Role of New Media in promoting tribal folk theatre of Himachal Pradesh

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Abstract

This research topic explores the role of new media in promoting and preserving tribal folk theatre of Himachal Pradesh, India. The study delves into how social media has enabled folk theatre artists to reach new audiences and promote their work more effectively, helping to ensure that these important cultural traditions continue to thrive.The research also explores the impact of theatre on society, highlighting its role in shaping human culture, providing a space for creativity, expression, and social commentary. Moreover, the study analyzes the challenges facing the theatre industry and the opportunities presented by new technologies and social changes.In conclusion, this research highlights the importance of preserving and promoting traditional forms of theatre, while also embracing new creative possibilities and engaging with audiences in new and innovative ways. By leveraging the power of new media, theatre companies can reach wider audiences, build their brands, and promote the rich diversity of theatre traditions that have been passed down through generations, ensuring that theatre remains a vital component of human culture and society.

*Key Words***:** New Media, Tribes, Theatre, Himachal Pradesh

Introduction

The theatre is a remnant of an earlier, more prosperous era for the creative economy in this country when it flourished. The creative economy that was centered on representation and made it possible for the theatre to thrive has given way to an economy based on repetition, which places the theatre at a considerable disadvantage compared to other artistic fields. Its high costs and the difficulties of effecting economies of scale, combined with a one-to-few distributions

model which is resolutely non-industrial, mean that theatre cannot plausibly be considered a creative industry like film can be because of its one-to-many industrial distribution and global reach . This is because theater's distribution model is one-to-few, while film's distribution model is one-to-many and industrial. This is because of the one-to-few distributions paradigm that is utilized in the theatre industry. The theater has always been a kind of art that is integrative and collaborative, and it can embraceall forms of artistic expression, including music, dance, painting, sculpture, and so on. This potential has existed since the beginning of theatre. There is no valid excuse for being passive-aggressive in the face of the upheaval that is being generated by the digital revolution. Why shouldn't we think of all forms of interactive art as being different kinds of theatre?

Since the inception of theatre as a performing art, the idea of an audience gathering in a single location at eight o'clock in the evening in order to join in the experience of watching a theatrical play has been around. As a result of the convergence of live performance and new media, this type of social and cultural interaction is now taking place online. This was previously only possible in person. The convergence of theatre and new media does not regard the technology of the internet as a means for distribution or transmission; rather, the internet is the location for the performance, and it is a creative medium. This is because the internet is the venue for the performance. This is because the internet may be used for both the transmissionand distribution of information. It is not simply a matter of making a stage performance accessible to an audience online; rather, it is a matter of discovering new ways of generating and presenting theatre, as well as new artist-audience connections within these new spaces for theatrical performance .

New ways of dramatic expression and an international entertainment industry both emerged during the 20th century as a direct result of technological advancements in the film, radio, and videography industries. The advancements that have been made in interactive media technologies over the course of the past 10 years have spawned a creative and cultural revolution of equivalent, if not bigger, proportions than what we have seen in the past.

The rise of Web 2.0, social networking and blogging software, user-generated content, and the concept of the "producer" (Bruns, 2008) are all encouraging every person and their digital device to explore its creative potential via the hypersurface of the personal computer screen. This

pattern is inevitably mirrored in artistic practice on a variety of levels, one of which is the "low-tech magic" that I employ in my own practice. This is in direct opposition to the claim that Causey made, in which he stated that "cyber-theatre, given its high costs of production, will likely find its most active proponents in the mass entertainments of sports, theme parks, and interactions with film and television." This is in stark contrast to the claim that Causey made (2006, p. 49). The word "cyberformance" refers to a particular kind of digital performance in which the use of computer technologies plays a significant role not only in the method and delivery of the performance but also, typically, in the performance's content and aesthetics (Dixon, 2007).

The theater is one of the oldest forms of creative expression, and it has not only persisted through every advancement in technological capabilities but has also accepted and adapted to those changes along the way. This makes theatre one of the most resilient forms of artistic expression. For example, it has consisted of electric light and music that has been amplified. There is not one single definition that can accurately describe the theatrical art form. This study's objective is to assess whether the use of new media platforms may enhance the overall theatrical experience by piquing the attention of the audience in live events and offering chances for participation in real-time.

The creation of these new art forms, which are being produced by the proliferation of interactive gadgets, has a great deal to do with the history and practice of theatre, both of which have a great deal to contribute to the development of these new art forms. In the context of this discussion, the term theatre refers to the traditional, non-participatory performance genre known as theatre, in which a group of live performers gathers in front of several live viewers in order to carry out a play that has been scripted . This article centers mostly on the function that new media serves to fulfill within the context of the performing arts. In addition to paving the way for the creation of exciting new opportunities for theatrical artists, the utilization of new technologies in theatrical productions compels us to reevaluate severalof our most fundamental presumptions regarding the nature of the theatrical viewing experience. This is because new technologies allow for the creation of exciting new opportunities for theatrical artists.

Theatre & Technology

From the deus ex machina of Greek theatre to the revolutionary introduction of electric light in the 1800s and today's high-tech multimedia extravaganzas the theatre has always been one of the first artistic mediums to embrace new technological advancements. This is true from the time of the deus ex machina of Greek theatre until today's high-tech multimedia extravaganzas. The creative efforts of artists working in every profession and medium have been largely responsible for making it possible for previously unheard-of kinds of mediation and novel types of technology to become commonplace in everyday life (Kockelkoren, 2003).

However, with the recent surge in technological advancements across society, there has been a knock-on impact on the use of technology in theatre. The use of technology in theatre dates back a very long time; however, with the recent surge in technological advancements across society, there has been a knock-on impact. The upshot of this is that audiences become unresponsive and react to live theatre as though it were a film. The act in the theatre is losing some of its vitality, but the rough spots are being polished off in the process.

The limits of what can be accomplished with digital media and information technologies are currently being explored by means of experiments with creative goals. These experiments are providing fresh understanding on a variety of themes, including computer-mediated communication, social interaction, and the impact that technology has on human life. This is our contribution to" what has been referred to as a new renaissance in the creation, distribution, and sharing of information, knowledge, and creative work." This phenomenon has also been described as a "move from industrial content production towards community-based inner creativity that holds the potential for severe and controversial disruptions to the established status quo" (Bruns, 2008, pp. 16-17).

Theatre & New Media

The integration of live performance with several other types of media has made a vast number of previously unavailable options available. Some people believe that theatre is becoming less important currently because of the prevalence of digital technology and mass media, and they have stated a wish to find measures to reverse what they see as a downward trend in order to

avoid catastrophe. In order to find ways to reverse what they see as a downward trend, some people have stated a wish to find measures to reverse what they see as a downward trend in theatre (Delgado &Svich, 2002). There is still a healthy level of cynicism within theatre and performance circles, such as Steve Dixon's dismissal of popular cyber rhetoric as "fanciful and hyperbolic, reconfiguring the age-old acting practice of adopting a character into a mystical life-changing experience heralding a brave new world." [Cit Although there may not be as much concern about being replaced by a machine as there once was (Mitchell, 1999), there is still a healthy amount of pessimism about the future of work (2004, p. 103).

 Although it is true that virtual reality, illusion, and the ability to suspend one's disbelief are time-honored techniques of theatre, some cyber impresarios would almost have us believe that they invented the art of storytelling itself. This is even though virtual reality, illusion, and the ability to suspend one's disbelief are all time-honored techniques of theatre. In terms of its vocabulary, structure, concepts, and substance the digital world owes significantly more to theatre than it likes to acknowledge or probably even realizes. This is a debt that has been passed down through the generations. It is arguable that a lack of gratitude or acknowledgment is the single most irritating thing for those who work in the theatre industry. Even though Jaron Lanier was aware that Antonin Artaud had used the term "virtual reality" in the context of the theatre in 1938, he maintains that he was the first person to use the term virtual reality. For example, the pioneer of virtual worlds, Jaron Lanier, asserts that he was the first person to use the term virtual reality. ("Artaud, 1958, p. 49; Davis, 1998, p. 190; Salz, 2004, p. 121"). Brenda Laurel highlighted comparisons between human-computer interaction and Aristotelian play in her work that was published in 1993. Peter Lunenfeld makes a comparison between the transitory and volatile character of digital media and surroundings to that of dance and theatre in the introduction to The Digital Dialectic: New essays on new media. He writes, "[w]e embraces dance's transience as no small part of its potency." This passage was taken from Lunenfeld's essay titled The Digital Dialectic:We ought to follow the same approach for digital culture, at least for the time being," the author writes (1999, p. xx). This ephemerality has also been brought up by Axel Bruns, who discusses the palimpsest-like quality of online media such as blogs, wikis, and other websites that are regularly updated. For example (2008, p. 104). The collaborative process of developing theatre, the immediacy of live performance, and the

emphasis on process rather than product are all similar to the culture of openness, unfinishedness, and collaboration that has emerged in online environments and the community that develops open-source software. This culture has also emerged in the community that uses open-source software.

Nevertheless, this convergence brings with it a conflict – for all forms of art, but especially for theatre, in which "... performance is founded on difference, on separation and fragmentation, not unity... [live performance's] very occurrence presupposes a gap between performer and spectator" (Performance is founded on difference, separation, and fragmentation, not unity) (Auslander, 1999, p. 57). Bennett asserts that "distance... is intrinsic to art" (1997, p. 16), and he then goes on to explain how the careful manipulation of this distance, such as Brecht's verfremdungseffekt or the Russian formalist concept of ostranenie, can affect the audience's perception of a performance. Both concepts are examples of how distance can be used to create an effect that is more abstract. Both concepts were developed within the context of the formalist tradition in Russia (p. 28). These kinds of concepts as estrangement and defamiliarization try not to cut off the audience from the work, but rather to reposition the audience in order to invite a particular point of view on the work; at the same time, the distance that already separates the audience from the performance is maintained .

Theatre on New Media & Audience

There would be no theatre if it were not for the paying customers in the crowd. The introduction of theatre for audiences that consume new media has resulted in the development of new standards, conventions, and requirements within the industry. This question of audience participation has taken a new turn with the development of information and communication technologies in the last quarter of the twentieth century; however, Brecht foresaw radio as the medium that would usher in an era of two-way communication between artists and audiences as early as the 1930s. This question of audience participation has taken a new turn with the development of information and communication technologies in the last quarter of the twentieth century. Bennett, who was writing at the end of the century, provided a foreshadowing of what was to come when he stated that "[new technologies (especially in the domain of interactive media) may give other new methods for analyzing spectatorship as well as the production-

reception dynamic in general." This was a statement that provided a glimpse into what was to come.

The change of the production-reception dynamic is at the heart of Axel Bruns' notion of produsage, which bears his name. The term "produtage" refers to the complete convergence of the roles of the content's producer and receiver, as well as the artist and the spectator. This convergence is made possible by digital tools that are simple to access, as well as the internet's role as a medium for the production, distribution, and consumption of content. Bruns describes the evolution of creativity from a final product produced by a single artist to an ongoing, ever-changing, and group endeavor. This change is demonstrated using examples from web-based media-sharing applications like Flickr and YouTube, as cited by the author. Steve Dixon has a cynical perspective on the user-generated content that can be found on the internet. He describes it as "a place of therapeutic catharsis-overload" and "the largest theatre in the world, awarding everyone 15 gigabytes of fame". In today's world, the idea that everyone may be an artist is widely accepted, and Prampolini's prediction from 1915 that the audience might also become the actor is inching closer and closer to becoming a reality.

 The difficulty that lies ahead for the artist is to find a way to respond to and engage with this new species of the audience while yet keeping the separation that is currently present between the performance and the audience. Because of the interactive focus that is currently widespread in information technology, our audience is very different from the public that attends traditional theatre; nonetheless, despite these differences, our audience is still regarded to be an audience .

Although the audience plays a very significant role in the process of bringing the work to a successful conclusion, they are in no way to be confused with the work's creator or producer in any way. This significant distinction between the artist and the audience has been significantly eroded in some experimental performance work; however, it has almost entirely disappeared in digital media and on the internet: a "fluidity between audience and performer occurs in the online world... [where] participants... merge towards a being that is not audience and actor, character and author". Except for conservative industries like the recorded music industry, which fear financial loss as a result of this shift, this is widely regarded as a positive and empowering trend. The concept of the interactive theatre was passionately conceived by theorists such as Murray

and Ryan. Interactive theatre entails the establishment of an atmosphere in which participants, also known as interactors, can build their own narratives. Because the artist is not present, there is no longer a clear demarcation between the artist and the observer.

Folk Theatre in India

The folk theatre or traditional theatre of India is a significant contributor to India's rich cultural legacy and an essential component of that history. It is also an intrinsic aspect of India's rich cultural heritage. It is influenced by a wide range of artistic practices, such as music, dance, poetry, mime, religion, and even arts and crafts. It reflects the cultural norms and traditions that individuals uphold, as well as the beliefs, social practices, and social practices that individuals uphold. Its ushers in the second stage of the development of theatre in India and can be seen being put on in every part of the country from roughly the year 1000 A.D. onwards all the way up till the present day. In addition, its ushers in the second stage of the development of theatre in India. As a result of a change in the structure of the government in India as well as the support that the government of India gave to India's many different regional languages, an environment that was conducive to the development and expansion of India's traditional theatre was made possible. This environment allowed for the traditional theatre of India to flourish. The classical theatre was noticeably more sophisticated in terms of both its structural makeup and the material it presented, and it was wholly centered on urban life. On the other hand, the folk theatre had its origins in rural areas, possessed a more direct style, and was better able to relate to the everyday lives of those who lived in rural areas.

Mime, music, dance, drama, painting, sculpture, and architecture are just some of the other forms of literature and fine arts that have been incorporated into the physical presence of theatre in India. Other forms of literature and fine arts that have been incorporated into the physical presence of theatre in India include Natya, which translates to "theatre" in English and is a kind of performance that incorporates all these distinct aspects into a unified whole. Natya is performed throughout India. Important types of Indian theatre include BhandPather, which is performed in Jammu and Kashmir; Swang, which is performed in parts of Rajasthan, Haryana, and Uttar Pradesh and Malwa; Nautanki, which is performed in parts of Uttar Pradesh, Rajasthan, and Punjab; Raasleela, which is performed in Uttar Pradesh; Maach, which is

performed in Madhya Pradesh; Ramman, which is performed in Uttarakhand; Jatra, which is performed in Bengal; Bhaon

Communication, which is an essential component of human behavior and plays an important part in the process, helps facilitate the process of a society's social, political, and cultural development. This is because communication is one of the factors that plays a critical role in the process. Communities and individuals have utilized a wide variety of folk-art forms, such as folk music, folk dance, and folk theatre, amongst others, for social purposes as a support to local development schemes, for health and family welfare campaigns, for creating political awareness, and for other purposes that are analogous to these. According to Ranganath, folk media are the living expressions of the way people have lived their lives and created their culture throughout the course of time (1980). Dissanayake (1984) provided a definition for it as a communication system that was deeply established in the culture and persisted for a very long time before the development of modern media. Even though it maintains a certain degree of continuity despite the many shifts that have taken place, this method of communication is still widely utilized as a significant means of communication in many regions of the world. This is even though there have been many changes. According to Dorson, Folklore and Folk Life can be segmented into the four distinct subfields listed below: 1) Folk Oral Literature, 2) Folk Material Culture, 3) Folk Social Custom, and 4) Folk Performing Arts. 1) Folk Oral Literature. 2) Folk Material Culture. 3) Folk Social Custom. 4) Folk Performing Arts. Among these is the custom of bringing aspects of tradition into the creative process of artistic production, which is one of the practices.

Tribal Culture of Himachal Pradesh

Himachal Pradesh is a well-known hill station in India that is recognized as a tourist hotspot owing to the wide range of cultures that can be found there as well as the exceptional weather that can be found there. Himachal Pradesh is in the Indian state of Himachal Pradesh. There are many varied landscapes to explore, ranging from breathtaking plains to mountainous regions covered in snow and everything in between. However, the Himachal Pradesh tribes, who are numerous across this region and provide the entire province with its substantial cultural history, stand out as the most notable characteristic of this area. The people that make up the many tribes

of Himachal Pradesh each have their own cultural heritage, music, dance, and attire, in addition to their own unique way of life, which is both varied and distinctive.

The ethnic makeup of Himachal Pradesh's many tribes is quite varied. Each of the several areas that make up Himachal Pradesh is home to its own distinct tribal populations, and each of these tribal communities adheres to its own canon of customs and traditions. The indigenous people of Himachal Pradesh have been able to successfully integrate themselves into the current civilization while also conforming to the conventions of that society. However, they have been able to preserve their culture. Some of the most influential and well-known tribes include the Kinnauris, the Gaddis, the Gujjars, and the Lahaulies. However, in modern times, tribal people can be found living anywhere in Himachal Pradesh. Although the state of Himachal Pradesh has a population of approximately 0.93 lakh tribal people, who are dispersed throughout the state of Himachal Pradesh, particularly in more remote areas, tribal people can be found living anywhere in Himachal Pradesh. Because the cultural practices of the tribes of Himachal Pradesh, such as their music, dance, and attire, are so distinctive in comparison to those of other areas, tourism in the state is primarily focused on these aspects of the tribes' heritage. The people who live in the tribes of Himachal Pradesh have been successful in maintaining a good balance between contemporary ideals and education and traditional beliefs and practices. Not just in Himachal Pradesh, but also on a national level, the Himalayan tribes are engaging more actively now that they have been absorbed into mainstream culture. This is true on both the state and national levels.

There are three different regions of the state that are isolated from one another both geographically and culturally, and none of these areas are connected to the others. The districts of Kinnaur and Lahaul-Spiti make up what is known as the "Adivasi belt." Most of the people in these areas practice Buddhism, and the language spoken there is related to the Tibetan-Burmese that is spoken in the Himalayan Belt. This band is surrounded by the middle belts, which are easily identifiable because of the untamed hills and farming valleys that they include. Aside from the slopes, these belts also contain villages, farms, and orchards. Himachal Pradesh has historically had the highest population density, and farming is the principal employment of the state's inhabitants, the majority of whom are not in very good health. Culture may be defined as

everything that has been created by separate groups of people who have lived together in harmony on the same piece of land. The music and dance of Himachal Pradesh are excellent examples of the state's long-standing traditions and rich cultural heritage. The bulk of the state's districts, each of which is home to its own version of the Himachali dance, have their own unique styles. Those are Losar, Shona, Chuksam (Kinnaur), Dangi (Chamba), Gee, Burah, (Sirmour), Naati, Kharait, Ujagjama and Chadhgebrikar (Kullu) and Shunto (Lahaul&Spiti), Jhamakra (Kangra). The following kind of dance may be seen being performed across the region: Dulshol, Dharveshi, Drodi, Dangi, Lasa, Nati, and Nagas. Dev Nritya and Rakshas Nritya are two other types of Indian dance genres.

Folk Theater of Himachal Pradesh

A thriving tradition of folk theatre has been practiced for generations in the state of Himachal Pradesh's rural villages. Folk performance, which may involve singing, dancing, playing music, or acting, is included ineach festival, fair, and ceremony. Folk performance can take many forms. Even though it is experiencing slow change and will eventually become extinct, this age-old hobby is a crucial component of the cultural history of the area. Despite this, it is an important part of the cultural legacy of the area. The legends, tales, history, rituals, and practices of the people, as well as their religious beliefs, cultural practices, and more, serve as the foundation for these plays. Even though Ram Lila and Krishna Lila are starting to become more frequent in modern folk theatre, the traditional forms still have a great following among viewers. This is because the old forms are more authentic. The governing elite and the populace that was being ruled were able to effectively communicate vital information to one another using folk theatre.

Folk theatre may take many different forms, and each of these forms is presented in a manner that is unique not just in how it is carried out but also in the way it is styled across the province. People in various parts of Himachal Pradesh call it by a variety of different names, depending on where they are from. It is known as Banthada, Swang, Budechhu, and Bhagtu in the districts of Mandi, Bilaspur, and Sirmaur, respectively. The Kangra district calls it Bhagtu. The people who live in Shimla, as well as those who used to dwell in the area of the state that was originally

known as Mahasu state, refer to it as Kariyala. Over the course of their careers, these musicians have been known by a variety of monikers, including Karayalchi, Swangchi, Budechhi, and Bhagtias, to mention just a few.

Methodology

The study demonstrates the extent to which new media promote theatres by considering the interest of the viewers.

The study used the focus group method.

A focus group is a small group of people, whose reactions are studied in guided or opendiscussions about any topic. It is a form of qualitative research consisting of interviews in

which a group of people is asked about their perceptions, opinions, beliefs, and attitudestoward a service, product, idea, or concept.

Done in groups of 6 peoplein the district of Kangra,especially among the youths studying in universities and colleges who belong to different districts of Himachal and different states of India.

10 groups of 6 respondents each were studied. The respondents were asked similar questions:

- ➢ Does theatre make any impact?
- ➢ Is theatre essential for the progress of any society?
- ➢ Does theatre promote and preserve culture?
- ➢ Do you believe folk theatre is not given a significant amount of prominence?
- ➢ Does social media play a role in the marketing of theatres?

Analysis and Result

- ➢ Does theatre make any impact?

Yes, theatre can make a significant impact on individuals and society as a whole. A theatre is a form of art that involves live performances by actors, and it can convey powerful messages through its storytelling, characters, and themes.

➢ Is theatre essential for the progress of any society?

Theatre can be considered essential for the progress of any society for several reasons. It provides a means of artistic expression, encourages dialogue and reflection, and fosters a sense of community.

➢ Does theatre promote and preserve culture?

Theatre plays a significant role in promoting and preserving culture. Through live performances, theatre provides a platform for artists to showcase their cultural heritage, traditions, and values to a wider audience. It helps to preserve culture by featuring traditional plays, music, and storytelling that have been passed down from generation to generation. Theatre also educates audiences about cultural practices, customs, and traditions, offering insights into different aspects of a culture. Moreover, theatre can help preserve language by promoting plays and performances in regional or minority languages, ensuring their survival for future generations. By bringing people together, theatre fosters a sense of community, providing a space for social interaction and engagement, which can further promote and preserve culture.

➢ Do you believe folk theatre is not given a significant amount of prominence?

Folk theatre is often not given the prominence it deserves in many societies. Despite its rich cultural heritage, folk theatre is often overshadowed by mainstream theatre, which tends to receive more funding, promotion, and recognition. As a result, many folk theatre traditions are at risk of being lost or forgotten.

There are several reasons for this lack of prominence. Firstly, folk theatre is often performed in rural areas, which may not have the same level of access to resources, audiences, or media attention as urban areas. This can make it difficult for folk theatre artists to gain exposure and recognition beyond their local communities.Secondly, folk theatre is often viewed as less sophisticated or less valuable than mainstream theatre. This can be attributed to a lack of understanding and appreciation for the cultural significance of folk theatre, as well as the commercial interests that drive mainstream theatre.

Thirdly, the lack of funding and institutional support for folk theatre also contributes to its lack of prominence. Many folk theatre artists struggle to secure funding, resources, and professional development opportunities, which can limit their ability to create and promote their work.

> ➤ Does social media play a role in the marketing of theatres?

Yes, social media plays an increasingly important role in the marketing of theatres. Social media platforms, such as Facebook, Twitter, and Instagram, allow theatre companies and individual artists to reach a wider audience and promote their work in a more targeted and efficient way.

Theatrical performances of dramas serve as an instrument for communicating ideas, beliefs, and values to an audience, in addition to providing enjoyment for those in attendance. The fact that 87 percent of respondents believe that theatre may make an impact in the years to come demonstrates very plainly that theatres are an essential instrument for the progression of society. Folk theatre, which is both one of the oldest forms of art and a medium of mass communication, has long acted as a vehicle for the growth and transformation of society. It has been influential thanks to the persuasive power of words it possesses and the clarity with which it is presented. Jawaharlal Nehru is rumored to have stated in the past that he is very enthusiastic about the establishment of a people's theatre in India. He believes that there is a significant amount of space for theatres so long as the performances are centered on the people, their customs, and their perspective of the people. Despite this, there needs to be some attempt made in that regard. Since the beginning of time, theatres have always been concerned with the political, economic, and social aspects of the society they are performing in. They speak to the audience as though they were members of the general public on stage, acting as indirect campaigners to raise awareness about the circumstances. This study demonstrates the extent to which new media promote theatres by considering the interests of viewers. The culture of convergence has the potential to hasten the process of popularizing theatrical creations. Theatrical productions, which are characterized by audience participation and collective effort, have the potential to be incorporated into the new media landscape. In general, the modern concept of combining theatrical performance with other forms of new media has the potential to result in a novel

theatrical experience. The poll's findings revealed that a substantial majority of respondents (74%) like watching dramas and often participate in online social communities. They were in complete accord that theatres are not given a significant amount of prominence in the current. The most common explanations given are the proliferation of new media and the ever-increasing interest in movies. Most respondents to the study agreed with the assertion that social media may play a role in the marketing of theatres. Even though 72% of people support live broadcasting of drama Even with the proliferation of social media tools, 70% of people still choose to attend live theatre. This is because live performances of plays are far more engaging and successful than their recorded counterparts. Because of the increased audience and popularity that would result from being integrated into a social media setting, conventional theatres might benefit from being combined with social media in order to open new horizons for their work.

Conclusion

Theatre has played a significant role in shaping human history, culture, and society. From the ancient Greek theatre to modern-day productions, theatre has continued to entertain, educate, and inspire audiences worldwide. However, the world of theatre is constantly evolving, and new technologies, social changes, and economic pressures are reshaping the theatre landscape in unexpected ways.

One of the most significant changes in recent years has been the rise of new media, which has transformed the way theatre is marketed, produced, and consumed. Social media platforms, online streaming services, and other digital technologies have enabled theatre companies to reach wider audiences and engage with their supporters in new and innovative ways.One area where new media has had a particularly significant impact is in promoting and preserving traditional forms of theatre, such as folk theatre. In many societies, folk theatre is at risk of being lost or forgotten, due to a lack of resources, institutional support, and recognition. However, social media has enabled folk theatre artists to reach new audiences and promote their work more effectively, helping to ensure that these important cultural traditions continue to thrive.

Despite the challenges facing the theatre industry, there are reasons to be optimistic about its future. Many theatre companies and artists are embracing new technologies and finding

innovative ways to engage with audiences, even in the face of economic uncertainty and other challenges.

Moreover, theatre remains a vital component of human culture, providing a space for creativity, expression, and social commentary. Whether through traditional forms of theatre or new experimental productions, theatre will continue to play a vital role in shaping our world and reflecting the complexities of human experience.As we look to the future of theatre, it is clear that new media will continue to play a central role in shaping the industry. By leveraging the power of social media, online streaming, and other digital technologies, theatre companies can reach wider audiences, build their brands, and engage with their supporters in new and innovative ways.

However, it is also important to recognize that traditional forms of theatre will continue to play an important role in shaping human culture and preserving our shared heritage. As we embrace new technologies and explore new creative possibilities, we must also work to preserve and promote the rich diversity of theatre traditions that have been passed down through generations.

In conclusion, theatre is a dynamic and constantly evolving art form, shaped by social, cultural, and technological changes. As we navigate the challenges and opportunities of the digital age, we must remain committed to preserving the traditional forms of theatre that have shaped our world, while also exploring new creative possibilities and engaging with audiences in new and innovative ways. By embracing these changes, we can ensure that theatre continues to play a vital role in shaping human culture, reflecting the complexities of our world, and inspiring us to imagine new futures.

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