

The Bournemouth & Poole College Northlight Centre for Design and Creative Arts, Nepali Arts Project:

NEPAL
INTERNATIONAL
ARTS
PROGRAMME



Feedback and learning outcomes from involvement with the Nepal International Arts Programme [NIAP]

- Student and teacher feedback
 - Feedback from the Art & Design Department Head
 - Images of workbooks and on site display of the works created by the department's students, and further images from the period when the project was in progress at the Northlight Centre for Design and Creative Arts at the Bournemouth and Poole College's Poole campus
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Student Feedback General Questions:

- What was your initial response to the project?
- Why did you produce work in the way in which you have?
- What was your feeling on working on the project as a whole?
- What did you feel in response to the exhibition at the end of the project?

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Some students' feedback:

Lucinda Higgins (photography student):

'In response to the project I found the research interesting , we went to the Eden Project as part of our investigations and I produced work with the environment in mind looking at holistic medicine and traditional cooking techniques using ginger.

My overall feeling of working on the exhibition was that not a lot of people know about Nepal and I would say I learnt more about the culture and religion and where it fitted on the world map.

'My experience was positive and after the earthquake I was very upset and deeply moved to find out how poor the people were, it sounds bad but if I had not taken part in this project the earthquake would not of been at the forefront of my mind "it's like I know the place "!

Nathan Lam (photography student):

'I found this project to be a new experience and found it even more interesting as it is near my home .

I learnt things I never knew before as the country has so much cultural diversity and it was important for me to connect with this and producing the work has made me feel more a part of the world's global citizenship.'

Craig Wilson (illustration student):

'When looking into the remit for the project I focused my research on the demographics of the country .
'I became very interested in the people and life they live and the diversity of the culture also influenced me.
Overall after taking part in the project it gave me a clearer understanding to what people face daily i.e. poverty.

'Looking at the exhibition as a whole I think the social issues were represented through the art and the exhibition was colourful and vibrant .

'It was surprising to see the different range of outcomes and how after only a couple of months through the willingness of the students such a vibrant exhibition was made."

Visual arts students' feedback:

'I approached the subject by exploring the landscape and seeing similarities between the cultures ... I looked at Nepali birds, transport, temples and then English equivalents

'... mine was a dark subject, looking at the position of many women in Nepal it was for me at times a dark subject because I learned that women often have poor conditions in life and do not have equality compared to the UK'

'I used fabrics and handmade paper to show the great creative production work of Nepali women ...'

'Definitely learned such a lot! I was amazed my work got in to the exhibition show '

'I felt more connected to the country and its people as a result of the project ...'

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Teacher Feedback examples:

Kim Barham (Fashion and Textiles):

'Teaching and researching allowed me as a member of staff to become aware of the fashion and craft industry of Nepal looking at most crucially the import and export market and the felt making process which was introduced to Nepal to capture the tourist market. This developed my knowledge of traditional methods of craft making and colour schemes which were used to inspire my students.

Ellie Douglas and Guy Butler (Photography):

'To begin with the students found the subject matter challenging, yet it opened their eyes to the incredible ethnic and cultural diversity of this beautiful country.

'Its history and cultural origins along with its spiritual culture inspired the students to really look deeply into the project and effectively produce outstanding work of the highest quality.

'Through detailed investigations and research which also included a trip to the Eden Project they soon found themselves looking at different ways to produce the work either through location or studio-based still life and portraiture.

'The students were lucky enough to be able to photograph members of the local Nepali community (with particular thanks to Srijana Thapa) and the students pushed themselves to the highest level of professionalism when taking part in this exciting opportunity.

'In the aftermath of hearing about the earthquake students were vocal and concerned about the impact such an event would have on the communities which they felt they had become part of.

'The ethnic diversity of the student work and the project itself impacted on the engagement of the student's working practise and allowed full autonomy in producing such a rich and culturally diverse set of works that the public can engage with on many levels.

'I am incredibly proud of all of the students and appreciate the time and effort they have put into the (photography) work as it has shown a high level of motivation and commitment in producing the final outcomes.

'It has been an honour and a privilege to have been able to work on such an important project and one that I hope we can continue to support and develop in the future with thanks to Alan Mercel-Sanca for this amazing opportunity from the staff and students.'

Laura Joy (Visual arts Lecturer):

'Many of the students didn't even know where Nepal was, but by the end of the project they had learned so much in depth about the culture and people of Nepal ... the students came to realise how many opportunities they have in comparison to the Nepali people, in education and so many other areas ... it really opened their eyes making them understand so much about the broader world and not take things for granted.'

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Northlight Centre for Design & Creative Arts Department Head:

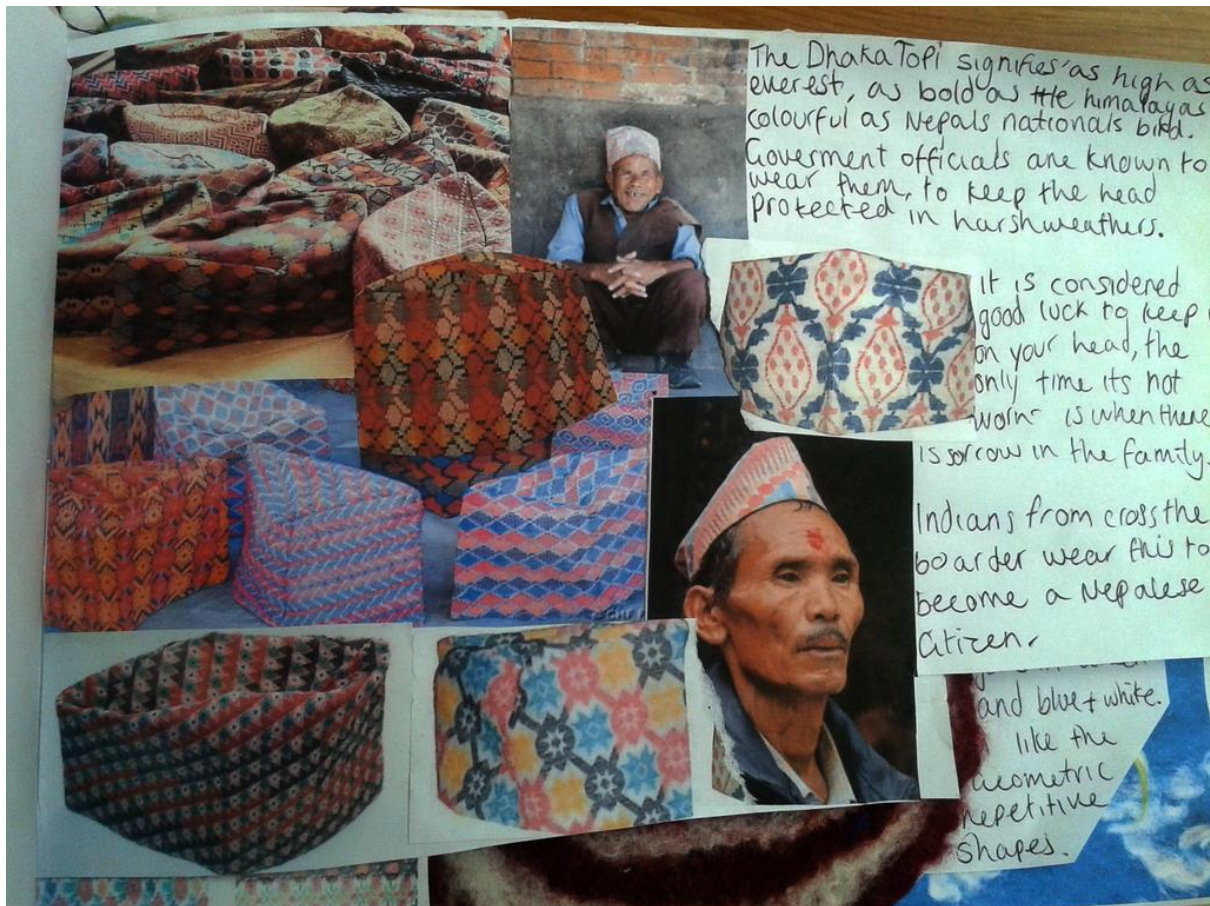
'The impacts of the project for learners were outstanding – extending awareness of other very different cultures and the challenges faced by all sectors of Third World societies. The Nepal International Arts Project also embedded invaluable work experience and liaison with live clients at the highest levels – international outcomes for FE students are extremely rare, but when they happen, as with this project, they are a significant victory in expanding student awareness at multiple levels.

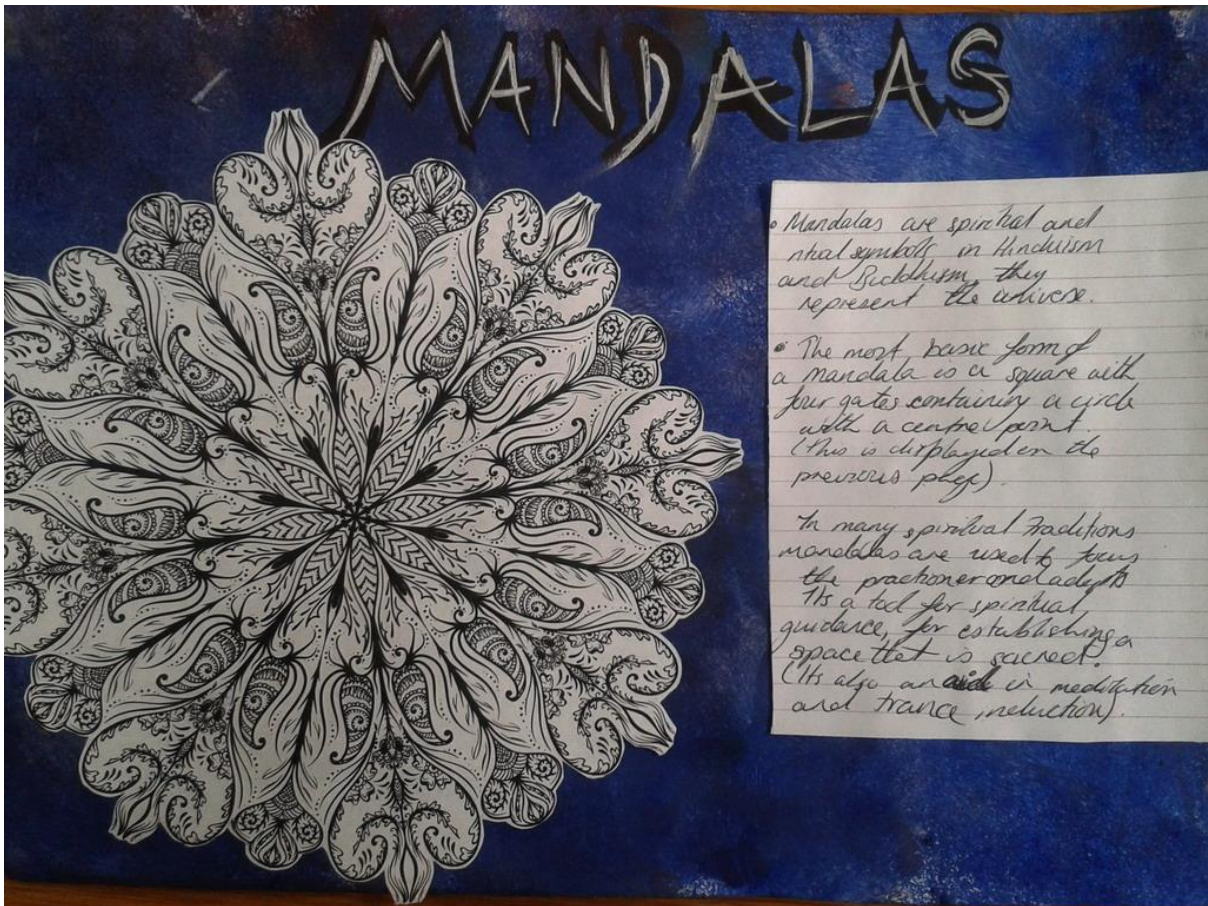
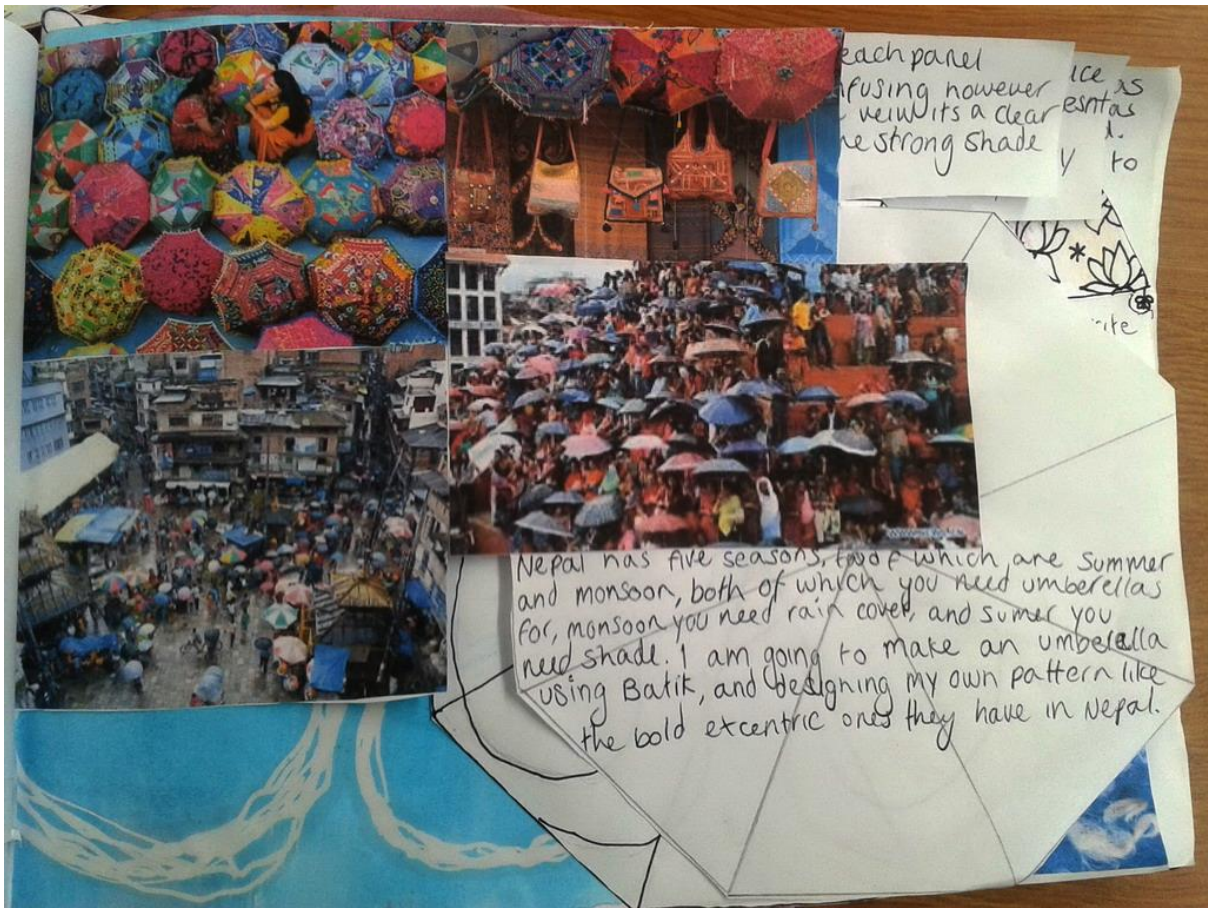
'The college made this unique project an embedded one that demonstrated very extensive external and long-term benefits for students of all sections of the department.

'For staff, the project also expanded awareness and horizons about another culture so different to that of a South of England county, and helped us all see well beyond the adventure tourism facet so commonly portrayed and which dominates the world view of this complex and highly cultural society.'


Nick Day

Images from some of the students work books:



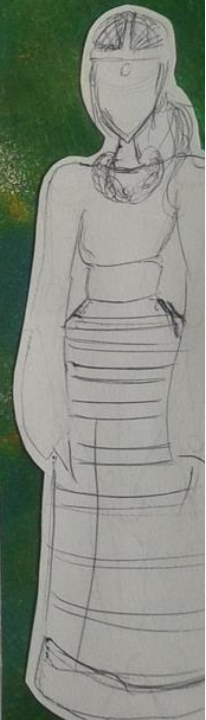


Clothing



Traditional Newar Clothing

- This is the everyday clothing worn by the Newar people of Nepal. They are indigenous to the Kathmandu Valley and the surrounding regions.
- The pieces are associated with merchants, craftsmen and farmers.
- Many of the clothes are home-spun as many people have handlooms or their own.
- This practice continued till the late 1960s.



• Cris dress is fancy attire, made of silk & brocade with intricate patterns & embroidery for the pre-tan era. (Khanjiri & Banya)

Saini Kayta or traditional men's trousers. Worn predominantly by merchants and wealthier classes till the 1930s. They are baggy, but gathered at the knee and fastened with a piece of string.

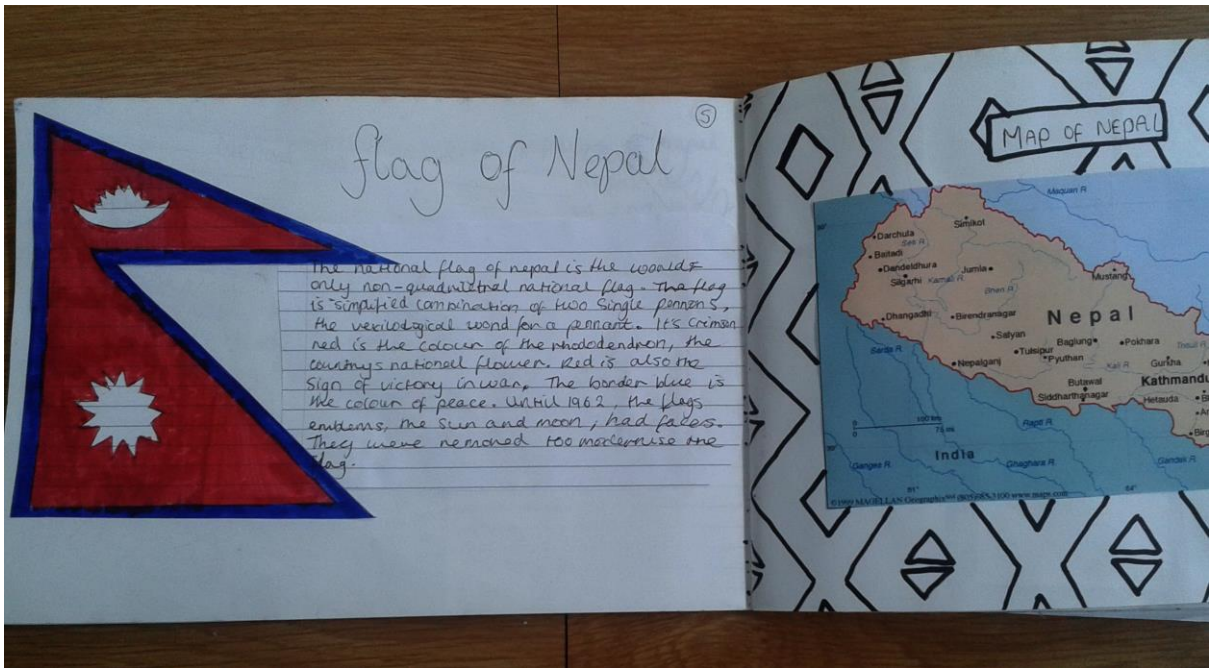
- Made from raw silk and 6 yards of the material.

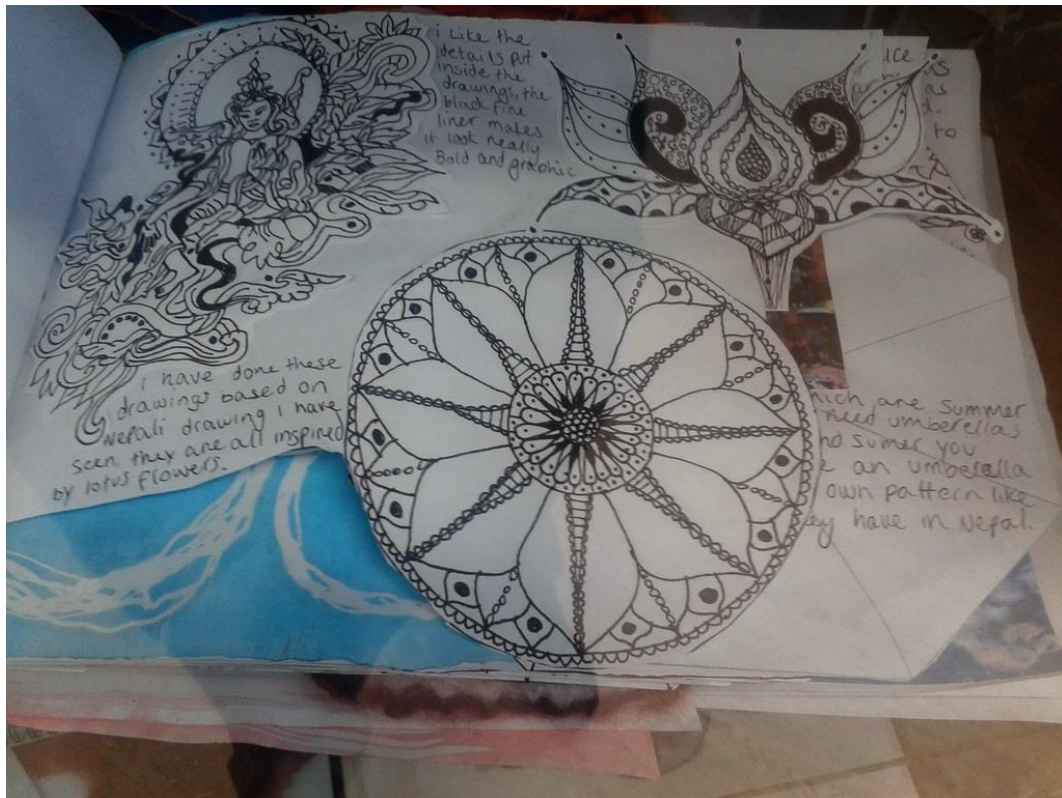
Colour Symbolism

| Colour | General meaning | Emotion Action | Transforms | Seen in |
|--------|---|----------------------------|---|---------------------------------|
| Blue | • Calmness, • Serenity, • Reason, • Spirituality, • Healing | • Killing, • Hunger | • Hunger into minor-like wisdom | • Turquoise, • Lapis, • Saffron |
| Black | • Funerary, • Darkness, • Hate | • Killing, • Hatred | • Hate into compassion | • Black, • Saffron |
| White | • Purity, • Knowledge, • Longevity | • Rest, • Working | • Absence of ignorance into wisdom of reality | • White Tara, • White elephant |
| Red | • Life force, • Fire, • Preserving, • The sacred | • Subjugation, • Summoning | • Subjugation of attachment into wisdom of detachment | • Coral, • Red, • Tangkas |

| Colour | General meaning | Emotion Action | Transforms | Seen in |
|--------|---|----------------------------|--|--------------------------|
| Green | • Balance, • Hope, • Harmony, • Youth, • Action | • Excitement | • Jealousy into wisdom of accomplishment | • Green Tara |
| Yellow | • Recluse, • Renunciation, • Earth | • Restraint, • Nourishment | • Pride into wisdom of sameness | • Saffron robes of monks |

Elephant - हाती
 Air - हावा
 Earth - धर्ति
 Water - पानी





Other images:







