

# The Impact of Recession on Theatre and Educational Administration

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## Abstract

From ancient times till the present, the theatre has made contributions to the fields of education and numerous studies. Theatre's evolution has been influenced by the ongoing transformation of the social, economic, political, and cultural landscape in the human domain. Many academics and sociocultural theorists have attempted to incorporate theatre as a core element into education. The current state of globalisation has significantly increased the scope of theatre and its capacity to impart knowledge to students with a vast pool of competence. Theatre and cultural events will undoubtedly be helpful resources at a time when educators around the nation are attempting novel methods to inspire kids and prepare a whole new generation for life in a fast-changing world.

The paper aims to examine the value of theatre in the classroom while taking into account the experiences of many organisations participating in the process of integrating the approaches and increasing the student's overall development and learning abilities. It also covers the function of the government, various financing agencies, and the effects of the recession on theatre and education. All facets of human life will be impacted by the ups and downs in the world economy. It is made an effort to comprehend how the academic and cultural landscape of India is affected or unaffected by world affairs economically.

**Keywords:** Theatre, Education, Administration, Economical, Recession, Government

## Introduction

Theatre has undergone enormous changes from antiquity to the present, established a wide range of performing techniques, and also made contributions to treatment, education, and sociocultural pedagogy. The theatre has been utilized as a development tool by many organizations and initiatives for a variety of purposes, including teaching, propaganda, rehabilitation, participation, and development exploration. Theatre may be a significant and practical tool at a time when educators all around the country are experimenting with new approaches to inspiring students to stay in school and study hard, as well as new approaches to preparing a brand-new generation for life in a world that is changing quickly. The theatre has been utilized as a development tool by many organizations and initiatives for a variety of purposes, including teaching, propaganda, rehabilitation, participation, and development exploration. Children are motivated by theatre, which is also a potent approach to developing skills like speaking and listening, boosting children's self-esteem, and creatively connecting learning.

## Government Acts

Children at that age are more interested in creation and discovery, according to the Indian Education Commission Report (Kothari Commission), which emphasises the need of education for creative expression. NCERT decided to examine the educational system and keep an eye on the integration of the arts into the curriculum in 1966 as a consequence. Examine the issue of how art education might be improved overall in both the university and school systems.

The Right of Children to Free and Compulsory Education Act was introduced by the Indian government in 2009 as a groundbreaking national regulation, and it has been in effect since April 2010.

In its Norms and Standards, it has made provisions for teaching art education to classes 6 to 8 by providing distinct teachers for teaching the arts. This has laid the groundwork for offering free and obligatory education to all students between the ages of 6 and 14.

Since India's independence, art education has been given a special, prominent place in all of its legal papers, both for teacher education and schooling. Prior to the passage of The Right of Children to Free and Compulsory Education Act, the National Curriculum Framework (NCF) in 2005 reaffirmed the principles outlined in our Constitution, including easing the burden of the curriculum on children, guaranteeing a high standard of education for all students, and systemic changes as indicators of curriculum reforms. It acknowledges the importance of children's experiences, voices, and active participation in the learning process. Project-based learning and practical experiences are encouraged in curricular transactions. The National Focus Group on Theatre created a position paper based on the NCF 2005. These documents paved the way for a better judgment of how theatre arts were to be implemented in the field of education.

### **Eleventh Five-Year Plan (2007-2012)**

The Ministry of Culture's Eleventh Five Year Plan has the goal of preserving and advancing all types of art and culture. Generally speaking, the work is divided into the following categories: (i) performing arts, (ii) museums & visual arts, (iii) archaeology, anthropology & ethnology, (iv) literature, libraries & archives, and (v) education, research, & others.

### **Organizations Working in the Area of Theatre Education:**

Many establishments and institutions in India which have been consistently working in the field of theatre and education are briefly discussed.

1. National Bal Bhavan (NBB)
2. Navodaya Vidyalayas
3. NSD (The National School Of Drama)
4. Centre For Cultural Resources And Training (CCRT)
5. National Museum
6. India International Centre (IIC)
7. Indian Council For Cultural Relations (ICCR)
8. Sangeet Natak Akademi
9. Indian Mime Theatre
10. Sanskriti Pratishthan
11. India Foundation For The Arts (IFA)
12. Sutradhar
13. Centre for Community Dialogue and Change (CCDC)
14. Vidya Bhawan Society
15. The Ishara Puppet Theatre Trust
16. NINASAM
17. Bharatiya Gyan Vigyan Samiti (BGVS)
18. Ritinjali
19. Vidya & Child
20. Srushti

A survey was done to find out how the administrators, heads of schools, and instructors in charge felt about the need to properly administer and promote theatre education in their institutions. In Bangalore Rural and Urban Districts of Karnataka State, India, 100 school heads from chosen elementary and secondary schools served as the study's sample.

**Table-15:** Table shows school heads’ requirements for effectively implementing and promoting Theatre Education in their schools.

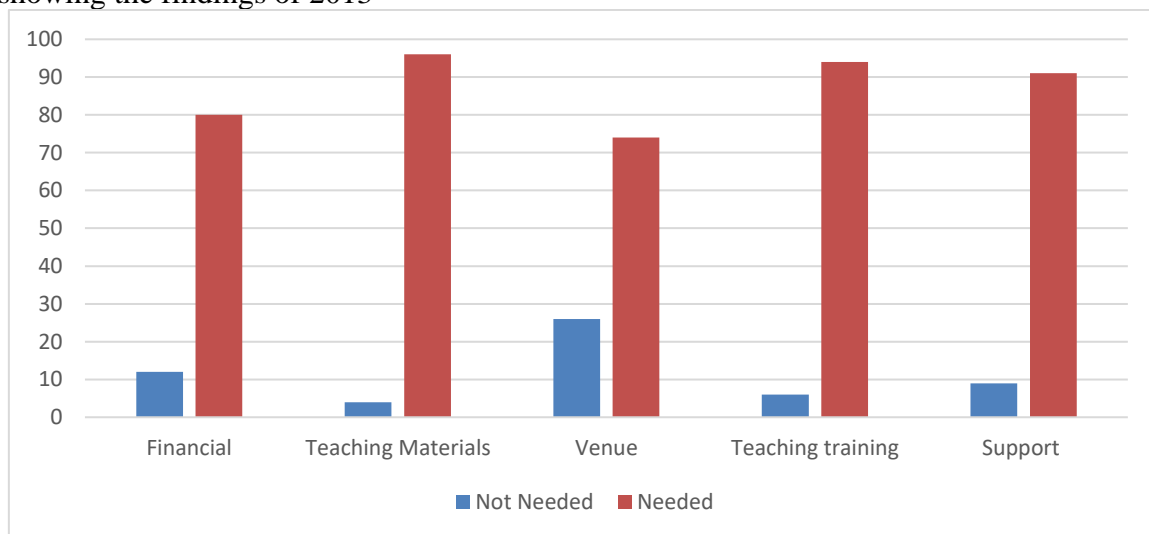
Sl. No.	Resources	2013				2016			
		No Needed		Needed		No Needed		Needed	
		F	%	F	%	F	%	F	%
1.	Financial resources	12	12.0	88	88.0	80	80.0	20	20.0
2.	Teaching materials	4	4.0	96	96.0	75	75.0	25	25.0
3.	Venue	26	26.0	74	74.0	36	36.0	64	64.0
4.	Teaching Training	6	6.0	94	94.0	28	28.0	72	72.0
5.	Support of drama professionals	9	9.0	91	91.0	52	52.0	48	48.0

Source: fieldwork

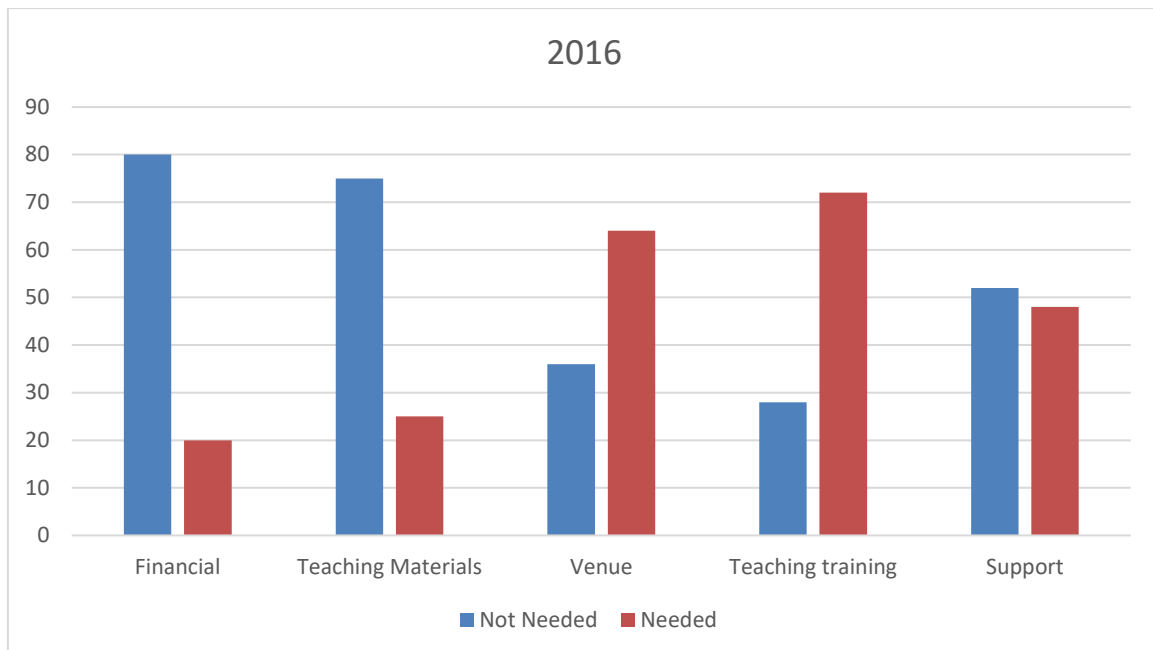
According to the above table, which was created using information gathered from school administrators, 88% of schools required financial resources in 2013 while more than 80% of schools had access to them by 2016. This difference can be attributed to the implementation and promotion of theatre education in schools. 96% of schools require instructional resources for their classrooms, and 75% of schools received them in 2016. 74% of schools lacked a place to hold theatre-related educational activities in 2013, but just 10% of them had a venue by 2016. 94% of schools mandated theatre teacher certification. A 20% rise in training activity is seen later, by 2016. In 2013, 91% of schools required drama experts' assistance, but by 2016, just 48% of schools still do.

The study in 2016 shows that there is an increase in the percentage of all these resources which have helped in implementing theatre in education and also it is observed that the Recession in the global economy has not affected the cultural and theatre activities of education. The table concludes that all the resources, namely: financial, teaching material, venue, teacher training, and support from drama professionals, were a major requirement in the 2013 study of most of the schools.

Graph showing the findings of 2013



Graph showing the findings of 2016



Theatre may be a significant and practical tool at a time when educators all around the country are experimenting with new approaches to inspiring students to stay in school and study hard, as well as new approaches to preparing a brand-new generation for life in a world that is changing quickly.

### Implications

In the Indian state of Karnataka, 70% of private kindergartens and certain private elementary schools offer drama classes, have drama teachers on staff, and include theatre in their activity programmes that cover topics like puppetry, storytelling, music, painting, mask-wearing, and other things. The Association for contemporary theatre aims to serve as a central authority for the education of new teachers and provides in-service training to primary, secondary, and kindergarten institutions upon request.

The Department of State Education Research and Training, or DSERT, often hosts seminars for teachers, provides academic leadership in school education, and tries to raise the standard of instruction in State's elementary and secondary institutions. At the school, college, and university levels as well as for pre-service teachers, the Ministry of Education organises theatre training programmes. On both the undergraduate and graduate levels, numerous institutions offer creative drama courses through a variety of departments.

The state of Karnataka has implemented several successful experiments in the field of school education, including the "Nali-Kali" programme (the activity-based learning programme), "Chaitanya" (the activity-based teaching methodology), "Bahumukhi" (the multi-grade, multi-level teaching methodology), "Keli-Kali" (the direct-to-classroom radio broadcasts), "Shishanadalli Rangakale" (the dramatization of teaching technique), "

Recently, the NCERT (National Council of Educational Research and Training) highly suggested theatre as one of the modalities for education, and NGOs have been asked to endorse this advice.

It is an extended programme under plan plans for children in primary and secondary schools, according to Prathiba Karanji. An innovative programme called Prathiba Karanji holds literary and cultural competitions at the cluster, block, District, and State levels. It gives students a single venue for participating in a variety of events, where winners get certificates of recognition and prizes and select pupils advance to higher-level tournaments.

The Prathiba Karanji Program's mission statement is to:

- Assist students in developing their personalities.

- It supports the development of non-cognitive talents and mixes instruction with fun.

Children's hidden talents will be revealed, and a platform will be provided for the pupils to develop and pick up new life skills.

- Give the teacher a chance to play a crucial part in helping the student discover their gift.
- Encourage parents and educators to form children's personalities and foster a sense of competition in them.
- Participate and show interest in extracurricular activities in addition to academics.

The theatre has been utilised as a development tool by many organisations and initiatives for a variety of purposes, including teaching, propaganda, rehabilitation, participation, and development exploration.

In Karnataka, there are a number of organisations working to promote and encourage theatre activities and education through theatre in schools, including National Bal Bhavan, National School of Drama, Centre for Community Dialogue and Change, Sutradhar, Bharat Gyan Vigyan Samiti, Ninasam, and others.

The work or service has not yet reached many schools, despite the fact that a lot of programmes in this field are operating successfully. According to this study, the majority of urban and rural schools included in the research study showed that in 2013, more than 70% of schools lacked adequate curriculum guides, teaching materials, government training, support from drama professionals, class time, and so on. Additionally, more than 88% and 74% of North rural and Bangalore urban schools, respectively, lacked basic resources like funding and a venue, whereas, by 2016, more than 80% of all these facilities were offered.

### **Policy Recommendations**

In order to implement theatre in the teaching-learning process in all schools, the following would be of great importance.

- Both urban and rural school teachers should be given training in theatre and help them understand the use of theatre as a method to teach school subjects.
- The Government should take the initiative and recognize schools which are in need of resources and provide adequate resources and support.
- Particularly the teachers of elementary schools should join in in-service training so that they can learn about using drama as a method in elementary schools. Besides teachers, administrative staff, directors, and subject specialists, should be trained in drama courses.
- Some books and periodicals which deal with using drama as a method in schools should be made available for teachers so as to inform those who have some classical opinions on drama.
- The Association for modern theatre, Universities, particularly faculties of performing arts and education, and the Ministry of Education should organize seminars, workshops or conferences on the advantages and ways of using drama as a method in teaching school subjects.
- The Government should recognize that children need to develop creative skills where fast-moving technology and global communications call for an ability to produce creative solutions to complex problems in future.
- The Government must provide necessary theatrical equipment to the schools so that teaching-learning process becomes more effective and successful.
- The cultural sense should be imparted to the students for their holistic development.
- Each state government should come up with a clear-cut cultural policy which helps and makes it compulsory for the institutions to implement theatre in the curriculum.
- There should be a research centre which constantly looks into the ongoing dynamics in the field of education and gives scientific recommendations to implement cultural perspectives through theatre.
- Students should be given a creative platform to explore their possibilities, examine their skills and creatively engage in learning through enacting.
- Theatre should be made compulsory from the kindergarten level to higher education.

- In order to strengthen the theatre activities in schools, theatre should be studied at higher levels of education. To make this possible, student who takes theatre as a subject in higher education should be encouraged by giving scholarships and job guarantee.

Humans are wired to distinguish themselves from other persons or groups in society. These walls of isolation are broken down through theatre, which enables viewers to simultaneously experience their own reality and that of another person. Theatre serves as a bridge between our own humanity.

In the West, theatre is a particularly well-liked medium for education. However, this medium will have a positive impact on education if it is used in our nation, which has a highly rich culture compared to the West.

Students come to school with a wide range of characteristics, including gender, age, maturity, personality, interest, hopes, aptitude, and dreams, as well as ethnicity, socioeconomic class, culture, and life experiences. The educational system of today appears unable or unwilling to understand these distinctions. The core curriculum and education now handle kids according to grade level, which is a biased approach. In order to identify motivators and meet the various demands of the pupils, a new method or methodology is required. Theatre professionals from all around the world have been experimenting with theatrical aspects to improve education on a quality level. One such element that improves the quality of life is education, and many educators have worked to make it a reality.

Both students and teachers can actually enjoy learning through theatre. It is one sort of entertainment that has no end and keeps developing forever. The curiosity and creative interest that it can pique has no limitations, regardless of whether one is working with young children, special needs children, or disadvantaged children. Thus, everyone ought to support and promote children's theatre.

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