

CHAPTER ONE

INTRODUCTION

Theatre has been a very functional medium in the society from primordial time to the emergence of the organized society when the Athenians formalized the theatre. Though man was a wanderer before the earliest agrarian communities emerged, he adopted performance skills as part of his survival strategy, even before he began to live a settled life. While he used to be a wanderer, living in camps and caves, he disguised himself and imitated the sounds and mannerisms of animals he hunted in order to trap and kill them. He also employed ‘sympathetic magic’ in an attempt to “understand, order and control his environment” in a kind of ritual process (Iyorwuese Harry Hagher, 3); or coercion of cosmic nature, in order to let it yield to his needs, all in his effort to survive. Even during battles also, it is this same theatrical instinct that had enabled the primitive man to camouflage himself within the environment to be able to launch surprise attacks on his enemy to be able to survive and live within the environment to withstand further aggression.

Theatre for Development (TfD) in the contemporary society is a late comer, yet it remains an aspect of the theatre; because right from its inception the theatre has remained functional. The Classical theatre from which today’s theatre emerged was a functional medium of expression and communication in the Athenian society, possessing apparent problem solving attributes even when it had not begotten the now popularized TfD module.

Further observation of theatre history through the ages would reveal the fact that every society had always carved out a place for theatre, which reinforces its

unique purpose, virtues and relevance to same society. For instance, in C5th Greek Classical era as Remi Ademola Adedokun wrote:

Theatre evolved from the worship of the Greek god of wine and fertility known as Dionysos (Dionysus) ... through the processional dance and song performed by 50 senile old-devotees of Dionysos, who danced round the orchestra pit – (a circular acting area) at the base of Acropolis Mountain; where the temple of Dionysos stood. (72 - 73)

The performed song in reference was known as Dithyramb or song of a goat. Among the reasons for the worship of Dionysus at this period, as Adedokun emphasised, was the need to induce human, agricultural and livestock fertility, prosperity, bountiful harvest, longevity, good health and happiness; all of which, as functional as they were, involved group interactions which improved not only language interaction and development, but also unity and folklore among the people (72). Greek theatrical developments were, therefore, found in connection with feasts in honour of Dionysus; through which the people were able to come together and forge a common bond of unity to tackle their problems with communal spirit. There were three great Dionysiac festivals which included the Rural Dionysia, the Lenea, and the City or Great Dionysia – the greatest of all. It is comprehensible also that the use of theatre at this period was purely spiritual.

The year 534 BC, however, marked a turning point in the theatre of Dionysus with the reorganization of the City Dionysia by the tyrant, Peisistratus who ruled in Athens, by introducing dramatic competitions in the festival. Before this time, theatre did not have any direct linkage with Greek myths until the rise of the nobility and warlords who imposed themselves as emperors and tyrants; among whom Peisistratus is one. Thus, the original sacred setting of the festival became circularized as the song which was formally rendered in honour of Dionysus had turned to be used to praise

Greek heroes. The festival therefore shifted from purely worship of Dionysus and incorporated elements of entertainment and competition, and subsequent prize giving. Thus, competition as Adedokun notes, “provided different motivations, purpose and philosophy”, as “the theatre became not a purely spiritual matter but a politico-social and cultural pastime” (84).

It is interesting, therefore, to note from the above account that this period also marked the emergence of eminent actors, playwrights and theatre personalities in the likes of Aeschylus, Sophocles and Euripides whose works greatly impacted their society. One of such works is Euripides’ tragic play, *The Trojan Women*, which explored the fates of numerous women of Troy after their city was sacked, their husbands killed, and their remaining families about to be taken away as slaves. The play was produced at a time when “Athens’ military fate was held in the balance sixteen years into the Peloponnesian War against Sparta, and not long after the Athenian army’s massacre of the men of the island of Melos and their enslavement of their women and children” (Luke Mastin, 1). Mastin sees the play as an innovative and artistic portrayal of the aftermath of the Trojan War, and a penetrating depiction and criticism of the barbaric behaviour of the playwright’s own countrymen towards the women and children of the people they subjugated in war. It ranked among the best anti-war plays ever written. It was, indeed, a viable instrument for raising the consciousness of the Greek society towards a desirable change.

Phyllis Hartnoll reveals that even the medieval theatre showed traces of the theatre as a functional medium of expression and communication in the society, which possesses apparent problem solving attributes. Hartnoll opines that:

Just as the Greek drama developed from the worship of Dionysus, so medieval liturgical drama developed from the Christian liturgy,

particularly the Easter celebrations, since the Resurrection, far more than the nativity, was the focal point of the Christian year. (35)

Like the dithyramb, as Hartnoll emphasized, the lyrical portion of the Easter morning provided the germ of future developments. As such, the dramatization of the bible started with the 'Quem quaeritis' – 'Whom seek ye?' (36), and highlights the dialogue between the angel and three Marys by two groups of the choir; one group representing the angel at the empty tomb, while the other, the Marys who visited it on the first Easter morning. It is instructive, therefore, to note that since the mass at this period was celebrated in Latin, a language which a large majority of the Christians did not understand, the priests decided to present some aspects of the gospel realistically in dramatization to the congregation, to enhance their understanding of the ceremony. In affirming the above reason for the church's use of theatre, Adedokun notes that, "...the church wished to make bible lessons more graphic, since the majority of Christian converts could not understand Latin – the Language of the church" (82). Hence, as long as Latin remained the universal language of Christendom, the continuous use of liturgical or ecclesiastical play as the chief means of religious instruction for a largely illiterate Christian population was inevitable as Hartnoll perhaps concludes (35); more so, as drama easily became handy as an imagistic addition to the sermons.

Within the traditional African context, there existed also and still exists robust theatrical traditions in many African societies; which were as functional as the modern African theatre from which TFD in Africa emerged. For instance, African festivals and religious rituals are very functional. Clark, as cited by Alfonso Gumucio-Dagron, highlights that "just as the roots of theatre in Europe can be traced to Egyptian and Greek myths and rites, the origin of drama in Nigeria" nay Africa, "can

also be found in the very early religious practices and magical ceremonies” (58) of the people. The ‘masquerade’ or mask theatre tradition which Molinta Enendu describes as “an ageless practice in most African communities” (47) is worthy of mention in the above regard. Hence, while the ritual origin of the masquerade tradition is not in doubt as espoused by scholars like Ola Rotimi (78), Nnabuenyi Ugonna (7), Peter Nwanekezie (42) and Ikechukwu Okodo (132) among others, the concern of the researcher with this important dramatic tradition is its committed functionality in the lives of the African people. This is geared towards keeping faith with the researcher’s focus on the evolution of theatre as a functional medium of expression and communication in the human society as possessing apparent problem solving attributes. It is instructive to note however, that though arguments seem to be rife as to the extent of dramatic content in these masquerade performances, the indisputable fact remains that they are theatrical performances as studies earlier referred to have revealed.

Ugonna has described the masquerade “as a unique dramatic spirit called into being by man’s creative imagination, a being with his own identifiable personality, a character in a community play”, and places it within the “genre of ... African mask drama in which the masked players are regarded as spirit (2). Here, the masquerade performer ceases to be human as he disappears behind the mask, and transforms into “an icon of divinity” (Gumucio-Dagron, 66). The masquerade, therefore, as Okodo emphasizes, corroborating Ugonna, is “the representation of the ancestors in the human world”; and by operating as the ancestor, “has the protection of manipulating man as a source of entertainment, social controller, religious reflector etc” (132).

Supporting the above claim, he further cites Nwabueze who affirms from the background of earliest Igbo history, that:

The ancestors were consulted through divination, but later their physical presence became necessary when rituals were evolved. The need for physical representation of the ancestor created the necessity to devise ways of representing the physical presence of the ancestral spirit. It was this situation that led to the evolution of the masquerade as a dramatic character. (132)

Ugonna has also identified two forms of masking: the sacred and the circular. However, the relationship between the two might not be unconnected with the fact that the process of dramatic development while taking root from religion, has always assumed circular dimensions in the process of time. The masquerade dramatic tradition, therefore, is considered a very important feature in the lives of Africans, especially the Igbo of Nigeria. Enendu reveals that “it plays very significant roles in the peoples’ belief system; influencing and shaping their personal views as well as their social universe” (47); and as such diverse in its functions.

The masquerades as Enendu emphasized are identified with individual and group concerns in their social, political, vocational, ritual, religious and ethical lives; and have therefore continued to be identified with communities, in relation to ceremonies, festivals that relate to marriage, procreation, death, sacrifice, continuity, survival, and conflict as spanning the entire cultural and religious universe of the people (47 – 48).

Among the varied functions of the masquerade dramatic tradition in the African society, is its use as a means of enforcing law and the maintenance of order. The masquerade cult as Nwanekezie observed, “served as the last court of appeal in settling disputes ... among the people” (42). As Gumucio-Dagron infers, because these masquerades are representations of the unknown forces, they provoke fear and

respect among the people. This perhaps might have been responsible for the people's unquestionable belief in them. An apt portrayal of the above role is recorded in chapter ten of Chinua Achebe's classic novel, *Things Fall Apart*, where amidst intense dramatic setting, the settling of a protracted dispute between Uzowulu and his in-laws by the masquerade (*egwugwu*) is graphically reenacted. The dispute had denied Uzowulu the company of his wife and children, whom the in-laws had taken away after beating him up for his unruly attitude to his wife, their sister; and neither were they ready to return her bride prize in accordance with the stipulated law of their land, *egwugwu* was then consulted. After carefully hearing from the parties involved, the *egwugwu* gave its verdict and ordered Uzowulu to go to his in-laws with a pot of wine and beg for his wife's return, while the in-laws were equally instructed to respond positively as Uzowulu fulfills his part and allow their sister go. The *egwugwu* restored the strained peace. The mask theatre tradition, as portrayed in *Things Fall Apart*, and as exemplified in the larger African society, besides entertainment serves as a veritable vehicle of maintaining peace and ensuring harmony in the society, as well as "reinforcing the community's sense of solidarity" (De Graft, 7); thereby stabilizing it and making it dynamic.

In the same way, the modern African theatre has also been quite remarkable as an unflinching force in broadening the frontiers of creative arts' functionality base in the modern African society. This is true to Adedokun's submission that the modern theatre has "exploded, uninhibited or hindered in its various philosophical forms so much so that all human issues are tackled to accelerate development and civilization" (90). In the light of the foregoing, playwrights, directors, actors, managers etc, as Adedokun notes, "who constitute the theatrical stakeholders are daily experimenting

and expanding horizons on how best theatre can advance comfort, civilization and development” (91).

This discussion in modern African theatre quickly calls to memory the gruesome picture of Africa’s political experience in colonialism and imperialism, wherein we were so much inundated with Eurocentric indoctrinations to the detriment of our artistic heritage; so much so that even after independence, the threat of neo-colonization still lingered with and reflected in our theatrical creations. This explains why Demas Nwoko in his article, “Search for a New African Theatre”, emphasized on the imperativeness of “a truly African identity” (467), rather than the exhibition of the Eurocentric indoctrination of western culture or education in which we were enmeshed; but that culture that truly belong to “the new African society” (473).

Perhaps, it is in response to Nwoko’s aspiration above that Adedokun makes reference to notable efforts in the emergence of African literary theories as evidenced in Leopold Senghor’s *Negritude*, Malefi Asante’s *Afrocentricity* and Wole Soyinka’s *African World View* (92). He has also identified the viability and virility of modern African theatre in its socio-cultural relevance in the dramatic works of Africa’s dramatic giants like Wole Soyinka, Femi Osofisan, Robert Serumanga and Ngugi wa Thiong’o among others; whose works belong to the African theatre of the 1950s to the present, which he describes as “essentially politically motivated” (91). Beyond political motivation, these works have also been socio-culturally and spiritually motivated. Their dramatic themes have no doubt brought about a whole lot of mass engineering in sensitizing and mobilizing their respective societies.

Generally, African dramatists just like their counterparts in any other continent have already taken their stand in addressing Africa’s multifarious problems of

poverty, diseases, hunger, religious crisis, political upheavals, and ethnic hostilities among others through their works. Adedokun has identified the works of Wole Soyinka such as *Opera Wonyosi*, *Unlimited Liability Company* and *Play of Giants* as concepts in development and civilization of the African populace. He has also noted how Femi Osofisan's call for the rise of the common man in *Red is the Freedom Road*, *Yungba Yungba and the Dance Contest*, *Farewell to Cannibal Rage* and Ola Rotimi's *Hopes of the Living Dead* and *Our Husband has Gone mad Again* among others speak to Africans on the issues of social and political consequence that foster mass capacity enhancement and good governance, as well as societal harmony (92).

In their reflection on the history of modern theatre in Nigeria in the context of this discussion, Akashoro, Olalekan, Kayode, and Hussein draw attention to the period of the Yoruba travelling theatre which late Hubert Ogunde pioneered (110). During this period, Ogunde was actively involved in the struggle for self rule and the fight against oppression and tyranny as evidenced in the subject and themes of some of his works. For instance, *Strike and Hunger* (1946), *Bread and Bullet* (1950) and *Yoruba Ronu* (1965, which led to the banning of his company in the then Western Region by the Akintola NNDP led government), among others. Akashoro, Olalekan, Kayode, and Hussein disclosed that Ogunde led the pack of practitioners of that period who "used theatre effectively to dramatize issues bordering on national development and to re-invent and reshape the drift in the nation's polity" (110). With regards to the role of literary theatre in development in the history of modern theatre in Nigeria, Canice Chukwuma Nwosu posits that:

Theatre of relevance is that theatre which serves the cultural needs of the people, meets their socio-political aspirations and provides enabling economic environment... Theatre since its earliest beginnings

is committed to mirroring the society and contributing socio-politically to nation building. (97)

Akashoro, Olalekan, Kayode, and Hussein seem to reinforce the efforts of some of Nigeria's icons, among whom Adedokun (92) had already identified, describing them as "mediatory theatre practitioners" (110) who have in their works explored and have continued to examine both urgent and topical issues of concern to the society. Another remarkable observation which Adedokun has made about theatre in the modern setting is in relation to health promotion: the use of theatre to combat HIV/AIDS as exemplified in the works of East African writers like Ngugi wa Thiong'o, Robert Serumanga, Nuwa Sentongo, Byron Kawadwa and Fagil Mandy. One will better appreciate the above efforts on considering the endemic nature of incidents of HIV/AIDS cases in this part of the continent and their devastating effect on the people; as well as how these works have contributed in raising people's consciousness and precaution about this deadly scourge. The entire foregoing are but few among the plethora of modern African theatrical outputs that have greatly demonstrated their immutable value and relevance to the society. The problems of the African society are not only highlighted in these works, they directly or indirectly as well proffer solution to highlighted problems as their primary responsibility; which as Adedokun points out, fall "within the global framework of development" (93), citing Makaminian Makagiansar, Assistant Director-General of UNESCO for Culture and Communication in 1978. The capacity and effectiveness of these works at enhancing mass mobilization, social integration as well as political consciousness among the people cannot be overemphasized.

It is perhaps in recognition of the above statement that Olu Obafemi proposes a 'reflection' on the "need to broaden the conception and perception" of theatre for

development “to become more inclusive and less specialized than it is currently” (53). Hence his submission that all the theatres which we today categorize as literary theatre, but which address urgently, consciously and topically from materialist perspective our social, historical and material conditions in Africa, are popular-based (54); although conventional TfD theorizations tend to exclude them “on account of their not taking theatre to the grassroots” (54); and inviting them and speaking strongly to them in their own language. However, it suffices therefore to note from the foregoing that it was this problem solving attribute of the theatre as already highlighted above that had in turn laid the foundation for the new direction that theatre was to take in future; as practitioners began to ponder on how best to speak more directly to those who are particularly affected in the varied concerns raised, and in the language they can understand. It is on this note, that the focus of this research would now be directed towards exploring the emergence of Theatre for Development (TfD) efforts in Africa. Hence, a look at some initial TfD efforts in the continent with emphasis on their organization and impact will no doubt help to highlight the inherent process under which TfD had developed over the years.

Worthy of note, therefore, in the above direction is the contribution of the ‘travelling-theatre movements’ by most universities in independent African nations; notable among which are the University of Ibadan Travelling Theatre and the Makerere Free Travelling Theatre with a host of others that sprung up in later years following these earlier examples. As Ola Johansson remarks, “in the 1960s, the decade of independence in most African countries, the so-called ‘travelling-theatre movements’ were deployed by university scholars aiming for cultural revitalization”; as “European-style ‘well-made plays’ toured and became a mobile vehicle geared

towards rural audiences” (89). However, like most development works of that period, the plays did not give attention to local traditions or languages of target audience/s, which perhaps also conditioned their minimal effect. It was this development that spurred further community theatre efforts at redirecting closer attention to target audiences. Among these further efforts was the Laedza Batanani Campaign in Botswana in 1974, reputed as marking the beginning of a *truly* conscious Theatre for Development effort in Africa; as the “experience set the basic pattern for future years” (David Kerr, 152). The Laedza Batanani project was also an academic effort with built-in problems of involving local audiences in projects about communal challenges, as Johansson notes, but under the influence of Paulo Freire’s ‘pedagogy of the oppressed’ wherein the facilitators paid increasing attention to situational and political conditions of target audience.

In terms of organization, Laedza Batanani was a one week non-formal education project in which as Mlana writes, “a team of actors toured villages putting on performances and organizing discussions on highlighted issues” (71). This experiment was borne out of dissatisfaction with formal approaches to education which emphasized the provision of information and services rather than encouraging active participation by the people in the development of their communities. Its basic goal, according to Zakes Mda was to find a way of motivating people into participating in development as a way of surmounting the problem of indifference to government’s development efforts in the area (13). They pursued this goal using drama performances, puppetry, singing and dancing, which are forms of indigenous popular theatre, while encouraging participation, raising of community issues, fostering discussion, and promoting collective action.

Therefore, unlike the Travelling Theatre approach, instead of touring ready-made plays on themes determined outside the villages, development cadres and theatre workers (a) researched the villagers' issues and concerns before making the drama, and (b) organized discussion at the end of the performance in order to facilitate a process of community education and mobilization (Kidd, 5; citing Byram and Kidd). This model, as Mlana emphasized, "introduced a two-way communication process important in development communication" (71). Hence, people were not only made aware of their situation, but also encouraged to critically analyze them, and then take action/s to address identified problems rather than merely accepting messages from government representatives. Due to its considerable success, the Laedza Batanani model soon became the best practice, as it drew a wide-spread endorsement from scholars and practitioners from different parts of the continent, who adopted it also in their own dimensions.

In Zambia, the attraction which the Botswana Theatre for Development experience (*Laedza Batanani*) had on theatre workers led them to adopt the model which they applied in a "landmark Theatre for Development project" that took place at Chalimbana Training Centre "in the form of a workshop to train theatre workers in the Laedza Batanani approach" (Joseph Odhiambo, 40). The main objective of the workshop, as Odhiambo highlights, was to test the participatory potential of Theatre for Development. One of the major fallouts of this workshop is on the greater attention paid to performing skills. This is with regards to the 'polished' performance of the dance group with 'dominating dance motifs' which "illustrates the basic contradictions in the aesthetics of Theatre for Development" (Kerr, 154) initiatives. This contradicted with the Laedza Batanani approach which emphasized "a fairly

simple set of skills which were nevertheless close to indigenous performing traditions” as the “appropriate communication and conscientization tool for villagers” (Kerr, 155); rather than a spectacular and dazzling performance skill that has little impact on the cultural life of the people. The organizers of the Chalimbana workshop had not demonstrated enough understanding of the import of Obadiogwu’s factual statement that “theatre for development is not meant to produce a masterpiece”; rather, it is only “a tool to better understand a situation” (16a); and as such, requires “no complex skills” (Byram, 2).

Odhiambo’s further highlight on the criticism that attended the organization of the workshop indicates the failure of its approach. This failure was further attributed to a number of other reasons. Foremost among them is that participants in the workshop did not speak Soli, the language of the local community, which was used as the subjects for the experiment. Another reason is that the time was too short for the workshop to have any meaningful impact on the lives of the community, as there was no time, as Kerr observed, for them to genuinely participate and learn. The foregoing is only indicative of the fact that the workshop did not take into consideration the long-term consequences of the practice for the villagers.

In Nigeria also, the Ahmadu Bello University (ABU), Zaria Theatre for Development collective initiated a TfD project called *Wasan Manoma* (plays for farmers) in 1977 in Soba, a rural community near Zaria. The project which adopted a workshop approach in which four plays tackling the themes of corruption, profiteering and migration to towns, which emerged out the research carried out by the group, were created. Another project (*Wasan maska*) which followed the same approach as that of Soba was held in Maska, also near Zaria, in 1979; which resulted in three plays

dealing with the themes of hygiene, corruption in the distribution of fertilizers and the conflict between illiterate poor farmers and the *Alhajis*. In terms of organization, both the Soba and Maska projects were discovered to have estranged the villagers in the process of the workshop which led to a major rethinking of its efficacy by the Drama collective as well as the realization of the urgent need to develop a more creative working relationship with target communities. This led to the Bomo project in 1980, which adopted a new approach with emphasis on improvisation and repeated revision of the drama in order to generate debate. Villagers were fully integrated both in the research and learning experience, and they actively participated throughout the process of the workshop. Rather than withdrawing to their camp outside the village, the facilitators stayed back among the villagers to develop their analysis and dramatization together; a process which turned out to be the nucleus of the entire experience, as Kerr, Mlana, and Odhiambo have revealed.

The foregoing was only made possible as a result of the fact that instead of a finished play, open-ended skits were rather devised (the uncompletion process) to allow for audience intervention at moments of crisis. In other words, the Bomo workshop witnessed a marked shift of emphasis from theatre as finished product to theatre as a continuous and alterable process. This model, as Odhiambo emphasized, was derived from Augusto Boal's methodology; his techniques of simultaneous dramaturgy and forum theatre, as encapsulated in his *Theatre of the Oppressed*. It really proved to be a more vital process of consciousness awakening than villagers just watching and discussing a ready-made play imposed on them from outside.

In Tanzania, the emergence of TfD approach was an attempt to address the dissatisfaction of the people with the populist than popular nature of 'official' theatre

and the little hope offered by the institutionally based experimental theatre of the university and the cultural colleges which neither represented the common man's reality or the genuine interest of the majority. The development as Mlana, one of the active forces of this development writes was, therefore, "meant to promote the people's own theatre practice and to use it to advance their own concerns instead of merely parroting the ideas of the ruling class" (106). This is also as a result of the need for the people to use the theatre medium which they already possessed to communicate and analyze their developmental problems especially in the face of economic crisis. It was with the above objective in mind that a number of theatre artists from the University of Dar es Salaam, the Bagamoyo College of Art and some Cultural personnel, conscious of such undertakings in other parts of Africa as well as the shortcomings of such previous attempts, took up the role of animateurs and embarked on a number of Popular Theatre workshops in different parts of the country. According to Mlana, they "drew upon these experiences to come up with an approach which not only sought to improve on previous effort but one suited to the specific needs of the Tanzanian situation (106 – 107).

It was the above initiative by these Tanzanian theatre artists that gave rise first, to Malya Popular Theatre Project in 1982, before others that followed in that direction. This project, tagged "Theatre for Social Development (TSD), was geared towards integrating theatre into the people's development process; arising from the belief that if the people were to participate actively in development, they must first have an awareness of the need for that type of development. The project also identified a problem in communication about development in Tanzania in the form of one-way information flow of decrees from above. It was an impersonal sort of

communication that led to the alienation of the people it was supposed to influence. Hence, meaningful roles of traditional elements like the participation of senior citizens in deciding the affairs of their local areas or the traditional fora like the markets which acted like information centers and places for political debate were practically swept aside by this invasion from above. In terms of democratic participation, therefore, the people had no effective vehicle that could involve them as a body to express their affirmation or negation or critical response to the process of development.

The project according to Mlana was particularly, therefore, geared towards redressing the above anomaly and to initiate a process in which people would slowly reassert their role as subjects rather than objects of development. This was to be realized by empowering the people to “use theatre as a means through which they could participate in initiating, discussing, analyzing and evaluating their own development process” (109); and by exploiting their popular theatre forms, like the traditional dances, mimes, story-telling among others as the medium through which they would communicate issues of concern to their well-being. It was hoped, therefore, as Mlana disclosed, that through this process the people’s consciousness would be aroused to come to grips with the problems of development and to move to action to solve them.

This project which focused on the youth and the problem of unwanted pregnancy among unmarried girls, as Mlana reveals, was carried out in conjunction with a community based performing group set up prior to the workshop and meant to be the Village Core Group (VCG) for the project. The Organization of the project incorporated research and problem analysis, performance process, post-performance

session, as well as follow-up action; with active participation of the villagers in all the stages. The ramifying problems of the youth as well as unwanted pregnancy among unmarried girls were explored, with focus on cause, consequence and possible solution. The resultant decision from the workshop was the unanimous agreement that the village should take action to resolve the problem of the youth which was the underlying factor not only behind unwanted pregnancies but also a host of other problems. It was also agreed that the VCG would liaise with the village council to work out the suggestion of providing meaningful income generating activities for the youth. The village council also promised to henceforth incorporate the youth question in the development planning of the village (Mlana, 120). Remarkable in this workshop is the mechanism which the animateurs had set up in the community based group (VCG) for continuity of what they have left behind. Despite the little hitch in late arrival to rehearsals by some participants, the workshop had turned out comparatively successful as the people's consciousness were well aroused to come to grips with their problems as well as moved to initiate action in solving them.

Assessing the above projects, it is necessary to note that the Laedza Batanani model was not after all as effective as it was really thought to be; as it turned out to perpetuate also the top-down development communication approach. The people were not directly involved in the critical stages of the process, especially data analysis and scenario development. They were only turned into objects of an externally-controlled research process. Therefore, the process was not particularly enough to engender genuine collective action from the people, which thus led to a major rethinking of its efficacy.

Furthermore, the Chalimbana, Zambian and the earlier mentioned ABU Nigerian projects in Soba and Maska respectively, apparently reflected the Laedza Batanani model, which had already become popularized, as it was believed to be an ideal model. However, because the foundation upon which these projects were built was equally defective, they could not turn out any better than the result produced from where they were borrowed. The projects apparently proved unsuccessful as the villagers were hardly involved in the process; just as the people were also not directly involved in the critical stages of the process in the Laedza Batanani project, especially data analysis and scenario development.

On the Tanzanian project, one thing that really went well for them was the amateurs' consciousness of such similar undertakings in other parts of Africa, especially the shortcomings of such previous attempts. Having drawn upon such experiences, as Mlana disclosed, they were able to come up with an approach which not only sought to improve on the previous effort, but one particularly suited to the specific needs of their target audience. Hence, the people were actively integrated in every segment of the process: the research and problem analysis, performance process, as well as post-performance sessions. This, therefore, satisfied the amateurs' aim of empowering the people by the use of theatre "as a means through which they could participate in initiating, discussing, analyzing and evaluating their own development process" (109). It was hoped, therefore, as Mlana disclosed, that through this process the people's consciousness would be aroused to come to grips with the problems of development and to move to action to solve them.

In trying to relate the foregoing analysis to contemporary TfD experience, in relation to the desired impact of TfD efforts, it is disheartening to note that some of

the limitations identified in some of those initial Tfd efforts have equally remained a recurrent feature in contemporary Tfd practice. Hence, target communities have consistently been estranged in most Tfd processes by the approaches adopted by the Tfd animateurs. This worrisome situation has not only resulted in the aborting of the desired impact of such Tfd initiatives on target audiences, but also the overall noble objectives of their facilitators. More so in this worrisome situation is the added challenge to the practice by advancement in technology as the society forges on menacingly in the march towards globalization.

For any Tfd effort to be considered successful, therefore, it is of necessity that its impact must be adequately felt by the target audience. Since every Tfd effort is an effort towards awakening the consciousness of the disadvantaged in the society towards real action in finding solution to their problems; such Tfd effort must be able to arouse enough critical consciousness and sensitization in the audience as to understand their situation and the need to take action to redress it. In the light of the foregoing, the invaluable role of Tfd as a development practice that utilizes performance as a participatory tool to help individuals and groups share their experience with the noble objective of social transformation cannot be overemphasized. As a burgeoning performance tradition and a virile conscientization medium, Tfd seeks the awakening of the consciousness of the disadvantaged in the society towards their understanding of “societal configurations”, empowering same also to “have faith in themselves as vectors of change” (Gbilekaa, v). Therefore, for any theatre to qualify as Tfd, it is integral that it must satisfy the concept of conscientization. This term which is widely used by Paulo Freire in the developmental context as Daniel Knight Were wrote, means:

The active participation of a people in transforming themselves. It is largely dependent on participatory methodologies that promote dialogue. This is because communities need to dialogue and through that identify their problems and reflect on why the problems exist. The outcome is community engagement in decision-making on the course of action to take in order to solve the problems. Conscientisation is therefore the outcome of this process where a people emerge with a deepened attitude of awareness over a particular issue and a commitment to change. (7)

Hence, conscientization is a process by which the people try to understand their present situation in relation to the prevailing social, economic and political relationships in which they find themselves. Hence, any Tfd effort that falls short of triggering conscientization among the people, could not be said to have satisfied the true essence of Tfd. Scores of documentary evidences abound, therefore, regarding the conscientious and unrelenting efforts of Tfd practitioners in utilizing this potent development medium, which has variously assumed different nomenclatures, to bring positive transformations in the lives of individuals and community groups over the decades, both in the African continent and beyond, as these studies reveal (Etherton, Kershaw, Mda, Kerr, Abah, Nwadiuwe, Obadiogwu; Ebewo and Sirayi).

In using performance as a participatory tool in Tfd, focus is centred on the performance production process with emphasis on the inclusive nature of this process in integrating the target community. Consequently in the light of the foregoing, Tfd's efficacy in engendering transformation or development in its ramifying dimensions is what invariably underscores the essence of its impact in any theatre for development process; since development as construed in this context emphasizes a comprehensive process of change that is primarily concerned with people's freedom, their social, economic, environmental and political relationships (Iorapuu, 4). In other words, this transformation, this change, this development is people oriented, and relates therefore

to the widening of the people's intellectual horizon, the raising of their consciousness and encouraging dialogue and participation among them in addressing issues that relate to their economic, political and social realities within their environment (Gbilekaa, 28).

In its transformational nature, therefore, Tfd in involving the people is never a process that just leaves off after the raising of a critical consciousness; rather it is one that leads to subsequent action. It is a process of awakening of consciousness aimed at galvanizing the people towards *real action* in finding solution to their problems. Hence, for this transformation to actually occur, the *real action*, as Boal argues, lies with the people, for whom this theatre is certainly a powerful weapon, and it is the people themselves who should wield it (122). This is to say, therefore, that this theatre is an empowering process; while the people's liberation and development is only consequent upon their action based on their awakened consciousness.

However, in the conscientious effort to further the noble cause of Tfd practice, certain variable determinants have always been at play to influence practitioners' variant approaches over time: a development which has consistently impinged on the practice, consequently dictating and directing the changing trends as the process keeps readapting and redefining to suit emerging realities. To cite the dawn of the 21st century and the emergent challenges it continues to throw up in all facets of endeavour, for instance, it is only typical that the practice of theatre for development has equally been pressured with so much concern especially over the challenges facing practitioners in the face of such realities. The concern for these challenges is no doubt predicated on their impediments to the continued validity of the involved process and the effective realization of the noble objectives of Tfd

initiatives. As the cradle of contemporary Tfd activity through which the practice got into the curriculum of the Nigerian universities, the collective of Tfd practitioners in Ahmadu Bello University, Zaria are not oblivious of this worrisome reality. That was why in 2008, a conference was convened in the university as a forum to brainstorm on issues that really border on the practice. The conference, which brought scholars and practitioners from far and near, among other considerations tried to appraise the over three decades of the practice in the university and by extension the nation at large on the background of its inherent and emergent challenges. This accentuates the necessity for the continued evolving and redefinition of approaches.

Therefore, rife among the concerns that have been raised in respect of the global information and technology trend of the 21st century is the rapid progression into the media, internet/GSM generation as posing great threat to the physical performance medium and inter-personal communication of the Tfd process. Besides this potential threat as occasioned by the global information and technology trend, there is also the palpable challenge of seeming repetitive approach which has turned the process into a rather drab exercise. These challenges among others have invariably weakened the effectiveness and impacts of community theatre performances, and consequently affected the ultimate realization of the noble objectives of theatre for development initiatives. Little wonder this development has raised so much consternation in the Theatre for Development circle bearing in mind the great threat posed to the continued validity of the process and practice. This research, therefore, is an effort at not only domesticating technology as a way of mitigating some of these potential challenges which impinge on the practice of Theatre for Development, but

also an attempt to basically introduce Intersection Performance Techniques (IPT) as a novel and valid approach in enhancing theatre for development impacts.

Intersection Performance, therefore, is rather a new performance approach aimed at a more effective realization of performance objectives in Theatre for Development practice to make it relevant to the realities of our time. It emphasizes a set of techniques that utilize potentials of other genres and media to put the animators' message across. This technique is designed to enhance Theatre for Development performances in order to effectively bring the issues in development contexts to the clarity of participating communities; as well as facilitate the realization of the overall goals of Theatre for Development initiatives, as a problem solving enterprise.

1.1 Statement of the Problem

Theatre for Development is a development practice that utilizes performance as a participatory tool. It is not in doubt that Tfd's efficacy in engendering transformation in its ramifying dimensions is germane in underscoring the essence of its impacts in any theatre for development process. However, what calls for serious concern in the light of the global information and technology challenges of the 21st century among other challenges, is the continued viability of predominant performance approaches in facilitating the realization of the noble objectives of theatre for development practice as well as in sustaining its impacts as made realistic through effective widening of the people's intellectual horizon, the raising of their consciousness in relation to the social, economic and political realities in which they find themselves. In other words, the conscientious effort to further the noble course of Tfd practice especially in the 21st century has consistently been fraught by so many challenges with equally eroding effect on its laudable impacts.

Therefore, the problem of this study borders on the urgent necessity to make Intersection Performance Techniques (IPT) relevant to TfD practice in this post-modern by evolving a more dogged approach for enhancing the impacts of TfD projects. There arises a need therefore for a new performance approach targeted at a more effective realization of performance objectives in Theatre for Development practice, through which its audience reception rate could be enhanced. Hence, the researcher experimented with Intersection Performance Techniques (IPT) in this study, which utilized electronic and ICT facilities of projector, projection screen, telephone, radio and video in a single performance. The study ascertained the appropriateness of IPT for TfD projects in Nigerian Universities. The aim is to appropriate and replicate attributes of IPT in TfD performances so as to diversify its methodological approaches in line with contemporary advantages offered by Intersection Performance Culture.

1.2 Aim of the Study

The fact that the practice of Theatre for Development is so pressured with enormous challenges especially with the advent of the 21st century and all its global information and technological exigencies cannot be overemphasized. This development has equally continued to threaten the viability of predominant performance approaches in the realization of the noble objectives of Theatre for Development practice, as well as constantly eroding its laudable impacts in target communities or audiences. The aim of this study is to investigate the impact of TfD initiatives through the utilization of modern technology and ICT facilities, and by this effort make TfD amenable to media techniques so as to make it attractive to contemporary audience.

The limited impact of Tfd initiatives without ICT facilities has no doubt been a minus in the areas of coverage, as well as on the overall impact of Tfd efforts. The efficiency and services of modern technology and ICT facilities to different fields and sectors of endeavour should not elude the facilitators of Tfd. The study therefore, evolved a new performance approach: Intersection Performance for Development (IPfD) approach aimed at a more effective realization of performance objectives in Theatre for Development practice, and through which its audience reception and impacts can be most effectively enhanced and widened. The study targets to remove through the application of IPT the boredom and drudgery which repetition and monotony place on the animator as practitioner of Tfd.

1.3 Scope of the Study

The study is focused on the appropriation of Intersection Performance Techniques for Tfd performances. Consequently, the researcher has scoped the research to study two Tfd projects from two Nigerian Universities: Nnamdi Azikiwe University (UNIZIK), Awka and Imo State University (IMSU), Owerri. To situate the study in a comparative platform therefore, the UNIZIK project adopts IPT while the IMSU project adopts normal Tfd approach.

Furthermore, the research focuses on the analysis of the selected productions in both UNIZIK and IMSU respectively. This is to enable the researcher to critically appraise the variations in the performance approaches in community theatre outreaches in the two institutions. This is also in order to highlight the strengths and weaknesses of each particular approach in enhancing effective impacts of the performances and the overall goal of performance objectives in the productions. In the study therefore, performance approach from UNIZIK, which adopts Intersection

Performance Technique [IPT], is used to gauge the performance approach from IMSU, which does not adopt the approach above, to actually establish their viability and validity in effectively enhancing Theatre for Development impacts.

This new approach emphasizes a combination of a set of techniques which involves narration, media and live theatre in Theatre for Development performances for effective clarifications of complex and sensitive issues especially in contemporary Nigerian and other African societies. The study is also aimed at domesticating technology and bringing it to the service of theatre for development in order to checkmate monotony and decline in Tfd practice.

1.4 Significance of the Study

This study is significant because it introduces a new approach for practitioners of Tfd. Intersection Performance Technique [IPT] embodies new performance aesthetics in Theatre for Development performances in order to effectively bring the issues in development contexts to the clarity of participating communities or audiences, as well as facilitate the realization of the overall goals of Tfd initiatives. It is also significant because basically it targets a more successful realization of performance objectives in theatre for development practice through effective enhancement of the performance process and invariably its laudable impacts.

There is no doubt, therefore, that this research is going to contribute to the development of the practice of Theatre for Development that takes advantage of the emerging media culture. Thus, it will serve as an invaluable resource material to both students of theatre arts and development organizations in general, as well as the academia and of course, the larger society.

1.5 Research Methodology

The nature of a research as well as research problems invariably determines the particular method to be adopted by the researcher. There are three broad categories of research methods, namely: quantitative, qualitative and mixed-method – which is a combination of both quantitative and qualitative methods, available to a researcher. According to MacDonal and Headlam, quantitative research method seeks “to quantify data and generalize results from a sample of the population of interest” (8); while qualitative method as Obadiegwu states seeks “a wider understanding of the entire situation” (27b). MacDonal and Headlam further emphasize that it attempts “to gain an understanding of the underlying reasons and motivations for actions and establish how people interpret their experiences and the world around them” (8). The key difference between quantitative and qualitative research methods lies in their flexibility. Generally, while quantitative methods are fairly inflexible, the qualitative methods are typically more flexible, allowing greater spontaneity and adaptation of the interaction between the researcher and the study participant.

Research design on the other hand refers to the overall approach that a researcher chooses to integrate the different components of the study in a coherent and logical way in order to ensure that the research problem is effectively addressed. Simply put, it refers to the structure of an inquiry; and constitutes the blueprint for the collection, measurement, and analysis of data. Each of the three research methods mentioned above has its own approaches which can also be found in the other methods. Some of the approaches of the qualitative method adopted by the researcher include but not limited to content analysis, case study, observation, interview, questionnaire, as well as the participatory research approaches like Participatory

Action Research (PAR), and Participatory Learning and Action (PLA) among others, which emphasizes “a set of principles and practices for originating, designing, conducting, analyzing and acting on a piece of research” (Pain, Whitman and Milledge, 2). Without appropriate design and use of research methods and approaches “we are unlikely to gather quality information and as such create a shaky foundation to any review, evaluation or future strategy” (3), Neil McInroy cautions.

Many, however, tend to confuse research designs with methods or approaches as it is not uncommon to see research design treated exclusively as a method rather than as a logical structure of the inquiry. The method is what conditions the design; and failing to distinguish between design and method will only lead to poor evaluation of designs.

Considering the nature of this study, the researcher adopted simple random sampling, Case study, Participant Action Research, content analysis and administration of questionnaire approaches of the mixed method of research in order to provide appropriate insight into the problem of the study and the exploration of its possible resolution. The study is organized in phases. Phase one involves analytical study of the emergence of TfD, its developmental trends as well as socio-economic variables that impact on the changing trends and the need to change approach. Step two focuses on the development of the theoretical platform upon which IPT is based; while step three focuses on selected case studies in order to critically emphasize Intersection Performance Technique [IPT] as new strategy available to facilitators in the practice of Theatre for Development. Therefore, the performance approach from UNIZIK, as already stated, adopts IPT against IMSU’s normal TfD approach, so as to

effectively establish their strengths and weaknesses in enhancing Theatre for Development impacts.

Narration, improvisation and projection are the core tools of Intersection Performance Technique. These techniques are explored in this study through collaboration in UNIZIK students' Community Theatre workshop in which facilitators worked with community people to address issues bordering on the people's development needs and aspirations. It is instructive therefore, to emphasize that Intersection Performance Technique [IPT] is purely methodological bound, where the techniques become but tools in achieving desired objectives in the performance process and in the realization of the overall goals of Theatre for Development initiatives. The approach, therefore, is rather syncretic and does not divorce or alienate itself from the whole process of participatory research, problem analysis, playmaking and discussion associated with Theatre for Development practice in the bid to chart the noble course of a people's collective destiny.

1.6 Definition of Terms

Key terms relating to the context of this study are defined below in order to enhance readers' understanding.

a. Comparative Study

A comparative study is the study and comparison between two or more groups, cases, texts, objects, performances or events using particular parameters or considerations. A comparative study seeks to identify, analyze and explain similarities and differences among cases. The underlying goal of comparative analysis according to Mills, Van de Bunt and De Bruijn is to search for similarity and variance (621). Collier has therefore described comparison as a fundamental tool of analysis (105).

This is because of its central role in bringing into focus similarities and contrasts among cases. Nnamdi Azikiwe University (UNIZIK) and Imo State University (IMSU) community theatre productions are the comparison groups in this study. They are the focus of study and analyses in this context. In situating the study in a comparative platform therefore, the UNIZIK project adopts IPT while the IMSU project adopts normal TfD approach. Major areas of comparison in the study include the level of impact made by the two productions selected for study, the technical inputs made in the two performances and their roles in determining the effectiveness of the projects. **UNIZIK** is the acronym for Nnamdi Azikiwe University, Awka while **IMSU** on the other hand is the acronym for Imo State University, Owerri.

b. Interrogation

Interrogation simply means questioning or examination. It emphasizes a process of critically probing into an issue or issues, with a view of ascertaining fact/s about such issue/s. This study is a critical interrogation of the impact of the Intersection Performance Technique (IPT) in two educational theatres, namely Nnamdi Azikiwe University, Awka and Imo State University, Owerri; using Community Theatre productions from these institutions as platforms to assess the viability of the intersection of media to enhance audience understanding of performance in TfD practice.

c. Impact

The term impact emphasizes effect, influence or the way people are affected by what they are 'exposed' to in the process. The impact in context, therefore, refers to the

effect that created by the application of Intersection Performance Technique on the audience in Tfd performance setting.

d. Intersection Performance Technique

Intersection simply means the coming together of two or more things; and when applied to performance technique, it emphasizes a combination or unification of different performance approaches in achieving desired objectives in Tfd practice. It is rather a new performance approach aimed at a more effective realization of performance objectives in Tfd practice to make it relevant to the realities of our time. It emphasizes a set of techniques that utilize potentials of other genres and media to put the animators' message across. This technique which utilizes modern technology ICT facilities, by introducing projector, screen, telephone and radio among others is designed to enhance Tfd performances in order to effectively bring the issues in performance and development contexts to the clarity of participating communities and audiences; as well as facilitate the realization of the overall goals of Tfd initiatives, as a problem solving enterprise.

Although intersection technique is focused on Tfd performance, it could be linked to syncretism in writing – which emphasizes the blending of elements from two or more traditions; eclecticism in directing – drawing upon multiple theories or styles as the case may be; and especially Brecht's alienation technique of mixed media on stage – the use of acting, dance, music, song, mask, chorus, signs and film projection.

e. Theatre for Development

Theatre for Development (TfD) is a development practice that utilizes performance as a participatory tool to help target group explore whatever existing limit situations and conditions that have hitherto subjugated them, so that they could now have a more critical view of the realities of their situation. It is all about the awakening of the consciousness of the disadvantaged in the society towards their understanding of societal configurations, empowering same also to “have faith in themselves as vectors of change” (Gbilekaa, v). The practice is therefore geared towards the noble objective of social transformation.

CHAPTER TWO

LITERATURE REVIEW

2.1 Theoretical Framework: Theorizing Theatre for Development and Intersection Technique Based TfD

One recurring decimal that has trailed Theatre for Development (TfD) practice over the years – especially contemporary practice – despite its problem solving potentials, has been the challenge of continued validity of the prevailing approaches adopted by TfD practitioners. The suitability and efficiency of the approach adopted is crucial to the desired outcome of any TfD project. Ayo Komolafe emphatically states that consistently the problem militating against the practice of TfD both in the West and Africa, and Nigeria in particular, “dwell within the TfD paradigms adopted” (23). Komolafe’s factual statement above could be appreciated from a critical consideration of the many ‘contradictions’ which Obadiogwu has identified as besetting the practice. Komolafe’s views as pointed out above are equally encapsulated in what Obadiogwu has called “problems of ... aesthetic” (62). The implication of the foregoing is that there are “fundamental loopholes” (Iorapuu, 7) or shortcomings in the prevailing approaches to the practice of theatre for development that have continued to hamper effective realization of its laudable impacts on target audience as this review shall reveal.

Citing the widely acclaimed Laedza Batanani model which was introduced in Botswana in 1974, and which as soon as it came into existence became the toast of TfD practice in Africa because of its considerable success; it was not too long, however, before it was equally realized that the model was after all not as effective as it was really thought to be. This is because of the fact that despite the effort to

integrate the people by adopting their culture in its process, it also turned out to perpetuate the top-down development communication approach which was also part of the problems that had dominated initial efforts. The people were not directly involved in the critical stages of the process, especially data analysis and scenario development. Rather, they were merely turned into objects of an externally-controlled research process (Kidd, 6); which therefore made the process not particularly enough to engender genuine collective action from the people.

Therefore, some of these militating problems or shortcomings or contradictions as Obadiegwu would call them range from alienating the target audience from the basic decision processes involved to the imposition of outsiders' agenda on them, culture inclusive. This negates the very democracy of Tfd. Obadiegwu emphatically states that "theatre for development facilitators are not supposed to impose idea on the people"; rather, they should allow the people "to generate the issue for discussion" (61). The contradiction, therefore, is that in most cases, the facilitators define the area of concentration or forecast likely problems confronting the people and impose it on them, instead of sitting together and discussing with them their most pressing needs and placing them in concrete perspectives. Abah's submission in this regard is very instructive:

The success or failure of any one project hinges on proper identification and the choice of the most biting problem for attention. The issue of 'proper-ness' also raises the question of who identifies the problems and who finally decides what development a particular community needs. (15)

In the light of the foregoing, Obadiegwu's revelation from the class of 2001 400-Level Theatre Arts students of Nnamdi Azikiwe University, Awka Community Theatre Workshop in Amansea, which he coordinated, proves a salient point here.

Whereas the students had chosen ‘low male enrolment in schools’ as their focus in the workshop, having considered it topically ideal as “a cankerworm that has eaten deep into the fabric of the people” (Obadiegwu, 86); the choice, though a valid one, had generated a strong opposition from some members of the community. The reason is because:

To some people in Amansea, their most important problem was not low male enrolment in schools but how to retrieve part of the land on which Nnamdi Azikiwe University was built. Another was how the government is going to compensate them for helping Awka people to usurp their land. (Obadiegwu, 63)

The implication of the foregoing is that the choice of *low male enrolment in schools* for the workshop, though a valid one, was not unanimously agreed upon by the community and the facilitators. Obadiegwu also draws attention to another salient shortcoming or contradiction- in the Amansea workshop: the fact that despite the workshop’s use of the people’s linguistic idioms, the people were completely alienated in a process of their development by the dance that was woven into the dialogue drama which was choreographed right in the university by the students and their staff choreographers. The foregoing does not only indicate obvious alienation of the people in such development process, but also suggestive of imposition of idea on them. This is perhaps why Mda, as Obonguko has cited, identified “the issue of genuine participation as one of the problems besetting Tfd” (56). Consequently, because the people were not part of the decision on such imposed ideas, the tendency is also high that they may not have the desired impact on them. Citing Freire, Obadiegwu therefore sounds a note of caution to Tfd practitioners:

It is not our role to speak to the people about our own view of the world, nor to attempt to impose that view on them, but rather to dialogue with the people about their view and ours. We must realize

that their view of the world, manifested variously in their action, reflect their situation in the world. (61)

Apart from the issue of genuine participation and the imposition of ideas on target audiences as militating against the practice of TfD as analysed above; Mlana also draws attention to the issue of true commitment of the TfD animateur as part of the problems, as occasionally reflected in the animateurs' wanton demonstration of apathy. This is a big contradiction. There is no gainsaying that for any TfD initiative to actually turn out successful, it needs genuine "commitment on the part of the practitioners", (Yerima and Okwori, 44). Sadly enough, the issue "is normally taken for granted" (88). A typical example of such contradictions that can be faced in the apathetic behaviour of the animateur in TfD practice has been reported by Mlana with regards to the Kumba, Cameroun, TfD workshop experience (87 – 90). However, while the researcher strongly condemns such unethical and unproductive behaviour, a critical consideration of what might possibly result to such apathetic attitude might not be totally unconnected to the TfD approach adopted; and which might have as well brought in a level of boredom in the process. The implication of the above is the urgent necessity for the advocacy of an engaging approach that is capable of sustaining unflinching interest in both the animator and the animated for effective realization of the desired impacts of TfD initiatives.

Generally, therefore, it is only comprehensible that all the problems, weaknesses or contradictions hitherto enumerated as militating against the practice of TfD are all hinged on the approach adopted in carrying out such projects. The loopholes experienced are only inherent in the process. In addition to these enumerated weaknesses, are further challenges that have also aligned to confront and threaten TfD's effective practice; with advance in technology contributing immensely

to this. It is not in doubt that emphasis has now shifted to using technology or technical facilities to explore all aspects of human life as the society gets more and more technologized and digitalized day by day. Another dimension in the manifestation of emergent technologies of the moment is reflected in the way we now find ourselves living in a virtual world facilitated by internet and computers. Okwori and Daniel have in 2008 unanimously affirmed the above view; having carefully assessed their experience in the practice of TfD in ABU over the decades, to locate the new challenge in the practice in the global information and communication technology.

Okwori and Daniel have also cited the rapid progression into the internet and GSM generation as a sort of new attraction that poses a great threat to the oral medium and inter-personal relationship of live performance situations. This medium attracts and makes them no longer have interest in spending time in TfD process. The implication of the foregoing is that theatre is an oral medium and an inter-personal interactive practice where live audiences sit and watch performance, thereby generating an exchange of knowledge through interaction. With the menacing velocity of progression into the internet and computer/GSM generation, therefore, Okwori's utmost worry is that it will become increasingly hard to actually trap people into a situation where one will have live performances. Apart from the internet and computers, as already pointed out, other phenomenal technological landmarks of this era that are directly or indirectly associated with theatre like the cinema, the television, the video machine/camera among others have in no small measure also contributed to the gradual annihilation of live theatrical exchange; TfD inclusive.

In the light of the enormous challenges of the technologies of the day in posing threat to TfD practice as already enumerated, so much concern has therefore been aroused among theatre scholars regarding this development; thus, reinforcing the exigent need to ensure secured prospect for TfD practice in the 21st century. Inyang's concern also center on the quest for the best creative approach at ensuring the survival and sustenance of the relevance of African theatre in the face of these challenges. Similarly, Ode's deep consternation about this development is perhaps encapsulated in her colossal question: "What are the chances of TfD negotiating development for Africa when the very tools of its functionality are being seriously challenged by globalization" (14). Her worry, no doubt, stems from her overwhelming consciousness that negotiating development for the African world through theatre and TfD in particular has actually been greatly threatened in the face of the development of ICT. In view of the above concerns, which Umukoro no less acknowledges, she nonetheless enjoins practitioners to further explore and exploit new strategies to cope with these challenges as a possible way out.

The foregoing, therefore, is only a clear indication of the urgent necessity for action in repositioning the TfD practice in order to contend with the numerous challenges besetting it. Alex Asigbo also recognizes this urgent necessity for a "comprehensive review of the practice" (104) of TfD in Nigeria. Hence, if TfD practice must actually remain relevant in fostering meaningful development in the face of all encumbering challenges, there is need for a re-thinking process and commitment to experimentation on the part of practitioners. This is also borne out of the conviction that theatre is a very dynamic art; and it is this unique dynamism that

predisposes it to diverse routines of self-reinvention which makes it adaptable to any situation of development.

Therefore, more viable approaches that will entail conscious partnership with technology need to be urgently discovered and vigorously projected. The above proposition is constantly becoming recurring decimal in recent postulations of TfD practitioners like Jenks Okwori's who recommended the incorporation of technological devices into TfD process as a tool in its campaign. However, what is lacking is relevant performance theories to enable the TfD practitioner domesticate the prevalent e-culture and bringing it to the service of theatre for development. This critical theoretical issue provides the point of departure for this study. Hence, the researcher attempts evolution of "The Intersection Performance TfD Theory" as a response to this disconnect between e-culture, electronic media and Theatre for Development.

Intersection means a point or line common to lines or surfaces that interact in form of crossing each other. Crossing explains two, while crisscrossing explains the intersection of media in a single performance. Intersection may also be interpreted as a point at which two or more things meet; like a place where two or more roads meet, especially when at least one is a major highway (*Dictionary.com*). *Your Dictionary* defines it as "a set that contains elements shared by two or more given sets."

Intersection in Mathematics means where two lines meet or cross each other. Intersectionality in feminism as presented by Kimberlé Crenshaw (1989) recognizes that women oppression all over the world vary but are bound together and influenced by the intersectional systems of the society. This term is appropriated and adopted by the researcher in the practice of Theatre for Development. The researcher, in his

appropriation of the term, came up with Intersection Performance Technique based Theatre for Development hinged on “The Intersection Performance Tfd Theory”. The experiment interrogates the application of different media in a single Tfd performance. Intersection performance theory is the theorization of this postmodern performance technique (Intersection Performance Technique [IPT] so as to harness its performative techniques and make it easier for Tfd practitioners to apply. Intersection performance theory based Tfd does not debunk the Freirian conscientization theory of Tfd; rather, it is a dynamic update of the Freirian conscientization theory, in accordance with postmodern performative techniques and contemporary electronic culture. Conscientization and empowerment of the marginalized groups which are central focus of the Freirian theory of Tfd are enhanced in Intersection Performance based Theatre for Development. Freire posits that the poor are poor because they have no voice and have absorbed a culture of silence, which has turned them docile and inactive. This culture is reinforced by the banking system of education in which learners are treated as empty vessels to be filled with knowledge, where the scope of action allowed to them “extends only as far as receiving, filing, and storing the deposits” (Freire, 72), as they could not ‘talk back’ or make any contribution. Freire argues that the marginalized could gain back the lost voice through dialogue and what he called problem posing education in which roles of the educators and educatees are exchangeable; one that engenders joint solution of problems by both teacher and student.

Intersection Performance theory for Tfd is rooted in Freirian theory of Tfd. However, Friere’s failure to take into consideration, the relationship among conscientization, means, medium used for conscientization and area of coverage – in

its single stage performance nature – provides the point of departure for the researcher. Hence, the need to capture more problems, reach more audience and cover larger geographical areas in a single performance justifies the evolution of Intersection Performance Technique theory for TfD. Furthermore, the need to bind together different conscientization attributes of each medium to make each intercede at a point in the process of Freire’s problem posing education system further reinforces intersection performance technique based TfD. Freirian theory for TfD reveals obvious limitations in its present mono-media structure. According to Thomaz Souto Correa, “We are “mono-media” when they are “multimedia”. Correa further posits “. . . to reach them we will need to stop thinking in ways that are mono-media” (11). The effectiveness of Intersection Performance Techniques shows that we are approaching the end of the mono-media TfD performance. Intersection Performance Technique involves the use of multiple media, but its aspirational technique differs from that of multimedia. The researcher’s aspiration also goes beyond multimedia, because it involves the use of multiple media which do not coagulate to enhance the message of the performance. Intersection goes beyond multimedia to make each medium intercede at a relevant point in the incidence of the story to enhance communication process, bilateral exchange of feelings, area of coverage, presentation aesthetics, number of audience conscientized and conscientization potentials of the story. Therefore, intersection performance theory embodies postmodern performance techniques induced by the emergent, but dominant electronic media culture that changed the approach, style and nature of contemporary performance. This theory enables the TfD practitioners utilize like other theatre practitioners, electronic media culture that changed the taste of the theatre audience.

Theatre for Development can no longer depend solely on the live stage with its obvious limitations. Accepted that the stage is the mother medium; change and transformation have shown that Theatre for Development communication must be digitized, align with the electronic media for the animator, facilitator, communicator and practitioner to interact at a larger scale and make meaningful impact through the process of mass communication.

Intersection is a general term which means a point or line common to lines or surfaces that interact. This general principle was initially appropriated by the Mathematicians to solve Mathematical equations. Subsequently feminist theorists appropriated it for the theorization of intersection feminism. It was Kimberlé Crenshaw who used it to coagulate diverse feminist goals and proposes that these goals intersect at certain and obvious points. Crenshaw in 1989 recognizes that; "... the intersectional experience is greater than the sum of racism and sexism, any analyses that does not take intersectionality into account cannot sufficiently address the particular manner in which Black women are subordinated" (140). Though, Crenshaw specifically, refers to feminism, the inclusive and completeness of the reference she makes to intersectional analogy is interesting, multidisciplinary and does not preclude the theatre.

Furthermore, the importation of this term into Tfd and its appropriation for the theorization of Tfd in addition to Crenshaw's view is fortified by Dictionary.com's definition of the term intersection as: "a set that contains elements shared by two or more given sets". Following this definition, the researcher posits that despite divergences among different media, each medium has one or two things

to share with other media. The goal of Intersection Performance Technique is to make these convergent aspects of different media (live stage, electronic media) crisscross in a single set to enhance the impact of Theatre for Development and make it relevant within the emerging electronic culture and digital communication postmodern era.

Nothing grows without a root, though the Frierian TfD theory provides the point of departure for the researcher, the new intersection performance Theatre for Development theory is hinged on the premise of “The Technique” Theoretical Framework. According to Robert Crease and John Lutterbie in their *Technique* theory, “[e]very technique is put to use for some end and this end is decided in the light of some philosophic outlook or other” (162). The philosophical outlook behind intersection performance technique based TfD is to radicalize Theatre for Development; make it compatible with the electronic media and enhance its impact on the audience and wider community through coeternity of Posthumanism philosophy and Technique Theory.

2.2 History and Evolution of TfD

Theatre for Development (TfD), often referred to as Alternative Theatre, would perhaps provide an unambiguous clue to the reality of the existence of a hitherto dominant theatre tradition which had never appropriately aligned itself to the ideal mechanics of people-oriented development nor truly addressed the development aspirations of its target audience. It depicts a dominant theatre tradition that had in fact entrapped the people in some form of limitations which invariably militates against their development and progress; thus punching holes on the very essence of

the development it propagates. This tradition of theatre emphasized development from a pyramidal configuration which rather ensues from the top, taking no recourse whatsoever to the base in its decision making process. In other words, it upholds a development structure that ironically estranges those it is rather supposed to benefit, by excluding them from the basic decision processes involved; thereby reinforcing the postulation of Freire, “the radical Brazilian educator” which Steve Abah (101), has dubbed *a culture of silence* – the meaning of which has been earlier explained.

The foregoing is aptly reflective of how the various mainstream development strategies adopted by most development planners over time have often failed to carry most target communities along; neither were the modes of communication employed in these strategies with any consideration to the target populace which consists majorly of the poor masses. The underlying goal for the TfD form and practice, therefore, is to break whatever existing situations and conditions that have hitherto limited and subjugated the people, turning them voiceless and perpetually silenced, so that they could now have a more critical view of the realities of their situation. From the foregoing, it is only easy to realize that the practice of TfD unarguably arose out of the need to make theatre more proactive and more people oriented; an orientation wherein the people will be consciously integrated in productive partnership and participation to chart the course of their collective interest.

TfD is no doubt a viable medium in development communication, and highlights effective communication flow, where the sender and the receiver interchange roles, and which Ebewo and Sirayi identified as “a very important element in development” (4). However, Batilloi Warritay observes that its rich potentials have “not been adequately tapped” (110) in Africa; as most development

agents have not really identified with it. Perhaps, it is the failure of such development agents in tapping into the abundant potentials of Tfd that has prompted Nwadiwe's obvious observation that the failure of most development programmes in various parts of Africa are attributable to the use of ineffective communication strategies (67) that are top-down in nature. Development communication, therefore, opines Obadiogwu, "is recognizing the power of communication as catalyst for social development" (13); and as Jacob Scrampickal notes, emphasizes "planned use of strategies and processes of communication aimed at achieving development" (3).

At this juncture, a more critical consideration of the implication of development communication in the context of this study has become necessary; which also draws attention to two basic conceptions in the definition of the term communication as revealed by Izuu Nwankwo. These conceptions are the transmission view and the ritual view of communication. Nwankwo has cited James Carey, who discloses that the transmission view of communication elicits words like 'imparting,' 'sending,' 'transmitting,' and/or 'informing,' and is said to mean "a process whereby messages are transmitted and distributed in space for the control of distance and people". The ritual view of communication on the other hand connotes words like 'sharing,' 'participation,' 'association,' 'fellowship,' 'communion/communal exchange,' and 'the possession of a common faith.'; which he further explains denotes "the maintenance of society in time, not the act of imparting information [in space] but the representation of shared beliefs" (5). It might also be in view of the foregoing that Nwadiwe remarks that "there is a marked difference between information dissemination and communication" (103). The implication of Nwadiwe's statement above indicates that while the transmission view of

communication inclines to information dissemination, the ritual view of communication on the other hand inclines to real information communication. Hence, while the former entails a one-way traffic of mere transmission of information without commensurate feedback mechanism, the latter entails a two-way communication channel that creates avenue for reliable feedback. In more specific terms, therefore, Nwankwo emphasizes that:

The transmission view of communication more often than not downplays the feelings, biases, social realities and circumstances of the receiver of the message, whereas the ritual view portends a symbiotic relationship between the sender and the receiver. In fact, there is almost neither sender nor receiver because each party is as involved as the other. The transmission view of communication is epitomised in theories of communication that do not create avenues for reliable feedback from the receivers of the message sent, and the mass media has been implicated so much in this owing to the fact that more often than not, the processes of getting audiences' feedback is not in real-time. Subsequently, interpersonal communication which often makes room for a two-way communication channel holds potentials for catalysing the ritual mode of communication. (5)

The implication of the foregoing broad analysis is to carefully highlight the peculiarity in the nature of communication as embodied in Tfd, and as obtains in the ritual mode of communication, which invariably recommends it as a viable development communication medium. It is a horizontal level communication process wherein the sender and receiver are mutually connected in real-time exchange; and where feed-back, as in interpersonal communication, is inherently instantaneous. Devoid of persuasion and propaganda, it makes conscious attempt to dispense of all superiority/inferiority tendencies as to facilitate mutual exchange of values between both sender and receiver which in turn yields to a better society. Therefore, this communication pattern which Tfd upholds, as Nwankwo stresses, "is more of a fellowship between individuals who could be viewed as congregants rather than the

all-knowing-teacher/most-teachable-student relationship that is prevalent in mainstream pedagogical system” (6). It is only, therefore, such mutual communication atmosphere that can foster meaningful and credible development aspirations and goals. In searching for effective communication strategies capable of enhancing democratic exchange between development agents and the rural population, therefore, Ebewo and Sirayi are unequivocal in identifying Tfd as a medium that could lead to “the realization of the communal objectives of both empowerment and development” (Ebewo and Sirayi, 5).

Ebewo and Sirayi further emphasized that Tfd is anchored on grassroots approach to education and development, and meant to be an instrument of empowerment for the socially deprived individuals (2). This perhaps informs Obadiogwu’s description of Tfd as “a tool to develop awareness through the local media such as dance, song, drama and mime” (16), which are core grassroots features. This explains, as Abah has noted, that “TFD has come to be widely accepted in Africa and in other developing world as a theatre of the ordinary people used to address their own problems, in their own terms, from their own perspectives and from within their own art forms” (101). Its ultimate goal, therefore, is to address the people’s needs and aspirations through arousing their consciousness for active participation in the development process; using the familiar media at their disposal. Kidd describes Tfd:

As a means of bringing people together, building confidence and solidarity, stimulating discussion, exploring alternative options for action, and building a collective commitment to change; starting with people’s urgent concerns and issues; it encourages reflections on these issues and possible strategies for change. (264)

Tfd, therefore, is a process of change which involves improvement in the quality of people’s situation or condition. What then is the implication of the kind of

change which Tfd engenders? First and foremost, it must be understood that this process of change is directed essentially from the people's perspective. This implies the galvanizing of the consciousness of the people towards active participation in addressing their development needs and aspirations. So, this process of change is about the people's development. Hence, it is the engendered critical awareness that actually moves the people to take action for development. Here, change and development are only interchangeable. Therefore, the concept of development is divorced from the prevailing tendency to see development only in terms of economic growth, physical infrastructure or industrialisation, to consider it as something that concerns, first, people. Hence, development as Schumacher unequivocally declares, "does not start with [material] goods". Rather, "it starts with people and their education, organisation and discipline" without which "all (other) resources remain latent, untapped potential" (140). Development, therefore, construed from the above people-oriented perspective:

Relates to the widening of the intellectual horizon, the raising of consciousness and the encouragement of dialogue and participation in issues relating to the peoples economic, political, religious and social realities within their environment. (Gbilekaa, 28)

It thus emphasizes "a comprehensive approach of a process of change that is primarily concerned with people's freedom, their social, economic, environmental and political relationships" (Iorapuu, 4); and determined by their 'culture' or familiar media; the actualisation of which also relies on the level of freedom of control to which the people are allowed over the process. Soubbotina's consequent assertion that "the notion of human development incorporates all aspects of individuals' well-being, from their health status to their economic and political freedom" (7 – 8), obviously

lends credence to Iorapuu's statement above. Rogers, quoted in Batta, therefore, aptly summarizes the concept of development in the following terms:

A widely participatory process of social change in a society, intended to bring about both social and material advancement (including greater equality, freedom, and other valued qualities) for the majority of the people through their gaining greater control over their environment. (47).

In the light of the foregoing, Paulo Freirian theory of conscientisation whose central focus is the empowerment of marginalized groups, therefore, is what informed the contemporary Tfd initiative. Freire posited that the poor are poor because they have no voice, having absorbed a culture of silence. This culture of silence is reinforced by the banking education system in which learners are treated as empty vessels and passive beings that are to be filled with knowledge. This education model, according to Freire, only anesthetizes and inhibits creative power (81). Freirian doctrine, from which the basic principles behind the practice of theatre for development evolved, as articulated in his renowned work *Pedagogy of the Oppressed*, borders on his conviction that existing educational module which he considered inactive was founded on a rather stereotypical premise (Okeke, 77) which only reduces education to a mere act of dumping or depositing wherein the students are the depositories and the teacher the depositor. Therefore, instead of communicating, the teacher only "issues communiqués and makes deposits which the students patiently receive, memorize, and repeat" (Freire, 72). Here, Freire emphasizes that the scope of action allowed to the students extends only as far as receiving, filling, and storing the deposits.

Freire, therefore, argued that those who found themselves in such marginalized situation could actually gain back their lost voice through dialogue and

what he considered *problem-posing* education in which the roles of the educators and educatees are exchangeable, and which strives for the emergence of consciousness and critical intervention in reality; wherein also the teacher and students equally evaluate problems as well as seek solutions to same, at the same level of commitment. In other words, the problem-posing education encapsulates a constant unveiling of reality. This point is further highlighted by Chinyowa, in relation to Freire's "codification" principle, who noted that for Freire, "the educator's role is to pose problems by means of codifying the existential reality of the learner in a view to help him or her arrive at a more critical view of reality" (11). Mda reinforces Chinyowa's position above by acknowledging that the development of Freire's education theory in the *Pedagogy of the Oppressed* is based on the idea that for Freire ideal education is supposed to be a process of awareness creation in which the recipient is helped to articulate his problems, and then to provide solutions to these problems (38). This therefore, presupposes a process of interactivity wherein he is not only involved but also actively participating; especially since participation is fundamental and pivotal in any true process of liberation or development.

Abah has therefore substantiated the foregoing views by his reinforcing affirmation that the development of critical awareness is quite crucial to the practice of TfD; since for most of the time it is actually because of lack of knowledge that the prevailing circumstances in the lives of the marginalized that makes them remain the way they are. However, he was quick to add that it is also, in part, the fatalism of the people that equally contributes to their condition (101). Therefore, "to change all this" as Abah stresses, "implies to alter their way of thinking and their way of seeing"; that is, the way they perceive things.

Freirian theory also found essence and influence in Augusto Boal's technique of theatre – “Theatre of the Oppressed”, which aims to sensitize and make marginalized peoples become proactive in their emancipation using their specific experiences. Boal's notion of Theatre of the Oppressed as Okeke opines, therefore, arose out of his perception of “the traditional theatre performance as a one-sided event” where everything revolved only “around the actor” (83); which is further suggestive of a monologue rather than an interactive relationship between audience and stage. Boal believes that the normal or healthy communication mode of all humans remains through dialogue; anything less than this would only suggest oppression. Hence, “oppression”, says Gewertz, according to Boal:

Is when one person is dominated by the monologue of another and has no chance to reply. Boal's life is devoted to giving those who are in this one-down position the tools with which to express themselves and discover a way out of their powerlessness. (1)

Boal's technique of theatre, therefore, is a unique one whose tenets are explored and actualized through three distinct types of theatre methods that he has evolved. These are a variety of interactive theatre forms, namely: Image Theatre – a series of exercises and games designed to uncover essential truths about societies and cultures without resort, in the first instance, to spoken language, though may be added in the various ‘dynamisations’ of the images; Invisible Theatre – a public theatre which involves the public as participants in the action without their knowing it; and Forum Theatre – a theatrical game in which a problem is shown in an unsolved form, to which the audience turned ‘spect-actors’, is invited to suggest and enact solutions (Adrian Jackson, xix – xxi). Theatre thus crystallizes into an amazing instrument for altering monologue into dialogue.

Ebewo and Sirayi also reinforced the foregoing in their attempt at tracing the evolution of TfD by rightly citing the seminal works of both Augusto Boal, and Paulo Freire as having fermented the theater for development initiative. These educationists, as they stated, citing Kidd and Rachid, emphasized active approaches to learning where peasants rather become subjects of transformation than remaining the objects of propaganda exercise (2). They highlighted the essence of the practice as being anchored on the grassroots approach to education and development, targeted as a veritable instrument of empowerment for the socially disadvantaged individuals.

The study at this juncture attempts to periodize the process of the evolution of TfD practice. In this regard, the perspective adopted spans within the larger scope of its implications and imperatives in Africa, to explore how this noble Theatre for Development initiative that was given impetus by both Freire and Boal has really developed in the continent over the years. This periodization analysis is, therefore, undertaken from the following tripodal perspectives, namely:

- The Pre-independent Era
- The Post-independent Era, and
- The Electronic Culture Era

It is pertinent to note also that conscious attempt has equally been made in this analysis to highlight the significant way in which patterns in social change within these epochs has particularly shaped the varying evolution trend.

2.3.1 The Pre-independent Era

It is noteworthy to draw attention to Kamlongera's observation as cited in Mlana that Theatre for Development was witnessed in Africa as "early as the 1930's,

when the colonial health workers, secondary school teachers, agricultural and community extension workers used drama to sell the virtues of modernization, cash crop productivity, and financial prudence” (Mlana, 68). She highlights that during this period, field workers travelled from village to village organizing drama performances, discussions and demonstrations based on such topics as cash crop production, taxation, and disease eradication; with theatrical programmes planned, message chosen, and scripts prepared by government workers. Kid further confirms the existence of TFD in this era in his review of some relevant literature and states:

In the 50s a number of “theatre-for-development” experiments were carried out by colonial governments in the transitional period as pressure built up for independence. In Ghana and Uganda, for example, mobile teams were formed to tour the rural areas with plays on cash crop production, immunization, the importance of self-help, literacy, sanitation, and local government tax. The actors were development workers and often combined their performances with practical demonstrations (for example of agricultural techniques), question-and-answer sessions, and other forms of practical activity (e.g. the distribution of insecticide sprayers, vaccination drives, literacy teacher recruitment’s etc.). The tours were a form of “mass education” to compliment and reinforce a process of community and extension work at village level. (5)

It is perhaps in the light of the foregoing that Kamlongera in a study in 2005 has noted that TFD came into being as one way of helping the masses in the developing world to come to terms with their environment and the onus of improving their lot. This may have also informed his further observation that the Western conventional theatre activities which were initiated by the colonial education system in Africa, and embarked upon in a bid, as it were, to develop the cultural life of the people, was one source of Theatre for Development. All these are only clear pointers to the consciousness of the instrumentality of theatre which the colonial masters exhibited in using theatre as a powerful tool for conscientization in pre-independence

Africa. However, what is worthy of note about this theatre as Odhiambo highlights, is perhaps its parochial assumption “that the colonial subjects needed to be enlightened in a particular way in total disregard of their own indigenous forms of knowledge and aesthetic cultural productions” (69). It was largely to the above reason, therefore, that the dominant theatre tradition of this era in its message-oriented structure, had taken a decidedly top-down approach in communicating development messages; taking no recourse whatsoever to the point of view of the people.

Again, drama during this period was not only pursued for its own sake, but also as a tool for inculcating behavioural patterns amongst Africans. This attests to the reason why the elements of drama and theatre which the colonial masters favoured were strictly those which aided their scheme of indoctrination of the African against rustic ways (Uwandu, 107), and thus seal their determination to “inculcate European values and attitudes among the colonized as part of the cultural domination crucial to colonization process” (Mloma, 57). The implication, therefore, is that TfD in the pre-independence era was meant to ‘refine’ the audiences to meet the needs of the colonialists, rather than ‘develop’ them in the real sense of development.

Therefore, to sum up in the words of Odhiambo:

Admittedly, there was to some extent form and practice of theatre for development in Africa during the colonial period only that it was not designed to create consciousness that would provoke the colonial subjects to become aware of their own oppression by these very colonial structures and systems. (60)

What has therefore become most evident in the light of the above scenario is the definite way this theatre had estranged the people it was actually meant to benefit by turning them into mere observers than participants in those productions. By this, the colonial masters were able to effectively perpetuate their parochial interest during

this era. It is instructive to note, more so, that because of the distinctive message-oriented nature of these Theatre for Development productions during this period, facilitators of the productions who were mostly government representatives had always relied on the performances of drama skits. These skits were always conveniently packaged outside the communities and then brought in to such target communities to address presumed prevalent problems in the areas. These problems also had usually bordered as it were on the simple and basic needs of the people as already highlighted.

2.3.2 The Post-independent Era

As the last years of the 1950s wound into early 60s, and the forces of colonization already crumbling to the undaunting pressures of most African states liberating themselves from the clutches of their colonizers, one of the major goals of the independent states was to reassert their *cultural identities* which were already badly eroded by colonization. Post-independent era, therefore, came along with it a strong wave of revitalization of the people's cultures which were long suppressed and repressed by the colonial structures and processes. It was this revitalization of cultures that actually provided the requisite springboard on which further developments in the practice of Theatre for Development hinged as they, indeed, became potent rallying points for community engagement.

It was during this period, that another "form of 'Theatre for Development' emerged" (Kidd, 5). This time, as Odhiambo highlights, African universities, in an attempt to connect with their societies *and cultures*; in what Mlana sees as a search for a mass-based theatre practice that is removed from its hitherto class-dominant bent, initiated what came to be known as the Universities' Free Traveling Theatres,

otherwise known as “Theatre on Wheels”, which was basically conceptualized on the necessity to take theatre to the people (64). It is a tradition of taking ready-made productions from the universities to the people. These people were essentially the rural populace who were all the while supposedly marginalized from benefiting from it. It was a rather radical departure from the colonial heritage of urban-based theatre productions. This perhaps explains Kerr’s ascription to it as aiming at “community renewal” (149). These universities comprised Makerere, Dar-es-Salaam, Ibadan, Lusaka, University of Nairobi, and University of Botswana. Highlighting more on the activities and *modus operandi* of the Universities’ Free Traveling Theatres, Mlana writes that these University-based theatre groups:

Prepared productions at their campuses and tried to come up with plays based on African themes, at times even using the local languages of the intended audiences. They took the productions on a tour of the rural areas where, adapting to the local conditions of no theatre buildings or electricity, they performed before village audiences. Many such performances were received with a lot of enthusiasm especially when the local languages were the medium. (65)

Critically assessing the above approach as adopted by the Universities’ Free Traveling Theatres groups, Mlana, however, further observes that it was fraught with lots of limitations. Among these limitations, is the erroneous “assumption implicit in the idea of ‘taking theatre to the people’...” (65), as if they did not have a theatre of their own. This only predisposes the travelling theatres groups as coming to impose *outsiders’ agendas* upon the people, through their productions which did not only estrange the people, but also turned them into passive recipients of alien ideas. Again, these travelling theatre groups seemed to focus more on providing entertainment in their productions than focusing on deeper issues of social concern that accompanied prevalent transformations among their different societies/target audiences. For

instance, with the prevalent “witnessing of the ludicrous amassing of wealth, mostly through illegal means by those who, on political platforms, have promised a better life for all” at independence, the masses were no longer comfortable with the fact that their fellow countrymen in the seats of power were after all only interested in grabbing power, while the dividends of democracy eluded majority of the people (Mlana, 67). The plays were, therefore, often characterized by sheer demonstration of insensitivity on the needs of the people. It is perhaps in the light of such situation above that Obadiogwu has passionately cautioned that a Theatre for Development *animator* cannot afford to be “ignorant of current developments” (51) in the society, or better still, his target community.

From the foregoing, therefore, it is pertinent not to discountenance the way the form and practice of Theatre for Development during the pre-independent era, has had quite an exerting influence on the era under discussion. Besides Mlana’s observation that “the early post-independence years saw some governments continuing the same approach in a bid to use theatre as a tool for development” (69), Kerr’s categorical assertion that the colonial Theatre for Development heritage only succeeded in setting a pattern which has had a continuing deleterious impact on post-independent popular theatre, establishing a pattern whereby ‘control and goal-setting are kept out of the hands of those for whom the programme is run’ (149), buttresses the above point.

The identified limitations notwithstanding, Odhiambo, however, lauds the Universities’ Free Traveling Theatres for their credit-worthy contributions in catalyzing and shaping the practice of theatre for development in the continent, as have been evidently and appropriately documented in the works of Kerr, Mda, and Ngugi among others.

With such kind of preceding criticism trailing the practice of Theatre for Development in the continent, there arose the pressing need to actually advance on the prevalent standard of practice. It was the quest, therefore, to address this crucial need that gave impetus to the Laedza Batanani experiment in Botswana in 1974. Laedza Batanani was a one week non-formal education project in which as Mlana writes, a team of actors toured villages putting on performances and organizing discussions on highlighted issues. This experiment was borne out of dissatisfaction with formal approaches to education which emphasized the provision of information and services rather than encouraging active participation by the people in the development of their communities. Its basic goal, according to Mda, was to find a way of motivating people into participating in development as a way of surmounting the problem of indifference to government's development efforts in the area (13). They pursued this goal using drama performances, puppetry, singing and dancing – *all forms of indigenous popular theatre*, while encouraging participation, raising of community issues, fostering discussion, and promoting collective action. Therefore, unlike the Travelling Theatre approach,

Instead of touring ready-made plays on themes determined outside the villages, development cadres and theatre workers (a) researched the villagers' issues and concerns before making the drama, and (b) organized discussion at the end of the performance in order to facilitate a process of community education and mobilization (Kidd, 5, citing Byram and Kidd).

This model, as Mlana emphasized, “introduced a two-way communication process important in development communication” (71). Hence, people were not only made aware of their situation, but also encouraged to critically analyze them, and then take action to address identified problems rather than merely accepting messages from government representatives.

Due to its considerable success, the Laedza Batanani model soon became the best practice, as it drew a wide-spread endorsement from scholars and practitioners from different parts of the continent, who replicated it variously with different degrees of success (Odhiambo, 61). These replications had taken place in Zambia (1979), Swaziland (1987), Malawi (1987), as well as Lesotho (between 1982 and 1985). However, one striking observation which Odhiambo also made with regard to the Laedza Batanani model was the fact that though the model was initially embraced with so much enchantment and enthusiasm, it was eventually realized not to be as effective as it was really thought; as it turned out also to perpetuate the top-down development communication approach. The people were not directly involved in the critical stages of the process, especially data analysis and scenario development. Rather, they were merely turned into objects of an externally-controlled research process (Kidd, 6). Therefore, the process was not particularly enough to engender genuine collective action from the people. The above thus led to a major rethinking of its efficacy as particularly reflected in the latter works of Maratholi Travelling Theatre, otherwise referred to as Theatre of Conscientisation, and Ahmadu Bello University (ABU), Zaria, Nigeria drama collective.

In a workshop in Bomo in 1980, recorded as an improvement on ABU's previous workshop experiences – particularly that of Soba, 1977 and Maska, 1979, a new approach with emphasis on improvisation and repeated revision of the drama in order to generate debate was introduced. Villagers were fully integrated both in the research and learning experience, and they actively participated throughout the process of the workshop. Rather than withdrawing to their camp outside the village, the facilitators stayed back among the villagers to develop their analysis and

dramatization together; a process which turned out to be the nucleus of the entire experience as highlighted by Kerr; Mlana; and Odhiambo. Hence:

Villagers were encouraged to act out their problems and their improvisation brought out in a natural way some of the underlying contradictions, motivations, rationalizations, or obstacles which helped to explain the problem or the reason why it remained unsolved. The subsequent discussion drew out new perspectives which were then discussed. The “play” kept changing as the understanding of the participants deepened. Each time it reflected their new analysis or a new attempt to transform reality. (Kid, 7)

The foregoing was only made realistic as a result of the fact that instead of a finished play, open-ended skits were rather devised to allow for audience intervention at moments of crisis. In other words, the Bomo workshop witnessed a marked shift of emphasis from theatre as finished product to theatre as a continuous and alterable process. This model, as Odhiambo emphasized, was derived from Augusto Boal’s methodology; his techniques of simultaneous dramaturgy and forum theatre, as encapsulated in his *Theatre of the Oppressed*. It really proved to be a more vital process of consciousness awakening than villagers just watching and discussing a ready-made play imposed on them from outside. It was this model also that Maratholi theatre group had adopted in their 1986 workshop in Liwonde, Malawi, besides separate other workshops that held in Murewa, Zimbabwe and Kumba, Cameroon between 1983 and 1984 respectively, among others. It is instructive to note that this model has also shaped current practice, with the modifications that accompany it.

Another significant effort at the evolution of Theatre for Development worthy of mention within the era under discussion is the Kamiriithu Experiment. The Kamiriithu Community Education and Cultural Centre, Kamiriithu village, Kenya was formed in 1976. Ngugi wa Thiong’o and a number of other concerned University of Nairobi lecturers who had decided to be part of the revival mission in the centre,

had embarked on this experiment with a view at bettering the lives of the people of the community by creating opportunities for their education and training. The peasants, workers and unemployed alike, were the real backbone of the centre. They were largely poor, landless labourers working on rich peoples' farms or employees of Bata and other multi-national companies. The ideological motivation behind this move, therefore, was hinged on the passionate concern to improve the lots of these disadvantaged peasants with their prevailing predicaments of "lack of land, unemployment, hunger and starvation, lack of health centre and health facilities, and absence of meaningful cultural alternatives" (Obadiegwu, 101); by making the adult education classes, which was the first activity of the centre, a liberating process through which the people's awareness of their exploitation could be raised. It was a reaction to an unjust system where a few members of the society, in alliance with foreign capitals exploited the majority, thus perpetuating their poverty and predicament (Mlana, 91). It was, therefore, an attempt to use theatre to provide a voice for the voiceless (Eyoh, 59); wherein the university *animateurs*:

Decided apart from adult education class to use theatre to discuss their numerous problems; as a teaching tool – a medium which will use their own language and artistic forms. The experiment gave birth to two plays, *Ngaahika Ndeenda – I Will Marry When I want* (1977) and *Maitu Njugira – translated Mother Sing for Me* (1982), using their native language, song and dance. (Obadiegwu, 101)

This experiment which spanned between 1976 and 1982 before the repressive arm of the government fell upon it, was embedded in democratic participation as part of the process employed in not only articulating the people's problems, but also in seeking solutions to them. The strength of the success of the Kamiriithu experiment is no doubt encapsulated in an effective realization of:

A collective theatre, or what Boal called a 'theatre of the oppressed' ... produced by range of factors: a content with which people could identify carried in a form which they could recognise and identify; their participation in its evolution through the research stages ... by the collection of raw materials like details of work conditions in farms and firms; the collection of old songs and dances ... their participation through discussion on the scripts and therefore on the content and form; through the public auditions and rehearsals; and of course through the performances. (Ngugi, 59 – 60)

Critically assessing the trend so far x-rayed in the evolution of Theatre for Development practice within the era under discussion, it is pertinent to draw attention to how the quest for best practice has actually driven and shaped the course of development. More so important is the significant way in which patterns in social change within the era has particular conditioned the evolution trend; especially how the forces of colonization had already began to crumble to the undaunted pressures of most African states at liberating themselves in this era, as well as the sophistication of emergent problems that accompanied such change and transformation in the African society. The resultant effect is that facilitators, besides capitalizing on the revitalization of the peoples' culture in this era as well as their effective appropriation in performances, also added improvisations and longer play performances as new aesthetic dimensions in Theatre for Development practice within the era.

Therefore, in view of this ardent quest for best practice in Tfd, all indications in this respect tend to revolve around democratic participation; which implies that the consciousness of the people or target audience must be effectively galvanized towards their active participation in the development process. From the reformations and transformation that had taken place in the practice within the analysis so far, arising from the various limitations identified, it is equally instructive to note that the

preferred approach has therefore culminated or could be summed up to that which emphasizes:

Carrying out of investigative research within a given community, analyzing the information to gain a deeper understanding of the contradictions, building up a scenario within which to illustrate the issues, putting up a performance followed by a discussion and possible mobilization for action. (Eyoh, 61)

On a reflective note, however, despite the criticism that had trailed the Laedza Batanani model in its inclination at fostering a top-down development communication approach, its effective appropriation of the peoples' culture in performance was nonetheless quite a rewarding experiment. It was apparently the revitalization of the peoples' culture in this era that actually gave vent to the necessity and passion to consolidate on them as a veritable instrument of development in Theatre for Development practice. In other words, cultural awakening is central to the development of a people. Since culture constitutes a people's indigenous knowledge of events around them, its significance in spurring their participation in development cannot be overemphasized. Culture and indeed cultural diversity, therefore, can hardly be ignored for meaningful sustainability of this development process (Chukwu-Okoronkwo, 223). This reinforces the earlier assertion that it was this revitalization of cultures that actually provided the requisite springboard on which further developments in the practice of Theatre for Development hinged as they, indeed, became potent rallying points for community engagement. The point being pushed here is that besides the Laedza Batanani model actively shaping the practice of Theatre for Development from the mid-1970s through the early-1980s; its attributes have undoubtedly been sustained and reinforced in current practice. This is quite evident in prevalent practice as the peoples' roots are consistently being explored and subsequently appropriated in integrative partnership with development facilitators towards their conscientization and possible transformation or reconstruction.

It is not uncommon, therefore, to read of allusions being made to people's folk media in Theatre for Development as constituting in their indigenous artistic expressions or traditional entertainment forms: their language, proverbs, songs and dances among others. This is because, no matter how powerful a message you want to convey in any Theatre for Development process, without the familiar or appropriate medium or media of expression to do so, conscious also of the limit of effectiveness of every available medium and such combination of media that would be complementary, only renders the effort a mere shambolic exercise and an effort in sheer futility. In other words, the "drawing force" of every effective Theatre for Development "message, its cohesion, and its strongest mode of communication is the people's cultural expression" (Obadiegwu, 59). The target audience must have a valid base upon which their understanding of the purposed message is not only built, but that upon which their active participation in the process is also guaranteed; and that base must necessarily be rooted in their own world. This explains Ode's succinct emphasis that:

Theatre for development relies on the folk media of the people for mobilization in the course of charting development in a given area. Due to the fact that the media of communication are familiar to given societies, they identify and respond to them spontaneously. In this way the rapport that is often engendered between catalysts and targeted communities through the use of the people's folk media become a solid foundation for the establishment of the learning process. (8)

Hence, the folk media undoubtedly constitutes a people's own way of reading the world; an understanding which has often eluded them through other learning process, dialogue inclusive. This indigenous means of interpreting the world obviously helps them to appropriately articulate their own analysis and to participate more actively in the education, *or better said, development process* (Kidd, 30).

Through this, as Mlana elsewhere opines, the people are enabled to concretize their problems in theatrical performances, highlighting their own perceptions of the root of their problems and of course, possible solutions (34).

2.3.3 The Electronic Culture Era

A pertinent observation that needs not be hurriedly discountenanced from the foregoing discourse in the evolution of Theatre for Development practice within the eras hitherto considered is the possibility that advancement in technology has either remained at low ebb during these periods or that its influence was not engulfing enough; and so did not significantly impact on the practice. The above observation is obviously premised on the fact that among the varying limitations that confronted practitioners as chronicled in these eras, none was at any point in time attributed to technological advancement or the aftermath of technology. However, the rapidity with which the fading decades of the 20th century became engulfed in technological explosion as the years accelerated remarkably into the 21st century cannot be overemphasized. Therefore, as the curtain was being drawn on the 20th century, the aftermath of technological advancement in all spheres of life has already begun to stare the world at its face (Taiwo, 154); such that theatre for development practice and indeed the whole theatre *world* suddenly became inundated with unprecedented challenges in an equally rapidly evolving society.

Much as the study is not an attempt to underestimate the power, value or relevance of technology in the comprehensive advancement of the society, what however, has become worrisome about this development is the ensuing challenges which it consistently presents to theatre scholars; especially, TfD practitioners. Considered from the above perspective, it is significant to state, therefore, that

patterns in social change in this era are both characterized and directed by emergent technologies of the period. Emphasis is now shifted to using technology or technical facilities to explore all aspects of human life as the society gets more and more technologized and digitalized day by day; such that the issue of globalization, which seemed far-fetched in the years gone by, is now a stark reality as its territories have menacingly broadened. This explains why globalization is conceptualized as a process of synthesizing the world into a composite whole, where both peoples and cultures are ineluctably aligned. Hence, Inyang, in his study on “African Drama in the Era of Globalization...”, links the concept to a structural adjustment in a rapidly heightened tempo of the operating patterns and existential dynamics of the society, where existing conditions are but dislocated, and where human and non human spaces are equally redefined.

Another dimension of manifestation of emergent technologies in this era is reflected in the fact that we now live in a virtual world as facilitated by internet and computers. This perhaps has prompted Jenkeri Okwori and Steve Daniel’s unanimous affirmation in 2008, after assessing their experience in the practice of Tfd in Ahmadu Bello University, Zaria, over the decades, in locating the new challenge in the global information and communication technology. They cite the rapid progression into the internet/GSM generation as posing a great threat to the oral medium and interpersonal relationship of live performance situations in attracting people to them and even in the time they take as people are no longer likely to have such whole range of time to spend with you. They were making reference to the one to two weeks ABU Community Theatre workshop in the programme curriculum that has become a corollary to the Samaru Project in the university (Chukwu-Okoronkwo, 67). The

above only signposts the fact that theatre is an oral medium and an inter-personal interactive practice wherein a live audience will sit and you perform, thereby generating an exchange and interaction. However, with the menacing velocity of progression into the internet and computer/GSM generation, Okwori's utmost worry is that it will become harder and harder to actually trap people into a situation where you will have live performances.

Apart from the internet and computers, other phenomenal technological landmarks of this era that are directly or indirectly associated with theatre like the cinema, the television, the video machine/camera among others have in no small measure contributed to the gradual annihilation of live theatrical exchange. Little wonder why the era has also been referred to as the postmodern era. It is an era that is so "technologically grounded" (Vanhoutte, 478), from which as we can see, the theatre is not insulated; hence, the ascription: postmodern theatre. The postmodern theatre, therefore, is one aspect of the genres of aesthetic performance that is central to discussions in postmodernism; especially since postmodernism is variously used as "a periodizing concept" besides both "describing the contemporary culture in which performances occur", and as a "stylistic descriptor" (Auslander, 98). He highlights that:

Some commentators attempt to define a postmodern era by addressing such questions as when it began and how it differs from earlier historical moments, while others are content to describe contemporary culture as postmodern without delimiting its historical boundaries. Some critics use "postmodern" in still another way, as a stylistic term to identify new developments in aesthetic genres with well-established conventions. (Auslander, 98)

In the light of the above analysis, it is sufficiently comprehensible that the relationship between the technological era and postmodernism cannot really be

separated; since the technological era, especially in our context, is quite indicative of a period in history – the history of the evolution of Tfd, as well as of the *contemporary culture* or convention and *style* to which the era is apparently conditioning or propelling the practice. The reason is simply because of the glaring fact that it would be quite difficult to effectively key into the postmodern era or this new technological age, if one must really remain relevant in the practice, without first adapting to the technology of the time; not only with regards to performance, but also as it relates to every other aspects of life.

In addition to the highlighted challenges as occasioned by the global information and technology trend, and the prolonged delay in getting quite committed in confronting these challenges, is the palpable challenge of repetitive approach in the practice which has seemingly turned the process into a rather drab exercise. In other word, the process has turned somewhat uninteresting and uninspiring, not only to target audiences, but as well to facilitators. The reason for this development may not be divorced from the emotional inclination by which interests and motivations are inevitably conditioned. As such, the animator finds himself/herself only engulfed by an overwhelming sense of obligation and compulsion to perform his/her required roles, without the wholehearted dedication with which such roles are equally supposed to be undertaken or accomplished. Under this kind of unhealthy atmosphere, the adoring ethos of the practice could easily be jettisoned at the altar of gross contradictions. The Kumba workshop, as Mlana writes, offers one good example of such contradictions that can be faced in the personal behaviour of the animateur in relation to the Popular Theatre cause.

Our group was in Konye village where the fourteen of us were living in several houses with different families. All the female participants,

including myself, were living in one house. In spite of reminders, these girls, who were students of a community education collage in Kumba town, made little effort to interact with the host family. Not only did they refrain from spending time with the members of the family, they had to be reminded to assist in laying the table and washing the dishes at the end of the meals. Most of their time outside the official workshop timetable was spent at the liquor store ...The girls also dressed up in a fashion very distinctly different from that of the village. In fact, they went to the extent of changing their clothes twice a day when many of the villagers wore the same clothing for a number of days ... The time spent on make-up and nail-polishing was very characteristics of city life. (88)

While the girls' appearance in the above instance is not to say that TfD animateurs should not look smart, rather the point being made is as bordering on their general attitude which only goes to portray their level of dispassion in the process as well as their gross insensitivity to the fact that their behavior and personal appearance could widen the gap between them and the people they were supposed to work with in order to bring out their problems and analyze them together with a view to solving them. This kind of *contradiction*, by extension therefore, invariably weakens the effectiveness and impacts of TfD initiatives as it only erodes than fostering the confidence of the people. In the light of the foregoing, therefore, the researcher is optimistic that the instrumentality of the 'challenging' technology of the era could be proactively incorporated in the TfD process. This will go a long way in injecting a new lease of life in the process; thereby reinvigorating it from the present ominous monotony in which it finds itself. The implication is that both the animator and the animated would be prettily enthused and similarly energized for committed participation in the process for effective realization of its noble objectives.

2.4 Tfd and the Impact of IPT in Contemporary Society

With the advancement in technology already assuming a prevalent status all over the globe, with all its predictable and unpredictable outcomes both positive and negative, there is no doubt that the development has equally triggered off both predictable and unpredictable mixed feelings in so many quarters. Those who are positively (predictably) disposed to this development, have rightly appropriated it for good in their various endeavours or fields of life. Others who are negatively (unpredictably) disposed have not ceased to bemoan the development because rather than move them forward, it has taken them several steps back into obscurity. The implication is that rather than reinforce their continued relevance in the society, the development has consistently threatened it; and even sought to drive such hitherto relevance into extinction.

However, despite the challenges which the emergence of technology seems to pose as already indicated, the fact remains that its gains cannot be overemphasized. We cannot continue to play ignorance of the prevalent global technology and ICT facility revolution with pervasive impact in all spheres of human endeavour. The efficiency and services of modern technology and ICT facilities to different fields and sectors of endeavour should not elude the facilitators of Tfd. Therefore, if the instrumentality of the 'challenging' technology of the time could be proactively incorporated in the Tfd process, there is no doubt that it would go a long way in providing more positive dimension of approach and injection of a new lease of life in the process, to refocus the Konye experience. This will therefore reinvigorate it from the present ominous monotony in which it finds itself. The implication, to reiterate an earlier point also, is that both the animator and the animated would be prettily

enthused and similarly energized for committed participation in the process for effective realization of its noble objectives.

It is, therefore, not surprising that the professional theatre industry especially in developed countries, conscious of the necessity for the above clarion call, has already taken a cue in this technologizing direction by incorporating *computer* technology into both the form and content of its productions.

The computer has already become an essential tool both in the professional theatre and in the academic world. As in all other areas, the speed, accuracy and flexibility of digital processes and communication are invaluable to the workings of contemporary theatre and theatre research. (Carson, 129)

Still focusing on the professional theatre industry, Carson reports that lighting boards and sound equipment have now become computerized, such that the precision and consistency of these tools apparently surpass the fallibility of human technicians. Of course, we cannot overemphasize this merit. The manifestation of the use of computer technology on stage, therefore, can be seen as an important extension of the role of the theatre in society as communicator. The adaptation of this digital technology in the industry, therefore, invariably ensures theatre's continued relevance in this communicative role.

It is heartwarming also to note that a few steps have equally begun to emerge in response to the technological challenges in Tfd practice as revealed by Abah, Okwori and Alubo; Cornwall; Harding; and Laney in separate researches, especially on the area of incorporating video in the process. These researches emphasize the instrumentality of video as a powerful and immediate medium for communication which perhaps has necessitated the enthusiastic attention it has drawn. As such, the performance art of drama and the visual medium of video are effective tools for

stimulating reflection and learning as Abah, Okwori and Alubo highlighted. As ideal methods in participatory action research, Abah, Okwori and Alubo (20) have drawn attention to Rich, Lamola, Gordan and Chalfen's emphasis that they are useful in information-gathering, providing for a more direct understanding of the experiences of participants and community than that made possible by methods that are principally controlled by the researcher. Hence,

Giving premium to the participation of communities, and offering novel ways of generating and recording data and constructing and contrasting alternative perspectives on reality – both actual and possible – they are also well suited to the promotion of action through self-aware reflection. (Abah, Okwori and Alubo, 20)

Laney has also reported a case study of FARMESA, a regional FAO programme in Zimbabwe which in alliance with Tfd tenets dedicated itself to finding more participative ways of working with poor farmers. In this programme, which held among a community of workers employed by poor, small-scale farmers in one of the poorest parts of Matabeleland region of Zimbabwe where barely few development organizations were active, video was introduced by FARMESA to facilitate exchange between the farmers. With basic training in the art and the necessary equipment, they were evidently provided with a tool to make themselves heard by the authorities; which accordingly enabled them put more pressure on researchers and policy makers alike.

Laney reveals that the FARMESA project was quite a strategic effort to explore the potential of this one medium – *video* – for engaging participation and ensuring that 'control' is exerted within the community than from any outsider. This might have been what actually motivated FARMESA to work in conjunction with this

group to help them not only identify the story they want to tell, but as well, to whom they want it be told.

Another vent was also given to this new dimension of technology domestication in Tfd in October 2008, as Nwanne reported in *The Guardian* of Saturday, 13 October 2012, when Cordaid (Netherland) awarded a grant to the Nigerian Popular Theatre Alliance (NPTA) to conduct training on participatory drama, specifically Theatre for Development (Tfd) and Participatory Video (PV) as part of the grant activities in the Niger Delta area. According to Nwanne, the overall purpose of the grant was to strengthen the participation of ordinary people in the Niger Delta communities in non-violent civic action, advocacy, and peace promotion initiatives. The mandate, therefore, was to engage with community groups using Tfd and other Participatory Learning and Action (PLA) resources including Participatory Video to discuss community issues and how to carry along all community members on board in a horizontal manner. The effort therefore, is geared towards solving community problems and facilitating peaceful coexistence and violence-free resolution of conflicts, especially amongst the youths as they respond to elders and oil companies.

The NPTA project which was attended by fifteen persons drawn from Stakeholder Democracy Network (SDN) and ten other NGOs/CBOs from three core States (Bayelsa, Delta and Rivers) in the Niger Delta region was to offer among others, a hands-on training to the participants in the techniques of Tfd and PV. Highlighting on the merits of this technological device – the video, both Harding and Laney are unanimous in acknowledging its documentary value as it makes it possible not only to share workshop experiences with other practitioners, but can also serve as

a veritable means whereby those (relevant authorities) who may never want to venture into the villages, can be brought face-to-face with realities they might otherwise choose not to confront. Video also has great attractive influence. Both amazement and excitement about it makes people always eager to speak to the camera. It creates trust too, since a speaker's views cannot be modified by others (Abah, Okwori and Alubo, 21).

Apart from the above merits, video also offers a valuable resource for training facilitators as evidenced in the FARMESA and NPTA projects. There is therefore no gainsaying the fact that capturing revealing incidents from fieldwork can serve more forcefully than any spoken feedback to remind trainees of the need to reflect on and modify their behavior or approach. More so, by capturing the context in which a Tfd workshop takes place, video can provide a record for more detailed process analysis (Cornwall, 5).

Despite the foregoing heartwarming steps already taken to contend with the rather enormous technological challenges of our time in Tfd practice, it remains obvious that the efforts still leaves more to be desired. As such, there is the urgent need to intensify actions towards devising much more proactive ways to complement and accelerate these efforts. This is exactly why this study is most significant. Thus, by taking advantage of the emerging media culture, it introduces a new approach in the practice of Tfd, the Intersection Performance Techniques [IPT], which embodies new performance aesthetics in Tfd performances. This is geared towards effectively bringing issues in development contexts to the clarity of participating audiences, as well as the facilitation of the effective realization of the overall goals of Tfd initiatives. Hence, for Tfd practice to actually remain relevant in fostering meaningful

development in the contemporary society, the urgent need for a re-thinking process and commitment to experimentation on the part of practitioners cannot be overemphasized. This is also borne out of the conviction that theatre is a very dynamic art; and it is this unique dynamism that predisposes it to diverse routines of self-reinvention which makes it adaptable to any situation of development. Therefore, more viable approaches that will entail conscious partnership with technology need not be negotiated and vigorously pursued too for the optimum impact of Tfd to be appropriately realized in the contemporary technology conscious media-driven society.

2.4.1 Tfd Projects and Theatre Arts Departments in Nigerian Universities

Worthy of attention in this discussion about Tfd projects and Theatre Arts Departments in Nigerian Universities is the remarkable pioneering effort and status of Ahmadu Bello University, Zaria as the cradle of the practice in Nigeria. In other words, the practice of Tfd essentially got into the curriculum of the Nigerian universities through Ahmadu Bello University, Zaria. The following analysis highlights how the process has really evolved as well as its accompanying trends. Through the analysis also, it would be possible to appreciate the approaches adopted, impacts made, and limitations recorded as well as the need for further action. This development, therefore, is traceable to the establishment of the Drama programme in the university in 1975. Michael Etherton, who joined the university then, was instrumental to both the establishment of the Drama programme and this development, as he became the Head of the Drama programme. The Drama programme as it were then was still integrated within the Department of English in the university.

However, this development was spurred by the practice which was already gaining prevalence within the Southern African region, especially Botswana, and in Zambia where theatre had quickly assumed a means of addressing communities' problems; and based on Etherton's experience from such background. Etherton was unequivocal in acknowledging this fact. He affirms in an interview with Adelugba that: "I was highly influenced by the work in Botswana – partly because Botswana work had developed from the work we started in Zambia" (Osofisan, 48). Steve Abah also corroborated this fact in an interview with this researcher.

Abah, in the interview, acknowledges that the origin was "with an orientation of social commitment; in other words, the theatre that was concerned with issues, social issues of the environment within which it is situated" (83). Basically, therefore, its pre-occupation, he stresses, was the promotion of development ideas and wanting people to participate in the development process. It was this theatre of grassroots orientation that Michael Etherton had brought to ABU in 1975 when he started the programme. Initial efforts in this direction or experimentation, was largely with university drama teachers "on an unofficial basis" according to Michael Etherton, and involving "university students, adult educators and literacy officers, and young peasant farmers, in making plays which situate the problems of oppressed groups in a wider social analysis" (348). However, it is the 'actual *process*' of this experimentation, according to Etherton, that is most crucial, as it carries the thinking of the whole group forward.

Based on the strength of Etherton's statement above, the development of the practice started officially or was institutionalized on the platform of the Samaru Project in 1980 after those initial experimentations. The Samaru Project, Samuel

Ayedime Kafewo made the researcher understand, is a street theatre project which was designed and projected to relate to the immediate neighbourhood of the university community, Samaru, the community hosting the University, by “taking ... performances to them” (Abah and Etherton, 11). This is a development that hinged on the backdrop of the philosophy of the Zambian playwright and theatre activist, Kabwe Kasoma who was quoted as saying that “ the idea is you take theatre to the people, instead of expecting the people to come to the theatre” ((Abah and Etherton, 11)). Abah further explained that “the crucial underlying intention of the Samaru Project is to raise [the] consciousness” of the people through a process of research, play-making and performance (*SAIWA*, Issue 3). Associated with the above objectives is the further intention of the initiators of this project to use it to break the myth of the elitist hegemony that surrounded the appreciation of ‘Drama’ and ‘Theatre’, as the so-called ‘illiterate’ at the grassroot is capable also of being entertained. “The entertainment aspect”, explained Abah elsewhere, however, “is [only] a sugar-coated veneer, for the [real] substance of the play is serious social problems”. He further emphasised that the entertainment function is there to persuade people to confront those problems; and that another aim, however, is to offer theatre both as a method and medium for social analysis (23).

The first level of this exercise is *community research*. There is no specific agenda, but students just enter Samaru and begin to interact with the community, asking questions on what are the pressing problems of the community and observing things themselves. Several of these problems and ideas are then brought back to the drama village, where *analysis and scenario development* form the second level in the exercise. Here in the Drama Village, the information and observations made are

analysed and prioritised. Then plays are formulated based on the issues. Discussions and post-mortem of performances during rehearsals are carried out by both lecturers and students within the *scenario development*. When the rehearsals are finally perfected, the play is then ready to meet the audience. It is then taken back to the community (Samaru) for the actual *play performance*, normally in the open and usually in the evenings. Post-mortem discussions are held with the people after the final performance; where the successes of such exercise now evolve, one of which is that:

The villagers have become more aware of their rights and have started to ... question conventions which hitherto shifted their financial and social positions. [Also] A new form of entertainment has been introduced to the life of ... the people". (Yerima, 91)

Despite these avowed successes of the project, Abah, Okwori and Yerima are unanimous in acknowledging its attendant limitations. Abah expresses concern that the interaction which started with the people during research, and which should have deepened with the exercise, unfortunately disappears as the project group diminished, and the people dropped along the line. Soon after the process of research and data collection, the project loses the people's perspective with the subsequent analysis of the collected data which takes place in the drama village and completely alienates the people whose problems it is supposed to address. The result is that those data are awkwardly anchored, and further often used to mystify the people. They are never given the tools; the experience and knowledge of this medium of drama. Ironically, also associated with the above flaw is the prejudice expressed by the students in interacting with the people.

Yerima, in the light of the above, therefore, identifies the discomfort of the people at the seeming invasion of their privacies or intrusion into their private lives

with the exercise; as well as their mistrust of the commitment of its practitioners as part of these limitations. Worst also, perhaps, is the fact that the people recognize the limitation in the performances which often emphasize rather than solve their problems. These are besides the hostilities of some community leaders who feel rather threatened by the possibility of the people gaining awareness to question their increasing subjugation.

Therefore, with the mounting criticism of this orientation of theatre for and not by the people, coupled with its inherent limitations, internally a lot of reflections were generated as to the viability of the project. It was however agreed that it was viable, only that it needed to be taken beyond the characteristic migrant method of simply going to scoop information or extract information from the people, turn them into plays and taken back to the people. There was the urgent need, therefore, to make the people part and parcel of the process from beginning to the end, so that by the time the students withdraw, the people themselves would have been left with the skills with which to investigate and continue to articulate their problems. So, the idea of the Community Theatre then came into being. The idea of the Community Theatre explained Okwori, therefore, was that:

After the first year, in the second year therefore, the students will now go into a particular community and live with that community for a period of one to two weeks. They eat their food, share in their everyday work, do the same chores with them, and together the community will begin to develop rapport, they will begin to break down their defences and begin to have trust. And once they have trust, they will be able to share problems and together they can evolve plays and performances that address issues. The critical shift now is the process, that in engaging in the process of play creation, the people themselves are developing a sense of awareness and a sense of knowledge about their problems. Because they will now be discussing it and analyzing the problems in a way that they've not been doing previously, and so the Community Theatre then came to being as a corollary to the Samaru Project. (91)

Community Theatre is a rather participatory theatre in which the people themselves engage issues about their own lives for their immediate consumption and which promotes development by stimulating dialogue within them using their own familiar artistic expressions; like songs, dances, proverbs, mimes, local norms and cultures etcetera. It is a typical representation of grassroot theatre or indigenous performative mode. Therefore, it employs basic dramatic skills and techniques which the people can readily identify with and handle. Okwori has presented a detailed explanation of this process in his 2004 edited book, *Community Theatre: An Introductory Coursebook*. This appears in a number of steps.

Step one is *the preliminaries* which involve the students as theatre animateurs or people engaged in Community Theatre work linking with project communities to discuss the project, its modalities and logistics. Once the consent for the project is certified by the community given all considerations; in communication channels, tradition and cultural factors that may impede on its realisation, the organisational and operational arrangements are also determined and handled by the people or jointly with the group.

Step two is *community research* which is invariably borne out of the necessity to appropriately articulate the problems and issues in the community as seen by the people themselves. It involves a rather informal research and homestead approach in which the team of participants associating freely with the people, living with them, eating with them and sharing in their daily activities, engage them on one on one discussions while observing and respecting their traditions and values in the process. It is a participatory approach in which the people are involved in their own research rather than outsiders coming to determine their problems for them.

Step three is *data analysis* where information gathered from the research are presented at an open community forum and extensively discussed by everyone as to how the issues came about, their effects, what can be done and possible consequences. Through this process, the people come to a critical understanding of their problems; prioritise them, and articulate strategies that may be used to overcome them.

Step four is *scenario building* where the outcome of the data analysis forms the bedrock for play creation and anchored around stories that will highlight and link the problems in a dramatic way, using appropriate cultural forms as determinants for the style of performance, such that it provokes discussion and challenges the people to take action. Care is always taken to allow the story evolve from the sensibilities of the people. The scenario is also seen as a plan of action which is amenable to change at any time according to the changing perspectives of the people.

Step five involves *rehearsals*. The process which normally takes place in the open involves the people trying out how to play the character and dramatise the story. They are encouraged to discuss actions and ideas being tried out as well as play [exchange] roles, with the problems being dramatized being blended with the artistic forms of expression used to formulate them. In doing so, they increase their awareness and understanding of the issues at stake; are conscientized and empowered, therefore. Hence, the rehearsal process is a process of collective creation and articulation which is capable of forging group solidarity and throwing up challenges in provoking action among the people.

Step six is actual *performance and post-performance discussion*. As soon as the play-making process crystallizes, performance ensues. It is an extension of the rehearsal process, and also allows for intervention from members of the community.

Performance draws the audience into the play as participants by engaging them regularly, as actors throw actions and debates to them, ask questions, call them as witness, request their support for arguments, and conspire with them. Actors are always encouraged to lead the audience on; tell them what they are about to do, distinguish between their person and characters they are portraying, ask for their comments and opinions over an issue, reach out in their mist, touch them and take sides with them. At the end of the performance, issues of the play are re-examined by all and strategies are planned for action.

The seventh and last step in the list is *follow-through*. Since it is possible for the initial enthusiasm that usually greets such theatre experience to just easily fritter away, perhaps, out of lack of will or motivation or resources to carry through with action-strategies agreed upon, there arises the need to revisit the communities to encourage and re-motivate them; as well as examine new areas of cooperation; or assess the impact of previous or on-going action.

Community Theatre from the foregoing, therefore, is a point of departure from the migrant method of doing theatre for the people to a participatory method of doing theatre with them and by them; engaging them in a process of their own development, using their own expressive mediums to galvanise and broaden their awareness on the very forces that oppress them and ultimately and effectively spur them to action. That is why Abah sees it as a process of “discussing development as a group, and catalysing the discussion rather than presenting solution to the community” (86). He says it is not about a theatre of solution. Rather:

It’s a theatre of problematising issues. By problematising issues, [he says] I am talking here about a process of stimulation; stimulating people to understand the details of the problem to be able to do analysis. Therefore to say, giving our understanding, and giving the way we now

see the issue, a b c action are the ones we should take, or c d e actions are the ones we must pursue other people to help us to take, so that the problems here will be solved. (86)

Abah maintains that the kind of process of change this theatre prescribes, therefore, is such change that emanates endogamously rather than exogenously; such that builds from within rather than from outside. He is not, however excluding or writing off the outside, but only maintains that the outside must be sought from within; and that once that understanding happens endogamously, the process of reaching outside sources will be far more-clearer and more coherent.

After some years of practice, however, it was again discovered that even the Community Theatre itself was also limited. The reason for this as acknowledged by both Abah and Okwori is due largely to its curricular bent; the fact that it is based within the academia, and has to operate within the parameters of curriculum and the time it takes. Due to its curriculum bent, the unstable nature of students engaged in Community Theatre practice became inevitable; since “students come in” says Abah, “you are working with them; and they go, you have a new set. And you must start all over with that set ... [and] you must begin with the very rudimentary rubrics with the new set ... So the progress you can make with community is very limited” (87). Obviously, this is a very big challenge to the practice. Consequently, explains Okwori:

We do not have any means of intervening, we do not have any means of follow-up, because once the class that did the project has graduated from that class, it was not possible to ask them to go back to the same community and follow-up anymore, because they have already earned their grades and so on. (91)

One other crucial level of limitation experienced with Community Theatre practice besides its curriculum bent and allotted time and which still persists, is funding. Abah further explains, that:

In talking about the issues of change and building people's consciousness and orientation, it needs time again and also needs resources, especially in terms of resources. What the university will provide is very limited. And you instigate community to be very excited about this new ways of thinking, new ways of doing things, and then at the same time you must say goodbye. And you haven't laid enough structure for them to be able to say we will follow up on this avenue of funding this or that. (87)

In view of all these enumerated limitations confronting Community Theatre practice, practitioners in ABU, Zaria were always brainstorming, to find a way out of the constraints which such limitations imposed on them. From the Samaru Project, with its rather migrant nature, that never really encouraged the participation of the people it was meant to benefit in its best intentions, the development in trends of Tfd practice in Ahmadu Bello University had always been dictated and catalyzed by emerging challenges. As the effort to combat the limitations in the Samaru Project gave rise to the birth of Community Theatre, Community Theatre with time also proved its own susceptibility. Once more, Okwori notes:

At that point it occurred to us that this kind of practice can never have a final stage. It will always have to be a process, and each process, each stage that you take it to will always have a limitation which needs to be conquered by further experimentation. So I think, and our philosophy about it and our trust and believe in it is that this is not the kind of practice that you can say that you have finally found it, and it's going to be like this. It is constantly evolving. As I am talking to you, the way it is today it will not be the way it will be tomorrow eventually. (91 – 92)

Therefore, again, the ABU, Zaria 'collective' were forced to put on their thinking caps to figure out how best they can practice Tfd without these constraints. So in 1989 they were able to get a funding from the Canadian University Services

Overseas [CUSO] in Nigeria to bring together those who were practicing this kind of theatre from various fronts in Nigeria. During that meeting in which they brainstormed on the problems confronting several strands of the practice, they agreed that it was important to start a Non Governmental Organisation [NGO] devoted to the use of this practice, an NGO that will not be encumbered by the curricular constraints which was affecting the practice. That of course gave birth to Nigerian Popular Theatre Alliance [NTPA] in March 1989.

Following ABU, Zaria's landmark experimentation in the Tfd initiative in their curriculum, as hitherto explored, the viability of the Tfd medium to serve the needs of a people's development aspirations by arousing their consciousness for active participation in the development process was certainly established. However, what was most salient from the whole analysis is the extent of the impact which the viability of the Tfd approach employed at every stage of evolution generated; and which as already evidenced was most limited in the lives of target communities. In his unequivocal affirmation of the inherent limitations in those approaches, Steve Abah was able to arouse our consciousness on the exigent need to conquer such limitations – which have equally remained recurrent in current practice as the study reveals – by further experimentation; and this is exactly where the present research draws its relevance.

Therefore, with such inherent potential having been identified in Tfd as initiated by ABU, Zaria, in Nigeria, most other Nigerian universities that offer Theatre Arts or Performing Arts and those that sprung up later, have with time come to adopt it as part of their academic curriculum, as a way of affecting the lives of people in their environment. Among these universities are: Nnamdi Azikiwe

University, Awka; University of Calabar; Lagos State University, Ojo; University of Abuja; Benue State University, Markurdi; University of Nigeria, Nsukka; Imo State University, Owerri; to mention but few. In the following section, the study focuses on a review of some of the projects that have emerged out of this development, to assess the given conditions that have generated them, their accompanying approaches as well as impacts. exigency

In Theatre Arts Department of the University of Abuja, TfD experiment started in 1992 as part of the academic programme for the pioneer 200 Level students as Emman Dandaura revealed (4). The maiden workshop held at Dobi Village, a small agrarian community of about twenty-five kilometers away from the university town of Gwagwalada – capital of the Gwagwalada Area Council. According to Dandaura, the aim of the four-week workshop was two-fold: first was to orientate the students on the practical demands of the course; and the second was to assist the villagers appraise the agelong role of theatre as a catalyst for change and empowerment of the people. Since its transfer from Niger State to the Federal Capital Territory, Dobi village had suffered a lot of neglect and marginalization. The village had no functional health centre, no good road or transport network, no portable drinking water and there was the issue of perpetual shortage of fertilizer for agricultural activities of the farmers. It was these problems that the workshop had targeted to address by jointly articulating them with the villagers and authorities of the area council, with a view to marshaling-out possible solutions to some of the problems.

In the course of the ensuing process, facilitators and trainees were able to articulate and prioritize these problems, after thorough analysis of collected data and then commenced the scenario-building process with the villagers. The facilitators had

also spent time to learn the cultural expressions of the people and work out how to use them to highlight the problems articulated; which gave rise to the performance titled, “*Mu Tashi Jamas*”, meaning “Rise up our people”.

At the end, collective decisions were made and a positive line of action agreed upon. The people resolved to purchase fertilizer directly from the Area Council, at the controlled price. The management on the other hand promised to equip and staff the abandoned dispensary in the village, as well as service the long broken –down bore-holes constructed by the defunct Niger State Directorate of Food, Road and Rural Infrastructure. (Dandaura, 5)

It is easy to notice the improvised skit approach which this Dobi workshop performance adopted and which as Dandaura informs “succeeded in mobilizing the people to articulate their problems and seek collective solutions to such” (5); besides introducing the community, development workers and students to the role of theatre as catalyst for change.

In one of the subsequent projects undertaken by the department in 2006 in Anagada – a semi-rural community of less than 500 people, among the four designated communities for that year’s workshops in Gwagwalada Area Council too, improvised skit approach was also adopted. The workshop was based on the theme: ‘Theatre and the Environment’. The homestead research approach adopted by this project enabled the animateurs and villagers to effectively interact in sharing information and experiences. Among the problems identified include: poor electricity supply; lack of basic infrastructures – housing, road, water, health facilities; lack of sanitary facilities – houses were built without toilets and bathrooms; lack of consideration for environmental sanitation; high rate of teenage pregnancy among others. These problems and other observations were articulated with the villagers and harnessed in the scenario-building in which they also participated.

People were given different roles including the children. We analyzed the story with them. Blockings were also given and they were told to say the lines in the dialect. The people tried their best even with their lack of experience and skills in the theatre, even the children participants all enjoyed the process. At first most of them were shy since it was their first time, and it made the process a long and difficult one for the animators. (Obonguko, 62)

This process eventually gave rise to the performance which was titled “Environmental Palavar”, based on the understanding that it was dirty and unkempt environment that actually contributed to other problems. Therefore, it focused on the effects of lack of sanitary facilities in the community – toilets and bathrooms and people defecating on every available open space and the bushes. It was at this crisis moment that the play came to an informal end, thus sparking off reactions with regards to issues raised, which is also suggestive of the fact that their awareness were well aroused on the negative implications of poor sanitary conditions as well as a clear motivation for change.

However, critically assessing the performance approaches to the two Theatre Arts Department of University of Abuja Tfd projects reviewed and the gap in the period of their execution, with over a decade coming in-between them, one would expect that a meaningful variation in approach had taken place from the latest project. Yet the same improvised skirt approach was what kept recurring. It is only indicative of an unnecessary repetition and monotony in the practice, as both the animator and the animated of the contemporary society now look out for a diversity of approach through which audience reception and impacts can be sufficiently enhanced.

The Department of Theatre Arts and Music was created during the 2000/2001 academic session in the Lagos State University (LASU), Ojo, with Theatre for Development (Tfd) entrenched as part of the curriculum in the department. Its

creation, as Komolafe highlights, was motivated by the proper understanding of the importance of theatre,

as a tool for social change, empowerment and also as a means of assisting all stakeholders in the state-government corporate bodies and individuals – to know precisely what problems the state has at every given time, suggest solutions, and when necessary, intervene between conflicting interest groups toward a peaceful resolution of crises. (64)

Reflecting on some of the TfD projects that have been carried out by the department in terms of performance approach, it is instructive to note that they have not deviated from improvised skit which, according to Komolafe, they have identified as “a fundamental way forward” (33). Hence, their performance approach had always towed same line. The above point was abundantly manifested in a 2007 TfD workshop carried out by the department in three creek communities of Itoghesa, Irewe, and in Ojo Local Government Areas of Lagos State as revealed by Komolafe. Komolafe had elsewhere also given a detailed description of another project organized by the department with the 300 level students at Gbetrome, in Badagry West Local Government Area of Lagos State in 2008. The workshop which was geared towards exploring the use of theatre in identifying and analyzing rural and urban problems which will lead to mobilization of the target audience towards achieving political, economic, cultural and social empowerment, adopted a homestead research approach. Despite the elaborate effort by the facilitators to go through the research process, data analysis and scenario development, the performance proper was however aborted at the last minute by the crisis involving the community and another neighbouring community. The foregoing also reinforces the monotonous nature of prevalent TfD performances, thereby drawing urgent attention to the advocacy for a new and sufficiently impactful performance approach in the practice.

The Theatre Arts Department of Nnamdi Azikiwe University, Awka is another department that had joined the cream of Theatre Arts Departments that had been attracted by the viable conscientization and mobilization instrument of TfD. The department's TfD project in focus here is the 2001, Amansea Community Theatre Workshop. The project, as Obadiogwu disclosed, was carried out by the 400 level students of Theatre Arts Department in 2001 at Amansea, a suburb of the university, under his guidance as the project coordinator. The workshop which focused on education with particular attention to low male enrolment in schools was reported to have generated so much attention and support from the people. The motivation for this direction of focus hinged on the prevalent concern for such ugly development in Anambra State, the university host state in particular, and Igbo land at large as well as its resultant effect. The workshop was, therefore, grounded in the people's own reality: the reality of illiteracy and that of their children leaving the village without basic education in their quest for material wealth, as well as their resultant unsuccessful mission in such ventures as illiteracy turns out to be their major handicap (Obadiogwu, 90). The workshop was aimed at addressing such misguided attitude as well as its resultant effect, in order to motivate the people to aspire for necessary change.

The process of the workshop started with the preliminary visits to the community where discussions were held with the people and the organizers of the workshop on the aim of the visit and to ground their understanding on the workshop agenda. Four visits altogether to the community – three by the student facilitators alone, and one by the student facilitators in conjunction with the workshop

coordinator – eventually gave rise to the workshop; which tried to adopt a participatory approach by active involvement of the people in the process.

Despite the avowed gains of the workshop, which illuminated the use of theatre as an effective tool for conscientization, especially on the necessity for education as an indispensable legacy for meaningful progress in life, and enabling participants to discover among other things the potential for collective activity and that of dramatic approach to human development, its approach was equally fraught with limitations. Some of these limitations are reflected in the way some of the people reacted to the problem which the workshop set out to address as not being their major problem. This questions the participatory nature of arriving at such a problem as a priority issue in the community. Again, despite appropriating the people's linguistic idiom – proverbs, and axioms in the workshop process, the dance that was woven into the dialogue drama as revealed by Obadiogwu, was choreographed in the university and outside the community by the students and their staff choreographers (64). The people were, therefore, alienated by the dance which was imported into their midst for their development instead of being generated from the people's background; which only leaves one to wonder the extent of impact which such importation that estranges the people will make in their lives.

One salient point raised from this workshop among other limitations is the influence which the challenge of the effect of modern technology placed on the workshop. This was reflected in the people's perverse view of drama through their contact with Home Video which made the process rather more difficult for the facilitators to effectively use the medium and process chosen to create desired impact in the lives of the people. This is owing to the fact that the theatrical experience

offered by the process is not only different from the theatre tradition which they were familiar with, but also it presented a different social relation from their own kind of training for living and perhaps, the general focus of their group activity. Critically considering the above, especially with regards to Nwadigwe's remark that "the phenomenal rise and popularity of the Nigerian video-film industry has made the dramatic arts quite attractive" (114), it is quite ironic that this advantage which could have been positively appropriated to good effect only turned out to be a challenge to the workshop in review. This, therefore, amply reinforces the aim of this research and the imperative to introduce IPT in Tfd performances in a rapidly evolving technology conscious environment; to obviously enhance the intended impacts of such productions, and the overall objective of such initiatives.

2.5 Evolving Intersection Performance Theory for Contemporary Theatre for Development Practice

2.5.1 Theory and Practice of Tfd: A Critical Appraisal

This discussion on theory and practice of Tfd, once more draws attention to Komolafe's emphatic statement that the problems that consistently militate against the practice of theatre for development dwell within the Tfd paradigms adopted; even as corroborated by Obadiegwu, among others, who have also identified many of the 'contradictions' that equally beset the practice. The implication therefore is that no amount of theorization in Tfd could be of least effect without the requisite and adequate appropriation in practice. Theories, like roadmaps, basically set out guidelines for operations; but how true to prescribed guidelines have existing Tfd approaches adhered? How also has this non adherence impacted on performance objectives in the practice?

It would be necessary to highlight the foregoing by refocusing the Laedza Batanani experiment in Botswana in 1974 which as soon as it came onboard became the toast of TfD practice in Africa because of its considerable success. It was not too long, however, before it was equally realized that the model was after all not as effective as it was really thought to be. This is because of the fact that despite the effort to integrate the people by adopting their culture in its process, it also turned out to perpetuate the top-down development communication approach which was also part of the problems that had dominated initial efforts. The people were not directly involved in the critical stages of the process, especially data analysis and scenario development. Rather, they were merely turned into objects of an externally-controlled research process (Kidd, 6); which therefore made the process not particularly enough to engender genuine collective action from the people.

Therefore, some of these militating problems or shortcomings or contradictions as Obadiegwu would call them range from alienating the target community/audience from the basic decision processes involved to the imposition of outsiders' agenda on them, culture inclusive. This negates the very democracy of TfD. He emphatically stated that "theatre for development facilitators are not supposed to impose idea on the people"; rather, they should allow the people "to generate the issue for discussion" (61). The contradiction, therefore, is that in most cases, the facilitators define the area of concentration or forecast likely problem confronting the people and impose it on them, instead of sitting together and discussing with them their most pressing needs and placing them in concrete perspectives. Abah's submission in this regard in a 1990 study is very instructive:

The success or failure of any one project hinges on proper identification and the choice of the most biting problem for attention.

The issue of ‘proper-ness’ also raises the question of who identifies the problems and who finally decides what development a particular community needs. (15)

In the light of the foregoing, Obadiegwu’s revelation from the 2001 400 level Theatre Arts student’s Amansea Community Theatre Workshop in Nnamdi Azikiwe University, which he coordinated, proves a salient point here. For whereas the students had chosen ‘low male enrolment in schools’ as their focus in the workshop, having considered it topically ideal as “a cankerworm that has eaten deep into the fabric of the people” (Obadiegwu, 86); the choice, though a valid one, had generated a strong opposition from some members of the community. The reason is because:

To some people in Amansea, their most important problem was not low male enrolment in schools but how to retrieve part of the land on which Nnamdi Azikiwe University was built. Another was how the government is going to compensate them for helping Awka people to usurp their land. (Obadiegwu, 63)

The implication of the foregoing is that the choice of *low male enrolment in schools* for the workshop, though a valid one, was not unanimously agreed upon by the community and the facilitators. Obadiegwu has also drawn our attention to another salient shortcoming or contradiction in the Amansea workshop: the fact that despite the workshop’s use of the people’s linguistic idioms, the people were completely alienated in a process of their development by the dance that was woven into the dialogue drama which was choreographed right in the university by the students and their staff choreographers. The foregoing does not only indicate obvious alienation of the people in such development process, but also suggestive of imposition of idea on them. This is perhaps why Mda, as Obonguko has cited, identified “the issue of genuine participation as one of the problems besetting TFD” (56). Consequently, because the people were not part of the decision on such imposed

ideas, the tendency is also high that they may not have the desired impact on them.

Citing Freire, Obadiogwu therefore sounds a note of caution to Tfd practitioners:

It is not our role to speak to the people about our own view of the world, nor to attempt to impose that view on them, but rather to dialogue with the people about their view and ours. We must realize that their view of the world, manifested variously in their action, reflect their situation in the world. (61)

Besides the issue of genuine participation and the imposition of ideas on target communities/audiences as militating against the practice of Tfd as analysed above; Mlana also draws our attention to the issue of true commitment of the Tfd animateur as part of the problems, as occasionally reflected in, perhaps, their wanton demonstration of apathy. This is a big contradiction. There is no gainsaying the fact that for any Tfd initiative to actually become successful, it “needs *genuine* commitment on the part of the practitioners”, *additional emphasis* (Yerima and Okwori, 44). Sadly enough, the issue “is normally taken for granted” (88). A typical example of such contradictions that can be faced in the personal behaviour of the animateur in Tfd practice has been earlier reported by Mlana from her Kumba, Cameroun workshop experience. However, while the researcher strongly condemns such unethical behaviour, a critical consideration of what might possibly result to such apathetic attitude might not be totally unconnected to the Tfd approach adopted; and which might have as well brought in a level of boredom in the process. The implication of the above is the urgent necessity for the advocacy of an engaging approach that is capable of sustaining unflinching interest in both the animator and the animated for effective realization of the desired impacts of Tfd initiatives.

Generally, therefore, it is only comprehensible that all the problems, weaknesses or contradictions hitherto enumerated as militating against the practice of

TfD are all hinged on the approach adopted in carrying out such projects. The loopholes experienced are only inherent in the process. In addition to these enumerated weaknesses, are further challenges that have also converged in alliance to confront and threaten TfD's effective practice; with advance in technology contributing immensely to this. It is not in doubt that emphasis has now shifted to using technology or technical facilities to explore all aspects of human life as the society gets more and more technologized and digitalized day by day. Another dimension in the manifestation of emergent technologies of the moment is reflected in the way we now find ourselves living in a virtual world facilitated by internet and computers. Okwori and Daniel have unanimously affirmed the above view; having carefully assessed their experience in the practice of TfD in ABU over the decades, to locate the new challenge in the practice in the global information and communication technology.

They have also cited the rapid progression into the internet/GSM generation as posing a great threat to the oral medium and inter-personal relationship of live performance situations in attracting people to them and even in the time they take as people are no longer likely to have that kind whole range of time to spend in a TfD process. Their view above is with reference to the one to two week's ABU Community Theatre workshop in the programme curriculum that has become a corollary to the Samaru Project in the academe as Chukwu-Okoronkwo revealed. The implication of the foregoing is that theatre is an oral medium and an inter-personal interactive practice wherein a live audience will sit and you perform, thereby generating an exchange and interaction. With the menacing velocity of progression into the internet and computer/GSM generation, therefore, Okwori's utmost worry is

that it will become increasingly hard to actually trap people into a situation where one will have live performances. Besides the internet and computers, as already pointed out, other phenomenal technological landmarks of this era that are directly or indirectly associated with theatre like the cinema, the television, the video machine/camera among others have in no small measure also contributed to the gradual annihilation of live theatrical exchange; Tfd inclusive.

In the light of the enormous challenges of the technologies of the day in posing threat to Tfd practice as already enumerated, so much concern has therefore been aroused among theatre scholars regarding this development. While Chukwu-Okoronkwo reinforces the exigent need to ensure secured prospect for Tfd practice in the 21st century, against emergent global socio-economic and technological challenges; Inyang's concern center on the quest for the best creative approach at ensuring the survival and sustenance of the relevance of African theatre in the face of these challenges. Likewise, Ode's deep consternation about this development is perhaps encapsulated in her colossal question: "What are the chances of Tfd negotiating development for Africa when the very tools of its functionality are being seriously challenged by globalization" (14); since negotiating development for the African world through theatre and Tfd in particular has actually been greatly threatened in the face of the development of ICT. In view of the above concerns, which Umukoro no less acknowledges, she nonetheless enjoins practitioners to further explore and exploit new strategies to cope with these challenges as a possible way out.

The foregoing, therefore, is only a clear indication of the urgent necessity for action in repositioning the Tfd practice in order to contend with the numerous

challenges besetting it. Alex Asigbo also recognizes this urgent necessity for a “comprehensive review of the practice” (104) of TfD in Nigeria. For if Theatre for Development practice must actually remain relevant in fostering meaningful development in the face of all encumbering challenges, there is need for a re-thinking process and commitment to experimentation on the part of practitioners. This is also borne out of the conviction that theatre is a very dynamic art; and it is this unique dynamism that predisposes it to diverse routines of self-reinvention which makes it adaptable to any situation of development.

Therefore, more viable approaches that will entail conscious partnership with technology need to be urgently discovered and vigorously projected. The above proposition is also in consonance with Okwori’s recommendation for the incorporation of technological devices into TfD process as a tool in its campaign; thereby domesticating technology and bringing it to the service of theatre for development. Until contemporary TfD practice is, therefore, built on sound theoretical framework, whereby the intricacies that hitherto encumber it are appropriately dissected, and consciously kept in proper perspective in earnest repositioning experimentation such as undertaken by this study; such attempt/s would only turn out being susceptible to crumbling.

2.5.2 The Intersection Performance Technique TfD Theory

The researcher’s interest to radicalize TfD has come a long way. The nearest attempt at this experiment is the researcher’s study of Nigerian Popular Theatre Alliance (NPTA) as Further Dimension in trends of Alternative Theatre practice. The researcher in this paper titled: “Nigerian Popular Theatre Alliance [NPTA] Further

Dimension in Trends of Alternative Theatre Practice in Ahmadu Bello University, Zaria, Nigeria.” This study appears to have acknowledged challenges facing TfD because of its conservative presentational, performative and communication techniques as well as its improvisational nature. The researcher reinforces his skepticism by citing interviews with Jenkeri Okwori and Steve Daniel, and posits:

To this effect Okwori (2008) and Daniel (2008) are unanimous in locating the new challenge in the global information and communication technology or in other words globalization, as well as finance/funding. They also cite the rapid progression into the internet/GSM generation as posing great threats to the oral medium and inter-personal relationship of TfD’s live performance situations in attracting people and the time they take. (67)

Though the researcher’s personal view on documentation in the paper may not contribute directly to intersection performance technique but it may be useful in plotting and coordinating all the aspects of the proposed Intersection Performance Based TfD; because the improvisation technique of the old TfD may make it lose. However, the researcher’s reiteration of Okwori’s technological innovations and Daniel’s “glocalization” provide strong impetus for the evolution of the Intersection Performance TfD Theory which is in line with postmodern performance theories. According to Canice Chukwuma Nwosu; “The emerging performance-oriented critical theories interplay with the forces of social, cultural, technological developments of the *time . . .*” (80) to change the trend in theatre practice. Old theories therefore, provide materials with which the theorist strengthens the old or evolve new theories for bettering theatre practice. Intersection performance theory will go a long way to fortify the crumbling theoretical base upon which TfD was built.

Intersection Technique based Theatre for Development is a product of socio-cultural and technological change in line with changes in performance style and taste of

the audience. Though Okwori and Daniel did not document their new visions of this technologically radicalized TfD, they foreshadowed its evolution in the interview with the researcher cited above. However, the researcher's aspiration towards the radicalization of TfD, as well as Okwori and Daniel's visions of a new TfD find theoretical backing in Robert Crease and John Lutterbie's *Technique Theory*. Therefore, Robert Crease and John Lutterbie's *Technique Theory* provides the platform upon which the evolution of "The Intersection Performance TfD Theory" is based. According to proponents of the *Technique Theory*; "Every technique is put to use for some end, and this end is decided in the light of some philosophic outlook or other." (Robert Crease and John Lutterbie, 162). The philosophical outlook that conditioned "The Intersection Performance TfD Theory" is the Cultural Posthumanism Philosophy which insists that:

the performer and the body of the performer is a liability in the study of mediated performance; but also, perhaps paradoxically, that the analysis of mediated performance, once the anthropic bias is discounted, allows us to revalorize certain seemingly obsolete «humanist» categories by embracing the notion of *posthumanism*.... in mediated performance, including video, digital avatars, and CGI ... (Ralf Remshardt,1)

Cultural posthumanism is a cultural direction which strives to move beyond archaic concepts of "human nature" to develop ones which constantly adapt to contemporary technoscientific knowledge. Though with variations, it is synonymous with aspects of the transhuman philosophy which is a vision of how we might concretely use technology and other means to change what we are - not to replace ourselves with something else, but to realize our potential to become something more than we currently are (Posthumanism: <http://www.posthumanism.com/>). However, posthuman philosophy supports the technique theory more because of the extreme

nature of transhuman philosophy which believes that technology can make humans super-human beings. The relativeness of posthumanism to technique theory stems from the point that technique theory focuses more on:

...self-assertion and domination, which manifests itself in numerous forms in a variety of disciplines, through which we enable ourselves to achieve arbitrary ends (artistic or otherwise). It is the creation of means to ends, with the choice of these ends the product of a different kind of activity (acts of will or thought) that is or ought to be primary and more fundamental than the means. Technique presupposes freedom, in Barrett's words. The danger, according to this view, is that technique leads us to become more absorbed by it than by the ends (Robert Crease and John Lutterbie, 163).

Barrett's observations stem from the bifurcation of the technique theory into "bodily techniques" and "scientific techniques" aspects. The proponents of the "bodily techniques" aspect, see the scientific aspect as distraction and capable of diminishing the actor's natural techniques; while the proponents of the latter see it as an enhancement of the actor's natural techniques. However the researcher's Intersection Performance TfD Theory is a middle course intersecting for the two aspects through retaining the stage medium for the performer's body techniques and inclusion of the electronic media for the enhancement of the product.

Consequently, Intersection Performance TfD Theory for intersection technique based Theatre for Development is only but a radicalization of the Frierian Theatre for Development theory. Frierian theory is therefore the "old" used in bettering the "new"- intersection technique theory.

Performative and presentational techniques of intersection performance TfD theory revolves around:

- Participative performance

- Dialogic acting
- Joint problem identification
- Joint problem solving
- Communication (vertical and horizontal)
- utilization of indigenous/local and foreign languages
- Intersection of stage and electronic media of radio, television, telephone video and computer
- Intersection of each medium at relevant point of plot development
- The use of folkloric narration and projector as interjection and intersection elements.

Performance is a natural attribute of the theatre while participative performance is a special attributive of Theatre for Development that enables the audience to be part of the performance in an interactive manner heightened by the electronic media as complementing and intersecting at the stage medium. Dialogue is an essential ingredient of the theatre. However dialogic acting is pedagogic and interrogative. It is aimed at problem solving in Intersection technique Tfd, it makes for bilateral exchange of feelings between performers and participative audience.

Tfd identifies problems, Intersection technique Tfd identifies multiple problems on multiple locations and makes the problem solving process intersect at the stage medium through folkloric narration technique. Hence, it has potentials for solving more problems because it has wider coverage. Intersection Tfd widens the scope of communication and area of conscientization by employing more media of communication. Though originally, Tfd is communicative, its communicative ability is enhanced with intersection of other media apart from the old stage medium. The

electronic media have come to enhance communication in various sectors including education and religion, the theatre should also benefit from it through intersection performance technique.

Communication can take place in different languages, more medium provides avenue for more languages. Though TfD emphasizes the use of indigenous languages intersection encourages combination of both indigenous and foreign languages for wider coverage. The use of other languages is encouraged by intersection performance technique because it is believed that the performer is no longer talking to the physical audience only.

Intersection of stage and electronic media of radio, television, telephone and video is a special attribute of intersection based TfD that is required for taking the audience to locations outside the stage arena. The reality of the film is incorporated with the use of computer and projector, phone and television and the affordability of the radio not only makes intersection performance based TfD more life-like but also deepens its impact.

Plot development is propelled in such a manner that the electronic media intersect at emphatic and critical points in the incidence of the story in order to overcome the problem of distance and physical presence. This is achieved through the use of the folkloric narrator and projector as interjecting variables. The theorist, according to Canice Chukwuma Nwosu: “has obligation of ensuring the satisfaction of the need of the spectator through evolution of theories for the revival of a declining live theatre especially the spectator with a specific need” (169). However, Nwosu is of the view that a theorist does not impose a theory on the practitioner the way a

tyrant imposes laws on the people; rather it is the service of theory to practice that makes it acceptable to the practitioner. Therefore the researcher concludes that it is the usefulness of this theory that will popularize it among practitioners.

CHAPTER THREE

INTERROGATING SELECTED IMSU COMMUNITY THEATRE PRODUCTION WITH THE INTERSECTION PERFORMANCE TFD THEORY

3.1. Impact Analysis of IMSU Community Theatre Production without Intersection Performance Tfd Theory IPT

The performance in focus here is undertaken by the final year Management students of the Department of Theatre Arts of Imo State University, Owerri on Tuesday 19th August, 2014, at Obokwu community in Avu, Owerri West Local Government Area of Imo State for their ADVANCED COMMUNITY THEATRE practical/production – THA 465.

3.2.1 Synopsis of the Production

This is a multi-thematic production which centers on the state of insecurity and threat to life and properties in Obokwu, Avu community due to the activities of armed bandits; the incessant destructive activities of Fulani herdsmen to farmlands and farm crops; bad roads and the problem of lack of electricity. Despite the continued efforts/representations made to the government by the people of the community regarding possible solution to these problems, no solution, however, seems to be in sight. The production is, therefore, meant to sensitize the people on the urgent need to mobilize themselves towards self-help initiatives that would enable them mitigate or find possible solution to some of these problems, even before the help sought from government would come.

3.2.2 Analysis of the Production

The production, which incorporated narration, though applied off-stage, appears in four segments as carefully analyzed below:

Scene one opens in the home of the community head. The community youth leader runs in frantically to report to him about an ongoing armed robbery incident in one of the villages in the community, and how they beat-up people mercilessly in the process. He reports that the situation was made worst by the absence of electricity (implying that the incident is happening in the night), which made it very difficult to determine the movement of the robbers; and that the road was so bad (water-logged) that he had to run and meander his way through the bush parts to get to the community head's house to report the incident.

Scene two is on a road path. Mazi Okeke's wife runs to meet him, crying and lamenting bitterly on how the cattle rearers and their cows have completely destroyed all the crops they planted in their farmland. The saddening news enrages Mazi Okeke who comments bitterly on the continuing incidence of the destructive activities of the cattle rearers to their farmlands and crops, and decides immediately to go and let the community head know about it.

Scene three is still the house of the community head. He is seen thoughtfully recounting the many problems that are besetting his community, ranging from insecurity to lives and properties due to armed robbery incidents, the disheartening destructive activities of the cattle rearers, bad roads and no electricity. His discomfort is evident as he recounts the various reports he has received, expressing displeasure that the government does not seem to quickly come to their aid despite the efforts made to draw government's attention. He therefore resolves right away to summon a general meeting of the entire community, in order to seek possible solution to their problems. To this effect, he calls and orders his messenger – Ikemefuna – to go and effect his resolve.

Scene four takes place in the compound of the community head. The gathering of the community people is already in place. The youths are evidently represented. The community head appears shortly to address the gathering on their predicaments in the community and the recent incidents ravaging the community from the reports reaching him, both that of armed robbery and the destructive activities of the cattle rearers in their farmlands and on their crops, coupled with the already existing burden of bad roads and lack of electricity. He emphasizes on the urgent need for them to take decisive steps to find solution to their problems rather than their continued futile dependence of the government.

Everybody is elated by the new direction which the community head is charting towards addressing their problems, especially the youths, whose leader expresses their support and resolve to take action by taking it upon themselves to form vigilante groups in order to police their environment and check the rising incidence of insecurity to lives and properties and secure their territory; and to immediately adopt self-help initiatives towards rehabilitating their bad roads, even before the government would come to their aid. He also implores the community head that as they tackle their problems from their own front as youths, that he should also do his best to expedite action in getting the government respond to their electricity need.

The community head explains his unrelenting effort to get the government address their electricity need and expresses his optimism that they would definitely be remembered someday. He further expresses his happiness with the enthusiastic response of the people, especially the youths, and thanked all present very much for their solidarity and support. Almost immediately, celebration breaks out among the people over the articulated development plan; thus marking the end of the production.

3.2.3 Impact Analysis of the Production

Impact analysis of the IMSU Community Theatre production without IPT is examined here. First and foremost, it is pertinent to note that the narration technique employed in the IMSU production under analysis is a complete failure. The narration did not take place at any point in the line of production/performance, but rather outside the performance arena/space/stage (as if it was a documentary film production); where the narrator tries to explain the multifarious problems confronting the community (to a rather non-live audience – but instead included as part of video recording of the performance, which the target audience did not experience during the production process), ranging from bad roads, insecurity due to activities of armed robbers, the destructive activities of the cattle rearers and lack of electricity; with just the footage (video recording) of the water-logged bad roads with pot-holes shown at the background. The narration technique employed here would have been much more effective if it was integrated in the performance to help clarify actions as they unfold. More so, the audience would have appreciated the footage shown off-stage during the narration if the narration had come live on stage and the footage come as **video intersection**, to enable the audience feel the impact of the message the narration was meant to convey.

In the **first scene** of the production where the youth leader brought report of an ongoing robbery incident to the community head, explaining how the victims of the robbery attack were mercilessly beaten up and how the absence of electricity made it impossible to determine the movements of the robbers, giving the impression that the incident was happening in the night, would have been much more realistically portrayed to the audience through **video intersection** in the process of the report. The

implication is that the details of the robbery incident, both the looting of people's properties and the brutality suffered by the victims would have been effectively projected on the screen to the audience to drive home the message. More so, the audience would have been able to appreciate more the impact of the effect of the bad (and water-logged) roads on the youth leader's effort to bring his report to the community head, to see him go through the rigours of meandering his way by the bush paths on **video intersection**. All these would have been effectively recorded prior to the production and **projected** to the audience on **screen** in the course of that report to enhance the import of the message.

In **scene four**, the celebration of the people of the community after such well articulated development plans that were yet unimplemented as portrayed in the production is also a big failure. The reason is that whether it is in terms of time constraints, or constraints on the availability of production facilities being employed in live performance, the simple application of **video intersection** technique of IPT would have effectively interceded for them all. Hence, if implementation actions on the development plans like the road rehabilitation efforts and the vigilante arrangement (even the apprehension and punishment of offenders) by the youths had been carefully recorded and projected to the people on screen, the reason for their jubilation would have been rightly justified; and thus facilitated the enhancement of the impact of the production.

There is no doubt also that employing the use of **phone intersection** in **scene two**, where Mazi Okeke's wife came crying to him with the report of the destruction on their farmland by the cows of the cattle rearers, to get Mazi Okeke reach out to one or two more relatives who are probably not resident in the community, to inform them

of the development, even before going to report to the community head, would have helped to lay more emphasis on the implications of the increasing incidence of the cattle rearers activities in the community through the phone discussions to further audience understanding of the message. It is also possible to enhance the reach of information on the summon in **scene four** through **phone intersection** by getting one or two persons make phone calls to friends/relatives as they arrive the venue without seeing them, to inquire if they still remembered the general summon.

At the point also where the community head was expressing displeasure in **scene three**, that the government does not seem to respond quickly to their plights despite the efforts made to draw government's attention in that direction, **radio intersection** would have been employed in form of news to highlight in particular, the efforts of the delegation from the community, to the government on the electrification issue – to the effect that the representations from various communities, including Obokwu, to the government on the planned electrification project in the state has received a boost, as the state government will soon commence action on it. This would have perhaps been enough to motivate his resolve to summon the general meeting, in order to seek possible ways of addressing the other problems that confront them. Most essentially however, the use of the **radio intersection** technique here would have rightly justified the community head's statement (which would have come with much more conviction than the casual and dispassionate manner in which it was expressed) in **scene four** that they are really doing something concerning electricity in the community, when the youth leader implored his commitment in that direction.

CHAPTER FOUR

INTERROGATING SELECTED UNIZIK COMMUNITY THEATRE PRODUCTION WITH THE INTERSECTION PERFORMANCE TFD THEORY

4.1. Impact Analysis of UNIZIK Community Theatre Production with Intersection Performance Tfd Theory IPT

4.1.1 Production History

The performance in focus is undertaken in collaboration with 2013/2014 Theatre Arts Diploma II Students of Nnamdi Azikiwe University, Awka on Sunday 27th July, 2014, at Nawfia community in Njikoka Local Government Area of Anambra State. Narration, improvisation and projection are the core IPT tools used, while the facilities used in generating the production include laptop, the projector, projection screen, telephone, radio and video. Some actions in connection with the production were already recorded on video two days before the production date.

4.1.2. Synopsis of UNIZIK Community Theatre Production titled, “Ajo Obi”

This multi-thematic production centers on three brothers in a family, Okoronji – the eldest, Uga – the youngest, who is resident at home (Nawfia), and Nnanna – the middle one, who stays in Lagos. It highlights the prevalence of greed inherent in the lives of individuals in families who would take advantage of their privileged positions to perpetrate their greed and selfish interest, without regard to collective/family members’ interest or opinions as exemplified in Okoronji. In order to fund his first son’s education, he insists on selling a strategically positioned portion of the family land despite his brother’s (Uga’s) strict opposition, thus incurring Uga’s murderous ill feelings against him and his family. The production also shades light on the dehumanizing culture of widowhood practice as obtains in the area as facilitated by

the women group (Umuada – who accuse Okoronji’s wife for her husband’s death, while ensuring that her hair is shaved) as well as Uga, who besides his role in ensuring that his late brother’s wife is made to fulfill prescribed widowhood rites, further dispossesses her of her late husband’s properties, abandoning her and her children to their fate. Although Nnanna, the immediate elder to Uga, who stays in Lagos tries to intervene, yet he does not fail to express his own intention and rightful position as the one to acquire the late brother’s properties, including his wife. The production also highlights the prevailing incidence of youth idleness and criminality in the community as exemplified in Okoronji’s second son, Obiora, who incidentally joins a gang of miscreants in the community with whom he also plans to attack his uncle, Uga, for all his wickedness against them. The play climaxes when Nnanna incidentally comes back home to confront Uga, only to be shocked by Uga’s sudden slumping and the ensuing chaos that heightens the more with the arrival of Obiora and his notorious gang to attack Uga, who in his groaning state begins to confess how he killed Okoronji as he also begs for forgiveness; but suddenly, instantly convulses to death to everybody’s shock.

4.1.3 Analytical Interrogation of Selected UNIZIK Community Theatre Production with the Intersection Performance Tfd Theory

The production, which appears in seven scenes, starts with the narrator after a song and dance prelude to draw and capture audience attention, amidst drums and dance, who comes on stage to introduce the production team and the production, titled “Ajo Obi”. This gives way to **scene one** in Okoronji’s home as the family wakes to the burden of Okoronji’s financial predicament at funding his first son (Ikenna)’s, university admission. It is in order to find solution to this predicament that he sends

his son Obiora to go and call his younger brother, Uga, for him; to whom he incidentally discloses his reason for inviting him, stressing his firm resolve to dispose of a strategically located portion of their family land to be able to meet his need. Uga is obviously enraged by Okoronji's decision; and amidst vehement opposition and argument, he storms out of Okoronji's house in anger calling him names and threatening to deal with him as segment ends with Okoronji's lamentation of his ill fate.

Scene two opens in Uga's house as his wife and daughter are seated in discussion. He comes back angry and soliloquizing to the surprise of his wife, who inquires what the matter is. He discloses to her what had transpired between him and his elder brother; and she does not mince words to suggest a murderous idea to him in order to thwart his brother's intention. He exits the stage meditating on his wife's murderous suggestion.

Scene three opens in Okoronji's house, where amidst a family session, Thomas, his business partner arrives, apparently angry. Shortly, the two business partners are left to themselves as Thomas complains of the fake products Okoronji had sold to him, threatening in spite of Okoronji's appeal, to deal seriously with him on failing to refund him his money in two days, as he angrily leaves. Okoronji laments his fate too entering inside.

After an interlude, Okoronji returns to relax and take some snuff, but suddenly, he becomes sickly and instantly slumps, and dies to the shock and grief of the entire family. The wife weeps uncontrollably, lamenting her fate because of this development. Her other children make effort too to calm her, as Obiora leaves to inform their uncle, Mazi Uga. The obvious reality of their frustrated academic

ambition stares them on the face, especially Ikenna. Shortly, Uga arrives to seemingly sympathize with them, with some boys who immediately take Mazi Okoronji inside before they all take their leave.

The instantaneity of the arrival of the women group, ‘the *Umudadas*’, as soon as Uga and his boys left, to forcefully shave Okoronji’s wife’s hair in accordance with the widowhood rites of the community, heaping on her accusations of killing her husband and tormenting her in the process, suggests Mazi Uga’s complicity. As the widow laments in grief of her fate as the women leave her emotionally wrecked, the daughter arrives to behold the shocking scene; just before Mazi Uga quickly returns again to accuse her of killing her husband, and to make declarations of inheriting his late brother’s properties, including the woman herself. The other children come in shortly after their uncle has gone, to hear of what happened, and also console their mother; even as Obiora storms out, threatening to deal with Mazi Uga.

After another interlude, Obiora storms their house this time with his rascal friends, as they smoke unconcernedly in their characteristic unruliness. His mother comes in; and apparently annoyed by their unruly presence, pursues all of them away, as she laments over Obiora’s behaviour, all because of her husband’s death. Ikenna comes in to console her. The daughter, who immediately hurries in to draw their attention to an ongoing radio announcement, only has to join her brother to console their mother, but quickly at the same time urges Ikenna to put on the radio for the announcement.

Radio intersection immediately comes on air in form of announcement, and fills the atmosphere. The announcement which is for aspiring indigent citizens of the state who are interested for free university admission in the state university once again

puts joy and smiles on the family; having almost lost all hope of education, especially for Ikenna.

As soon as this is over, the narrator reemerges in his characteristic grace and eloquence, and enthusiastic engagement of the audience, to highlight on the preceding actions, and draw the attention of the audience to what to expect as actions unfold.

Scene four opens in Mazi Uga's house. There is a *PHONE INTERSECTION* in progress – phone conversation between Uga and his immediate elder brother, Nnanna, who stays in far away Lagos. He informs him that the news about his activities towards their late brother's wife and children has reached him and warns him seriously to desist in his own interest from laying claims to either the late brother's properties or his wife, as he is the rightful person to do that. A heated argument erupts as Uga claims that he has been the one taking care of everything at home, that he should not come now to challenge his intentions. Nnanna threatens to deal with him if he proves stubborn, and promises him a tough fight when he comes home. Uga says he would be waiting for him. Uga's wife, who is drawn by the heated argument, comes in to find out what the matter is; but suddenly, her husband begins to experience a stomach upset as she immediately takes him out in pains.

The narrator now returns to comment briefly on what has happened in Uga's house, and thus take the audience on a transition from the stage to the screen (video intersection), as **scene five** opens right in *IZUNNA HOSPITAL*, on screen, where Udo is rushed to as a result of his ailing experience. Uga, who is already on admission, receives attention from a nurse on duty who also encourages his distressed wife that he would be alright. Shortly, as Uga's wife excuses herself to get something from outside the ward, Okoronji's wife (a nurse in the hospital) reports to duty for her

shift, to take over from the nurse that has been attending to Uga. After getting the necessary details on the patient, and taking time to observe the patient after her mate had gone, she suddenly discovers that the patient is actually her brother-in-law, Uga. She instantly begins to think aloud if this is not a golden opportunity to eliminate him by over-drugging him for all his wickedness against her and her children. However, on a second thought, she changes her mind and takes care of him. Soon, Uga's wife comes back and is surprised to see the wife of her husband's late brother taking care of Uga, her husband. She is uncomfortable, even as she verifies that the woman actually works in the hospital; but Okoronji's widow (nurse) rather encourages her not to worry, assuring her that her husband would be alright.

As soon as actions fade on the screen, the narrator reemerges on stage to take the audience back to the stage from the screen; and after briefly highlighting on the incidents that took place in the hospital, he takes the audience through yet another transition from stage to screen (video intersection), as **scene six** opens (on screen) at the joint where Obiora and his group hang out in the bush. A cultic atmosphere dominates the spot. Every one of them is seen smoking as they brag and reveal their escapades and atrocious activities against the people of the community, and molest elders who try to challenge them in their adventures. Obiora moves in, apparently angry, to the curiosity of his friends; and discloses his uncle's increasing maltreatment and intimidation of his family, and says he wants him to go down. The boys demonstrate their enthusiasm to act, as they immediately set out to storm his uncle's house.

Scene seven immediately opens in Uga's house. Nnanna, who is incidentally home storms in angrily to confront Uga over their 'unfinished discussion'; but Uga

suddenly slumps even before the confrontation starts, as Nnanna quickly dismisses Uga's seeming pretentious display, assuming it was out of his fear for him. This is happening just as Okoronji's wife (nurse), enters to find out how Uga is recovering after he is discharged from the hospital, and is surprised to see Nnanna, whom she also greeted as she quickly hurries to Uga's aid. At the same time, Obiora and his group storm the house too, poised for action against Uga. There is confusion and tension. Uga, who is apparently overwhelmed by the development, suddenly begins to confess of killing his elder brother, Okoronji and asking for forgiveness, just before he convulses to death, to everybody's surprise.

The narrator now emerges, to comment on the unfolded actions, and announce the end of the production, rendering a vote of thanks to the cheers and applauses of the audience.

4.1.4 Impact Analysis of the Production

This analysis is carried out with regards to the use of IPT tools, comprising live performance (including narration) and ICT facilities, made up of projecting machine, projecting screen, laptop, radio, and telephone. Other technical equipments that have also facilitated the realization of the production objective of the performance include amplifier and speaker.

The objective is to provide a deeper understanding of the production titled, "Ajo Obi", to the audience through IPT by employing the identified ICT facilities, which are basic tools of the technique in a live performance situation. As the production opens, the audience did not have to guess to know its direction as the narrator dictated the direction right from the onset, after the song and dance prelude. As he makes his dramatic entrance, he did not only introduce the production, but also

the identity of the facilitators and where they had come from, all within the performance setting.

The performance progressed on narrator's exit with song interlude that defines the mood and takes the audience into the first segment of the production. Narration was again reintroduced in segment three as the narrator emerges to take the audience through a transition from stage to the screen; with the screen experience serving as a linkage to and as an extension of the stage experience. He initiates the transition with a brief commentary on what happened to Mazi Uga that led to his being carried out of the stage, and invites the audience to find out what becomes of him, as the screen scene immediately opens in a hospital ward, where he is seen on admission and being attended to by a nurse. The importance of the narrator's role was again made manifest as soon as the screen experience was over, as he also served as a transitional linkage from the screen back to stage with brief comment on what had happened as well as further urging of the audience to sit tight for the next action. Apparently, narration technique was employed at different intervals within the production process, particularly at the end of segment three (prior to segment four), at the end of segment four (prior to segment five), and at the end of segment five (prior to segment six), to comment on the played actions in those segments and also foreshadow the evolving actions of the succeeding segments; and at the end of segment seven, to signal the end of the production. The audience, was therefore, virtually carried along by the use of this technique during the production process; and it undoubtedly served to facilitate their clear understanding and appreciation of the production.

On video intersection, this appeared in segments four and five of the production respectively. The first is the screen scene (video intersection) at the

hospital. It was so natural and real that realizing it on stage would no doubt have posed a big problem for the animators. By the screen representation, therefore, the reality of the situation was made much clearer to the understanding of the audience and thus the enhancement of the impact of the production. The realization of Okoronji's wife that it was truly her brother-in-law, Mazi Uga that was on admission and at her attendance, which made her contemplate on a possible way of eliminating him, but later changed her mind, as she decided to leave all vengeance of her maltreatment in his hands to God; even Uga's wife's discomfort at realizing that her husband's late brother's wife cared for her husband in the hospital, were so clearly portrayed on the screen. Moreover, with the peculiarity of the demand of time management in TfD productions, it is only through such IPT approach that appropriate solution could be provided for such time challenge as well as serving for better understanding and the enhancement of the impact of TfD productions. The second use of the video intersection technique was at the bush where Obiora and his friends hang out or hide in the bush. By this, the reality of the whole secrecy of their hiding place and that of their activities were fully captured on video on location and conveniently projected/portrayed to the audience on screen. The audience is able to see them tottering their guns and weapons of havoc, and smoke themselves out with reckless abandon, while they pride over their various atrocities. Thus, the full import of the menace the group poses to their society is most realistically appreciated by the audience to drive home the intended message.

With the introduction of phone intersection, the distance between Nawfia and Lagos was most effectively bridged in the production; as the audience could hear both Mazi Uga and Mazi Nnanna, though widely separated in geographical setting, engage

in discussion as if they were seeing themselves and talking directly to each other. This thus made the situation to become much more interactive, as the audience was equally drawn into the generated conflict; as they simultaneously and attentively identified with the situations and issues involved.

Radio (electronic medium) was another technique used in the production to intercede for the deficiencies of solo stage performances; for it did not only further the understanding of the message of the production and establish the reality of the universality of the information (news) it communicated, but most importantly the reality of the joy of the Okoronji's family on that scholarship information and its implications for the family, given the situation they found themselves. The technique is thus employed also to widen the scope of ordinary TfD practice. Its introduction did not only reinforce the universality of this effective communication medium, but also projects it as instrumentally potential for effective facilitation of the realization of the performance objective/s of community theatre productions.

The president of Nawfia Town Union in a brief analysis of the impact of the product expressed profound excitement in the effective manner in which the combined techniques in live and video productions helped to clarify audience's understanding of the topicality of the issues addressed in the production, with particular reference to Nawfia community. Another elderly woman of the community who also spoke in like excitement, commended the facilitators of the project in their conscientization efforts in the community, with particular reference to the novelty of what she had witnessed, to reinforce the earlier statement of the Town Union president; especially by the fact that they could also identify those they were able to recognize as members of their community in the production (both live and in video).

The two commentators above no doubt aptly encapsulated the excitement of the people of the community, on how their understanding of the production had been greatly influenced by the unique combination of employed techniques. The glaring reality of the impact of this production was made more manifest and appreciative through an intensely emotional dramatic climax when the second commentator, the elderly woman, brought out a token of ₦200 note not only to express her hearty appreciation of the facilitators of the project/production, but also her passionate expectation and optimism that the exercise would not be the last of its kind in the community, to the wild ovation of the audience.

It is also worthy of note, with regard to the effectiveness of the impact of the UNIZIK community theatre production on the audience in Nawfia, that the amplifier and speaker are technical sound facilities among others that had also facilitated the clarity of sound production of the performance during the radio and video intersections. They had thus played invaluable complementary roles in the effective realization of the production objective of the performance, and hence its effective ultimate impact on the audience.

4.5 Comparative Impact Analysis of Selected UNIZIK and IMSU Community Theatre Productions

As earlier noted, a comparative study is the study and comparison between two or more groups, cases, texts, objects, performances or events using particular parameters or considerations. A comparative study seeks to identify, analyze and explain similarities and differences among cases. The underlying goal of comparative analysis according to Mills, Van de Bunt and De Bruijn is to search for similarity and variance (621). Collier described comparison as a fundamental tool of analysis (105),

because of its central role in bringing into focus similarities and contrasts among cases. UNIZIK and IMSU community theatre productions are the study's comparison groups. They are the focus of analyses in this context. In this comparative platform therefore, Intersection Performance Technique based UNIZIK Community Theatre production is examined against selected IMSU Community Theatre production without Intersection Performance Technique. Major areas of comparison include the level of impact made by the two productions, the technical inputs made in the two performances as well as their roles in determining the effectiveness of the projects.

4.5.1 Data Presentation and Analysis

a. Nnamdi Azikiwe University – Nawfia Community Theatre Production

The data presentation and analysis of Nnamdi Azikiwe University – Nawfia Community Theatre production, as represented in Tables 4.1 – 4.17 are presented below:

Table 4.1 below shows information on questionnaire distribution and retrieval. From the table, a total number of 80 copies of questionnaires were distributed out of which 76 were retrieved, representing 95% of the total distribution; while 4, representing 5% were not retrieved, as some of those who collected the questionnaires did not return theirs.

Table 4.1: Questionnaire Distribution and Retrieval

Questionnaire	Number	Percentage (%)
Copies returned	76	95
Copies not returned	04	05
Total	80	100

The sex distribution of the respondents is shown in Table 4.2 below. Males were 33 in number, representing approximately 43% of the total number of respondents; whereas the females were 43, representing approximately 57%.

Table 4.2: Sex of Respondents

Sex	Number of Respondents	Percentage (%)
Male	33	43.42
Female	43	56.57
Total	76	100

Table 4.3 shows the result of response to question number 2, which was based on whether the respondents watched the performance; of which 100% of the respondents responded in the affirmative.

Table 4.3: Analysis of response to Question Number 2: Did you watch the UNIZIK community theatre performance that took place here in Nawfia?

Responses	Number of Respondents	Percentage (%)
Yes	76	100
No	-	-
Total	76	100

In Table 4.4 below, response to answer on question number 3 which seeks to find out if the respondents had knowledge of any of the following intersection performance tools: narration, telephone, radio and video (projection), is analyzed. There was a unanimous positive response to the question as 100% of the respondents responded also in the affirmative. The implication is that all the respondents had good knowledge of at least one of the identified intersection performance tools.

Table 4.4: Analysis of response to Question Number 3: Do you know about any of the following: narration, telephone, radio and video (projection)?

Responses	Number of Respondents	Percentage (%)
Yes	76	100
No	-	-
Total	76	100

Table 4.5 below shows the result of response to question number 4 on respondents' observation of the use of any of the intersection tools in the

performance. From the result, 74 out of the total number of 76 respondents representing approximately 97% responded in the affirmative; while 2 respondents representing approximately 3% responded in the negative. The reason for the non observance of the use of any of the intersection tools in the performance for the 2 respondents who had answered in the negative, may be attributed to the possibility of their not being present when the performance began or ended, even though they may have occasionally dashed in to catch glimpses of the actions, and were also available during the time of the distribution of the questionnaire.

Table 4.5: Analysis of response to Question Number 4: Did you observe the use of any of them in the performance?

Responses	Number of Respondents	Percentage (%)
Yes	74	97.37
No	02	2.63
Total	76	100

Response to which of the intersection tools in particular has the respondents observed is shown in table 4.6 below, which is further sectionalized into (a) for narration, (b) for phone, (c) for radio (d) for video, and (e) none option, for the purpose of clarity:

Out of a total number of 76 respondents, for section (a) narration, 74 representing 97% responded that they observed the use of narration; while 2 respondents representing approximately 3% responded that they did not observe the use of narration. The reason may also have been that, though they had seen part or

parts of the performance, they may not have been present neither when the performance started nor when it ended; since narration did not only pervade the performance, but also started and ended it. The implication, therefore, is that these respondents, notwithstanding the above observation, were incidentally available during the questionnaire distribution time to be part of it.

Table 4.6: Analysis of response to Question Number 5: Which of them in particular did you observe?

(a) Narration

Responses	Number of Respondents	Percentage (%)
Yes	74	97.36
No	02	2.63
Total	76	100

For section (b) phone, below, 72 respondents representing approximately 95% affirmed that they observed the use of phone; while 4 respondents representing 5% responded that they did not, perhaps also because they were not present at the point of phone intersection during the performance.

(b) Phone

Responses	Number of Respondents	Percentage (%)
Yes	72	94.74
No	04	5.26
Total	76	100

For section (c) radio, 66 respondents representing approximately 87% affirmed that they observed the use of radio; while 10 respondents representing 13% responded that they did not, which may also be because they were not present at the point of radio intersection during the performance.

(c) Radio

Responses	Number of Respondents	Percentage (%)
Yes	66	86.84
No	10	13.16
Total	76	100

For section (d) video, 71 respondents representing 93% affirmed that they observed the use of video in the performance; while 5 respondents representing approximately 7% responded that they did not, the reason of which may not be far from the ones earlier adduced.

(d) Video

Responses	Number of Respondents	Percentage (%)
Yes	71	93.42
No	05	6.58
Total	76	100

For section (e) none, below, 2 respondents representing approximately 3% affirmed that they did not observe the use of any of the tools in particular, which may also be explained by the possibility of their not being present when the performance began and when it ended, even though they may have intermittently seen some of the actions, and were also available during the distribution of the questionnaire. On the other hand, 74 of the respondents representing 97% responded in the negative, indicating that they actually observed the use of some or all the tools during the performance.

(e) None

Responses	Number of Respondents	Percentage (%)
Yes	02	2.63
No	74	97.37
Total	76	100

The result of respondents' response to question number 6 on whether they think that the use of the intersection tools in the performance had any significant effect on it is shown in Table 4.7 below. The result shows that 73 respondents representing 96% affirmed that the use of the intersection tool/s had significant effect on the performance; while 3 respondents representing approximately 4% responded in the negative. The reason for the negative response recorded might also be attributed to insensitivity on the part of the respondents as some people have this attitude of not being particularly attentive to what is happening around them. It is also possible that they did not understand the question.

Table 4.7: Analysis of response to Question Number 6: Do you think its/their adoption have any significant effect on the performance?

Responses	Number of Respondents	Percentage (%)
Yes	73	96.05
No	03	3.95
Total	76	100

Response as to whether the use of any of the intersection tools contributed in any way to enhance respondents' understanding of the performance is shown in table 4.8 below. From the result, 71 of the respondents representing 93% affirmed that the use of intersection tool actually contributed to enhance their understanding of the performance; while 5 respondents representing approximately 7% responded in the negative. This set may comprise of those that had been partially absent in the course

of the performance, and those who may not have actually understood what they had experienced or what was required of them in the questionnaire.

Table 4.8: Analysis of response to Question Number 7: Do you think the use of any of them contributed in any way to enhance your understanding of the performance?

Responses	Number of Respondents	Percentage (%)
Yes	71	93.42
No	05	6.58
Total	76	100

The result of response on the effectiveness of narration in integrating the audience with actions on stage by clarifying the actions, foreshadowing unfolding ones, linking scenes together and facilitating smooth stage-to-screen and screen-to-stage transitions in the performance is shown in table 4.9 below. There were 74 respondents representing 97% who affirmed that narration actually helped to integrate the audience with actions on stage by clarifying the actions, foreshadowing unfolding ones, linking scenes together as well as facilitated smooth stage-to-screen and screen-to-stage transitions in the performance to enhance audience understanding; while 2 respondents representing approximately 3% responded in the negative, indicating that they never appreciated the effect of narration in the performance or perhaps never observed it.

Table 4.9: Analysis of response to Question Number 8: Did narration effectively integrate the audience with actions on stage by clarifying actions, foreshadowing unfolding ones, linking scenes together and facilitating smooth stage-to-screen and screen-to-stage transitions in the performance?

Responses	Number of Respondents	Percentage (%)
Yes	74	97.36
No	02	2.63
Total	76	100

Sequel to question 8 above, Table 4.10 below shows respondents' response to the degree of usefulness they had derived from use of narration in the performance. From the result, 50 respondents representing approximately 66% reported high degree of usefulness; 24 respondents representing approximately 31% reported moderate degree of usefulness; 2 respondents representing approximately 3% reported none, indicating no degree of usefulness; while no respondent responded for low degree option. The high degree of usefulness recorded here is apparently indicative of the effectiveness of narration as an intersection performance tool.

Table 4.10: Analysis of response to Question Number 9: To what extent?

Responses	Number of Respondents	Percentage (%)
Highly	50	65.79
Moderately	24	31.58
Low	-	-
No ne	02	2.63
Total	76	100

In Table 4.11 below, the result of respondents' response on the contribution of the use of phone in bridging the distance and actions between the physical (immediate) performance setting and distant location/s in order to enhance audience understanding of the message during the performance is shown. There were 72 respondents representing approximately 95% who answered in the affirmative, confirming that the use of phone actually contributed to enhance their understanding of the message of the performance; while 4 respondents representing 5% answered in the negative, which may largely be because they never witnessed the use of the tool in the production.

Table 4.11: Analysis of response to Question Number 10: Did the use of phone (through dialogue) contribute in bridging the distance and actions between the physical (immediate) performance setting and distant location/s in order to enhance your understanding of the message of the performance?

Responses	Number of Respondents	Percentage (%)
Yes	72	94.74
No	04	5.26
Total	76	100

Equally, as a follow-up to question 10 above, Table 4.11 below shows respondents' response to the degree of usefulness they had derived from of the use of phone in the performance. From the result, 60 respondents representing approximately 79% reported high degree of usefulness; 12 respondents representing approximately 16% reported moderate degree of usefulness; 4 respondents representing 5% reported low degree of usefulness; while no respondent responded for none option, indicating that all the respondents actually derived varying degrees of usefulness from the use of the intersection tool of phone in the performance.

Table 4.12: Analysis of response to Question Number 11: To what extent?

Responses	Number of Respondents	Percentage (%)
Highly	60	78.95
Moderately	12	15.79
Low	04	5.26
No ne	-	-
Total	76	100

The result of respondents' response to question number 12 on whether the use of the intersection tool of radio had in any way aided their understanding of the message of the performance is shown in Table 4.13 below. The result shows that 66 respondents representing approximately 87% answered in the affirmative, thus confirming the usefulness of radio in aiding their understanding of the message of the performance; while 10 respondents representing 13% answered in the negative.

Table 4.13: Analysis of response to Question Number 12: Did the use of radio in any way aid your understanding of the message of the performance?

Responses	Number of Respondents	Percentage (%)
Yes	66	86.84
No	10	13.16
Total	76	100

Sequel also to question 12 above, Table 4.14 below shows respondents' response to the degree of usefulness they had as well derived from use of radio in the performance. From the result, 52 respondents representing 68% reported high degree of usefulness; 12 respondents representing approximately 16% reported moderate degree of usefulness; 2 respondents representing approximately 3% reported low degree of usefulness; while 10 respondents representing 13% reported none, indicating no usefulness. The result shows that a greater number of the respondents actually derived high degree of usefulness from the use of the intersection tool of radio in the performance in the way it had aided their understanding of the message of the performance.

Table 4.14: Analysis of response to Question Number 13: To what extent?

Responses	Number of Respondents	Percentage (%)
Highly	52	68.42
Moderately	12	15.79
Low	02	2.63
No ne	10	13.16
Total	76	100

Table 4.15 below shows the result of respondents' response to question number 14 as to whether video projection had made the incidents and actions in the performance real for proper understanding of the intended message. The result

indicates that 71 respondents representing 93% answered in the affirmative, indicating that the use of the intersection tool of video projection had actually facilitated the reality of their watching experience as well as understanding of the intended message of the performance; while 5 respondents representing approximately 7% answered in the negative.

Table 4.15: Analysis of response to Question Number 14: Did video (projection) make incidents and actions real for proper understanding of the intended message in the performance?

Responses	Number of Respondents	Percentage (%)
Yes	71	93.42
No	05	6.58
Total	76	100

Sequel also to question 14 above, Table 4.16 below shows respondents' response to the degree of usefulness they had equally derived from use of video (projection) in the performance. A total number of 67 respondents representing 88% reported high degree of usefulness; 4 respondents representing 5% reported moderate degree of usefulness; 5 respondents representing approximately 7% reported none, indicating no usefulness; while no respondent responded for low degree option.

Table 4.16: Analysis of response to Question Number 15: To what extent?

Responses	Number of Respondents	Percentage (%)
Highly	67	88.16
Moderately	04	5.26
Low	-	-
No ne	05	6.58
Total	76	100

Table 4.17 below, which is the last table in this section, shows the result of respondents' response to question number 16 which sought to find out, based on what they had observed in the production, whether they encourage the use of the intersection performance tools in community theatre productions. The result shows that the respondents are unanimous, with 100% representation, in encouraging the use of intersection performance tools in Community Theatre production.

Table 4.17: Analysis of response to Question Number 16: Based on what you have experienced in this performance, do you encourage the use of the intersection performance tools in community theatre productions?

Responses	Number of Respondents	Percentage (%)
Yes	76	100
No	-	-
Total	76	100

b. Imo State University – Avu Community Theatre Production

The data presentation and analysis of Imo State University, Avu Community Theatre production, as represented in Tables 4.18 – 4.34 are presented below:

Table 4.18 shows questionnaire distribution and retrieval. From the table, a total number of 60 questionnaires were distributed out of which 59 were retrieved, representing 98% of the total distribution; while 1 questionnaire representing approximately 2% was not retrieved, as one of those who collected the questionnaires did not return his/hers.

Table 4.18: Questionnaire Distribution and Retrieval

Questionnaire	Number	Percentage (%)
Copies returned	59	98.33
Copies not returned	01	1.67
Total	60	100

The sex distribution of the respondents is shown in Table 4.19 below. Males were 27 in number, representing approximately 46% of the total number of respondents; while females were 32, representing 54%.

Table 4.19: Sex of Respondents

Sex	Number of Respondents	Percentage (%)
Male	27	45.76
Female	32	54.24
Total	59	100

Table 4.20 below shows the result of respondents' response to question number 2, which was based on whether the respondents watched the performance; of which 100% of the respondents responded affirmatively.

Table 4.20: Analysis of response to Question Number 2: Did you watch the IMSU community theatre performance that took place here in Avu?

Responses	Number of Respondents	Percentage (%)
Yes	59	100
No	-	-
Total	59	100

In table 4.21 below, result of response to question number 3 which seeks to find out if the respondents had knowledge of any of the following intersection performance tools: narration, telephone, radio and video (projection), is shown. The result shows that there was a unanimous affirmation that all the respondents representing 100% watched the performance.

Table 4.21: Analysis of response to Question Number 3: Do you know about any of the following: narration, telephone, radio and video (projection)?

Responses	Number of Respondents	Percentage (%)
Yes	59	100
No	-	-
Total	59	100

Table 4.22 below shows the result of response to question numbers 4 on whether respondents observed the use of any of the intersection tools in the performance. The result shows that none of the respondents representing 100% as well observed the use of any of the intersection tools in the performance.

Table 4.22: Analysis of response to Question Number 4: Did you observe the use of any of them in the performance?

Responses	Number of Respondents	Percentage (%)
Yes	-	-
No	59	100
Total	59	100

The result of respondents' response to question number 5 which seeks to find out the particular intersection tool/s that the respondents had observed in the performance is shown in table 4.23 below. The table is as well further sectionalized

into (a) for narration, (b) for phone, (c) for radio (d) for video, and (e) none option, for the purpose of clarity as well.

For section (a) narration, none of the 59 respondents representing 100% observed the use of narration in the performance as it was conspicuously absent.

Table 4.23: Analysis of response to Question Number 5: Which of them in particular did you observe?

(a) Narration

Responses	Number of Respondents	Percentage (%)
Yes	-	-
No	59	100
Total	59	100

For section (b) phone, same as in above, none of the respondents representing 100% observed the use of phone in the performance as shown below:

(b) Phone

Responses	Number of Respondents	Percentage (%)
Yes	-	-
No	59	100
Total	59	100

For section (c) radio, similarly also, none of the respondents representing 100% observed the use of radio in the performance as equally shown below:

(c) Radio

Responses	Number of Respondents	Percentage (%)
Yes	-	-
No	59	100
Total	59	100

The same result goes for section (d) video projection; hence, none of the respondents representing 100% observed the use of video in the performance as also shown below:

(d) Video

Responses	Number of Respondents	Percentage (%)
Yes	-	-
No	59	100
Total	59	100

For section (e) none option, below, since none of the respondents had observed the use of any of the intersection tools in the performance; they responded unanimously accordingly in the affirmative (yes) representing 100%, that they did not observe the use of any of the intersection tools in the performance.

(e) None

Responses	Number of Respondents	Percentage (%)
Yes	59	100
No	-	-
Total	59	100

The result of respondents' response to question number 6 on whether they think that the use of the intersection tools in the performance would have had any significant effect on it is shown in Table 4.24 below. The result shows that 33 respondents representing approximately 56% responded in the affirmative that the use of the intersection tool/s would have actually had significant effect on the performance; 10 respondents representing approximately 17% responded in the negative; while 16 respondents representing 27% responded in probability, which also indicates a measure of possibility.

Table 4.24: Analysis of response to Question Number 6: Do you think its/their adoption would have had any significant effect on the performance?

Responses	Number of Respondents	Percentage (%)
Yes	33	55.93
No	10	16.95
Probably	16	27.12
Total	59	100

Response to question number 6 on whether the use of any of the intersection tools could have contributed in any way to enhance respondents' understanding of the performance is shown in Table 4.25 below. A total number of 23 of the respondents representing approximately 39% affirmed that the use of the intersection tool could have actually contributed to enhance their understanding of the performance; 15 respondents representing 25% responded in the negative; while 21 respondents representing approximately 36% responded in probability, also indicating a measure of possibility.

Table 4.25: Analysis of response to Question Number 7: Do you think the use of any of them could have contributed to enhance your understanding of the performance?

Responses	Number of Respondents	Percentage (%)
Yes	23	38.98
No	15	25.43
Probably	21	35.59
Total	59	100

Table 4.26 below shows the result of respondents' response to question number 8 on the possibility of narration to effectively integrate the audience with actions on stage by clarifying the actions, foreshadowing unfolding ones and facilitating smooth scene transitions in the performance. As revealed in the result, 13 respondents representing 22% responded in the affirmative that narration could actually help to integrate the audience with actions on stage to enhance audience

understanding the message; while 16 respondents representing 27% responded in the negative, and 30 respondents representing 50% responded in probability, indicating also that the likelihood may not be ruled out.

Table 4.26: Analysis of response to Question Number 8: Do you think that the use of narration could have effectively integrated the audience with the actions on stage by clarifying the actions, foreshadowing unfolding ones and facilitating smooth scene transitions in the performance for better understanding?

Responses	Number of Respondents	Percentage (%)
Yes	13	22.03
No	16	27.12
Probably	30	50.85
Total	59	100

Table 4.27 below, which is a follow-up to question 8 above, shows respondents' response to the degree of the possibility of the use of narration to enhance better understanding of the performance. The result shows that 8 respondents representing approximately 14% reported high degree of possibility; 6 respondents representing approximately 10% reported moderate degree of possibility; 10 respondents representing approximately 17% reported low degree of possibility; 28 respondents representing 47% were rather uncertain of the possibility; while 7 respondents representing approximately 12% answered none, signifying no possibility.

Table 4.27: Analysis of response to Question Number 9: To what extent?

Responses	Number of Respondents	Percentage (%)
Highly	08	13.56
Moderately	06	10.17
Low	10	16.95
Uncertain	28	47.46
No ne	07	11.86
Total	59	100

The result of respondents' response to question number 10 on the possibility of the use of phone to bridge the distance and actions between the physical (immediate) performance setting and distant location/s in order to enhance audience understanding of the message of the performance is shown in Table 4.11 below. The result shows that 17 respondents representing approximately 29% affirmed the possibility of the use of phone to enhance audience understanding of the message of the performance; 28 respondents representing 47% answered in the negative; while 14 respondents representing approximately 24% thought there may be such chance, even though they were not really sure.

Table 4.28: Analysis of response to Question Number 10: Do you think that the use of phone (through dialogue) could have contributed in bridging the distance and actions between the physical (immediate) performance setting and distant location/s in the performance to enhance your understanding of the message?

Responses	Number of Respondents	Percentage (%)
Yes	17	28.81
No	28	47.46
Probably	14	23.73
Total	59	100

Table 4.29 below, which is a follow-up to question 10 above, shows respondents' response to the degree of the possibility of the use of phone to enhance better audience understanding of the performance. From the result, 7 respondents representing approximately 12% reported high degree of possibility; 10 respondents representing approximately 17% reported moderate degree of possibility; 16 respondents representing 27% reported low degree of possibility; 14 respondents representing approximately 24% were rather uncertain of the possibility; while 12 respondents representing 20% answered none, signifying no possibility; especially as they could not exactly fathom how that could be applied.

Table 4.29: Analysis of response to Question Number 11: To what extent?

Responses	Number of Respondents	Percentage (%)
Highly	07	11.86
Moderately	10	16.95
Low	16	27.12
Uncertain	14	23.73
No ne	12	20.34
Total	59	100

The result of respondents' response to question number 12 on whether they thought that the use of the intersection tool of radio would have in any way aided their understanding of the message of the performance is shown in table 4.30 below. The result shows that 19 respondents representing 32% affirmed the possibility of the use of radio to aid their understanding of the message of the performance; 6 respondents representing 10% answered in the negative; while 34 respondents representing approximately 58% thought there may be such chance too.

Table 4.30: Analysis of response to Question Number 12: Do you think that the use of radio could have in any way aided your understanding of the message of the performance?

Responses	Number of Respondents	Percentage (%)
Yes	19	32.20
No	06	10.17
Probably	34	57.63
Total	59	100

As a follow-up to question 12 above, table 4.31 below shows respondents' response to the degree of the possibility of the use of radio to enhance better audience understanding of the performance. The result shows that 8 respondents representing approximately 14% reported high degree of possibility; 11 respondents representing approximately 12% reported moderate degree of possibility; 4 respondents representing approximately 7% reported low degree of possibility; 33 respondents representing approximately 56% were rather uncertain of the possibility; while 3 respondents representing 5% answered none, signifying no possibility.

Table 4.31: Analysis of response to Question Number 13: To what extent?

Responses	Number of Respondents	Percentage (%)
Highly	08	13.56
Moderately	11	11.64
Low	04	6.78
Uncertain	33	55.93
No ne	03	5.09
Total	59	100

Table 4.32 below shows the result of respondents' response to question number 14 on whether they thought that the use of video projection would have made the incidents and actions in the performance real for proper understanding of the intended message. The result shows that 43 respondents representing approximately 73% affirmed that the use of the intersection tool of video projection would have actually facilitated the reality of their watching experience and the understanding of the intended message; 2 respondents representing approximately 3% answered in the negative; while 14 respondents responded in probability.

Table 4.32: Analysis of response to Question Number 14: Do you think that video (projection) would have made the incidents and actions in the performance real for proper audience understanding of the intended message?

Responses	Number of Respondents	Percentage (%)
Yes	43	72.88
No	02	3.39
Probably	14	23.73
Total	59	100

Table 4.33 below is a follow-up to question 14 above. It shows respondents' response to the degree of the possibility of the use of video projection to make the incidents and actions in the performance real for proper audience understanding of the intended message of the performance. 31 respondents representing approximately 53% reported high degree of possibility; 12 respondents representing 20% reported moderate degree of possibility; 2 respondents representing approximately 3% reported low degree of possibility; 14 respondents representing approximately 24% were uncertain of the possibility; while none of respondents answered for none option, which also signifies the respondents' unanimity in affirming the possibility or a measure of the possibility of the use of video to facilitate proper audience understanding of the message of the performance.

Table 4.33: Analysis of response to Question Number 15: To what extent?

Responses	Number of Respondents	Percentage (%)
Highly	31	52.54
Moderately	12	20.34
Low	02	3.39
Uncertain	14	23.73
No ne	-	-
Total	59	100

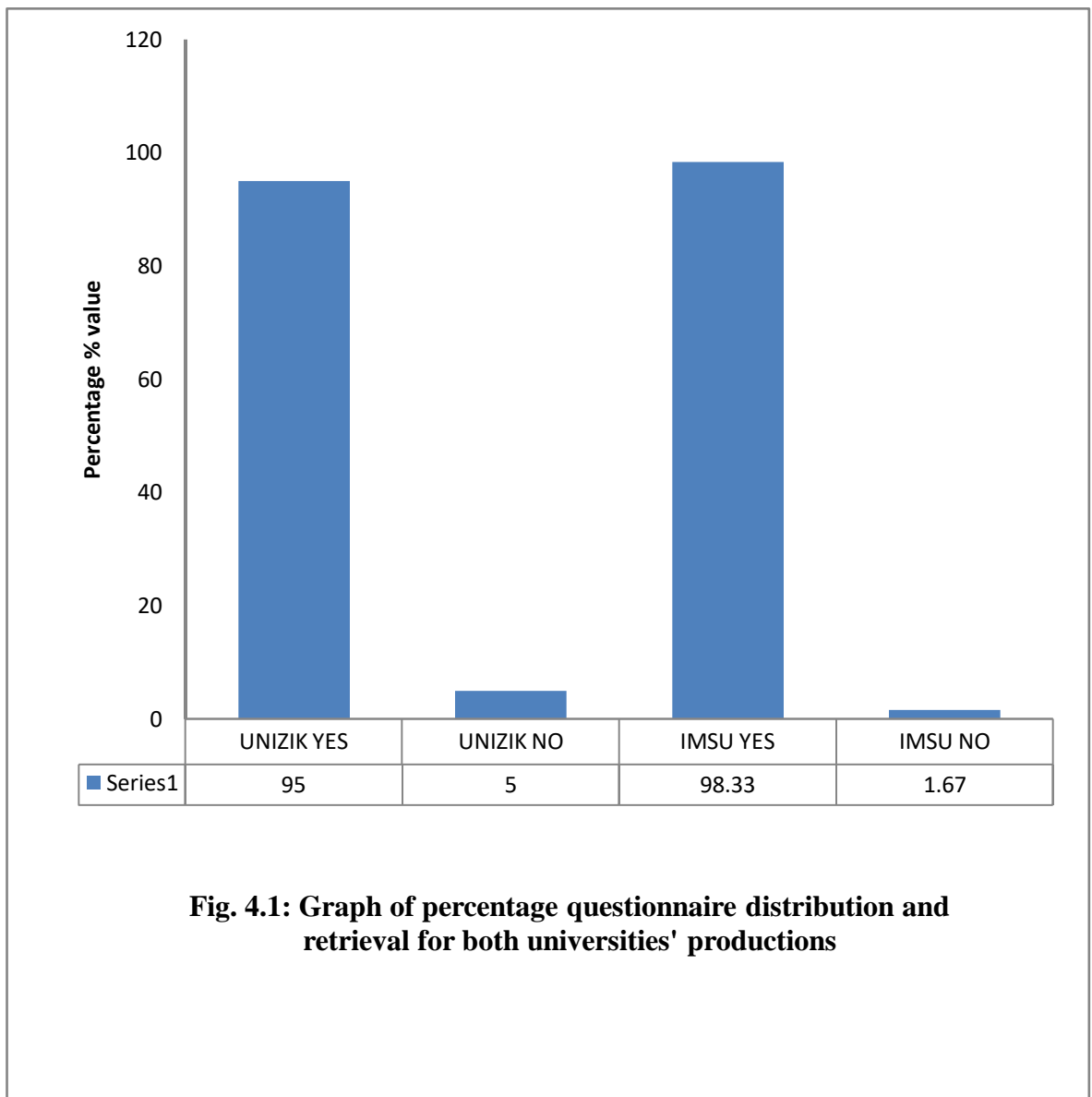
Table 4.34 below shows, the result of respondents' response to question number 16 which sought to find out, based on their experience in the performance and with particular reference to the issues raised in the questionnaire, if they would encourage the use of the intersection performance tools in community theatre productions. The result shows that 23 respondents representing approximately 39% affirmed their encouragement of the use of the intersection tools; 15 respondents representing 25% answered in the negative; while 21 respondents responded in probability. The reason for the high percentage affirmation may not be far from the respondents' optimism in the inherent potentials in the tools, which they believe would positively impact on Theatre for Development practice.

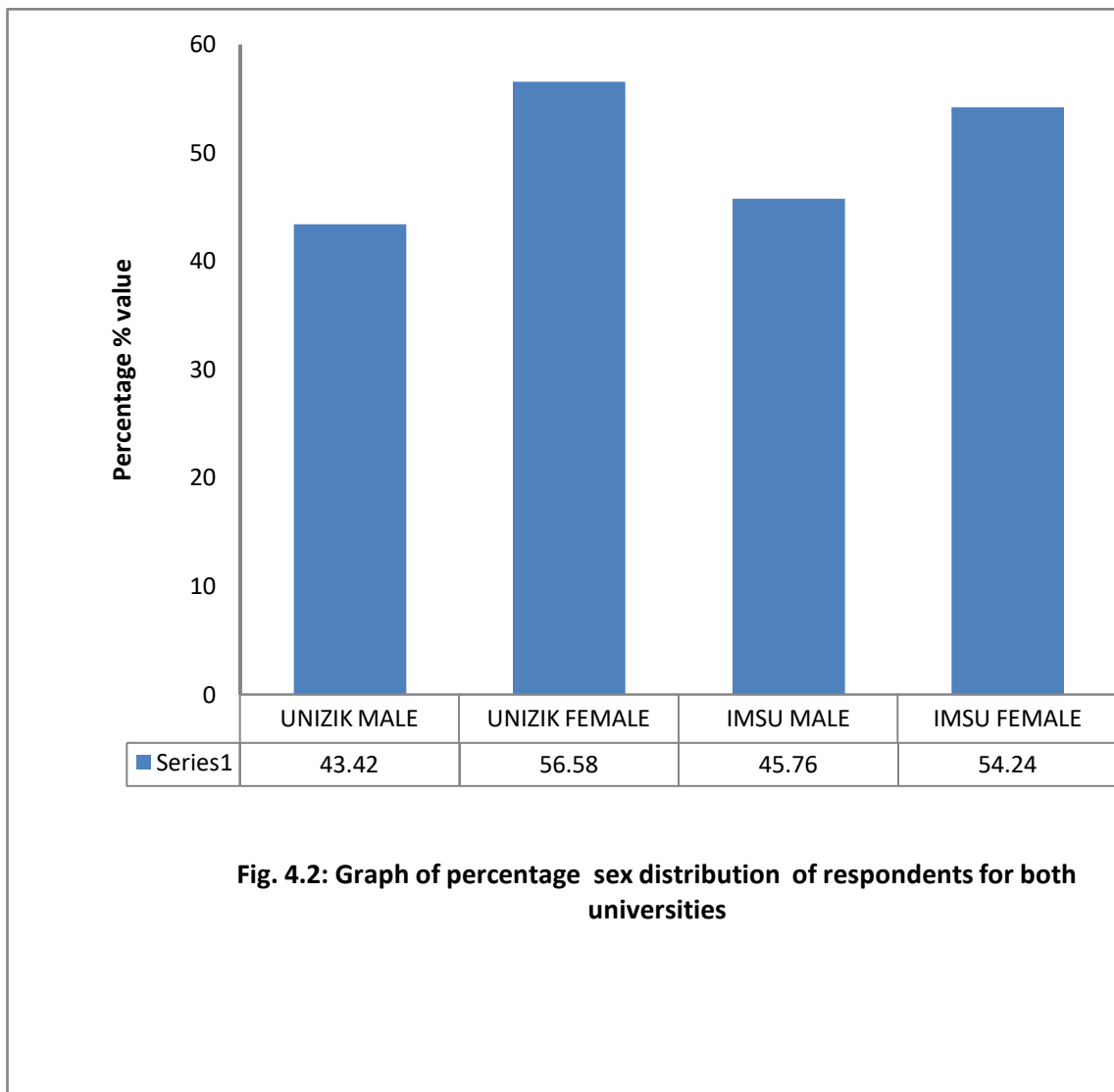
Table 4.34: Analysis of response to Question Number 16: Based on what you have experienced in this performance, and with particular reference to the issues raised in this questionnaire, would you encourage the use of the intersection performance tools in community theatre productions?

Responses	Number of Respondents	Percentage (%)
Yes	23	38.98
No	15	25.43
Probably	21	35.59
Total	59	100

4.6 Comparison of UNIZIK and IMSU Community Theatre Productions

The graph of questionnaire distribution and retrieval for both universities' productions is shown in Fig. 4.1 below. The figure shows that there was high percentage retrieval of questionnaires from both universities which indicates high response and participation of the respondents; while recording lowest percentage non retrieval of 5% and approximately 2% for UNIZIK and IMSU productions respectively.





The graph of percentage sex distribution for both universities' productions is shown in Fig. 4.2 above. The figure shows relatively equal distribution of both sexes of the respondents that participated in the exercise.

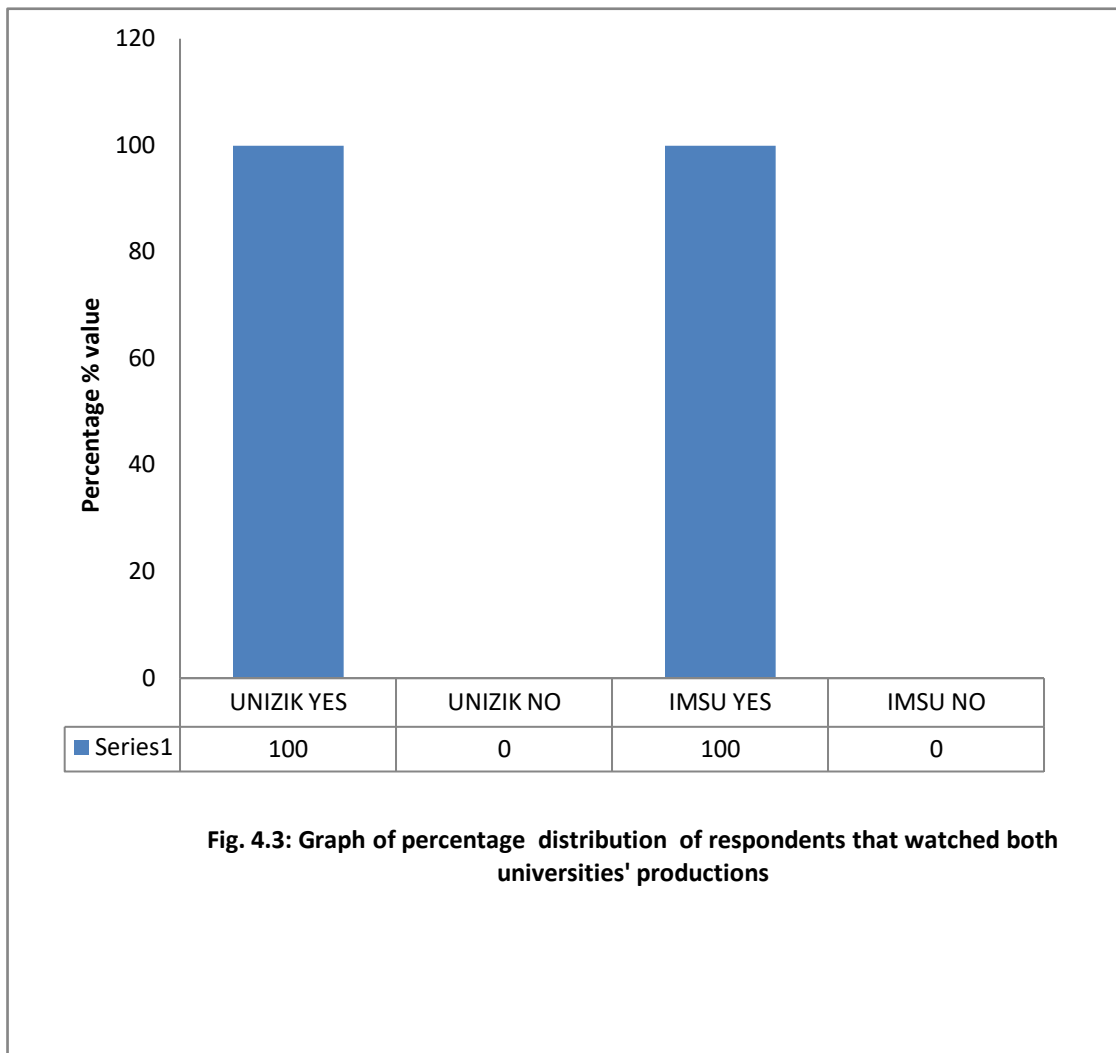


Fig. 4.3: Graph of percentage distribution of respondents that watched both universities' productions

Fig. 4.3 above shows the graph of percentage distribution of respondents that watched the productions in both universities, of which 100% of the respondents affirmed that they actually watched the performances by the two universities.

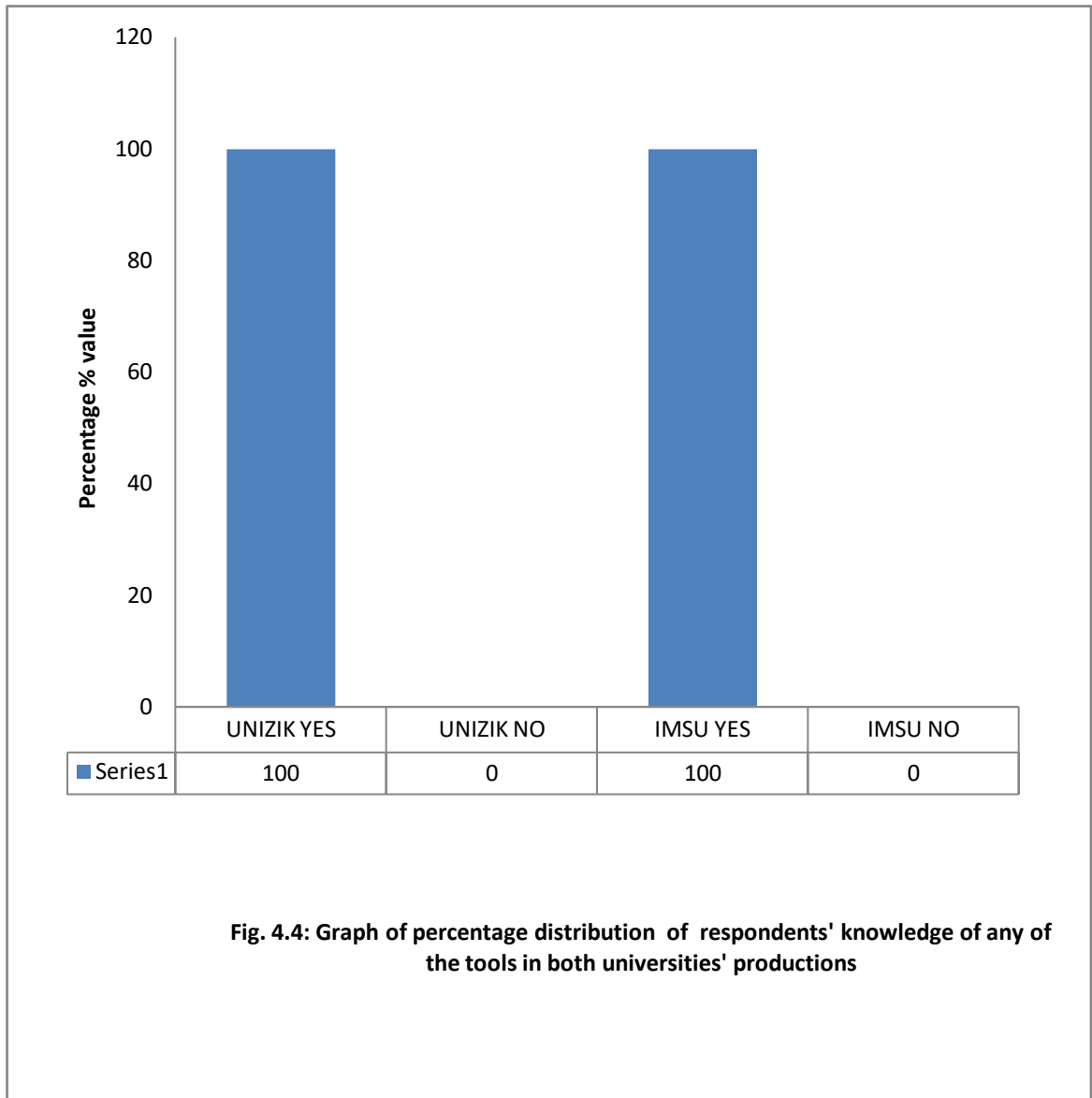


Fig. 4.4 above shows graph of percentage distribution of respondents' knowledge of any of the intersection performance tools, which also reveals 100% affirmation by respondents from both universities.

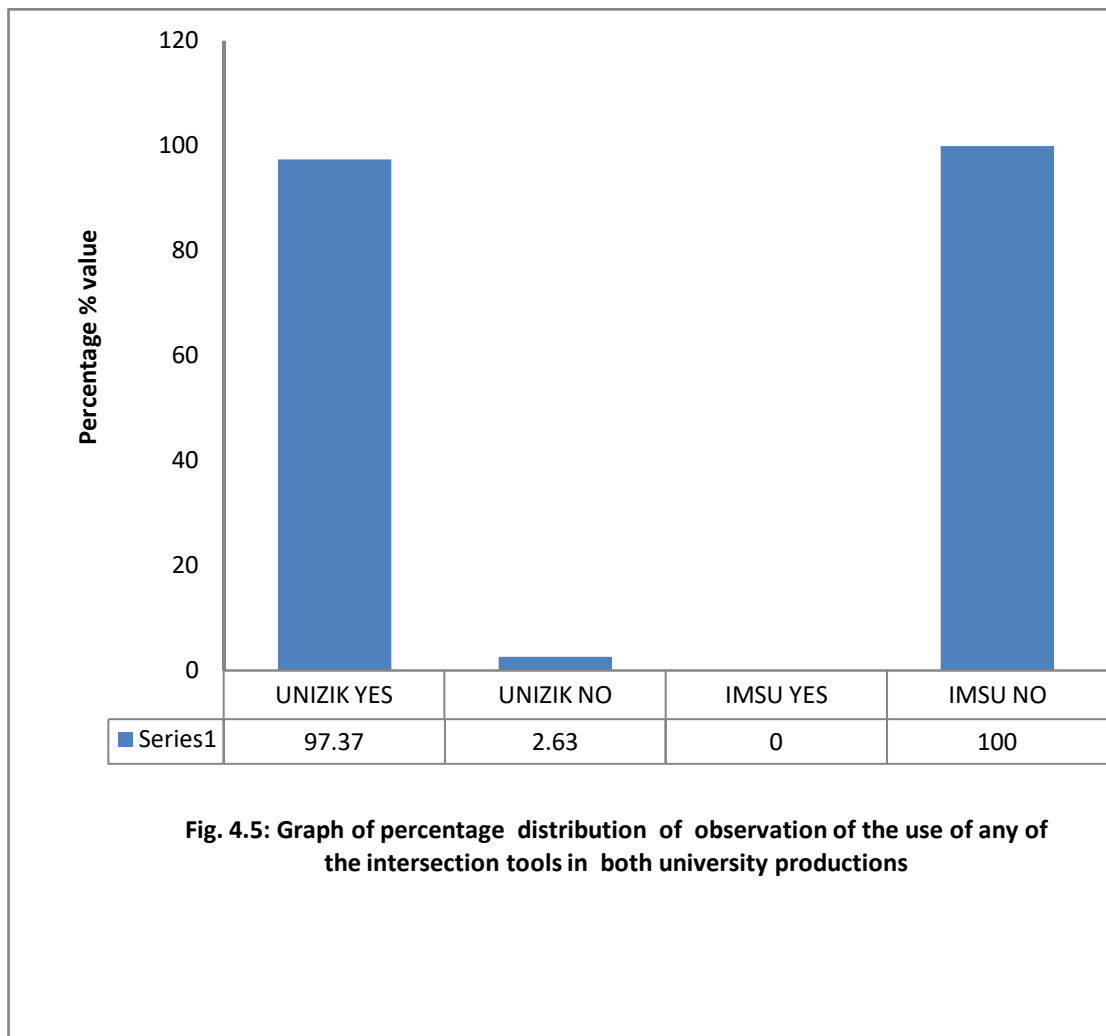


Fig. 4.5: Graph of percentage distribution of observation of the use of any of the intersection tools in both university productions

Fig. 4.5 above shows the graph percentage distribution of observation of the use of any of the intersection tools in both universities' productions. There was 100% non observation of the use any of the tools in the IMSU production; while in the UNIZIK production, there was a very high affirmation of approximately 97%

observation by respondents, of the use of at least one of the intersection performance tools, with very low non observation.

The graphs of respondents' response to the observation of the use of intersection performance in both UNIZIK and IMSU productions are shown in Figs. 4.6a – 4.6e below:

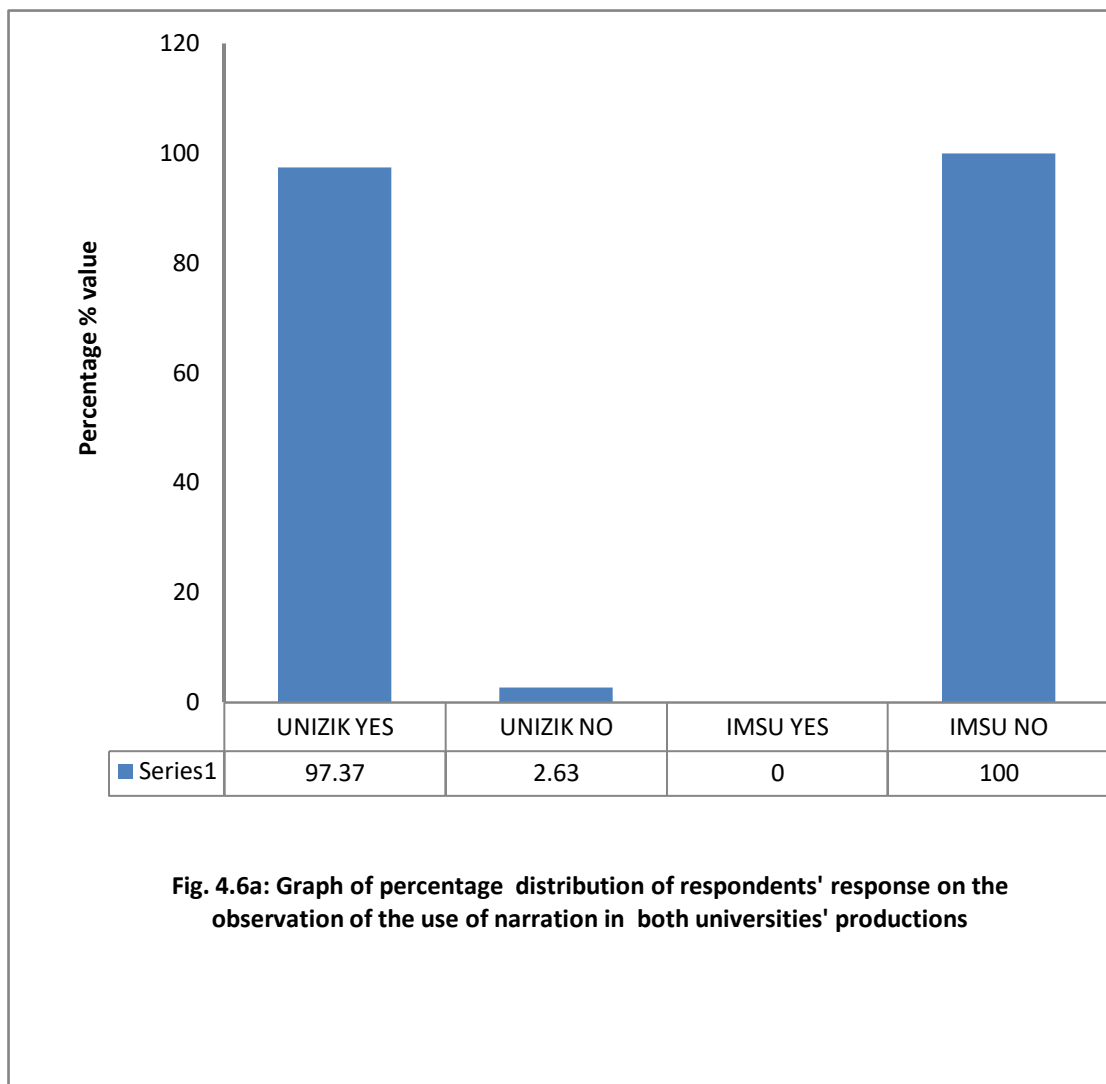


Fig. 4.6a shows graph of percentage distribution of respondents' observation of the use of narration in both universities' productions. The response for non use of

narration was 100% for IMSU production; where as 97% observation was recorded for UNIZIK production with a very low percentage value of non observation.

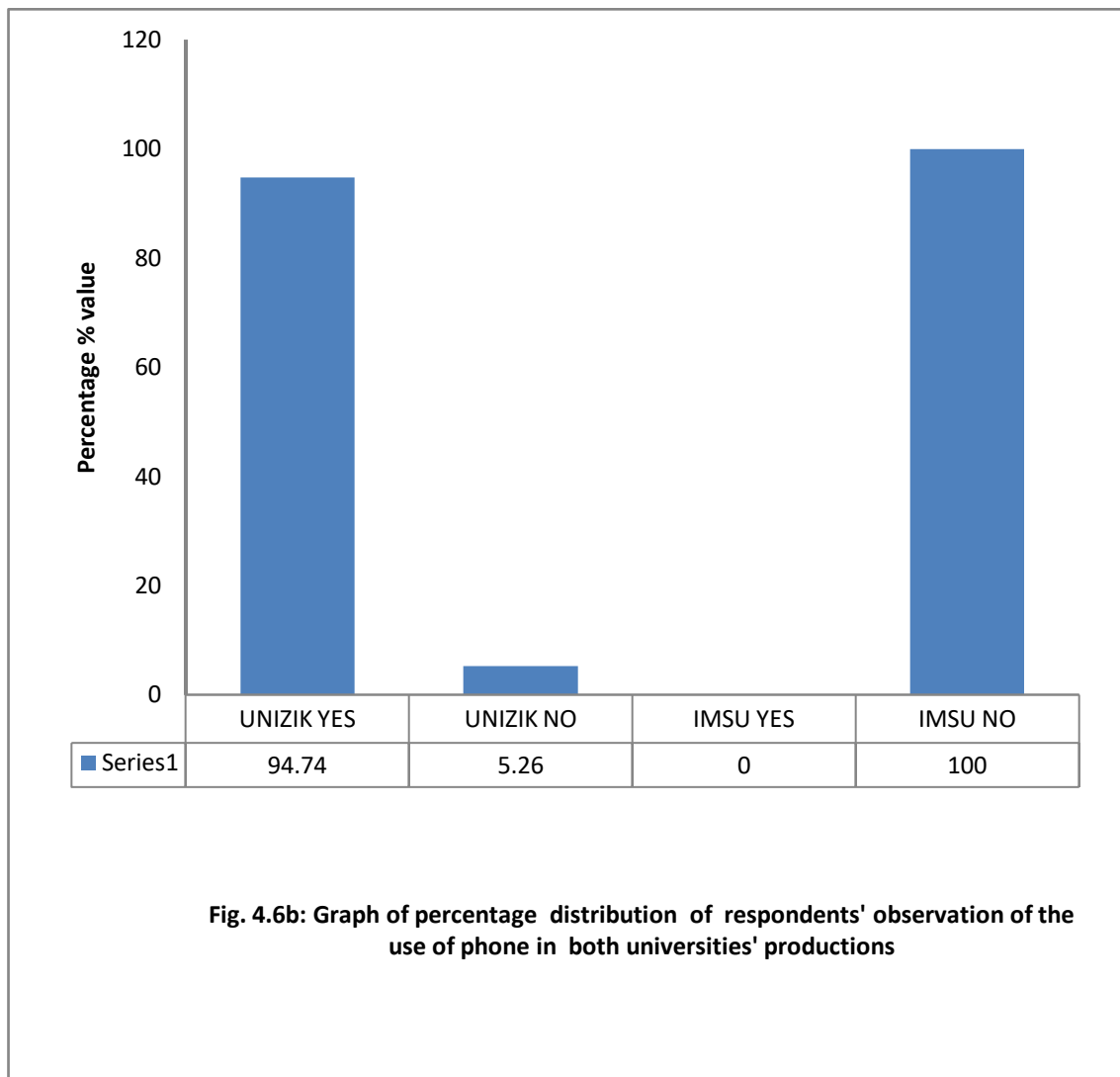


Fig. 4.6b above shows the graph of percentage distribution of respondents' observation of the use of phone in both universities' productions. There is apparent repetition of similar trend recorded for narration with radio here. Non observance for

radio was 100% for IMSU production; while the UNIZIK production recorded approximately 95%, and low value of 5%.

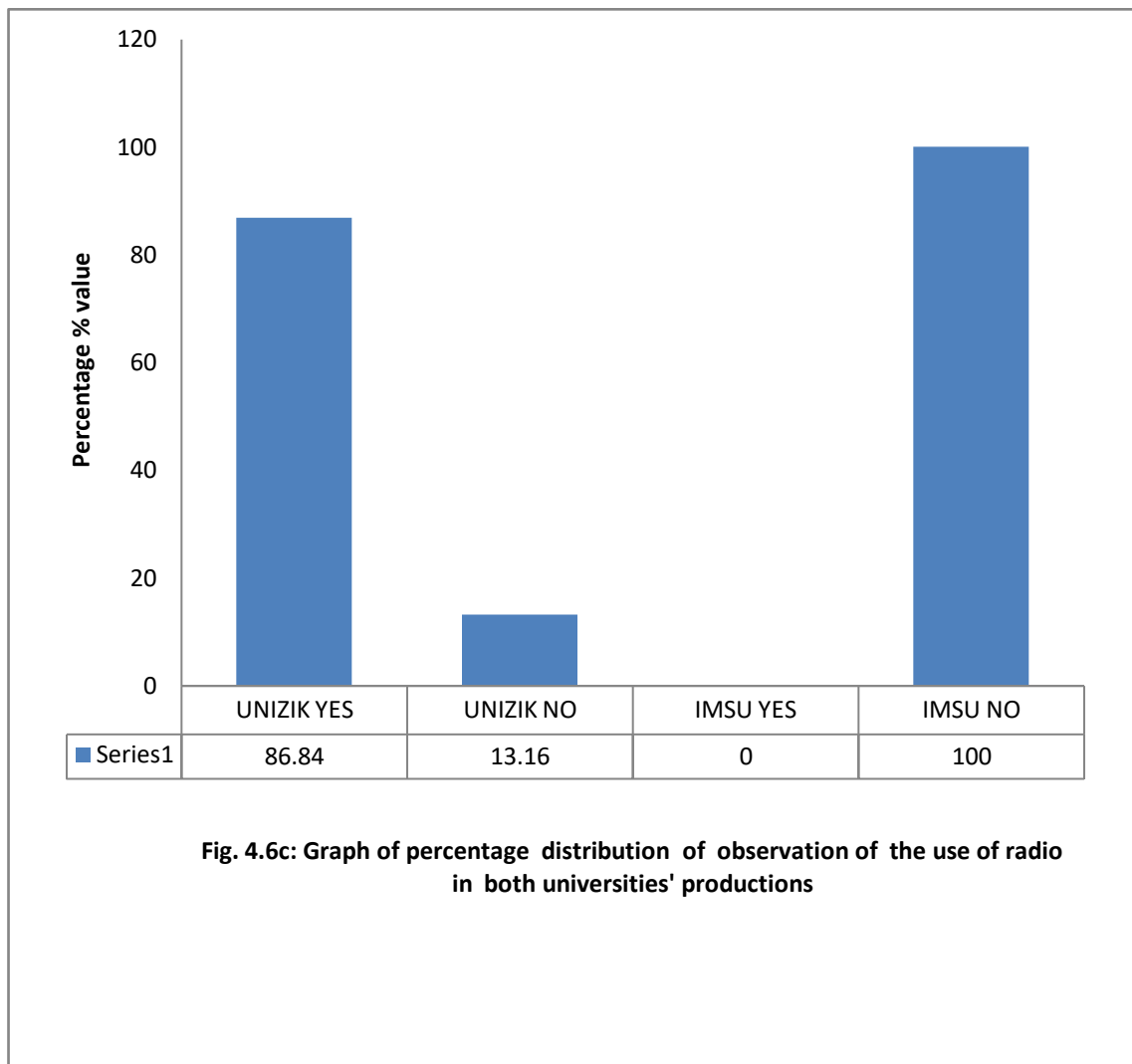


Fig. 4.6c above shows the graph of percentage distribution of respondents' observation of the use of radio in both universities' productions. There was also 100% non observation response for IMSU production from respondents; while the UNIZIK

production recorded approximately 87% observation by respondents, with low percentage value of 13% non observation.

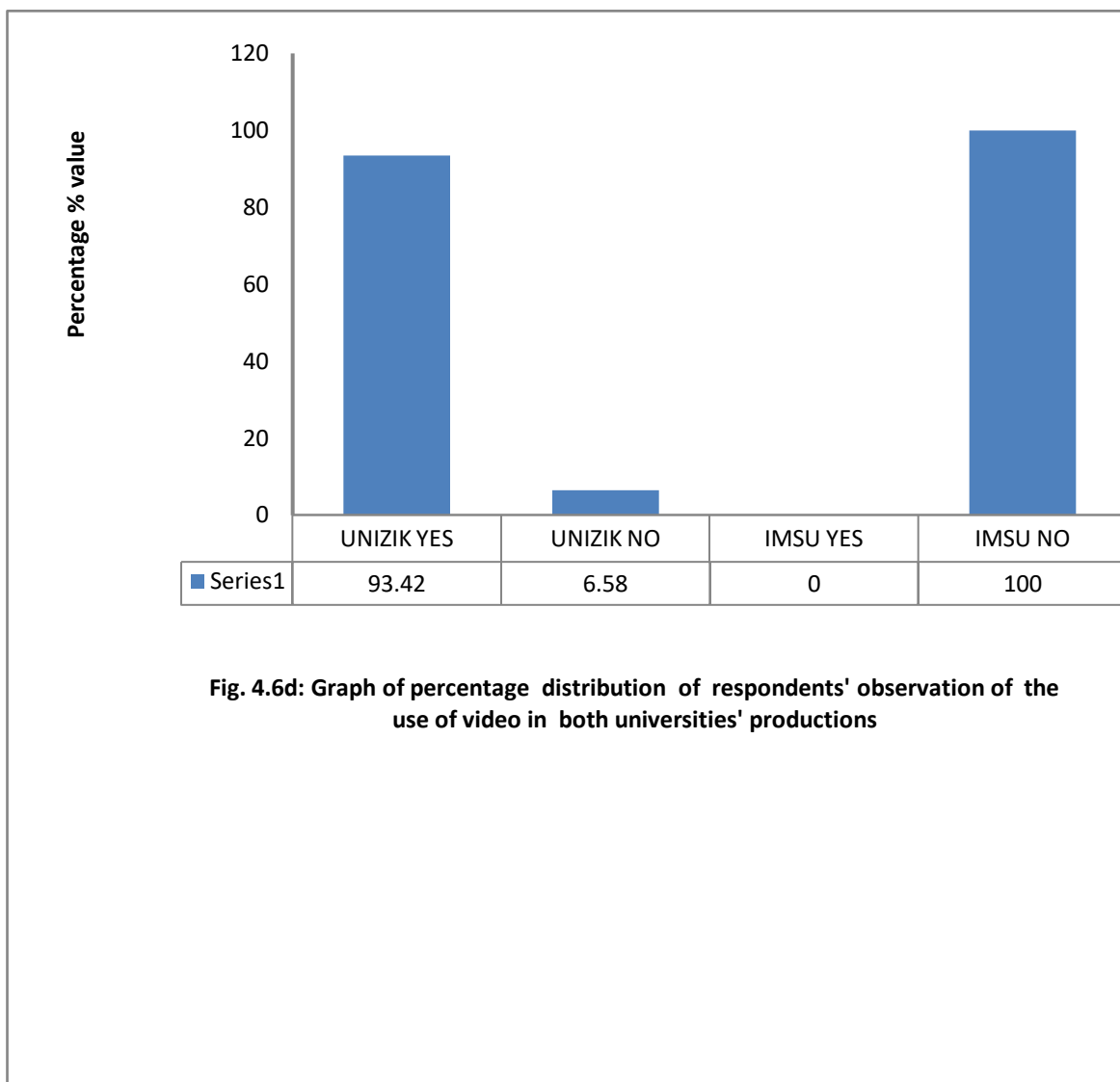


Fig. 4.6d: Graph of percentage distribution of respondents' observation of the use of video in both universities' productions

Fig. 4.6d above shows the graph of percentage distribution of respondents' observation of the use of video in both universities' productions. The figure similarly reveals 100% non observation of the use of video by respondents in the IMSU

production; while the UNIZIK production recorded as high as 93% observation of video by respondents, with as low as approximately 7% non observation value.

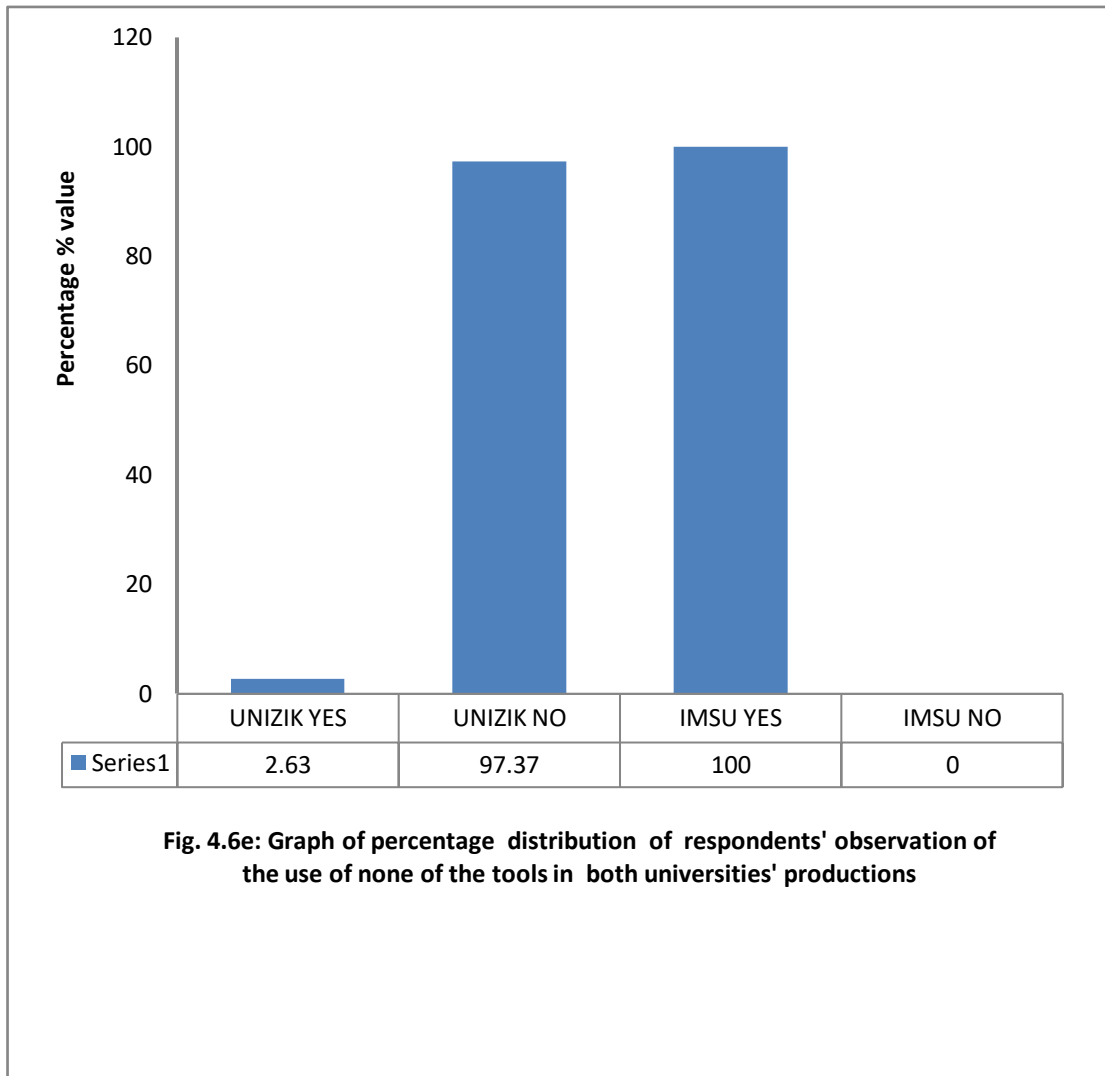


Fig. 4.6e above shows the graph percentage distribution of respondents' observation of the use of none of the intersection performance tools in both universities' productions. The figure also reveals 100% non observation of the use of

video by respondents in the IMSU production; while in the UNIZIK production, recorded as high as 97% observation of video use by respondents, with a rather insignificant non observation percentage rate.

4.6.1 Impact Analysis of the use of Intersection Performance Tools in UNIZIK and IMSU Productions

The impact analyses of the use of intersection performance tools in UNIZIK and IMSU productions are presented in figures 4.7 – 4.17 below:

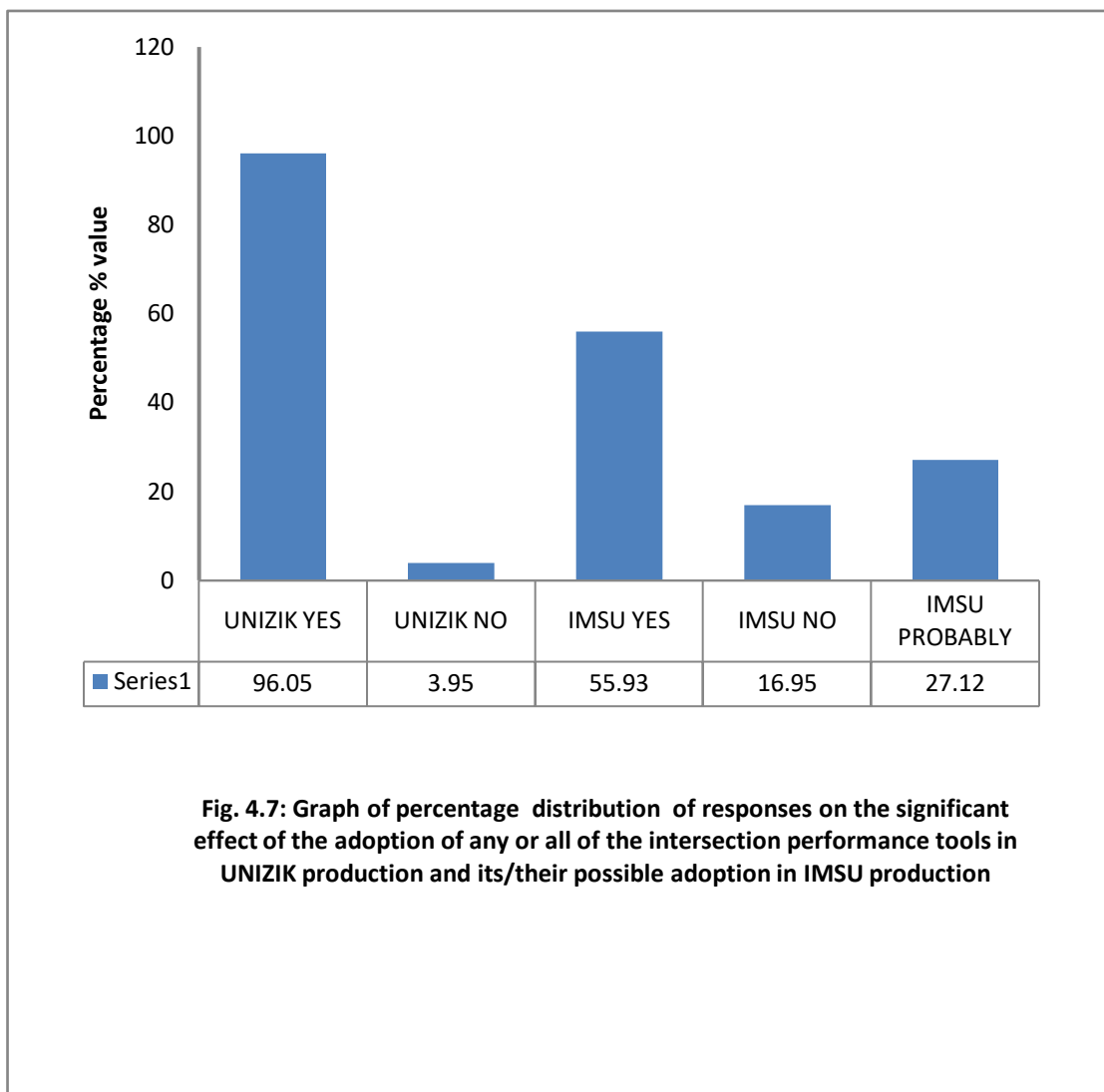


Fig. 4.7 above shows the graph of percentage distribution of responses on the effect of the adoption of any of the intersection performance tools in UNIZIK production, and its possible adoption in IMSU production. While respondents for UNIZIK production were unanimous in their affirmation of the positive effect of the intersection performance tool/s in the performance they had watched, representing 96% value, and approximately 4% responding in the negative, respondents for the IMSU production had been varied in their response. Approximately 56% of them had answered in affirmation, approximately 17% in the negative, and 27% in probability. While, the unanimous affirmation by respondents in the UNIZIK production attests to the certainty of what they had experienced, the variation in the response of respondents in the IMSU production seems to reveal their uncertainty about what their expectations really were, since they could only imagine what it could be like.

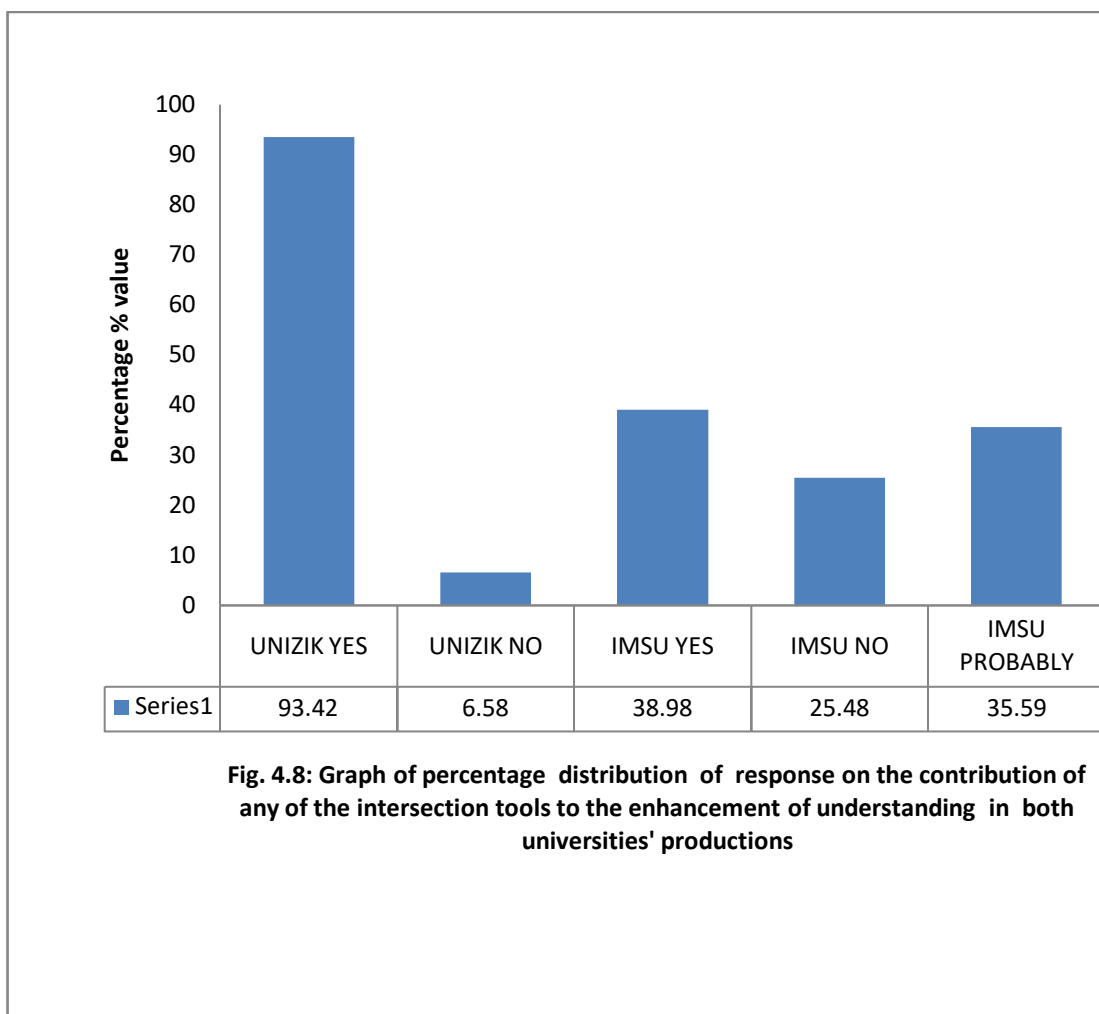


Fig. 4.8 above shows the graph of percentage distribution of respondents' response on the contribution of any of the intersection performance tools to the enhancement of audience understanding in any way in both universities' productions. Again, the figure shows that there was a very high affirmation to the contribution of the use of intersection performance tool in enhancing respondents' understanding in the UNIZIK production with 93% value, against low negative response value of approximately 7%. In the IMSU production, the trend of uncertainty observed in the result in figure 4.7 above seems to also replay itself in the result here. The result clearly shows that approximately 39% respondents had answered in the affirmative, 25% in the negative, and approximately 36% in probability.

Furthermore, the results of the effect and extent of the effectiveness of the individual intersection performance tools in both universities' productions are analyzed below:

a. Narration

The result of the effect and extent of the effectiveness of narration in UNIZIK and IMSU productions are shown in Figs. 4.9 and 4.10 respectively. Fig. 4.9 below particularly shows the graph of percentage distribution of responses on the effectiveness of narration as a tool in the enhancement of understanding in both universities' productions. While UNIZIK production recorded high percentage affirmation of 97% response against approximately 3% very low negative response; the IMSU production recorded low percentage affirmative response of 22%, a little increased negative percentage response of 27%, and a high probability response of approximately 51%. The result also indicates that whereas almost all the respondents in the UNIZIK production answered with the conviction and certainty that result from experience, response from those in the IMSU production portrays evident lack of conviction and certainty compared to the former. However, it is instructive to note that a good number of these respondents actually recognized the potentials of the intersection tool of narration in contributing to the enhancement of audience understanding of performance.

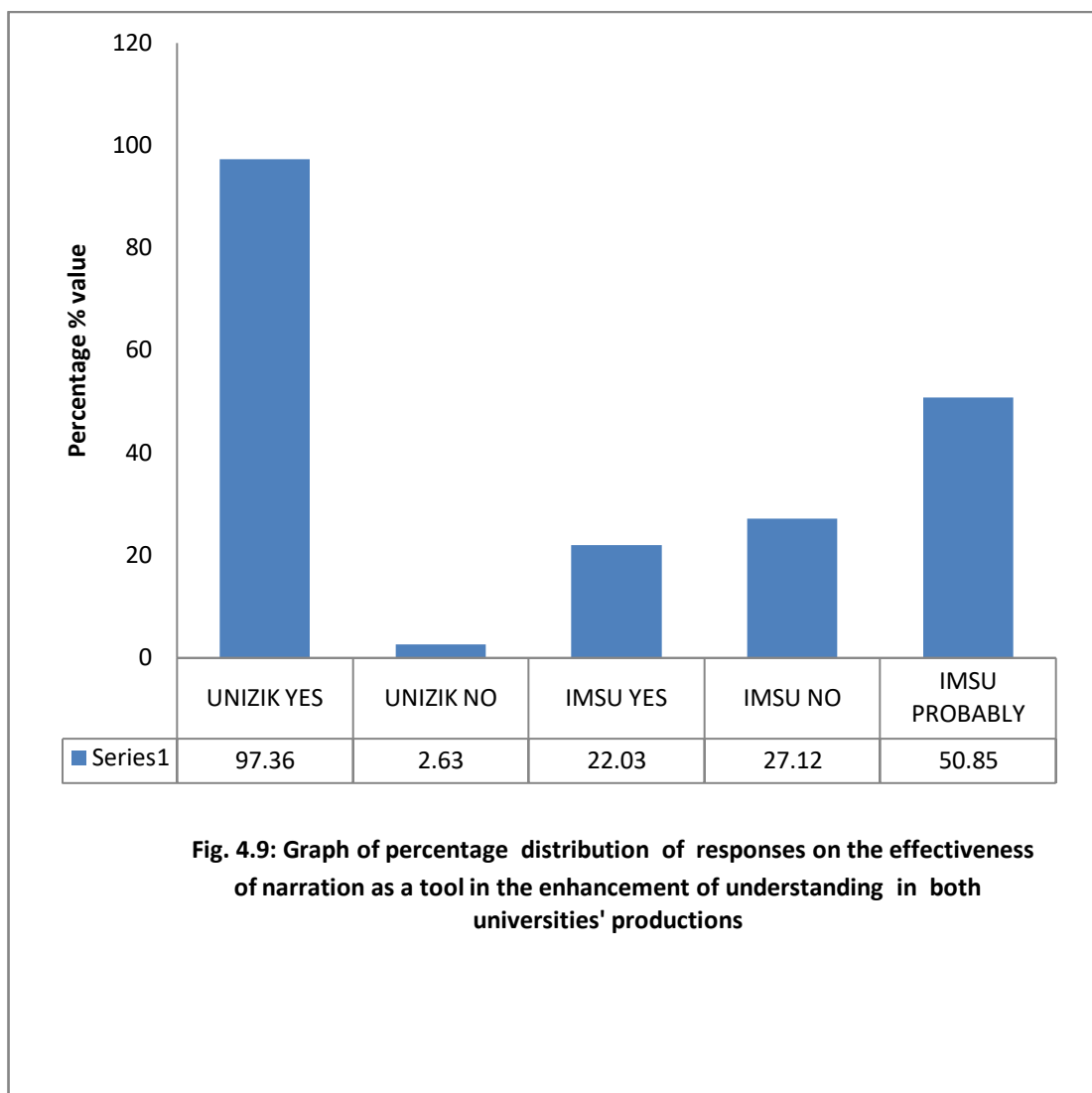


Fig. 4.9: Graph of percentage distribution of responses on the effectiveness of narration as a tool in the enhancement of understanding in both universities' productions

Similarly, and as a follow-up to Fig. 4.9 above, Fig. 4.10 below shows graph of percentage distribution of responses on the extent of effectiveness of narration as a tool in the enhancement of audience understanding of performance. The result shows high percentage (approximately 66%) extent of effectiveness for respondents in the UNIZIK production, moderate percentage (approximately 32%) extent of effectiveness, and low percentage (approximately 3%) extent, while nobody responded for none option. In the IMSU production, on the other hand, the figure shows approximately 14% high extent of effectiveness, 10% moderate extent

effectiveness, approximately 17% low extent effectiveness, 47% uncertainty response, and approximately 12% response for no extent of effectiveness.

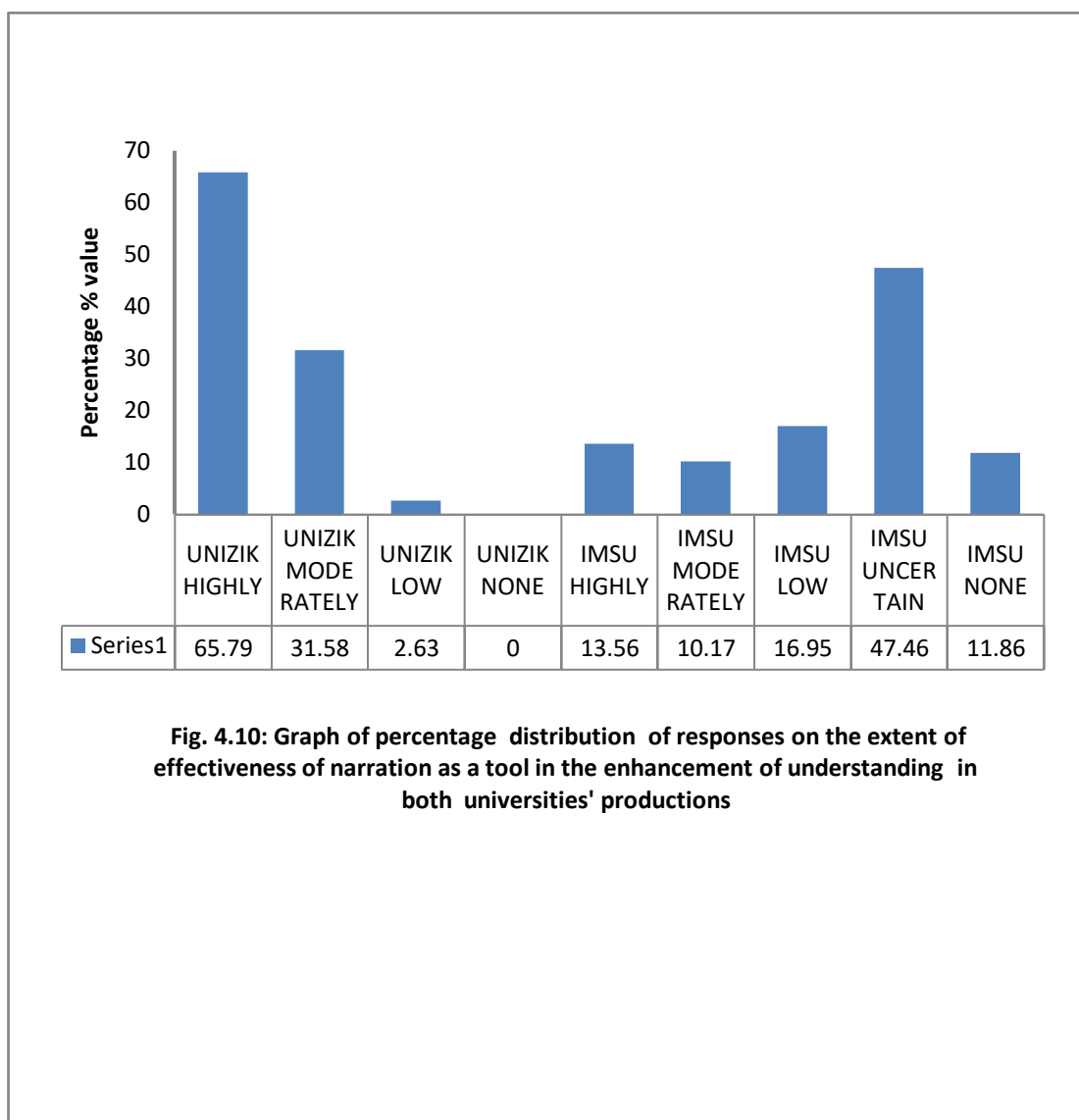


Fig. 4.10: Graph of percentage distribution of responses on the extent of effectiveness of narration as a tool in the enhancement of understanding in both universities' productions

It would be necessary to further refocus the two productions under review, in order to fully appreciate the implications of narration in the above analysis. It is worthy of note, therefore, to state that the use of narration to clarify played actions or foreshadow unfolding ones and as a transitional linkage in play production cannot be overemphasized, especially in a TfD performance. Narration invariably integrates the audience with the actions on stage, and enables them not only have a better

understanding of the actions, but also conditions their expectations as the actions of the play unfold.

The UNIZIK Community Theatre production effectively employed the narration technique as one of the core tools of IPT. Narration was employed right from the onset of the seven (7) scenes production as soon as it opened; and used to introduce to the audience who the facilitators were, and where they had come from, as well as their mission, with a brief highlight on what the audience was to see. As the actions progressed, narration technique was employed at different intervals within the production process, particularly at the end of scene three (prior to scene four), at the end of scene four (prior to scene five), and at the end of scene five (prior to scene six), to comment on the played actions in those scene and also foreshadow the evolving actions of the succeeding scenes; and at the end of scene seven, to signal the end of the production (refer to Table 4.6). Most importantly, it was used to facilitate the smooth stage-to-screen or screen-to-stage transition experiences in the production. It was quite obvious that the narration technique held sway in the UNIZIK production, right from the beginning of the production, within the production process, and to the end of the production. The audience, was therefore, virtually carried along by the use of this particularly unifying technique during the production process; especially as it served to effectively perfect the smooth stage-to-screen or screen-to-stage transition experiences in the production and to facilitate their clear understanding and appreciation of the production (refer to Tables 4.9 and 4.10 respectively).

In the IMSU four scenes community theatre production on the other hand, the narration technique, though applied just once, it was outside the production arena and before the production proper for that matter, as if it was in a film documentary, rather

than live theatrical, environment. The technique as employed in this production was quite defective. It was not employed for the live audience for whom the production was meant; neither was it used anywhere else during the production/performance process, either to clarify any played action or foreshadow the unfolding one, and to further audience understanding of the production in any way at all. Little wonder none of the 59 respondents, representing 100% of those who had participated in the questionnaire exercise for the IMSU production, observed the use of narration in the performance, as it was conspicuously absent (refer to Table 4.23)

It was also obvious that the end of the production was quite blank; as it just ended with the people bursting into celebration without a clear clue or motivation for their action. This problem would have been effectively tackled if the narration technique had been employed at that point – here, the narrator would have been able to explain or clarify to the audience the missing link in understanding the reason for that action, and the production thereof. Besides the foregoing, the appropriate use of the narration technique in the IMSU production under review, and within the production arena, would not only have better served to appropriately introduce the facilitators and their mission in the opening scene, but to also clarify issues/actions as they unfolded in the course of the production, as well as signal the proper end of the production, to make it much more organic or unified in structure.

b. Phone

The result of the effect and extent of the effectiveness of the use of phone in the UNIZIK and IMSU productions are shown in Figs. 4.11 and 4.12 respectively. Fig. 4.11 below particularly shows the graph of percentage distribution of responses

on the effectiveness of the use of phone in enhancing audience understanding of the intended message in both universities' productions.

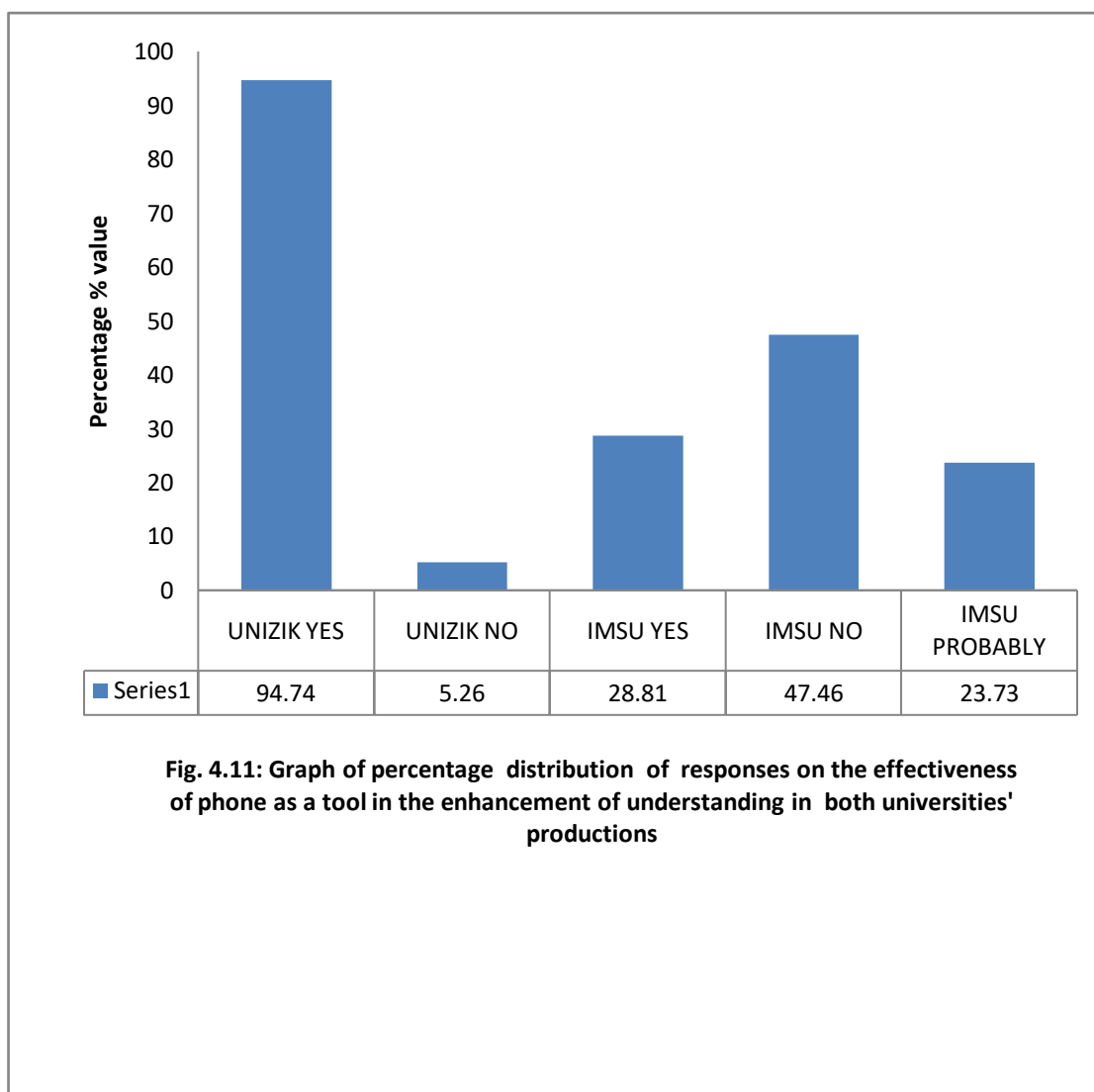
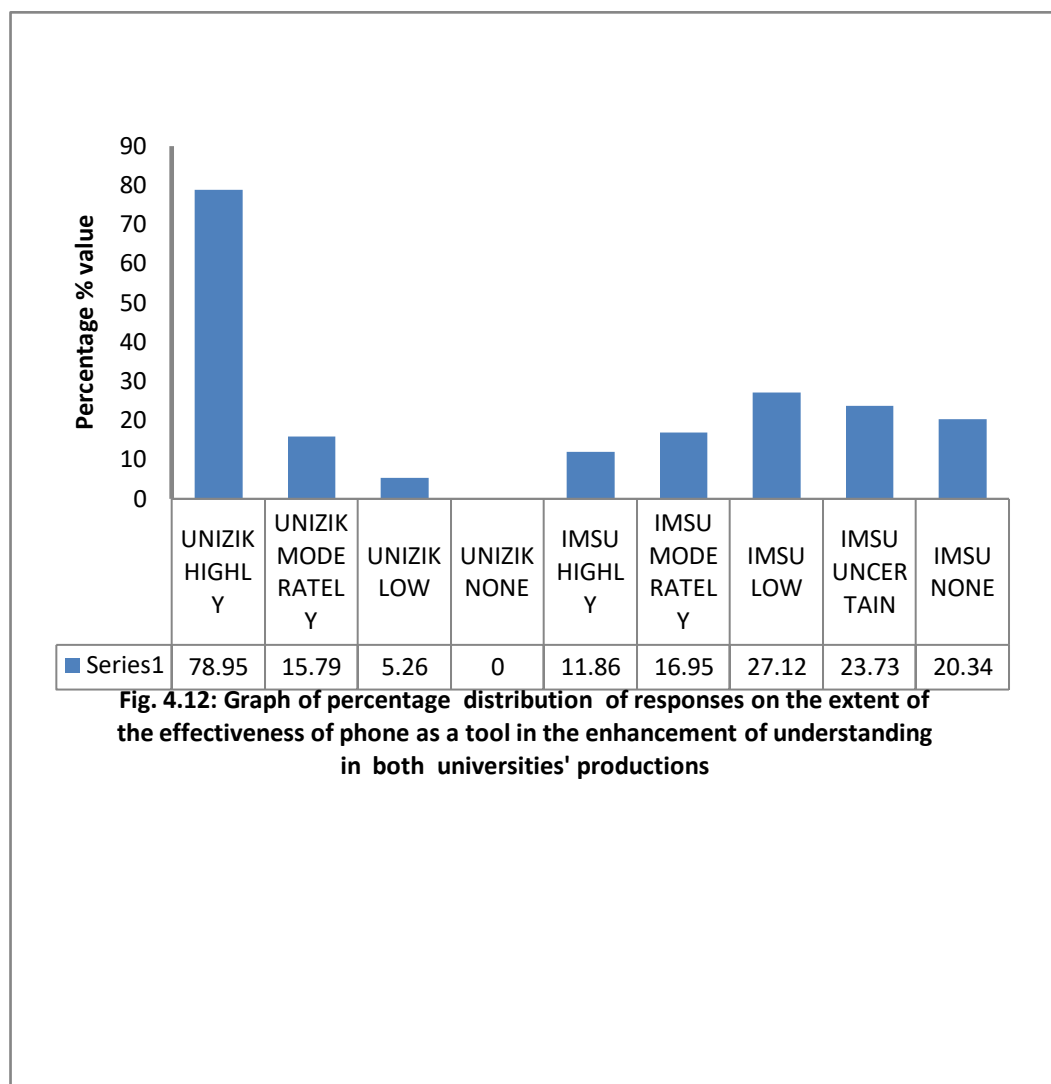


Fig. 4.11: Graph of percentage distribution of responses on the effectiveness of phone as a tool in the enhancement of understanding in both universities' productions

As can be observed from the above figure, the UNIZIK production recorded high percentage affirmation of approximately 95% response against 5% negative low response; the IMSU production on the other hand, recorded a reasonable percentage affirmative response of approximately 29%, a higher negative percentage response of 47%, and a minimal probability response of approximately 24%. It is also evident from the result that whereas almost all the respondents in the UNIZIK production have answered with the conviction and certainty that result from their experience, in

the performance; while response from respondents in the IMSU production also portrays evident lack of conviction and certainty compared to those from the UNIZIK production. It is also instructive to note, with regard to the response from the IMSU production, that a fair number of the respondents actually recognized the potentials of the intersection tool of phone in contributing to the enhancement of audience understanding of performance.

As a follow-up to Fig. 4.11 above, Fig. 4.12 below shows the graph of percentage distribution of responses on the extent of effectiveness of phone as a tool in the enhancement of audience understanding of performance.



The result from figure 4.12 above reveals that there was a high percentage extent of effectiveness for respondents in the UNIZIK production of approximately 79%, with moderate extent of effectiveness of approximately 16%, and low extent effectiveness of 5%, while nobody responded for none option. In the IMSU production, on the other hand too, the result shows approximately 12% high extent of effectiveness, approximately 17% moderate extent effectiveness, 27% low extent effectiveness, approximately 24% uncertainty response, as well as 20% response for none effect at all.

Further analysis of the productions from the two institutions, reveals that the impact of the effectiveness of the use of phone intersection technique in UNIZIK production does not only help to bridge the distance between the physical and immediate setting of the production - Nawfia and the invisible Lagos setting where Nnanna resides, but also helped to broaden the reach of ordinary Tfd practice and make it much more interactive. Hence, the audience was quite simultaneously drawn into the situations and issues under discussion in the phone conversation to understand and appreciate the production the more. In the IMSU production on the other hand, there were basically two identifiable places where the application of **phone intersection** would have helped to lay more emphasis on salient issues/incidents in the production. The first is in **scene two**, where Mazi Okeke's wife came crying to him with the report of the destruction on their farmland by the Fulani herdsmen and their cows. It would have definitely made more meaning to the audience if Mazi Okeke had perhaps reached out to any other relative who is probably not resident in the community on phone, to inform him of the development, even before reporting to the community head. The ensuing discussion in the process would probably have

enabled the audience to know that the past efforts of the people to stop the herdsmen from such destructive activities had seen them threaten the land owners with their daggers, spears or even guns; and use it to enhance the reach of ordinary Tfd practice beyond the stage. The other place is in **scene four** where it would also have served to enhance the reach of information on the general summon by the community head, to actually underscore its importance, by getting one or two persons make phone calls to friends or relatives as they arrive the venue of the meeting without seeing them, to inquire if they still remembered the general summon; since it is possible one may forget such important occasion.

c. Radio

The result of the effect and extent of the effectiveness of the use of radio in the UNIZIK and IMSU community theatre productions are shown in Figs. 4.13 and 4.14 respectively. Figure 4.13 below particularly shows the graph of percentage distribution of responses on the effectiveness of the use of radio in enhancing audience understanding of the intended message in both universities' productions.

The result reveals that while the UNIZIK production recorded high percentage affirmation of approximately 87% response against 13% negative; the IMSU production recorded reasonable percentage affirmative response of 32%, a minimal negative percentage response of 10%, and a very high probability response of approximately 58%. The result also reveals the level of certainty and conviction of the respondents in the UNIZIK production in what they had experienced, compared to evident lack of conviction and certainty reflected in the response from the IMSU production, notwithstanding also the evident acknowledgement of the potentials of the

intersection tool of radio in contributing to the enhancement of audience understanding of performance by some of the respondents.

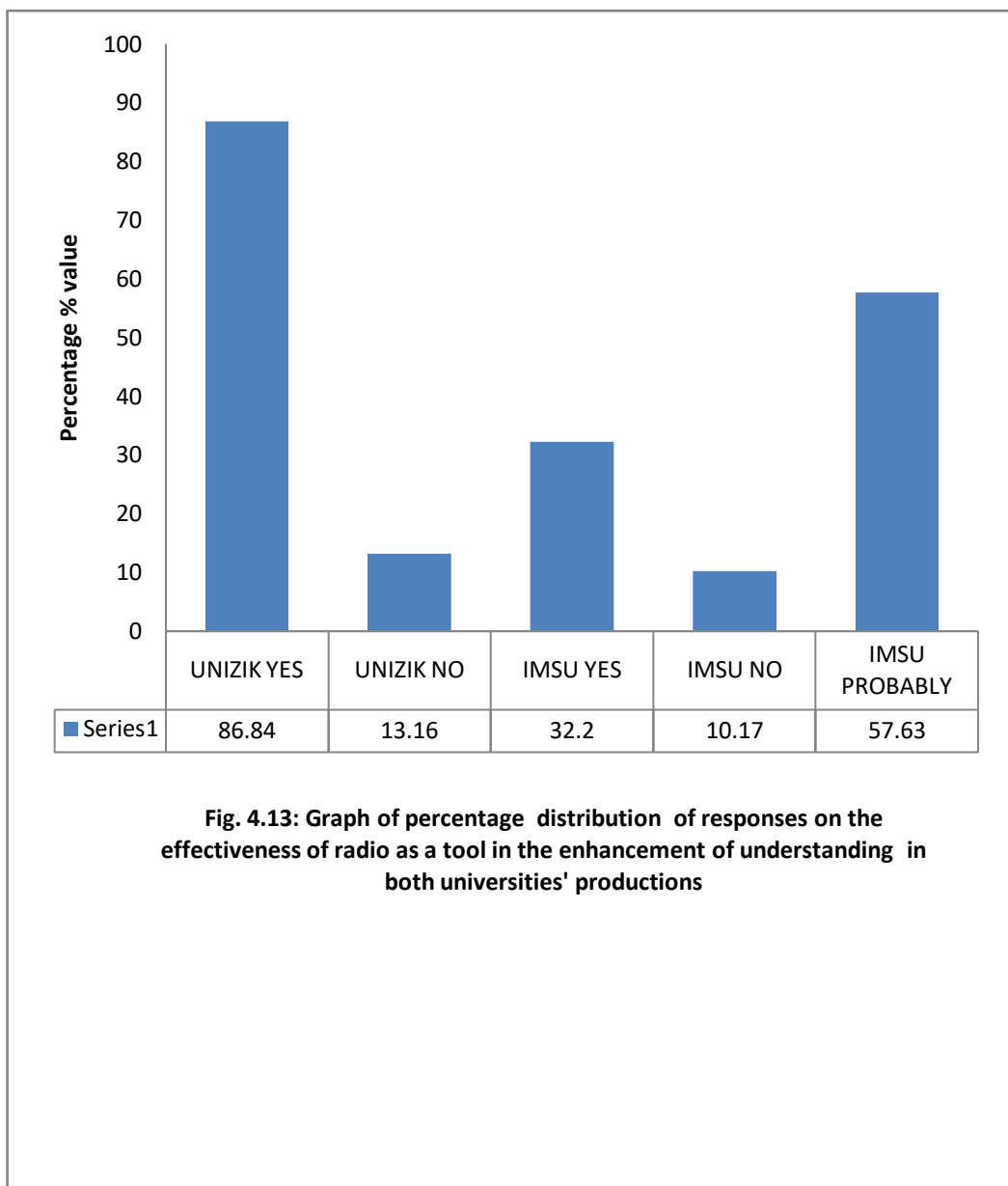


Fig. 4.13: Graph of percentage distribution of responses on the effectiveness of radio as a tool in the enhancement of understanding in both universities' productions

As a follow-up also to figure 4.13 above, figure 4.14 below shows the graph of percentage distribution of responses on the extent of the effectiveness of radio as a tool in the enhancement of understanding in both institutions' productions. The result reveals that there was a high percentage extent of effectiveness for respondents in the UNIZIK production of 68%, with moderate extent of effectiveness of approximately

16%, and very low extent effectiveness of approximately 3%, and 13% response for none effect. In the IMSU production, in contrast to the above, the result shows approximately 14% high extent of effectiveness, approximately 19% moderate extent effectiveness, approximately 7% low extent effectiveness, approximately 56% uncertainty response, and 5% response for none effect.

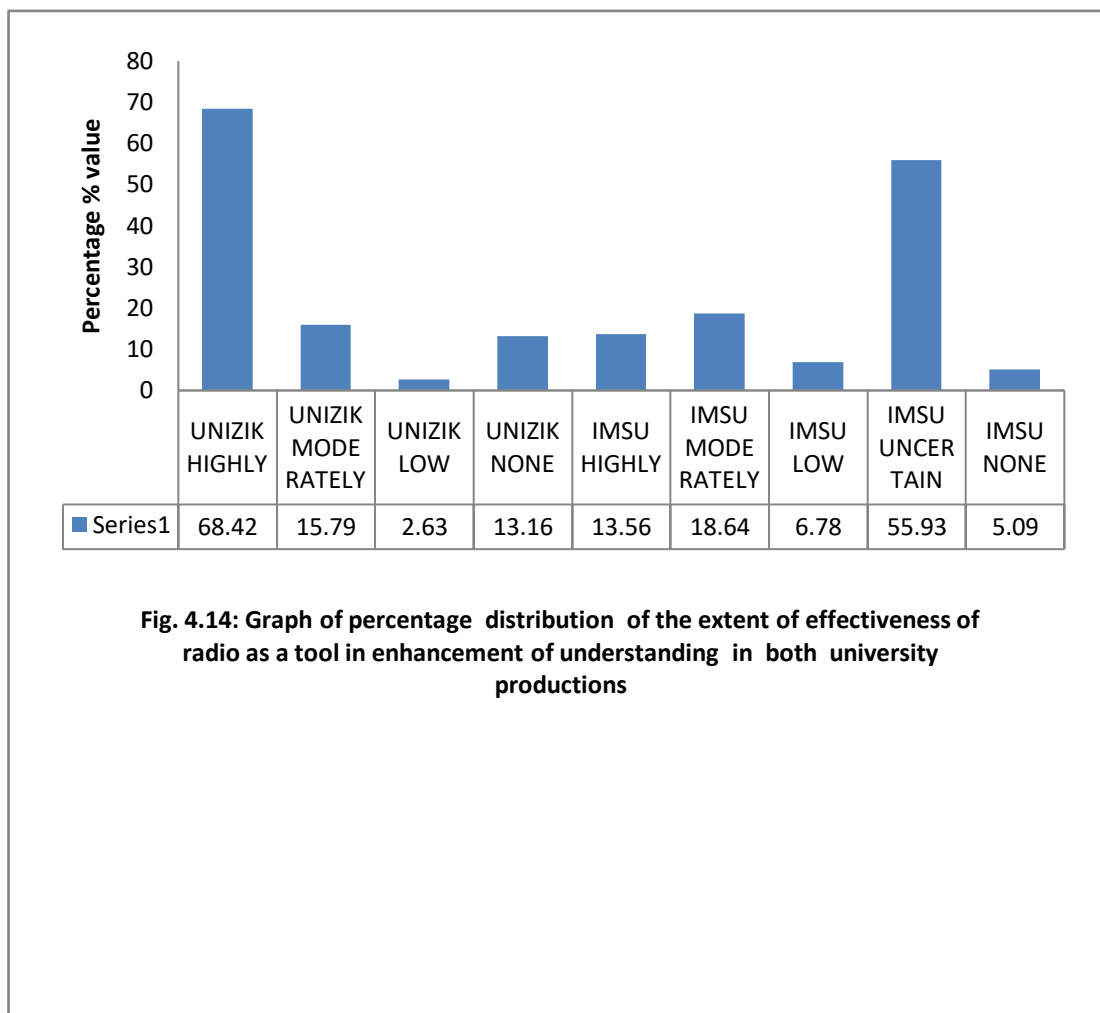


Fig. 4.14: Graph of percentage distribution of the extent of effectiveness of radio as a tool in enhancement of understanding in both university productions

A critical analysis of the foregoing reveals that a combination of the high and moderate extent effectiveness response from the UNIZIK production, representing 84%, signifies a tremendous positive impact of the intersection tool of radio in enhancing audience understanding of the production against the insignificant low and none response of the respondents, representing approximately 16%; while a combined

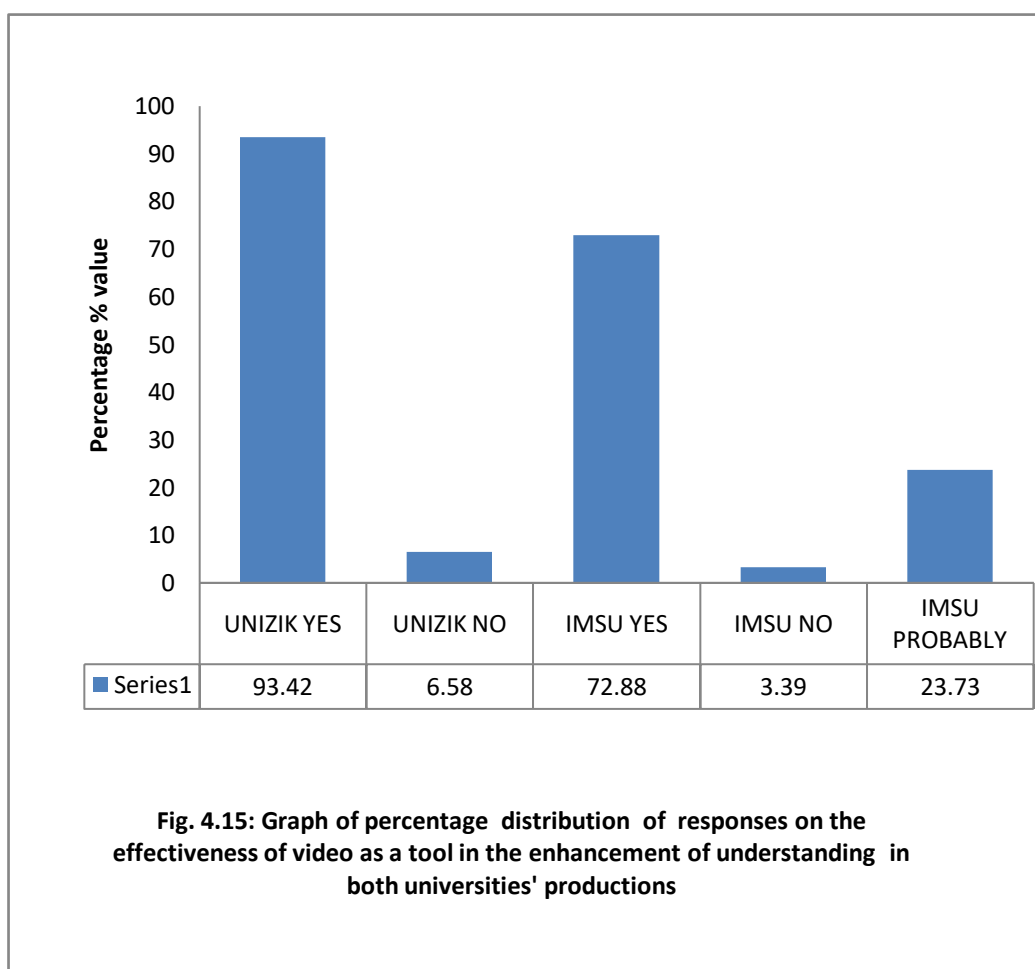
high, moderate and low extent effectiveness of the IMSU production, representing approximately 39%, is far less than the combined uncertainty and no impact effect on the respondents, which represents 61%.

From the foregoing as well as a critical assessment of the productions, the impact of the use of the radio technique in the UNIZIK production cannot be overemphasized. It did not only further the understanding of the message of the production (refer to tables 4.13 and 4.14 respectively) and reinforced the universality of this effective communication medium, as exemplified in the news on the scholarship opportunity for indigent citizens of the state (Anambra) who were interested for free admission into the state university in the production (with the accompanying joy it brought), but also projects it as instrumentally potential for effective facilitation of the realization of the performance objective/s of community theatre productions. The implication also is that the news as was heard from the radio in the production arena, was never limited to the performance environment, but rather universalized; since it equally reached out to distant environments to satisfy their interests too. The technique was, therefore, used to widen the scope of ordinary TfD practice besides aiding proper understanding of the production message. In the IMSU production, however, the radio intersection technique would have effectively served by way of news in **scene three**, where the community leader reflected on the many problem of his community to highlight in particular, the efforts of the delegation from the community, to the government on the electrification issue – to the effect that the representations from various communities, including Obokwu, to the government on the planned electrification project in the state has received a boost, as the state government has finalized arrangements to commence action on it. This would have

most rightly justified his further statement (which would have come with much more conviction than the casual and dispassionate manner in which it was expressed) in **scene four** that they were are really doing something concerning electricity in the community, when the youth leader implored his commitment in that direction.

d. Video (projection)

The result of the effect and extent of the effectiveness of the use of video in the UNIZIK and IMSU community theatre productions are shown in Figs. 4.15 and 4.16 respectively. Figure 4.15 below in particular shows the graph of percentage distribution of responses on the effectiveness of the use of video in enhancing audience understanding of the intended message in both universities' productions.

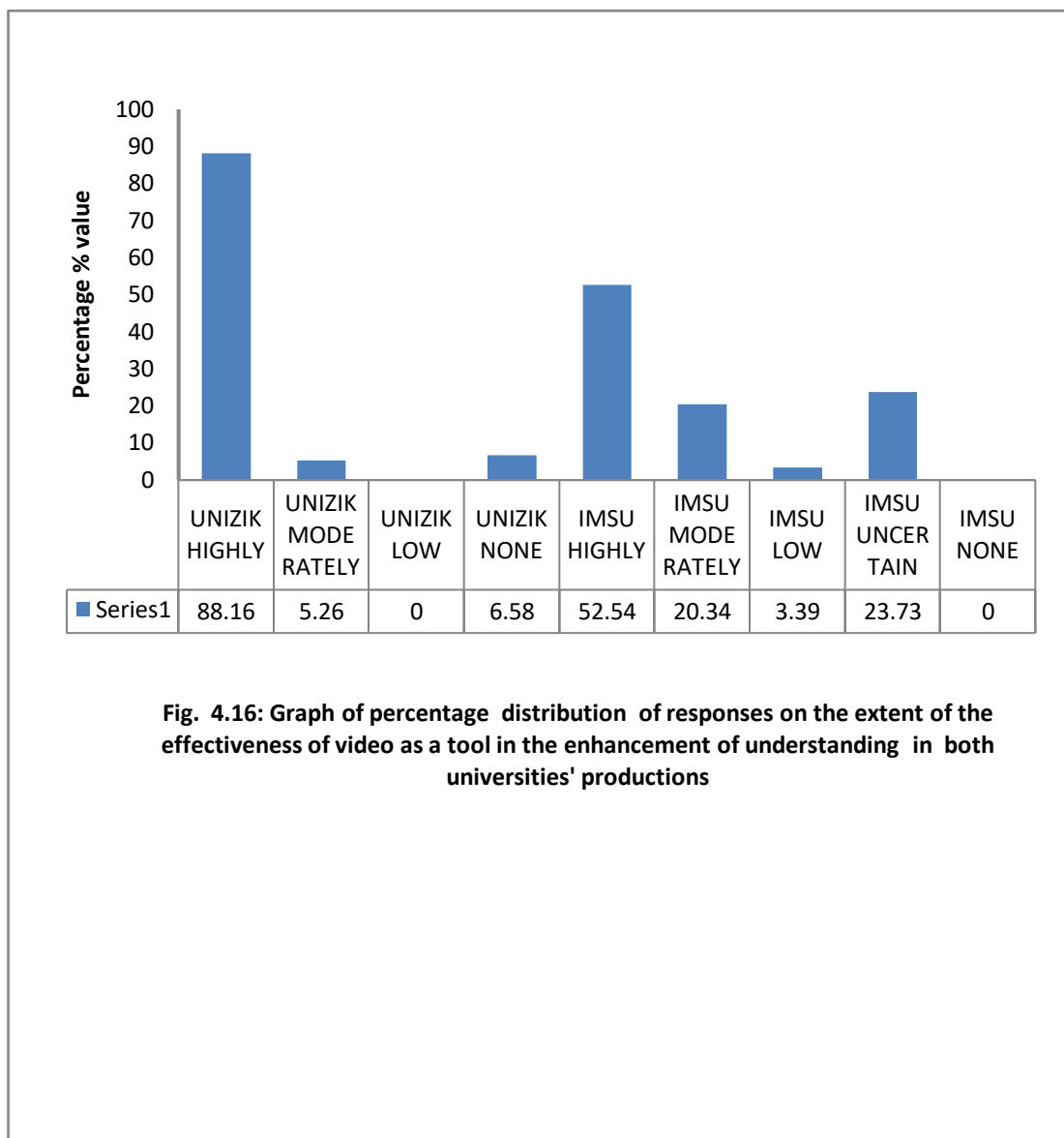


The result above, therefore, reveals that the UNIZIK production recorded a very high percentage affirmation of 93% response against approximately 7% negative; while the IMSU production recorded very significant high percentage affirmative response of approximately 73%, a minimal negative percentage response of 3%, and a moderate probability response of approximately 24%. The result does not only reveals the level of certainty and conviction of the respondents in the UNIZIK production on the instrumentality and importance of this intersection performance tool in enhancing their understanding of the performance, but also reinforces the optimism of the respondents in the IMSU production, on its potentiality as reflected in their approximated 73% affirmation; their approximately 24% probability response notwithstanding.

As a follow-up also to figure 4.15 above, figure 4.16 below shows the graph of percentage distribution of responses on the extent of the effectiveness of video as a tool in the enhancement of understanding in both institutions' productions. The result shows a high percentage extent of effectiveness for respondents in the UNIZIK production of 88%, moderate extent of effectiveness of 5%, no low extent effectiveness response, and a meager approximately 7% response for none effect. Similarly in the IMSU production, the result shows that approximately 53% of the respondents reported high extent of effectiveness, 20% reported moderate extent effectiveness, 3% reported low extent effectiveness, approximately 24% uncertainty response, and no response was given for none effect.

The result in context, and as shown below, only reinforces the conviction and optimism of majority of the respondents who have watched the performances from

both UNIZIK and IMSU respectively, on the potentials of the intersection tool of video to facilitate audience understanding of performance.



The foregoing analysis reinforces once more, the invaluable role of the intersectional tool of video in performance, especially in the UNIZIK production where it was employed. The video intersection technique was employed specifically in scenes four and five of the UNIZIK production respectively. The first was captured right at the hospital location with every detail of medical presence that realizing it on

stage would no doubt have posed a big problem considering the traditional nature of TfD productions. By this screen projection, the reality of the situation on ground was made much clearer to the understanding of the audience and thus the enhancement of the impact of the production (refer to tables 4.15 and 4.16 respectively). Mazi Okoronji's widow's realization that it was truly her brother-in-law, Mazi Uga that was on admission and at her attendance, which made her contemplate on a possible way of eliminating him, but later changed her mind, as she decided to leave all vengeance of her maltreatment in his hands to God; even Uga's wife's discomfort at realizing that her husband's late brother's wife cared for her husband in the hospital, were so clearly portrayed on screen projection. Worthy of note also is the fact that with the peculiarity of the demand of time management in TfD productions, it is only through such IPT approach that appropriate solution could be provided for such time challenge as well as serving for better understanding and the enhancement of the impact of TfD productions. The technique was again used at the bush scene where Obiora and his friends hang out/hide in the bush; which brought the reality of the whole secrecy of their hiding place and that of their activities to audience (public) awareness. The audience was able to see how violent the group really was as they totter their guns and weapons of havoc, and smoke themselves out, while priding over their various atrocities. Thus, the full import of the menace which the group posed to society was most realistically portrayed, to facilitate audience understanding of the production message.

Unlike the success of the video intersection technique employed in the UNIZIK production, the IMSU Community Theatre production under review would have succeeded more if the footage (video recording) of the water-logged bad roads

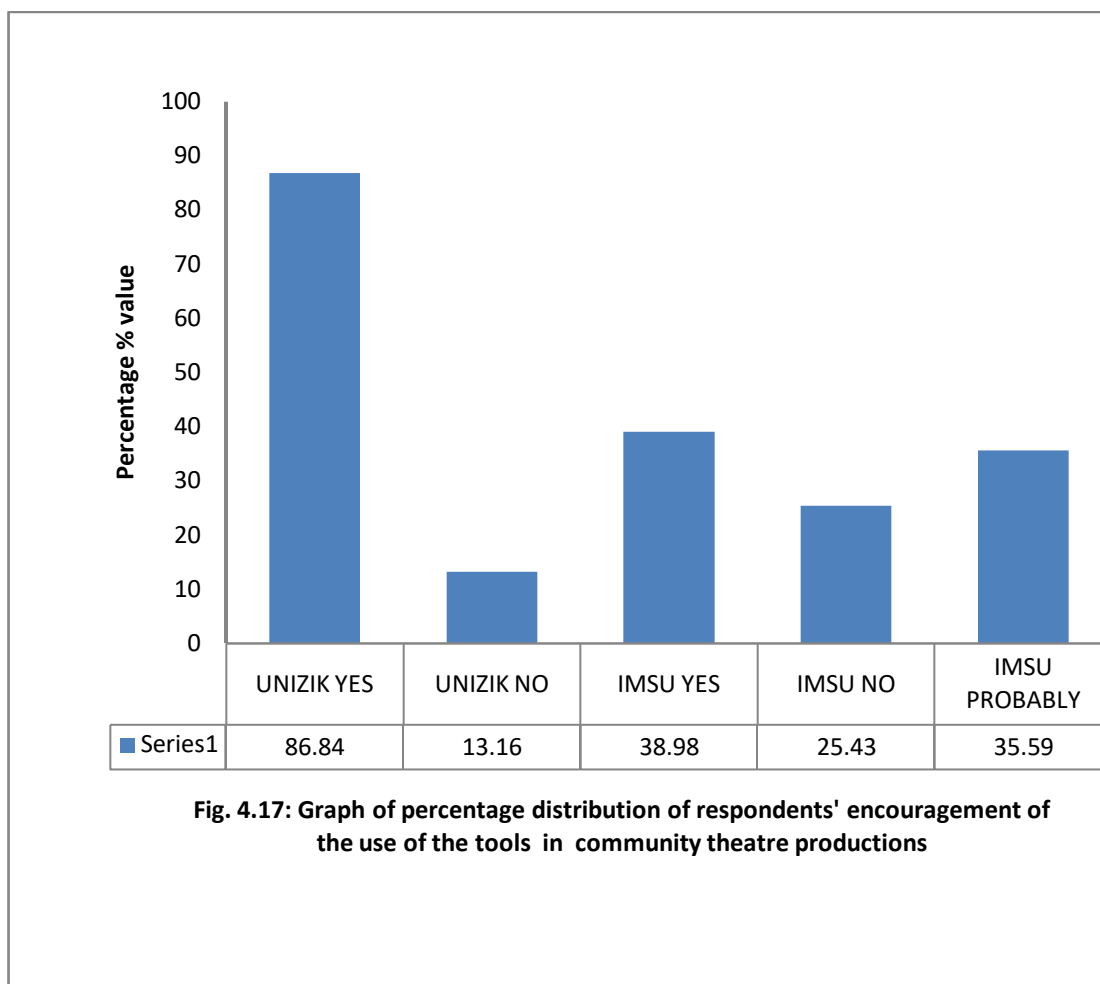
with pot-holes shown at the background as the narrator highlighted the multifarious problems confronting the people of the community (to a rather non-live audience), including bad roads, which the footage was particularly meant to highlight, was appropriately applied. The failure is basically as a result of the fact that the narration process in which it appeared did not take place within the production/performance frame; but rather outside the performance arena, and ironically not to the live-audience for which it was meant. Else, it would have been rightly portrayed to the audience during the (play) production process; but they never saw it. Hence, the clarification and better understanding of the issues involved, as perhaps intended, were entirely lost to the audience; and thus the impact of the message thereof, which the narration was meant to convey.

Again, in the **first scene** of the production where the youth leader brought report of an ongoing robbery incident to the community head, on how the victims of a robbery attack were mercilessly beaten up and how the absence of electricity made it impossible to determine the movements of the robbers, giving the impression that the incident was happening in the night, would have been much more realistically portrayed to the audience through **video intersection** in the process of the report. The audience would have been able to see details of the robbery incident, both the looting of people's properties and the brutality suffered by the victims in the hands of the robbers would have been effectively projected on the screen to the audience to drive home the message. More so, as earlier noted, the audience would have appreciated more the impact of the effect of the bad (and water-logged) roads on the youth leader's effort to bring his report to the community head, to have seen him go through the rigours of meandering his way by the bush paths on **video intersection**. It is

instructive to note too that the celebration of the people of the community after articulating so beautiful development plans during the general summon that were yet to be implemented as portrayed in the production is a defective act. The application of **video intersection** technique of IPT would have effectively interceded for whatever deficiency that had given rise to such a faulty display. This would have been realized by the simple recording and projecting to the audience on screen, the activities of the development plans like the road rehabilitation efforts and the vigilante arrangement (even the apprehension and punishment of offenders) by the youths, which would have rightly justified their reason for that jubilation, and thus facilitated the enhancement of the impact of the production.

This impact analysis of the use of intersectional performance tools would not be complete without drawing attention to IPT's inclination to providing a process of alienation between the stage and the audience, crucial to audience's critical view of the action on stage and reasoned understanding therefore; in consonance with Brecht's proposition. The implication is that, by appropriating the Brechtian alienation technique, IPT helps to check emotional attachment of the audience in normal TfD performances. IPT has the ability to detach the audience from emotionally identifying with the characters or action on stage, thereby provoking it to rational self-reflection and critical assessment for increased impact. Hence, as Barthes infers, instead of the audience just sitting "back" to "feel", it now sits "forward" to "think", and further reflect on what it had seen as to be motivated to go forth from the 'performance world' and effect the necessary change in the real world outside; or better said, society (1).

In the light of the manifest potentials of the intersection performance tools identified and explored in the foregoing analysis, Figure 4.17 below shows the graph of percentage distribution of respondents' responses for both UNIZIK and IMSU productions on the encouragement of the use of the tools in community theatre productions. The result reveals high degree affirmative response of approximately 87% against 13% negative for the UNIZIK production and approximately 39% against 25% negative for the IMSU production, for the use of the tools. The reason for the above result is certainly not far-fetched. While the response from respondents in the UNIZIK production had been informed by the respondents' conviction and certainty of their experience in the production for their endorsement of the tools, that of the respondents in the IMSU may have been informed by their optimism in the inherent potentials in the tools, especially with regards to the issues raised in the questionnaire. Furthermore, despite the possibility of the respondents in the IMSU production still dwelling in sheer imagination of the entire scenario of the intersection tools experience, the approximately 36% probability response recorded also attests to their belief in the possibility of the viability of the tools in theatre for development practice.



4.7 The Imperative of Intersection Performance Techniques [IPT] in the Enhancement of Theatre for Development Impacts

Against the backdrop of the foregoing comparative impact analysis, using the UNIZIK IPT based Community Theatre production against IMSU Community Theatre production without IPT, notable salient points on the effectiveness of the IPT approach have been raised, which invariably predisposes the technique indispensable for enhancing Theatre for Development impacts, especially in this technological age wherein live theatrical productions, Tfd productions inclusive, are highly threatened by extinction. These salient points are therefore critically x-rayed below as highlighted in the identified parameters:

Narration as one of the core tools of IPT is used to clarify played actions on stage or foreshadow unfolding ones or in scene transitions. The technique absolutely enhances the understanding of productions, unmasking them from every form of ambiguity. It integrates the audience with the actions on stage in a significant way, and enables them not only have a better understanding of the actions, but also conditions their expectations as actions keep unfolding; thus, reinforcing the enhancement of their understanding of the message and overall impact of production. The UNIZIK IPT based production which incorporated narration as one of its core tools encapsulates the above reality in the dynamic way it was employed, which altogether reinforced the audience's understanding of the message and overall impact of the production (refer to Table 4.9). This was not so with the IMSU production, where the use of the narration technique was highly misappropriated; which invariably led to its failure to effectively realize the desired objective as was obviously observed in the production. The story would have, however, been quite different if that narration technique had been employed within the framework of IPT.

Another salient point raised in the analysis is also about the significant way **video intersection** of IPT had also contributed in the effective realization of the desired objective of the UNIZIK production; a realization that invariably hinged on the realistic portrayal (projection on screen) of the involving incidents and issues within the play production process to the clear understanding of the audience and hence the message of the production (refer to Table 4.15). Employed in segments four and five of the UNIZIK production respectively, the first which was at the hospital when Mazi Uga fell sick, was both a realistic portrayal of medical presence and a striking interplay of emotional tempos between the nurse (Okoronji's wife) and Mazi

Uga's wife. The other was at the bush (scene of the hang out for Obiora and his bad gang) where the audience was made to see the reality of the whole secrecy of the gangs hiding place and that of their activities. It is instructive to note here that if not for the creative intercession of IPT, the traditional nature of Tfd productions and their peculiarity of demand on time management would not have allowed the effective achievement of bringing the whole reality of the involving situations and incidents in the production to the clear understanding of the audience and thus the enhancement of the impact of the production on them.

Such, however, was not the case with the IMSU production. For instance, in **scene one** of the production where the youth leader brought report of an ongoing robbery incident to the community head, the audience were left to their own imagination as to the manner of the looting of the victim's properties and the brutality they might have suffered in the hands of the robbers, and the whole effect of the absence of electricity in determining the movements of the robbers, which would have been more realistically portrayed to the audience in the course of that report if **video intersection** technique was used. The audience would have also appreciated more the impact of the effect of the bad (and water-logged) roads on the youth leader's effort to bring his report to the community head, if he had been seen (on screen in the course of that report) through the rigours of meandering his way by the bush paths to find his way through. Again, the celebration of the people of the community after articulating good development plans during the general summon in **scene four** that were not yet implemented as portrayed in the production also affected proper understanding of the situation. This may perhaps be explained by the facilitators' lack of time to adequately tidy up the production. However, the application of **video intersection** technique of

IPT would have effectively interceded for such time deficiency; by the simple recording (prior to production date/time) and projecting to the audience on screen, just a while after that situation (possibly clarified through narration), the implementation activities of the development plans like the road rehabilitation efforts and the vigilante arrangement (even the apprehension and punishment of offenders) by the youths; which would have rightly justified the people's reason for that jubilation, and thus effectively facilitated the enhancement of the impact of the production.

On the use of phone intersection in the UNIZIK production, the distance between Nawfia and Lagos was most effectively bridged. This enabled the audience to hear both Mazi Uga and Mazi Nnanna, though widely separated by distance, engage in such furious discussion as if they were seeing themselves and talking directly to each other. This also made their discussion appear much more interactive, as to enhance effective identification of the audience with the generated conflict therein; which altogether helped to reinforce effective communication of the message of the production (see Table 4.11). Likewise in the IMSU production as noted earlier, there are two places where the application of **phone intersection** would have helped to lay more emphasis on salient issues in the production. The first is in **scene two** when Mazi Okeke's wife came crying to him with the report of the destruction on their farmland by the Fulani herdsmen and their cows. If thereafter Mazi Okeke had perhaps reached out to any other relative who is probably not resident in the community on phone, to inform him of the development, the audience would have possibly discovered from their discussion that the past efforts by the people of the community to stop the herdsmen from such destructive tendencies had met with severe threats on the part of the herdsmen with their daggers, spears and perhaps guns,

to reinforce the reality of the helplessness and frustration of the people. The other place is in **scene four** where it would have also served to enhance the reach of information on the general summon by the community head, to actually underscore the importance of the meeting. This would have been made possible by getting one or two persons make phone calls to either friends or relatives as they arrived the venue of the meeting without locating them, to inquire if they still remembered the general summon; since the tendency of forgetting such important occasion may not be ruled out.

On **radio intersection**, as used in the UNIZIK production to intercede for the deficiencies of solo stage performances, it did not only further the understanding of the message of the production by establishing the reality the universality of the information (news) it conveyed (see Table 4.1), but most importantly the reality of the joy of the Okoronji's family on hearing that scholarship information and its implications for the family, given of course the situation in which they found themselves. As already note too, the introduction of radio intersection technique did not only reinforce the universality of the effect of the radio communication medium, but also establishes its instrumentality and potentiality for effective facilitation of the realization of the performance objective/s of community theatre productions. In the IMSU production, however, there is an obvious loophole which the application of the radio technique would have well interceded for in **scene four**, and thus enhanced clear understanding of the audience. That was where the youth leader implored the community head with regards to their electricity need after giving details of how they, as youths, would contribute their quota in addressing the security and road rehabilitation needs of their community. Here, the community head revealed that

something is already being done in that direction. Ironically, there was nowhere in the course of the production where such mention was made; and there is no doubt too that that singular statement would have cast a degree of doubt in the mind of the audience, and helped to even blur their understanding of the intended message. The point, therefore, is that if the radio technique had been applied before that point (perhaps in segment three) to give such indication or clue to the audience, his statement in that regard would have naturally served as an affirmation which would have also helped to enhance audience's understanding of the situation and thus its impact.

In the light of the foregoing points, therefore, it can only be gainsaid that the applications of IPT in UNIZIK Community Theatre production had contributed in many significant ways to enhance effective clarification of the message of the production to the clear understanding of the audience, to reinforce its impact on them. This is reflected in the reality of the creative portrayal of the salient incidents and issues of the production to the audience on screen (video projection); the way narration was used to highlight on played actions and to foreshadow unfolding one, as well as in scene transitions and in carrying the audience along in the production; and the use of radio and telephone respectively to further the understanding of the message of the production. The above accomplishment scorecard, however, could not be presented for the IMSU production without IPT. The simple reason is that the demands of contemporary Tfd practice now transcend solo stage performances alone (as exemplified by the IMSU production) which are inundated with varying degrees of challenges: ranging from constraints in time and distance, inadequate availabilities of human resources and production facilities among other socio-economic and technological challenges; such that it has actually become most imperative for these

challenges to be interceded for if secured prospect for TfD practice in the 21st century and beyond must be guaranteed. IPT, therefore, is a child of this necessity. It offers more viable approaches by partnering with multiple electronic media to intercede for the deficiencies of the solo stage performances. The technique which embodies new performance aesthetics in TfD practice is geared towards effectively bringing issues in performance/development contexts to the clarity of participating audiences, as well as the facilitation of the realization of the overall goals of TfD initiatives. This is also borne out of the conviction that theatre is a very dynamic art; and it is this unique dynamism that predisposes it to diverse routines of self-reinvention which makes it adaptable to any situation of development.

CHAPTER FIVE

CONCLUSION

5.1 Summary of Findings

The study evidently reveals that the applications of IPT in UNIZIK Community Theatre production greatly contributed in many significant ways to enhance effective clarification of the message of the production to the clear understanding of the audience; thus reinforcing its impact on the audience. This is evidenced in the reality of the creative portrayal of the salient incidents and issues of the production to the audience as projected on video; the use of narration to highlight on played actions and to foreshadow unfolding ones, as well as in scene (including stage-to-screen or screen-to-stage) transitions and in carrying the audience along in the production; and the use of radio and telephone respectively to further the understanding of the message of the production. The phone has particularly not only contributed in bridging the distance and actions between physical performance setting and distant location in the performance, but has also enabled effective bilateral exchange of feelings between performers and the audience.

With the IMSU Community Theatre production, on the other hand, the above performance success scorecard to the UNIZIK production with IPT, could not be similarly assigned to the IMSU production without IPT. This is so because of the simple fact that the demands of contemporary Tfd practice, inundated with varying degrees of challenges which range from constraints in time and distance, inadequate availabilities of human resources and production facilities among other socio-economic and technological challenges, now transcend solo stage performances alone which the IMSU production represented. This has thus made it most imperative for

these challenges to be interceded for through IPT if secured prospect for TfD practice in this 21st century and beyond must be guaranteed; which is actually what motivated this research.

5.2 Recommendation

It is quite indubitable from the findings of this study that the problems that consistently militate against the effective practice of TfD in Nigeria and elsewhere are traceable to the approaches adopted in carrying out various TfD projects; approaches that fail to align themselves to the peculiarities of the demands of the era they find themselves, as exemplified in the IMSU Community Theatre production. Hence, the socio-cultural and technological demands of the postmodern era require a critical review of the performance style in TfD practice as to appropriately reposition it to also meet the changing taste of the audience. IPT, therefore, is a child of the above necessity; as it offers more viable approaches by partnering with multiple electronic media to intercede for the deficiencies of prevalent solo stage performances in TfD practice.

The study, therefore, strongly recommends the conscious commitment of TfD practitioners in not only adopting the viable approach provided by IPT, but also in seeking possible ways of expanding it for the sustenance of contemporary TfD practice and its continued relevance in fostering meaningful development in target communities in this postmodern era.

5.3 Conclusion

Nnamdi Azikiwe University and Imo State University TfD projects were selected as case studies in this research in order to critically interrogate IPT as a new

performance strategy available to facilitators in contemporary TfD practice. The researcher's findings revealed that IPT enhanced the impact of TfD in UNIZIK Community Theatre production. This revelation results from a critical comparative impact analysis of the approaches to the two Community Theatre projects from both institutions respectively, which portrays the fact that the problems that consistently militate against the realization of the full objective of TfD initiatives in target communities border on the approach adopted by practitioners, especially with regard to the defective prevailing approach adopted by the IMSU animators.

This, therefore, reinforces the exigent necessity for conscious commitment on the part of TfD practitioners in not only adopting this viable approach provided by IPT which addresses the deficiencies of the prevailing approach, but also in seeking possible ways of expanding it for the sustenance of contemporary TfD practice and its continued relevance in fostering meaningful development in target communities in this postmodern era, as recommended by the study.

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APPENDIX I
QUESTIONNAIRE

Imo State University – Avu Community Theatre Production

Esteemed Respondent, this questionnaire is purely designed as an aid to my academic research work. Your honest response to the questions will highly assist me in realizing the research goals; and your cooperation will be very much appreciated too.

Instruction: Indicate your response by ticking (✓) in the appropriate box.

1. Sex: Male Female
2. Did you watch the IMSU community theatre performance that took place here in Avu? Yes No
3. Do you know about any of the following intersection performance tools: narration, phone, video (projection), and video? Yes No
4. Did you observe the use of any of them in the performance? Yes No
5. Which of them in particular did you observe?
Narration Phone Radio
Video (projection) None
6. Do you think its/their adoption would have had any significant effect on the performance? Yes No Probably
7. Do you think the use of any of them could have contributed to enhance your understanding of the performance? Yes No Probably

8. Do you think that the use of narration could have effectively integrated the audience with the actions on stage by clarifying the actions, foreshadowing unfolding ones and facilitating smooth scene transitions in the performance for better understanding?

Yes No Probably

9. To what extent?

Highly Low Moderately

Uncertain None

10. Do you think that the use of phone (through dialogue) could have contributed in bridging the distance and actions between the physical (immediate) performance setting and distant location/s in order to enhance your understanding of the message of the performance?

Yes No Probably

11. To what extent?

Highly Low Moderately

Uncertain None

12. Do you think that the use of radio could have in any way aided your understanding of the message of the performance?

Yes No Probably

13. To what extent?

Highly Low Moderately

Uncertain None

14. Do you think that video (projection) would have made the incidents and actions in the performance real for proper audience understanding of the intended message?

Yes No Probably

15. To what extent?

Highly Low Moderately

Uncertain None

16. Based on what you have experienced in this performance, and with particular reference to the issues raised in this questionnaire, would you encourage the use of the intersection performance tools in community theatre productions?

Yes No Probably

APPENDIX II
QUESTIONNAIRE

Nnamdi Azikiwe University – Nawfia Community Theatre Production

Esteemed Respondent, this questionnaire is purely designed as an aid to my academic research work. Your honest response to the questions will highly assist me in realizing the research goals; and your cooperation will be very much appreciated too.

Instruction: Indicate your response by ticking (✓) in the appropriate box.

1. Sex: Male Female
2. Did you watch the UNIZIK community theatre performance that took place here in Nawfia? Yes No
3. Do you know about any of the following intersection performance tools: narration, telephone, radio and video (projection)?
Yes No
4. Did you observe the use of any of them in the performance?
Yes No
5. Which of them in particular did you observe?
Narration Phone Radi
Video (projection) None
6. Do you think its/their adoption have any significant effect on the performance? Yes No
7. Do you think the use of any of them contributed in any way to enhance your understanding of the performance? Yes No

8. Did narration effectively integrate the audience with actions on stage by clarifying actions, foreshadowing unfolding ones, linking scenes together and facilitating smooth stage-to-screen and screen-to-stage transitions in the performance? Yes No

9. To what extent?

Highly Low

Moderately None

10. Did the use of phone (through dialogue) contribute in bridging the distance and actions between the physical (immediate) performance setting and distant location/s in order to enhance your understanding of the message of the performance? Yes No

11. To what extent?

Highly Low

Moderately None

12. Did the use of radio in any way aid your understanding of the message of the performance? Yes No

13. To what extent?

Highly Low

Moderately None

14. Did video (projection) make incidents and actions real for proper understanding of the intended message in the performance?

Yes No

15. To what extent?

Highly Low

Moderately None

16. Based on what you have experienced in this performance, do you encourage the use of the intersection performance tools in community theatre productions? Yes No