

Randooga in Jaffna

Report and over view of the workshop
and concert in Jaffna.

Symposium on Culture for Harmony and peace
Japan Foundation and centre for the study of peace and reconciliation,
Hitotsubashi University,
Sano Shoin, Tokyo, Japan
02nd December 2013

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Introduction

Jaffna :

- Its culture, heritage, social background.
- Conflict ,war and need for a culture of peace
- Conditions for culture of peace
 - rehabilitation
 - reconciliation
 - redevelopment
 - restoration of equity and justice
- Culture and reconciliation
- Role of *Randooga* in the context of Jaffna.

Role of *Randooga* in Jaffna.

- Welcomed in the land of rich musical tradition.
 - as a tool for expression of emotions
 - as a vehicle of inter-cultural communication
beyond the words of language
- My concerns: Paradox between creative representations and the reality of events

Structure of *Randooga* Programme in Jaffna.

- Two days workshop:
 - selection of artists
 - the process
 - reflections
- An evening stage performance
 - structure of performance
 - the audience
 - reflections























Reflections

- Based on the data collected during the workshop and stage performance by two sets of questionnaire
- Based on the participatory observation
- Based on selected key interviews

Participants' feedback summary

Randooga Workshop in Jaffna – November 2012.

- 33 questionnaires filled
- Age composition: 20-67
- Half the number of participant are in their twenties

Category of Participants:

University students, school students, pre-school teachers,
Music composers, music teachers, home makers, taxi
drivers, media personals ,university lecturers

Regarding the experience:

- All of them says that 'they enjoyed'
- 'Its very interesting and enjoyable.'

Cont...

They say

- 'I enjoyed different speed of rhythms'
- 'I am very impressed with **our** professor from Japan.'(the emphasis given by me)
- 'although we learned music ,we were as children state during the time of workshop.'
- 'we were free to learn new techniques'
- 'able to express our emotions'
- 'no need for a language to enjoy music'

Cont....

What did you learned...:

- 'No status is necessary for music'
- 'Music is communication'
- 'Similarities of various musical traditions'
- 'Importance of listening others'
- 'Music unite people'
- 'impotence of group work'

Cont.....

Suggestions to improve the workshop:

- ‘Come again and again ;more participants must join’
- ‘need more time’
- ‘the workshop should be taken to village level’
- ‘Should available to all school children’
- ‘should reach mentally/physically retarded children’
- ‘Incorporate dance with music’
- At least the same group should meet three times a year’
- Popularize through media
- Incorporating local musical traditions

Cont.....

How are you going to apply '*Randooga*' in your social environment?

- 'will use in my pre-school children'
- 'in all environments'
- 'where ever healing is necessary to people with war trauma'
- 'to integrate university students emotionally'
- 'Will use in my theatre productions at school/village level'
- 'Within war affected communities'
- 'to achieve peace among various cultural groups'
- 'to integrate people'
- 'to create emotion of freedom and happiness'
- 'to develop our personality and self expression'

Audience Feed back

- Total number of respondents: 352.
- Half the number is under 19 years, school students.(75%-female)

Others:

- University students, Lecturers ,Pre-school teachers, music teachers, School Principals, Religious leaders, Musicians, Art critics, Writers, Bankers, Parents/public, UN Development Agencies in Jaffna.

Cont.....

Total Respondents-352

Male -107

Female -243

• Less than 19-	170	48%
• 20-29	54	15%
• 30-39	39	11%
• 40-49	41	11.5%
• 50-59	31	09%
• 60-69	15	04%
• Over 70	02	0.5

ARE YOU SATISFIED WITH *RANDOOGA*

• Not at all	05	1.5%
• Just a little	53	15%
• Satisfied	110	31%
• Highly satisfied	184	52.5%

Cont.....

- **Respondents Under 19 Age group**

- Not at all 01 0.1%
- Just a little 10 04%
- Satisfied 34 20%
- **Highly satisfied 127 75%**

:

The cultural programs you wish to receive from Japan..

- Music - 57% (195 persons)
- Paintings- 17% (56 persons)
- Films - 11% (39 persons)
- Translations of Japanese Novels - 10% (35 persons)
- Japanese Dance -2%
- Japanese traditional theater -2%
- Other Technical art forms -1%

Positive comments

- ‘A wonderful program, never experienced like this’
-75⁰% expressed
- ‘A nice program ,enjoyed, but unable to understand’-
-20 % expressed
- ‘A program integrate many races ,a good activity’
-(45 years, male.)
- ‘An opportunity to express our inner sorrows and happiness’
-20% persons
- ‘I like this music event: I also like Japan’(24 years male)

cont....

- ‘Music doesn’t have any language ,race....we learned this from *Randooga*’ (same as 10% expressed)
- ‘Congratulations to Prof Satho for this new inventions’
(32 years,male)
- “The Japanese female singer are sweet” -
(23 years,female)
- ‘The sitter artist was great, even after injured he never stopped his beautiful music’ (26 years,male)
- ‘We thank you for your love and happiness given through this program, God Bless You.’
(19 years female.)

Cont....

- ‘This program was a panacea for our traumatized minds’
(24 years, male) 10% expressed
- ‘We enjoyed freedom of expression with music’ – (23 years, male.)
- ‘Any one can sing’-we learned this message.’
(23 years, male), same as 08% expressed
- ‘This experience should reach to our affected villages’
(32 years, male – same as 10% expressed.)
- ‘This music is very much useful for teaching primary children’
(12% expressed)
- ‘We are going to use this in our theater productions’ (31 years, male)
- ‘We need more programs like this’-
(24 years female) 11% same as expressed .
- ‘Local musicians also get major role in the performance’
(32 years, Male.)

Negative comments;

- ‘Do not like this fantasies ,we want real peace
(27 years,male),same as 5% expressed.
- ‘ We hate this music ; but we like modern western
music’
(20 years Male ,)

Discussion

- Through the language of music narratives are perceived beyond the spoken words
- Experiencing '*otherness*' as the '*other*' of own selves and a '*fusion of horizons*'
- Issues of Music Psychology and Sociology.
- Ethno musicology and equality in musical traditions : identity and stigma as barriers for participation.

Cultures for vita : *Randooga* in Sri Lanka and beyond



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SANO SHOIN, TOKYO, JAPAN
02ND DECEMBER 2013**

Thoughts on *Randooga* in Sri Lanka and its effect on people.



- Significant effect and imagination on *Randooga* is witnessed among the people who were fortunate to participate in the processes of *Randooga* in Jaffna.
- The applied utility of this programme is very much felt among the participant of the workshop for *Randooga*.
- There were comments for improvement.
- This need should be met through further appropriate actions and activities

Idea for further development of Sri Lankan version of *Randooga*



- Equal participation of multi ethnic talents and traditions must be ensured.
- Contextual emotions and the related musical expressions of different cultural groups should be in cooperated with thematically organized manner.

Matters of essence of *Randooga*



- A space to express the emotions
- A platform to share the mutual experiences
- A gate way for further discussions of socio-cultural and political realities.

Issues of the needs and effects of Cultural policy and Project for preventing/reconciling the conflicts and tensions.



- Gap between the policies and implementations
- Discriminations in the implementations of policies
- Top – down projects without proper understanding of the social and cultural realities
- Stigma among the communities
- Lack of understanding about reconciliation and oversimplification of the projects for reconciling the conflict and tensions

Significant of Cultural Programmes



- Emotional comfort
- Collective consciousness
- Expression of thoughts
- Tangible medium of ideologies

What does divide/unite these segmentations?



- **Dividing factors:**

- hegemony among the communities
- governance of injustice

- **Uniting factors:**

- human commonalities
- cultural similarities
- empathic frequency

How to nourish the resilience of society and communities by cultural projects?..



- Planning the projects with an understanding the core element of societies and communities through participatory process
- Implementing the projects with collaboration and partnership
- Projects with cultural sensibility and social justice

What can be done by Japan on the area of cultural matters in the post conflict regions?...



- Collaborative art projects connecting cultures and making interactive multimedia products
- Cultural projects for healing and reconciliation among the affected communities
- Project for collecting and translating the poetic and musical expressions with mutual understanding
- Projects for strengthening and empowering communities

Cont....



- Project for participation in community life through festivals, events and performances, interactive classes and workshops
- Programming initiates conversation about arts and culture and establishes a structure of happenings and plans that ensure that these activities will continue to flourish
- Project for initiate program and a small awards initiative that invests in community-based arts and culture programs

Cont...



- Projects for establishing livelihood initiatives through art and cultural creations
- Project for facilitating cultural expressions and interaction- eg: *museum, art galleries, performing theatres, production studios of audio visual artifacts.*