

Discipline-Way Towards Goal**Essentials of Discipline To HR Factor of Theatre of Vidharbha For Financial Succession****Dr.Sangita Jiwankar**

Associate Professor,

Dhanwate National College ,Nagpur

Deeplaxmi Bhatt

Research Scholar

Abstract:-

Theatre is core of Indian tradition. Theatre exists in India from centuries. Theatre is not merely to pursue but it is carrier to make. Human is essential element of Theatre. Theatrical activity can survive without ant other element but it will not consider as a performance in the absence of stage artist and audience or either of them. So the Aim is to study the theatre of Vidharbhaby applying management practices which leads to its human resources.

Keyword: -Vidharbha, Theatre, Discipline

Introduction:-Theatre is core of Indian Tradition. Living traditions occupy a prominent place in the Indian social system. Any living tradition has a natural flow. There can be no doubt about the fact that traditional art forms reflect the ideals of the society, its determination isto survive, its ethos, emotions, fellow-feelings, and so on. Drama in itself is a complete form of arts. Theatre existed in India from Centuries. Theatre is not merely a hobby pursued but it is a carrier to make.

Theatreof Vidharbha:-Undoubtly it is true that Vidharbha is very rich as far as the culture is concerned. All the theatres of Vidharbha have their own significance. see the environment of theatre of Vidharbha, Drama (Theatre) is in the heart of artist, they take all the efforts regarding betterment and development of theatre of Vidharbha but still nobody is dares to select it as profession. It is their just a platform to search the hidden qualities and explore on it. VidharbhaRangabhumi has long history. Its roots are spread all over the soil of Vidharbha, but still theatre is deprived from the commercial success. Ramtek of Vidharbha reminds us Kalidas who has written 'Meghdutam'. Vidharbha have appreciated dramas right from the time of Kirloskar. There are so many institutions and artist because of whom VidharbhaRangbhoomi is becoming famous in the Public. This reference is limited upto non-professional dramas only.

Review of Literature:-

- 1) Art is something done using mental ability to put forth the social issues purposefully by a man.' this is said by Emanuel Kat. Tolstoy says, 'The central idea behind art is the give and take of ideas and emotions.' (Ghonge, 2011)
- 2) Art is the different shades of human life. Man is portraying an art through the emotions, feelings, thought from his sub-conscience mind. It is an expression of emotions.
- 3) Any Organization either commercial, industrial, educational, religious, social, cultural, or charitable when comes into existence with a group of people joining hands for the attainment of certain objectives, needs 'Some-One' to channelize it's activities towards achieving the goal. This 'Some-One' functionary is "Management". It is continuous lively, fast developing science known as perspective Management. (Kumar, 2011)
- 4) "Management is not people; it is an activity like walking, reading, swimming or running. People who perform management can be designated as managers, members of management or executive leaders". (Terry, 2009)
- 5) Management is a direct process consisting of planning, organizing, staffing, controlling, and performed to determine and accomplish stated objectives by use of human beings & other resources." (Sisk, 2009)
- 6) Management is a multipurpose organ that manages worker and work. Management is defined as the process by which a co-operative group directs action towards common goals. (Lundy, 2008)
- 7) Actors are also not properly studying the script, their character. He/she is not at all aware of himself/herself. They are not interested to learn sound technique. They don't have control on voice, projection. They don't have judgment. They are very lassie about their work..Not punctual about their timings. They are not aware of technicalities. As the technical rehearsals are not conducted. So the proper coordination is missing.
- 8) Technicians are not pursuing technical knowledge. "They are like Ardhyahalkundatpiwalezalele. Light designs do not understand the colours and their logics, Musician are not aware of swar,tal. They just copy the recorded music from net operate it. They are not studied it deeply. So the impact can't be achieved on the audience" shared by NareshGadekar in his interview.
- 9) Vaidharbhan audiences are very choosy, especially from Nagpur. Artist from Mumbai are also afraid and conscious at the time of performance. First thing Marathi audience have not that mentality. Or we can say Government's approach is negative. Government is complete their formalities by arranging NatyaSpardha on each year. But when, how and where it conducted, most of the public are not aware of it. It is failed to build up the test in minds of audience. But some people of Vidharbha are fan of Drama. Vidharbha have appreciated dramas right from the time of Kirloskar to till date.

Discipline towards internal factors of play production (Artist)**Staffing**

"The process involved in identifying assessing placing evaluating and directive individuals at work." (Benjamin, 2008)

Staffing means Casting in Drama

Director who is a poor acting coach may end up with a brilliantly acted production if he has a real flair for casting. Putting the right combination of people together in a room for 4 week of real cell may be sufficient genius to break line into production. (John, 1981)

Correct casting is 90% of the successful production. (Lamos, 1981)

Directing & Leading

Direction in simple words, is instructing the subordinates to follow certain process to attain a given objective. It is getting the work done through instructions and orders. Of course, in getting the work done the subordinates are –

- (i) Guided
- (ii) Motivated
- (iii) Communicated
- (iv) Supervised
- (v) Lead if need be command (Prasad, 2008)

- 10) Mr.PrabhakarPhanshikar during the 65th India Drama Summit in Nagpur expressed his views in reference to Vidharbha Theatres. We can appreciate his feelings but this subject is no more in limelight today. If this summit would have been successful then the fruitful result would came out of it for Vidharbha.
- 11) Though Mr.Darvekar had taken extreme pains to develop the professional theatres of Vidharbha but he could not succeeded due to weak finance. The another cause for it is Nagpur Doordarshan which is not as good in Vidharbha Theatre Region.
- 12) Truly speaking ‘Sarla Devi’ writer Mr.WasudevraoBhole and ‘Brahamakumari’ writer Mr. VishramBedekar are two main dignities who have brought Ibsen Technology on the Stage of Marathi Theatre.
- 13) Drama, dance and music are all regarded as different forms of experimental art. All these arts can be enjoyed live. Visual art can be enjoyed and appreciated after it has been completed. The live responses and appreciation from connoisseurs to drama, dance and music gives a high place to experimental art among other fine art. There is a special bonding between the artist and the appreciating spectators in these forms of fine art (Ghonge, 2011, p. 105).

Participants' Responses:- Experience of trained practitioners

"It made me do things I never thought I would do. I always look forward to step out of t zone and work with others and this was one of the many exciting things I got to do. My overall experience was very positive." **(Cultivating the Actor's Inner Impulse with JairoVergara)**
 “This course has opened me up to a whole host of traditional and contemporary styles of performances that I had no idea about. It was the intensity of this whole structured program that has inculcated in me this need to push the limits for myself” **(Intensive Drama Program, May**

)“I gained a lot from the fact that I was learning new things every day. I liked that I was exposed to new art forms and ways of performing it broadened my scope as an actor. I feel better prepared as an actor. I have new tools to fall back on.” **(Intensive Drama)**

Discipline towards Audience

- **Management point of view audience is a customer, satisfaction of audience should be a objective of play production.**
- **Qualitative impact is required.**
- **Continuity in performance is essential to hold the audience. Try to make their habit.**
- **You have to reach towards audience by you conviction.**

Statement of problem:-Though the artist of Vidharbha were and are fully devoted for the development of Dramas but they could not created real upliftment of it.

Though the theatre of Vidharbha has long history but it has not professionally developed due to various reasons& factors .The most important being absence of understanding application of the HR practices.

Objective: - The present study aims to associate the Vadharbhian Theatrical activity with the management phenomena HR Management practices. It will be benefitted for the development of professional dramas also. Above study may give fair opportunities to the genuine talented artist of Vidharbha. And it will help to grab the audience preference as well.

Why Human Resource Practices:-Human resources practices are strategic in nature. They represent a vital guidance system that coordinates with your plan.HR practices form the foundation supporting the way your group human capital will operate on your behalf. HR practice include formulating a methods for formulating methods for measuring and analyzing the effects of a particular Artist rewards programme. Human resource management deals with the management of people in an organization. It is assessed and accepted that Human Resource is the main component of an organization and success or failure of the organization depends on how effectively this component is managed. The organization objectives and strategies are achieved if the personnel policies and procedures are well connected and mainly contribute in that direction. Human activity is central part of Theatre. Without any other element like script, lights, music theatre can survive but without man like actor and audience theatre can't be even imagine.

How do we link Human resource Practices in the development of theatre of Vidharbha
People are the main resource of all productive efforts in Theatrical production. Detailed study of people is the main function of HRP. Nonprofit organization that provides young talents with access to tools, mentorship, community and educational resources that support each stage of their professional development and growth. Generally, HRP provides opportunity to develop to

employees to grow and strengthen management and professional teams in all areas of the organization.

- Objective of HRP is to adopt problem solving techniques of problems relating to disciplinary cases and grievances. HRP is also to take care of human relationship.
- While acquiring the human resource in the Theatre of Vidharbha, people with talent, skill and motivation should be selected.
- To develop the hidden talent of individual Artist this may be used for the development of the Theatre.
- To develop team work among the team members and Theatrical culture which helps the Theatre to grow and make the individual artist dynamic. Human resources should be pride possession of the Theatre.
- Another possibility is to develop Artist's capabilities according to the need of the play.
- The "Learning Organization" concept which is spoken off highly today has continuous training concept as one of its dimension. Training is organized procedure by which people learn knowledge and acquire the skill they need for a definite purpose.
- HRP are means through which your Artist can develop the projection, confidence. This occurs through practice of developing extensive training courses and motivational programs.
- Hr practices also include constructing avenues through which performers will have opportunities for advancement.
- The designing of mechanism enabling the regular appreciation of performers offers an opportunity for your Theatre group members to grow towards excellence.
- Audience point view practices give relaxed and peaceful feeling by catharsis.
- Continuity of performances can make a habit of the audience.

Conclusion: - HRP are means through which your Artist can develop the projection, confidence. This occurs through practice of developing extensive training courses and motivational programs. With the use of above discipline we can generate professionalism as well as can build up Entertainment Industry in the Vidharbhais progressing in line of entertainment industry of western Maharashtra.

References: Arvindo. (1954). Savitri. I cantofour.

Balzac, H. d. (n.d.). origin. *A drama on the Seashore*. (K. P. Wormeley, Trans.) PennState university Electronic Classics series. Retrieved August 17 August 2016, 2016, from http://www.gutenberg.us: http://www.gutenberg.us/articles/eng/History_of_drama

Bharatmuni. (2016). *NatyaShastra. Asiatic socity, 02*. (M. Ghosh, Trans.) Calcutta: Asiatic society. Retrieved from <https://archive.org: https://archive.org>

Chambers, & Colin. ((2006)). History of drama. In Chambers, & Colin, *Continuum Companion to Twentieth Century Theatre*. (p. 849). Continuum International Publishing Group.I.

Diwan, P. (1998). *Management principles and Practices* (5'th-2002 ed.). (U. N.K, Ed.) NewDelhi: Anurag ain.

Follett, M. P. (2008). Important Classification. In D. Prasad, & M. Pandey (Ed.), *Management concepts & Practices* (4th ed.). Indore: HimalayaPublishing House.

Ghonge, P. (2011). Experimental Western Art. In P. Ghonge, *Lalityadarshan-Paschim* (S. Lakhe, Trans.). Nagpur: Sachin Upadhyay-Vijay Prakashan.

Ghonge, P. (2011). *Lalityadarshan - Pashchim*. (S. Lakhe, Trans.) Nagpur: Vijay Prakashan.

Ghonge, P. (2011). Paschatya Prayogshil Kala. In P. Ghonge, & A. Pathak (Ed.), *Lalityadarshan Paschim* (Vol. 01, p. 197). Nagpur: Vijal Publication.

Golwalkar, D. Fine Arts. In D. Golwalkar, *Jana Sanwad Sidhant ani Wyavahar*.

Golwalkar, D. R. In *Jana Sanwad Sidhant ani Wyavahar*.

Indurkar, V. (2013, 09 05). Theatre and Other Performing Arts. (D. Bhat, Interviewer) Nagpur.

Kumar, V. B. (2011). *Principles of Management* (2011 ed.). (M. Pandey, Ed.) Mumbai: Himalaya Publishing House.

Lundy, J. L. (2008, July). Definitions of Management. *Principles of Business Management*, 26. (D. R. Raut, Compiler) TMC - The Management Consortium.

McFarland, D. (n.d.). Principles of Business Managment.

Parag, D. (2002). *Management Principles and Practices* (5 ed.). (N. Uberio, Ed.) Excel Books.

Prasad, D. (2008). *Management concepts and Practices* (4 ed.). Indore: Himalaya Publishing House.

Rangacharya, A. (1969). *The Indian Theatre* (2 ed.). Bangalore: National Book Trust.

Sisk, H. (2009, July). Meaning of Management. *Principles of Business*

Management . (D. S. Khare, Compiler) Nagpur.