्रियाकलापका लागि आवश्यक आर्थिक व्यवस्थापनको काम द्वितीय पक्षले गर्नेछ ।
- परियोजना सञ्चालनका सबैजसो गतिविधि मानवअधिकार चलचित्र केन्द्र र ..... बीचको आपसी सहमतीमा हुनेछ । विशेष कारणवश सम्झौताअनुरूप कार्यक्रम सञ्चालन गर्न अहसज परिस्थिति निर्माण भएमा कम्तीमा २ महिना अगाडि नै जानकारी गराउनु पर्नेछ ।

माथि उल्लेखित शर्तबमोजिम काम गर्न सहमत भई आज ..... गते सहमती-पत्रमा दुवै पक्षले हस्ताक्षर गरेका छौं ।

प्रथम पक्षको तर्फबाट

द्वितीय पक्षको तर्फबाट

विष्णु बहादुर खत्री

अध्यक्ष

मानवअधिकार चलचित्र केन्द्र

अनामनगर, काठमाडौं

.....

अध्यक्ष/प्रधानाध्यापक

..... विद्यालय

..... पाल्पा

## Annex-8.6 MoU with Individual Experts/Artists/Researchers

### MoU with Individual Consultants Contract

BETWEEN  
Human Rights Film Center  
AND  
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The Human Rights Film Center has been implementing a "Mobile Arts for Peace (MAP) project in Nepal. Mr./Ms. -----(consultant) has agreed to undertake the following assignment. The main purpose of the assignment is to translate documents from English to Nepali language.

#### Assignment

1. The contractor should translate a "PowerPoint presentation" of the project English to Nepali language.
2. The translation should have ensured the essence and core idea of the document accurately.
3. An edited version of the translation should be submitted to the HRFC.
4. HRFC may provide feedback on the translation that has to be incorporated by the consultant
5. In case of discrepancies between HRFC and the contractor during the agreement period, the both parties resolve building a consensus.

#### 2. Duration of Contract

The duration of the Contract is from 15 August to 15 September 2020.

#### 3. Contract Cost and payment schedule

- a. The consultant shall be paid a total amount of NPR ----- as a consultant fee inclusive of the government tax.
- b. The first instalment of 40% will be paid upon signing of the contract.
- c. The remaining 60% amount will be paid after completing the given task.

#### 4. Reporting and Deliverables

- **A draft** version of the translation of the given document/contents.
- **A final edited** version of the translated document.

This contract is read, agreed to and signed on --- August 2020.

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Bishnu Bahadur Khatri  
Chairperson  
Human Rights Film Center

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