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An Attempt To Explore The Various Challenges And Success Factors In Performing Arts Sector In India

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ABSTRACT

Art & Culture is India's strongest contribution to its rich heritage and history and is intrinsically woven into its identity. It contributes to India's GDP by generating both direct and indirect employment through handmade crafts and arts, unique only to our Country. There is another facet of art and culture which is getting recognized all over the world and that is performing arts¹⁻². Be it drama or stage or acts and plays, it is getting wide attention from the customers The customers being the hall listeners , or students or the scholars of the widely recognized universities. The potential in this sector is immense .With the help of multiple fascinating techniques such as use of crafts , colours,acts ,actions and acting, teachers are devising various ways to make it easy and interesting for the students to grasp the difficult and wieldy and even called scary concepts in education confidently and interestingly .Present paper explored the various challenges faced by performing arts particularly with education field or sector in India . Thereafter it also proposed the interrelationship amongst them using ISM methodology.

Keywords

Teachers, drama, fine arts, stage shows, performing arts, ISM Methodology, MIC -Mac Analysis , Budding talents

1. INTRODUCTION

In the era of smartphones and the internet, everything is changing so fast. The need for progression has become inevitable in every aspect of human life. Businesses are getting inclusive, technology is becoming more convenient and communication has become lightning fast. When all other sectors are growing at this pace, how can education sector lag behind? From traditional to smart learning, education has gone through enormous changes. But in the epoch of smart classes, traditional ways of

imparting education are still relevant and quite productive.

There is another aspect associated with drama and arts also collectively or popularly known as performing arts. This is recently getting recognized in developing countries such as India in recent times. Though it is quite popular in various countries such as U.K, USA etc., in India, it is new and getting whole heartedly recognized.

Spoon-feeding a chunk of information and students gulping it down without reason can be disastrous for the society. To stimulate creativity, smart learning, critical thinking and logical reasoning in students, the drama and arts play a pivotal role in the education process. If in a controlled atmosphere, a group of students are asked to replicate a historic scene, students find it easy to remember and understand without having to cram a bunch of names and dates from History. Drama and Arts a.k.a performing arts in education have been inculcated as part of the curriculum at many institutions around the world to promote effective learning. Be it through puppetry or role-play, students learn the interpersonal and group communication, and public speaking skills and also the method helps to foster knack for exploration in them.

1.1 Theatre in Education

- Storytelling is a powerful tool to facilitate learning in a meaningful manner. Since theatre itself is a potential driver of bringing impactful change in society, it can play a crucial role in utilising drama and art in education.
- Using theatrical musicals as well as dramas, learning can be carried out in an interesting manner. It caters to different learning methods as it adheres to **VARK**, which is a famed teaching model by Neil Fleming and emphasises on the use of **Visual, Aural, Read/Write** and **Kinesthetic** Sensory in education. Through creative stories and theatre dramas, a multi-sensory experience can be curated thus making learning a fun and engaging process.

1.2 Drama in Education

The element of Drama used in the process of education may vary for institutions depending on the approach they use and the goal they aspire to achieve. The common form of Drama implemented in the process of imparting education is a 'Role Play'. A role play involves a group of students in a controlled atmosphere where they replicate a scene from history or from a play or a movie. The students are given the roles of the characters of the event. They not only learn to understand the mentality of the characters but also learn behavioural psychology, based on which they make critical judgements.

In order to immerse the students in the scene and to understand its essence, use of costumes and sets is made. This activity proves to be very useful in making them better thinkers and storytellers and infuse in them the confidence to engage with others in healthy interactions. For future filmmakers and dramatists, this activity turns out to be the cornerstone of their career. Other than role play for utilising drama and art in education, there are co-curricular activities to engage children and carving out a better learning experience. The popular amongst them could be mime exercises, creating

literary sketches; Charades; writing a story from the favourite drama's characters; One-word story etc.; critical thinking approaches.

1.3 Implementing Art in Learning

Making use of art forms is the best way to attract young students to learning. It is hard for a teacher to tell a student in kindergarten about the benefits of education. The graphical representation of texts, assigning a picture to an object and to tell a story through motion graphics or toys has proven to be effective in exposing the young students to educational journey. Some of the prominent activities you can practice with children to help them learn better are:

- Painting & Drawing
- Using visuals to learn something
- Transforming complicated concepts into rhymes and songs
- Using puppets to explain a concept
- Creating stories from a single word

The present research focuses on exploring various types of challenges which are faced by implementing performing arts in the education sector primarily and that too in developing countries. Section 2 depict such challenges . Thereafter, section 3 describes the ISM methodology. case example is presented in section 4. Managerial implications have been presented in section 5 .

2. LITERATURE REVIEW ON SUCCESS FACTORS BEHIND WIDESPREAD USE OF PERFORMING ARTS IN EDUCATION 1,2

2.1 e- learning environment (e-LE):

e-learning promoted with the help of videos on online platforms helps learners and students who cannot attend the classrooms . They can take benefits of live classrooms .

2.2 Recognisable cost investments (RCI):

such kind of art requires funds and often project experience cost overruns . Recognisable amount of financial investments helps.

2.3 Increased participation / mutual teacher -student participation [TSP]: If a teacher dares to indulge herself in roles and be involved in drama education, the children will want to participate . Toivanen [1],[11] emphasizes that pedagogical courage, or daring to take risks is at least as important to the drama lesson as the teaching skills. When the teacher is ready to put her/himself on the line, the students become excited about the drama and work more boldly and with greater enthusiasm.

2.4 Appropriate management of time [AMT] : The success of the lesson means that they participate in drama action. Teachers who use drama in education need to be able to manage time, space and bodies in an open classroom and to do so in both the social dimension of the classroom and in the aesthetic dimension of the art form.

2.5 Recognition and felicitation [R&F]:

There has to be recognition and felicitation . Teachers' work in drama education dual reality is challenging specially at the beginning [2]. According to [3,4,5] , teachers' pedagogical thinking is connected to a teaching-studying-learning process in the natural context of the classroom.

2.6 Well experienced teachers [WET] :

When the teacher has more experience in teaching drama, she or he is able to make decisions that contribute to the success of an hour. Limited experience in teaching drama, in turn, leads to the experience of failure because the teacher does not know how students should act in the drama lesson [6,1,10]. A teacher's enthusiasm transmitted to pupils and motivates them to work drama. Teachers highlighted the need for courage and confidence in drama teaching.

2.7 Group structural factors [GSF]:[8,9,10]

have explained that group structural factors consist of the interaction between the different roles and norms. In addition, group size is included in the category group structural factors in this study because the size of the group affects the interaction between the students and the teacher. According to teachers, a good and trusting atmosphere in a classroom will increase the success of drama lessons.

2.8 Replication in controlled atmosphere [RCA][11] ^{1,2}: If in a controlled atmosphere, a group of students are asked to replicate a historic scene, students find it easy to remember and understand without having to cram a bunch of names and dates from History. Drama and Arts in education have been inculcated as part of the curriculum at many institutions around the world to promote effective learning.

2.9 Pre-interactive and interactive teaching skills [ITS] : Mother tongue is defined as an informational, skill and artistic subject, which is divided into three subareas: reading and writing, literature, and language and interaction skills. Drama objectives and core contents are included under the sub-heading of interaction skills. The interaction section involves the teaching of linguistic and physical expression skills.

2.10 Flexible planning [FP]: According to teachers, the planning of the drama lesson leads to the success of drama lessons. The planning supports especially inexperienced teachers. However, planning must be flexible, because anything can happen during a drama lesson. If the teacher plans too strictly or does not plan at all, it is likely that the drama lesson will fail.

2.11 Motivation towards critical thinking and Pedagogical thinking [MCT/ PT] :

According to [3,4,5], teachers' pedagogical thinking is connected to a teaching-studying-learning process in the natural context of the classroom. Pedagogical thinking is characterized by setting learning objectives and having reasons for making pedagogical decisions.

2.12 An authentic and expressive performance (A&EP): This includes the performance both by teachers which motivates the students also to perform better. [12]

2.13 Family support and sacrifices [FSS] :

This could be in terms of schedules and job adjustments on part of parents to ensure their child actively participates [9]. Many personal and financial sacrifices had to be made, not just on the part of parents, but by siblings. At times, family sacrifice extended beyond the parents to the extended family, siblings and friends. In addition to the emotional support, parents made adjustments in their schedules and some changed jobs to enable their children to participate in the arts program. In some cases these were major sacrifices.

2.14 Knowledge learning from role models (KRM): Knowledge about popular figures in the field helps.

3. ISM METHODOLOGY

Interpretive structural modelling methodology or ISM [13] is a known technique to map the relationships amongst the relevant elements as per decision maker's problems in a hierarchical manner. Starting with the identification of elements, it proceeds with establishing the contextual relationships between elements (by examining them in pairs) and move on towards developing the structural self- interaction (SSIM) matrix using VAXO [13] and then initial reachability matrix and final reachability matrix and rearranging the elements in topological order using the level partition matrices. A *Mic-Mac* analysis is performed afterwards which categorize the variables as per the driving and dependence power in to autonomous, dependent, driver and linkage category. Finally, a diagraph can be obtained.

CASE PROBLEM

Around 14 success factors have been identified which are normally helpful and beneficial while teaching through performing arts.

3.1 Construction of Structural Self - Interaction Matrix (SSIM)

This matrix gives the pair-wise relationship between two variables *i.e. i and j* based on VAXO. SSIM has been presented below in Fig 1.

3.2 Construction of Initial Reachability Matrix and final reachability matrix

The SSIM has been converted in to a binary matrix called the initial reachability matrix shown in fig. 2 by substituting V, A, X, O by 1 or 0 as per the case. After incorporating the transitivity, the final reachability matrix is shown below in the Fig 3.

Fig 1: SSIM matrix for pair wise relationship amongst barriers

S. No.	Barriers	1	2	3	4	5	6	7	8	9	10	11	12	13	14
		e-L E	RCI	TSP	AMT	R&F	WET	GSF	RCA	ITS	FP	MCT /PT	A&EP	FSS	KRM
1	e-LE		A	X	X	V	X	V	V	V	X	V	V	A	V
2	RCI			X	A	V	X	X	V	O	V	V	V	A	V
3	TSP				V	V	X	V	V	V	V	V	V	A	V
4	AMT					V	A	A	V	O	V	V	V	A	V
5	R&F						A	A	V	A	V	V	V	A	V
6	WET							V	V	X	V	V	V	A	V
7	GSF								V	V	V	V	V	A	V
8	RCA									A	V	V	V	A	V
9	ITS										V	A	V	A	O
10	FP											A	V	A	A
11	MCT/PT												V	A	A
12	A&EP													A	V
13	FSS														V
14	KRM														

Fig 2: Initial reachability matrix

S. No.	Barriers	1	2	3	4	5	6	7	8	9	10	11	12	13	14
		e-L E	RCI	TSP	AMT	R&F	WET	GSF	RCA	ITS	FP	MC T /PT	A&EP	FSS	KRM
1	e-LE	1	0	1	1	1	1	1	1	1	1	1	1	0	1
2	RCI	1	1	1	0	1	1	1	1	0	1	1	1	0	1
3	TSP	1	1	1	1	1	1	1	1	1	1	1	1	0	1
4	AMT	1	1	0	1	1	0	0	1	0	1	1	1	0	1
5	R&F	0	0	0	0	1	0	0	1	0	1	1	1	0	1
6	WET	1	1	1	1	1	1	1	1	1	1	1	1	0	1
7	GSF	0	1	0	1	1	0	1	1	1	1	1	1	0	1

8	RCA	0	0	0	0	0	0	0	1	0	1	1	1	0	1
9	ITS	0	0	0	0	1	1	0	1	1	1	0	1	0	0
10	FP	1	0	0	0	0	0	0	0	0	1	0	1	0	0
11	MCT/PT	0	0	0	0	0	0	0	0	1	1	1	1	0	0
12	A&EP	0	0	0	0	0	0	0	0	0	0	0	1	0	1
13	FSS	1	1	1	1	1	1	1	1	1	1	1	1	1	1
14	KRM	0	0	0	0	0	0	0	0	0	1	1	0	0	1

Fig 3 : Final reachability matrix

S. No.	Barriers	1	2	3	4	5	6	7	8	9	10	11	12	13	14	D.P
		e-LE	RCI	TSP	AMT	R&F	WET	GSF	RCA	ITS	FP	MC T /PT	A&EP	FSS	KRM	
1	e-LE	1	1	1	1	1	1	1	1	1	1	1	1	0	1	13
2	RCI	1	1	1	1	1	1	1	1	1	1	1	1	0	1	13
3	TSP	1	1	1	1	1	1	1	1	1	1	1	1	0	1	13
4	AMT	1	1	1	1	1	1	1	1	0	1	1	1	0	1	12
5	R&F	1	0	0	0	1	0	0	1	0	1	1	1	0	1	7
6	WET	1	1	1	1	1	1	1	1	1	1	1	1	0	1	13
7	GSF	1	1	1	1	1	1	1	1	1	1	1	1	0	1	13
8	RCA	1	0	0	0	0	0	0	1	0	1	1	1	0	1	6
9	ITS	0	0	0	0	1	1	0	1	1	1	1	1	0	1	8
10	FP	1	0	1	1	1	1	1	1	1	1	1	1	0	1	12
11	MCT/P T	1	0	0	0	1	1	0	1	1	1	1	1	0	0	8
12	A&EP	0	0	0	0	0	0	0	0	0	1	1	1	0	1	4
13	FSS	1	1	1	1	1	1	1	1	1	1	1	1	1	1	14
14	KRM	1	0	0	0	0	0	0	0	1	1	1	1	0	1	6
	De.P	12	7	8	8	11	10	8	12	10	14	14	14	1	13	

4. CONCLUSIONS

The present paper highlights some of the success factors behind the successful implementation of performing arts in education. Thereafter it examines the inter-relationships amongst them using ISM Methodology.

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6. APPENDIX

A1: BENEFITS OF STUDYING PERFORMING ARTS

A better curriculum framework to offer as a 21st century focus that highlights the transferable skills the STEM lobby champion is the Four Cs:

1. Critical Reflection : The arts provide a place of solitude, where students can immerse themselves without interference from their environment. This also provides a space for students to engage in self- reflection – a vital skill for life after school.
2. Collaboration: Students have the opportunity to engage in creative collaboration, a skill they have limited chance to develop outside of a rehearsal space.
3. Creativity There is also great cross-over between performing arts and other disciplines – the creative thinking and study techniques learned during rehearsal can be transferred to all areas of study.
4. Communication: Communication skills can be accelerated through performing arts, as students learn to use verbal and non-verbal techniques in new ways to deliver their message. Some students also find new levels of confidence through performing arts.

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