



Theatre, Film & Visual Arts: Building Harmonies for 2020's Educative Horizon

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Abstract

"Whatever the study will be, the signs they represent have no value if they lack the ideas they want to represent". Emile. Jean Jacques Rousseau.

"Ten skills for the future workforce" (1) is the result of a study of the Institute for the Future (ITF) for the Apollo Research Institute in 2011. The report looks at future work skills—proficiencies and abilities required across different jobs and work settings.

Six driving forces : Extreme longevity; Rise of smart machines and systems; Computing world; New media ecology; Superstructured organizations; Globally connected world and ten skills like: Sense-making; Social Intelligence; Novel and adaptive thinking; New Media Literacy; Virtual Collaboration; Trans-disciplinarity; etc...

The paper explores the role of Theatre, Film and Visual Arts, in education to build these new skills for the future, not as simple tools which can contribute as a pedagogic instrument for other subjects but as a basic element to be included in the educative system; the recognition of the value of theatre, film and visual arts themselves to create a different educative framework.

In the 1960s and '70's, there was a big movement in the education system, trying to introduce the possibilities of drama, film and visual arts as a tool of learning (2), during recent years it has increased and some of their abilities have been used in business. Nevertheless most of the experiences have a lack of real knowledge about the epistemology of theatre, film and visual arts. Part of the problem is that they are understood in the best of cases as a simple system of signs using the code of signs without taking in account their conceptual value.

Talking about theatre for example; the Italian Eugenio Barba has been studying some years through ISTA the anthropological meaning of theatre and we have important and deep studies about the question (3) , in other area of theatre practice we have the theories of Augusto Boal in the "theatre of oppressed" (4) , a wide and rich epistemological body of knowledge in all the theory of theatre made by actors, directors, playwrights waiting to be known, waiting to be discovered as a real and effective mode of education. The same happens with film and other visual arts.

New challenges for the future require new ways of education. The arts will make it to understand the world and human beings in a different way. The role of arts in education cannot be only a tool for other subjects; it must take the place it had a long time ago. We must recover and rediscover the conceptual value of arts building harmonies for the future.

References

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- [3] Eugenio Barba/Nicola Savarese, El Arte Secreto del Actor (Editorial Artezblai S.L 2012).
- [4] Augusto Boal, Teatro del Oprimido (Alba Editorial 2009).