

**A re-consideration of *participation* and *ethics* in applied theatre projects
with internally displaced and internationally displaced persons
in Africa and beyond.**

By

Taiwo Afolabi

B.A (Hons), University of Jos, Nigeria, 2011

M.A, University of Ilorin, Nigeria, 2016

A Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree of
Doctor of Philosophy
in the Department of Theatre

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University of Victoria

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SUPERVISOR COMMITTEE

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Supervisor Committee

Dr. Warwick Dobson, Supervisor
(Department of Theatre)

Dr. Monica Prendergast, Outside Member
(Curriculum and Instruction)

Dr. Darlene Clover, Outside Member
(Educational Psychology and Leadership Studies)

Dr. Kirsten Sadeghi-Yekta, Departmental Member
(Department of Theatre)

ABSTRACT PAGE

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ABSTRACT

This research started as a quest to understand better the ethics of doing Theatre for Development/Applied Theatre with under-served, marginalized and vulnerable populations especially in post-conflict zones in the Global South. As a theatre practitioner-researcher from Africa who has lived and worked in post-conflict zones, I was interested in fostering appropriate ethical protocols for arts-based practices for social engagement, advocacy and social justice. Thus, in this dissertation, I focus on two concepts in applied theatre practice: participation and ethics. I examine how participation can be re-conceptualized in applied theatre practice and focus on the ethics around conducting research among vulnerable populations especially on refugees and internally displaced persons.

On participation, I use existing case studies from various fields to argue that participation in community engagement and socially-engaged art practices can become a tool to reposition voices on the margin to the centre in order to unsettle centres of power. However, for this to happen, participation needs to engage a communicative action that is both epistemic and ontic in its approach. An epistemic discourse provides a way of seeing the world while an ontic discourse provides people with a way of being in the world. The former is a ‘theoretical’ discursive practice that is fundamentally epistemological, and the latter is an ‘embodied’ praxis that is fundamentally ontological. I examine the famous Ngugi wa Thiongo’s Kamiriithu Community Theatre project in Kenya and Michael Balfour *et al*’s refugee project in Australia to foreground this new thinking on *verb-oriented* and *noun-oriented* notions of participation.

On ethics, I raise a series of critical questions around interventionist or humanitarian performances. It is hoped that these questions will deepen discourses in applied theatre practice and further challenge practitioners to rethink why we do what we do. Using narrative inquiry, I glean lessons from my field research facilitating drama workshop among secondary school students who have been internally displaced due to an ongoing socio-political crisis in Nigeria. I

also reflect on my other applied theatre experiences in Canada and Sudan. I propose an ethical practice that is built on *relational interaction*. In the context of working in post-conflict zones or in places of war, I argue that precarity becomes a determining factor in framing the ethics of practice. The questions around ethics are raised to also draw attention to decolonizing ethical practices.

Finally, I articulate the connection between participation and ethics in that participation becomes a tactic to ensure that applied theatre researchers/practitioners conduct their work in ethical ways. This is because through participation, concerned communities can challenge unethical practices and transform the research to create outcomes that are beneficial. Thus, as an example of reflective practitioner research, the projects in this dissertation offer opportunities to examine critically how participation has been conceptualized and the need for a decolonizing understanding towards ethics in applied theatre practice especially in post-conflict zones.

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- Theatre and Participation: towards a holistic notion of participation. 2017. *Applied Theatre Research*, Vol.5:2, pp. 67-82
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Most importantly, all glory and honour to God from whom all mercy flows. My doctoral program is a faith adventure

Poem I

I See...

Our world is wounded.
Ruptured. Fractured. Captured

Our earth is barren
Tortured. Uncultured. No Nurture
Raped and stripped naked.

It's turned into a vacuum
Burnt. Thorn. Bone.
Broken into pieces.

It is green without the grin
Lemonade. Grenade. Brigade

We are scared
Voiceless. Powerless. Homeless.
Yet with dead conscience.

The world is on the brim of collapse
Bordered wall. Careless words. Hateful gains.
Bleeding hearts. Lifeless soul.

Hearts are sore as our futures are
Tormented. Neglected. Dejected
And bodies turn feeble and unable.

Seems we are a million miles away from clear conscience
It is a rat race; cycling patterns that never end
Goals for the millennium later turned sustainable

Money is Lord and we are its serfs
Our saviors put us to work as they save no one, but their pockets.

Have we lost the vision to humanize our existence?
Why break our bone yet call for a fix?
Why kill yet gather for burial?
Why snuff the light in search of a candle?

But

I see a glimpse of light shining through the crack
rising at the end of this tunnel
the beautiful ones are born
We only need to preserve their beauty

“We will work, we will eat together, we need neither walls nor swords
We will not bow to the masters or pay rent to the lords
We are free born regardless of our colour”.

Taiwo Afolabi

The personal is political and professional.

Part One – In the beginning

I

The Artist from Nigeria

It all started in Nigeria...

I was born in Ile-Ife, Osun State, Nigeria. I lived in Nigeria for twenty-seven years before I moved to Canada for my master's program that turned into a PhD program. I am a theatre practitioner-researcher, an actor cum director/ facilitator. I am also a theatre manager who started his own theatre company in Nigeria, *Theatre Emissary International*. I am a community organizer who is interested in using the power of the arts to engender education, development and social transformation. I left my parents' house very early in life – at age sixteen – because I have always loved adventure. The journey of self-discovery took me to study in Jos, the north-central part of Nigeria where I spent six years. During those years, I experienced displacement of all sorts due to the Jos crises that lasted over eight years and still counting. We encountered physical, emotional and psychological displacements at different point in time during the crisis.

As an artist and a theatre practitioner, I have developed, managed and led projects through my theatre organization. The community projects, engagements and research I have been involved in locally, nationally and internationally have been collaborative. I ensured that communities were invested in the issues, from the planning to the execution phase. I facilitated collaborations, partnered with communities, agencies and other stakeholders. Participation was important and through diverse cultural art forms – dance, drama, script, art-making, et cetera. I designed my research, collected people's stories (data) and developed them into stage performances or any other art forms as the case may be. I have always been interested in social justice for collective action by harnessing local knowledge to drive activism necessary for social

change. I also believe that social change starts with and from the individual and later spreads to the society. This is because change can be contagious. Thus, I have always been interested in how people's participation can be positioned to facilitate change beyond the rehearsal space. Consequently, in my work, I am very particular about how I frame participation, and the ethics of my practice in its commitment to social change, global performance and politics.

Also, the power of arts to foster social change is potentially strong. It is potential because its success is based on many variables and, at the end of the day, how success is defined is relative. My first experience of theatre for social change was during my undergraduate program in Theatre Arts, at the University of Jos. It was in a course titled, 'Theatre for Development' (TfD). I should note from the onset that the term TfD is a contested term, but I chose it because it has been recognized in the field. In the course, I had the opportunity to design community-engaged theatre projects and render community services to Jos and its environs using theatre. For instance, my group took theatre to a public motor park to discuss hygiene and the use of public space, and the implications for quality of life and well-being. That experience at the National Union of Road Transport Workers (NURTW), Bauchi Road Branch, beside the University of Jos (Main Campus) was the beginning of understanding the power of theatre as a catalyst for both individual and collective change. A few years later, we took theatre to secondary schools in Nasarawa state, Nigeria exploring community health, sexuality and HIV/AIDS. That experience was transformational as it gave me the opportunity to connect with students and hear stories which I would not have heard if not for that project. I have written about this project elsewhere (Afolabi 2018). These experiences motivated me to create a drama-in-education project with the University of Jos Staff Primary School (Afolabi 2012), and later on I applied theatre in different settings including a faith-based organization (my church). Each experience was unique as participants gave me feedback both immediately and, at times, years later. I remember one of the

students I worked with in Foursquare Gospel Church, Opa, Ile-Ife, Osun State, Nigeria in 2008 under the project titled, *Rushes* (with the drama group called *Gospel Force, with the acronym G-Force*) called me in 2015 to encourage me to continue with the kind of theatre I was doing, because the experience he had in the theatre project in 2008 was really transformational for him. At the time when he spoke with me, I had forgotten I did the project because it was seven years ago. For him, the six months-long-project was an opportunity to discover himself as I challenged participants to ask critical questions about themselves through the workshops, games, role play and performance. His participation was a blessing, owing to the fact that his parents did not want him to participate at the outset, so I had to personally request that the boy be permitted to join the project. According to the boy, little did his father know that his capacity for critical thinking would be unleashed.

Despite these amazing testimonies, I have come to understand from experience that not everyone will subscribe to the agenda for social change and not everyone will embrace it; it takes some selected individuals to act on behalf of others. Thus, there is constant representation, delegation of authority, sharing of responsibilities, and participation in different degrees. This realization inspired my interest in the politics of representation and ethics, particularly, how participation is conceptualized so that participants' voices can shape the discourse. I constantly inquire: what are the ethics of working with marginalized communities who participate in any arts-based project?

My Theatre Practice: Theatre Emissary International

These experiences inspired me to establish a theatre organization, Theatre Emissary International (TEMi). TEMi focuses on three aspects: Applied Theatre and Research, Performance and Cinematography. I handled the first aspect while two actors, who later turned out to be my partners in TEMi, handled the rest. Charles Etubiebi's interest and expertise is in

performance and acting while Samson Oklobia gravitated towards cinematography, post-production, and acting. We attended the same university as undergraduate students and I directed Samson in one class performance and Charles in four student performances as a student director (in Femi Osofisan's *Kolera Kolej*, Paul Ugbede's *Trading Places*, Femi Osofisan's *Once Upon Four Robber*, and Adinoyi Onukaba's *The Killing Swamp*). Through TEMi, I designed projects that gave me the opportunity to explore theatre in different settings, communities and countries. I used that platform to conduct research on Theatre for Young Audience (TYA) in Denmark (Afolabi 2015); Cultural Entrepreneurship, Artist Mobility, and Arts Management in Nigeria/Iran (Afolabi 2017; 2020); Theatre for Development in Arts and Community Health/Millennium Development Goals in Nigeria (Afolabi 2018); Arts and Therapy (in Sri Lanka); Theatre-in-Education outreach on Artistic Education in Burkina Faso (Afolabi, Etubiebi and Oklobia 2017); performance/ community theatre on Conflict, Border and Performance (in Croatia); Forced Migration, Mobility and Displacement (in Nigeria/Sudan/Canada); and Diversity and Inclusion (Afolabi 2020), Sustainable Development Goals in Canada (Afolabi 2018). As the founding artistic director of the theatre company, I also facilitated performances for the company/country's representation in Armenia and Brazil. Each project was inspired by my own experiences as a practitioner-researcher of African descent working across four continents, and the need I felt to access and unsettle centres of power in a radically changing world. I am committed to engaging with marginalized communities to bring them to the centre, as I believe that the real power is at the periphery which when harnessed, can change the *status quo*. I constantly find ways to achieve my intention by taking time to understand socio-cultural dimensions of place, people and phenomenon; engage culture-appropriate pedagogies and methods doing things; and create intercultural and international collaborations for a sustainable impact.

My Practice in Canada

In 2015, I moved to Canada for my graduate program at the University of Victoria. Inspired by my experience of displacement in Jos and the repetition of the global outbreak of wars that led to the increased numbers of forced migrants and displaced populations, I wanted to use theatre to facilitate conversations around issues that connect to this population. I arrived Canada at a very important time - a time when the Canadian Liberal government led by Prime Minister Justin Trudeau had a target to resettle 25,000 Syrian refugees in 2015 (*The Guardian*, March 1, 2016). So, when I arrived in Canada in September 2015, the scene was already set for me. Applied theatre can be engaged when there is a problem to address because of its adaptive and instrumental features (Nicholson 2005, Abah 2003, Thompson 2003). As I settled into school (University of Victoria/UVic), I started looking for ways to create projects to address issues I observed in my new-found home. I was interested in using theatre to discuss issues of diversity and inclusion. I approached a faith-based organization, Emmanuel Baptist Church (Cedar Hill, Victoria), and alongside their drama unit, we staged a play on 'Refuge and Refugee' (December 2015). We used the Christmas story to underscore what *refuge* means in the context of the word *refugee* because at that time, Victoria was welcoming many refugees. The performance was titled, *Jesus, the Refugee*.

In March 2016, I collaborated with some UVic theatre students and we created a show around refugee experiences. During *Ideafest*, the University of Victoria's week-long festival of research, art and innovation, we performed a devised play inspired by refugees' stories documented in newspapers, magazines and social media. At the end of the performance, titled *Message in a Bottle*, I facilitated a drama workshop on what it means to arrive in a new place, and what it entails to become and belong to a new culture. One of the participants sent me the note below via email:

Dear Taiwo,

It was a privilege to experience your work of art. You have captured and convey your ideas very creatively and beautifully, brought tears in our eyes! The organization of the play was very thoughtful. And obviously you are soooooooo good. Almighty bless you.

Sorry could not reply to your text, phone is kind of broken :(

Hope you are enjoying your time in Ireland! We would like to hang out again at our place when you come back. See you soon. Take care :)

Cheers,
XXX– Name withheld for ethical reasons
March 9, 2016

A few months later, I worked with Lina De Guevara and Paulina Grainger at the Intercultural Association of Greater Victoria (ICA) on a theatre project with refugees, immigrants and the Victoria Police Department. The idea of the project was to share stories about refugees' and immigrants' experiences and their perception of police from their respective countries. This will potentially help police understand why many newcomers are afraid of anybody in uniform. According to Lina de Guevara, the director and project lead, the project created dialogue between refugees and immigrants and Victoria police (Guevara 2017).

In 2017, I devised an immigrant performance on the journey of arriving, becoming and belonging, titled, *In Our Footsteps...* . Following the very successful presentation of *Journeys of Arriving, Belonging and Becoming* for World Refugee Day, performed in Victoria's City Hall antechamber, the interactive theatre performance was remounted on the campus of the University of Victoria. The production was presented in partnership with the Office of the Vice President Academic, and Provost; the Associate Vice-President, Student Affairs; the Faculty of Fine Arts; the Department of Theatre; the Centre for Global Studies; the Centre for Asia-Pacific Initiatives; UVic Equity and Human Rights Office; and the UVic Learning and Teaching Centre. The

project metamorphosed into a bigger project called, *Onion Theatre Project* (2018). So, in 2018, I worked with the Victoria Immigrant Refugee Centre Society (VIRCS), funded by the British Columbia Arts Council, and supported by the Centre for Global Studies (University of Victoria), the Centre for Asia-Pacific Initiatives, the District of Saanich, the City of Victoria, Vancouver Island Public Interest Research Group (VIPIRG), and Claremont Secondary School (Jawanda and Afolabi 2019).

These projects reinforced my artistic inquiries around ethics, the politics of representation and the power of participation. One of the participants in the *Onion Theatre Project* wrote to me about the impact of her participation in the project. According to her, participating in that project was very transformational as it gave her the opportunity to speak out and address issues of identity, power and race. Another participant sent me an email on the positive effect of the community helped us create. Here's our email correspondence:

Hi Taiwo,

I hope that you are well and have had a good summer. I want to express my gratitude to you for the opportunity to be a part of The Onion Theatre Project devising process. I'm very grateful to have you [...] as a mentor and to have been a part of the community of care that we built. I was wondering if you knew if The Onion was going to continue this fall? I'm just trying to plan out my schedule and wanted to touch base to see if there would be any rehearsing, devising, or performances this semester, because if so, I would love to be involved.

I'm looking forward to seeing you once school starts!

All the best,
XXX – Name withheld for ethical reasons

August 18, 2018

Here's my response:

Hi XXX,

My apologies for a belated response. I really appreciate your email. It's because of the kind of your feedback that make me believe in my

approach. You are so amazing to work with and I'm privileged to work with you. I hope you really enjoyed your summer & you had a great time with your family. I'd love to hear when you arrive.

Onion Theatre Project will run next year everything being equal and I will sure inform & involve you. Presently, there are no plans to perform during this Fall but starting from January, we should resume.

I really appreciate your dedication and generosity in working with us. I'm happy to meet when you arrive Victoria.

Best Regards,
Taiwo
August 21, 2018

I have been invited as a guest speaker and lecturer in classes and at conferences both in Canada and beyond to discuss these projects. I have also received emails, postcards, greeting cards, comment cards and verbal commendations on the impact of my work across different communities.

My Research: the journey of how my research came to be

These experiences did not only shape my research interest, they also gave my work critical perspective. With these experiences, I delved into researching forced migration, mobility and displacement. I sought creative ways to connect my lived experiences and community engagement with my learning. This has helped me further develop my approach to pedagogy and teaching. For instance, in engaging with content in a class I took titled *Theatre, Conflict and Development*, taught by Dr. Kirsten Sadeghi-Yekta, I was challenged to reflect on my experience in Jos because I have been looking for ways to give visibility and audibility to the voices of thousands who have been displaced in Nigeria. Owing to my experience, I was thinking of how I might frame my research to reflect my personal experience and research interests. In one of the classes I audited taught by Dr. Monica Prendergast, I was introduced to a participation typology

designed by Sherry Arnstein in 1969. I was interested in the typology because of my Theatre for Development (TfD) (as it is called in developing countries) practice in TEMi and as it is used in participatory development built on the principle of participation.

Of course, applied theatre is considered a tool for community engagement. Thus, I was interested in how participants in applied theatre projects can be better positioned through participation in the devising and creative process so that they can be involved beyond the rehearsal space. For instance, how is participation framed in the facilitation process to enable agency among diverse groups and client groups? I further queried: how can participation become a catalyst to foster equity beyond the rehearsal space? How does applied theatre invite, sustain, extend or foreclose participation beyond the rehearsal space? How does participation become an instrument to genuinely empower and create spaces for courageous conversations? And what would applied theatre look and feel like if participation becomes a tactic to achieve the “qualities of rupture, ambiguity and dissensus rather than amelioration, over-solicitousness and consensus?” (Bishop 2012, pp. 26-29). These questions were important to me because I constantly tell myself that my work is not a rehearsal for revolution, hopefully it is a push towards revolution and unsettling *status quo* discourses in order to foster change.

I brought the idea of theatre and participation into my inquiry on forced migration, mobility and displacement, and I started developing my research ideas. I took two directed studies courses. The first was on Discourse on Culture, Migration and Performance in which I explored nuances and developed critical perspectives on participation. It was in this course that I developed a conceptual framework around participation seen in two of the essays in this thesis – noun-oriented (ontic) and verb-oriented (epistemic) notions of participation. I built my discourse on theatre and participation on theoretical frameworks – critical pedagogy, post-colonial theory and communicative action theory. Another self-directed course focused on discourse in border

and IDPs Studies with Professor Emmanuel Brunet-Jailly. This afforded me the opportunity to examine legal frameworks – international law, humanitarian legal frameworks, conventions, etc. to frame my discourse on internally displaced people. I also studied some arts-based projects in refugee camps and post-conflict zones which helped me investigate the ethical implications for practitioners as they work in marginalized communities. I built my discourse on ethics on Bakhtin’s theory of answerability. Bakhtin’s answerability, alongside indigenous perspectives on ethics, inspired my theoretical rendition termed *relational interaction*. This is the focus of another chapter in this body of work,

Furthermore, I took a certificate course at the Centre for Refugee Studies, York University, which gave me a knowledge base of legal frameworks and theoretical postulations to shape my discourse and build my advocacy agenda around ground-breaking ideas such as – Hannah Arendt’s (1951) right to have rights, ontological security, and Judith Butler’s (2009) query “when is life grievable?” Finally, the initial intention was to conduct my research in an IDP camp and a secondary school with students that identify as IDPs in Plateau State, Nigeria; to use theatre as a tool for self-expression, self-documentation and activism for IDPs. The United Nations’ Guiding Principles on Internal Displacement and the Kampala Convention on Internal Displacement served as guiding documents to develop a series of drama workshop on two major themes in the UNGPID - the right to protection and the right to non-arbitrary displacement. However, some events happened that shifted the focus of my work significantly. This is the preoccupation of another chapter which will focus on the ethics of interruption, precarity of displaced participants when ‘playing dangerously’ in conflict/post-conflict zones and how what I called the *ethics of precarity* affects our work as theatre practitioners and its implications for the participants (Osofisan 1998).

Therefore, my aim in this thesis is to combine my ideas on participation and decolonizing ethics. What is the connection, I ask myself? I observe that at the centre of *participation* is the goal to share power necessary for building respectful relationships and fostering equity. And the focus of ethically appropriate practice is to create relationships that are neither oppressive nor dehumanizing. Both ideas aim to foster an enabling environment for relational interaction defined by mutual understanding and human dignity for social change. For me this is a major connection between participation and the ethics of relational interaction which is central to decolonizing ethics. I attempt to tease out this idea in this thesis.

Also, participation becomes a tactic for community to ensure appropriate ethical standards are followed. It serves as a way to checkmate researchers because Research Ethics Boards (REBs) are saddled with the responsibility to ensure that researchers carry out their research responsibly without misusing their power. REBs cannot go with research on the field to ensure that researchers are ethical in their research. At the end of the day, everything is left to the researcher's moral compass to follow appropriate ethical protocols so the complaint of many marginalized and indigenous communities of being 'researched to death' will not repeat itself (Goodman *et al* 2018). Thus, *participation* and *ethics* seem to go hand-in-hand.

In the remaining part of this thesis, I reflect on my practice using methods including reflective practitioner, narrative inquiry, and case studies of other theatre projects to tease out my idea of participation and decolonizing ethics. The remaining part of this thesis is to articulate my ideas as I have presented them above.

II

Literature Review

Introduction

The projects studied in this thesis range from Drama-in-Education, to political theatre, Theatre for Development and humanitarian performance. Apart from the fact that these projects are intergenerational, they are process-driven and performance-based. Considering the eclectic and heterogenous nature of the projects, I have engaged two predominant theories: critical pedagogy and postcolonial theory. I have chosen these theories because of their connection to my thinking as a theatre practitioner of African descent. Other supporting theories which are discussed in each chapter aim to advance the objectives of the main two theories discussed in this chapter.

I started my theatre practice in Theatre for Development (TfD) and its connection to participatory development. Participatory development is a process that encourages those at the grassroots to become stakeholders in decision-making processes in development initiatives that affect their lives. It is an alternative approach to socio-cultural and economic programs. It attempts to support egalitarian principles and encourage local/indigenous ways of knowing. Central to participatory development (henceforth PD) are issues of power relations, decision-making, democracy, representation, access to resource and resource control (Esteva 1992). Generally, participatory development or alternative development is concerned with poverty reduction to improve people's well-being (Chambers 1997), reduce global inequalities (Pieterse 2001), and increase cultural agency, democracy, social justice, and empowerment (Freire 1970; Friedmann 1992; Ife 2002), and self-sufficiency and sustainability of development processes (Burkey, 1993). Also, the focus has always been on the economy because the idea of participatory development has its roots in labelling underdeveloped/developing countries or

Third World countries and identifying deficiencies in these countries (Isbister 1991; Chambers 1997; Kapoor 2002b).

Despite the clear objectives of PD, there are concerns as to its partial understanding of what constitutes participation and the conditions that contribute to benefits of empowerment and transformation to the disadvantaged people in sustainable ways (Nwanzia *et al* 2010). On this problem, Hayward, Simpson and Wood (2004) argue that participatory approaches are being introduced without a clear understanding of how local stakeholders access and experience participation. Similarly, Mikkelsen (2005) recounts that, “of the uses and understandings of participation and associated terms such as ‘empowerment’, there is no one *a priori* strategy for who participates in the development mainstream, in what, why they participate, and how and on which conditions” (p. 58). Thus, the use of aid interventions for development purposes “to date... have generally failed because they have tended to ignore questions about inclusiveness, the role of change agents and the personal behaviour of elites that overshadow, or sometimes ignore, questions of legitimacy, justice and power in pursuit of consensus” (Nwanzia *et al* 2010, p. 1). Ironically it is believed that participation is positioned as a strategy to avoid the problem of exclusion because it is believed that through collective action, the people who are voiceless, vulnerable, isolated, marginalized and last in society are involved and integrated into the deliberative and development process (Chambers 1983).

Scholars have argued that theatre is used to facilitate community engagement in PD because theatre can foster the redress of inequalities by empowering the poor and the powerless - including women and children, the populations that are often excluded in conventional development activities, to critically think and at times speak out (Ogun and Smith 1990; Ukaegbu 2004; Boon and Plastow 2004; Prentki 2015). Theatre has become relevant because it has potential in achieving what Jim Ife (2002) has identified as three approaches to achieving empowerment and social change in community development - policy and planning, social and

political action, and education and consciousness raising. Theatre seems useful for the third approach, education and consciousness raising (Boal 1979; Dillon 2008). Scholars have found theatre's pedagogic processes can encourage local people to organize and mobilize themselves to solve problems they experience (e.g. Mousse 1994; Fals-Borda 1998). Such theatre can result in performances which have been directly or indirectly termed "humanitarian performance" because such performances involve addressing a problem especially from the Global North to the Global South (Thompson 2014). For instance, through participatory theatre in PD projects, it is believed that people at the grassroots gain access to information and resources they need and learn to manage and sustain solutions effectively. Also, participation in the development process has been considered as both a means and an end for equity and democracy (Ife 2013). Beyond participation, the ethics of how international development projects are conducted is also central to PD because it aspires to be ethically appropriate, respect cultural ethos and advance the overarching sensibility of the community involved.

Theatre for Development (TfD) becomes a tool for achieving PD's purpose. TfD, a subfield in applied theatre, is highly influenced by Karl Marx's idea of dialectics which advances the notion of audience participation through dialogue for critical thinking (Benjamin 1966). It presupposes that the capacity to think will engender emancipation, reflection and action (Bottomore 1963; Callinicos 1996). Also, the use of performance in PD-related activities can harness the power of the arts to create space within humanitarian/international development settings (Thompson 2014). Consequently, applied theatre practitioners are tasked with the responsibility to engage participants in dialectical and dialogic processes that will critically engage and produce collective actions (Abah 1990; 1993). While dialogic is a dialogue between two people – a communication presented in the form of dialogue, dialectic is the art of investigating or discussing the truth of opinion – a discourse between two or more people holding different points of view about a subject but wishing to establish the truth through

reasoned arguments. Such praxis resonates with critical pedagogy and post-colonial theory (Prentki and Preston 2009; Prentki 2015; Anderson and O'Connor 2015). Critical pedagogy (henceforth, CP) and post-colonial theory understand relations of power, exploitation and how education has become a repressive tool in oppressing the people to maintain hegemonic realities. This is because CP engages critically with the “impact of capitalism and gendered, racialized relations upon the lives of students from historically disenfranchised populations” (Darder, Baltodano & Torres 2003, p. 2). Hence the need to create new forms of pedagogy that will liberate the oppressed and the colonized to challenge dominant structures (Fortier 1997; Darder, Baltodano and Torres 2009). Therefore, in this chapter, I examine features of post-colonial theory and Paulo Freire’s liberatory pedagogy in CP to discuss specific ways to shift sites and forms of participation in theatre-making process and its ethical implications.

Critical Pedagogy: foundation for critical consciousness in pedagogic processes

Critical Pedagogy (CP) emanates from critical theory developed by scholars from the Frankfurt School (Darder, Baltodano, and Torres 2009). The work of CP scholars “was driven by an underlying commitment to the notion that theory, as well as practice, must inform the work of those who seek to transform the oppressive conditions that exist in the world” (Darder, Baltodano, and Torres 2009, p. 7). Highly influenced by Karl Marx, CP is an approach to learning and teaching concerned with transforming relations of oppressive power for the emancipation of the oppressed (Kanpol 1994). In education, CP’s principles champion the course of freedom from oppression through a dialogic mechanism that is learner-centred and privileges self-reflection, democratic principles and critical consciousness for social change, transformation and equal distribution of power (Freire 1970; Giroux 1988; 1997; McLaren 2000; 2003). Themes of CP include education, teacher and student roles/relations, power relations, praxis (action and reflection), literacy, language and dialogue (Darder, Baltodano, & Torres 2009). Scholars such as Paulo Freire, Jurgen Habermas, Gilles Deleuze, Henry A. Giroux, bell hooks, Elizabeth

Ellsworth and Ernesto Laclau through their ideas on power, the ethics of representation, communicative action, and pedagogy articulate and establish the foundations for critical pedagogy (Prentki 2009). Highly influenced by Paulo Freire's vision, education in CP clamours for a transformative process that is 'problem-posing' rather than a "banking concept of education" (Freire 1970, pp. 57-74). The former questions and critiques the *status quo* to raise consciousness and to challenge oppressive powers while the banking concept is non-inquisitive. In the banking concept of education, teachers see students as depositories into which knowledge can only be transferred. In CP, the essence of education is to raise critical consciousness for liberation from the oppressive power through, as noted earlier, a dialogical process (Freire 1970, Giroux 1987; McLaren 2003). In fact, scholars observe that CP is committed to the "development and evolution of a culture of schooling that supports the empowerment of culturally marginalized and economically disenfranchised students" (Darder, Baltodano & Torres 2009, p. 11). This is not always the case as Elizabeth Ellsworth (1989) observes because "key assumptions, goals, and pedagogical practices fundamental to the literature on critical pedagogy – namely, "empowerment", "student voice", "dialogue", and even the term "critical" – are repressive myths that perpetuate relations of domination" (p. 298).

Furthermore, CP supports praxis, a reality that acknowledges and encourages human's ontological ability to think, reflect and take required action. According to Ian Buchanan (2018) in online Oxford Dictionary of Critical Theory (2nd edition), praxis as used in critical theory "signifies purposive and purposeful human activity, that is to say human activity with a specific goal and a tangible outcome" (n.p). The term praxis has become prominent and theorized extensively in Jean-Paul Sartre's *Critique de la raison dialectique* (1960), translated as *Critique of Dialectical Reason* (1976). Important discussions are also found in the work of the Italian Marxist Antonio Gramsci. Buchanan notes that in some quarters, "praxis is a synonym

for resistance as it is used to designate any action that consciously interrupts the hegemonic *status quo*” (2018, n.p).

Freire considered praxis as a synthesis of practice and theory in which each informs the other because action without reflection is blind, reflection without action is impotent (1970; 1985). CP supports reflective practice as it provides analytical tools to study experiences for improvement (Schön 1983). This is because learning is dependent on the integration of experience with reflection and of theory with practice (Humphreys & Susak 2000). John Dewey (1933) defined reflection as the “active, persistent, and careful consideration of any belief or supposed form of knowledge in the light of the grounds that support it and further conclusions to which it tends, constitutes reflective thought...” (p. 9). Schön would later introduce the notion of ‘practitioner-generated’ problems by which he referred to the practitioners’ engagement with a process of problem-setting rather than problem-solving (Schön 1983; Farrell 2007; Giaimo-Ballard 2010). Thus, the practitioner plays a proactive role in providing an avenue for participants to troubleshoot problems in order to find solutions to the problem through reflection and action. Schön’s (1983) notion of reflective practice is premised on the idea that skills cannot be acquired in isolation from context, it has to be in connection with technical and competent-based strategies. Schön later distinguished between “reflection-in-action” (a critical and careful examination that takes place on an ongoing activity/action) and “reflection-on-action” (a retrospective contemplation of practice) (1983).

CP therefore challenges forms of domination, oppression and subordination with the goal of emancipating the oppressed. CP is concerned with pedagogic processes, politics, curriculum and authentic materials, teacher-student relationships, consciousness/conscientization (development of awareness across the three levels of consciousness - intransitive, semi-transitive and critical consciousness), praxis (a combination of reflection, theory and action), dialogism

(embrace dialogue to enhance listening, encourage the oppressed to voice their perspectives et cetera) and freedom for the marginalized. Although CP was not built upon a decolonized approach to pedagogy which is one of the criticisms leveled against it; it supports a bottom-up process whereby power is given to students because the pedagogic process is particularly effective in analyzing power differences between groups. The obvious connection between power and pedagogic processes has provoked thinking around decolonization which many scholars of CP did not consider from the beginning. The critique above about CP is captured in Ellsworth (1989)'s question, "what diversity do we [critical pedagogues] silence in the name of "liberatory" pedagogy?" (p. 299). CP does not necessarily consider the inherent colonial histories and its unavoidable power imbalance. Decolonization as a school of thought offers CP the opportunity to recognize and include colonization to discourse on pedagogy. In thinking around decolonization through indigenous methodologies, Margaret Kovach contextualizes CP as important to provide "hope for transformation" and enhance "a role for both structural change and personal agency in resistance" (Kovach 2009, p.86). Kovach repositions knowledge creation and production and realigns power struggle to establish conscientization (the process of developing awareness) through critical reflection. With this understanding, Kovach brought an indigenous lens to better understand power relations both within pedagogic and non-pedagogic processes.

Post-colonial theory: critical resistance against cultural dominance

Post-colonial theory is a body of thinking and writing that explores the cultural legacy of colonialism and imperialism with a focus on the human consequences of the control and exploitation of colonized people and their land. Its agenda is to develop vocabularies to articulate common experience of oppression and to challenge colonial power structures for the purpose of emancipation (Larsen 2000; Venn 2006; Huggan 2010). It is also used to uncover cultures affected by the imperial process from the moment of colonization to the present day because

there is a “continuity of preoccupations throughout the historical process initiated by European imperial aggression” (Ashcroft, Griffiths and Tiffin 1989, pp. 1-2). For instance, Homi Bhabha, one of the leading theorists in post-colonial studies, insists that because the west imposes western ideology on the rest of the world, there is a need to return to indigenous languages, knowledge and ways in order to achieve cultural liberation (Bhabha 1986; 1992). Thus, post-colonial theory “attempts to describe our contemporary situation and its culture with a focus on the effects of western imperialism that has dominated the world since the sixteenth century and that has been unravelling since the end of the Second World War, as independence has come to most of the former colonies of Europe” (Fortier 1997, p. 192). Post-colonial theory has impact on PD because it encourages a shift from western ideas and cultures to indigenous cultures. It believes that development starts with understanding a people’s way of life, seeking their opinion on what should be done and how it should be done. It is about meeting local culture, local people and their communities on their terms. Post-colonial writers, professionals and intellectuals are not only writing back to the colonial cultures, they are seeking unending liberty to be understood on their own terms both from epistemic and ontological perspectives. Post-colonial theory aims to give voice to the oppressed group by “understanding and critiquing the structures of oppression and articulating and encouraging liberation and revolution” (Fortier 1997, p.193).

Thus, according to Fortier (1997), one facet of post-colonial work is to resist the “canon of western art, a challenge which takes myriad forms from outright rejection to re-appropriation and reformulation” (p.194). Edward Said, another proponent of post-colonial theory, observes that “most professional humanists... are unable to make the connection between the prolonged and sordid cruelty of practices such as slavery, colonialist and racial oppression, and imperial subjection on the one hand, and the poetry, fiction, philosophy of the society that engages in these practices on the other” (1993, pp. xiii-xiv). The colonizers continually devise opportunities to oppress their colonies through various activities and initiatives. In fact, this is a major

argument against development as reiterated by scholars who observe that the Global North continually uses the project called development to enslave the Global South (Sach 2003; Esteva, Babones & Babcicky 2013). Post-colonial theory is concerned with reclaiming spaces and places, asserting cultural integrity and identity, and revising history. Through different tools, methods, theories and practices, post-colonial schools of thought focus on reviving and re-affirming alternate way of thinking that is different from the western ideas. As scholars in this school of thought argue, it is like the colonies are fighting back and resurging to tell their stories and reinforce their identities (Ashcroft, Griffiths and Tiffin 1989; Fortier 1997). Thus, in the context of PD, it is designed to be people-centred and to focus on making marginalized communities decide what development is and how it is conceptualized. It is characterized by resisting one-sided narratives, appropriation of colonizer's language, revitalization of colonized language and reworking colonial art-forms to evoke bottom-up initiatives in self-development, liberatory pedagogy and sustainability. Post-colonial theory seeks to achieve emancipation, representation and resistance of the oppressed (Ashcroft, Griffiths and Tiffin, 1989; 1994). Post-colonial thoughts have been particularly enriching and suggestive in the theory and practice of pedagogy, hence its relevance to PD and Tfd. In the next section, I examine the relationship between post-colonial theory and critical pedagogy. Using Freirean pedagogy, I identify salient features that constitute critical pedagogic method as clearly formulated in Freire's literacy campaign.

Critical pedagogy and post-colonial theory: the confluence

At the heart of CP and post-colonial theory is the recognition of the oppression experienced by the oppressed, and the oppressor who uses different avenues to perpetrate such hegemony. While CP deals with pedagogic processes and how to reshape learning and teaching to empower the oppressed, post-colonial theorists use all the power in their arsenal to fight back and give voice to the oppressed; in this context, the colonized and indigenous cultures that have

been silenced by the colonizer. Both theories combine “individual emotional commitment and outrage with a defiant optimism” for strident activism that will liberate the masses (Fortier 1997 p.193). Both theories acknowledge power relations, dominance, cultural politics, historicity of knowledge, dialectical theory, and hegemony. Engraved in ideology and critique, both theories gravitate towards resistance and counter-hegemony, dialogue and critical consciousness, language and the utmost need to combine action and reflection for emancipation, hence its connection to Jurgen Habermas’ communicative action which is a cooperative action undertaken by individuals upon mutual deliberation and argumentation (Habermas 1984). Culture and language are imperative to both theories in advancing the structural transformation of the public sphere. In fact, transformative social change stands as a desired outcome to advance the course of the marginalized, colonized and oppressed communities. (Morrow and Torres 2002; Finlayson 2005).

Furthermore, Ngugi wa Thiong’o, the renowned Kenyan writer, theatre practitioner and freedom fighter, argues that language plays an important role in the overall struggle against regimes of oppression and repression. Such resistances are staged through linguistic approaches in pedagogic processes for the defense of national culture, national identity and the emancipation of the oppressed (Thiong’o 1981; 1983). Since both post-colonial theory and critical pedagogy are influenced by Marx’s historical materialism and dialectics, culture is amplified in theory, method and practice. Thus, theories create strategies for critical and cultural appropriation; democratic principles, reconstruction of the dialogical subject, building resistance, consciousness and communication that will resolve oppressive and colonial historical crises, narratives and in the dialogic process empower the people. These features of post-colonial theory and critical pedagogy as evident in Freire’s liberatory pedagogy act as sites and forms in creating space for participation and appropriate ethical protocols. In the next section, I proceed to discuss Freirean pedagogy and how these elements can empower participants and facilitators.

Freirean Pedagogy

Freire's argument, in his *Pedagogy of the oppressed*, is essential in developing an emancipatory pedagogic process with well-articulated features for critical teaching and learning (1970). Freire's contribution is a methodology based on a distinction between "banking education", through which knowledge is mechanically accumulated, and "critical education", in which the learner becomes an active participant in the appropriation of knowledge in relation to lived experience (Morrow and Torres 2002, p. 1). Freire understood that humanity's ontological vocation to think and make better her/his existence; however, there are systemic power structures that are oppressing the poor. Thus, to overcome such systemic domination, the oppressed need to acquire critical consciousness and take appropriate actions for liberation. The dialogic process of reflection and action for emancipation from the hands of the oppressor is what Freire called praxis (Freire 1970; 1995).

Freire's idea rests on the need to liberate the people from an oppressive terrain. He believes that the oppressor uses education to continuously subjugate, suppress and oppress the poor, hence the need for an educational method that can liberate the oppressed. His binary categorization of the oppressed and the oppressor is a flaw in his vision because he did not consider a dialectical relationship between both positions. He also believed that the kind of education that oppresses is a 'banking concept of education' which does not allow students to question or challenge the *status quo*. Students are only considered as depositories where the teacher deposits information and whenever the teacher wants the information recalled, students give it to the teacher. For Freire, an education system that will bring about liberation and transformation must be problem-posing. By that he meant that such education must be able to allow students to ask questions and be critical in their thinking to provoke progressive solutions for social change.

In terms of PD, Freire's vision of critical pedagogy opposes what Robert Chambers called 'normal professionalism' (1993, p. 9). According to Chambers, normal professionalism is the "thinking, values, methods and behaviour dominant in a profession or discipline" (1986, p. 1). Chambers asserts that the notion of normal professionalism that dominates the field of participatory development, plagued with "specialization and scholarly isolationism", is dangerous, narrow and stifles intellectual creativity (1993, p. 9). This is because normal professionalism is "linked with core-periphery structures of power and knowledge, produced through teaching and defended by specialization" (Chambers 1986, p. 1). This means that normal professionalism focuses on the teacher and considers the teacher/expert as all-knowing which reinforces an imbalance in power relations (Chamber 1993; 1997). Freire proposes a problem-posing educational approach that is dialogic, learner-centered and privileges collective action. Freire focuses on the oppressed to present a new system of education that is deliberative, resisting oppressive constructs and reinforcing collective action for conscientization. Thus, it is a movement from a hierarchical structure to a system that engenders equal power relations and the focus shifts from the individual (that is, the teacher, the expert or the professional) to the people. Because Freirean pedagogy is people-centered, culturally sensitive, critically questioning the hegemonic system and resisting the *status quo*, it is collaborative. It embraces other ways of knowing. For instance, in post-colonial discourse, such pedagogy will respect and accommodate an indigenous epistemology of relation and relationship to land, starts on the note of individual responsibility, and proceeds to collective impact of individual choices (Freire 1970; Morrow and Torres 2002; Kovach 2009). Hence, critical consciousness, dialogic education, conscientization, and action and reflection (praxis) are important to such a problem-posing education.

Freire's liberatory pedagogy is incredibly ground breaking and has influenced participatory development. Specifically, his ideas of the 'banking concept of education',

‘problem posing education’, ‘conscientization’, ‘praxis’ (action and reflection) and student-centered learning significantly create more mobility for participants and facilitators and increases their capacities to shift sites and forms of participation within a theatre-making process (Freire 1970; 1992). Freire’s proposition influenced many scholars including the Brazilian theatre practitioner, drama theorist and drama therapist, Augusto Boal (1970). Boal’s work will be discussed later in this chapter.

Freirean pedagogy and post-colonial theory in participation discourse

Sheila Preston’s (2016) notion of critical facilitation in her book, *Applied theatre facilitation: Pedagogies, practices, resilience*, considers critical facilitation as a “critical and pedagogical act or intervention” that focuses on critical interrogation of contradictions in ‘theory and practice and human action that will ultimately emerge through the interface with the cultural context’ (p. 17). Facilitation as an art and act in the pedagogic process can be used for or against hegemonic predispositions. It is considered as a self-reflexive and relational activity that centers on a “dialectical relationship of practice with context in relation to our pedagogy with participants” (Preston 2016, pp. 16-17). Facilitation can facilitate one of the goals of dialogical and dialectical pedagogy which is to “penetrate the world of objective appearances to expose the underlying social relationships” in any given culture (Giroux 2008, p. 27). Facilitation becomes a site of both domination and liberation because it can either empower or disempower, validate and sustain dominant class or participants’ interests (McLaren 2008; Preston 2016). Participation comes with an ethics of authorship, ownership and power control while facilitation gives an illusion of neutrality and instrumentalism (Preston 2016). Critical facilitation does not only challenge facilitation as a practice by problem-posing itself, it provides tools to re-conceptualize participation in theatre-making processes by investigating the roles of facilitators and participants in the pedagogic process. Therefore, I discuss three features from post-colonial

theory and critical pedagogy in relation to how critical facilitation can engender active participation in shifting the locus of power and democratic principles in theatre-making processes.

a) Facilitating participation in a dialogic pedagogic process

First, pedagogic processes consider dialogue as “an existential necessity” (Freire 1970, p. 77). From Bakhtin’s idea of the dialogic, pedagogic processes privilege dialogue in human activities needed to achieve understanding and communication (Bakhtin 1981). Through the power of words, there is reflection and corresponding actions from the ‘dialoguers’ (Freire 1970, p.80). The role of the facilitator in the ‘communicative action’ process is to negotiate between dialoguers, set an agenda and an understanding that provokes participants to think and question the *status quo* (Habermas 1984). Because dialogue is involved, language is involved, and identity is implied. Thus, the use of dialogue for the facilitator in shifting power provides an opportunity to hear and be heard, and to tackle fundamental postcolonial issues, such as language, place, history, ethnicity and the very important material practices of education, production and consumption, along with modes of representation and resistance (Ashcroft 2000; Ashcroft, Griffiths and Tiffin 2003). Dialogic education through critical facilitation in the pedagogic process fosters facilitators’ and participants’ analysis of context in terms of the way values are (re)produced and how systems or regimes of truth benefit certain groups over others. Through dialogic pedagogic processes, involvement becomes a collective role which helps in shifting the locus of control and power relations. In any theatre-making process, an applied theatre practitioner does not only privilege interaction, he/she fosters communication through dialogue (Harris 1993). For instance, Michael Etherton (2007) in his unpublished book, *No happy endings*, reflects on lessons learnt as a facilitator when he devised drama with Buddhist monks in Bhutan. Etherton notes how the senior monk coached him on ways to work with the monks

whom Etherton initially assumed were untutored in theatrical skills because of the particularity of their training, devotion, profession and lifestyle. He also had challenges connecting drama improvisation with monastic experiences and the participants' realities. However, during the workshop process, the facilitator turned into one of the participants as the senior monk intervened on how best to work with the other monks. The senior monk later taught Etherton life-transforming lessons on concentration, sacrifice and meditation. Etherton observes that the power and authority that the person in-charge of the workshop holds shifted to the participants (especially the senior monk).

Also, since dialogue is involved, there is a need for a safe space for interaction. Dialogic education provides opportunities to understand the 'politics of listening' that is essential for creating democratic and dialogic spaces, partnership, emancipation and agency (Butterwick, 2012). Through the act and art of learning to be active listeners, sites and forms of participation shift as participants and facilitators exchange positions. Dialogic interactions support relational interaction and has a humanizing effect, as whoever is heard is empowered. In Freire's words, dialogue becomes "an act of creation; it must not serve as a craft instrument for the domination of one man, by another" (Freire 1970, p. 77). For Freire, dialogue cannot exist in the absence of active listening, profound love, humility, faith and hope. Dialogue founded on these virtues "becomes a horizontal relationship of which mutual trust between the dialoguers is the logical consequence" (p. 80). Dialogue affords a grassroots approach as the facilitator and participants co-create knowledge for critical thinking and true education. This decentres the facilitator so that teaching and learning becomes a process accountable to the people, which can be empowering and rewarding.

b) Facilitating for and participating in raising consciousness

Conscientization is the realization and enlightenment that is received as a result of critical thinking. It is an understanding that comes from critical questioning of reality and lived experiences. It links the personal with the political, establishes dialogical relationships, shares experiences of oppression and opens up possibilities for action (Ife 2013). Freire's notion of conscientization has its root in dialectics. Following Hegel, Marx identified dialectics as the driving force of change. Hegel's system was the dialectic, the way of thinking that was to provide the basis for an understanding of the historical process. The dialectic was based on two assumptions. First, that 'all things are contradictory in themselves'. Secondly, that "contradiction is at the root of all movement and life, and it is only in so far as it contains a contradiction that anything moves and has impulse and activity" (Marx 1977, p. 300). To an extent, social theatre including applied theatre tend to align with Marx's view that change happens from a dialectical encounter between the understanding developed through lived experience and the capacity to construct alternatives. Contradictions of situation, experience and social reality are examined through a series of questions, metaphors, dramatic ironies and critical thinking to gain critical consciousness that will assist both participants and facilitators to understand the lived experiences and realities of people caused by the capitalist system and social structure. Through the dialectic process that privileges contradictions, a binary way of thinking is exposed, and our imagination unlocks possibilities that respect cultures and the people participating in them.

Theatre can serve as a formidable means to orchestrate experiences that can 'conscientize' (make or become conscious). For instance, role play is important in negotiating positions and making meaning in drama processes. According to John O'Toole (1992), a scholar and practitioner of drama-in-education and applied theatre, role play does not only facilitate critical thinking, teaching and learning, it also empowers participants to navigate diverse life

possibilities, experiences and realities. For instance, blanket functional role “is often used by leaders as a way of drawing participants’ attention to their own interpersonal manner, and to some of their preconceptions” (p. 91). When a role is individualized, however, the “personal characteristics become central to the negotiations that will provide the drama. They [personal characteristics] provide the source of the tension, but, being individual, are less controllable and predictable than negotiations made jointly as a group” (O’Toole 1992, p. 91). Regardless of the number involved in the role-play, drama, through the imagination and play-building process, raises the critical consciousness of participants to actively engage and be more informed in creating solutions to their problems. For instance, when exploring contradictions that can be associated with a given social problem, participants can be enlightened as to the complexities that surround such a problem and can be provoked to proffer possible solution.

Also, the dialectical process gives the opportunity to challenge and examine social status and systems and its contributions to oppression. For instance, during a theatre workshop I facilitated at the Victoria Immigrants and Refugee Centre Society (VIRCS), participants who were from refugee backgrounds critically explored how society constructs identity and gives privileges based on place of birth, residence, cultural practices and heritage etc. While facilitating the workshop, a Canadian-born participant who joined the workshop role-played an undocumented migrant woman who had fled from a war zone and had to survive amidst severe conditions with her children. After the role-play, she had an insight into how power relations, power dynamics and social status are replicated through history. This experience helped her develop what Preston (2016) refers to as “heightened awareness of the politics of the choices that are available to us as we notice how culture is performed, enacted and practised” (p. 31). In this instance, participation either as participants or facilitators become sites for mobile enactment of power and lived realities as experiences are shared.

c) Praxis within the practitioner and participant

Critical consciousness for Freire is through a radicalization of the dialogical process through a new appreciation of Marx as a theorist of praxis (Morrow and Torres 2002). In considering the belief that a human being is capable of changing his/her circumstances through appropriate action, reflection is required. Praxis is a result of creating and re-creating realities via reflection and action. Praxis is needed for transformation to occur. Transformation in liberatory education processes is inclusive and it is committed to imagining alternatives because “it is our awareness of being unfinished that makes us educable” (Freire 1998, p.58). Thus, dialectic processes through dialogue for collective actions will constantly position and reposition humanity for liberation from the intent of plutocratic neoliberalism which puts economic power in the hands of the few. A praxis-oriented pedagogy aims to produce collective-individuals characterized by authenticity. Praxis celebrates collective learning, collective action and cultural action because it emphasizes “a dialogic and reflexive understanding of learning that has profound implications for formal and informal educational activities” (Morrow and Torres 2001, p. 16). Knowledge creation and its production are generated through the shifting of powers between participants and facilitators which are important to applied theatre praxis (Etherton 2013 in Kafewo, Iorapuu and Dandaura, 2013). In theatre practice, a good example of this principle is found in Boal’s theatre where he uses the character of the *Joker* in his Forum Theatre, to unsettle discourse and share power with spectators or participants during the theatre-making process. The Joker, who is the facilitator and a participant in the theatre-making process, holds and shares power and moves in different directions to give agency to any action from the ‘spect-actors’.

Furthermore, Boal’s ideological underpinning stands in affinity to Freire as Brecht stands to Marx. Boal took what he learnt from Freire and applied it to theatre. Freire’s ideas were integrated into theatre-making by Boal with his forum theatre where dialogue is considered

central and ‘spect-actors’ stop actions to discuss their situations and try out different solutions to their problem (Boal 1970; 1997). Since traditional oppressive pedagogy is learning by rote in which the teacher deposits information and ideology into passive minds as if they know nothing on their own, Freire believed that an oppressive pedagogic method uses the banking concept of education while a liberatory pedagogy must work towards a problem-posing education. Learning in the theatre-making process is possible when participants and facilitators utilize dialogue to create sites that will foster understanding and respect for ideas. Teacher-student relationships become relational, not domineering or oppressive and power relations are critically and constantly questioned and this ensures that power shifts. Teachers and learners bring their experiences to the learning process. Freire calls for a dialectical pedagogy through a dialogic process to mitigate power imbalances. In Fortier’s (1997) words, “the oppressed bring their own experience and understanding to the pedagogical process, solving problems for themselves and thereby training themselves to take an active role in changing the world” (p. 208).

To further connect these principles to TfD/applied theatre practice, the goal is for the oppressed, who are on the margin, to take centre stage. It involves valuing local knowledge, local culture, local resources, local skills, and local processes. This builds cultural resistance to counter colonized ways of thinking and knowing but encourages local knowledge. Since the purpose is to challenge and unseat western hegemonic forms, power needs to be constantly negotiated. Interactive arts, including theatre, hold the potential to provide critical perspective on participation for many reasons. By definition, theatre rests on participation, deals with both the affective and cognitive, aims to bring the collective, builds relationship and encourages different ways to thinking. Theatre does not only expose the tension of power structures, knowledge transfer, power sharing, etc., theatre brings into the limelight social issues, hence its social constructivist approach. Whether as an instrumental or transformational tool, participation is

framed as based on certain ideological, theoretical and philosophical beliefs. Thus, the idea of shifting power, ownership, control, decision-making, and authorship through Theatre for Development processes is to foster enduring relationships and interaction that honours and respects human existence as *collective-equal-individuals* bound together for a common goal. The need for participation in interventionist performance and PD raises ethical concerns when working with participants. The next section examines relational interaction as a way of thinking that evolves from Bakhtin's theory of answerability, thus providing decolonizing thinking around an ethics of practice in applied theatre.

Answerability: The ethics of humanitarian performance

The Russian philosopher, linguist and cultural theorist, Mikhail Bakhtin's theory of answerability was built on his perspective of identity construction as *dialogic*, that is, formed through language or expression as a process of social interaction. In Bakhtin's view, an *expression* in a living context of exchange--- termed a "word" or "utterance"---is the main unit of meaning (not abstract sentences out of context) and is formed through a speaker's relation to Otherness (other people, others' words and expressions, and the lived cultural world in time and place). A "word" is therefore always already embedded in a history of expressions by others in a chain of ongoing cultural and political moments. Dialogism is a continuous and relational process rather than a fixed construct and it can provide an opportunity to understand those whose lives have been radically transformed by trauma, upheaval and resettlement. An utterance/word is marked by what Bakhtin terms "Addressivity" and "Answerability" (it is always addressed *to someone* and anticipates, can generate, a *response*, anticipates an *answer*). Discourse (chains or strings of utterances) is thus fundamentally *dialogic* and historically *contingent* (positioned within, and inseparable from, a community, a history, a place). Bakhtin's theory of 'answerability' seeks to understand and construct the self socially

through a process of interlocution shaped by the different and sometimes conflicting voices or worldviews it encounters along its lifelong transformation (Bakhtin 1984; 1986; 1990; 1993). Answerability embraces cultural diversity, relational interaction, active listening, accountability for mutual understanding and effective communication. Thus, to judge myself ethically, I must be answerable to others and others must be answerable to me. If we want to consider the ethics of our actions, then we always have to be “concerned with, and answerable for the consequences of our actions and how they affect other people as well as ourselves” (Edmiston 2002, p. 66). The implication of the theory of answerability to an individual is that my action has to be answerable to, responsible for and willing to embrace the consequences of my action. It positions care and relationship as integral to practice. That is, responsibilities and consequences do not stand alone; rather, they are constructed in relationship with others, those affected by my actions. Answerability promotes interactions that are based on relationship. Its implication for an ethics of practice is that it advances relational interactions as against transactional interactions in community engagements.

Conclusion

In this chapter, I have shown specific ways that post-colonial theory and Freirean pedagogy (rooted in CP) influence my thinking. I have identified key ideas which are central to the dissertation and theoretically situate them. Development and its derivative, participatory development, is first a project from the colonial territory, the Global North to be carried out on the colonized, the Global South. When it was realized that the development project was not working as planned unless the people concerned were involved, then PD was developed. Theatre’s impact on PD as seen in Theatre for Development (TfD) and broader applied theatre practice has been influenced by theories from scholars who developed ways to engender participation that is people-centered and for a development process that is bottom-up. As it is the

mandate of critical pedagogy through Freirean methodology and post-colonial theory to provide tools necessary to re-think power relations, theatre through pedagogic processes can create sites of power mobility especially with critical facilitation that honors dialectical methods and dialogic processes that resist hegemonic forms and systems for both participants and facilitators in the theatre-making process.

III

Methodology

Vignette I

I entered the office of the director of a research institute at UVic to discuss possible connections to some citizens of a country that I was invited to work with as an applied theatre practitioner. I left the office with a feeling of inadequacy, as my research method was different from what is considered normal. That experience made me realize a pattern in my approach to research. 'Have you read literature about the country you are planning to research on?' the director asked me. And I answered them not really. Although I read a few case studies of theatre interventions written by western researchers a few years ago, I was not interested in reading literature at that point. Rather, I was interested in speaking and engaging with people who have embodied the lived experience of civil war. Generating knowledge first through individuals who lived through twenty-six years of civil war, and who are growing and evolving out of the experience of the war was more important to me for many reasons. First, I am not opposed to the relevance of written literature, but it is important to understand that though existing bodies of literature may serve as reference, there is possibility that they could be out-dated and far from present realities since they were written many years ago. Secondly, the people who invited me are still experiencing the adverse effect of the civil war and it was important to know the present reality as I planned my trip. And lastly, I was interested in building empathy first with/in myself and understanding the present situation through peoples' lived experiences. And how can I do that without ethically engaging with living stories? The director seemed disappointed in me especially because I was a PhD student at that time. He gave me a few book titles to read and I left. I noticed that my approach to knowledge generation to them was 'unscholarly', a reverse approach –from people to literature rather than literature to people. The experience made me question the method of knowledge generation and knowledge production that favours a certain way of knowing. I imagine if such a person is on a grant adjudicating committee, he might consider my application un-fundable because I did not start generating knowledge from bodies of literature but rather from bodies of people who are still living those experiences that made the literature. I query, are non-literate ways of knowledge generation invalid?

Rationale for my research method choice

'... it is not enough to tell us [the people] what the world is [rather], it must provide opportunities for communities to imagine what it might be.' (O'Connor and Anderson 2015, p. 19).

My work is people-driven, community-based and embodied and so is theatre and performance. Theatre is an embodiment of different characters shaped by lived experiences and creatively crafted through human imagination. Theatre and performance transfer stories (data) into experiences and supports recreation or distortion of experiences which will produce new

forms of experience. I must state here that I am not in opposition to the written or theory. However, the established paternalistic approach sets the Eurocentric rules of research engagement and this can make other methods/forms of engagements appear unclear, seem undefined and perhaps unacceptable when it turns experiences into data and distances it. It is hoped that by working with and through experiences I then will have the questions for which the literature may have the answers. This kind of relational approach takes time and care, but I believe the results to be not only more authentic but also more empathic. I have two experiences to highlight some of the challenges of using only Eurocentric approach to research, community engagement and knowledge generation. The challenges have implications on ethics, power relationship, policy and continual perpetration of hegemonic realities because there is a huge disconnect between people and research.

As a theatre practitioner that belongs to what Sardar Ziauddin (2010) called the ‘post-normal’ generation, characterized by war, chaos, contradictions, global financial crisis, cultural looting, neoliberalism, and capitalism among other sad realities, I am committed to ‘... a liberatory and critical research tradition [that is] grounded in the hope for change’ (O’Connor & Anderson, 2015, pp. 7-8). I continually search for ‘processes where the marginalized might be the authors of their own stories, as co-researchers, and equal collaborators’ in my practice (*ibid*, p. 6). My research inquiry seeks for methodologies that will be highly impactful, embracing *effect* and ‘*affect*’ (Thompson 2009) that are necessary for ‘theatre of little changes’ (Balfour 2009) so that my ‘theatre of good intentions’ (Synder-Young 2013) will achieve its ultimate goal, ‘citizenship control’ (Arnstein 1969), and ‘hope’ (Freire 1970). Summarizing this overarching goal in Paulo Freire’s words, ‘the world needs critical hope as a fish needs unpolluted water’, and this hope must be informed, built on empathy, human relationship, critical imagination, enlightened consciousness, dialogue, and community of common interest (Freire

1961, p. 2). In fact, this hope that is transformational challenges the future that is undemocratic because it is built on decolonizing and de-centralizing research processes, cooperating, and collaborating with all the parties involved, and mutually understanding lived experiences. Norman Denzin (2003) succinctly reiterates that it is hoped that

Gives meaning to the struggles to change the world. Hope [...] grounded in concrete performative practices, in struggles and interventions that espouse the sacred values of love, care, community, trust, and well-being. Hope, as a form of pedagogy, confronts and interrogates cynicism, the belief that change is not possible or is too costly. Hope [that] works from rage to love. It articulates a progressive politics that rejects conservative, neoliberal postmodernity (p. 225).

Hope is an essential ingredient in organizing effective community mobilization and progressive social engagement against injustices. Problem-driven narratives without a critical stance to engender change can be destructive and unproductive. In essence, the research methods that I am reaching for aim to uphold hope, believe in the power of transformation among communities, and embrace communal realities in confronting the oppressor. Therefore, I work as a collaborator, co-researcher, co-participant with the people in creating this new vision because 'it is not enough to tell us [the people] what the world is [rather], it must provide opportunities for communities to imagine what it might be,' and that responsibility resides in theatre's domain (O'Connor and Anderson 2015, p. 19).

When I was planning my research in Nigeria, I realized that the method of conducting my research showed itself based on the nature of my research. For instance, I was connected to one Manji Wilson who was the former coordinator/program logistic officer at The Biha Project, an NGO in Nigeria that is working extensively as relief agencies, human capacity trainers etc. Manji

has worked in different IDPs camps in Nigeria and he was excited about my project. Before I changed the location of my research, he connected me with the right people, provided me with background information that is helpful, current and correct, as he still resides in Nigeria. Same thing was applicable to Sendi Zechariah and Abel Alechenu who were friends and colleagues of mine and we studied together at the University of Jos. Starting my research from the people, with the people and for the people positions me to see the people for what they are and not what or how media or powers that be wants me to see them. I gain a new set of lenses that are critical but at the same time empathic. Interpreting experiences that are shaped by knowledge, previous experiences, background, cultural identity, and training among others. In fact, what we experience, how we experience, when we experience, with whom we share experience, and how we interpret our experiences are products of many factors, hence subjective; however, this is where the notion of *relational interaction* inspired by Bakhtin's notion of answerability guides my work ethically in understanding how I frame my practice and research.

Conceptual Framework

The research uses the conceptual framework that involves planning, data collection and data (story) analysis, documentation and evaluation. The planning phase engages elements of community-based participatory research, the data collection phase uses arts-based research such as drama and cultural art forms, and the last phase, documentation and analysis through drama workshops and reflective practice.

My inquiry into artistic creation, research, and reading of several reflections of and from applied theatre/theatre for development projects, theatre practitioners, and researchers affords me the opportunity to identify among many other elements, a common thread – *advocacy and participation*. Advocacy in this context is continually portrayed in terms of theatre's roles, functions, and functionalities in handling social issues. Theatre becomes an intentional art and

act specifically for the purpose of improving the lives of individuals and creating better societies (Balfour 1999; Boon & Plastow 2004; Nicholson 2005a; Balfour *et al* 2015; Prentki 2015). In Judith Ackroyd's word, these socially-engaged theatre forms, whether applied drama/applied theatre, "share a belief in the power of the theatre form to address in order to promote positive social processes within a particular community, whilst others employ it in order to promote an understanding of human resources issues among corporate employees... They could be to inform, to cleanse, to unify, to instruct, to raise awareness" (2000, n.p).

Furthermore, participation has become central to community-based interventions for ethical reasons. Scholars have argued that a change from a top-down approach to a bottom-up approach to participation is important for agency, continuity, equitable power sharing, ownership and collective action. For instance, through capacity-building, the people are able to decide their own fate, which Orlando Fals Borda (1997) equates to '*vivencia*', a 'life-experience' that is "necessary for the achievement of progress and democracy, a complex of attitudes and values that would give meaning to our praxis in the field" (p. 31).

Although Fals Borda's vision of research (1997) centers on Participatory Action Research (PAR), his insistence on democratic research approaches resonate with theatre practice because theatre privileges collaboration, cooperation, relationship and capacity building – in its totality. Hitherto, the relationship of these characteristics to research is important because research methods fall within the different levels of power dynamics; 'power over', 'power with', 'power within' and 'power to' (Lisa VeneKlasen and Valerie Miller 2002). Consequently, research methods employed in applied theatre continually consider intrinsic ways of translating the creative empowerment into socio-cultural, political, and economic realities for the people. The role of a theatre researcher is redefined to align to this thought because research method

should ultimately privilege research that is of the people, by the people, for the people; a democratic research.

Therefore, the model of my research method in making inquiry into different ways of knowing, understanding and living is based on these premises: ‘de-centralization, deregulation and cooperation’ (Guba 2007, p. xi). According to Egon Guba in his forward to Ernest Stringer’s (2007) book on Action Research (3rd edition), ‘*de-centralization* indicates a movement away from efforts to uncover generalizable “truths” toward a new emphasis on local context; *deregulation* indicates a movement away from the restrictive conventional rules of the research game, the overweening concern with validity, reliability, objectivity, and generalizability; and *cooperativeness in execution* indicates a style of inquiry in which there is no functional distinction between the researcher and the researched “subjects” (pp. xi-xiv). In essence, the groups involved, in this context, the researcher and the researched cooperate, dialogue, and collaborate with the client group, and research is decolonized because all stakeholders have equal opportunity to determine what question is asked, what information is analyzed, how the process is mapped, and how conclusions and courses of action are determined. Therefore, I discuss *Community-based Participatory Research (CBPR)*, *Art-based Research (ABR)* and autoethnography as these methods connect to my research.

Community-Based Participatory Research (CBPR)

Community-based participatory research proposes a “collaborative approach to research, [which] equitably involves all partners in the research process and recognizes the unique strengths that each brings. CBPR begins with a research topic of importance to the community with the aim of combining knowledge and action for social change to improve communities” (Minkler & Wallertein 2003, p. 4). The method promotes relational values, partnership, and capacity-building because it centers on the people, and it is a viable way to mobilize and

organize communities in order to address social issues. CBPR sprang from Participatory Action Research (PAR/AR); and it follows the pattern of collaborative planning, designing, developing and executing the research because it is “geared towards planning and conducting the research process *with* those people whose life-world and meaningful actions are under study” (Bergold & Thomas 2012, n.p). CBPR provides the means for community to engage in systematic and collaborative inquiry, and investigation into a particular problem and “design an appropriate way of accomplishing a desired goal and to evaluate its effectiveness” (Stringer 2007, p. 6).

Like action research, CBPR works on the assumption that “all people who affect or are affected by the issue investigated should be included in the processes of inquiry” (*ibid*, p. 6). Hence, the process involves a participatory, collaborative, and communal approach to inquiry or investigation that provides people with the means to take systematic action to resolve specific problems for the community of interest. CBPR has many similar features with action research such as the action research spiral of “planning, acting, observing, and reflecting” in the research process (Kemmis and McTaggart 2005, p. 277). CBPR aims to empower the people for social change which according to Connie Benn (1981) can only be achieved if a group has four kinds of power – “power over resources; power over relationships; power over information; and power over decision making” (pp. 91-92). Benn further argues that the technique to obtain these powers is through “participation strategies, self-help mechanisms and de-professionalization” (p. 92). Consequently, arts and theatre practice obviously have these strategies and practitioners only need to amplify and launch practice to empower and build capacity. Following up on this, Benn (1981) suggests some elements that should characterize such a practice or approach:

that it be directed to change in society’s institutions, rather than change in individuals; resource-oriented, rather than problem-oriented; lead to self-

actualization, rather than to stigmatization of the individual; be a means of social change and not a means of social control; life choices be made freely by participation, and not imposed by professionals; professional workers be accountable to community and consumers and not to their peers; decisions be made by participants; and that individuals determine their own life-styles, rather than having their lifestyles decided by discriminatory and discretionary provisions (pp. 84-105).

It emphasizes communal or collective effort that seeks to engage “subjects” as equal and full participants in the research process (Stringer 2007, p. 10). This collectivist perspective and understanding becomes the driving force of the process because the method “aims to decolonize research, bridge the power gap and embrace equality between the researcher and the researched, thereby eliminating the ideas of power-over relationship, and knowledge extraction among others. It is democratic, equitable, liberating (emancipatory) and enhancing” (*ibid*, p. 11). This approach re-positions the researcher to become ‘facilitative and less directive’, because at this level, people are tasked with the responsibility to make decisions; and replicate the artistic creations employed in creating stories, ensemble and performance (*ibid*, p. 11). Succinctly put, CBPR’s orientation to research values: “shared ownership of research projects, community-based analysis of social problems, and an orientation toward community action” both in qualitative and quantitative approaches (Kemmis & McTaggart 2005, p. 273).

Characteristics of CBPR

What is distinctive about CBPR is “the attitudes of researchers, which in turn determine how, by and for whom research is conceptualized and conducted [and] the corresponding location of power at every stage of the research process” (Cornwall and Jewkes 1995, p. 1667). CBPR is a social process; participatory, practical, collaborative, emancipatory, critical, reflexive,

and aims to transform both theory and practice (Fal Borda 1997; Jurgen Habermas 1992, 1996; Denzin & Lincoln 2000, 2007; Kemmis & McTaggart 2005). Lasker *et al* (2001) assert that through these characteristics and principles, “the synergy that partners seek to achieve through collaboration is more than a mere exchange of resources. By combining the individual perspectives, resources, and skills of the partners, the group creates something new and valuable together—something that is greater than the sum of its parts” (Lasker *et al* 2001, pp. iii-iv). In essence, CBPR accent individual, organizational, and community empowerment for the purpose of social change and transformation. Just like action research, CBPR follows the central and constant process of ‘*observation, reflection, and action*’ (*ibid*, p. 9).

CBPR begins with the preparatory procedures of connecting with the community involved, engaging with the community through the gate keepers, set-up meetings with leaders and strategize ways to involve the larger population in the community. Since the researcher is considered as a co-participant in the research undertaking facilitative functions in the process, the researcher observes, reflects, and acts with the community. S/he only provides tools for carrying out this process and provides activities that will lead to the desired results. Ideally, CBPR begins with a research topic or question that comes from the local community and with its ardent belief in equitable community involvement in all stages of the research process. CBPR often finds creative means of ensuring informed consent. Through cultural humility and partnership synergy involved in deeply valuing lay knowledge and working in partnership with community residents, CBPR is capable of improving cultural sensitivity when gathering and producing knowledge with the people (Tervalon and Murray-Garcia 1998). This will ultimately enhance community trust, mutual relationship; a symbiotic partnership, ownership, increase accuracy, cultural sensitivity in interpreting findings, increase relevance of intervention approach to the people because the process involved a bottom-top approach (Tervalon and Murray-Garcia 1998, p. 117).

In essence, CBPR is characterized by genuine partnership, providing opportunity to co-learn, and co-research with the people, build capacity, encourage findings and knowledge that will benefit partners, involves a long-term commitment to effectively reduce disparities, and build relationship. Since it is situated in the community, it becomes democratic, participatory, collaborative, and action-oriented. The end result is knowledge production/mobilization, community building/empowerment, and producing effect, and affect. This is the premise upon which the ‘homestead method’ in community theatre or theatre for development is built.

Arts-Based Research Method

Shaun McNiff (2009), one of the proponents of Art-based research defines it “as the systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies” (p. 29). ABR is a research method that favours diverse artistic expressions and creations for self-expression, community purposes, community building and collaboration. Arts itself has a long history and connection to humanity and ABR uses the artistic finesse that is inherent in humanity to engage different societies. O’Connor and Anderson (2015) opine that ABR “has consistently engaged with vulnerable participants, and it is the responsibility of the researcher to understand the power of the methods being employed and ensure that precautions are taken to avoid harm” (*ibid*, p. 61). ABR also encourages cooperation, community organizing, mobilizing and capacity-building. Patricia Leavy asserts that ‘arts-based practices can also promote dialogue, which is critical to cultivating understanding. The particular ways in which art forms facilitate conversation are important as well. The arts ideally evoke emotional responses, and so the dialogue sparked by arts-based practices is highly engaged. In O’Connor and Anderson (2015)’s opinion, by connecting people on “emotional and visceral levels, artistic forms of representation facilitate empathy, which is a

necessary precondition for challenging harmful stereotypes (pertinent in identity research) and building coalitions/community across differences” (p. 14).

Using arts-based research methods outside the people already committed to artistic expression McNiff (2008) noted “can be a challenging yet intriguing prospect” (p. 32). However, the expressionistic opportunity that arts provide simply presents it as a method plausible in exploring human experiences, emotions, and realities because “the art in general teaches us to see, to feel, and indeed to know...” (Dixon and Senior, p. 6). Also, the freedom to create, innovate, ‘willingness to start the work with questions and a willingness to design methods in response to the particular situation’ continually positions ABR as a method important to explore and express human inquiry (McNiff 2008, p. 33). Patricia Levy (2009), another scholar in research methodology, further underscores that “arts-based research practices allow researchers to share this relationship with the audiences who consume their works” (p. 2). Through the activities via arts-based research, the researcher seeks to “sculpt engaged, holistic, passionate research practices that bridge and not divide both the artist-self and researcher-self with the researcher and audience and researcher and teacher” (Levy 2009, p.2). In fact, researchers undertaking the arts-based research method merge their interests while creating knowledge based on resonance and understanding; effect and affect, empathy, feeling and reasoning.

Leavy (2009) asserts that ABR “draws on literary writing, music, performance, dance, visual art, film, and other mediums” (p. 2). It uses artistic and creative skills to make inquiries which are representational and it includes but is not limited to short narratives, novels, experimental writing forms, poems, collages, paintings, drawings, performance scripts, theater performances, dances, documentaries, songs, documentary (photography and videography), design (costume, set design, decoration, carpentry, and arts and crafts), and painting. ABR champions the idea that “knowledge of the world cannot and should not be reduced into words

and numbers alone” which according to James Rolling (2012), gives “significance of the marginalized, invisible, or silenced story... as a site of resistance” (p. 146).

Furthermore, commenting on the significant quality of art, McNiff (2008) opines that “art embraces ordinary things with an eye for their unusual and extraordinary qualities [because] the artist looks at banal phenomena from a perspective of aesthetic significance and gives them a value that they do not normally have” (p. 30). As a qualitative methodology suitable for collecting findings, and analyzing data, ABR encourages participants to express their experiences through artistic means - beyond collection of verbal data and make use of artistic processes and forms in one or more stages of the research process; as a topic of inquiry, for generating, interpreting and representing research.

Challenges of CBPR and ABR Methods

Firstly, both methods seem to be on both ends of a continuum; communal and personal. While CBPR seeks to involve the public and community in the research process, ABR due to its artistic focus is personal and individual. Hence, a major challenge is navigating these two extremes so that the ‘community-driven’ ideology and ‘personal and individual artistic orientation’ can be aligned to make the research a worthwhile process.

Meredith Minkler (2005), a scholar who uses CBPR for health-related development projects among communities, opines that “CBPR is fraught with many challenges” (p. 117). These challenges include ‘community-driven’ issue selection, inside-outside tensions and misunderstanding among involved partners, constraint of community involvement in terms of time, finance, and communal support. Although CBPR is committed to the research topic and question emanate from the community, and the community’s voice being heard in the decision process, yet many such projects “paradoxically . . . would not occur without the initiative of

someone outside the community who has the time, skill, and commitment, and who almost inevitably is a member of a privileged and educated group” (Reason 1994a, p. 334).

Furthermore, a major challenge that ABR poses to the researcher and the group is inherent in the nature of art itself. Art is introspective, personal and individual; hence, this can become a major hindrance especially when the project becomes centered on the artist-researcher. Articulating this concern, McNiff (2008) asserts: “I have discovered how easily art-based researchers can become lost and ineffective when inquiries become overly personal and lose focus or a larger purpose, or when they get too complex and try to do too many things” (p. 33). However, these challenges are addressed through these strategies which include but are not limited to include adhering to the guiding principles of decentralization, decolonization and cooperation, upholding aesthetic and ethical values, trusting the entire research process, having an open mind to the community, clear negotiation, and truth and honesty.

Reflection and reflection: writing is part of *doing* research

Vignette II

During my trip to Iran, like I always do, I reached out to my Iranian friends who told me stories of their experiences and what to look out for while visiting Iran. They were generous with their stories and experiences that led us to discuss that night for over three hours. In fact, through their stories, we drew parallels between Iran and Nigeria on different levels – religion, economy and politics. Upon getting to Iran, my handler, a beautiful and generous female friend gave me a good treat. She prefers the pronoun she/her. She was generous with her time and she told me people are neither with grenades nor are there bombs everywhere, ready to detonate as we see or read on the news. I noticed how she tried to speak about the people in order to counter any fear that I might have had due to the media. I smiled and told her not to worry because I did my research... During our expedition around Tehran, I noticed that other female folks in Tehran looked at her in a different way. I asked her why the look. She told me that as she was walking with me, other female folks were jealous of her, as many of them would love to date someone of another colour. My friend was greeted on many occasions with one single question ‘is he your husband?’ when she told me, I was amazed and felt how that singular experience changed my perspective on my identity as a black male, born in Nigeria, studying/researching in Canada and invited by the Dramatic Arts Centre of Iran as part of an international think-tank team to discuss potentials of private sector in the theatre sector. It was interesting to see how I was preferred by the other (at least female) due to my skin colour. Is my skin colour sexualized, exoticized or

what? I also wonder how our approach to knowledge generation and transfer has built negative stereotypes and misconceptions of the other; and defined our interaction especially with global media such as Fox, BBC, CNN, Aljazeera etc.

Autoethnography/Ethnography

Autoethnography is an approach to research and writing that seeks to describe and systematically analyze (graphy) personal experience (auto) in order to understand cultural experience (ethno) (Ellis 2004; Holman Jones 2005). I adopt autoethnography mostly for the writing and documenting of this research. Specifically, my research has a layer of the self (researcher) on a journey of self-discovery especially as a person who has experienced internal displacement. According to Linda Park-Fuller (2000), autoethnography challenges canonical ways of doing research, representing others and treating research as a political, socially-just and socially-conscious acts because the personal is political. In Park-Fuller (2000)'s words,

In autobiographical narrative performances, the performer often speaks about acts of social transgression. In doing so, the telling of the story itself becomes a transgressive act—a revealing of what has been kept hidden, a speaking of what has been silenced—an act of reverse discourse that struggles with the preconceptions borne in the air of dominant politics (p. 26).

Using tenets of autobiography and ethnography to write this research fostered my goal as a reflective practitioner inquiring into actions and narrative of the past. Thus, while autoethnography is both process and product, my research gravitates towards more autoethnography in the writing (Adams & Holman Jones 2008). It is deeply rooted in the lived experiences and present realities of people's culture and existence. Also like any ethnographical research, this research seeks to understand cultural experience (Harrison 2018) in this context, the internally displaced people.

Discussion

Reflective practice and ethics

“Reflection” or “reflective thinking” is considered as an “active, persistent, and careful consideration of any belief or supposed form of knowledge in light of grounds that support it and future conclusions to which it tends” (Dewey 1933, p.7).

As a theatre practitioner, my practice shapes my research and vice-versa. This is because I am interested in improving my practice through reflection-on-action and reflection-in-action. I turn histories, lived experiences, and stories into performances and drama workshops by using art and cultural forms that the group/community chooses. Thus, reflective practice as an approach centres on my practice as it affects the process of working with people of all age. Due to this, I constantly challenge myself to respect cultural principles, human dignity, respect, sincerity and sacred responsibility. These guiding principles are central to the idea of relational interaction is inspired by Bakhtin’s (1984) notion of answerability that morally situates being responsible and being held responsible for our moral practices. Characterized by dialogue, it argues for reciprocity of ideas, interaction and centering the self among the people and their culture. As a build-up from the theory of answerability, relational interaction seeks to foster collaboration, communication, understanding and relationship building because relational interaction holds that an individual’s action has to be answerable to others, responsible for and willing to accept consequences of one’s action. I discuss relational interaction and answerability more in another chapter.

This means that I have to respect cultural practices and norms of the people that I will be working with which is mostly different from the western way of conducting research. For instance, my ethical dilemma in planning and conducting my field research is that though my choices are considered right and culturally appropriate in my community of practice, it may be

considered otherwise in my community of instruction (University of Victoria). Specifically, the idea of seeking written/verbal consent before taking pictures which is prevalent in the western world seems uncommon in many parts of Nigeria. People's involvement in research (especially theatre) and the volition to be captured in photograph is based on relationship. While there can be no doubt that many researchers have used the power of economy to conscript participation of some community members, and some community members participated because of the money involved, applied theatre practice works largely on building empathy, community and relationships. As a researcher, if I go around with forms to seek consent before taking photograph of participants, I might be perceived as showing off class and status. Thus, oral or verbal consent work for some communities even without having to record it. Thus, I am constantly thinking how to adopt culturally appropriate methods of seeking consent which will be considered accepted from the western perspective.

Furthermore, when conducting qualitative research in the western world, especially among vulnerable populations, there is always the need to be careful so that one does not run the risk of re-traumatizing them. On the contrary, many theatre-based research projects conducted in developing countries or countries of the Global South among refugees for example do not have drama therapists in the room and some researchers wanted the people to talk about their traumatic experience and share stories of victimhood instead of using a strengths-based approach. Perhaps this is inconsistency of practice, an oversight or the resilient nature of the people researched (Rapp 1997; McCashen 2005; Healy 2005).

I continually reflect on how I will navigate the games of ethics. Although ethical protocols are designed to protect the vulnerable, the reality is that many ethical protocols still fit into a certain system and cultural forms and many of the activities that I will be doing in IDP camps such as homesteading will first be considered as dangerous for me, my field work among

IDPs who are a vulnerable population and the use of theatre to embody their stories, no central thematic focus, flexibility in my consent seeking and being guided by the people's ideologies and knowledge might be unfamiliar with the ethics review board at the University of Victoria, Canada.

Therefore, the idea of white fragility might come into play as a result of not understanding the kind of resilience that resides within my people. And considering the fact that I am working with a group that is diverse in age, I may have challenges. Therefore, I have to learn to present my work in a language and in ways that seem familiar with the ethical protocols. I know that ethical approval can be challenging especially when working with vulnerable population and perhaps with many unfamiliar cultural practices and norms of the people by the ethics board, I believe that the process will teach me how to navigate ethical rules and communicate my practice and intended work in clear terms. After all, ethics is not designed to be a monster for my practice but rather to ensure that ethical practices are observed.

Challenging the master's image: ethics and photography

It is a known reality that media representation of many developing countries especially Africa is pathetic. Many times, the continent is presented as a ghetto full of impoverished people. Such narrative drives what the Nigeria novelist, Chimamanda Ngozi Adochie refers to as in her TED Talk as 'The danger of a single story'. It seems the sensation of such images and videos of children dying, poverty-stricken children and women, poorly dressed men and communities without water, etc are being capitalized on for humanitarian reasons. While this has its place obviously, I constantly challenge myself on ways to deconstruct what I call, the 'Master's Image' of the continent. By *master*, I mean the narrative of developed countries. Thus, I ask how can practitioners challenge such predominant narrative? In what ways can my practice address such issue in ethically? I did not want to fall into the danger, however, I do not want to take away the

reality that people live in either. Thus, the choice not to include any visual in this dissertation is an ethical choice with the intention to challenge such narrative. I want my readers to meet my collaborators, participants and the group I work with through their imagination with the information I present. For instance, perhaps an ethnographic description of the place, situations and experiences in Nigeria would provide readers with such information.

A Reflective Practitioner

Autoethnography is a form of critique and resistance that can be found in diverse literatures such as ethnic autobiography, fiction, memoir, and texts that identify zones of contact, conquest, and the contested meanings of self and culture that accompanies the exercise of representational authority. —Mark Neuman (1996, p. 191)

My research and its writing engage story as a way to connect the autobiographical and personal in discussing cultural, social, and political issues. This is because stories are a legitimate form of collaborative research methods. Although, there are *bodies* of literature that articulate embodied and lived experiences, my concern is to *live* the mandate of these theories. For example, feminist theories, and critical race theories privilege lived experience and encourage knowledge production that is people-centered. I understand that experiences are subjective but that is no different from written literature. First, literature is written by someone, from someone's perspective even if the writer integrates other people's perspectives, such literature is funded by someone/organization who has a motive beyond pure research and good intention and some literature has to pass through translation either in the author's head or after it has been published which may bring about huge knowledge loss. The question is why can't lived and living experiences be the beginning of research and a method to research itself rather than tailoring methods based on literature? Through stories shared, data are transferred into experiences, through performances, ideas are turned into experiences and knowledge creation is collaborative, integrating others' voices. Listening to other's experiences and living that experiences in

performance does not distance us from such realities, rather, we are taught to be active listeners, learn what it means for people to be seen and heard. Those stories will be turned into performances – comedy, dance, songs, poems and drama.

In fact, working at the intersections of performance and ethnography meant understanding fieldwork as personal and knowledge as an embodied, critical, and ethical exploration of culture (Jones 2002). My research is set up as an autoethnographic piece that investigates a journey of personal discovery. It invests and reveals the personal which is political. The process is an ethnographic research as it is a deliberate people-driven research within a certain group (Gordon 2000). However, the writing and evaluation process is a documentation of my personal experience in order to understand cultural ethos. I hope to ‘locate the personal in the field, in the writing, and in the political contexts of the research’ (Jones *et al* 2013, p. 19).

It is rooted in self-reflexivity, an openness to honest and deep reflection about ourselves, our relationships with others, and how we want to live. It is a process of self-discovery and critically engaging daily experiences. It is a way of being in the world and knowing about the world. One that requires ‘living consciously, emotionally, and reflexively’ (Jones *et al* 2013, p. 10). It encourages us to examine ourselves and consider ‘how and why we think, act, and feel as we do’ (Jones *et al* 2013, p. 10). Auto-ethnographers observe themselves observing and interrogating what they think and believe, and challenge their own assumptions, defenses, fears biases, sentiments and insecurities, egos etc. In essence, autoethnography makes the self aware of itself. I believe this is the strong connection auto-ethnography has with reflective practice. This is because auto-ethnography can provide the researcher with an opportunity to reflect on one’s action so as to engage in a continuous process of learning. I discuss reflective practice later in this thesis.

Furthermore, autoethnography depends on response. Such response is a recipe for building empathy because one becomes vulnerable as one opens oneself to the self and others' scrutiny. In Jones et al's words, 'it asks that we rethink and revise our lives, making conscious decisions about who and how we want to be. And in the process, it seeks that is hopeful, where authors ultimately write themselves as survivors of the story they are living' (Jones *et al* 2013, p. 10). Through autoethnography, intentions and emotions are revealed because every human's action through daily experiences are critically engaged.

In autoethnography, there are elements of 'ethnography, social psychology of the self and role-taking, subjectivity and emotionality, face-to-face communication and interaction, writing as inquiry and for evocation, storytelling, and social justice' (Jones *et al* 2013, p. 17). In autoethnography, storytelling is a way for us to be present to each other, provide a space for us to create a relationship embodied in the performance of writing and reading that is reflective, critical, loving and chosen in solidarity (Jones 2011).

My hope is that this approach will help me "come at things differently" in order to ask new and better questions necessary to develop new insights as I analyze, interpret and evaluate my research process, personal experiences, community interactions, responses and the ultimate product of the research (Hesse-Biber & Levy 2006; 2008).

Addressing Ethical Challenges

I have developed an ethical understanding that aligns with relational interaction which takes to heart fairness, integrity, and accountability. It combines Carolyn Ellis' relational ethics of care and compassionate interviewing and storytelling, and cultural nuances on ethics to construct a dialogic and responsible self in a relationship with others (1996a; 2004; 2007).

Compassionate interviewing and storytelling: Ellis proposes a compassionate research process where researchers and participants listen deeply, speak responsibly, feel passionately, share vulnerably, and connect relationally and ethically to each other with care and a desire to relieve or prevent suffering (Ellis & Patti 2014).

Relational ethics of care: this emphasizes the role of relationship and care in the ethics that guide research. It involves paying close attention to the particular concrete story at hand and caring for the storyteller (Ellis 2016).

Relational Interaction: this further asserts the role of building relationship through accountability and responsibility to and beyond one self.

I engaged all the elements from the methods outlined above in designing the research, gathering the stories and the analyzing experiences. I engaged hybrid community-based participatory method alongside arts-based methods to design drama workshops with participants.

Project Summary

In this following, I designed a series of drama workshops based on the key themes from the United Nations Guiding Principles on Internal Displacement. I facilitated drama workshops in Oranmiyan Secondary School, Ile-Ife, Osun State, Nigeria with internally displaced students who were either displaced from the northern region of Nigeria or/and who were displaced based on the crisis that happened between Yoruba and Hausa in Ile-Ife, Osun state, Nigeria in March 2017.

End of Part I

Poem II

With/Without...

Knowledge without wisdom
Power without responsibility
Strength without direction

Is

Zeal in ignorance
Sugar-coated with brief certainty.
Its carrier can turn the world upside.

Anarchy. Disorder. Inhumane.

“I know the story of a man who had everything but was empty;
Everything, but gained nothing”

Vision devoid of mission
Passion without purpose
Wealth without work

Is

Perspective out of control.
Lost in the voyage to no site
But used deceit, chaos and coax to fool our sights.
Immaturity. Naivety. Curiosity.

“Are we not that character that hold everything Yet nothing
Dust gone dead – cold dead?”

Commerce without morality
Politics without discipline
Pursuit without patience
Science without humanity

Results

In the world's burden
That gives us loss and pain
With undying strength to lose sight
Of life's relevant perspective, because of

What we love most. What we want most.

I hope between our words and the world;

Behind these burns and thorns

Life. Love. Light.

Taiwo Afolabi

Part Two

I

Legality and International Human Rights Laws: Building a rationale for theatre interventions for internally displaced people in Africa

The United Nations designed its *Guiding Principles on Internal Displacement* in 1998. It is a normative legal framework that details states' responsibility towards internally displaced persons. This chapter focuses on my research participants, internally displaced persons, by examining legal provisions available to tackle internal displacement. I explore selected international human rights instruments on internal displacement with a focus on the *Guiding Principles and the Kampala Convention on IDPs*. It is important to note from the beginning that a legal or rights-based approach is one of the durable solutions proposed by different stakeholders in tackling internal displacement. It is believed that a rights-based approach will offer IDPs knowledge of legal provisions that support their cause and empower IDPs to use the right tools for self-advocacy. Thus, I emphasize legal provisions as part of developing a rationale for undertaking this research with this population and the need to engage IDPs in figuring out durable solutions. Specifically, I highlight thematic thrusts in the *UN Guiding Principles and Kampala Convention on Returnees and IDPs in Africa*. I also allude to other legal frameworks: the *UN 1951 Refugee Convention/1967 protocol*, *Kampala Declaration on Refugees*, and the *African Union Convention for the protection and assistance of IDPs in Africa*, to underscore legal provision on the right not to be arbitrarily displaced. The chapter is divided into three sections: introduction, legal frameworks, and the discussion which leads to a proposal for theatre interventions as an avenue to engender citizen participation to engage concerned populations on what they think constitutes sustainable solutions to the plight of IDPs.

I

Introduction

The world is in a precarious moment; a juncture characterized by chaos, complexities and contradictions. It is a phase of human existence marked by protracted displacement, unceasing crises, unconquered quests for power and gross violations of human rights. In Ziauddin Sardar's (2010) word, it is a 'postnormal time' that is devastatingly disheartening, consistently insecure, uncompromisingly dangerous, and deliberately cynical. Whether in the 'extended present', the 'familiar futures' or the 'unthought futures', the world now dwells on a bombshell ready to explode at any time because of the gross violation of human rights and carefree attitude to mother earth (Sardar & Sweeney 2016). Despite the illustrious and remarkable initiatives to alleviate the effect of the challenges in the world such as end domestic violence among women, promote girl child education and provide basic social amenities, the present post-Trump era is flagrantly full of populist agendas and trust in key institutions is in constant decline. This has positioned the world in a new era of devastation that seems to be beyond our power to refine, redirect and correct both past and present errors which might affect the future. Arguably, decades of human activities have resulted in unprecedented colossal damage which have required global attention. In response, different aspects have been taken up by local, national and international communities, and transnational corporations to envision effective strategies and durable solutions to save humanity. For instance, the world vision to solve global challenges has resulted in initiatives such as Millennium Development Goals (MDGs), Sustainable Development Goals (SDGs) and even vision 90-90-90 to mention a few of those specific to Africa and Asia. While these initiatives are arguably a recycling of the effort to uphold fundamental human rights, and provide basic human needs, these initiatives are constantly aspiring to make the world conducive

and habitable for every human being because it is premised on the United Nations Member States 2030 goal of leaving no one behind.

Amidst the politics of climate change, consequences of colonialism, and effects of neoliberalism and globalization, protracted displacement and violations of human rights have become a recurring evil in human history. For instance, World War I & II and civil wars across times and geographies have resulted in genocides and increased stateless and vulnerable populations. Fast track to the 21st century, we currently have the highest number of populations in protracted displacement in human history which consist of refugees, asylum seekers, undocumented migrants, and Internally Displaced People (IDPs) as well as climate refugees and development-induced refugees etc (UNHCR 2019). In the context of this chapter, I focus on conflict-induced displacement.

According to the United Nations High Commissioner for Refugees (UNHCR), we are now witnessing the highest levels of displacement on record. From statistics, 65.6 million people were forcibly displaced worldwide, in 2016; there are nearly 22.5 million refugees, over half of whom are under the age of 18; 10 million stateless people who have been denied a nationality and access to basic rights such as education, healthcare, employment and freedom of movement (UNHCR 2016). According to the Internal Displacement Monitoring Centre (IDMC), there were 40.3 million people internally displaced by conflict and violence across the world in 2016. An unknown number remain displaced as a result of disasters that occurred in and prior to 2016 (IDMC, GRID 2017:10). There were 30.6 million new displacements associated with conflict and disasters across 143 countries and territories. In fact, the number of new internal displacements associated with conflict and violence almost doubled, from 6.8 million in 2016 to 11.8 million in 2017 and there were 18.8 million new internal displacements associated with disasters across 135 countries (IDMC, 2018). Based on regions, Sub-sahara Africa had a total

number of 8.1million IDPs in 2017; the Middle East and North Africa, 4.7 million; East Asia and the Pacific region had 9.3 million; South Asia had 3.4million, the Americas had 4.9 million while Europe and Central Asia 87,000 IDPs (IDMC 2018). It is worth noting that the highest numbers of IDPs in East Asia and the Pacific region, South Asia, the Americas and Europe and Central Asia is more disaster-induced while the remaining regions are conflict-induced. IDMC estimates that over 200 million were displaced in just the last ten years.

The categorization of displaced populations is necessary for political, legal, humanitarian and economic reasons. Although rationales and cases for displacement range from threat to life, to persecution based on gender, religion, and tribe/ethnicity, disaster, development, conflict is a prevalent reason for displacement. However, what is overwhelming is the recognition given to a group of displaced populations over others because “despite the fact that IDPs outnumber refugees by around two to one, internal displacement has been sidelined in recent global policy processes and is overshadowed by the current focus on refugees and migrants” (IDMC, GRID, 2017, p. 7). It is beyond doubt that the world’s attention has focused on refugees - that is, any person who

owing to well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion, is outside the country of his nationality and is unable or, owing to such fear, is unwilling to avail himself of the protection of that country; or who, not having a nationality and being outside the country of his former habitual residence as a result of such events, is unable or, owing to such fear, is unwilling to return to it (United Nations Convention Protocol Relating to the Status of Refugee 1967, Article 1).

There seems to be silence on the plight of internally displaced persons (IDPs) who are “people or groups of people who have been forced or obliged to flee or to leave their homes or places of habitual residence, in particular as a result of or in order to avoid the effects of armed conflict, situations of generalized violence, violations of human rights or natural or human-made disasters, and who have not crossed an *internationally recognized State border*” (United Nations Guiding Principles on Internal Displacement 1998). In essence, internally displaced people are displaced for the same reasons as refugees, the only difference is that they are *within the borders* of their own states.

Since attention is on refugees, resettlement becomes the major solution the world is pursuing. The Internal Displacement Monitoring Centre, a Norwegian refugee council’s international non-governmental organization that focuses on issues of internal displacement, has cautioned that the world will be in a mess if the sole attention is on refugees and if resettlement is the only solution for displaced populations. In fact, the consequences will be so overwhelming because the total population of displaced people cannot be resettled. A snapshot of 2016 statistics from UNHCR of resettled populations validates this argument. IDMC’s key findings showed that the total global number of IDPs has been roughly twice that of refugees in recent years and the gap between estimates for the two groups has been growing over the last 20 years. For instance, in 2016, 189,300 refugees were resettled to other countries out of 65.5 million displaced people. This number constitutes less than 1% of the total number of displaced populations. With the recent drive towards increasing protectionism and facilitating anxiety about migration worldwide, will there be more commitment to resettle more displaced populations? If the total population of resettled refugees is less than 200,000 (in 2016), and there are over 65 million people displaced, how would the rest be resettled? Although resettlement is one of the safest and most secure solutions, however, what is the probability that every refugee will be successfully

and satisfactorily resettled? It seems that there is a need to think beyond resettlement and create an enabling environment for IDPs to return where/if necessary. There is a need to change strategy and look within the borders of those countries to construct paradigms that will foster returning because IDPs either in communities, camps or on the move are constantly navigating spaces for survival.

Several reports from IDMC, UNHCR and other institutions have unanimously pushed for a rights-based approach that recognizes legal provision on internal displacement and the need for states to comply. For instance, the *Inter-Agency Standing Committee Framework on Durable Solutions for Internally Displaced Person* (IASC) and the *UN GP20* on internal displacement proposes a rights-based approach as one of the durable solutions to internal displacement. However, in proposing durable solutions, IDPs were not consulted on what constitutes durable solutions. Thus, at the heart of this chapter is advocacy for a need to rethink ways to engage IDPs since an internationally displaced person is first an internally displaced person. Beyond the desire to justify the need for a theatre-based intervention for citizen participation on durable solutions to internal displacement in Nigeria, I am interested in this subject because I experienced displacement when I lived in Jos. Although I did not live in any IDP camps, I lived in IDP communities. That experience fueled my passion and helped me to better understand how uninformed many IDPs are as to their rights.

II

Legal Provisions: International Human Right Instruments

International human rights instruments are legal instruments/normative legal frameworks agreed upon by nation states to protect human rights. They are treaties and other internationally ratified documents relevant to the protection of human rights in general. The dignity of the

human person is the foundation of human rights, thus, both human dignity and human rights are inherent to the human being, universal and inviolable. The instruments can be classified into two categories: *declarations*, adopted by bodies such as the United Nations General Assembly, the African Union, which are not legally binding - called soft laws, and *conventions* are legally binding instruments concluded under international law. It is important to note that there is no agreed definition of just what constitutes an international human rights instrument (Lillich 1990).

International human rights instruments can be global or regional – a global instrument is open and any state in the world can subscribe to it (e.g the 1948 UN Universal Declaration of Human Rights) while the regional instruments are restricted to states in a particular region of the world (e.g the 2009 the African Union Kampala Convention on refugees). Some of these treaties and conventions were concluded under the auspices of the United Nations, the African Union, the International Labour Organization (ILO), and other international bodies. The international instruments on human rights examined in this paper are legal frameworks that focus on protecting displaced populations.

The guiding beliefs, ideology or ideals that characterize protecting refugees whether displaced within or outside their state borders is the commitment to fundamental human rights. This is because human rights law seeks to uphold the agreed upon universal declaration of human rights. For example, the 1948 *Universal Declaration of Human Rights* is a binding legal protocol on all UN member states. In protecting displaced populations and addressing issues that concern displacement, therefore, there are legal frameworks that have been developed and ratified by member states. For example, refugees, that is, those that have crossed internationally state recognized borders are protected under the *UN 1951 Refugee Convention* and the *1967 Protocol*. This legal framework builds on Article 14 of the 1948 Universal Declaration of Human Rights. However, the 1998 *UN Guiding Principles on Internal Displacement* is a set of

normative legal frameworks that recommend right treatment for internal refugees, those displaced within the borders of their state. As a normative legal framework, it is a soft law (non-binding) legal instrument built on the right not to be arbitrarily displaced. There have been regional international instruments on human rights that have emerged specifically on internal displacement which were inspired by the GP. For instance, the Kampala Convention on refugees, 2009 Returnees and IDPs in Africa, and African Union convention for the protection and assistance of IDPs in Africa.

Article 14: UN 1951 Refugee Convention/1967 Protocol

The technical definition of a refugee shows that there are certain elements to refugee status: the person has to be outside his or her country; at risk (this can be objective or subjective); the situation has to present the possibility of serious harm, resulting from failure of state protection; risk which is causally connected to a protected form of civil or political status; and, the person must be in need of and deserving protection.

Thus, the intention was to provide protection to refugees. The UN 1951 Refugee Convention/1967 Protocol was designed based on Article 14 of the 1948 Universal Declaration of Human Rights and the principle of non-refoulement.

Article 14 states that:

1. Everyone has the right to seek and to enjoy in other countries asylum from persecution.
2. This right may not be invoked in the case of prosecutions genuinely arising from non-political crimes or from acts contrary to the purposes and principles of the United Nations.

The principle of *non-refoulement* is a fundamental principle of international law which forbids a country receiving asylum seekers from returning them to a country in which they would

be in likely danger of persecution based on race, religion, nationality, membership of a particular social group or political opinion (See the 1951 Convention relating to the Status of Refugees, 189 UNTS 137, Art, 33(1)). The principle of *non-refoulement* is a legal norm that prohibits countries from expelling vulnerable people to states where they might face serious mistreatment (UNHCR 2003). This rule has been a core element of the law on international migration and forced movement for a considerable period; even being viewed as a human right by some (Trevisanut 2014; Kim 2016; Worster 2017).

The above legal framework is important because the UN guiding principle on internal displacement is an attempt to create a similar framework in the context of internal displacement. It is a normative framework designed and based on international humanitarian laws, human right laws and refugee law and it centres on providing protection to the displaced population.

The UN Guiding Principles on Internal Displacement

Over two decades ago, Kofi Annan, the then Secretary-General of the United Nations observed that internal displacement has emerged as one of the great human tragedies of our time. While it has created an unprecedented challenge for both states and international communities to find ways to respond to what is essentially an internal crisis, it has also resulted in a massive number of IDPs. Hence, urgent attention and innovative ways of tackling internal displacement prompted the UN GP. In 1992, the United Nations' General-Secretary on Internal Displacement commissioned Francis Deng, the Special Rapporteur on the Human Rights on Internally Displaced Persons, through the office of the Commission of Human Rights and reinforced by subsequent resolutions of both the Commission and the General Assembly, to undertake the “monumental task of ensuring protection for persons forcibly uprooted from their homes by violent conflicts, gross violations of human rights, and other traumatic events, but who remain within the borders of their own countries” (GP, n.p). This task resulted in the development of a

non-binding legal instrument to combat a set of at-risk populations, IDPs. The unclear approach to tackle internal displacement necessitated that the UN design ‘*The Guiding Principles on Internal Displacement*’ to help states understand and develop effective ways to tackle the global crisis of internal displacement.

The *Guiding Principles* consists of 30 principles, which identify the rights of the internally displaced and government and insurgent groups’ obligations and responsibilities towards these populations. The GP also provides guidance to all other actors and stakeholders engaging with IDPs - especially international organizations and non-governmental organizations. They cover all phases of displacement - prior to displacement, during displacement, and during the return or resettlement and reintegration.

Why the Guiding Principles?

First, the GP centre on creating a legal framework to protect displaced populations. In Deng’s words, the Principles are set to “provide legal framework for protection against arbitrary displacement, offer a basis for protection and assistance during displacement, and set forth guarantees for safe return, resettlement and reintegration” (GP 1998, p. i). Thus, it focuses on the right to protect from arbitrary displacement and not be denied access to fundamental human rights regardless of what caused the displacement.

Furthermore, the GP guarantees safe return, resettlement and reintegration for IDPs and serves as an advocacy and monitoring framework for the assistance and provision of IDPs’ needs. Roberto Cohen and Francis Deng reiterate in their two volumes on internal displacement that the GP provide a framework for understanding the problem of internal displacement and those it affects. They observed that, in many countries, IDPs are unaware of the legal provisions for their protection and the obligation of the state towards its citizens. The framework serves as

an opportunity for IDPs to better understand their rights and local authorities' responsibilities. It also creates an awareness for IDPs to understand that the experience they face is not peculiar to them but that there are other people across the world who are sharing the same experience of displacement.

The GP document is an empowering tool. It liberates IDPs from ignorance and unnecessary neglect from the government because when IDPs understand that there are certain standards in being on their behalf, it gives them ideas for empowerment. For instance, when they look at the GP and realize that IDPs have the right to request and receive protection and humanitarian assistance from national authorities, then there will be confidence to ask for their rights. In Cohen (2001)'s phrase, the 'empowerment language' is captured when there is "participation of IDPs in planning and distributing supply and in planning and managing their returns and reintegration" (n.p).

Third, the GP is a monitoring tool. It provides a valuable benchmark in measuring a country's condition. Regional and non-government agencies are monitoring and evaluating IDPs' conditions and states' responses to IDP issues as detailed through the Principles. An example includes the African Union that has been inspired by the GP to create its own binding declaration on internal displacement. Also, displaced communities can undertake a monitoring role because the Principles provide the basis for accountability since there is an expectation/responsibility on the part of the state to the displaced communities which is well documented. Examples have been reported in Macedonia and Kazakhstan. Although on the African continent, the monitoring function of the GP needs to be further recognized and utilized.

The GP is an advocacy tool. It has become an instrument to influence decision-making processes. Through its advocacy tendencies, the GP creates opportunities and a platform to understand legacies of inhumane realities and how such can be prevented and ameliorated

through legal provisions. Through the Principles, special attention is paid to the needs of women and children. For instance, the Principles call for special efforts to ensure the full participation of women in the planning and distribution of food and supplies, health needs of women and affirm equal rights of women to obtain documents, in addition, children are prohibited from forced recruitment into armed forces (Cohen & Deng 1998; Cohen 2001).

Thematic Thrust

The overarching focus of the legal frameworks for IDPs centres on the right not to be arbitrarily displaced and the responsibility of the state to protect (R2P).

Thematic Thrust #1- The right not to be arbitrarily displaced

According to Deng, the GP are centered on the right not to be arbitrarily displaced. Thus, the legal framework sought to design a framework that would influence states in creating clear and effective ways to deal with displacements. The right not to be arbitrarily displaced is based on Articles 7 & 9 of the 1948 Universal Declaration of Human Rights.

Article 7 states that:

‘All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration and against any incitement to such discrimination’.

Article 9 states that:

‘No one shall be subjected to arbitrary arrest, detention or exile’.

If ‘all are equal before the law and are entitled without any discrimination to equal protection of the law’, then the spectrum of displaced persons, the provisions in the law and the

actual implementation call for re-thinking ways to effectively provide protection and the quality of the protection available for each group.

The GP provide the first attempt by the international community to create a set of obligations for states in relation to internal displacement. The soft legal document was created to ensure that ‘the right to have rights’ by IDPs is ensured by the state. The right not to be arbitrarily displaced requires that states ensure the protection of persons in displacement situations with reference to fundamental human rights safeguards. As a normative framework, this is a rights-based approach to caution states to be responsible for displaced citizens. It becomes a ‘common standard’ on internal displacement and helps to promote protection against arbitrary and protracted displacement and offers a basis for protection and assistance during displacement (Adeola 2016, p. 84).

Central to the provision of the GP, the right not to be arbitrarily displaced not only creates an opportunity to challenge protracted displacement, but also to protect displaced communities through states interventions. It has also created a platform to engage in a bigger conversation around sovereignty as responsibility (See Deng, Zartman, Lyons, Kimaro & Rothchild, 1996). It has further taken the commitment to protection as a core responsibility of states within their borders and provides opportunities to rethink strategic ways where other state members can be involved based on humanitarian groups, without undermining the state’s sovereignty and autonomy.

Thematic Thrust #2 - Responsibility to Protect (R2P)

Article 7 states that:

All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection by the state against any discrimination in violation of this Declaration and against any incitement to such discrimination.

A major fallout of the GP project is the idea of sovereignty and its responsibility to protect. Since the state is autonomous, self-determined and sovereign without any interference from outside states, then, the state has to understand that sovereignty is a responsibility and that responsibility is to protect. This helps us see the interplay between human rights, sovereignty and the responsibility to protect. In essence, the concept of responsibility is to reclaim sovereignty from the idea of sovereignty as control, to sovereignty as responsibility (Deng 1999; Peltonen 2011; Lafont 2015).

Furthermore, connecting sovereignty to responsibility neatly promotes the idea of states as accountable and responsible to their citizens. If a state is capable to rule itself, then, it must be responsible to meet the needs of its citizenry. This also means that it is legitimate for a state to call on international communities when the state is unable to meet its responsibilities. Commenting on the point above, Deng *et al.* (1996) observe that “at the very least that means providing for the basic needs of its people... when they (states) cannot do so because of incapacity, they can legitimately call upon the international community to assist them” (p. xvii). Thus, the principles of sovereignty, responsibility and accountability have internal and external dimensions. The internal dimension has to do with the degree to which government is responsive to the needs of its people, is accountable to the body politic, and is therefore legitimate. The international or external dimension has to do with the “cooperation of sovereign states in helping or checking one another when a fellow state loses or refuses to use its capacity to provide protection and assistance for its citizens” (*ibid*, pp. xvii-xviii). However, there is a caution as regards the international dimension; “the primary responsibility must fall on the Africans

themselves” even when there is an external or international intervention to resolve conflict or mitigate in a humanitarian crisis (ibid, p. xix).

The 2001 International Commission on Intervention and State Sovereignty (ICISS) report on R2P outlines three sides to R2P: the responsibility to prevent, the responsibility to protect, and the responsibility to rebuild. The 2005 United Nations World Summit which was inspired by the ICISS 2001 report narrowed R2P’s scope to genocide, war crimes, ethnic cleansing, and crimes against humanity. This means that “the ‘responsibility to protect’ implies above all else a responsibility to react to situations of compelling need for human protection” (ICISS, Para. 4.1). The R2P framework contains two “levels” of responsibilities. First, individual states have the primary responsibility to protect through the sovereignty as responsibility concept. Second, when a state is unable or unwilling to perform its responsibilities, or it commits atrocities against its own population, the international community has a collective responsibility to act in its place. The R2P has created opportunities for international communities to intervene when there are human rights violations. The R2P framework has been criticized as a framework that neglects the principle of sovereignty. For instance, some scholars see it as a long-forgotten concept (see Hehir, 2000; Evan 2008) while others see it as important (Deng 2001).

Finally, the GP provide the opportunity to reiterate to nation states the need to be responsible and accountable to its citizenry. It frames internal displacement as a “rights-based problem and creates duty on states to ensure that arbitrary displacement is prevented” (Adeola, 2016, p. 84). Although the GP is not a legally binding treaty, they are based on provisions of international law which are binding, and they have come to acquire over the past years a good deal of international standing and moral authority.

Regional international instruments on human rights

The *Kampala Convention on Refugees*, the *2009 Returnees and IDPs in Africa* and the *African Union Convention for the Protection and Assistance of IDPs* are international legal instruments on human rights for the African continent. Each speaks to the need for individual states and the collective African member states to perform their responsibilities so that IDPs can be protected, provided for and returned home. It is set against the backdrop of the *1948 Universal Declaration of Human Rights*, the *1948 Convention on the Prevention and Punishment of the Crime of Genocide*, the *1949 Four Geneva Conventions* and the *1977 Additional Protocols to the Geneva Conventions*, the *1951 United Nations Convention Relating to the Status of Refugees* and the *1967 Protocol Relating to the Status of Refugees*, the *1969 OAU Convention Governing the Specific Aspects of Refugee Problems in Africa*, the *1979 Convention on the Elimination of All Forms of Discrimination Against Women*, the *1981 African Charter on Human and Peoples' Rights* and the *2003 Protocol to the African Charter on Human and Peoples' Rights on the Rights of Women in Africa*, the *1990 African Charter on the Rights and Welfare of the Child*, the *1994 Addis Ababa Document on Refugees and Forced Population Displacement in Africa*, the *1998 UN Guiding Principles on Internal Displacement*, and other relevant United Nations and African Union human rights instruments, and relevant Security Council Resolutions.

These instruments are built on the principles of non-discrimination, equality and equal protection of the law under the *1981 African Charter on Human and Peoples' Rights*, as well as under other regional and international human rights law instruments. These instruments recognize the inherent rights of IDPs as provided for and protected from harmful practices which means “all behaviour, attitudes and/or practices which negatively affect the fundamental rights of persons, such as but not limited to their right to life, health, dignity, mental and physical integrity and education” (Article 1, J).

The Convention's objectives are to "promote and strengthen regional and national measures to prevent or mitigate, prohibit and eliminate root causes of internal displacement as well as provide for durable solutions" (Article 2a); "establish a legal framework for preventing internal displacement, and protecting and assisting IDPs in Africa" (Article 2b). It also provides obligations and responsibilities for states parties to prevent internal displacement and assist IDPs. Article 3 specifies general and specific obligations relating to states parties, Article 4 itemizes obligations of states parties relating to protection from internal displacement, Article 5 considers obligations of States Parties relating to Protection and Assistance, and Article 6 identifies obligations relating to international organizations and humanitarian agencies. Articles 8-9 and 11 concern obligations relating to the African Union, obligations for states parties to protection and assistance during Internal Displacement, and obligations for states parties relating to Sustainable Return, local integration or relocation. Other parts of the Convention, Articles 12-14 focus on compensation and registration, personal documentation of IDPs and monitoring compliance of States Parties while Articles 15-30 contain the final provisions of the Convention.

The *Kampala Declaration on Refugees, Returnees and IDPs in Africa* is a pan-African ideal that hopes to guide the solidarity among African States and harness past histories, experiences and commitments to tackle displacement caused mostly by conflict. It recognizes that IDPs are people with skills, experiences and expertise and are willing and able to contribute to Africa's development and progress. Thus, the declaration represents a unanimous agreement to prevent forced displacement in Africa, a deliberate commitment to effectively protect victims of forced displacement, meet the specific needs of displaced women and children and other vulnerable groups, and reconstruct communities emerging from conflicts and natural disasters.

Kampala Convention: Contradictions and Complexities

There are contradictions and paradoxes when discussing issues around internal displacement. For instance, the convention is considered legally binding in only eighteen (18) out of 54 countries in Africa, while seventeen (countries) signed the convention but are not legally bound by it and eleven (11) countries are not even party to the convention. Thus, they are yet to sign the document. For different reasons, it is not every member state on the continent that considers the document binding even though they are members of the African Union. Needless to say, despite the fact that some countries signed and consider the document binding, there are nevertheless gross violation of the human rights of IDPs.

Nigeria is a home to over 170 million people. It has thirty-six states including the Federal Capital Territory (FCT). Nigeria has experienced socio-political unrest that has cost the country its peace and created internally displaced population. Nigeria over the past five years has neglected the needs of IDPs in the camps and communities. This has resulted in the abduction of three hundred and eighty-six girls [Chibok girls (2014) and Dapchi girls (2018)] in Borno state, Nigeria. For example, Fulani herdsmen's incessant killing, Boko Haram and Jos conflict among others have resulted in conflicts and increased number of IDPs. Boko Haram is a religious Islamic sect who are in resistance to western education and the ongoing Jos crisis is around settler claims, religious and political issues. Although government pledges to protect its citizens according to the Kampala convention and other human rights legal frameworks that the country is a party to, the reality is far from the truth. Despite efforts of international organizations, I/NGO, different agencies, there is no consolidation from the government. Rather the government continually promises to resettle IDPs and meet their needs. Unmet IDP's dire needs meet flagrant corrupt practices. In 2016, the office of the Secretary to Government of the

Federation (SGF), Nigeria claimed it used ₦270m to clear grass at IDPs camps amidst hunger, poverty, terrible situations in IDP camps and communities.

The above example seems to be the situation in many states such as Chad, Mali, Uganda and some other countries that consider the convention legally binding. In countries like Ethiopia, Eritrea, South Sudan, Liberia and other countries who signed the convention but do not consider it legally binding, there are increasing numbers of IDPs and some countries in the last category produce IDPs and also experience influxes of refugees. Countries in this category include Morocco, Algeria, Egypt, Libya, Sudan, Kenya, South Africa, Cameroon, Madagascar, and Kenya.

It is contradictory that despite government pledges to protect their citizens there are gross violations of human rights. Governments complain of lack of resources to cater for this displaced population but misappropriate available resources (*The Punch Newspaper* 2016). Governments also claim to support a rights-based approach by being signatories to the convention, but legal provisions in the convention are not duly followed in many of the countries.

Durable solutions to internal displacement without citizen participation

The recent GP20 ‘Action Plan’, IASC framework on durable solutions, IDMC, IOM, member states who signed and consider the Kampala convention binding and UNHCR, among others, continually reiterate a series of ideas as durable solutions to internal displacement. Significantly, a rights-based approach is considered as one of the solutions because, as scholars have argued, a “rights-based approach seeks to analyze inequalities which lie at the heart of development problems and redress discriminatory practices and unjust distributions of power that impede development progress” (Vandenhole and Gready 2014, p. 292). Other solutions

include legal programs, states' responsibility to protect its citizens, sovereignty as responsibility, international interventions where necessary, national law and policies.

Many IDP advocates have articulated the need to provide durable solutions and constellations of strategies and networks in addressing issues that affect IDPs. For instance, Alexandra Bilak, the IDMC Director opines that “with 30.6 million internal displacements in 2017, which is the equivalent of 80,000 people displaced each day, it’s time for an honest conversation, led by affected countries and with support from the international community, on the most effective ways to turn the tide on internal displacement” (IDMC Website 2018, n.p).

According to Beyani Chalaka, the UN Special Rapporteur on Human Rights of IDPs at the GP20, there is a lack of information provided to IDPs at all stage of displacement. In fact, many IDPs are not aware of the legal frameworks designed to protect them. Under the UN new strategic action plan for advancing prevention, protection and solutions for IDPs, ‘participation of IDPs, national law and policy on internal displacement, data and analysis on internal displacement and addressing protracted displacement’ have been considered as major pathways in moving IDPs from the forgotten corridor regionally and globally. For instance, findings from the report show that regarding IDP participation, “mechanisms and processes for their consultation and participation are absent or inadequate and decision-making processes often fail to take their views, needs and objectives fully into account” (GP20, Para. 14).

Also, on national law and policy on internal displacement, “there is an absence or limited integration of IDPs’ specific issues in relevant national laws and policies, the failure to commit adequate financial resources to resolving internal displacement, and the lack of or weak durable solutions strategies. Where there is political will, implementation of laws and policies on internal displacement is often limited” (GP20, Para. 14). Quality data and analysis on internal displacement is often scarce, including the number of displaced, disaggregated by age, sex,

location, and diversity, the needs, intentions and capacities of IDPs as compared to host communities, as well as their progress towards durable solutions. Durable solutions for the majority of the world's IDPs living in protracted displacement are slow to materialize or remain elusive in addressing protracted displacement and supporting solutions. Protracted displacement can erode the resilience of IDPs and host communities and entrench marginalization, vulnerability, poverty and inequality.

Different frameworks designed to provide sustainable solutions to IDP issues have one thing in common: the rights-based approach. They recognize the need to engage the rights as documented in the normative document of the GP and other regional international human rights instruments. For instance, according to the *Inter-Agency Standing Committee* framework on durable solutions for Internally Displaced persons, there is a need to embrace a rights-based approach to providing a sustainable solution. It should consider 'sustainable reintegration at the place of origin, sustainable local integration in areas where internally displaced persons take refuge, and sustainable integration in another part of the country (settlement elsewhere in the country) (2010, Article 1). Also, the GP20 reiterates the need for states to be responsive to their legal duties as stated in the GP and other regional binding frameworks. Walter Kalin, the Representative of the Secretary-General on the Human Rights of Internally Displaced Persons (IDPs), the successor of Deng and predecessor to Beyani Cholaka, during his last speech to the Council in 2010 before his tenure ended, emphasized the need to mainstream the rights of IDPs into humanitarian action and recovery activities. However, how can a rights-based approach be used when the people involved are not even aware of their rights?

Conclusion

A rights-based approach proposes that individuals and communities should know their rights and be fully supported to participate in the development of policy and practices which

affect their lives and to claim rights where necessary. There is need for IDPs to be sensitized, informed and well-educated about their rights because a rights-based approach starts with the understanding of the rights and legal provisions. Thus, conscientization and creating awareness is important to IDPs, government, institutions, I/NGOs and other stakeholders.

Attitudes to law and legal frameworks can pose challenges especially because many people do not understand how law works in the system. Since law by its designs needs interpretation, then, an expert is needed to interpret what the law says so that the people can understand and potentially monitor the state in carrying out its responsibilities as agreed upon with other member states. The language in which laws and legal frameworks are written is technical which does not give lots of room for a lay population to fully understand its tenets and what it implies. Thus, if there is a way to understand legal frameworks by the people, it should be encouraged. For instance, the *Handbook for the protection of internally displaced persons* released in 2007, recognizes that as internally displaced persons “seek remedies to address rights violations, they may need assistance to understand local laws and procedures, to choose and access appropriate mechanisms, or to obtain legal counsel and representation”. Therefore, a set of drama workshops around a theme in Civic Education curriculum is an attempt to strengthen the normative framework. It can be a type of legal assistance programme for IDPs. This is because

legal information and advice can be particularly important to IDPs unfamiliar with the law in the region to which they have been displaced, who have lost or lack the necessary documentation to access remedies, or who do not have sufficient financial resources to pursue the enforcement of their rights (Handbook 2007).

Moreover, all SDGs impact internal displacement and internal displacement impacts all SDGs. Since the goal of the Sustainable Development Goals is to ‘leave no one behind’, then, there is a need to consider the populations that are internally displaced whether through conflict, violence, development or disaster-induced displacement. Although it is argued that understanding of rights by concerned populations will foster advocacy, what constitutes durable solutions for IDPs? How can durable solutions be proposed when IDPs are not duly consulted as the GP20 on Action Plan observed? Particularly in Africa, considering the number of IDPs and violation of human rights in the eighteen (18) countries that take the Kampala Convention as legally binding. Again, how can citizen participation be fostered when concerned populations are not involved in developing durable solution?

African states understand that without a modicum of ontological security, IDPs become in Hannah Arendt’s words, the “scum of the earth” (1958). How does one avoid such a fate? Most IDPs face protracted conditions of displacement. Perhaps, some of them would prefer not to be referred to as IDPs/refugees, whose histories and homes become effaced, and replaced with a label that defines them. The spectrum of displaced persons is intrinsically linked to questions of forced migration, mobility and access as it evokes various performances of border – for some they are porous, almost flexible, and for others they are impenetrable. These legal frameworks raise questions around protection, access to resources and protracted displacement. In fact, one cannot stop but ask in Judith Butler’s (2009) words, ‘whose life is grievable?’ It further shines a spotlight on what Hannah Arendt (1958) called ‘the right to have rights’. These questions bring us into unpacking the need for citizenship participation in developing durable solution for IDPs and the rationale for proposing theatre intervention for this purpose.

II

Law & Drama: The UN Guiding Principles inspires theatre-based interventions for IDPs in Nigeria

Law & Drama

Scholars have argued for the potential of literature to shed light on key legal issues (Wigmore 1922; Cardozo 1931; White 1973; Fish 1989; Weisburg 1992; and Posner 2009). This is because “we can improve our understanding of law by comparing legal interpretation with interpretation in other fields of knowledge, particularly literature” (Dworkin 1982, p.179). For example, Jonathan Uffelman, a legal scholar uses Shakespeare’s Hamlet to explore “legal reasoning and emotion” (2008, p. 1725). This interdisciplinary relationship provides the opportunity to find creative ways to raise awareness on legal issues, laws and other legalities. It can boost legal knowledge of the people especially when literature, drama and other art forms are used to disseminate and promote the understanding of the law. Thus, the idea I had to create drama curriculum to discuss human rights using theatre, because as Paul Rae posits in his book,

Theatre and Human Rights

Theatre-makers play an advocacy role as public intellectuals and civil society actors, ... [theatre] performances challenge human rights norms, ... theatre itself comes under threat from human rights abuses; ... theatre aesthetics echo the formal, legal and political contexts within which human rights law is enacted and challenged, ... theatricality is queasily inherent in some of the most iconic and widely publicised human rights violations of recent years – all these phenomenon colour the relationship between theatre and human rights today (Rae 2009, p. 2).

Theatre does not only play an advocacy role, it can challenge human rights norms because “when the freedom to make or watch theatre is threatened, especially by states or institutions, human rights are often perceived to be at stake” (Rae 2009, p. 6). The *United Nations Guiding Principles on Internal Displacement* became an inspiration and a resource for

me to echo formal and legal subjects within human rights law as well as to better understand the legality around IDPs and use drama to create awareness about this legal instrument even though it is not binding. The UN in celebrating the 20th anniversary of the Guiding Principles proposed the need for legal knowledge for all people, and one of the ways to promote such knowledge is through drama. This is the focus of my doctoral field research in this dissertation. My project underwent a series of changes before I began my work which made me to engage with secondary school students.

The rationale for engaging children in secondary school is to provide opportunity for them to explore and acquire new knowledge especially of legal issues. Drama becomes a tool for achieving this. The drama curriculum is designed as an advocacy tool for students to gain knowledge of complex legal issues, to provide a knowledge-base that can foster legal assistance initiatives, to create awareness of legal provisions, and to enhance understanding of legal matters. The drama curriculum was designed to present complex legal knowledge to students in a way that made these ideas more accessible and understandable.

An effective avenue to integrate IDPs' voices in the process is by engaging theatre for citizens' participation. This is because theatre reflects, refracts, and corrects the society. It takes its inspiration from the society and avails us the opportunity to understand and re-imagine new possibilities. In this context, the GP becomes the source of inspiration because the GP should be disseminated and applied as widely as possible. Thus, the GP inspired different initiatives such as theatre performances and drama curriculum. It has also provided a platform to imagine how we can tackle issues that face displaced population through collective actions using a bottom-up approach as well as top-down approach. Through performances, some level of advocacy and awareness have been raised to educate the masses on legal provisions as well as to show the living conditions of IDPs' which need to be transformed. In fact, it is amazing to see how theatre

has been used to understand the content of the GP as part of rights-based approach. This is because theatre arts is a tool for social transformation and people's empowerment. If effectively employed, theatre arts could be used as a platform to convey compelling ideas and spark engaging debates about social issues such as education, peace, development and governance, among others.

Rights-based approach and strengths-based approach

As stated earlier, different frameworks designed to provide sustainable solution to IDPs issues articulate the need for a rights-based approach. The frameworks recognize the need to engage the rights as documented in the normative document of GP and other regional international human rights instruments. For instance, according to the Inter-Agency Standing Committee framework on durable solutions for Internally Displaced persons, there is a need to embrace a rights-based approach because a sustainable solution should consider 'sustainable reintegration at the place of origin, sustainable local integration in areas where internally displaced persons take refuge, and sustainable integration in another part of the country (settlement elsewhere in the country).

This brings me to the thrust of my theatre-based intervention on internal displacement - designing a drama curriculum inspired by the GP to educate IDPs who are uninformed of legal provisions. It will also provide an avenue to create safe and positive spaces to dialogue for IDPs' political participation. The drama curriculum discussed underscore two themes inspired by the GP to engage the at-risk population: the right not to be arbitrarily displaced and the responsibility to protect.

As stated earlier, rights-based approach has its limitations. Apart from the fact that it is more political, it gives more responsibility to the state. There is a need to turn to the citizens and identify ways in which they are coping with the situation. Strengths-based approach is a

collaborative process between the person supported by services and those supporting them, allowing them to work together to determine an outcome that draws on the person's strengths and assets (Duncan and Miller, 2000; Pattoni 2012). Strengths-based approaches value the capacity, skills, knowledge, connections and potential in individuals and communities, and focusing on strengths does not mean ignoring challenges, or spinning struggles into strengths (Rapp 1997; McCashen 2005; Healy 2005). In the context of this research, strengths-based approach provides the opportunity to examine the capacities and capabilities of individuals rather than focusing and waiting on the government.

Why Drama?

On the right not to be arbitrarily displaced

The rights-based approach that the curriculum was centered upon was important because I realize that many concerned populations are unaware of the legal provision that protect them. In my work as a theatre practitioner, I have designed a series of drama workshops inspired by the GP. As someone who experienced displacement during the Jos crisis in Nigeria, I have been thinking of ways to engage my artistic practices to foster participation of IDPs on issues that concern them. The drama curriculum brings together drama workshops for youth to create awareness of the GP and provoke a bottom-up approach to open conversation around a rights-based approach to internal displacement. For instance, stories from the daily lived experienced of IDPs are unpacked using theatre conventions such as image theatre, games and other techniques to create safe and positive spaces to generate dialogue on IDPs' ideas of durable solutions. Stories revolved around different characters who have been living together in IDPs camp/communities due to displacement for a long time and what the idea of home, safety, protection and quality of assistance means to them. The drama curriculum recognizes the need to involve this vulnerable population who live in camps and communities on issues that affect them. The curriculum recognizes that the GP is in response to the agitations of IDPs; a critical tool meant to provide an advocacy and monitoring framework to protect and assist IDPs. The rights of the people were reiterated in the play as the camp residents were assured that the government is working to ensure that the problem causing displacement in the country is being tackled through the military in governmental policies among other means. There were many moments of comic relief that served as a commentary on the ills in the society particularly around internal displacement.

The drama curriculum leverages on the GP as the first attempt by the international community to create a set of obligations for states in relation to internal displacement. Although the GP is a soft legal document, it has inspired other regional legally binding documents like the *Kampala Convention*. The right not to be arbitrarily displaced requires that states ensure the protection of persons in displacement situations with reference to fundamental human rights safeguards. The rights-based approach cautions states to be responsible for their citizens displaced for many reasons. Beyond protection against arbitrary displacement, the drama curriculum evokes mini-performances to reiterate the need for the government to offer assistance during displacement as stated in the GP. In fact, the artistic creation in schools by secondary school students addresses government officials, law makers and other stakeholders who represent this vulnerable population. Thus, the mini performances constantly referred to fundamental human rights of IDPs. As a normative framework, this is a rights-based approach to caution states to be responsible for displaced citizens. The GP becomes a common standard on internal displacement and helps to promote protection against arbitrary and protracted displacement and offers basis for protection and assistance during displacement.

Finally, the drama curriculum position participants to challenge protracted displacement, and to have the language to speak with relevant authorities on the need to protect displaced communities through states-sponsored interventions. It has also created the platform to engage in a bigger conversation around sovereignty as responsibility. It has further taken the commitment to protection as a core responsibility of states within the border and it has the potential to provide opportunities to rethink strategic ways where other state members can be involved based on humanitarian group without undermining the state's sovereignty and autonomy.

On Responsibility to Protect (R2P)

As an advocacy and monitoring framework for the assistance and protection needed by IDPs, the GP provides a framework for IDPs to understand legal provisions in favour of them because many IDPs in many countries are unaware of the legal provisions for their protection and the obligation of the state towards them. The framework serves as an opportunity for IDPs to better understand their rights and state authorities' responsibility. The drama curriculum becomes an advocacy tool that engages the youth population among IDPs who are mostly on the margin and silenced.

Furthermore, the drama curriculum leverage on the GP as a tool to advocate legacies of inhumane realities among IDPs and ways address them. Since the GP pays special attention to women and children, the drama curriculum explores effects of displacement on women and children. For instance, the drama curriculum presents stories of breastfeeding mothers and female children who are vulnerable. This was inspired by the Nigerian's Chibok school girls kidnapping by Boko Haram. I designed the drama curriculum in a way to promote call to actions for special efforts to ensure full participation of women in the planning and distribution of food and supplies, health needs of women and affirm equal rights of women to obtain documents as well as protecting children from forced recruitment into armed forces.

Also, since the GP is an empowering tool, the drama curriculum provides IDPs the platform to unpeel layers of their lived experiences to understand that there are certain standards already designed to help them. This in itself gives them ideas for empowerment. For instance, when they look at the GP and realized that IDPs have the right to request and receive protection and humanitarian assistance from national authorities, students were amazed at the opportunities available. It can make them question and participate on issues of planning and distributing supplies, managing resources and durable solution of reintegration and returning.

The GP is a monitoring tool because it is a valuable benchmark in measuring a country's condition. Regional governments and non-government agencies are monitoring and evaluating IDPs' conditions and States' responses to IDPs issues as detailed through the Principles. An example includes the African Union that has been inspired by the GP to create its own binding declaration on internal displacement. I hope the drama curriculum can convey technical law language to the layman who does not have legal background. This understanding can then harness displaced communities to undertake monitoring as well because the GP provides the basis for accountability since there is an expectation/responsibility on the part of the state to the displaced communities which is well documented.

Conclusion

The reality is that international displacement arises from internal displacement and virtually no region of the world is spared from this overflow epidemic. 20 years after the adoption of GP, there is still a need to critically examine issues around internal displacement. Arts-based interventions can offer unique opportunities to reflect not only on the influence of internal displacement globally but also on the global state of research and practice on internal displacement. The drama curriculum is an initial step towards finding creative ways to engage legal instruments on internal displacement. It can be engaged both with IDPs and other stakeholders. Drama as an affect-driven practice can build empathy and collective actions that can provide perspectives which have the potential to shape policies and promote collaborations on initiatives on internal displacement.

As I was planning my field research, I was asking myself questions to better position my work: if IDPs know their rights, who can they go to in order to claim these rights since the state has failed the people in the first place? What tools can be given to this population to rebuild their lives? should there be a shift from state-based approach to personal responsibility to be resilient and lead a life of accomplishment? It is also worth asking how useful are the international

organizations and what do they need to be aware of in order to be more informed and carry out their interventions ethically among this population?

III

Drama Workshop Designs and Reflections

Description of the applied drama project

Nigeria is divided into six-geopolitical zones and the Yoruba occupies south-west. My field research took place in Ile-Ife, Osun state, Nigeria. The ancient town of Ile-Ife roughly translated as ‘home of love’ in English is located in south-western region of Nigeria. According to 2006 population census, Ile-Ife the town has over 500,000 people in population comprising different ages (Asiyanbola 2010). It is about 218 kilometers northeast of Lagos and the town boasts both private and public universities, hospitals and pre/secondary schools. There are many ethnic groups such as Yoruba, Hausas, and Igbos. that live in Ife and the town has a first-tier monarch (Oba) with the title, *Ooni of Ife* (Ogundipe 1996). The town used to be an agrarian society but with industrialization, the town is moving more towards trading and retailing ((Ajayi and Smith 1964; Johnson 1966; Elugbaju 2018). Ife has had its own share of ethnic crises which include the Ife-Modakeke crisis (Ogundipe 1996; Asiyanbola 2019).

In March 2017 there was a tribal clash between Yoruba and Hausa which left 46 dead and 96 others wounded (Omonobi 2017). The cause of the bloody fight is still controversial, however, the clash left properties destroyed and people displaced. Considering the fragility of the Nigerian state, the clash made many residents of Ile-Ife both Yoruba and Hausa fled the city to other neighbouring states such as Oyo, Ogun, Lagos and many are still displaced over a year after the incident.

My applied drama project held in Oranmiyan Middle School, Ile-Ife, Osun State, Nigeria involved Grade 9 students. Aged 11-16, thirty-five participants were drawn from four different ethnicity in Nigeria; Yoruba, Igbo, Hausa, and Ebira. The choice of the school was based on its

location in Sabo, the place where the Yoruba-Hausa crisis happened in March 2017. I worked with them 19 months after the crisis. My participants lived close to the crisis location, and some of them were eyewitnesses to the events. They also had neighbours who were displaced because of the crisis. During the crisis, schools in and around Sabo area were shut down until the conflict subsided. Schools were opened a few weeks later. Some of the students returned to school while others did not. The research took place over three weeks for approximately twenty hours in total. I arrived the school every morning around 8am and closed around 2pm. I scheduled a two-hour class everyday with the exception of Fridays for three weeks in October 2018.

The drama workshop I designed was based on the story of Moremi Ajasoro, a female legend in Yoruba mythology who was a figure of high significance in the history of the Yoruba people of West Africa. The workshop explored themes of protection and safety. These themes were inspired by the *United Nations Guiding Principles* (1998) and the *Kampala Declaration on Refugees, Returnees and Internally Displaced Persons in Africa* (2009) *Convention on Internal Displacement*.

Considering the immediacy of the crisis, I did not raise the issue at any point in the class. Rather, I allowed my participants to connect the workshop to crisis and the political situation in the country by providing a series of questions for reflection after each workshop. I blended fiction with fact (Prendergast and Saxton 2015) and other cultural arts forms.

In terms of arts-based forms, I used the following theatre tools in my drama workshop:

- 1) Storytelling: culturally, storytelling is an essential part of performance in many cultures in Nigeria. My workshop involved the use of stories, traditional songs and storytelling for expression. Participants created and shared stories with their voices and used their bodies to embody the experience.

2) Image theatre: I used still images to create scenes, develop characters and, through image theatre, allowed my participants to make meaning out of their experience. Participants acted and sculpted one another into different expressions and meanings to concretize words, emotions, meaning and inner feeling. Image theatre encourages minimal verbal communication, meaning-making etc. (See Saxton & Prendergast 2013; Chapter 8: pg. 109-111).

3) Photography: I used my camera to capture experiences, and memories, etc. Considering the ethical implications of the crisis, pictures taken are not included in this study but the photos was used as points of reference for the students. The pictures taken helped capture memories and provide the opportunity to play and have fun.

4) Games: One of the ways I created a playful, non-judgmental and expressive atmosphere for learning was through the use of games. Games are creative ways, exercises for self-expression and ensemble-building. Participants brought traditional games such as Ayo, Ere Osupa, Ten Ten, Talo wa nu Ogba na (who is in the garden?), Suwe (Hopscotch), Boju-Boju, Tinko Tinko, and Fire on the mountain etc. (See description of the games in appendix).

5) Music: The use of songs and traditional/cultural musical instruments to tell stories

I used both English and Yoruba as languages of instruction because most of my participants were not fluent in the English language. I also wrote my instruction on the board so that participants could read and write them down in their notes to be examined by the principal. The next chapter outlines the drama workshop, my reflection on my teaching and its affects on students.

Preliminary Notes to Drama Workshop

Drama Workshop and Existing Curriculum in Nigeria

The two themes this drama workshop aim to address: right to protection and right to non-arbitrary displacement are connected to topics in Civic education in Nigeria. Civic education's curriculum in Nigeria focus on the social, the political and citizen's responsibilities. The curriculum is geared towards teaching students to be responsible citizens and a forwarding thinking government that knows its responsibility to the people. According to the Federal Ministry of Education's National Educational Research and Development Council (NERD), the objectives of the Senior Secondary School Curriculum for Civic Education (JSS/SSS 1-3) is to 'promote the understanding of the inter-relationship between man/woman, the government and the society; highlight the structure of government, its functions and the responsibilities of government to the people and vice-versa; enhance the teaching and learning of emerging issues; and inculcate in students their duties and obligations to the society' (Civic Education Curriculum, p. i).

Thus, one of the aims of the drama workshop is to explore and create drama that will be useful in civil education class, and adaptable depending on who, where and when it is being used. Although the drama workshop was designed around two themes, at the end we realized that the drama exploration addresses key themes that cut across civic education curriculum from Junior Secondary School level to Senior Secondary school level. Thus, participants reflected on Human Rights, characteristics of human rights, Universal Declaration of Human Rights and the 7-cores freedom of Universal Declaration of Human Rights; leadership and followership; inter-communal relationships and inter-communal conflict; and ways to promote peace in the country.

Preliminary instructions on how to use the drama workshop

The themes in drama curriculum are inspired by the United Nations Guiding Principles on Internal Displacement designed with the intention to be accessible and usable across different age spectrum. It works best where the facilitator can pick the major concept and translate it to the level of understanding of the student in question. Also, language and culture are central to designing this curriculum. For instance, when the author translated the words from English Language to Yoruba Language and used culture-based references and ideas for illustration during the drama workshop facilitating in Oranmiyan Secondary School (2018). Also, the use visual aids such as images, pictures, slide, models, cartoons, and physical representations can help aid the understanding of the content. The workshop was originally designed for students in Junior Secondary School/Grade 9.

Workshop tools - questions; conventions

Two sets of questions are provided in this workshop tools to guide teacher/facilitators when preparing and working through the content with participants – analytical questions and catalytic questions. Analytical questions are designed to assess your ability to consider a group of facts and rules, and, given those facts and rules, determine what could or must be true. Analytic questions are designed to discover or reveal (something) through detailed examination. They help to examine methodically and in detail the structure of (something, especially information) and they are typically for purposes of explanation and interpretation. Catalytic questions

encourage further thought, deeper reflection, sharper insight, innovation and action. Thus, the catalytic questions are designed to encourage users of the drama curriculum to channel their thinking and creative abilities on social issues with the aim to come up with ways to tackle these challenges. Both ways of questioning are important because “questions have impact even before they are answered. They can close a door or turn on a light. They can intensify conflict or deepen mutual understanding.” (Chasin 2011).

Methods and Materials: Drama, Songs, theatre conventions

Theatre conventions are techniques designed to facilitate drama workshops. It can be adapted to fit different settings, contexts and cultures. Through theatre conventions, facilitator/educator can create drama workshop with participants, explore different ideas and provide a safe space for participants to engage. Examples of theatre conventions are well-documented in Jonathan Neelands and Tony Goode’s *Structuring drama work* (2015).

Furthermore, I employed culture-based methods and materials in my facilitation and workshop design/planning. For instance, participants played familiar games from their culture – ayo opon, tente (hopscotch), Ludo etc; they sang songs existing stories especially from trickster stories and general rhyme. Thus, it is important to note that the drama workshops are culture-specific, and it can be adapted. The workshops are designed loosely to accommodate new ideas because it is a living document which means it can adapt and can be adapted based on the teacher/students’ vision.

Finally, the themes discussed are not only connected to the civil education curriculum in Nigeria, the themes are universal with the aim to foster, creativity, cooperation, communication and concentration.

Historical Materials

The story of Moremi Ajasoro

Moremi Ajasoro was a princess of the Yoruba who was considered as a figure of high significance in the history of the Yoruba people of West African because she offered herself to help her people conquer their enemies. She was a member-by-marriage of the royal family of Oduduwa, the acclaimed founding father of the Yorubas (Olajubu 2003).

Moremi lived in the 12th century and hailed originally from Offa and married the then king of Ile-Ife. The Ile-Ife kingdom was under the attack of the Ibo tribe (a different tribe from the Igbo tribe in the Eastern part of Nigeria). Ife citizens were being enslaved and their harvest were being taken away by the Ibo tribe (Ajayi 2007). The people of Ife needed help and Moremi, a brave and beautiful woman offered herself to be captured by the Ibo people in order to live among the Ibos to know their secret. Before she left, she prayed to Esimirin, the spirit of the river for the discovery of the strength of her nation’s enemies. In return, she promised Esimirin that she will sacrifice her son when she is back from her mission.

Moremi was captured by the Ibos and due to her charming beauty, she was married to the Ibos rulers. After familiarizing herself with the secrets of her new husband’s army, she escaped to Ile-Ife and revealed this to the Yorubas who were able to subsequently defeat the Ibos in battle.

Upon her return, she sacrificed her only son, Oluorogbo. She returned to her first husband, king Oranmiyan of Ife (and later Oyo), who immediately had her re-installed as his Princess Consort (Blier 20102).

In present Ile-Ife, Edi festival was started in her honour and celebrate the sacrifice the princess made for the people of Yorubaland. In 2017, Oba Ogunwusi, the Ooni of Ile-Ife, Osun state, erected a statue of Moremi in his palace. Moremi does not only stand for true heroism, she is an epitome of courage, freedom and sacrifice. She understood the responsibility of a leader and since she was part of the ruling class, she couldn't afford her people to be displaced and destroyed by the Ibos. She decided to sacrifice her life and ultimately her son for her people.

Ghana Must Go

Ghana Must Go is not only a travelling bag in Nigeria or the African continent at large. There is a story that about it. In the 1970s, Ghanaians were mostly attracted to Nigeria because of the oil boom. In 1983 Nigeria's economy became weak due to bad leadership and corruption. Instead of the leaders to face the problem and honestly address it, they went into a blame game and pointed accusing fingers to other nationalities especially Ghana. The government of President Shehu Shagari announced that foreigners working the country without proper paperwork had a week to leave the country. Most immigrants were Ghanaians, and this move by the Nigerian government started the '*Ghana Must Go*' revolution. Apparently, it was a pay back because in 1969, the Ghanaian government expelled many immigrants who were mostly Nigeria under the Aliens Compliance Order. The migration of Ghanaian from Nigeria was named *Ghana Must Go*. Many Ghanaians who were forcefully asked to leave Nigeria had difficulty migrating to their country because the year before, due to an attempted coup, Ghana's president Jerry Rowling closed the main border crossing with Togo to avoid the sudden arrival of over 1 million people. In response, Togo also closed its border with Benin. Thus, many Ghanaian immigrants were stranded in Cotonou for weeks until the Ghanaian authority opened their border which made Togo open its border for the Ghanaian refugees to pass through to return to their country, Ghana. There is a novel of the same title. It has no connection to the actual incident as recounted above. Perhaps a connection between the novel and the actual event is the theme of migration even though one was forced while the other was not.

Terminologies

Moremi: a Yoruba legend that sacrificed her son to deliver the Yoruba in Ile-Ife, Nigeria, West Africa

Ghana Must Go: a peculiar bag in Nigeria and many parts of Africa used for travelling.

Ibo: a rivalry tribe that oppressed the Yoruba tribe in Ile-Ife, Nigeria, West Africa

Still Image/Tableau: a gesture captured in stillness

Gesture: physical response that involves the use of the body

Ayo opon: a traditional board game

Tente (hopscotch): a traditional Yoruba game in Nigeria, West Africa. there are different versions of this game across the continent.

Games: fun activities to stimulate participation and liveliness

Songs/Music: an art form and cultural activities organized through sound in time.

Theatre conventions: Theatre conventions are techniques designed to facilitate drama workshops

Writing-in-reflection: reflection through writing

Hot-seating: the act of questioning a character in role in a workshop to gain more knowledge about the character.

Teacher-in-role: the act of taking responsibility as facilitator for the group to manage the theatrical possibilities and learning opportunities provided by the dramatic context from within the context by adopting a suitable role in order to excite interest, control the action, invite involvement, provoke tension, challenge superficial thinking, create choices and ambiguity, develop the narrative and create possibilities for the group to interact in role' (Neelands and Goode, 3rd Edition, 2015, 54).

Thought tracking: The act of verbalizing the thought of the participants or/and the character to know what they think about a situation etc

Advice Alley: Organized in a way that advice is given to a character as regards a situation/moment in the workshop.

Drama Workshop

Workshop One

Proposed time: 4-6 hours

Age grade: 9-15 years

Objective: To introduce participants to methods and materials through play

Warm-up: name game, soundscape, traditional games, and songs.

Preamble- After playing various culture-specific games, facilitator should introduce students to theatre conventions particularly, *still image, role play, thought tracking and teaching-in-role etc.* For instance, for the still image, the facilitator can bring a photograph into the class for visual aid. For role play, facilitator can use set up a scenario that participants are familiar with. For instance, play the role of a father at a family dinner. What would your father do? You can read out a series of expressions or ask one of participants to read if they are comfortable reading in front of other.

For example: I am happy; I am sad; How dare you? How dare you! I like Food (mention local food that's common which participants can easily connect with) etc

Task participants to respond to these statements through action and ask others to imitate them afterwards. Please note it is important for examples to be culture-specific and provide content/examples that participants can relate to.

Explore theatre conventions: Step-by-Step Instructions

1. Ask participants to describe the picture from a range of a sentence to one/two words. Pass the picture around and allow participants to comment. After this exercise, encourage participants to describe the *feeling*, the *atmosphere*, the *situation* and what the picture *suggests* in one or two words.
2. Facilitator can write down participants' suggested words and ask participants to create images with these images. Facilitator might want to play music to create a better atmosphere.
3. Facilitator can ask participants to suggest words to create into still image
4. Participants can explore still image using scenario – such as *mirror image* (in which facilitator pairs participants and one imitate the other). Facilitator can narrate a simple story of a morning routine to be acted by one of the participants while the other follows.
5. After this, introduce the *three-pieces still image* – the past, the present and the future. The idea of a three-piece still image is to give participants the opportunity to imagine a situation before the still image was taken and a potential response after a still image is done. It can help participants to capture and imagine different ways to explore still images.
6. Facilitator can go ahead and ask participants what's going on in their mind as they saw the images. Through various methods (such as touching their shoulders if they are comfortable or can ask them to raise their hands if they want to talk or point to them etc) facilitator can track their thoughts to know what their understanding to the events.

7. Since there are many possibilities in scenarios due to the three-pieces still image, facilitator can ask participants to bring it to life by adding movement, words and even music depending on the scenario.
8. Finally, facilitator can encourage participants to role play the other person's character etc.

Conclusion: Facilitator ask participants to reflect about the workshop using another form of expression – writing, or drawing etc. Facilitator can propose the following question:

- a) How do you feel during the workshop?
- b) What did you learn from the exercises and games?
- c) In what ways can you apply the still image technique?

End with traditional songs or some of the rhymes they started singing at the beginning of the workshop.

Take Home – Each participant should come back to the class with two still image of their choice. Inform participants that each image should be easy to understand and meaningful.

*****End of Workshop I*****

Drama Workshop Two

Proposed time: 6-8 hours

Age grade: 9-15 years

Central question: what does it mean to be protected?

Lesson Outcomes:

At the end of the drama exploration, students should be able to understand

1. The meaning of protection - at home, at school and in the society;
2. Highlight Universal Declaration of Human Right/ fundamental human right;
3. Identify whose responsibility is to protect; citizens' rights and responsibility;
4. How the theme of protection is connected to the civic education curriculum
5. Learn about and be able tell the story of Moremi

Step One: Warm up for the class –

Game One – Who's in the garden?

Set-up: Participants form a circle and someone volunteers to hides inside the circle and is protected by others. There's another volunteer who seeks to take the person in the circle and the responsibility of those that form the circle is to protect the person inside the circle. The goal is for those in the circle to give up themselves one after another to protect the person hiding in the circle. The last person standing outside the circle will try to protect the person inside the circle by touching the seeker. The game starts with a traditional song and continue until the end...

Call: Who is in the garden?

Response: a little fine girl/handsome boy etc

Call: Can I come and see her/him?

Response: No, no, no, no

Call: Then you follow me (pointing to someone in the circle)

Game Two - Hide and seek

Set-up: Participants are asked to go into hiding. And someone volunteer to find one person. After finding out the person, both join to find another, and the number increases etc till everybody is found from hiding.

Also, have the 7-core freedom of the Universal Declaration of Human Rights pasted on the wall for participants to read through. Before the beginning of the workshop, facilitator task the participants to move round the space and read the 7-core freedom. They can ask questions and take note of the 7-core freedom because it will be returned to in the course of the workshop.

Instruction to the facilitator: *After the games or any other games introduced by participants that align with the theme of the workshop and the reading of the 7-core freedom of UDHR, The facilitate can pose the question to participants – what does it mean to be protected?*

Show participants the lure -

Lure: Moremi picture



Instruction to the facilitator: The facilitator encourages participants to look at the picture. It can be projected onto a screen; in a situation where there's low tech/no tech at all, the picture can be printed. The facilitator asks participants questions such as this:

Whose image is in the picture? What does the person in the picture stand for? Who is she? etc

After the participants have responded, the facilitator then introduces Moremi to the group with the following quote. If they can play African motif drumming for aesthetics to introduce Moremi...

Queen Moremi lived in Ile-Ife. She decided to liberate her people from the gruesome hands of the arch enemies of the Ifes.

After the facilitator reads above quote, participants are asked to do a short brainstorming based on rumour and what they know about the story of Moremi. They are guided through the following question:

Who was Moremi? Where did she live? What did she do? Who were her people? etc

The facilitator divides the class into two groups. Each group will focus on re-creating different aspects of the society and Moremi's story. The idea is to tap into the cultural knowledge of participants about their history etc.

Group ONE: character development of Moremi – who was she? What characters/attributes do you think she had? Who was her father? What would her friend look like? How about her mother? And other siblings? What was her occupation? What kind of attire would Moremi wear? What language would she have spoken? What was her economic class? etc

Group TWO: Identify what kind of trade/work the people of Ife engaged in at that time? (The goal is to create a *Day in a Life* of people of Ile-Ife.)

Instruction to the facilitator: Encourage group presentation to the class. After the brief presentation, divide the class into four groups – each group pick a certain work/job. During the 15th century when the incident happened, Ife dwellers were mostly traders and farmers – they planted, harvested and sold farm produce such as cocoa, kola nut, banana and walnut. Divide participants into different groups segments

Group A – farmers, hunters, traders, cooks, and blacksmith. Ask participants to create scenes with still images, motions, dialogue and songs.

Group B -women and men harvesting at the farm

Group C – women and children playing and also doing domestic chores.

Facilitator sets up this scene so that Moremi can interact with each group. This is a reflection of a day in a life of Moremi and the people of Ile-Ife in the 15th century when the story happened.

When Moremi gets to the third group, Moremi and her father and siblings join her, and everyone sits down for dinner. Then we hear a gun shot and the entire group scatter and we see one person fall dead to the ground.

The facilitator allows dramatic pause here. And a dirge is raised to intensify the situation. The Ibos come out of their hiding represented by one person who has been designated by the facilitators... The Ibos pack the harvest and lies the stage. We hear the voice of a small child crying...

The facilitator uses the *thought track* convention here

Ask the participants the following:

- a) What are you thinking now?
- b) How do you feel about the story?
- c) If you were in that situation what do you think you will say?
- d) What do you think the characters might be saying?
- e) How would you describe your emotions now? Etc

***Give participants the time to think about their response.

At this point, facilitator can bring out the 7-core UDHR:

1. Freedom from discrimination
2. Freedom from fear
3. Freedom of want
4. Freedom of religion and conscience

5. Freedom of assembly
6. Freedom of association
7. Freedom of thought, belief, opinion and expression

Give participants the opportunity to discuss the core freedom of UDHR since they have read it at the beginning. An effective way is to divide them into seven groups and ask each group to discuss one item. After the discussion help participants to connect the core freedom with the story of Moremi that's under exploration by proposing a town meeting where participants will deliberate on the way forward. Encourage participants to ask question and if possible, connect their questions to the 7-core freedom.

Town meeting: (Instruction to the facilitator): The facilitator brings the participants together and informs them that since the attack has been consistent, there is a need to have a meeting for everybody to discuss how to solve the problem.

Participants meet at the town hall. The facilitator can stir the meeting by asking questions and encouraging participants to ask questions. For instance:

Who should attend the town meeting?

What are the items on the agenda?

What is our role as citizens during and after the town meeting?

What values or common identity do we want to uphold as a community?

Why is the town meeting important?

Who should facilitate the meeting?

What should we do to stop this attack?

Who is responsible for these attacks and do our community have the power/resources to confront them? etc

The town hall meeting should generate questions that will reflect on people's condition, the 7-core of freedom and the key theme of the workshop. It will be interesting to observe participants' questions... The town meeting should end in concrete ideas – for instance, facilitator can suggest a call to action, or a collective effort etc which can be visible and even presentable to the public about the attack or any other social injustice identified by participants.

After the town meeting, the facilitator should stir the conversation towards the group agreeing to meet with the king/or community leader. That's if the leader is not in the town meeting. If participants want the leader to attend the meeting, the facilitator can encourage participants to consider the leader as one of them so that the town meeting does not become a *deus ex-machina* where they want the leader to solve all the problems and answer all the question.

If the community leader does not attend, then encourage participants to take their decisions or call to action to the leader. The facilitator using the *teaching-in-role convention* can play the role of the leader. If the facilitator is not familiar with the culture and processes of the society, the facilitator may want to prepare one participant or a volunteer to take-on the role of the leader.

Possible ending: **Writing-in-Reflection:** After the town meeting/meeting with the leader, ask each participant to write down their feelings about the attack, the result of the town meeting and the response of the leader. Participants' reflection can also be through other artistic forms – drawing, poetry.

More questions-

Why is protection important?

How does protection affect our human right?

What is the role of the government, laws etc in ensuring that citizens are protected? What is my role in ensuring that we are protected as a community? What choices are we making as a community that open us for attack? What is my leader doing to ensure that we are protected? Etc

End the workshop with a song about Moremi or a recorded tune about Moremi

*****End of Workshop 2*****

Drama Workshop Three

Proposed time: 4-5 hours

Age grade: 9-15 years

Central question: what is my role as a member of my community or citizen of this country?

Lesson Outcomes:

At the end of the workshop, participants should be able to:

1. Define national consciousness and human consciousness
2. Identify what makes good value system both in leaders and followers in a given society
3. Raise questions about the roles of a community member and community leader
4. Identify ways we can promote national consciousness and human consciousness

Set Up I: The facilitator brings accessories – beads and wrapper to be used for the role play of Moremi. The facilitator asks participants to recap the previous workshop through a series of still images. It is preferable they work in pairs/groups depending on the number.

***In 1-2 still image recreate moments that you made meaning to you in the previous workshop. After the creating the still image, the facilitator can ask other questions such as the rationale for choosing that particular moment etc.

Set Up II: Facilitator informs participants reads/tell the remaining story of Moremi. At the end of the story, the facilitator asks participants who would love to speak with Moremi. Facilitator speaks of the power of theatre and imagination. Although we cannot bring Moremi back to life, it is possible to put ourselves in her position and ask questions. It is important to reiterate the connection between the next task and theatre to aid participants' understanding and clarify any misunderstanding. (This is not reincarnation, chanting or bringing Moremi back to life. It is a dramatic exploration using the character of Moremi).

The facilitator wears costumes and accessories to enhance believability. After this the facilitators comes into the space and speaks to participants.

Teaching-in-role/Moremi: 'Yes, I have come. Although I am not Moremi, but I would I love to answer your questions – at least the ones I can answer. Ask me your questions'.

Encourage participants to ask questions they would have loved to ask Moremi if she's present. Using *role-play, question* Moremi so whoever plays the character of Moremi would do so in character.

For instance, during workshop in Oranmiyan Grammar School (Nigeria), participants asked questions such as:

1. Moremi, how did you feel when you sacrificed yourself and her son?
2. Why did you sacrifice yourself?
3. Why did you allowed yourself to be captured by the Ibos?
4. What if you didn't sacrifice yourself, what would have happened?
5. What would have happened if you didn't make it back alive?

6. What was the king at that time doing that he couldn't protect his people after he enjoyed the benefit of being a king?
7. Did people mock you when you went to the Ibos?
8. What was the experience with the Ibos?
9. Did they beat you? Were they mean to you?
10. Why did you choose to honour your pledge to Osumare?
11. Do you think we should stop sacrificing human beings for our gods?

After the questioning, the facilitator can ask each participant to think of one person in their lives who made huge sacrifice for them and find ways to express gratitude to them.

Finally ask participants what it means to be a member of a community.

*****End of Workshop 3*****

Drama Workshop Four

Proposed time: 6-8 hours

Age grade: 9-15 years

Central question: What does it mean to leave a place out of force?

Lesson Outcomes

1. Identify reasons for forced migrants
2. Identify people, places and things to respect
3. Identify ways to help forced migrants

Step I: If possible, prior to the workshop, ask participants to bring something that remind them of a place they have lived, stayed or something about a memorable place.

***Instruction to facilitator – you can also ask them to facilitate exercises and games. It is always helpful to inform them.

Game: Names of person, animal, place and thing. ***Instruction about the game – participants are in a circle and someone starts the game by calling the name of person starting with a particular letter. It moves from person to animal, place and thing. Whoever does not get it leaves the game.

Instruction to the facilitator: *After the games or any other games introduced by participants that align with the theme of the workshop. The facilitate can pose the question to participants – what does it mean to leave a place out of force?*

***It is important to pose the question in a way participant can understand... avoid using words that participants cannot understand

Show participants the Lure - Ghana Must Go



Instruction to the facilitator: Ask participants such as: What they see? Have used it before? What material is it made out of? Do they have at Ghana Must Go at home? Etc Finally, ask them if they know any story behind ***Ghana Must Go***?

If participants do not know the story of Ghana Must Go, the instructor can summarize the incident but not in detail. Rather ask them to research more about it. Also, inform them that the workshop will help understand what happened in the past. If they know, you can ask them to share the story among themselves.

Instructor: Now that you have heard the story, we want to recreate some scenes that would help us better understand this story. Before you read the excerpt below, tell them that what you are about to read for them was said by Akwua.

This information is important because it will give context to the story: *Akwua was working as an assistant sales manager for a chemical firm. He had four siblings and two parents. He was the bread winner. Technically he was illegal immigrant because he had challenge with his paperwork.*

Using role-play, carry one or two *Ghana Must Go* bags and read the excerpt

“When we hit the main road, there we could see how serious it was; the trucks loaded with items and people, thousands of thousands of vehicles. Thousands and thousands of people, they were uncountable.”

After reading the excerpt, divide the group into two groups –

Group A: forced migrants (who are Ghanaians)

Group B: the host country – (in this context Nigeria)

Group A are struggling to get on the truck and loading trucks with items etc. while Group B are host country with mixed feelings – some are trying to send those in Group A away while others are trying to help them.

It will be helpful to allow participants the opportunity to think creatively and come up with other specific tasks. Some may even give themselves specific character. For instance, friends to Akwua, neighbours to Akwua’s family, their religious leader etc.

After creating this scene, ask Akwua move from one group to another engaging with the activities. Let the group react to Akwua and as they is going on, instructor should observe others’ response to Akwua and using thought tracking convention, ask Akwua: What do you think is happening? Why are they reacting to you in this way? Also, thought track other characters. At the end of the exercise, ask the two group to form two lines facing each other and inform them that Akwua would appreciate advice from them since he is a forced migrant who is about embarking on a similar journey. This is the *advice alley* convention.

After this first exercise, bring an actual ***Ghana Must Go*** to the space/stage... Tell them that Akwua listened to their advices and decided to leave. Inform participants that this is Akwua’s Ghana Must Go bag full of his memory of journey. Drop it on the floor and ask them to open the ***Ghana Must Go*** bag. Tell participants that there are pieces of papers with different quotes, ask participants to read out the quotes one after another.

“Someone told me that there was a deadline for us to leave the country.

“The country leader is about to handover power to the military and we were asked to get ready because anything can happen

“I was sitting in the front of my house eating dinner with my family when we heard the gunshot, Boko Haram is here... we all left everything and ran for our dear lives

“Because we were from Ghana, we were told that civilians could do anything to any alien in the country... We were the alien

“At the end of the day, many Nigerians helped us but the government was hostile to us

“And it was that threat that after the deadline every Nigerian citizen could take action against foreigners. After deadline he gave power to every Nigerian citizen. We had nowhere to hide in Nigeria because wherever you’re staying you are staying with Nigerians. So that made everyone scared.

“Did you know that I left everything in Adamawa and traveled in a truck overnight to Ife?’ that was what my father told me...

After reading these quotes, ask your participants what they think they can do with the quotes to honor and respect Akwua’s story and his experience. You can suggest word collage, drawing, or something more action oriented and socially-driven, e.g donation to the cause of migrants, a community project etc.

*****The End Workshop 4*****

A practitioner's field reflection: process and product

The drama workshops explored the responsibility of the state to protect its citizens from arbitrary displacement. The stories of Princess Moremi Ajasoro and *Ghana Must Go* served as a pretext/lure for critical reflection on internal displacement.

The introductory workshop was a powerful way to introduce participants to the pedagogical tool of play and drama especially if participants are not familiar with it. My field research was time consuming because participants had not used drama and play in the classroom prior to my work with them. They told me that the understanding of drama they had was what they have seen on television and in church. I found ways to connect the workshop with the typical play. It was interesting that they found similarities especially with different games they play as kids while growing up, on the playground and among friends etc and how those games can facilitate learning experiences. I started with the familiar and gradually moved into the unfamiliar. It was very helpful to remain flexible especially with my initial drama workshop design.

Even though I established the connection between their daily play and drama, the first workshop took over 5 hours because it was important that they understood the similarities and differences between their daily realities and the experience I was going to be taking them through. Immediately they understood the process, it was easy to dive into the workshop.

I had to be flexible because my design was not complete until I met the students since I want them to co-design the workshop with me. I developed the structure of the workshops but allowed participants to fully determine how to engage Moremi's story especially in connection to internal displacement. I was flexible on both the form and the content of the workshop – there were some moments in the workshop that participants show a sense of good humour while there were others that were tragic and this changed the content because working with the story of *Moremi* and *Ghana Must Go*, I did not think there could be moments and elements of comedy in these stories

despite the tragedy that surrounds these experiences. For examples, participants connected these stories to the current political situation in the country and their own experiences as members of the society facing poverty because of economic depravity from the government.

Furthermore, I learnt the importance of using culturally-sensitive materials and content. It was very effective because examples and contents from their culture gave them strong points of reference to the theme. Thus, throughout the project, I was tasked with the responsibility of searching for materials from folktales, curriculum, common jokes, stories and so on.

Thematic Discussion

The Story of Princess Moremi Ajasoro

The story of Princess Moremi Ajasoro is about a female hero who sacrificed her life for the people of Ife. This story is rarely talked about because the focus is mostly on male heroes in Yoruba culture. For me, engaging Moremi's story as pretext/lure for the drama workshop was a way to reconnect to her story, re-historicize and re-stage a female historical figure. Her story underscores the important role women can play in the fight for IDPs. Sadly, men are at the forefront of the fight against injustices (mostly politicians) and women are not given opportunity to do anything because the government is male dominated. This goal aligns with part of the government's campaign towards re-imagining and re-establishing Yoruba oral tradition, histories and culture in contents being taught in schools. For example, the governor of Osun State as at the time of conducting this research, Ogbeni Rauf Aregbesola, designed a new curriculum for primary and secondary schools in the state for students to learn and celebrate Yoruba traditions and histories. The use of Moremi's story in this context added to the overarching goal of reviving a dying cultural knowledge.

Secondly, the story focuses on sacrifice and the duty of the ruling class. Moremi was a princess and she was part of the ruling class because her husband was the king of Ife. Part of the duty of the monarch during the pre-colonial government is to protect the people because citizens pay certain levy/contribution to the palace. This is an equivalence to the tax system in the current political system in which citizens are taxpayers, hence the political leaders (politicians) have certain responsibilities towards the citizens. The same way the people of Ife looked up to their Oba (traditional rulers) for protection from the invaders (Ibo), the same way many IDPs are counting on the government to intervene and protect them from Boko Haram and Fulanis etc. Moremi who represents the ruling class (government) of the day decided to take the forefront to find creative ways to liberate her people. This connects to the rights-based approach as provided in the United Nations Guiding Principles on Internal Displacement. It focuses on the functions and the responsibilities of the state (constituted authority) to protection of the citizen as a priority. For example, each workshop explores what it means to be protected both from the perspective of the citizens and Moremi. During the workshops, participants frequently connected Moremi's story to the current government – especially its lack of plan and political will to protect its people. This is the reason why government's responsibility to protect its people has not been carried in the case of IDPs.

While one can argue that the story of Princess Moremi Ajasoro glorifies sacrifice in war, the story equally reiterates the duty of the government. It shows that the need to protect citizens has always been an essential part of leadership and most times it requires taking firm decisions. And it won't be an exaggeration to note that the subject of internal displacement in Nigeria is truly a war against marauding forces that have decided to displace, kill and destroy Nigerian citizens because of differences in religious affinity, ethnicity and political beliefs. For instance, the United States Agency on International Displacement (UNAID) reported that two million persons

have been displaced due to Boko Haram atrocities (UNAID 2018). This alarming number calls for urgent action from both government and non-government agencies alike.

Also, what is interesting about internal displacement specifically in Africa is that it is caused by citizens in/of the same country as in the case with Nigeria, Rwanda, Uganda, and South Africa among others. Like in the story of Moremi, the Ibo invaded the Ife, stole their farm produces, and in the process killed the people of Ife. The Ibo are of different ethnicity and religious beliefs. But what makes Moremi's story worth considering is the choice she made to help her people in the face of the longstanding war. It was about the sacrifice she paid for the war to end so that her people can be fully liberated. Due to her effort, her people were liberated from fear and suffering caused by the Ibo. A critical question that was raised during the workshop underscores a system problem: How can the very system that create IDPs fix the problem? And In what ways can international organizations and other countries help to address issues around internal displacement?

Another important lesson Moremi's points out is *integrity*. Moremi was a woman of integrity. If political leaders in Nigeria can be people of their words; if they can work to fulfil the promises they made during campaigns, Nigeria will not remain the same. Moremi pledged to *Esimirin*, the river goddess, to sacrifice whatever comes out first to greet her after a successfully journey. Unfortunately, it was her only son. She stood by her word and offered her son. While the focus is not on human sacrifice or to support human sacrifice, one of the morale of the story is the need to be honest, credible, reliable and a person of integrity. Participants found this subject quite important especially because civic education curriculum is designed by the government to increase the level of solidarity and loyalty ("national consciousness") among citizens for effective and efficient governance (Federal Ministry of Education 2007). Thus, if the government wants law abiding citizens, there is a need to be truthful and honest with the citizens.

Finally, the story of Moremi explores the duties of the government to its citizens as indicated in the United Nations' Guiding Principles on Internal Displacement. The rights-based approach focuses on the government to be proactive about its responsibility to the citizens. The document has been taken up in different regions of the world including Africa to create other kind legal documents that have been ratified and considered binding on member states. The story highlighted the impact of Moremi's choice (a single person) on the entire land.

Ghana Must Go

The choice of this story to compliment Moremi's story is largely for its themes of migration, mobility and forced displacement. Ghanaians were sent packing even though they had nothing to do with the economic recession at the time. The economic recession was due to mismanagement of funds by the military government but instead of addressing the problem, the government blamed others, Ghanaians. *Ghana Must Go* reminds the country of the need to address social ills rather than play a blame game. Participants observed the recency and the lack of knowledge of the event. Many Nigerians are familiar with *Ghana Must Go bag* but not the story behind the bag. Engaging with this story was helpful in retelling the incident.

While Moremi's story focuses on two ethnic groups (internal displacement), this story focuses on two countries – Nigeria and Ghana (international displacement). Due to Nigeria's actions, families were displaced, separated, jobs were lost and some committed suicide. The Nigerian government unwise decision created refugees because most Ghanaians that were in the country were forced to leave. The story serves as a vehicle for critical reflection on displacement. It looks at the wrong decision the government of President Shehu Shagari took and its implications on the people. Instead of Nigerian government to protect the people – foreigners and citizens alike, the government chose not to protect but threw the people into chaos and disarray. The government used military force to displace the people. Through the drama workshop, we referred

to historical incidents and participants highlighted some of the wrong decisions the government took concerning internal displacement.

Also, the story reflects the corruption of the political class in the country. For example, Babachir Lawal, Secretary to the Government of the Federation, was indicted by the Senate Committee on IDPs and the North-East Initiatives in October 2016 for fraudulent activities at the Presidential Initiative on North East (PINE), which was set up to cater for victims of Boko Haram. Lawal front one of his companies to secure a contract worth ₦270 million (approximately US\$700,000) to ‘clear grass’ around IDP camps in Yobe state (*The Vanguard* [Nigeria], 6 October 2016). Lawal’s company never executed the contract despite the spectacular inflation of the contract. In fact, the Senate panel mandated by the house to investigate the allegation against Lawal for misappropriating ₦12 billion allocated for the IDPs’ challenges. Prior to suspending Lawal from office in April 2017, President Muhammadu Buhari defended Lawal in a letter to the Senate in January 2017 arguing that he was ‘not given fair hearing before the indictment’ (*Premium Times*, 24 January 2017).

The drama workshops did not only create awareness about the story, it created the space for participants to make connection to current events and key themes in the civic education curriculum. Moremi’s story happened in the precolonial era, it focused on the decision made by one person and it happened between two ethnic groups, *Ghana Must Go* took place in the 1980s between two countries (Nigeria and Ghana), and the state was the principal player in creating refugees.

rights-based approach and strengths-based approach

As earlier stated, the GP as a legal framework is designed to provide tools to articulate the state’s responsibility to protect displaced populations. The document serves as an advocacy and

monitoring framework for the assistance and provision of IDPs' needs. By focusing on and connecting GP's key themes to civic education curriculum, it is hoped that there can be a certain level of awareness about the document. For example, one of the topics in the civic education curriculum is 'National Symbol'. Under this topic, students are exposed to key concepts such as constitution. In the drama workshop, we discussed constitution as an example of a rights-based approach and connected the GP's key themes to create awareness about the state's responsibility to protect the citizens. Thus, the GP as an advocacy tool guarantees state's protection, safe return, resettlement and reintegration for IDPs. These themes were explored in both stories to create a sense of agency and urgency it requires.

The GP as an advocacy and monitoring framework has its disadvantages. Perhaps considering the age group I worked with, I realized that while my participants can learn about the GP, they are unable to take it as an advocacy and monitoring tool because that would be asking too much from them as they are still in middle school. They can neither measure country's condition, nor influence decision-making processes. If they cannot do any of this, then what is the purpose of a rights-based approach and how can they call government's attention to their rights? While it is important for them to know their rights, it is equally vital to caution a rights-based approach because the reality is that the government is not invested or interested in the people and it can go to any length to silence citizens that criticize the government. There is no need to endanger the lives of the participants, hence, I introduced strengths-based approach as part of the way to process IDPs experiences. Rather than only talk about what the state can do for the people, we discussed ways in which citizens are coping with the experience. What are the strategies and tactics in which citizens are employ as coping mechanism as they pass through displacement experiences? For instance, this is one of major reflection on Moremi's action. She took an individual decision to address the issue the society. In the case of the participants, their show of

resilience by choosing to come to school despite poverty and the lack of conducive learning environment is in itself strengthening and encouraging.

Learning and playing

The drama workshop showed the power of theatre to facilitate learning, communication and collaboration. It was the first time many of the participants were engaged in such kind of dramatic exploration and it was intriguing for them. They demonstrated physical and verbal connection to various topics in their social studies and civic education. With culture-specific games, exercises and activities, we played and found ways to explain ideas in ways they could understand. For instance, the story of Moremi was interesting in many ways – it is a famous story in Yorubaland. Specifically, when participants saw the picture of Moremi, they were excited and started recounting different versions of Moremi's story. It was beautiful to see how participants were engaged without having to write down notes before they understand. My quiz the following day about the workshop was well-answered. (See workshop no. 2)

Considering the fact that I situated my project within the Nigerian Junior Secondary School 3 civic education. I also made connections with social issues. For instance, in one of the drama workshops II, there is a part for a town hall meeting among villagers asked to make suggestions on how to find solution to the problem. Villagers said since there is no blacksmith again because Igbo have taken their cutlasses, arms and ammunition; they said the Ife should join hands with bigger villages to fight against the Igbo. Other solutions include divination, laying ambush for the Igbos. In fact, some suggested we bring in the Ifa priest because our traditional way of life has been taken away from us because of the oyinbo.

At the end of the workshop, we touched on key themes in their civic education, especially understanding what protection means and what it means for the future of a community. Also, the

workshop provided participants the opportunity to connect protection to fundamental human rights which is part of the civic education curriculum in the country. I found visual aids – posters/charts etc helpful in engaging participants with the 7-core freedom of UDHR. The students were familiar with Sustainable Development Goals (SDGs), hence, I was able to connect the workshop to the objectives of SDGs and Moremi’s story because both have some elements of commonality - human rights advocacy.

Participants’ Responses

Participants found role-play interesting in many ways. Apart from the fact that it helps broaden their imagination, it provided the opportunity to explore different ideas, develop different characters and propose scenarios. The role-play was impactful in workshops 3 & 4 that some participants stopped questioning Moremi and role played a possible scenario of how the Ibo captured the Ifes and took their wares and property. In fact, we created a scene where the king and Moremi conversed about the situation in Ife. Villagers also came to the palace to report about the situation and the king assured them that it will be handled.

Using thought tracking, as the facilitator, I asked participants if they were satisfied with the king’s decision. Villagers said they were not satisfied with the king’s decision because that was not the first time the king will tell them that. Here are some of the responses from some participants:

Response 1: ‘The Ibos have attacked us, and the king keep saying that he will handle it’.

Response 2: ‘The king did not call his guards to follow them, he did not ask how they will find their wares again. He did not give them any plan, but he keeps saying he will solve the problem. How?’

Response 3: ‘I am not happy with the king because he did not find anyway to protect us his people’.

As a facilitator, I had this moment of epiphany when two of the participants’ reflections pointed directly to the current situation in Nigeria.

Response 4: I am not happy with the king. No plan, nothing... He speaks like our leaders. They see our problems and promise to find us a way out. But ask them what they are going to do. No plan only promises... And then we see them fail because there was no plan.

Response 5: When we have problem in our area like the one last year, the government promised to help us... nothing after that... it is always promise and fail... promise and fail because there was no plan.

(from transcription note)

I prepared participants before taking on the role by asking for their permission because I needed to respect the female gender. Moremi became the loved maid of the queen. Also, Moremi is brought forward for questioning – (teacher-in-role). She answered all their questions in one sentence – *the love for my people made me sacrifice myself and my son to the gods*, I quickly connected that to key ideas in the civil education curriculum – citizenship, the functions of the government and patriotism. We left the workshop that day pondering on the question: *‘What will be different if our leaders love us in Nigeria? What will be different if citizens love the country Nigeria in return?’*

One of the themes in civic education curricula in Nigeria is value system. It emphasizes the importance of good values to a society. Such values include honesty, integrity, self-reliance, commitment, courage, selflessness, justice and co-operation among others. Some of the questions participants raised touch on some of these values. For instance, participants highlighted the fact that Moremi was selfless, and she gave her best to her people. She did not only give herself, time etc., she gave her only child. The quality of Moremi’s mercy is commendable, and she was a person of high moral standard because she could have refused to sacrifice her son. However, out of integrity, she gave up her son. Moremi’s action poses some ethical challenges especially when considered within the current socio-political and cultural ethos. For example, it opposes the right of the child to live. However, for Moremi and the Yoruba people, integrity means being a person of your word even if it means giving up one’s last breathe.

Other thematic thrusts

Participants were asked question to reflect on the experience. For instance, what did you learn out of this dramatic exploration? Many of them have heard but never read the story before but the dramatic exploration brought it closer to them as regards what it means to belong to a community – both rights and responsibility. One of the participants mentioned the power of self-sacrifice in ensuring peace in the society.

Finally, Moremi asked the villagers in the town hall one thing they would have loved not to happen in the story – and participants answered that ‘Moremi shouldn’t have sacrificed her only child. Sacrificing human beings to deity or goddess should change in our culture’. I had to make the choice not to address it because I did not want to get involved into a cultural debate.

Aanu (Moremi’s Mercy)

The word ‘*aanu*’ means mercy in English. I find it interesting that participants connected love for oneself, one another and for one’s country to mercy. They reflected on the need to be merciful on the other and let the mercy be ‘good’. The quality of mercy Moremi showed her people made her sacrifice herself to go into the camp of the enemy. She became a spy in order to save her people from the hands of the enemy. She learnt their ways and risked her life to return to her people. One of the participants mentioned that Moremi did not ask for anything in return because the love for her people made her do everything she did. ‘If our leaders love us, they will have mercy on us’ (Personal note 2018). ‘It means they will not steal our money, but they will even give us from the plenty they have’. If our leaders are loving, they will not out us in this condition where we are now begging... see our teachers’ salaries have not been paid, we do not have good place to read, no book, no good chair...’

I strongly believe that working with the story of Moremi gave the students the opportunity to connect issues to the society. Their thoughts served as social commentary on the living condition in the country. Although there was no action and I can't say I provoked any social change, but the opportunity to engage meaningfully was essential.

On *Ghana Must Go*

“The leaders ruled by fear... they made Nigerians think IDPs are evil the same way Trump is making the world/America think that immigrants are evil” – (participant/Transcription)

It was emotional because the story behind *Ghana Must Go* bag has affected so many people. Participants also made connections between the Boko Haram situation in Nigeria and the US immigration policies. In the final workshop, *Ghana Must Go*, it felt as if there was more to the story. It was lovely to see participants' action points. However, I was rewarding to see them think about their responsibilities as citizens of the country. It was important to see them condemned the decision of Nigerian leader that led to the *Ghana Must Go* saga. And they also condemned Boko Haram's actions and Donald Trump's actions.

I constantly asked myself the impact of this research project because I couldn't stay with them for a long time due to practical reasons and it became a one-off project like many Theatre for Development projects in the country. However, I realize that theatre can give us the possibility to build empathy that may translate to compassion. Participants through embodied action communicated their ideas in their own ways and found connections to both Nigeria and the world at large. They interacted with one another and the issues we addressed using drama aligned with many aspects of the civic education curriculum.

IV

Ethics of Precarity in an Applied Theatre Project in Nigeria: paradoxes and mutations

Vignette I

Phone rings and the receiver picks up on the other end.

Voice I: Hey man, do you still plan to come here?

Voice II: Yes

Voice I: Are you interested in my thought?

Voice II: Of course, you know you can be open with me, man

Voice I: Here's the thing... You are not needed here... do not bother to come...

Voice II: Really?

Voice I: What we need is not drama... What we need is not your presence but your presents...

Voice II: But... we have been planning my coming for a while now... hello

Voice I: I understand man, but what can we do when we are faced with guns and our lives are in danger again here in Plateau State? I don't think that's the condition we need drama... (Silence)

Voice II: Hello... hello... [network interruption, eventually the call ends]

A phone conversation between the author/researcher and contact in Nigeria

Vignette II

I was scheduled to conduct two interviews with important informants— a journalist and the community chief. However, prior to the interview, the journalist requested a meeting with my contact, a resident of Ile-Ife. The journalist did not want me to come for the interview and be disappointed, so he refused to participate in the interview because it was too dangerous for him. My contact met with the community chief who also declined to participate in the interview. He agreed initially but later decided to check with his community members before the interview. According to the community chief, he could not speak about the crisis because the entire community had been ordered not to speak about the incident that took place over a year ago. He cannot disobey the order. My contact left with no scheduled interview or any information about the Yoruba and the Hausa crisis that took place in March 2017 in Ile-Ife, Osun state, Nigeria.

Introduction

Scholars have articulated the importance of theatre in war zones, refugee and concentration camps (Dinesh 2016; Colleran 2012; Balfour *et al* 2009; Balfour 2001). In fact, the focus has been on the changes and impact theatre has made and can make in such extreme conditions. Although these changes may be small, it is important that they constitute a rationale for theatre. For instance, Michael Balfour in his book titled, *Theatre and War, 1933-1945:*

Performance in Extremis (2001), historicizes different forms theatre took during the extreme political and social turmoil of the Second World War. He builds a case for how and why theatre thrived and survived amidst mass killing, starvation, degradation, disease and continual fear. It reiterates the thesis that human nature sought for ways to play and create psychological and emotional escape from horrendous physical conditions in the camps. In fact, testimonies and diaries of actors like Jonas Turkow (cited in Balfour 2001) show the extent performers and audiences had to go to mount a production. Balfour raises an important question that his collected essays attempt to unpack: ‘given the risks, why did artists and audiences risk their lives for these performances?’ (p. 3). A major thematic submission for theatre in these extreme circumstances is that artists, in using their creativity to devise performances, experience an element of control in their work and ultimately in their lives (Balfour 2001). It means the act and art of creating performances can give the artist a sense of agency. Through performance, artists were able to create dramatic space in which ‘they commanded power denied them in reality’ (p. 4). And ‘the process of creating helped the theatre-makers evade the painful reality of prison camp life and establish an illusion of normality, at least while they were engrossed in their work’ (p. 4). All notions reinforce the idea of control and the ability to enact power and authority. It shows at least momentarily, a sense of dignity and self-worth because both artists and the audience create a space where they can envision other possible world without torture.

Also, James Thompson and his colleagues’ *Performance In Places of War* (2009) offers scholarly contributions on the importance of theatre in different parts of the world, especially in post/conflict zones mostly in developing countries. Authors reiterate that “theatre and performances have also long been used to support war efforts, and performance artists in places of conflict seek to intervene in contexts that are already highly theatricalized” (Thompson 2009, p. 4). Artists’ interventions become channels to produce aesthetics and address post-war issues of

justice, reconciliation, history and peace-building. Thus, theatre makes something beautiful amidst the ugliness of war. There are other reasons why we need theatre. For instance, Paul Woodruff, in his book *The necessity of theatre: the art of watching and being watched* (2009), articulates that theatre is needed because it is ‘everywhere in human culture’, hence regardless of the situation, “theatre is as distinctive of human beings... as language itself” (2009, p. 11). In the case of war, violence and post-conflict zones, Thompson documents arts-based initiatives of artists and companies in peace-building and conflict resolution, and community engagement initiatives undertaken across time, space and culture in conflict zones (2009).

Another scholarly contribution is Jeanne Colleran’s (2012) critical analysis of theatrical expressions of war. It examines more than forty plays, many written in direct response to the 1991 war in Iraq as well as to the 9/11 attacks and the retaliatory actions in Iraq and Afghanistan. These scholarly contributions, among others, serve as supportive evidence for theatre in places of war despite crisis and its consequences. In fact, authors articulate a case for theatre in such uncommon places, settings, and contexts. Outside the documented theatre works, there are numerous initiatives of other artists, theatre companies, institutions and ensembles constantly creating outreach among groups who have experienced war and torture both within and outside borders.

Despite the rationale for theatre in post/conflict zones, little attention is paid to the ethics of precarity that goes with working with/in such places. Alluding to the precarious condition of the population in conflict zone, Nandita Dinesh’s *Theatre and War: Notes from the field* (2016), in her auto-biographical monograph based on her field experience in Rwanda and northern Uganda, inquires: “Why do I make theatre in places of war? Where will I intervene? Who am I creating work with/for? What are the aesthetic strategies that I will use? And when might it be

time to leave?” (2016, p. 2). As an artist who has experienced displacement, created performances with/for people in conflict and who recognizes the working condition of artists and organizations in war zones, I find it important to consider both *why* theatre matters and *how* it matters. Therefore, this reflective practitioner chapter explores the ethics of precarity when working in war or post-conflict zones. Through a series of conversations and interviews with a displaced population in Nigeria, I argue that precarity becomes a determining factor in framing the ethics of practice when working in under-served communities. That is, the precariousness of the living conditions and vulnerability of the population involved (in this context, refugees and IDPs) need to be considered ethically and aesthetically when undertaking theatre intervention in places of war. Thus, in this chapter, through my field research experience in Nigeria, I investigate the *ethics of precarity* and how it can affect theatre practitioners working among displaced population in post-conflict zone. Specifically, I refer to a series of phone conversations and some discussions during my field experience in Nigeria. For ethical reasons, apart from myself, all parties involved in this paper preferred to be anonymous. I employ narrative inquiry, specifically reflective practitioner research to recount stories and my experiences.

The Research Preparation

The decision to conduct my doctoral research among internally displaced persons (IDPs) was based on my personal experience of crisis and displacement in Jos during my undergraduate program. I had my own share: I miraculously escaped being shot. I was displaced from my accommodation and I had to stay with friends for weeks because we had to leave the school hostel since there was no guarantee of students’ safety. That experience and the overwhelming number of displaced persons internationally who have crossed international state-recognized borders (refugees) together with the politics of resettlement, made me channel my research to

focus on displaced persons within the state border (IDPs) and outside the state border (refugees). Six years after I left Jos (2013), I was preparing to return to Plateau state, Nigeria for my field research.

At the close of the year 2017, I contacted potential organizations in Plateau State for my field research. I intentionally chose Plateau State because of my personal connection to the state. First, I had lived in Jos, the capital city of Plateau state for six years (2005-2011). I experienced major attacks. We were displaced in many ways and on many occasions, and incessant attacks and unrest led to interruptions in the calendar at the University of Jos. We experienced loss of belongings, mourned and buried students, and many residents of Plateau state were massacred. The cause of the incessant Jos crisis is complex as it ranges from political to religious, economic, ethnicity and ideological differences (Higazi 2011). Considering my personal connection to Jos, I was bent on conducting my research among IDPs – both in IDP camps/communities and in schools. It is interesting that when we speak of IDPs in Nigeria, we rarely speak of those displaced by ethnic cleansing, tribal clashes, climate change and religious crises in other states except for the case of Boko Haram which has produced the highest number of IDPs in the country. As mentioned earlier, Boko Haram is a religious Islamic sect who are in resistance to western education and the ongoing Jos crisis is around settler claims, religious and political issues. For instance, it seems attention goes to Maiduguri, Adamawa State while little attention is paid to other places in the region. This make me consider the politicization of Boko Haram especially by the international communities. There are other similar situations in the country that have led to displacement. Such situations include the Fulani herdsmen killing in the south west and eastern Nigeria, and the Yoruba and the Hausa clash in Ile-Ife. I am interested in creating awareness of some of the hidden realities of precarity and providing spaces through artistic expression for unheard voices, unseen faces and unknown stories.

I secured permission to conduct research at the IDP camp in Bukuru and the secondary school, Plateau state. However, in less than eight months after I sought approval, the situation had changed. The camp in Bukuru was closed, a fact which reinforces the volatility and instability of protracted displacement and the precariousness of the people's circumstances. The population was not available in the schools because the camp was close. The government closed these camps and IDPs now are at the mercy of other agencies and humanitarian groups for help.

Fast forward to August 2018; I was ready for the field research. It took me nine months to prepare because I had to work and save money for my field research since I did not have any funding. All the funding I applied for did not consider my research to have value. So, here I am trying to make final calls with my contacts to ensure I am not missing anything before I embark on a 38-hour journey to Nigeria from Canada. The phone conversations with my three contacts that almost brought my research to a halt. My contacts were born in Plateau state. They grew up there and we attended University of Jos together. The three of them studied theatre and one of them has a master's degree in media and conflict resolution while the remaining two are both stage and screen actors. This team of three were passionate about my project and they were generous with their resources. In fact, they risked their lives to ensure that I secured permission from appropriate authorities. They believe in the power of theatre to resolve conflict, engender citizenship participation and provide space for dialogue. They have had first-hand experience of the power of art. For instance, we performed in theatre projects together during our undergraduate programs. I had a congregation I didn't have to preach to on why theatre matters. However, the phone conversations I had with two of my contacts at different points in time, at separate places shocked me. Both said, (and here I synthesize) that

'To be honest with you Taiwo, the situation on ground now does not need theatre. We need resources for those in need, we need relief

materials for those that are dying, and we need shelter for those stranded to find a place to rest their heads... As beautiful as the idea of theatre is, it is time we drop it because it is not just what we need. We need you to mobilize resources, get into your contacts and help in whatever capacity you can... We also need you alive because we do not want you to be killed in the name of research.' (Phone conversation, 05 September 2018, 10:55-11:27am).

Later, when I informed some people about my conversation with my gatekeepers in Nigeria, people told me to thank my contacts because they saved my life and they were honest and truthful. 'Some would have asked you to come... even tell you to bring all your money and they will collect it from you... because people are desperate in this country right now ...and masses are in desperate times and desperate times call for desperate moves (Conversation with passengers, Lagos stopover, Lagos 06 Oct 2018, 04:56-6:15pm). I have worked in countries like Sudan, Iran and Sri-Lanka so I understand what it means when a truthful gatekeeper or unbiased contact person gives you a situational assessment and offers advice. In many cases, such advice is not only advice, it can be the safest way to go especially in conflict/post-conflict zones. I also know what happens when such advice is not heeded. One reason that has kept me from being mobbed in conflict zones is to yield to the advice of my contacts because they know the region better than me. So, I listened to them!

Honestly, my contacts explored different avenues to make my research possible. First, it was not safe to take theatre to the people or engage theatre with the people due to political instability and economic scarcity. The question of time is of the essence in this context. Politically, there has been severe unrest in the state with a high rate of attacks; secondly, the economic situation in the country was tough, nobody would attend to me without any incentive; thirdly, I was coming from a developed country, Canada. This third reason itself puts some economic burden on me. It reveals some biases about what many people in the developing countries think of their counterparts who live abroad; fourthly, I did not want to compromise the

ethics of my practice. I have critiqued some unethical theatre for development practice where an expert comes into a community to deliver a message-laden performance to the people. My research plan is to use the homestead approach with IDPs and work with teachers in schools so that I can be part of their daily realities (Kidds 1987). I had proposed to live in the camp for three months. I had made all the necessary contacts and figured out my plans but from both political and economic standpoints, that plan was no longer feasible.

I had to figure out how to solve this puzzle and still uphold appropriate ethical practice. For ethical reasons, I did not want to put on the expert cap and facilitate a workshop that was not co-created with these students because they understand their experiences better than me. I have lived in such a volatile environment before, but I can't impose my experience on others or assume my experience is the same. It was also seven years ago, and the situation was different. Ethical considerations were important to me and I was not interested in jeopardizing my ethical standards.

First, we explored the possibility of taking the project to Abuja but the model that was feasible in Abuja would have been ethically challenging due as I have just explained. Finally, I resolved to conduct my research in Ile-Ife, Osun State, Nigeria. Ile-Ife is considered the cradle of the Yoruba race (Akinjogbin 1992). Apart from the fact that it is my hometown, Ile-Ife has become a meeting point for many tribes in the country. It has three higher education institutions: Obafemi Awolowo University, Oduduwa University, and the Polytechnic, Ife. It has several private hospitals and one federal hospital, Obafemi Awolowo Teaching Hospital. Ile-Ife has experienced two major ethnic clashes within the past ten years. The most recent crisis happened in March 2017. The earlier ethnic crisis was between Ife-Modakeke and the most recent was between the Yoruba and the Hausa. Like many cities in the Southwest region of Nigeria, the

Hausa people have their own area called Sabo. They are also scattered around the city, selling commodities like vegetables, wristwatches, and they even exchange foreign currencies. Thus, the selection of Ile-Ife was to document people's experiences of the crisis through drama in schools. Thus, I proposed to create a series of drama workshop for schools based on major themes from the *UN GP on Internal Displacement and Kampala Convention*.

While we hear of the Boko Haram crisis in the North as a leading cause of conflict-induced displacement, there are other conflicts and violence displacing citizens. Thus, it is about taking theatre to forgotten corridors, unveiling unheard stories and perhaps engaging theatre to amplify citizens' realities. With this ambitious mission, there is a need to consider some questions about the situation of the community involved. On getting to Ile-Ife, I had a challenge, there was no one that was interested in talking about the crisis. In fact, the leader of the Hausa tribe (Ma angua) said they have been instructed not to talk about the crisis. Journalists who at some point reported on the crisis refused to participate in any interview because of the sensitivity of the issue. Those that agreed to be interviewed preferred to casually talk about the incident and they wanted to remain anonymous. Interestingly, none of them gave me permission to write anything down, and I was told to use the information I can remember after our talk without connecting it to them. It was a challenge to memorize key issues. How will I engage theatre in this case when literally no one was ready to be involved? The next part of this chapter discusses theatre's function in war and the ethics of precarity when working in post-conflict zones.

Unpacking precarity

The word precarious from which precarity is derived has its root in the Latin word, *precari*. It means 'to pray', 'to ask, entreat' (Online Etymology Dictionary). It means being in a position of dependency on and begging others. Precarious and precarity assumes there are two groups – the

group *ask* or *entreat*, and the other group *gives*. It recognizes the fact that one is privileged over the other even if it is momentarily. The instability which leads to a plea for mercy from one group to the other is central to precarity. The word precarity (also precariousness) evokes a sense of danger. It is a feeling that unsettles and destabilizes. To be in a precarious situation means to be in an insecure position; dangerously likely to fall or collapse. It is a state of instability, unsettledness, unpredictability, vulnerability and quagmire. Inspired and premised on the September 11, 2001 attack in the United State, Judith Butler's collection of essays theorize precarious life (2009). It critiques regime and the politics of war, violence and mourning that produces precarious life. Precarious life often refers to life conditions that are unsteady, unstable, and uncertain, reflecting individuals' vulnerabilities in these conditions. The broad definition of "precarity" recognizes that uncertainties can be present in all forms of life. Life is Janus-faced, double-sided, with precarity as a constant attribute in human existence. For instance, the celebration of a child's birth could not be possible without going through a precarious movement of life and death, uncertainty and vulnerability. Beyond the sociological, precarity "designates that politically-induced condition in which certain populations suffer from failing economic and social networks of support, [and] becoming differentially exposed to injury" (Butler 2009, p. 25).

The renowned Nigerian playwright- Femi Osofisan's idea of 'playing dangerously' resonates with the notion of precarity. Osofisan's thesis, as presented in his inaugural lecture delivered at the University of Ibadan on 31st July 1997, centered on theatre in the 'postcolonial' state. He recognizes terror and violence as features of the current political landscape in the Sub-Saharan which has resulted in political instability, inequalities, undemocratic democracies and military regimes etc. thus, a society with such attributes is creating a condition of precarity for its citizens. According to Osofisan, the role of the playwright and in a broader extent, the artist, is to engage his/her work to combat the terror and violence. The artist living in such a precarious

condition may have to play dangerously in order to create and produce. The connection between precarity and playing dangerously is that both recognize unsettling conditions that necessitate creating new ways to engage; the effect of terror and violence on society and the process of finding solutions to such situations.

Therefore, by ethics of precarity, I mean the mindfulness and mindset of *care*, *carefulness* and *caring* precarity evokes, and the possibilities it can provide in exploring human conditions for better living conditions. For instance, the precarity in conflict/post-conflict zones affects the living conditions of the population. The conditions of heightened vulnerability and aggression that often characterize places of war are undeniable and often results in the use of violence as a response to loss. Beyond the conditions that produce suffering and destruction, and the border of power, what Senayon Olaoluwa refers to as the ‘geographies of power’ are unstable (2019). The precarity of populations in conflict/post-conflict zones in this context refers to the quality of life of the people and the political-economic realities of the state involved. It takes into account the instability of the political situation and the resultant effect of such politics on the people’s living conditions. It strongly underscores violence, injurability and loss that are evident in dislocated places and displaced populations, and the implication for those whose life is grievable (Butler 2009). In her book, *Precarious life: the power of mourning and violence*, Butler considers how some lives become grief-worthy, while others are perceived as undeserving of grief or even incomprehensible as lives (2004). It is important to see that many times, geographies of power are responsible for the cause of grief which on many occasions have provoked violence as a way to respond to grief. In the cases of the Ife-Modakeke crises, the Yoruba-Hausa crisis and the Jos crises, violence was in response to people’s grief (Elugbaju 2018; Asiyabola 2010; Ogundipe 1996; Johnson 1966; Ajayi and Smith 1964). Thus, Butler argues for the dislocation of first-world privilege and offers instead a chance to imagine a world

in which violence might be minimized and in which interdependency is acknowledged as the basis for a global political community.

Furthermore, the precariousness of this population results in another possibility, the fragility and vulnerability of the displaced population. In the case of my research site, the people were attacked, lost lives and property, mourned and reacted through violence. For them, these words do not have any positive connotation because to be vulnerable is to be open to danger and harm. Thus, they find ways to play safe so that their fragile condition is not aggravated. For instance, there were sometimes when some displaced persons likened themselves to fragile vessels that can break despite their resilience. For them, fragility is not necessarily about the people, rather it is in the condition.

Lastly, it is the precarious condition and experiences that can create opportunity to unsettle geographies of power and envision new realities. Precarious conditions can provide a leverage for the people to challenge geographies of power. It is the need to understand the situation and resolve conflict non-violently (if and when necessary) that the possibility of engaging the creative and theatrical comes into play. In the remaining part of the chapter, I present paradoxes around rationales for theatre in conflict/post-conflict zones and the ethics of precarity provide new ways of thinking around working in war zones. In this way, I articulate the variance in the functions and claims of using theatre since these claims may vary based on geographic, socio-economic, cultural, political and educational bases.

Ethics of Precarity: Theatre Matters

Ethics of precarity means *care*, *carefulness* and *caring* because precarity evokes a sense of caution that must be followed. Theatre scholars like Thompson, Balfour and others have argued for theatre in precarious conditions, especially socially-engaged theatre practices. Theatre

matters, and the ethics of care need to be engaged in the defense of art forms in precarious conditions. This section presents arguments and counter-arguments for theatre in such conditions.

Theatre offers pleasure and emotional distance necessary to gain control

Although theatre in concentration camps may have given its participants the opportunity to be playful and an emotional distance, it is worth questioning the content of the artistic creation. From my experience, theatre in post-conflict zones may support the notion that theatre becomes a channel for emotional escape and exercising control; however, it depends on many conditions such as the performance content, when the performance is presented and who is involved. While participants in my theatre projects had the opportunity to create environments in which they could control and exercise authority since they are unable to control other situations, it was based on creating stories not related to the crisis. For instance, at the Oranmiyan Secondary School, I played games with the children and we used familiar local stories to create new imaginary worlds. No one was re-traumatized because of the context that created ethical distance between their lived experiences and the performance content. We focused on the joy of the moment, dance and beauty to create what James Thompson refers to as ‘affective turn’. The “affective turn” (Clough 2007) which was later taken up by James Thompson in his book, *Performance affect: applied theatre and the end of effect* (2009) supports a turn away from the deficit-based dangers of re-inscribing trauma through trauma-based storytelling toward a strengths-based approach. In Patricia Clough, professor of sociology and women studies at the Graduate Centre and Queens College of the City University of New York (2007)’s words

Affect refers generally to bodily capacities to affect and be affected or to the augmentation or diminution of a body’s capacity to act, engage, and

to connect, such that autoaffection is linked to the self-feeling of being alive – that is aliveness or vitality (p. 2)

This means that a redirection of focus to such “substrate of potential bodily responses, often automatic responses, in excess of consciousness” (Clough 2007, p. 2) may create “a process of examining how attention to sensation may provide a protective space apart from the reach of the problematic national discourse” (Thompson 2009, p. 9). Thompson (2009) case studied works in Sri-Lanka to reiterate the idea that affect is connected to both “a capacity for action and to a sense of aliveness, where it is that vitality that prompts a person’s desire to connect and engage (perhaps with others or ideas)” (p. 119).

On the issue of control, during the crises in Ile-Ife or Jos, victims were unable to control the situation. They experienced displacement and they were in limbo; they had no control over what happened next or how events unfolded. However, theatre can provide space for participants who are victims of crisis to control their environment in their imaginations through play-building processes. The space to control what happens on stage or in the rehearsal space, and make artistic decisions, strengthens the argument that theatre creates spaces for emotional and psychological escape because participants can exercise authority and take refuge in their imagined and imaginary world thereby escaping the realities of their immediate environment at least for a while (Balfour 2001; Thompson 2009).

However, despite theatre’s ability to provide momentary control for participants, for some people theatre can become a tool to reinforce falsehood because its power to imagine can become an avenue to escape reality (Dolan 2005; Busby 2015 & 2017). Specifically, Selina Busby (2017) refers to this as an “utopic community theatre practice [which] confronts the challenge of creating a better future by exploring what could be, by questioning social reality,

and by challenging the assumption that there are no alternatives. It is a theatre practice that reflects what *is*, but in doing so it paves the way for what is *not yet*” (p. 20). After all, participants will always return to their present reality no matter what kind of control they had in rehearsal. Especially for IDPs/victims of war who have been experiencing incessant crisis and system breakdown, to envision and imagine a different reality can be quite challenging. For instance, some children born since the inception of the crisis in Jos 2010 have lived to witness the crisis. In fact, they do not have another reality. Although they are unable to articulate their experiences in clear terms, an underlying emphasis for them is that war and its aftermath is the only reality they know.

On the other hand, the capacity to imagine can be refreshing and empowering because we can see what is possible and envision what we can collectively achieve if we can only work together (Dolan 2011; Prendergast 2016). This understanding is important to post-conflict zones because the moment they lose the capacity to envision and imagine new realities and possibilities, stagnation and hopelessness can ensue (Balfour 2001). Instead of looking forward to a hopeful future, people are doomed to the past and the stories of hostility and war because ‘who really wants to play amidst this mess while there are other more pressing life-threatening issues that need to be addressed?’ (Phone conversation, 05 September 2018, 10:55-11:27am).

Theatre facilitates difficult dialogues

It is believed that theatre can facilitate difficult dialogue about something such as health, climate change, politics, and other social phenomena (Thompson 2012; Barnes 2013; Prendergast & Saxton 2016). However, how can dialogue be created when the parties involved refuse to engage in conversation at all? ‘What we need is not dialogue. It is rebuilding our lost villages, reclaiming our lost land and restoring our infrastructures. Tell me what theatre can do in

all these?’ (phone conversation, 05 Sept.). It seems people are not interested in holding talks and in fruitless deliberations. Rather, they are interested in actions that can rebuild their homes and destroyed societies. This should be the focus of any dialogue and people’s engagement is important to creating dialogue and the level of such engagement is determined by many factors. Although theatre can create spaces for dialogue, the question around the focus of the dialogue, who should participate in the dialogue, etc., should come from the people.

Theatre for conflict resolution/peacebuilding

Perhaps ‘time will heal our wound rather than theatre’. That was the response of the community chief. Theatre for conflict resolution positions theatre as a tool to engender dialogue, unite warring communities in the same space to address issues and bring about peace (Lederach 2003; 2005; 2011; Borisenko 2016). What happens in a community where nobody wants to talk about the crisis because they believe time will heal them? Or because they have been given orders not to speak of the past? Also, some of them have spoken and nobody listened to them including the government. For instance, in the case of Plateau state, many communities and Christian leaders have called on the national government to intervene because their villages and property have been claimed by the Fulanis and they have killed many Christians. For the people, conflict can be resolved when necessary steps are taken to address the issues that the people face. And it does not seem theatre is a candidate to mediate or resolve such conflict.

Conclusion: Theatre Matters? Relational Responsibility

Global events on migration and displacement call for urgent actions and interventions. Specifically, the rise in the number of refugees, IDPs, and asylum seekers is responsible for many projects at different sites. For example, there have been a series of socially-engaged arts projects due to the Rohingya refugee crisis in Myanmar. It seems such a response is not new

since artists and practitioners are always interested in the relevance of the arts to solving problems. However, in the midst of this, there is a need for relational responsibility. Relational responsibility is about the ethics of precarity, which is a matter of care toward past and future. The ethics of care needs to be at the heart of vulnerability and grief discourse. Although the quality of life of displaced populations and the grief displacement brings can provide an opportunity to dialogue or provide a space for non-violent means of conflict resolution, carefulness is important. Carefulness means being present or absent when necessary, listening and caring for others and being cared for. To engage the ethics of precarity, it is worth asking question such as: what are the limits of the arts? In what ways are practitioners creating a false impression of what socially-engaged arts can achieve, specifically theatre? As we continue to recognize ‘little changes’ (Balfour 2009) that playing in precarious sites can facilitate through theatre, it potentially can help the world to care more which can strengthen the ethics of practice.

End of Part II

Poem III

Colours Blend in Rainbow

The first time I saw her
It was joy unspeakable
Colours arched in bow-like dazzling sight
Words eluded my articulation of her essence
Of her elegance, I was amazed
Her radiance made my world stand in awe
In her nakedness; seven colors run into one another.
She is called the rainbow!
A bow born of the intercourse of rain and sun.

Childhood memories linger on
Shining light on virtues rooted in our way of life

Many nights we counted stars,
And listened to tales by moonlight
Under trees where green leaves roof our heads

Mama's call is to a sea of stories
Her white wool hair and her words shaped our world
Her sonorous voice in stories roamed our imaginations
At times I wondered how many stories, histories and memories
Mama took with her to her grave...

One evening, it was raining, Mama started her story but paused
She looked around and decided to give us a riddle to solve.
"I am the beauty from the rain; a multicolored arch that dazzles in the sky. What am I?" She asked
All silent as graves, Mama's eyes watched for a parting lips
I counted stars and prayed for someone to spill the answer.

After a long pause, Mama said 'Osumare'.
That's the name the Yorubas call Rainbow.
"Osumare is much more than a visual spectacle for the eye.
The refraction of water through light.
Of the amalgamated powers and eternal promise of the Womb of Existence".

Striking to me that evening was the appearance of the rainbow
As Mama spoke of her.
She told us different versions of how rainbow came into existence.
Beyond the stories, what stayed with me was Mama's thought:
'If colours blend in the rainbow', Mama pondered
'Why can't we make colours blend in our world?'

It's been over two decades, but Mama's words still echo in my ears.

“Colours blend in the rainbow”
“Colours complement one another”
“No colour seems superior to the other”
“Without a colour, the rainbow is incomplete”
“Perhaps we won’t have such a gorgeous creature”.
She is so perfect!

As I reflect on the state of the world
And the burden and ‘bread’ colour brings
I ponder on Mama’s words:
‘If colours blend in the rainbow.
Why can’t we make our colours blend and beautify the world?’

Taiwo Afolabi

Part Three - Theatre and Participation

I

Theatre and Participation: Introduction

'... to speak seriously of the largely ignored and perhaps incommunicable thrill of the group deliberately united in joy and exaltation' (Ehrenreich, 2007, p.16)

Participation is central to theatre. It is intrinsic to agency, power and social change. Jacques Rancière, in his essay, 'On the Shore of Politics', outlines two ideas on participation: reformist and revolutionary (1995, p. 60). The revolutionary idea is a permanent inclusion of grassroots community in development processes to reduce power imbalances and inequalities experienced by masses as state/government authority continues to decide and define matters that concern the people. In Rancière's (1995) words, it is the "permanent involvement of citizen-subjects in every domain" (p. 60). To the revolutionaries, participation becomes instrumental, a tool to give voice to the unheard and empower the people (Arnstein 1969; White 1995; Putnam 1995; Day 1997; King, Feltey and Susel 1998; Andrea 2000). In essence, the participation of the commoner or the oppressed in development and democratic processes is central to the revolutionary idea of participation. In a democratic sense, it is a participation paradigm of governance to bring to the centre people on the margin (Chambers 1993; 1997; Hickey and Mohan 2004). On the other hand, the reformist school of thought on participation is "mediations between the centre and the periphery" (Rancière 1995, p. 60). Scholars that subscribe to the reformist idea consider participation in participatory democracy as tyrannical and repressive and it is still used to silence those on the margin and perpetrate hegemonic realities (hooks 1988; Ellsworth 1989; Rahmena 1997; Cooke and Kothari 2001).

Rancière (1995)'s participatory democracy calls for institutional transformation; a situation in which participation becomes a means to create democratic space and capacities to

shift the sites and forms of participation. He disagrees with minimalist democratic theories but poses a radical idea on participation that recognizes the fluidity and mobility of power and the need to create a system that will support such dynamism. Beyond political discourse, Ranciere's proposal creates an opportunity to rethink power and authority in diverse context such as the role of learning and teaching, and the need to constantly negotiate the process of interaction and power relations. An articulation that proposes a "continual renewal of the actors and of the forms of their actions, the ever-open possibility of the fresh emergence of this fleeting subject" (1995, p. 61).

Participatory democracy (henceforth PD) has benefitted from several theories and different disciplines such as political science, economics, international development and lately applied theatre. This is because thinkers, practitioners and people constantly develop ways to silence oppressive powers through genuine participation across times and cultures. For instance, applied theatre practice is highly influenced by Marxist dialectics promoting audience participation through dialogue. It is believed that such interaction is necessary for the kind of critical thinking that will engender emancipation, reflection and action (Callinicos 1996; Benjamin 1966; Bottomore 1963). Consequently, applied theatre practitioners are charged with the responsibility to engage participants in dialectical and dialogic processes that will critically engage and produce collective actions (Abah 1990; 2003). Such praxis resonates with critical pedagogy and post-colonial theory (Prentki and Preston 2009; Prentki 2015). Both critical pedagogy and post-colonial theory understand the relations of power, exploitation and how education has become a repressive tool in oppressing the people to uphold hegemonic realities. Hence the need to create new pedagogic tools that will liberate the oppressed and the colonized to challenge dominating structures (Fortier 1997; Darder; Baltodano and Torres 2009).

Conceptualizing Participation

It is important to state from the onset that participation has been theorized and discussed extensively from an interdisciplinary perspective including a social development perspective (Rahnema 1997; Ife 2003). Much literature on participation in theatre has focused on the aesthetics of participation, aesthetic risk taking through participatory art forms and audience engagement (Kattwinkel 2003; White 2013; Harpin and Nicholson 2016; O’Grady 2017) others consider how performance, participation and play activate social agency and engagement across a range of diverse contexts (Martin 2002; Bishop 2009; Kershaw 2011; Prendergast 2017). These last references I have taken into consideration from a socio-cultural, political and methodological within the context of social development since I am interested in ethics and participation rather than aesthetics and participation. Thus, the conceptual framework I have engaged in thinking around participation is epistemic (*verb-oriented*) and ontic (*noun-oriented*) approaches to participation. This framework focuses on sociological/affective, epistemological and ontological dimensions to participation. Through this, I elaborate on the idea of the dual notions of participation considering participation as a natural human *attribute, right* and *duty*. These features characterize both verb and noun-oriented notions of participation and the interactions between them. The guiding principle to how participation is framed becomes imperative. For instance, Samuel Hickey and Giles Mohan (2004)’s *Participation: from tyranny to transformation? Exploring new approaches to participation in development*, present an optimistic response to Cooke and Kothari (2001)’s *Participation: a new tyranny*. Cooke and Kothari’s book considers a radical but pessimistic view of participation because of participation’s repressive, tyrannical and manipulative nature. However, Hickey and Mohan insist that “there are good reasons for remaining optimistic concerning the potential of participatory approaches to development and governance to effect genuine transformations at a

range of levels” (2004, p. 20). Hickey and Mohan did not reject the criticism leveled at participation by Cooke and Kothari; however, Hickey and Mohan call for “greater conceptual and theoretical coherence on participation” (2004, p. 20). They propose the need to critically evaluate critically the claims regarding the potentials of participation to transform the power relations that underpin exclusion and subordination. My work starts from this point: re-thinking the basis of how participation has been conceptualized in theory, method and practice.

Furthermore, contrary to the populist view of participation as progressive, participation has been described as ‘manipulative’, a ‘trojan horse’, ‘repressive myth’, ‘tyranny’, ‘thing’, and ‘jargon’ (Ellsworth 1898; Rahmena 1997; Chambers 1993; Cooke and Kothari 2001). This is because participation has served the hegemonic realities and it has been used to sideline and subordinate humanity. It has become an oppressive tool in the hands of the powerful and it has also empowered elites who in turn oppress and silence the common man. Regardless of its negative side, the notion of participation still has potential in ensuring a symbiotic and egalitarian society through a *relational interaction* that respects human dignity. Thus, there is a need to re-evaluate, re-think, and re-examine participation to provide new sets of tools for working together from a *hierarchical* to *embodied* process, and from *transactional* to *interactional* outcomes; thus, creating a holistic idea of participation that is people-driven and *mutually rewarding*. This is the motivation for re-thinking the idea of participation and creating/developing a new conceptual framework to reimagine participation and connect it to a working framework that may potentially provide opportunity for a new of way of understanding participation in community engagement. In the context of this research, it is examined within applied theatre practice; particularly, theatre for development.

Any participatory approach engaged in any given PD processes is a product of a philosophical, and theoretical belief. Thus, be it ‘passive participation’, ‘participation by

consultation’, ‘participation by collaboration’, or ‘empowerment participation’ (Tufté & Mefalopulo 2009, pp. 6-7), the underpinning ideology becomes evident. If the different paradigms of participation such as ‘transformative participation’, ‘representative participation’, ‘instrumental participation’ or participation considered as a means, as an end, and as a process, central to all these ideas and concepts is the holding ideology that produces them (Cornwall 2002; 2008). Participation should not be a fixed concept which is dogmatic, rather, it should be guided by values that respect and dignify humanity. When an approach to development or an initiative is considered from this perspective, it becomes *interactional* rather than *transactional*. To fully harness the power of the collective – which participation hopefully tries to do, there is a need to re-define guiding principles, re-shape and re-site philosophical underpinnings which can be social-cultural constructs or others.

Interactive arts, including theatre, hold the potential to provide critical perspectives on participation for many reasons. Theatre relies on participation, deals with both the affective and cognitive, aims to bring together the collective, build relationship and embolden diverse ways of thinking. Theatre does not only expose the tensions of power structures, knowledge transfer, and power sharing, it brings to reality social issues, hence its social constructivist underpinning. Through the concept of participation, I investigate systemic power- the locus of control- that stands at the centre of many discourses. I pursue “more fundamental critiques of the discourse of participation” because “participatory development’s tyrannical attribute is systemic, and not merely a matter of how the practitioner operates or the specifics of the techniques and tools employed” (Cooke & Kothari 2001, p. 4). Discourse on participation has been cyclical and rhetorical since ‘proponents of participatory development have generally been naïve about the complexities of power and power relations’ (Cooke & Kothari 2001, p. 14). I believe that the idea of participation itself is not the problem, more worrisome is the system that uses

participation to perpetuate hegemonic tendencies. By this I mean that if the systemic challenge of I/NGOs, politicians, policy makers, community planners, researchers and social workers re-educate and re-orientate themselves to be agents of positive social change, then participation becomes a tool that is well framed for effectiveness and efficiency in the hands of the people. Participation can be both an instrumental and transformational tool, that is, a means and an end depending on how it is framed. And while my conceptual framework focuses on re-thinking participation, I am also interested in the systemic change that is necessary for participation to work effectively. The idea of power, ownership, control, decision-making, and authorship central to the concept of participation will become established to foster enduring relationship and interaction that honours and respects human existence not as inferior but as *collective-equal-individuals* bound together for a common goal. Race, gender, and class become *mere* construct that we can jettison to breed a common playing ground for all. This understanding is further discussed under ethics.

I am interested, as well, in how interactive art (specifically applied theatre) has contributed to such tyranny – by highlighting theatre as an instrument for participation. I aim to examine how participation is essentialized, designed and conceptualized in applied theatre practice because like I/NGO, corporations, international agencies, policy maker participation can become a tool in the hands of the applied theatre practitioner who transfers knowledge, accrues power and access/control but those benefits accrue to himself/herself.

Through the dual notions of participation presented here, I aim to analyze power in participation. I identify a set of understandings that promote genuine participation in framing processes of applied theatre to uncover varied understandings and manifestations of power in the very discourse of participation. I have approached my thinking through the hermeneutic lens of communicative action, critical pedagogy and decolonizing research methodologies. The

following three parts investigate the above ideas starting from Sherry Arnstein's (1969) typology and move away from this unilateral idea into a more dynamic and dialectic understanding of participation - epistemic and ontic postulation of participation with focus on theatre practice.

II

Interdisciplinary exploration of participation typologies: Implications for applied theatre practice

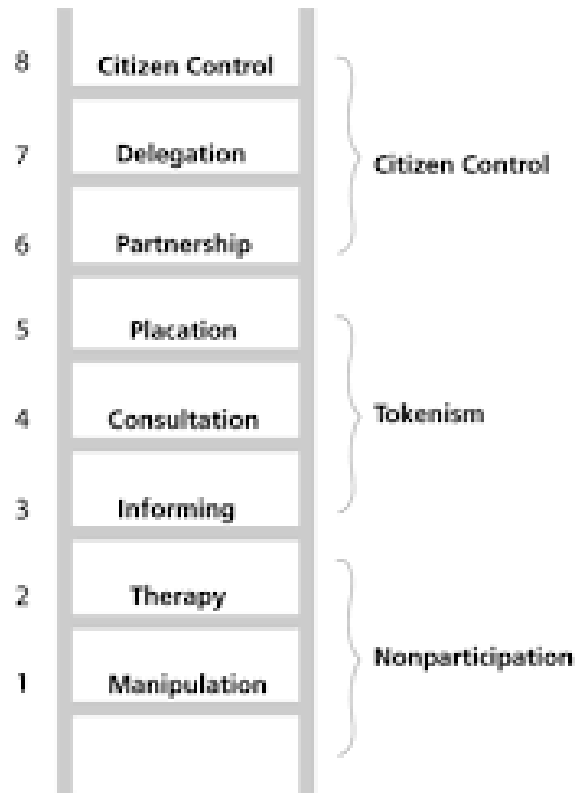
Introduction

Since Sherry Arnstein's classic participation typology was published in 1969, there have been over thirty participation typologies adapted and modified across different disciplines. These participation models aim to conceptualize, rationalize and develop effective strategies for active citizen participation and consumer-driven business services. While literature on participation has examined the development of some of these typologies and how participation has been garnered (especially in development, pedagogy and research methods), there has not been an interdisciplinary discourse of participation typologies to examine salient features that make participation a significant aspiration in many disciplines. I present an overview of participation typologies and argues that participation is a *human attribute*, hence a *right* which confers *duty* and *responsibility* on the people. I posit that whether participation is considered as a means, a process or an end; as nominal, transformative, instrumental or representative; as a process for, by and with the people; as endogenous or exogenous; as tyrannical, repressive or Trojan horse; and as a gift or poison, participation should be considered as an *ontic* and *epistemic* necessity. I review related literature to answer the following questions: How has Sherry Arnstein's ladder of participation been taken up over the last fifty years across disciplines and discourses? and What are the implications of conceptualizing participation from a different hermeneutic in applied theatre practice?

The concept of participation in development discourse has been adapted and modified in many fields of study from the sciences to social sciences and humanities. In fact, researchers, academics and non-academics continually strive towards integrating more participation in their

various pursuits. School curricula, international development agencies, human resource (HR), project management gurus, scholars, activists and politicians consider participation as important to the future of human society. For example, it is argued that deliberative democracy is built on democratic principles that acknowledge public opinions, referenda, collaborations, a bottom-up approach and partnerships which the idea of participation represents (Jon 1998; Cavalier 2011; Elstub & McLaverty 2014). The concept of participation has some connections to development. This is because development critics believe that the idea of participation was introduced after the US president Truman labelled some parts of the world underdeveloped and some parts developed. Truman's assumption in his Inaugural Address of 20th January 1949 was a central criterion to the launching of unsolicited escapades and voyages to save the underdeveloped world from their predicaments and poverty. In fact, some scholars have argued that this is a major reason why the Global North continually feels responsible for developing countries of the Global South (Prentki 2015). Consequently, participation as a concept in international development, community organizing, management, religious settings and pedagogic processes has been designed and modified into different methods to recognize and confront systemic injustices and there have been a series of initiatives to evaluate effectiveness of participatory crusades in community development processes. An example of an analytical tool on citizen involvement in development processes is Sherry Arnstein's *ladder of participation*.

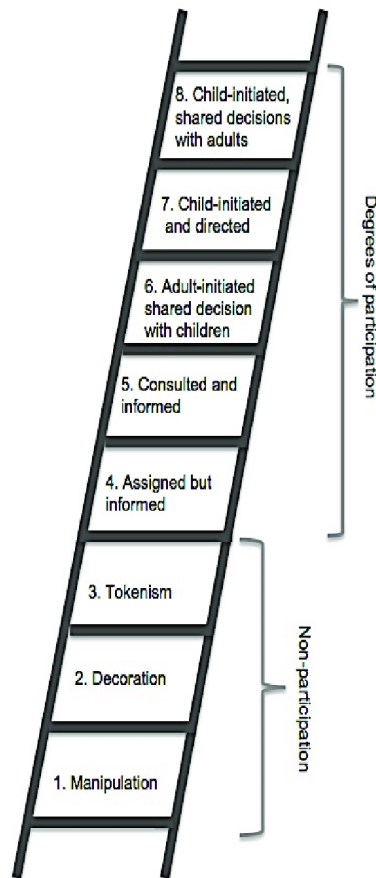
In 1969, Sherry Arnstein, a community development program director in the US, developed a typology she called the "ladder of participation" in order to understand how participation can be conceptualized, developed and actualized in community development. Arnstein's typology has been criticized for its static, prescriptive, hierarchical and numerical features (Haywood et al, 2005; Tritter and McCallum 2006)



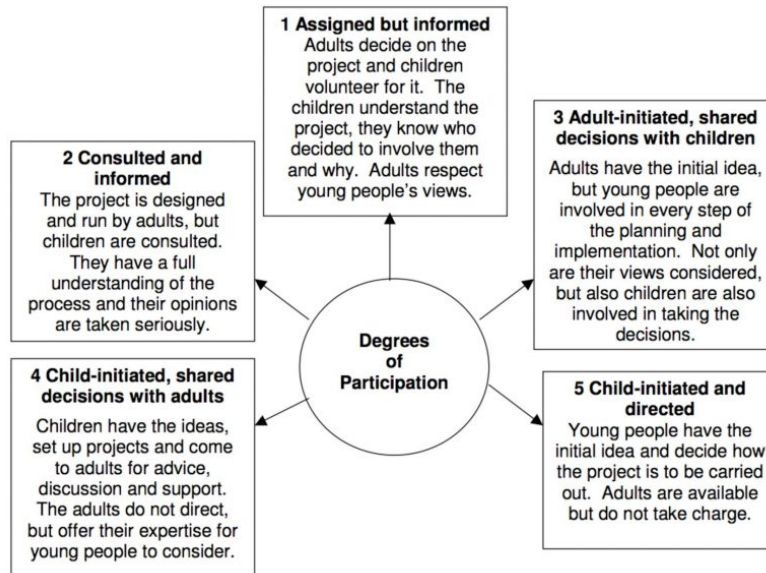
Arnstein's Ladder (1969)
Degrees of Citizen Participation

Over the years, her typology has been adapted into different disciplines to enhance a decolonizing approach to research, community engagement and to promote a sense of inclusion, to build community-driven leadership and foster grass roots involvement and engagement. In the next section, I explain in detail Arnstein's ladder of participation, however here, I present an interdisciplinary exploration of participation particularly investigating how Arnstein's typology has been developed by different scholars across disciplines. The Arnstein's typology has been taken up by international organizations (such as the United Nations Children's Emergency Fund (UNICEF), and the Organization of Economic Co-operation Development (OECD)), public participation organizations (such as the International Association of Public Participation (IAP2)), research on volunteering (such as the National Council for Voluntary Organization (NCVO)) and even in social media and virtual communities to integrate participants into the development,

communication, collaboration and power-sharing processes. Since Arnstein's work in 1969, there has been an explosion of literature on public participation. However, literature does not address the conditions under which participation is likely to work and what it can achieve in different circumstances (Hurlbert and Gupta 2015). Here are two examples of participation models



Hart, R. (1992) Children's Participation: From Tokenism to Citizenship, UNICEF Innocenti Essays No. 4, Florence: UNICEF.



Treseder, P. (1997) *Empowering children and young people training manual: promoting involvement in decision-making*, London: Save the Children.

In retrospect, the field of applied theatre to an extent takes participation as a given, perhaps because practitioners consider participation first as an integral part of the art. Investigating the development of participation typologies is important for deepening understanding of the strategic positioning of participation within the right framework as a potential diagnostic and evaluation tool in applied theatre practice. I review related and relevant literature to answer the following questions: How has the ladder of participation been taken up over the last fifty years across disciplines and discourses? and Drawing from how Arnstein's typology, how has it been used in applied theatre practice? I begin with an historical survey of participation typologies, move to the essential characteristics of identified participation typologies and conclude with the application of assumptions of the participation typologies in the field of applied theatre.

Historical survey of participation typologies

According to the creative commons licensed survey titled, *Participation typologies: citizens, youth, online*, a compilation of different participation typologies, there are an extra

twenty-nine participation typologies developed and adapted from Arnstein's original typology (2015). From 1969 to 2015, there are thirty-two participation typologies. The typologies reiterate the need for engaging and involving the people in diverse processes such as communication, pedagogy/education, business and development. Participation is considered important and suitable for governance, knowledge production, knowledge transfer and participatory development. These typologies are based on democratic principles with the purpose of sharing and re-distributing power, effective citizen representation, inclusion and the creating of communities that are counter-hegemonic. Considering the multiplicity of perspectives and disciplines that have worked with Arnstein's typologies, factors such as age, knowledge, gender, race, power, socio-cultural realities, geography (physical and virtual) and economy were integrated in developing different participation typologies.

Furthermore, scholars are beginning to rethink participatory development to incorporate the *emotional* or *affective*. The *numeric* and pre-set protocol of measuring impacts that privileges statistics have perhaps failed in resolving the world's problem and there is an unquenchable desire to embrace *affect*. For instance, Gustavo Esteva (2013), a renowned scholar in development studies echoes this sentiment in the preface to his co-authored book, *The future of development: a radical manifesto*, that the present goal should be to 'challenge and inspire... offer development scholars and development practitioners a new, more humane, more **emotionally** satisfying **intellectual** basis for their vocation' (p. vii). No wonder fields that acknowledge, support and embrace the affective such as music, visual arts, theatre and applied theatre thrive on participation. Socially-engaged art forms privilege people's stories, community interactions, relationships, and aim to engender collaboration, and participation through various activities that rest on creative, imaginative and the empathy-driven aesthetics of participants. These participatory acts are designed to achieve different purposes such as decision-making,

education, conscientization, therapy and entertainment etc. Whatever the purpose, participation becomes a *means*, an *end* and a *process*.

Roger Hart's definition of participation is useful and pertinent. Hart (1992) defines "participation as a process of sharing decisions which affect one's life and the life of the community in which one lives". This community-driven and people-oriented method or approach to social issues strengthens social networks, harnesses and enhances community competence, communal bonds, connectedness, relationship and citizenship control (Wallerstein 1992; Butler 2005). These advantages bridge social structures and social realities which is important to social capital. Distinguishing 'bridging social capital' from 'bonding social capital', Putnam (2000) asserts that the former connects across diverse or heterogeneous cultures while the later retains connection within a homogenous group. Consequently, community participation must deliberately build both networks (Butler 2005) and implement changes through a shared decision-making process that will involve all key members of the community (Gray & Crofts, 2008). It is important to understand how the idea of social capital rests on relationship, interaction and network. It is about relational interaction and participation becomes a tool to build, foster and sustain relationships and interaction.

Since interaction and community are central to participation, people participation is incorporated in many research and operational methods in development discourse. Slocum *et al* (1995) consider foundational principles of participation in designing participatory methodologies such as Participatory Action Research/Participatory Rural Appraisal (PAR/PRA), and Community-based Participatory Research (CBPR) in community initiatives. They observe that since participatory methodologies privilege collective involvement, then such participatory arts and acts are designed to build relationship for optimum performance. Obviously, the participatory process is full of many terms and terminologies with slight variations. However,

central to these terms is the *people-centered approach to development*, community involvement and a framework that respects and acknowledges human dignity. For instance, Barbara Thomas-Slayter (1995) identifies three approaches to participation: people's organizations and co-operatives, community development or animation *rurale*, and guided participation in large-scale projects (p. 9). These approaches are employed from cultural, socio-political and economic standpoints for harnessing community knowledge and resources. These methods further foster collective engagement when planning and implementing development projects. The intention to encourage participation defined *how* participation typologies were designed.

The notion of intention is important because researchers developed these typologies for various purposes, disciplines, groups of people, ages and organizations. Adapting typologies is mostly driven by intentions and objectives. For instance, the United Nations Children's Emergency Fund (UNICEF)'s *Children's participation: from tokenism to citizenship* (created by Roger Hart, 1992), the Organization for Economic Cooperation and Development's *Active participation framework*, and the International Association for Public Participation (IAP2)'s *Spectrum of public participation* were designed to achieve certain organizations' mandates. In my opinion, these typologies were designed strategically as interventions and ways of conceptualizing and engendering more participation within organizations. Some participation typologies were individually/independently designed while others were commissioned by organizations or adopted by different development agencies. The typologies examined in this study are heterogenous and interdisciplinary. The typologies fall within the purviews of virtual and non-virtual interactions of community involvement. Finally, these typologies were designed to connect people and things so that there can be a paradigm shift from – in Robert Chamber's words, a 'paradigm of things' to a 'paradigm of people'. For this study, I have divided these typologies into two broad categories - individual/independent typologies and organizational

typologies. The remaining part of the chapter explores participation typologies and their implications for applied theatre practice.

Basic principles of participation typologies

The principles include democratic values, community engagement, sharing and redistribution of power, bottom-up approaches, knowledge acquisition, public opinion, balancing power relationships, participation as a strategy against systemic injustices, and for decolonization. These typologies express the multi-dimensionality of the term, participation, and serve as tools to analyze participatory practices. Initially, most of the typologies were ladder-based with two ends; one end of the ladder represents optimal possibilities of participation while the other end of the ladder signifies minimal participation or no participation at all. And each typology has different degrees of participation. The optimal degree aims for bottom-up approaches while the latter shows top-down approaches to participation. For instance, in Sherry Arnstein's typology, the optimal level is 'degree of citizen power' while at the base of the ladder is 'non-participation' (Arnstein 1969), 'self-mobilization' and 'passive participation' (Pretty *et al* 1994), and 'transformative' versus 'nominal' (White 1996). As discourse around participation and development grows, there has been a move away from lateral structure to cyclical, diagonal and rectangular representation, as seen in David Driskell's 'dimensions of young people's participation' (2002), Marc Jans & Kurt de Backer's 'triangle of youth participation' and 'youth participation in society' (2002), UNICEF's 'strategic approach to participation' (2001), Phil Treseder's 'degrees of participation' (1997), Scott Davidson's 'wheel of participation' (1998), OECD's 'active participation framework' (2001) and Harry Shier's 'pathways to participation' (2001). These typologies are either individual/independent or organizational typologies. See selected participation models in appendix.

Individual/independent participation typologies

Scholars have envisioned different participation paradigms which has prompted diagrammatic representations in different forms. Central to a participation paradigm is the democratic principle of equity and equality: a process that is by, with and for the people (Cornwall, 2000). Other participation paradigms include transformative, representational and instrumental participation. Participation can be integral or non-integral, externally-driven (exogenous) or internally-driven (endogenous) for inclusion. These concepts of participation provide the basis for participation typologies. Independent typologies are envisioned by researchers, practitioners and community workers. The typologies are informed by field experiences and practices in international/community development. These typologies seek to integrate local knowledge, local culture, local resources, and local skills into socio-political and economic processes. Through observations and various theoretical postulations, typologies have evolved to create more opportunities for inclusion. The typologies address issues of redistribution of power, decision-making processes, transparency and inclusion of broader interests in development processes. Other concerns include ‘top-down’ approaches versus ‘bottom up’ approaches, sustainability of initiatives, transformation, empowerment, control, consent, informing, consultation, deliberation, delegation, and efficiency. Experts in the community planning and development field rethink and re-define ways and rules of engagement with communities. They seek processes that support partnership, mutual understanding and relationship-building. For instance, typologies by Arnstein (1969), Pretty *et al* (1994), and White (1996) reinforce the need to involve the economically challenged in determining how information is shared, goals and policies are set, tax resources are allocated, and programs are operated. For these community planners and researchers, participation involves gaining control by the people, or for children in the case of Roger Hart. Vivien Lowndes and Lawrence Pratchett

(2006) develop 'The CLEAR participation model', a diagnostic tool that anticipates obstacles to empowerment, creates possible solutions to those obstacles and link these to policy responses. Their ideas of 'can do', 'like to', 'enabled to', 'asked to' and 'responded to' not only underpin citizens' uneven response to participation, rather, it shows how people can empower themselves, and build capacity through participation depending on citizens' mindset. Lowndes and Pratchett believe that participation is most effective where citizens have the resources and knowledge to participate; have a sense of attachment that reinforces participation; are provided with the opportunity for participation; mobilized through public agencies and civic channels; and see evidence that their views have been considered (2006).

Organizational participation typologies

Organizational typologies were commissioned by companies, international organizations (INGOs) such as UNICEF, IAP2 etc, and business corporations to develop fresh and effective ideas on how people can be engaged in programs that concern governance, development initiatives, and businesses. These typologies are useful for both *virtual* and *non-virtual* spaces. For instance, participation typologies on virtual relationships, connections and networks seek to understand how online users can become more engaged in cyberspace, virtual networks, online activities, and social media. It also studies human behavioral patterns online. Specifically, Derek Wenmoth's 4 C's of online participation typology argues that *consumer*, *commentor*, *contributor* and *commentator* capture how people participate in online communities. His behavior analysis using marketing, advertising, leadership and management knowledge helped develop a participation model that can facilitate knowledge-generation around participation in virtual spaces.

Organizational participation typologies focus on creating models that will enhance organizational activities and programs from development to consultation, public relations,

volunteering, economic development, policy making, governance and citizen involvement. For instance, the International Association for Public Participation (IAP2)'s spectrum of public participation identifies levels of participation in activities outside classrooms that require public participation processes. Activities examined include elections; the spectrum of public participation starts from information to consultation, involvement, collaboration and empowerment. Other organizational models discuss the role of organizational practice in structuring participation across ages and disciplines. For instance, the UK Department for International Development (DFID) and Civil Society Organizations (CSO) developed a three-lens approach to youth participation which aims to foster the active engagement and voluntary involvement of young people in decision-making within their communities, locally and globally. The three-lens approach to participation is engaging youth as *beneficiaries, partners or leaders* (2010). Other organizational participation typologies include commissioned research on children's participation from tokenism to citizenship, the UK's National Council for Voluntary Organizations (NCVO)'s typology of participation which reinforces Phil Treseder's degrees of participation; 'assigned but informed', 'consulted and informed', 'adult-initiated, shared decisions with children', 'child-initiated, shared decisions with adults'; and child-initiated and directed' processes. In Scott Davidson's Wheel of Participation, 'informing, consulting, participating and empowering become central to active engagement' (1998).

Furthermore, closely related to this is the Organization for Economic Co-operation and Development (OECD)'s active participation framework developed by the OECD's Public Management Service (PUMA) Working Group on strengthening Government-Citizen Connections. OECD's typology identifies three levels of participation from the perspective of government and citizens' relationship in politics: information, consultation and active participation. Thus, central to these typologies is the need to create community – *relational*

interaction, build networks of people/professionals, communities of practice, develop communities of purpose with collective vision, and collaborators who can share power and make decisions. Ideas of empowerment, beneficiary-capacity, effectiveness, cost-sharing and efficiency become imperative. These participation typologies call for the need to investigate if participation is understood both as a *means* and as an *end*. Participation conceptualized as a means to achieving a purpose (development, education, democratic ideas, etc) is *instrumental* participation (White 1996). Instrumental participation extracts support, information and ideas from the people to fulfil a purpose. Alternatively, Sarah White argues that participation that is an end in itself is *transformational* because it focuses on genuine empowerment of the people (1996). Citizens' participation becomes the ultimate goal because participation is considered as a transformation of existing unequal power-structures which is responsible for extreme poverty and power imbalances among the people (Parfitt 2004; Mikkelsen 2005). See Appendix.

Politically, the better-known historic root of the concept of participation goes back to the bourgeois emancipation in Europe in the eighteenth and nineteenth centuries. Henkel and Stirrat noted that participation was born out of 'political movement of the emerging bourgeois claiming share its share in the economic and political sphere' (2001, p. 173). In development terms, participation was later developed as a strategy to integrate the underdeveloped and developing countries in the development process especially in the 1950s and 1960s onward (Chambers 1994a, 1994b, 1994c, 1995, 1997). Participation is therefore conceptualized as ontic (way of being) and epistemic (way of seeing) necessities and discussed under these three dimensions: an **inherent human attribute**, a **right**, and a **duty** which are discussed in the next section.

Analysis of participation typologies

Scholars have argued that participation has its origins in 'religion', development and critical pedagogic discourses; ultimately, participation is first a human characteristic, an inner

attribute generic to the human race (Henkel and Stirrat 2001). Emphasizing this perspective potentially may reshape and refocus attention away from the activity-driven orientation of participation that has characterized participation discourses across disciplines. This perspective can potentially reinforce notions of participation as a *right*, and a *duty*. The idea that participation is an innate human tendency may help us to consider human virtues such as human dignity, respect, love and freedom as philosophical underpinnings across space and time. Therefore, I consider participation as an *inherent human attribute and right* (ontic), participation as a *duty* (epistemic), and I conclude with a consideration of the implications of these perspectives on applied theatre practice with a focus on the framing process.

Henkel and Stirrat (2001), in their article titled '*Participation as spiritual duty; empowerment as secular subjection*', discuss an anthropological and genealogical history of the concept of participation. Although they noted that the concept of participation was largely championed in the post-socialist political theory of the 1980s and 1990s - 'New Social Movements', participation is dated back to human anthropological development, political ideas and religious activism. The concept of participation is endowed with a 'highly spiritual aroma, understandable only in the context of intricate theological attempts to explicate the relationship between God and the believer' (Henkel and Stirrat 2001, p. 173). For instance, the fact that human beings naturally have free will and the power of choice divinely endowed gives participation a spiritual undertone. This divine feature gives a certain level of agency and autonomy with the ability to make and execute decisions, think and be involved in certain processes. Participation, according to Henkel and Stirrat in its early modern usage, therefore meant primarily the participation of man in the infinite grace of God (*ibid*, 173). According to the Christian faith, when God created the heaven and the earth, He gave the first man, Adam, the responsibility to name all the animals. This was an invitation to participate due to the recognition

of the inherent potentials within him. Also, at different instances God gave humans the opportunity to participate, decide and choose what to do and what not to do even after He has given specific instructions. Religion also involves participating to sustain relationship - praying, studying the Bible and loving others. For example, participation in a religious context influenced Reformation and Pentecostal movements (Henkel and Stirrat 2001). It is important to understand that the 'inner' human attribute, freedom and power of choice to ensure agency, has been challenged and restricted by different systems and powers. It has been restricted and silenced across time and in many cultures through racial, systemic, gender-based, and economic injustices. For instance, colonization, and racism, among others, are deliberate strategies to dominate fellow human beings, communities and to deny their natural rights and fundamental human rights, hence debarring the people from performing their duty as citizens.

Participation as a human *attribute, right and duty*

While these perspectives on participation have been implied in different writings, they have not been holistically considered. More emphasis on participation as a *right* and a *duty* is one of the reasons why discourses on participation and development largely focus on *doing*. Literature on participation therefore shares a common series of themes; they emphasize research methods that acknowledge community involvement as a way to engender a bottom-top approach to development; they focus on people on the margins (such as women and children); and they seek to question the *status quo* because the state cannot be trusted (Chambers 1983; Cernea 1991; Stirrat 1997; Fals-Borda 1998; Henkel and Stirrat 2001). Participation becomes a culture-specific concept rather than a universal common sense (Henkel and Stirrat 2001). Thus, the concept of participation is rooted in a specific tradition and has distinct religious overtones, although it appears today in a contemporary secularized way.

From an ontological standpoint, participation is an inner characteristic that has deep implication. First, participation is possible because human beings are agents with freewill. The desire to participate is divine although it has been controlled and subjected through systemic strategies such as law, treaties, colonization, globalization, patriarchy and neoliberalism. For instance, throughout history, humanity's desire for agency has met different reactions, from the concerted effort of the aristocrats to tame or control freedom of choice (authoritarian theory) to the revolutionary move to advance self-expression (libertarian theory). Thus, emphasis is placed on understanding the potentials of others to choose and participate in affairs that concern them, *ceteris paribus*, all things being equal.

Supporting an alternative perspective on participation, John Hailey captures affective methods in measuring participation and the impact of development initiatives in the process and practice of development in NGOs in some countries in South Asia (2001). His examples reinforce the idea of moving beyond the preset of participatory evaluation models developed by development scholars/practitioners such as Robert Chambers (1994). Hailey stresses the fact that these participatory approaches are 'merely tools, not recipes guaranteeing the success of a project' (93). Hence the need to access reservoirs of human relationship, interaction and continuous striving for networking and connection. In Majid Rahnema's (1997) perspective, this diplomat and former minister of Iran, considers these human attributes as "inner and outer requirements of participation" (p. 127).

The idea of participation as a *right* is predicated on the notion of citizenship as a right. It recognizes the human's ability to make decisions, rather than being decided for. According to Andrea Cornwall (2002), 'bringing the principles of human rights into the domain of development offers further intersections with debates around participation in governance and policy' (p. 67). Participation as a *right* offers room for humans to perform certain responsibilities

politically, economically, socially and culturally as a citizen. Participation becomes a prerequisite and a starting point for other claims (Hausermann 1998; Ferguson 1999; Cornwall 2002). This notion of participation as a *right* channels the idea of participation as a *duty* because with every *right* comes *duty, obligation* and *responsibility*.

Scholars have agreed that there are three arguments for participation: efficiency and effectiveness; self-determination; and mutual learning (Cornwall 2000, p. 70). Each argument articulates an assurance that power, agency and voice are all given to the people. The intention is for participation to be by the people, hence the idea of 'induced participation' and invited participation. Induced participation identifies the origin and mobilizer of participation - is it by the people concerned? Did they decide the issue to be addressed and to what extent is their voice heard? Invited participation connotes that the people take responsibility for their development, power balance and that they are in charge of the process. This is an 'ethos for self-reliance', equity and legitimacy because people's autonomy becomes a tool to entrench 'inequities within and between communities' (p.71).

Furthermore, the idea of inclusion self-empowerment is enhanced because people are given the opportunity to assert their rights, active engagement in nurturing voice, and building critical consciousness. These perspectives support the ontic notion of participation because there is deep recognition and acknowledgement of human dignity, sensibility and capacity to take decisions and be relevant even without the notion of 'doing participation' (Cornwall and Gaventa 2000). In essence, this notion turns the people from consumers to citizens (Cornwall 2000; Cornwall and Gaventa 2000).

Finally, participation as a *duty* attaches to the previous thought that without participation as an inherent human nature, there would not have been the need for fundamental human rights, and there would not have been a sharing of duties and responsibilities whether as a citizen or

slave. It is the recognition of human being's aptitude to make decisions, take personal control and responsibility for their lives that the idea of participation both as a means and an end comes into existence. For instance, participatory approaches such as PRA, RRA, PLA are designed to assign and delegate responsibilities to the people in the community in the development process. Although these tools have their own pitfalls as scholars have discussed, these tools will not work if the people are without aptitude or inclination for participation (Mosse 1994; Gueye 1995; Leurs 1996; Chambers 1997; Biggs and Smith 1998).

Theatre and participation: implications of participation as human *attribute, right and duty*

The nature of theatre as an art form is participatory. Theatre takes place before an audience, it therefore presupposes participation and immersion. Even the traditional proscenium stage that blanks out its audience in the dark auditorium depends on audience experience and it strives for audience understanding of whatever is presented (Reason 2015; Quicker 2015). There are also interactive techniques to engender participation and interactions between the performer and the audience because it is assumed that theatre cannot work unless there is a willingness on the part of the audience to engage and be involved. In a stage performance, participation bond community and the audience to willingly suspend their disbelief and accept what is being presented on stage. This itself is a form of participation. In applied theatre, there is a need for participants who are willing to participate in the act, whether as spectators or in Boal's term, spect-actors. Participation is therefore considered as an action-driven act, and the act of doing or being present to engage, dialogue or create something together among participants. In fact, theatre does not work unless people (audience or participants) are willing to be involved in a common purpose. As important as participation is in theatre, it can be taken for granted since there is an assumption that participation is integral to applied theatre. For instance, the creative process requires artistic and managerial partnership and collaboration, and art thrives on the act

of participation. Thus, it is important to constantly think of how applied theatre positions participation as a tool to access and unsettle centres of powers in a radically changing world. How is participation framed in the facilitation process to enable agency among diverse groups and client groups? It is also worth asking: How can participation become a catalyst to foster equity beyond the rehearsal space? How does applied theatre invite, sustain, extend or foreclose participation beyond the rehearsal space? How does participation become an instrument to genuinely empower and create spaces for courageous conversations? and What would applied theatre look and feel like if participation becomes a tactic to achieve the ‘qualities of rupture, ambiguity and dissensus rather than amelioration, over-solicitousness and consensus?’ (Bishop, 2012, pp. 26-29). This set of questions is vital to restate because they are central to the inquiry I am pursuing in this study.

Understanding participation as a human attribute, right and duty can provide practitioners with a new lens to critically examine the framing process in any artistic undertaking; to consider participation both as an act of *doing* and an *inner human element*. These dualistic relationship makes participation holistic and necessary in building a genuine sense of collaboration that can challenge the *status quo*. This framing process in applied theatre is a cardinal aspect of the practice. It reinforces community-driven practice, interaction, belonging, relationship and connectedness. Participation should inspire and empower people to go beyond the acting space or the momentary artistic experience to active engagement that is beyond advocacy.

Finally, evaluating participation impacts can help us think beyond the formulaic principles of Participatory Rural Appraisal (PRA), Participatory Learning Action (PLA), or numeric models of gauging impact especially when the affective is involved. Without giving participation an affective consideration, these aforementioned participatory tools might become an instant fad that can be accelerated, become a superficial understanding of the techniques,

limited training, and encourage facilitators to adopt inappropriate styles (Chambers 1995). The same can happen in the framing process in applied theatre because it takes deepened knowledge and a robust skill set to articulate the complexities in any given community. The realities of the dualistic relationships that exist among these notions recognize operational limitations of some interactive techniques in participatory processes. It acknowledges local culture and internal power relations (John Hailey, 2001). Such understanding does not only embrace indigenous ways of knowing, rather, it acknowledges power relationships, and builds resistance. The socially-engaged arts (such as applied theatre) therefore addresses complex social issues. The implication of this new thinking bears evidence on processes and methods of engaging people in socially-engaged arts. For example, it can help practitioners rethink processes of mobilizing, generating, creating, and transferring knowledge. Consequently, it respects human dignity and fundamental human rights needed to counter oppressive systems.

Conclusion

I have considered thirty-one participation typologies with focus on the engagement, democracy and community-building principles of these typologies. Since these typologies are from various disciplines, there are differences and assumptions that characterize each of them. I examined how participation has been developed in different fields of study and discussed the implication of participation as a human attribute which presents both rights and duties.

III

Theatre and Participation: a critical examination of Sherry Arnstein's ladder of participation in the Kamiriithu theatre experience

An Overview

This chapter critically examines the framing process in Kenya's famous Kamiriithu theatre experience through the hermeneutic lens of communicative action with the purpose of investigating the ingredients essential for citizen empowerment in theatre activities among communities. Sherry Arnstein's 'ladder of participation', a framework that categorizes levels of community participation in development processes, outlines eight tiers of participation with 'citizen empowerment' occupying the apex of the ladder. Every other typology is a reflection of Arnstein's. Using Arnstein's 'ladder of participation' as a utopian framework, I question the extent to which theatre has moved beyond the level of advocacy. Participation is considered as both a verb, and a noun; a dual reality that should inform theatre practitioners' choices for the purpose of emancipation beyond the creative space and devising process. In achieving the overarching goal of citizen empowerment, the theatre practitioner needs to position the people beyond the level of tokenism into partnership, and empowerment by carefully mapping out strategies for citizenship participation.

Theatre performs an essential role in fostering social change, creating personal and social consciousness, engaging diverse communities, establishing relational values, and bridging gaps across time, and cultures. It presents opportunities to build a sense of community and empathy, and collectively create safe zones needed for social commentary that will engender transformation. These utilitarian realities of theatre to human development and civilization have been articulated by different scholars (Boon & Plastow 2012; Jeffers 2012; Iorapuu, & Dandaura 2015; Prentki 2015). Also, advocacy or activism through theatre has revolved around raising

awareness about social issues to engender social change. The *participatory* element of community-specific theatre initiatives has been explanatory and dialogic in nature. However, as important, laudable, and relevant as these functions are, theatre praxis still operates within the realm of advocacy. Theatre practice centered on advocacy is problematic for the people because it gives an illusion of empowerment without giving the people power to affect policies. There is a need to consciously move beyond the level of mere advocacy into citizenship empowerment because dialogue without action, and consciousness without collective actions, and participation devoid of active involvement that will influence policies leave the community unchanged. It is like a footballer that dribbles across the entire football field without scoring a single goal against the opposing team.

As stated earlier, Sherry Arnstein (1969), postulated a model for participation termed the ‘ladder of participation’, which focuses on citizenship control as the highest form of participation in community development. In this study, *participation* is considered both as a *verb* and a *noun*. Theatre affords the opportunity to employ both premises. However, while the former is concerned with the process of *doing*, it can be deceptive because it is for the here and now. In this context, theatre can present an ‘empty ritual of participation’ because it denies the people the real power needed to affect the outcome of the process (Arnstein 1969, p. 217). The latter, on the other hand, is concerned with *becoming* - the final outcome of the process. Participation and involvement engage the people beyond the surface value of mere doing to making effective decisions that will ultimately be implemented. This is imperative because this model engenders a bottom-top approach and seeks to push the here and now of participation into the public sphere where decisions are made. I believe that the ultimate form of participation is turning the people into partners with authority for communal benefit. It is engaging people’s participation to the

point of exerting political power to initiate transformation where needed- hence the need to investigate features important in this transition.

In this chapter, therefore, I concentrate on using the renowned sociologist and philosopher, Jurgen Habermas (1984), communicative action approach to investigate how theatre can climb the ladder of participation. This is because most advocacy theatre projects and programs designed to address the plight of the people (especially the oppressed) essentially still operate within the purview of *tokenism*. According to the Merriam-Webster dictionary, tokenism is the policy or practice of making only a symbolic effort (as to desegregate). A communicative action approach under social action focuses on establishing a relationship by two or more actors to “seek to reach an understanding about the action situation and their plans of action in order to coordinate their actions by way of agreement. The central concept of interpretation refers in the first instance to negotiating definitions of the situation which admit of consensus. ...” (Habermas 1981, p. 86). The theatre of 'little changes' (Balfour 2009, p. 347) needs to climb the ‘ladder of participation’ (Arnstein 1969, p. 216) and be more proactive to the extent of engaging actors (in this context, participants) to the point of empowerment. Practitioners need to embrace the vulnerability that goes with using art in inciting citizen participation because the process involved in theatre is fragile yet impactful. Theatre has the potential to empower the people to the level of emancipation because of its liberatory tendencies although this contention is very debatable. If advocacy is the essence of projects and programmes executed by theatre practitioners, then I am of the opinion that this level of operation is still apologetic and pleading, and that it struggles for relevance. People’s plights are not given utmost voice; participants are subjected to being doers, rather than being partners (with ownership of their agency) who can negotiate with authorities, and the power-brokers. The revolutionary tendency of theatre is diminished, “in the process of accommodating, adapting to, and being funded by external

agencies the risk is that [...] can become too close to the powers it may want to question” (Balfour 2009, p. 351). This makes theatre compromise because ‘he who pays the piper dictates the tune’. Supporting this, Kirsten Sadeghi-Yekta (2015) articulates the dialectical relationship between the international interveners and the local artists who are financed in their artistic projects. These local artists (in this context, the pipers) become marketers of their people’s problem since they have to ‘show’ a notion of accountability to the international non-governmental agencies (INGOs) that finance their projects (2015, p. 177).

However, the potential of theatre lies in upgrading the practice from the present level to a higher realm with the ultimate purpose of partnership, delegated power and citizen control – and these three components are under the *degrees of citizen power* in Arnstein’s ‘ladder of participation’. In achieving this overarching goal, this chapter analyzes characteristics of the Kamiriithu Community Education and Cultural Centre’s (KCECC) community theatre projects to identify elements that foster citizen participation. Kenya’s famous Kamiriithu community theatre project has received considerable scholarly attention from critical and analytic perspectives. Notable contributions on this classical theatre for development experiment include those from Thiongo (1981), Iyorwuese (1990); Kerr (1981, 1995), Kidd (1983), Kidd and Byam (1982); Byam (1999); Abah (2003); Mda (1993). However, this chapter interrogates the KECC community theatre project using Arnstein’s ladder of participation. The Kamiriithu community theatre experience was successful on the African continent both because of the quality of the animators and due to its ability to engender grassroots participation. After nine years, the entire project was banned by the government because of the undeniable power it gave citizens to question the *status quo*. The KECC was renamed the Kamiriithu Village Polytechnic and Adult Classes Centre without any reason provided by the government.

I employ this model as an exploratory tool to investigate what participation means, examine the results of participation that characterize theatre initiatives, and present a hypothetical case study which potentially can be subjected to practical analysis. The research examines the following research question: using Arnstein's 'ladder of participation' as a utopian framework, to what extent has theatre moved beyond the level of advocacy?

Citizenship Participation and Ladder of Participation

Arnstein's (1969) 'ladder of participation' is a developmental, economic, leadership and management-oriented model arranged to understand the "extent of citizens' power in determining the plan and/or program" (1969, p. 217). It identifies 'citizen control' under 'citizen power' as the highest form of participation. The model outlines eight different levels of participation in planning and operating public programs. Arnstein argues that "citizen participation is a categorical term for citizen power" (1969, p. 217); inclusion in political and economic processes for economic emancipation. Through the idea of participation, the model identifies power relationships, holds a binary of the haves and the have nots, powerlessness, the oppressed and the oppressor, the marginalized and the un-marginalized, and the residual effects of economy and community developments - especially on the poor. Succinctly put, citizen participation is:

a strategy by which the have-nots join in determining how information is shared, goals and policies are set, tax resources are allocated, programs are operated, and benefits like contracts and patronage are parceled out. In short, it is the means by which they can induce significant social reform which enables them to share in the benefits of the affluent society (Arnstein 1969, p. 216).

Although it is important to acknowledge that the term “have-nots” is no longer politically correct, Arnstein’s postulation originated from an economic context, with consideration of development and organization matters. However, over the years her conceptual framework has been adapted into different fields of study such as leadership, management, political thought, advocacy and jurisprudence. In this chapter, I attempt to situate this framework in the field of theatre using it as a foundation and springboard in developing and discussing potential methodologies that can be effective in theatre.

As earlier stated, the word *participation* in this context is considered both as a verb and as a noun; hence, it is not about being participants in the programs alone, but rather the citizens being partners in, designers, formulators of, and decision-makers regarding their own fate. This is because the idea of *participation* and the principles that constitute this framework are crucial in the practice of applied theatre. For instance, theatre practitioners in their projects understand that participation without redistribution of power is oppressive, and as argued by (Arnstein 1969, p. 216), ‘an empty and frustrating process for the powerless’. Thus, applied theatre practitioners continually find ways to empower the powerless by involving the people in advocacy, pedagogic and conscientization processes (O’Connor and Anderson 2015; Jeffers 2012). Structurally, there are three degrees in Arnstein’s ‘ladder of participation’ - degrees of non-participation, tokenism, and citizen power – which are explored briefly here in order to create both context and understanding for the analysis of the case study.

Degrees of Non-participation

Non-participation encompasses the first two levels, *manipulation* and *therapy*, which simply afford the powerful the status to ‘educate’ and ‘cure’ the powerless instead of tackling the cause of the disparity. The people are not empowered to become partners in the systematic process of planning, formulating, and implementing policies. This level on the ‘ladder of

participation' fosters a top-bottom approach to development or community engagement because there is no participation at all. It is a powerless position that objectifies the people, and the power-over relationship is amplified because people's voices are neither heard nor considered. According to Arnstein, since there is no consultation, collaboration, and integration, the people or community are considered as a field for experimentation meant to be cured ('therapy') and manipulated in the process. Referring to 1000 Community Action Programs carried out in the United States, Arnstein notes that this first level at the bottom rung of the ladder signifies the distortion of participation into a public relations vehicle by powerbrokers, it is 'non-participation' instead of citizen participation. For instance, community members are cajoled into believing that the process which they are intensely engaged in is aimed at empowering them, and they can be handed partial information about their situation. At the level of manipulation and therapy, the aim is to 'cure the *[poor]* of their 'pathology' instead of changing the cause of the disparity (Arnstein 1969, p. 217). Theatre initiatives that focus on working with the people at the grass-roots level under the degrees of non-participation are autocratic, colonial and dominating because their egocentric approaches aim to manipulate and heal the people. In fact, such theatre advocacy privileges the power-over form of relationship and employs the non-emancipatory pedagogic approach which Paulo Freire termed the 'banking' concept of education'. This is a concept that considers knowledge as "a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing" (Freire 1995, p. 53). In this context, the practitioner becomes the expert of the process and negates education and knowledge as processes of inquiry meant to make participants partners in development processes. However, advocacy programs in theatre significantly evolved beyond this level because there is a continual discourse on fairness and decolonizing the process.

Degrees of Tokenism

What gains? All you have gotten is tokenism — one or two Negroes in a job, or at a lunch counter, so the rest of you will be quiet.

The statement above by famous human rights activist, Malcolm X, is the exact definition and reality of the next level on the ladder, called ‘degrees of tokenism’; it seeks to ‘*inform, consult, and placate*’ citizens. Tokenism is a deceptive strategy that gives an impression of inclusion and partnership. Hogg and Vaughan (2008, pp. 368-369) suggest that tokenism is the policy and practice of making a perfunctory gesture towards the inclusion of members of minority groups. It is another form of oppression in disguise, because the powerful take the decision and determine who to involve, the percentage to be involved, and when to involve them. For instance, it “involves the symbolic involvement of a person in an organization due only to a specified or salient characteristic (e.g., gender, race, ethnicity, disability, age). It refers to a policy or practice of limited inclusion of members of a minority, under-represented, or disadvantaged group” (Delgado-Romero and Wells 2008, pp. 349-350).

Furthermore, the presence of people placed in the role of token often leads to a misleading outward appearance of inclusive practices. Although the have-nots are being heard, power is not given to them to ensure and enforce that their perspective becomes binding in the entire process of polity and governance. Arnstein (1969, p. 217) notes that when participation is restricted to this level, ‘there is no follow through, or “muscle”, hence, no assurance of changing the *status quo*’. Under this degree, *placation* takes a higher level because it allows the have-nots to advise but the powerbrokers retain the power to decide or continue to decide as the case maybe. People are *informed, consulted, and placated*; tokenism is associated with several negative outcomes, due to the unfairness and other inequitable features inherent in its practices. Furthermore, people are deceived, and situations are not truthfully presented, raising false hope to silence agitations and communal inquiry. At the end of the process, there is inequality and

divisions because the beneficiaries of tokenism are detached from the people and raised to a higher status. Tokenism ultimately gives the illusion of cooperation, collaboration, and progressive contributions.

Degrees of Citizen Power

The last step, ‘degree of citizen power’, involves *partnership* which affords the have-nots the opportunity to share and negotiate with ‘traditional powerholders’; it empowers the have-nots through *delegated power and citizen control* to ‘obtain the majority of the decision-making seats, or full managerial power’ (Arnstein 1969, p. 217). The concept of ‘participation’ as a *noun; a living process of being an integral part of the process* is enhanced here. Thus, there is a need to redefine the idea of participation; re-interpret/re-evaluate the principles of participation and re-adjust/re-adapt structures and systems; methods and conventions; process and purpose in order to move up the ladder of participation. For instance, Balfour (2009) observes that “the defining components of applied theatre still seem to hold, namely that social intentionality underwrites most applied practice, specifically in relation to participation and transformation” (p. 349). Invariably, applied theatre constructs, experiments, and projects agree on the preeminence of ‘social change’, ‘transformation’, and ‘participation’ as its essential ingredients or building blocks needed to achieve the intention of the art.

Moreover, ‘citizen participation’ is premised on the need for society to embrace emancipation, equality, equity and fairness. According to Arnstein (1971), “it is a strategy by which the have-nots join in determining how information is shared, goals and policies are set, [...] programs are operated [...] it is the means by which they can induce significant social reform which enables them to share in the benefits of the affluent society” (p. 72). Although Arnstein’s framework hinges on the dichotomy of oppressed and the oppressor, or ‘the haves and the have-nots’, this study considers the post-colonial perspective of power relationship,

dominance, and identities. Achille Mbembe (1992) investigates the dialectical relationship, and the law of ambivalence in identities which are multiplied, transformed and put into circulation.

Mbembe (1992) posits thus:

...we need to go beyond the binary categories used in standard interpretations of domination, such as resistance v. passivity; autonomy v. subjection, state v. civil society, hegemony v. counter-hegemony ...these oppositions are not helpful, rather, they cloud our understanding of post-colonial relations (p. 3).

In essence, the dialectical interaction between these identified groups complicates the categorization. The relationship inherent between the oppressed and the oppressor problematizes the binary and opens up more access to further explore possible relationships. For instance, Boon and Plastow (2004) document theatre projects among diverse communities that investigate relationships inherent between cross-communities across time and culture. In the same book, Michael Etherton's (2004) chapter recounts his experience in South Asia that centered around using theatre for Child Rights. It positions the empowerment of children who are marginalized, disadvantaged and excluded at the centre of development processes so that there can be a power-sharing relationship among children, young people and adults (2004, pp. 188-219). The next section examines Ngugi wa Thiongo's Kamiriithu experience with the peasants in becoming catalysts for revolution and resistance in Kenya.

Citizen Empowerment: The Kamiriithu Theatre

The famous Kamiriithu popular theatre project was situated in Kamiriithu, a short distance away from wa Thiongo's village, Limuyu, in Kenya. The Kamiriithu Community Education and Cultural Centre (KCECC), as it was called, designed and executed this historic

experience. Heavily influenced by Kenyan history, the final play, *Ngaahika Ndeenda (I Will Marry When I Want)*, used elements, such as song, dance, the Gikuyu language of the people, and mime. Although dismantled by the Kenyan government in 1982, the Kamiriithu theatre contributed immensely to the revolution and change in the Kenyan post-colonial era. What is now referred to as KCECC has been in existence prior to Ngugi's involvement at a youth centre. Persuaded by a woman who repeatedly visited Ngugi's house soliciting his support so that the youth centre would not fall apart, Ngugi wa Thiongo worked alongside other dedicated and patriotic people to resuscitate the centre by offering programs in "adult education, cultural development, material culture and health" (Byam 1999, p. 88).

Along with wa Thiongo, a professor of literature at the university, Ngugi wa Mirii, a resident of the district who was also an adult educator, chaired the cultural development program. They used the power of theatre to tell people's stories, to enhance collective decision-making, for adult education, and in other programmes that taught language and carried out research into people's lives. They did this because, according to them, "it is not possible to discuss educational content without seeing it in the context of the social/economic structure which gives rise to it and which in turn it reflects" (Ngugi wa Mirii 1980, p. 55). Largely influenced by scholars like Frantz Fanon, Karl Marx, Georg Wilhelm Friedrich Hegel, Paulo Freire and Augusto Boal, wa Thiongo employed Boalian theatre techniques to stimulate postcolonial resistance for social change centered around culture, liberation and transformation. Structurally, the process moved through drafting the script, public reading of the draft script, scene improvisation, auditions, casting, rehearsal, and performance.

The Kamiriithu theatre program aimed to create an indigenous Kenyan theatre for the liberation of the theatrical process which artists considered as 'the general bourgeois education system', by encouraging spontaneity and audience participation in the performances. According

to wa Thiongo, the Kamiriithu theatre aimed to present a form of theater that would avoid ‘mystifying knowledge’ and that would present reality. It concealed actors’ struggles to achieve their sought-after form as embodiments of their characters. In wa Thiongo’s words, this caused people in the audience to ‘feel their inadequacies, their weaknesses and their incapacities in the face of reality; and their inability to do anything about the conditions governing their lives’. Finally, in November 1977, after the ninth performance of the play *Ngaahika Ndenda*, the government revoked the centre's licence for public performance, and banned all theatre activities. Ultimately, the centre was burnt to the ground on the 11th of March 1982. This peculiar Kenyan project is therefore discussed from the perspective of social action mandatory for citizenship empowerment.

Social actions for social movement: The Kamiriithu popular theatre in discourse

Investigating wa Thiongo’s Kamiriithu people-based theatre, I have identified a number of factors that turned this popular theatre experience into a social movement that empowered the people. These factors positioned the people to be able to make decisions that have a significant impact. The project was built upon certain principles: a dramaturgy of power and politics in the post-colonial Kenya that transcended performance and *verbal* participation. It centred on performance as a proactive agent, a forerunner capable of ensuring citizenship participation, and empowerment.

Communicative action approach to planning

Habermas’s (1984) communicative action, a sub-set of his postulated four kinds of action by individuals in society, seeks to establish relationship, communication, and interaction among agents or actors in planning social action and social movements. A communicative approach to planning postulated by scholars has offered an alternative approach to community development

planners (especially represented by Forester 1985, 1989, 1993; Lauria & Whelan 1995). First, it recognizes that all forms of knowledge are social constructs that further embrace the idea that values are not predetermined but developed, established and articulated during the communicative process. In the field of theatre, the practitioner is the planner or facilitator of this communicative process and needs to deliberately consider the process and all the agents involved. Through the 'framing process' and understanding the need to build a collective identity for collective action for the people, personal stories or experiences become political tools to make an impact. Also, understanding citizens' needs and the bottom-top approach is enhanced because the knowledge of the practitioner is as valued as the knowledge of the community members. This understanding provides an efficient and viable way to exchange knowledge, negotiate power and transform it into forms that will be equitably distributed and owned by the people for a common purpose. Transforming power thus means that the power-holder sees it as a responsibility that demands responsible attention. In a communicative approach, one of the roles of the leader is to facilitate dialogue that can harvest a greater diversity of opinions with the intention of fostering integration, and interaction.

Investigating the communicative approach, John Forester asserts this approach as "attempts to make planners aware of the value of discussion, debate and information sharing..." (quoted John Foley 1997, p. 23) through a culture and system that will enhance greater community collaboration, consensus-building, and dialogue. Successful initiatives take a flexible and dynamic communicative approach, which seeks to give voice to the people and to decolonize intervention by engaging the people in dialectic and dialogic experiences for a liberatory hegemony. Its purpose, therefore, is to build a sense of community, a support system, and ownership of the project by the community involved. For instance, Ngugi wa Mirii and Ngugi wa Thiongo credited the play *Ngaahika Ndeenda* to the people because the entire process from

the drafting of the script to the presentation of the play deeply involved the people. Communicative action is also an individual action designed to promote common understanding in a group and to promote cooperation, as opposed to ‘strategic action’ designed simply to achieve one's personal goals (Habermas 1984). In the Kamiriithu experience, wa Mirii and wa Thiongo turned power to responsibility, identified with the people, and focused on the plan itself, the people and the planner (in this context, wa Mirii and wa Thiongo themselves). According to wa Thiongo, people’s identification with Kamiriithu was complete because the theatre centered on themes that concerned the people, issues that concerned the community; quality of life and quality of work among others were considered. Supporting this perspective, Byam (1999) states that

through the adult literacy program, the community began to identify problems such as land issues; unemployment; low wages; lack of basic amenities, such as food, water, firewood, housing, and health facilities- poor transportation; unfair labor practices; and inflation. (p. 88)

The planning of rehearsals, activities and the entire operation employed a people-oriented and fluid communicative approach. Debates, discussion and information-sharing became an integral element of the process. Ngugi wa Thiongo recounts how some factory workers or peasants intervened in the acting to show others who were not factory workers what happened in the factory. Through the process, knowledge was demystified, and collaboration and participation moved from *doing* drama to *becoming* weapons of resistance because participation was a move by the people, toward the people, and “the gradual but growing confidence in people’s language and their use in theatre” (Thiongo 1981, p. 60). Ngugi wa Thiongo summarizes the theatre thus:

a collective theatre [...] was produced by a range of factors: a content with which people could identify carried in a form which they could recognize and identify; their participation is its evolution through the research stages, that is by the collection of raw material 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 performance.’ (1981, pp. 59-60)

Political versus technical decision making

The ability to employ the bottom-top approach in decision making is imperative. Considering the fact that the society concerned has technical know-how of the issue at hand, decisions are not made based on political reasons, but from the technical knowledge of the people or community involved. To John Foley (1992, p. 2), incorporating more fully collective actors as protagonists and paying more attention to their perspectives on practice (concrete intervention), are essential for planning, and for creating change. The experiential knowledge gained by peasants during their daily factory work was employed throughout the entire process. Although wa Mirii and wa Thiongo served as the facilitators of the project, the people made decisions based on the amount of knowledge they had. Hence, the facilitators of the project gave the participants space to carry out the responsibilities of making decisions.

Furthermore, the intellectual elite produced knowledge with the peasants; the privileged worked with the villagers because ‘those who are part of the problem are also part of the solution’. According to Marc Weinblatt, and Cheryl Harrison, co-directors of the Mandala Centre for Change, “all of us are culpable and responsible for uprooting social injustice, not just the oppressed” (Weinblatt and Harrison 2011, p. 22), because human consciousness has the

capacity to censor and react to situations depending on perspective and an understanding of the realities at stake. For instance, the same man who is wicked, bossy and dreadful at work becomes friendly, lovely, and approachable to his child at home. In fact, through covert or overt displays of personal and collective assumptions, biases and prejudices, all people can be both agents (oppressors/perpetrators) and targets (oppressed/victims) of different forms of oppression (Chinyowa 2014, p. 2). There is a dialectical relationship between the oppressed and the oppressor, a connecting principle of relationship interwoven and suggestive of contradictions; a knot of contradictions in personal relationships or an unceasing interplay between contrary or opposing tendencies (Emory 2001, p. 153-167). Therefore, a poetics of the oppressor is essential because of the duality of existence and relationship that is inherent in these positions. Further, Michael Dumlao (in Chinyowa 2014, p. 4) asserts that the oppressed are equally capable of perpetuating oppressive systems of privilege as much as the oppressor because the movement between oppressor and oppressed is too fluid to allow for a strict binary to be drawn in this complex relationship.

The community movement framing processes

Wa Thiongo's popular theatre experiment reveals how the community or 'neighborhood' organizations understood and constructed a definition of their perceived problems, identified their causes and consolidated a collective, challenging perspective through solidarity. According to Snow and Benford (1988), this is framing; it is essential in mobilizing support and motivating supporters. Succinctly, framing consists of three parts: "(1) a diagnosis of some event or aspect of social life as problematic and in need of alteration; (2) a proposed solution to the diagnosed problem that specifies what needs to be done; and (3) a call to arms or rationale for engaging in ameliorating or corrective action" (p. 199). For wa Thiongo's community mobilization, these yardsticks were followed, and the people aligned with the proposition. The process was not done

in a vacuum; rather, the process had the goal of creating a revolution in literacy, language, and the daily realities of the people. These three components position the participants on the third degree on the 'ladder of participation'. During the workshop process, problems were identified, framed according to peasants' experiences, and solutions were discussed. Thiongo (1981, pp. 34-35) identified the three broad categories of workers in Kamiriithu who were the participants in the project: (1) those who work at Bata, the multinational shoe-making factory; 2) those employed in hotels, shops, petrol stations... commercial and domestic workers; and 3) agricultural proletariat – those who are mainly employed in the huge tea and coffee plantations and farms previously owned by British colonial masters which now belong to a few wealthy Kenyans and multinationals. For these diverse socio-economic participants, participation became both a means and a process for gaining agency. It was transformative, representative, and instrumental. It was transformative because participants determined their own needs, prioritized them and took collective action to tackle them; representative for organizing and delegating power to participants in the process (in this context, wa Mirii and wa Thiongo were tasked with the responsibility to write the script), and it was instrumental because participation became a tool for the local community to learn, tap into their creativity, and create collective action needed for change. Participation is engendered within a suitable framing process.

Collective identity and the pride of diversity

Scholars suggest that discourse on collective identity is associated more closely with new social movements organized around identity than it is with class-based struggle (Taylor and Whittier 1995: 172). This model creates a unanimous and collective identity, yet embraces diversity, which is a potential tool in climbing the ladder of participation. Apart from the fact that it recognizes and gives visibility to the community involved, it builds relational values needed for solidarity, community building, and engenders communal decisions. Investigating the impact

of collective identity, Foley (1997) suggests that “through the formation of collective identity, groups can develop a shared system of meaning that gives them a particular vision of the world that points them toward the definition of those aspects they consider problematic” (p. 15).

In the Kamiriithu theatre project, the collective identity was realized by first situating the experiences of the people in the creative process such as embodying daily factory routines of workers in the play. The relationship among participants developed to the extent that, regardless of the diversity of their work and social status, they found a common voice in the country’s predicament. In Byam’s (1999, p. 89) words,

the adult literacy program had been successful in finding themes that were of significance to the people, codifying them in the form of traditional stories and songs in order to explain the community’s history and provoking an interest that went beyond the rote of reading and writing.

The collective identity first originated from similar cultural practices, and collective struggle that characterized the community.

Furthermore, the dialectical relationship between the oppressed and the oppressors is revealed here. For instance, the planners and coordinators of the program are part of the ruling class because some were in the running-class and not ruling-class, but they decided to unite with the people despite the diverse perspectives. This point brings us back to the nature of the participants; it was a mixture of diverse socio-economic classes which enabled the dialectical relationship between both the oppressed and the oppressor. This relationship between the peasants (oppressed), and the elite (who are privileged to have a certain level of agency) further built the process of breaking class barriers and boundaries. This hybridity of class and ‘cultural

polyvalency' which according to Peter Barry (2002, p. 199) refers to a "situation whereby individuals and groups belong simultaneously to more than one culture (for instance, that of the colonizer, through a colonial school system, and that through local and oral traditions)" - deepened the interaction, and integration between the diverse classes.

Community Action and Maximum Feasibility Participation

This approach fosters community action, democratic mobilization and governance so that the people can directly address their needs and turn their actions into social movements. Community Action foments unrest in many social movements especially when handled with violence as exemplified in the 1967 races riot in the United States of America. However, when employed non-violently, it is fruitful, productive and spurs negotiation. The approach also raises the status of the poor or marginalized societies and brings them to the forefront where they can have effective dialogue on the policies that will transform their lives. Social movements such as the Arab Spring, and French revolution employed the strategy of Community Action to mobilize the people, question the *status quo* and approach the ruling class. Although the ruling class obviously frown at such initiatives because of their confrontational nature, yet, it becomes imperative that 'maximum feasible participation' of the people is harnessed. Like Ngugi wa Thiongo's experiment, theatre needs to articulate these ingredients in order to turn such initiatives into social movements that will empower the people. It is sadly ironic that the high level of community action, involvement, and participation in this project brought about exile, arrest and total annihilation of the centre in 1982.

Conclusion

Habermas provides a theoretical basis for a view of planning that emphasizes widespread public participation, sharing of information with the public, reaching consensus through public

dialogue rather than the exercise of power, avoiding privileging of experts and bureaucrats, and replacing the model of the technical expert with one of the reflective planner (Argyris and Schön 1974; Schön 1983; Innes 1995; Lauria and Soll 1996; Wilson 1997). In this chapter, I have used Arnstein's 'ladder of participation' as an exploratory tool for analyzing the Kamiriithu theatre project because the initiatives ultimately engendered citizenship empowerment, and sparked awareness and vibrancy across the continent. According to Mouffe (2005), citizenship empowerment will produce an active citizen, "a radical, democratic citizen... somebody who acts as a citizen, who conceives of herself in a collective undertaking" (p. 79). A socially engaging art is tasked with the responsibility to "find something that needs to be done and do it. It is pure activism. It is giving people permission to take back their own society, their own lifetimes, not as spectators but as actively engaged participants" (Sellar 2002, p. 132). In this context, participants as partners gives them ownership of the experience and the agency to make ultimate decisions for collective and community action.

However, there are certain obstacles that perpetually relegate communities to mere participants without giving them a voice strong enough to influence policies. The sociology of world theatre to a great extent is cleaving to *safe* and *domestic* social concerns, thus "dodging the violence of politics and bigotry and somehow keeping afloat or sinking" (Soyinka 1999, p. 6). The attention given to other aspects of planning community interventions such as scrounging for funds, food and shelter can make practitioners emphasize the need to play safe, hence placating the masses. These realities are strengthened by the progressive spirit of the nineteenth and twentieth centuries that considers improvement in the human condition based on greater advancement in self-knowledge and rational understanding has stagnated the practice. The new consciousness created through critical debates and dialogue is not pushed to the realm of making impact that can centre citizens for empowerment and control.

Thus, artists, theatre scholars, and practitioners continually refuse to embrace the vulnerability that goes with using art to truly incite citizenship participation. The courage to fully utilize theatre's potential keeps subsiding because practitioners are not ready to risk such undertakings since, historically, artists who stood against opposition and united with the masses had to grievously pay for their acts of resistance, rebellion, and leftism. For instance, many of the theatre/art projects that have positioned citizens on the top of the ladder of participation, incited revolution and forged changes that have resulted in disempowerment for the participants across the world. Such initiatives centered on opposition of oppressive power, citizenship participation through struggle and other emancipatory solidarity acts created space for collective action. For instance, most art-induced revolution has been inspired by dedicated and indefatigable workers or artists for a people's cause such as Wole Soyinka in Nigeria, Ngugi Wa Thiongo, and Ngugi wa Miri in Kenya, Athol Fugard, and Alex la Guma in South Africa among others and many were exiled from their countries because of their writings.

Theatre defines itself from the perspective of the expectations and intentions of others (especially donors, agencies). Over time, practitioners have learnt to tailor the field to needs and evolved constructs to *market* the field. Like a chameleon, theatre has changed colour; it has been domesticated, become a practice that changes into any shade needed; it adapts to different projects and assumes different responsibilities in order to impress and be utilized by the donor or other agencies (Ackroyd 2000; Ahmed 2002, 2006, 2007; Nicholson 2005; Asigbo 2005; Balfour 2009; Synder-Young 2013; Prentki 2015). I believe that this special feature of adaptability has crucially become a source of weakness because it has withdrawn a sense of agency and autonomy from theatre practices. Thus, there is ambiguity of definition and purpose, as well as a lack of specificity. Even though the idea of relativity can be used as a justification, I still believe that each field has its specific jurisdiction, and practitioners need to trust the capacities and

capabilities of the field regarding what it is capable of doing or not doing. Practitioners align with the 'value of aesthetics and social agenda', the donor's agenda and objectives, without questioning the capacity of the field, its tools, and its potentials. The vulnerability of arts needs to be explicit so that donors can understand, appreciate and embrace both the strengths and weaknesses of art.

On this note, the following questions might be worth further exploration. What is the ultimate goal of creating consciousness, self-knowledge and rational understanding in theatre? And how can practice be framed to involve the rhetoric of vulnerability and to build resistance necessary for citizenship empowerment, and transformation?

The KCECC faced strong opposition because it positioned the people beyond the level of tokenism into partnership, and empowerment by strategizing citizenship participation. In essence, theatre practitioners' role in society in climbing the ladder of participation potentially is anti-government, revolutionary, at times rebellious, yet liberatory. Therefore, there is need to assimilate these realities and channel the course of citizenship empowerment, turning participation into both a process and a product that gives citizens control, ownership, continuity and emancipation.

IV

Theatre and Participation: Towards a holistic notion of participation

Introduction

As earlier stated, participation is central to and essentialized in theatre and interactive arts. While scholars have articulated the importance of participation in arts, participation has also been considered a foundational principle in development discourse, and it is largely external. Beyond the notion of participation as an external force, which I term a *verb-oriented* notion of participation, is the *noun-oriented* notion of participation, which is innate and organically induced from within an individual and a group or community (collective). In this chapter, I discuss a dual notion of participation and a relational interaction between these notions, which can lead to a holistic insight on participation. Using a case study that deals with managing conflict and bullying in a secondary drama classroom, an applied theatre project among refugees in Australia, I explore how this holistic insight into participation can influence how participation is framed and conceptualized in any applied theatre project. I argue that participation has been framed using a one-sided approach, *verb-oriented* approach, and I propose a holistic notion of participation as a tool to rethink, reposition, reconceptualize and re-evaluate participation in applied theatre practice.

It might be helpful to re-state my working definition of participation as this will be referred to throughout this chapter. Roger Hart (1992) considers participation as “a process of sharing decisions which affect one’s life and the life of the community in which one lives” (p. 2). Central to applied theatre practice is the notion of spectatorship and participation, which aim to involve the audience/participants for their common good. The notion of participation has been applauded for giving the people the opportunity to adopt a critical distance from reality to enhance a process of ‘re-shaping and restricting’ social reality for the common good (Nicholson

2016). However, there are legitimate reasons why the idea of participation - especially in participatory development - has been more façade than substance, and thus ineffective, particularly because participation as a catchy word has served the hegemonic realities (Rahnema 1992). In development discourse, scholars have criticized and articulated the perils associated with the notion of participation with labels like ‘repressive myth’, ‘thing’, ‘jargons’ and ‘tyranny’ (Ellsworth 1989; Chambers 1994; 1997; Cooke and Kothari 2001). I also want to emphasize that I align with Robert Chambers’ (1997) thought that participation has become a ‘paradigm of things’ rather than a ‘paradigm of people’, because it has been considered largely from the perspective of doing – an external concerted effort done to and on people (p. 37). Hence, it seems people have been objectified, repressed, and participation has become tyrannical.

At the heart of applied theatre is the principle of participation. An uncompromising emphasis is laid on participatory process that supports ensemble-building, democracy, co-ownership and partnership. These attributes are achieved through the communicative planning process, and collaboration between the theatre facilitator/ animator, and the community or participants. Participation is foregrounded and idealized in applied theatre practice. In this chapter, I elucidate the two notions of participation that I proposed in the earlier chapter - *noun-oriented* and *verb oriented* - and argue that conceptualizing participation from the holistic perspective mentioned above might provide the potential to rethink how applied theatre practice can be sustained in a given community. This can unleash possibilities to foster ensemble, community-building, collaboration, democratic space, co-ownership and relationship, which are parts of attributes that influence interaction and interrelationships between and among participants. A *verb-oriented* notion considers participation as an external force or action that needs to be exerted on the people, while a *noun-oriented* notion understands participation as an innate characteristic of human beings. I propose that understanding and envisioning participation

from these dual perspectives will be a departure from a ‘paradigm of things’, to a ‘paradigm of people’, to use Chambers’ (1997, p. 37) words, which is characterized by *process* rather than blueprint, partnership rather than patronage, diversity rather than uniformity and liberation instead of dominance. The verb-oriented notion of participation is responsible for a ‘paradigm of things’ and for there to be a shift to a ‘paradigm of people’, where the process become people-centered and people-driven, the noun-oriented notion of participation has to be integrated fully.

In using a parts of speech metaphor - noun and verb - I explore the distinctive yet symbiotic relational interaction that exists between the two notions of participation. From a literal definition of verb and noun as parts of speech, verb refers to an *action*, being done or exerted either *by* or *to* someone, and noun denotes a person, place, thing, or idea. The word ‘noun’ has its origin in the Latin word *nomen*, which means a name. A noun in a sentence also functions as a subject. For something to be named, therefore, it has to belong to the classes named above - that is, person, place, thing or idea. By extension, the process of naming recognizes an identity and provides definition. While a verb functions as a *doing* word, a noun functions as a *naming* word; thus, participation needs to be considered beyond the purview of an *action* exerted on a community, and should also be seen as a generic human attribute needed to access, attain and ascertain some sort of agency everything being equal.

From the foregoing, the verb-oriented notion of participation sees participation as essential to society, orchestrated by an external agent. This perspective focuses on momentary involvement, rather than a continuous and an ongoing process of being inherent in humanity that can function beyond the creative space to affect the economic, and socio-political realities of the people. It does not consider participation as a way of life, or as a human attribute. Participation should be an active means/tool (verb) to enhance a human agency which is in a constant state of becoming (noun) for the emancipation of the people. If these two perspectives are explored

symbiotically and dialectically, participation could be seen as an effective and affective tool to engender a sustainable social movement that will bring about systemic change *for* and *by* the people. Since a sentence is incomplete without a verb and noun, I propose the coexistence of these two components when considering the subject of participation.

These notions of participation are explored to investigate how participation can be conceptualized to facilitate and sustain citizen empowerment in socially-engaged arts, such as applied theatre, knowing full well that the self-emancipation of the working class is “not something to be imposed on the mass of people, but something that they can only achieve by and for themselves, through their own struggle and organizations” (Callinicos 2012, p. 6). The chapter has three parts: a brief review of literature of participation in development discourse; an examination of the dual notions of participation (that is, as a *verb* and as a *noun*); and an exploration of how participation was conceptualized in ‘Acting Against Bullying: Managing Conflict and Bullying in a Secondary Drama Classroom’, an applied theatre project involving refugees in Australia documented in Michael Balfour *et al.* (2015).

Participation: with or without theatre

Participation is as old as humanity. Historically, human society has been known for ‘participation’ at various different levels. For instance, in the murky ages of prehistory, before humankind settled to make books, the Stone Age was characterized by communal participation in activities for the mutual benefit of everyone (Cunningham 1972, p. 589). Beyond a natural perspective on the etymology of participation, the words ‘participation’ and ‘participatory’ are first associated with development studies and appeared for the first time during the late 1950s. Scholars observe that arguments for participation in the 1960s and 1970s were based on grounds of efficiency, effectiveness and equity of access to benefits; self-determination; and mutual learning (Cornwall 2000; Lele 1975). This necessitated conceptualizing participation from the

perspectives of “participation done for, by and with the people” (Cornwall 2002, p. 22). Participation was developed to involve and engage the people in development processes that aimed to potentially be of benefit to the people. Chambers further identifies three uses and meanings of participation: “cosmetic labelling, to look good; co-opting practice, to secure local action and resources; and empowering process, to enable people take command and do things themselves” (1994, p. 1).

Paulo Freire’s (1972) classic book on education, *Pedagogy of the Oppressed*, further popularized the idea of participation from the 1970s onwards. The book centered on praxis, the need for a symbiotic relationship between action and reflection, which constitutes ‘*conscientization*’. The Freirean method of dialogic action and conscientization identifies participation as an essential instrument of interaction, aimed at liberating different strata of society. These methods are intended to create new forms of knowledge, to unveil new ways of knowing, and understanding power relationships between the oppressed and the oppressor. According to Freire, the learner (oppressed) should be a co-creator of knowledge because the act of liberation of the oppressed, without privileging the reflective participation of the oppressed, is de-humanizing. In his words (Freire 1972, p. 65), it is to treat the oppressed “as objects which must be saved from a burning building; it is to lead them into a populist pitfall and transform them into masses which can be manipulated”. Discourse on participation in development studies, education and critical pedagogy, Indigenous research methodology and social work revolves around eliminating a top-down approach in favour of a bottom-up approach, since the developmental trajectory and expectations were not met by the development agents, agencies and actors, who viewed development from the perspective of the Global North, the mission of which was to develop the Global South.

On the other hand, scholars argued that at different levels of government, citizen participation programmes were launched based on the illusion that if citizens were actively engaged and involved in democracy, the governance that emerged from this democratic process would be effective, active and participatory (Arnstein 1969; Putnam 1995; Day 1997; King, Feltey and Susel 1998; Cornwall 2000). For instance, Mahid Rahmena, a diplomat and former minister of Iran, asserts that after the agony of unrealistic and unmet expectations, ‘strategic actions of participation and participatory methods of interaction as an essential dimension of development’ were considered (Rahmena 1997, p. 117). Thus, this perspective of participation is interpreted as ‘the action or fact of partaking, having or forming a part of’ something, and it could be either active or passive, “transitive or intransitive; moral or immoral; forced or free; either manipulative or spontaneous” (1997, p. 116). The foundation of participation either at the active or passive level was conceptualized as action-driven, premeditated or meditated, predefined or post-defined. Participation was geared towards a desirable goal, or target - that is, a verb-oriented notion of participation.

Theatre and participation: beyond the rehearsed experience

Theatre is both performative and participatory. Many theatre scholars have explored the role of conscientization in theatre for social change through critical understanding and identifying and presenting interventions or solutions to community problems. For instance, participatory intervention is imperative and prominent in the development process in community-based theatre practices. The idea that participation supports a bottom-up approach to development process is reinforced (Etherton 1982; Mda 1993). Theatre forms such as popular theatre, community-based theatre, documentary theatre, theatre in education and Theatre for Development (TfD) - roughly summed up as theatre for social change, or transformational theatre - hold the belief that theatre is a tool for human development, education and advocacy

purposes. There are differential elements that set this kind of theatre form apart: democratic process, co-ownership, problem-driven and socially engaged. The egalitarian principles mentioned above are established and achieved on the basis of participation because democracy is built on the notion of collective involvement. Thus, participation is a characteristic of any democratic dispensation - that is, active participation and involvement of the citizen in the decision-making process. (Kimber 1989; McAfee 2000).

While participation can be considered essentially passive in Aristotelian theatre, citizens were probably vocal in their spectatorship. In fifth-century Athens, the same issues that occupied the citizens in the *ekklesia* were also aired in the Theatre of Dionysus. This kind of participation fostered self-expression, citizen deliberations on communal issues, and purgation of emotion, but theatre spectators had no say in the theatre presented to them. For instance, the *archon eponymous*, a civic official, decided what was presented, how it was presented and to what extent meanings were made from such presentations (Prentki 2015). Brecht on the other hand, deeply influenced by the canons and principles of Marxism - vested power in the people to think, hence creating active and cognitive spectatorship (Marx 1888). Brechtian theatre intended the masses to become aware, sensitized and engaged in affairs that pertained to their lives. Unlike the Aristotelian theatre of catharsis, Brecht (1954) considered his audience active spectators because they were encouraged to think about what was presented to them. He empowered spectators to think by using theatre as an alternative to awaken their critical consciousness (Willet 1964). For Augusto Boal (1974, 1992), full participation requires the transformation of the audience from being active listeners and thinkers to active spectators - in Boal's term, 'spect-actors'. The notion of 'spect-actor' was reinforced by Boal in his *Theatre of the Oppressed*. Despite Boal's intentions, participation is still considered as an external act to be designed, orchestrated, and presented to the spect-actors by the theatre practitioner or the Joker (Boal 1974; 1992). Thus, a

verb-oriented notion of participation still dominates his theatre practice. Locating participation in and within the people becomes imperative.

Jürgen Habermas's (1984, 1987) theory of communicative action resonates with people-oriented, and community-focused theatre practice because it embodies democratic principles of participation to build relationships and strengthen community. It considers participants as co-owners and shareholders, not stakeholders, through dialogue - an 'emancipatory communicative act' (McCarthy 1981, 273). Participation is an important element of theatre practice for effective intervention whether 'minimal, maximal or optimal' (Mda 1993, pp. 164-176). Theatre uses the concept of participation to establish a relationship by two or more actors who "seek to reach an understanding about the action situation", coordinate and plan action by way of agreement which is necessary for any social change (Habermas 1981, p. 86). Through communicative action, an 'interaction of at least two subjects capable of speech and action who establish interpersonal relations' is achieved in an interpretative mode that privileges "negotiating definitions of the situations which admit consensus" (1984, p. 86). In essence, parties involved in this relational interactive process are considered to be shareholders with perception, the ability to think, negotiate, communicate, understand and advance the course of their existence through progressive actions. This perspective supports a noun-oriented notion of participation.

Despite the significant development that has occurred in theatre's notion of participation, I argue that in conceptualizing participation in theatre, there is a need to embrace both *verb* and *noun-oriented* notions of participation in the planning process. The planning process plays an important role in establishing this relationship. I propose that the planning model should be based on seeing participants as shareholders rather than stakeholders. Further, through the notion of communicative action, applied theatre's relational power is harnessed to create communities that can sustain the practice. In discussing the intersectionality of applied theatre, affect,

relational bodies and everyday life, Helen Nicholson (2016) introduces the idea of “relational ontology of applied theatre” which investigates how affect is “transmitted and experienced biopolitically, and in relation to all forms of vital materiality, including the non-human world” (p. 252). The inter-activeness and “relationality of performance re-sites and re-situates the locus of power” (2016, p. 250). Communicative action becomes a tool to critically and collectively understand human reality and integrate relational bodies and everyday life to engender human agency. This is because when ‘relationship is open, qualitative and affective’, it strengthens the practice of co-production, co-generation and co-creation of knowledge (Hardt and Negri 2000, p. 24).

Participation: the verb-noun nexus

As stated earlier, participation has been considered a state of performance, discussed and approached from the epistemological tangent of doing. Valentine David (1996) provides us with useful terms relevant to this discourse: *epistemic* and *ontic*. An epistemic discourse provides a way of seeing the world while an ontic discourse provides a people with a way of being in the world. The former is a ‘theoretical’ discursive practice that is fundamentally epistemological, and the latter is an ‘embodied’ discursive practice that is fundamentally ontological (1996, p. 50). Seeing and being are fundamentally different but mutually inclusive. Relating the idea of the epistemic to the verb-oriented notion of participation provides the people with the very conditioning of possibility of “knowing, seeing, theorizing and even doubting” (p. 50). It favours doing and it is action-driven. Thus, the verb-oriented notion of participation is a momentary involvement of people for a purpose. The above notion of participation has been performed across time and space in development processes, whether as a synecdoche, a part representing a whole; as tokenism, a falsified perspective of participation to gain satisfaction; or a genuine representation of the populace (Arnstein 1969; Rahnema 1997). Whichever performance mode

this notion of participation takes, it is seen as a constant, orchestrated move, scripted and stage-managed by some people for others. It is a state of being, concerned with existence of entities and how they can be grouped into categories without understanding that the people are naturally endowed with self- agency and self-determination. This notion therefore is driven by an external agent (such as governments, agencies, INGOs, NGOs, development experts or applied theatre practitioners), and it focuses on measuring impacts based on metrics. This is what I termed, the verb-oriented notion of participation. This understanding of participation is responsible for unprecedented attention to and interest in participation from government and development institutions. Rahnema (1997) identifies reasons for the proliferation of the term ‘participation’:

The concept is no longer perceived as a threat [because] it has become a politically attractive slogan; economically, and appealing proposition; perceived as an instrument for greater effectiveness as a new source of investment; a good fund-raising device; and as a strategy for private sector to be directly involved in the development business for their own benefit (pp. 117-118).

From this perspective, participation is both a process, and a goal, but one that requires an external actor to perform on a particular jurisdiction, location, and population. In fact, theorists, administrators, policy-makers, scholars, and development practitioners who engage in community organizing and development have emphasized participation as an external agent that needs to be worked into the fabric of the society by an external agent. It is a way of life that requires an external force to make people comply. Participation has not been considered as part of our being, a characteristic innate to every person, without which there is dysfunctionality in society because participation is a way of self-assertion, gaining autonomy and agency.

On the other hand, participation that is captured ontologically as a constant state of becoming, and a characteristic of humanity, is what I consider as the *noun--*oriented notion of participation. The *ontic* discourse humanizes, privileges existence and embraces the realities of being. Through this hermeneutic lens, participation is an innate feature of humanity, an attribute and function that is always developing to understand being, because it is subject to numerous factors such as experience, knowledge, and background. It is not an external doing alone that needs to be fashioned into the fabric of people's existence; rather, it is a generic element that is fundamental to human existence because individuals want to take control of their lives. The noun-oriented notion of participation gives agency to individuals in various aspects of life. For instance, human history has always seen the need for participation, because some traces of communal assemblies among prehistoric peoples of India, Africa, and elsewhere, accounting for self-organized participation have survived. In fact, most evidence of the Paleolithic and Neolithic ages, down to the Greek and Roman eras, points to communal participation. From hunting decisions to deliberations in village squares, the *ekklesia* of Athens, town meetings and public polls for public deliberations, people's participation has always been involved on different levels (Bowra, 1957; Childe, 1942; Coulanges, 1864; Cunningham, 1972; David 1996). Hence participation has been integral to the fabric of human existence, not an external feature or an addendum. However, whether the participatory innate human characteristic (noun-oriented notion) will be geared towards being active depends on many factors. That is where the *verb--*oriented notion of participation comes into play, to collectively create an atmosphere for self-expression that will make people exercise the participatory attribute they have. Participation is therefore an essential element that is beyond a process or a goal, but a foundation upon which human existence rests. It is an ongoing process that gives humans the power to exercise control and uphold self-esteem and dignity (Ife 2013).

Furthermore, both notions of participation are meant to complement each other because the process (verb) quickens the human attribute (noun) called participation to function appropriately. Participation coined as a 'basic need' favors the verb-oriented notion of participation being an *act* to be *done* to others because it identifies others as lacking something that others need to provide them with, rather than seeing participation as a human character that everyone possesses- that is, the noun-oriented notion (ILO 1978, p. 2, cited in Cohen & Uphoff, 1980). In this context, I am suggesting participation should be viewed as a human attribute, rather than objectifying or dehumanizing people as incapable of creating progressive visions, or making appropriate decisions, and establishing effective pathways to achieve these visions until an external agent comes to help them out.

Applied theatre has significantly operated in that realm where the practitioner/ animator/ facilitator takes on the role of the external force moving into a community to teach, develop, conscientize and create the space for a self-developed idea of development (Asigbo 2005; Iorapuu 2010). For instance, many Tfd initiatives are structured in ways that centre on the facilitator/ animator rather than on the community. Such community projects are a series of activities designed for the community by the funding organizations/ practitioner because participation is conceptualized as an *act* to be acted upon people who are not considered as having sufficient initiative to work things out for themselves (Prentki 2003; Chinyowa 2015). The rest of the paper explores how an applied theatre project was conceptualized with a focus on the holistic notion of participation discussed above.

Theatre and participation: testing the waters

This is a quasi-evaluative study with a keen focus on how participation was holistically conceptualized, envisioned and enacted in the planning process. I am interested in investigating the underpinning ideas, guiding principles and researchers, partners and participants' reflections

of the project as documented in Michael Balfour *et al's* book (2015). I wanted to see how all those factors impacted participants' responses to participation. Thus, the project I am using as a case study, 'Acting Against Bullying: Managing Conflict and Bullying in a Secondary Drama Classroom', is not (and should never be seen as) morally exemplary of best practice because it has its own challenges, as pointed out by Michael Balfour, Penny Bundy, Bruce Burton, Julie Dunn, and Nina Woodrow, . Rather, it is an endeavor to identify features of noun-oriented and verb-oriented notions of participation, and how this holistic notion of participation fostered ensemble, and community-building, collaboration, democratic space, and co-ownership. Through this analysis, I identify and acknowledge how dual notions of participation coexist. It is worth noting that the focus of this chapter is not on the theme of bullying discussed in the case study, but how *verb-oriented* and *noun-oriented* notions of participation were integrated into the practice.

Decolonized research processes and methodologies have opened the door of opportunity for researchers, scholars and practitioners to constantly question, critique and re-evaluate their methods of inquiry with regard to the research process. Decolonized methods of inquiry continually encourage, acknowledge and value diverse ways of knowing (e.g Belliveau and Lea 2016; Denzin *et al.* 2009). The rationale for choosing this case study is based on the approach to the planning process: a clearly detailed documentation of the process, guiding principles, participants' responses/reflections (participants are referred to as co-researchers in the project) and researchers' willingness to embrace uncertainty which comes with such a *modus operandi*.

Balfour *et al* (2015) reflect on a series of applied theatre projects carried out among refugees in Logan City, Queensland, Australia. The research exercise was a partnership between the authors of the book and the *MultiLink Community Services* unit in Logan. *Multilink Community Services* was established in 1989 primarily 'to provide support and English classes to

newly arrived refugees and migrants’ (Balfour *et al.* 2015, p. 6). The multi-themed participatory arts projects presented under three broad headings: 1) ‘A Giant, a Robot and a Magic Man: Process Drama in the Primary Years; 2) Acting Against Bullying: Managing Conflict and Bullying in a Secondary Drama Classroom; and 3) Passing the Sand: Integrating Arts and Language Pedagogies in a Further Education Context’. For this case study, I randomly selected the second project.

Acting against bullying: managing conflict and bullying in a secondary drama classroom

The ‘Acting Against Bullying’ project involved 32 newly arrived teenagers with a refugee background. Participants’ ages ranged from fourteen to seventeen years, and they had come from African nations, Myanmar, Thailand, Cambodia and China. The project was divided into three phases: playing, acting, learning; learning to act against bullying; and the struggle to peer-teach. The project spanned five months, and ‘Acting Against Bullying’ Workshops’ were conducted three times a week with each session lasting for 90-minutes. The working team included the teachers, their students, project team members, undergraduate and graduate applied theatre researchers and the authors. I examine how participation was conceptualized in the project as follows.

***Modus Operandi* respects intrinsic and extrinsic human values and relationships**

As a community-driven and community-oriented approach in the framing process, the project’s intentions, goals, approach, objectives, guiding principles and philosophy acknowledged noun-oriented and verb-oriented notions of participation – both as existential and sociological elements. This helped to establish a collaborative, democratic and cooperative relationship.

The researchers identified six guiding principles that served as the foundation of the project. These principles are:

- 1) Each child is an individual, with his or her own unique story, skills and ways of experiencing and understanding the world.
- 2) Trauma stories or approaches that adopt deficit models need to be resisted.
- 3) Language is power and as such is a key aspect of resilience.
- 4) Children's language learning is supported when learners are empowered and where the pedagogical approach offers new ways for participants to see themselves as learners.
- 5) Acknowledgement of and respect for the existing practices of the school community context and its inherent constraints.
- 6) The importance of partnerships and reciprocity in research (Balfour *et al.* 2015, p. 73-82).

I quoted these guiding principles to emphasize the authors' respect for human and existential features of the participants as capable of being and becoming. Rahmena (1997) asserts that upholding these human virtues is important for the recovery of one's inner freedom because such attitude helps to "learn to listen and to share, free from any fear or predefined conclusion, belief and judgment" (p. 127). The researchers sought participants' (teachers and students) approval in almost every decision they took. For instance, there was a stage in the project when participants chose to perform in their first languages, which gave them a stronger sense of confidence, self-esteem and mastery. The use of their indigenous languages took the linguistic pressure off the participants, which enhanced their sense of self-worth. Through respect for human virtues, the project articulates and supports the dualistic notions of participation because applied theatre and drama can engender particular human qualities of behaviour such as "co-

operation, altruism, trust, empathy” (Neelands and Nelson 2013, p. 17) and foster “confidence building, encouraging social skill and challenging negative images” (Jeffers 2012, p. 137).

Community projects like this are freighted with diverse intentions, goals and objectives from different sectors, such as funders, the organizations involved, the researched community and the researchers. Hence, researchers were truthful when they took decisions on their own. For example, researchers expressed their biases, sentiments and the way their perspectives shaped the process with established guiding principles and approaches employed in the framing process. Speaking on this point, Balfour *et al* (2015) write that “decisions about the design and selection of activities are underpinned by the values and beliefs of the practitioner... our approach was to concentrate on here-and-now stories and experiences relating to settlement and transition” (pp. 48-49).

Furthermore, the project took into account the fact that action research is based on the tenets of *decentralization*, *deregulation* and *cooperation*. According to Guba (2007)

decentralization indicates a movement away from efforts to uncover generalizable “truths” toward a new emphasis on local context; *deregulation* indicates a movement away from the restrictive conventional rules of the research game, the overweening concern with validity, reliability, objectivity, and generalizability; and *cooperativeness in execution* indicates a style of inquiry in which there is no functional distinction between the researcher and the researched ‘subjects’ (pp. xi-xiv).

Hence, the Griffith researchers worked closely with partners and participants throughout the process, placing learners at the centre of the intervention.

Participants as co-researchers, partners, collaborators and an ensemble for knowledge production

Participation was conceptualized from both the individual and collective perspectives for effective knowledge production. As Elizabeth Ellsworth (1989) observes, if the issue of who produces knowledge is not challenged, critical educators will continue to perpetuate relations of domination in their pedagogic spaces. This understanding fostered a sense of agency and sense for collective action because participants were considered to be capable of making right decisions and as ‘lively teenagers interested in learning’ (Balfour *et al.* 2015, p. 124).

The communicative action approach, which supports relational interaction, was employed in planning the process and framing the practice. The communicative action approach is grounded in a partnership relationship between the planner (in this context, theatre practitioners) and the community. Its fundamental beliefs rest on the assumption that knowledge is a social construct because there are different ways of knowing that support diverse identities and value systems for collective actions. There is an exchange of knowledge and ideas. Power becomes a shared responsibility through, but not limited to, collective decision-making processes, discussions, debates and information-sharing for effective communication. The authors reiterate that this was a community-based project that invested in a *participatory* approach, both in the planning process and in framing the practice. While discussing the approach used in the project, the authors reflect that many of the approaches used in the drama workshop emerged from ‘the advice offered by the students, their mentors and teachers’ (Balfour *et al.* 2015, p. 124). For instance, the authors described the participatory process involved in decision-making, including a series of meetings, deliberations, and debriefings after each session for evaluation. Through their writing, the authors invited readers into the inquiry journey of participation and the

struggles that go with such a process. Thus, as an applied theatre project that was process-driven and participatory, its concern was to make participants co-researchers - a model adopted throughout the projects. The project was developed through a collectivist approach from the beginning to the end, with due consultation, information and constant check-ins with the community of practice for evaluation. It was not a deliberate effort by some professional artistes or expert researchers; rather, all parties involved were considered as co-facilitators, co-researchers and partners. Dialogue became central to the experience.

Since the planning method gravitated towards a collective decision process to integrate the research community, the research embraced an ‘amorphous’ structure in the planning. Researchers recognized that participants’ valuable contributions cannot be neglected. Supporting this perspective, Balfour *et al* (2015) reiterate that

We did not explicitly take the decision to do participatory process-based work, but rather it was a response that emerged the more we listened and talked with community workers, participants and agencies. In fact, it was a little like five researchers in search of a project (p. 49).

I can imagine how chaotic this process would have been, because there was a minimal pre-set agenda. It wasn’t until the researchers started working in each of the contexts that the philosophical notions were converted into specific forms and approaches (Balfour *et al*. 2015, p. 51). In projecting the *noun-oriented* notion of participation, collaborators were adequately recognized as capable of engaging and partnering with the researchers; thus, giving agency was considered an integral part of the partnership. The *noun-oriented* notion of participation respects and recognizes it as an intrinsic human characteristic to think and partner for a constructive purpose. For instance, on the administrative side of the project, the agencies represented and

publicly articulated the participants' opinion and the participants themselves were duly consulted and their opinions and voices were integrated.

This understanding informed the way the practice was framed. The dualistic notions of participation fed on each other for maximum feasible participation. The project researchers recognize the impact of engagement and how the external (*verb*-oriented notion) and internal (*noun*-oriented notion) co-exist in facilitating an invaluable experience for participants. Through a proficient crafting method of planning and project framing, participants became partners and intrinsic human values were upheld. Speaking on the impact of the participatory approach to the planning and framing processes, Balfour et al (2015) constantly articulate that the approach boosted participants' empathy, increased self-assertiveness, and mastery, built a sense of self-esteem and reinforced participants' identity. Therefore, involving the researched community in the framing process can shape how the project is structured, which ultimately can affect the project outcomes. Insights from literature and consultation with community partners shaped the process of the project.

Reinforcing participants' voices

The authors used multiple formats of reporting, such as a manifesto, project description, detailed log of events, reflections after the event and dialogues in the form of correspondence. The methodological approach to documentation and a detailed description of the process of inquiry, data collection and analysis reinforced participants' voices and helped readers to evaluate the process. A careful documentation of feedback from participants' perspectives (except the funder) shows a proper representation of participants and the impact of participation. Researchers, community partners and participants were able to express their experiences because the project itself situated the experience of the people in the creative process through a collective effort. This further assisted the researchers to examine how a community constructs an

understanding of their own perceived problems and challenges. For instance, all the workshops and interviews were filmed, detailed observation notes were taken, and students were encouraged to keep reflective journals which helped to capture participants' responses of self-esteem, joy, empathy, reluctance, approval and self-assertiveness. Of course, how much of participants' responses were captured in the overall book depends on the authors, and what was reported and what remained unreported were equally at the discretion of the authors.

Furthermore, what was documented showed that participants were supported and empowered, and that the process positioned participants as partners and co-researchers. The project created active subjects (doer), but also recognized attributes that were important to the group. Claire Bishop (2006) articulates that the impulse to create an active subject in participation is driven by socio-economic, political and cultural realities for social change (activation); a democratic approach to authorial control (authorship); and involvement of the collective for community-building and collective responsibility (community). These functions are a justification for *doing*, which considers participation as an act. This existential perspective of participation – “re-humanizes a society rendered numb and fragmented” by the divisive and the “repressive instrumentality of capitalist production’ for a counter-hegemonic creation” (Bishop 2012, p. 35). Therefore, a symbiotic relationship of these two notions is necessary to create revolutionary actions, and a sustainable system and to potentially bridge gaps of inequalities in society.

Conclusion

Conceptualized holistically, participation reinforces both *noun-oriented* and *verb-oriented* notions of participation. It integrates the epistemic and ontic realities of existence that acknowledge being in the world and seeing the world. Participation that is envisioned and conceptualized through this holistic approach facilitates these essential virtues for self-

emancipation. Great world-changing movements that made tremendous impacts, such as those engendered by Gandhi, Chipko, Lokayan, Swadhyana, Martin Luther King and Mandela, all mobilized people with due respect and dignity. This holistic notion of participation will help to build trust, network, institute collaborative planning and approaches, ensure longevity of practice even when the practitioner is no longer there because people's vulnerabilities are embraced through love, listening, and sacrifice. These innate human attributes engender a leadership model that is innovative, community based, partnership-driven, and that fosters capacity-building. I believe that in applied theatre practice, if participation is conceptualized and enacted in its holistic form, it will produce a highly contagious intelligence and creativity, conducive for people's collective efficiency.

Participation becomes a tool for collaboration which respects and honors community qualities and encompasses diverse ways of knowing. Such collaboration is energized through communicative strategies that are capable of "reviving old ideals of a livelihood based on love, conviviality and simplicity, also in helping people to resist the disruptive effects of economization" (Rahnema 1997, p. 127). Through its affective implications, applied theatre helps to build and mobilize communities of love, conviviality, unity, simplicity, respect and collective endeavour. These communities are built through active listening, sharing, caring, friendship, relationship, partnership and hope. Participation in its holistic notion acknowledges cultural convergence and confluence, respectfully embraces diversity, cultivates the possibilities of action through integrity, honesty and sincerity. It encourages self-discovery, and honours traditional ways of interaction, governance, leadership, creativity, intelligence and recovery of one's inner freedom. Participation also supports change from within, creative journeys into the unknown, open-ended quests and interaction of free and questioning persons for the understanding of reality. It develops virtues and qualities of attention, sensitivity, goodness, and

compassion. This participation is supported by regenerative acts of learning, and relationships. This is what a holistic notion of participation means in order to produce a society that is whole.

This symbiotic relational interaction quickens communicative action as a tool to explore human development which is socially situated, and where knowledge is constructed through interaction. Hence learning becomes central to the practice as the theatre facilitator/expert understands that the people are experts in their own right. Thus, the relationship will focus on shared responsibility, intended and unintended delegation, collective planning, and building trust. There is a need to conceptualize and adopt a holistic perspective to participation in the planning process. Participation becomes both a process and a product that will empower the people. Participation is also a characteristic of the democratic age: the government of the people, by the people, and with the people. Participation is privileged in deliberative democracy, and upholds the idea of partnership and shareholding so that participants are not considered as people who have a 'stake' - that is, 'something to lose'- but rather having 'shares', co-owners in applied theatre projects. It is a shift from *stakeholders* to *shareholders*, which means that 'we' (researcher/applied theatre practitioner) participate in 'their' (the community's) project as opposed to 'they' (the community) participating in 'our' (researcher/applied theatre practitioners') project.

End of Part III

Poem IV

I Witness... Eyewitness

I witness for I am an eyewitness
I testify for I am a testimony
Of a ransacked race;
A bullied and terrified people
A people made guilty; felt incompetent
Dismissed as unqualified and inadequate
A narrative that has taken ages to erase:
'Your head does not fit the crown', they say.

I did not witness the wars
But I see new wars;
Game of thrones that have turned into fights of titans
Brutal border politics plunder our existence
As we witness undying pledge to build partitions
Missions that disunite and create wounds.

I witness for I am an eyewitness
I testify for a generation sandwiched between global players
Hated race punished, and pushed to be at the mercy of others
It is a crime of and for egos
People tailored with biases and stereotypes
'When two elephants fight
The grasses underneath suffer', they say
And human race suffers the dysfunctionality in its existence.

I witness the insincerity of our leaders in the Sub-Sahara
Insatiable greed and inhumane acts that leave citizens' hope dead.
No wonder vision-less-ness characterizes our nations' profiles
Here's a command none of them seem to live by

"Write the vision, and make it plain upon tables,
That whoever reads it may run with it".

I witness families' disintegration and distortion of communal values
Misappropriation of resources; and untapped potentials
Wanton destruction of people, places and the planet.

I hope I can witness and be an eyewitness to and of a changed race.
A race that creates new narratives
But passionate to lead the rest
And use its strength
And never to put its children to shame.

May I witness a world where no colour is the standard

Where power is sacred and responsible.
And a home where

Life. Love. Light dwell

Taiwo Afolabi

Part Four - Ethics and Applied Theatre Practice

I

Decolonizing Ethics! How did I get here?

Introduction

After nine months of preparation, it was time for my field research. A series of incidents that happened a few months before I embarked on my field trip significantly influenced my research. My field research did not only redirect my research focus, it created opportunities for new thinking that potentially may be interesting in the field of applied theatre. My field research helped me raise critical and ethical questions about staging ‘humanitarian performance’ and the ethics of applied theatre practice specifically in conflict/post-conflict and marginalized communities (Thompson 2014). This part focuses on decolonizing ethics. My reflection in the following chapters is not necessarily the product of my field research, rather, it is the product of the thinking I garnered through the process of conducting my field research. I refer to a series of conversations during the field research to tease-out my understanding of a decolonizing ethics of practice in applied theatre.

What inspired my choice of ethics and the move towards decolonizing it? I strongly believe that research with under-served communities and displaced/disadvantaged populations poses ethical challenges to academic researchers and practitioners. As a member of the Human Research Ethics Board (HREB), University of Victoria, I realize that the traditional ethical principles maintained by formal entities such as research ethics boards and scholarly discourses regarding “research ethics protocols” are not only limited in scope but in definition. For example, the underpinnings of research ethics protocols vary according to culture, social location, and positionality. Also, my review of research applications and the process of taking *the Canadian*

Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans (TCP 2) course on ethics made me realize the limitations of traditional ethical principles which are protocols based on certain cultures. As a result, I recognize that: (a) the contemporary understanding and practice of “research ethics” is a product of a Euro-centric/colonizing ideology; and (b) applied theatre interventions with under-served populations (in this context, forced migrants) raise particular ethical and methodological challenges arising from the unequal power relations between the researcher (practitioner) and the researched (community), the marketization of trauma, extreme vulnerability and politicized research contexts.

Also, many renowned applied theatre practitioners and scholars are from certain ethnic backgrounds and it seems that applied theatre interventions are moving from the Global North to the Global South. In fact, a review of highly reputable books and journals in the field of theatre and performance such as *Research in Drama Education* (RIDE), *Applied Theatre Research* (ATR), *Theatre Research International* (TRI), especially over the past fifteen years, reveal how race, geography, privilege and power play important roles in scholarship and knowledge production.

The kind of projects reported or documented in many of these journals seem to focus on developing countries and many of them involve scholars or researchers from the Global North going to the Global South to perform interventions. I write here not out of concern for such interactions, but what is of concern is a limited awareness of unpacking privilege and power which has ethical implications in many of the projects. It seems therefore that there is a need to engage with ethical questions beyond REBs and to reimagine the meaning of ethical research and its implications in applied theatre practice.

I am interested specifically in how applied theatre researchers/practitioners can advance discourse on key issues such as: decolonizing academic knowledge production; its **power** and

privilege; the **shifting roles and identities** of the researcher/practitioner; the **socio-economic realities** of partnership organizations; and **data ownership/access**, through an ethical lens or as ethical issues. My primary rationale is to strive for ethical paradigms that press for a more meaningful and egalitarian dialogue with and for people in different populations. Such ethical paradigms might start with asking critical questions. In fact, a practitioner interested in decolonizing perspectives on ethics may ask the following research questions: in what ways can researchers/practitioners reimagine traditional ethical principles (consent, confidentiality, no harm...etc.) using indigenous and non-Western practices and ways of knowing? How can local and contextualized research contribute to understanding and reimagining “ethics” in research? What are some of the ways to trace and minimize power and privilege in academic knowledge production? What processes and methods can address power imbalance and decolonize knowledge production? What are some practical ethical dilemmas that researchers have encountered when doing research with displaced populations? Who defines what is “problematic”? What is ethical? For instance, how are ethical codes of “respect for persons” and “doing no harm” understood from the perspectives of the researcher and the researched? What are some alternative approaches to ethical guidelines and what are their limitations? How can we rethink notions such as: vulnerability, partnership, participation, accountability, and the ethics of witnessing in applied theatre research? What do concepts such as ethical reflexivity, objectivity and researcher neutrality and the politics of representation really mean from a critical/anti-colonial and indigenous perspective? I pose these questions to start conversations around ethics and how it is performed, especially in applied theatre practice. I hope these questions will provoke critical perspectives and possibilities for finding innovative ways to *doing* ethics. It is also important to acknowledge that *Research in Drama Education*’s Special Issue on ethics (2005) raises ethical issues that concern doing theatre and performance, research and production and obtaining ethics approval from academic institutions. The intention of my work is to rethink

ethics through the lens of decolonization, challenge western ethical protocols so that ethics can be understood from the perspective of other cultures and epistemologies different from dominant ideas.

Worldviews on Ethics: The colonial versus the non-colonial

Principlism is an applied ethics principles approach to examine the moral dilemma of certain ethical principles. It is being considered in many western systems as a baseline in determining the appropriateness of an ethical protocol. These principles are respect for autonomy, justice, beneficence and non-maleficence. Many ethical protocols and institutions' research ethics board align with these principles. For instance, *The Canadian Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans* (TCPS 2)'s core principles of – 'respect for persons, concern for welfare and justice' - are based on principlism (TCPS 2 2014, p. 5).

The purpose of ethical protocols is to protect both researchers, institutions and the researched from unethical practices or future liability. Thus, many academic institutions, professional associations and agencies have developed ethical protocols to guide their practice. For instance, the Octagon model originally used by the Swedish International Development Cooperation Agency to assess an organization along eight domains in research ethics: basic values and identity; structure and organization; ability to carry out activities; relevance of activities to stated goals; capacity of staff and management; administrative, financing and accounting systems; its relations with target groups; and the national context. Perhaps one of the fields that consider ethics important is bioethics/biomedicine which engage biological, molecular and other physical components. In fact, many ethical principles are based on the practice of bioethics. The Nuremberg Code of 1947 is a set of research ethic principles for human experimentation created as a result of Nuremberg trials at the end of the Second World War. The

Code outlines key ethical guidelines when conducting biomedical research. This means that many of the ethical protocols used by research institutions are inspired and perhaps fits into the practice and research of medicine and community health. Although these criteria are conceptualized to ensure ethical research, the worldview of this model is developed from a western perspective. To a large extent, discourses are guided by worldviews and philosophical underpinnings that are products of how we conceptualized the world. In the context of ethics, how it is conceived and designed is very important. From whose perspective? What is considered ethical or unethical? There are two perspectives: the colonizer and the colonized. The differences of both worldviews exist in *epistemology*, *ontology* and *methodology*.

From my experience, I observe that the colonial epistemology around ethics is about protecting systems of power from present or future risk. It is about preventing liability that may cost the institution or the colonial apparatus to be summoned against its will. Although it may appear to be a tool to protect the community or the researched party especially with different components on confidentiality/anonymity etc, the reality is that it is designed to protect the system against future liability

On the other hand, a decolonial or indigenous perspective on ethics emphasises building self and other. Ethics is engaged as a tool to foster relationship through relational interaction and relational accountability as it creates space for dialogue and connection (Smith 1990). The decolonial worldview of ethics is about inviting the other to dialogue on the community's terms. It is not meant to be a transaction that reinforces fear and intimidation; or risk management or protection from liability and legality, rather it focuses on relationship-building. Research ethics discourses based solely on participants' rights, avoidance of paternalism and conflict resolution resonate poorly in some African contexts. For instance, in the Akan tradition in Ghana (West Africa), ethics is "inspired by an imaginative and sympathetic identification with the interests of

others even at the cost of a possible abridgement of one's own interests." (Wiredu 1992, p. 80). Doing ethics exists in alterity; relationship with oneself and the other. It is born out of empathy. Perhaps like Akan, many African cultures and indigenous cultures' understanding of ethics is based on the premise stated above. This means that a more holistic and positive approach would resonate better, given the constitutional communality of the human person in the African framework whereby being-in-community is not contractual but intrinsic. Ethical behaviour is the promotion of our common humanity. It is about relational interaction; the configuration that involved I and the other.

Initializing Decolonizing Ethics: Sampling Alternative Way of Knowing

Writing ethics is different from *doing* ethics. This is because how ethics is done or performed is relative as it depends on context, content and culture. It also functions with people, places, and practice. The principles that constitute ethical consideration might be universal especially because of the overarching mandate of conducting ethical research; that is, for research to be carried out in responsible ways. Among other things, ethical research requires the researcher to be answerable to the people. For instance, the Canadian Tri-Council policy statement for ethical conduct of research involving human subjects reiterates complex principles that promote humanization and equity of the researched and the researcher. It addresses issues of research benefits and harms, conflicts of interest, free and informed consent, privacy and confidentiality, inclusion in research, research involving aboriginal peoples, clinical trials, human genetic research, and research involving human gametes, embryos, foetuses and tissue among others. Many contradictions arose from the lifting of HREB policy from medical science research. Broader examples would be some educational institutions, regulatory bodies, and research institutes in different parts of the world with REBs. In the case of research institutes, ethics review boards are charged with the responsibility to review the ethical implications of

research and determine if such research is ethically appropriate. However, there are some societies who do not necessarily have a western idea of a constituted ethics review board because ethical protocols are not necessarily formal or written on paper. Such ethical protocols are implied and have become existing or known knowledge in such communities. Examples abound in many cultures in the Global South and among many Indigenous Peoples in the Global South and North. The reality is that there is no society without its own ethical protocols since they have a sense of right and wrong within a cultural context. It is from this relativist perspective that decolonizing ethics is proposed as a way of thinking that provides global and local intersections of ethics. It becomes a hub that harvests ethical practices, underpinning epistemologies that inform such ethical choices. Decolonizing ethics is rooted in postcolonial theory and indigenous knowledge.

How can ethics be decolonized when the mind of the researcher is not? Decolonizing ethics considers ‘decolonizing the mind’ as a foundation for any discourse on decolonization or ethics (Thiongo 1981). For instance, the overarching goal of postcolonial theory is a rejection of imposed western ideologies (Williams and Chrisman 1994; Gandhi 1998; Afzal-Khan and Seshadri-Crooks 2000; Young 2001; 2003; Loomba 2005). Similarly, decolonizing ethics promotes indigenous knowledge and ways of knowing (Smith 1999; Denzin, Lincoln and Smith 2008; Datta 2017; Stevenson 2018). Decolonization itself as Eve Tuck and K. Wayne Yang observe (2012) relate to human and civil rights based on social justice projects with the aim to unsettle and decentre settler perspective and promote critical space-place pedagogies in order to “challenge the coalescence of social justice endeavours, making room for more meaningful potential alliances” (2012, p. 1). Decolonizing ethics recognizes that indigenous ethics are not compromised, supports collaboration and counters uncritical methodologies, unethical knowledge production and knowledge transfer (Tuck and Yang 2012). Specifically, it is from

this perspective that my keen interest arises to develop a conceptual framework from a theatre practitioner's perspective on applied theatre, ethics and community engagement. This positioning allows me to explore ethical issues of power relations, privilege, collective creativity and ownership, decision-making processes, agenda-setting, agency, compensation, time-use and pedagogic processes. The theories I use reiterate the need for balance in power relations, participation, collaboration and partnership so that researchers' good intentions are accompanied by appropriate methods. Through the research process of planning, data collection and analysis, documentation and evaluation, there is critical reflection, capacity-building, knowledge co-creation, participation, relationship, inclusion and appropriate representation. It therefore positions indigenous knowledge, and ways of knowing, and decolonized methodologies as tools for exploration in scholarship and practice. I emphasize the intentionality of colonization and provides valuable resources and insights into embracing other ways of engaging with the world beyond a western-centric or a colonizer's approach.

Decolonizing ethics as a thinking method is constructed using eclectic theories and practices that are from both western and non-western epistemes. According to Franz Fanon (1963), "decolonization, as we know, it is a historical process: that is to say it cannot be understood, it cannot become intelligible nor clear to itself except in the exact measure that we can discern the movements which give it historical form and content" (p. 36). This is because right from its inception, the proposition recognizes the intersections of experiences, histories and memories. It attempts to bring to bear different theories, epistemologies, methodologies and praxis in order "to change the order of the world" through its historical process (1963, p. 36). It posits that it is an incomplete society that embraces only one-sided theory. It also valorizes the continuous unfolding of the universe, and its constantly changing reality influenced by diverse ways of knowing. It also recognizes that a sustainable approach to a sustainable human existence

is in synergizing diverse knowledges; acknowledge strengths and weaknesses of these knowledges and create models that will complement each other. For instance, when it comes to ecological discourse, indigenous ways of knowing might be the saving wisdom that will help the world because of the incredible havoc industrialization has caused (Simpson 2008; 2011; 2014; Strang 2013; Steinberg and Peters 2015; Stevenson 2018;). However, when it comes to technology (to be precise digital technology) the western approach might be the solution to constantly helping the world. These knowledges end up balancing the other (Smith 2008; Denzin, Lincoln and Smith 2008). For instance, it seems some indigenous knowledges emphasize conscience and humanistic elements, and these can provide solutions to the ethical challenge that digitized technology poses (precisely the world of extreme AI). This is because decolonization itself “brings about the repatriation of Indigenous land and life; it is not a metaphor for other things we want to do to improve our societies and school” (Tuck and Yang 2012, p. 1).

Decolonizing ethics understands that to a large extent, a colonial worldview on ethics is about risk management, limiting liability and legality. It is about protecting the institutions and the colonial structures (Bedard 2005; Borrows 2010). However, a decolonized and indigenous worldview on ethics is about relationship-building, responsibility and connections (Battiste and Henderson 2000). Its focus is to negotiate and navigate ideas and identities in relationship and reconcile connections, etc. Unlike the colonial conceptualization that seeks to protect against liability, a decolonized/indigenous perspective is about fostering relational interaction in respectful and dignified ways. This means that a decolonized perspective of REB is to challenge paternalistic patterns of a colonial mindset which are based in many formal institutional/mainstream education systems. Decolonizing ethics is about honouring and upholding the dignity of humanity, community and people. It challenges different assumptions

about ideas or lack of ideas about indigenous people through a different lens. A decolonizing ethic is not aimed at creating fear for researchers or indigenous communities; it is not to point accusing fingers or promote political correctness or even shine spotlight on a group of people considered as vulnerable and needing to be helped. Rather, it is about contending power structures, challenging assumptions of vulnerability, and creating paradigm shifts in process (in research methods and community engagement) so that it reflects the teaching of the people where the institution is situated. The objective is to move towards relationality and connection; working in every component of the system such as epistemologies, knowledges, curriculum, methodologies etc so that every stakeholder: administrators, social workers, students, educator etc, can understand what it means to realign worldviews on ethics to focus on building relationships rather than managing risk. This means that doing ethics will be considered as a process of building trust, because decolonizing ethics considers ethics as a relationship process between self and other. An ethical process is an invitation to dialogue rather than a provocation of fear and intimidation; it challenges the assumption of vulnerability of the oppressed and encourages the practice of repairing of relationship. From a decolonized perspective, mistakes are not pushed aside but used to understand one another. Through ethical processes, existing power structures are challenged and the politics of representation, time use, and other ethical protocols are considered from a worldview that is different from a colonial worldview.

Decolonizing ethics integrates decolonized epistemologies and ways of being to constitute ethical protocols. It breaks away from stereotypes and the idea of western-centric ethics as the gold standard, it provides relative ways of rethinking and performing ethics. Decolonizing ethics is borne out of observation, practice, literature and methodologies. It is concerned with internalizing and internationalizing ethical practice for a local-global ethical protocol. It pushes for the need for global thinking and local or contextualized practice. This is

because ethics is not simply a western concept. What is ethical is central to human daily activities because each society decides and defines right or wrong, and what is considered acceptable culturally and beyond. This even extends to aspects of what is punishable under the law. For instance, the word '*ewo*' in Yoruba (southwest Nigeria), translated in English as abomination, is an exclamation that raises ethical questions around what is acceptable morally and what is considered spiritually right or wrong in a given culture or situation. If one contradicts such injunctions, it can attract punishment from the society or from the gods. Decolonizing ethics calls researchers to be responsible, accountable and answerable to the people not to any particular power as it's often the case in colonizer. It blends relational and transactional interactions so that research encounters can become a holistic interaction, that is people-centered and respectful of the human condition. It articulates the need to investigate what ethics means in the context of each society and understand how it is performed and perceived across cultures and across borders within the context of theatre in post-conflict zones. To decolonize ethics is therefore to rethink the western concept of ethics and provide a relative/alternative framework when engaging ethics.

Decolonizing ethics is a multifaceted task, reflecting the need to reassess the history of ethics; to challenge ethnocentric tendencies in ethics today; to reveal the unethical underpinnings of colonial power and knowledge; to resist these unethical canons of colonialism and colonial knowledge; and to write postcolonial ethics that focus on people and places that have been marginalized colonial and neo-colonial representations of the world. The importance of decolonizing ethics today will be assessed by investigating cross cultural representations and the importance of 'decolonizing the mind' and recovering unchartered indigenous ethical practices.

Decolonizing ethics is rooted in the notion of 'relational interaction' as an ethical consideration in community engagement. Relational interaction positions the self in relationship

to others while decolonizing ethics champions the idea of envisioning and promoting alternative ways of conceptualizing ethics to be accountable and responsible (Ahmed 2000). It further unpacks what care or ‘sacred responsibility’ means within the context of a qualitative research that uses arts-based methods (Kovach 2009). It is an understanding of ethics beyond arts-based research because research itself is a collective process that connects people, places and practices. Decolonizing ethics raises questions around the politics of collaboration, representation, ethical distance, privilege, and power (Smith 2008). I believe this idea has the potential to create fresh perspectives on how we perform community engagement ethically within indigenous methodologies.

II

Performing arts-based interventions in post-conflict zones: critical and ethical questions

Introduction

Recently, one of my colleagues in North America, who was traveling to a country in Africa, requested a meeting to share my knowledge as an African practitioner who has been involved in arts-based projects and community engagement on diverse social issues on the continent. We discussed at length some practical tips which can be culturally specific depending on the community involved when conducting a theatre *for* development project. Our conversation centered mostly around the ethical implications of the proposed project because I was deeply concerned by the interventionist model that many theatre practitioners/researchers have adopted especially when working in many under-served communities in the part of the world categorized as ‘developing’. At times, we are oblivious to the fact that there are under-served communities within the so-called ‘developed’ world. I found myself suspicious of humanitarian initiatives because of my heritage and my experience as an African. I have challenged myself to ask ethical questions with my arts-based interventions. Many artistic interventions have been termed ‘humanitarian performance’ (Thompson 2014). James Thompson, an applied theatre scholar, asserts that performance and art-based practices have become part of the humanitarian world (2014). This is because different I/NGOs are constantly integrating arts-based practices into their intervention models to find ways to engender participation, evoke sympathy, build empathy, garner public support, and encourage collective action. Humanitarian initiatives are evident as humanitarian agencies, governments and even research institutions employ arts-based initiatives in humanitarian aid, community engagement and international development projects. For instance, Michael Etherton’s Save the Children/UNICEF projects in Africa and South-east Asia (2004), community theatre/theatre for

development initiatives in Africa (Kerr 1995; Kidd & Byam 1982), *Clowns without Borders* performances in refugee camps, universities' theatre interventions such as the Samaru theatre project in Ahmadu Bello University, Zaria, Nigeria (Byam 1999; Iyorwuese 1990), associations' and institutions' arts-based projects etc are humanitarian performances to intervene seeking a better human condition. Humanitarian performances are forms of mediation in addressing humanitarian needs, and humanitarianism is a performance itself (Hoffman & Weiss 2008; Thompson 2014).

My practice of theatre and socially-engaged performances on immigration and mobility, global health and sexuality, and language revitalization of indigenous languages in Nigeria, Sri-Lanka, Burkina Faso, Iran, Croatia, and Canada, among others, are humanitarian performances for and with communities. These projects were services rendered to address humanitarian needs. Thus, as a practitioner-researcher from the African continent, I constantly find myself being skeptical and critical about practices and literatures because I understand that practice and research are not mere *act*, they are *art* in themselves. It takes unwavering integrity and commitment to ethical practice from the researcher/practitioner to keep *act* and *art* apt and genuine.

The conversation with my colleague exposed my own unconscious biases against many interventionist practices especially those that I considered ethically inappropriate. Thus, I raised with my colleague a series of critical and ethical questions borne out of my inquiry which I have asked myself. In this chapter, I reflect on my experience as a director commissioned to create a show in one country (Nigeria) to be performed in another country (North Sudan). Through the questions that I raised; I articulate that constant checking is a prerequisite in executing an ethically appropriate performance intervention.

Performing arts-based interventions as mediation

To intervene is to mediate and community mediation is a form of social intervention. The concept of mediation is the process through which “the social and the individual mutually shape each other” (Daniels 2015, p. 34). Originally postulated by Vygotsky as a psychological tool (Cole, John-Steiner, Scribner and Souberman 1978; Vygotsky 1981 & 1987), mediation has developed beyond the psychology sphere because it has been shaped by discourses from different disciplines. To mediate shows that there is a problem and there might be an opportunity for a third party to intervene and find solutions to the problem. For instance, many interventions focus on improving the human condition. Thus, interventions such as conflict resolution, global health, and therapy, etc assume that there are issues to be addressed. Intervention gives the other power to take initiative because there is an assumption that the third party has a recipe to solve a problem and perhaps determine the outcome (Brodt 2017).

The field of art intervenes and mediates to transform the individual who eventually fosters social change in the society (Osofisan 1998; Sofola 1994). In the context of this chapter, theatre is a tool for critical consciousness, empowerment, and cultural intervention (Boon and Plastow 2004). Through numerous interventions, theatre has been used across times and cultures on issues such as health, counselling, therapy, and education. The fact that theatre is used in various human endeavours constitutes it as a tool to mediate and intervene for the common benefit of humanity (see Prentki & Preston 2009; Nicholson 2005; Taylor 2003; Gbilekaa 1997; Kershaw 1992). Perhaps theatre’s interventionistic features necessitated different genres such as Theatre for Young Audiences, Drama-in-Education/Theatre-in-Education, Community theatre, Theatre for Development, Museum Theatre, Reminiscence Theatre (Prendergast and Saxton 2009; Thompson & Jackson 2006; Jackson 2005). The interventionist features of theatre make it a utilitarian and an applicable tool to address diverse needs in the society. Thus, theatre and

performance have become vital components when providing humanitarian interventions. This is because humanitarian performance engages affect as it renders humanitarian services, supports humanitarian concerns and gives aids to the under-served communities such as displaced populations in post-conflict zones. In articulating humanitarian performance, Thompson (2014, p. 5) explores through history and case studies of performance interventions to ‘locate performance within the practice and representation of humanitarian action itself’. This supports the idea that performance/theatre continually serve humanitarian purposes within the model of I/NGOs operations.

There are rationales for using theatre across different fields – especially in humanitarian work. For instance, the need for a bottom-up approach, effective dissemination of information, communication, sympathy and compassion, collaboration and relationship-building with communities in development processes. Thus, as I attempt to reflect on the critical and ethical implications of arts-based interventions in post-conflict zones through my work, I realize that there is also the need to present some assumptions I am working with. First, my location of post-conflict work is in the developing world; second, I understand of development from the global definition which focuses largely on economics; third, my practice involved is a guest or an outsider because s/he does not live in that area, municipality, or within that culture and mostly from another country; fourth, my location of intervention has experienced conflict and is now in a post-conflict period which means there is a negative peace (absence of violence) and there can still be some elements of fragility in relationships; and finally, I considered my intervention as a way to process the conflict, create positive and safe spaces for discussion, healing and self-expression etc. The ethical questions raised in this paper can be engaged in other interventions beyond post-conflict zones and arts-based practices.

Case Study

Part I

Performance in Sudan: *Two Characters Undefined*

In 2013, I was invited to direct a play on conflict resolution to be performed at the 13th edition of Al Bugaa Festival, Khartoum, Sudan. The thematic thrust of the play was important because it connected to issues in Sudan. Performances featured in the festival from Egypt, Algeria, South Sudan, the United States, Nigeria and Khartoum-based theatre groups also centered on social justice. The play my theatre company, *Theatre Emissary International*, performed was titled, *Two Characters Undefined*. It was written by Paul Ugbede, presented by Charles Etubiebi and Samson Oklobia, and directed by this author. The play tells the story of two characters, Ratty and Phil, who are supposed to be on a journey of life but are not because they cannot go through the door standing between them and their future. They are distracted and seem reluctant to make the necessary moves that can launch them into their destiny. The themes of the play include social understanding, unity, love, and mutual contributions for continuous existence. The play used symbols and images to break language barriers, hence the play was understood by non-English speakers. The performance was presented on a proscenium stage with over four hundred audience members in attendance. The festival had over twenty performances from different parts of the world; however, it was the first time a theme-based performance was commissioned from Nigeria. Performances were held at the National Theatre stage in different languages, primarily French and Arabic. Audiences also conversed mainly in Arabic because Khartoum in Sudan is a city with a myriad of ethnic languages with a privileged position for Arabic (Mugaddam 2006). The audience comprised immigrants, international visitors from other countries, international students and citizens from South Sudan. In this next part of this paper, I reflect on the creative process.

Building the stage craft

Contextually, North Sudan's relations with newly independent South Sudan deteriorated in early 2012, leading to clashes along the shared border in April (Human Rights Watch, 2012). According to Human Rights Watch, although the two governments signed an agreement in September which paved the way for the resumption of production, there was fighting between Sudanese government forces and rebel movements which continue in Darfur, as well as in Southern Kordofan and Blue Nile states where North Sudan's indiscriminate bombardment and obstruction of humanitarian assistance forced more than 170, 000 to flee to refugee camps in South Sudan. Student-led protest in Sudan's university towns intensified in response to wide-ranging austerity measures and political grievances. There were protection concerns on border issues, national security and different initiatives for peace and conflict resolution had emerged.

Prior to my performance in Khartoum, North Sudan, I have been involved in different theatre projects in places of war. For instance, I developed community theatre projects in some settlements in Plateau state, Nigeria, on peace, conflict resolution and community building. I also worked with other actors to devise performances on diverse social justice issues which we performed in primary and secondary schools in Nigeria and elsewhere. Some of my work whether through Theatre for Young Audience, Drama-in-Education/Theatre-in-Education (DIE/TIE), Theatre for Development or Community Theatre took place in sites of war or post-conflict zones. Thus, when I was invited to direct a play on conflict resolution to be staged in Sudan, I was thrilled to be contributing to a global issue that I was passionate about and collaborating with other theatre practitioners who share the same passion. Thus, the process of conceptualizing and nurturing the directorial vision, assembling an ensemble and devising the stage craft provoked critical issues as I became the facilitator or in Boal's term, the *Joker*, who facilitated spaces for agency, engagement, participation and collaboration.

Convening my collaborators

Lived experience was important to me in whoever was going to collaborate with me on this project for many reasons. First, lived experience, if critically explored in reflexivity, has the potential to unlock fresh perspectives. The study of lifeworld and lived experience, also known as phenomenology is concerned with the study of consciousness as “we immediately experience it, pre-reflectively, rather than as we conceptualize, theorize, categorize, or reflect on it” validates the unique meaning of each subject’s lived experience in the lifeworld yet recognizes the universal connection between them (Adams and Manen 2012, p.2). Second, it can create a common communication language and provide a point of reference that can present both avenues for collective understanding and unique perspectives as lived “experiences contain both the outward appearance and inward consciousness based on memory, image and meaning” (Creswell 1997, p. 52). Finally, it could help build empathy and provoke change where necessary. In the perspective of the project under discussion, the location of the performance, and perhaps some of our audience members, would have had lived experience of displacement and conflict-induced migration. Prior to this project, I had worked extensively with my two collaborators, Charles Etubiebi and Samson Oklobia because we graduated from the same university in Jos. Also, we understood what it means to abruptly leave a community and to attempt to carefully rebuild a community after moments of disruption due to violence and armed conflict because we lived in Jos, Plateau State, at critical times of incessant crises. We understood what precariousness and vulnerability mean especially in the context of displacement because of our lived experience.

At the beginning of the project, I reiterated the vision and the intention of the performance. As the director of this performance, I was interested in discussing conflict resolution from a culturally sensitive perspective because approaches to resolving conflict can be culture specific. It depends among other things on the cause of the conflict, the location of the

conflict, the time of the performance, the location where the intervention is being staged, parties involved in the conflict and conflict mediators. After an entire week of creative dialogue through a series of workshops with my team to embody the process, we decided to stage a scripted play.

In the deliberations leading to the rehearsal, we used different art forms such as image theatre, photography and music to achieve two things: first, deal with our assumptions, biases and reflect on our lived experiences; and secondly, we explored different themes. The theme of connection and community kept repeating itself. Gradually, we started shifting from the initial proposal on the theme of conflict resolution to community and connection. I explored these themes in a drama workshop with my team building on our individual experiences in Jos, Plateau State, during the crisis. The workshop provided me with a platform to investigate other themes. By the end of the drama exploration I was interested in this question: what does care mean when connecting to a community?

We delved into an artistic exploration of what community and connection meant to us and how the ethics of care can deepen our understanding of living in a community, especially a community that has experienced crisis and disruption. We understood that we were creating a performance in Nigeria for an audience in Sudan. In fact, that would be our first trip to Sudan and the only connection we had was through research and our subjective personal experiences of crisis as students at the University of Jos, Nigeria. Thus, we unpacked our lived experiences through photography to discuss universal themes of care, connection and community.

That moment of personal reflection was therapeutic for us. It made us further understand the bond among people and the planet. For instance, there was a day that we were in an open field close to a stream. We took photos of the nature, recorded ambient sounds and we improvised some monologues and dialogues to reflect what this means to us especially now that we were in a peaceful part of Nigeria (at least it was peaceful at that time). We realized that

human migration can build or break down community. We wanted to show more than tell, thus, we integrated symbols, images and icons in our performance, first to portray these ideas and to bridge the communication gap due to the linguistic differences since most of our audience members use Arabic as their language of communication.

At the end of our explorations, we decided to stage a scripted play that we felt connected to these themes. We staged an absurdist play, *Two Characters Undefined* written by Paul Ugbede, another playwright who graduated from the University of Jos. The absurdist play explores human connection, community and care in migratory journeys. It unveils universal themes of chaos, complexity and contradiction. It explicitly mirrors the typical present human society full of disorder in human endeavours. The characters depict every person, yet no person, in a society faced with these dilemmas, looking for a way out or, at times, a way further which is uncertain. Summarily, it is an absurdist play with nowhere, yet, somewhere as the setting. While the two characters, Phil and Ratty, are trying to pass through a door without any success, they discuss their existence and different societal issues that surround their lives. They comment on their time of existence, political situations, the vanity of life and the inability to make meaning out of the problems in the world.

Using fiction was important because we felt that fiction would create some level of creative distance that would enable our audience to engage more. This is because our performance is a product that our audience will consume and there has to be creative distance for ethical reasons. In retrospect, I am left querying, should we necessarily have a product at the end of an arts-based intervention? And should our product become a recipe for whatever social issues we are addressing? What is the intention of the intervention? How is the process performed and what can this process offer to build relational interaction rather than a transactional interaction?

In this next section, I discuss critical and ethical issues inspired by my practice and ideas raised during the talkback sessions.

Part II

Humanitarian Performance in Sudan: Talkback Sessions

It was around 4pm in the afternoon when audience members gathered at the entrance of the town hall. As performers, we were informed that there would be a talkback session, however we did not know who would attend, how it would be facilitated, who can talk, and what kind of questions and comments were allowed. To our surprise, we had the venue filled to the brim as over one hundred audience members who had seen the show the previous night attended the talkback session. What was interesting was the culture of critical engagement after the performance. The talkback session was conducted one day after the performance as it gave audience members the opportunity to reflect on the performance. Two talkback sessions were organized to deepen discussion between audience, performers, and among artists. The first talkback session took place in a community town hall. It was moderated by one of the community members who invited the audience to ask questions about the performance. Questions ranged from our creative process to the thematic implications. The talkback session was conducted in a way that it took power away from the artists because artists had the power already – by staging a performance. The second talkback session involved artists, agencies and other government institutions. It was an opportunity to offer suggestions especially on practices and performance in post-conflict zones. It was at these meetings that issues of ethics became obvious to me when staging humanitarian performances and arts-based interventions. Both sessions were translated but not covered by the media which afforded participants the opportunity for full expression without any fear of censorship. It is against this backdrop that I discuss different ideas that resonated with this chapter.

Discussion

First, it is important to note that my performance in Sudan was a humanitarian performance because ‘...narratives of suffering and saving were communicated, marshalled and witnessed by a range of audiences, how these ‘fables’ link to the cultures and story forms familiar beyond sites in which disaster occur’ (Thompson, 2014, p. 25). That is, the performance content explored human experiences in a post-conflict zones and the context as a commissioned performance followed humanitarian action. The performance became a social form of mediation and it was staged in a post-conflict zone where humanitarian agencies’ activities were obvious. In fact, some humanitarian agencies attended our performance and the talkback session.

Beyond the point above, the performance re/presents what Thompson termed the “politics of the spotlight” (2014, p. 25). I was interested in reiterating how particular emergencies come to international attention and who determines which lives are grievable (Butler 2009). This leads to the third point which is my intention in staging the performance. For instance, the choice of the play, and the directorial choices I made, all reiterated my intention that the performance was making a statement. This resonates with what scholars in humanitarianism have identified as one of the features of humanitarianism, as a cloak, cover or disguise adorned to hide real intention (Hoffman and Weiss 2008). The remaining part of this chapter focuses on critical and ethical questions on performing art-based intervention in post-conflict zones as it connects with my case.

Arts-based Intervention: Critical and ethical questions

The question a practitioner asks when planning an intervention will impact the performance of the social mediation process and ultimately the outcome of the intervention. Like humanitarian programs, the perspective, unattended biases, assumptions and real intention have

the potential to affect arts-based interventions. In fact, it might be worth asking: who initiated the intervention? What is the intention of the practitioner/initiator? And who is funding the intervention? These questions and many others have the potential to influence the overall experience and result of the intervention. Thus, I explore the creative process and talkback sessions through the following critical perspectives: ethics of care, linguistic constructs, territorial trap, power relations and the ethical challenge of interventions itself.

Relational Interaction: ethics of care for community building and connection

The ethics of care is a normative ethical theory that holds that moral actions centre on interpersonal relationships and care or benevolence as a virtue. James Rachels (2010) observes that “the ethics of care begins with a conception of moral life as a network of relationships with specific people, and it sees ‘living well’ as caring for those people, attending to their needs, and maintain their trust” (p. 153). The ethics of care is about cultivating and nurturing relationships, embracing the other through interpersonal relations or benevolent actions that show affection and care. However, care is defined, conceptualized, performed and interpreted to mean different things across cultures. It is loaded with meanings and always conceived in the light of good intentions. It could serve as a tool to build relationships as it confers responsibility and perhaps accountability and reciprocity. Care seems to translate interactions from transaction into relationship as it could involve affect and intimacy. It can also foster a creative process that its participants will not feel researched even when they are working towards a product such as performance etc. This is because it does not heighten compulsion to deliver but engender a process that humanizes and respects others.

Furthermore, through cultural sensitivity to care, diverse ways of performing care are accessible. For example, respect is a sign of care for an elder, a community, etc. However, while care can be an aspirational universal and a moral goal, how it is performed is different across

cultures. To be respectful in the Yoruba culture (Nigeria) when talking to an elder means not to look directly into such a person's eyes. However, in Canada, it can come out as disrespect, rudeness and not showing care of attention or listening if one does not look straight into the eyes of whoever one is talking to. Again, bending when talking to an elderly person is important to many Asian cultures however, kneeling or even bending is not a sign of respect in Igbo culture (Nigeria). How do I facilitate relationships across diverse cultures with care? How do I foster commitment to understand differences, build relationships and engage people in the theatrical process? Creating a performance in Nigeria for an audience in Sudan needed careful considerations because we are in constant state of becoming in the world with others as we are conscious of our 'power in action' (Foucault 1982). In fact, my guiding ideology about care, community, and connection is that we [actors] are 'emergent selves', rather than 'autonomous selves'. We are connected selves, enmeshed in reciprocity (Titon 1997, p. 99; see also Hellier-Tinoco 2003, p. 32). This idea dictated how we presented our performance because there is a cultural ethos around care knowing that some interventions have created cultural intersections, and cultural biases.

Ethics of care: how about listening?

'Do we listen because we care, or we care because we listen?' That was one of the questions one of our audience members asked who fled from South Sudan to North Sudan. The *art* and *act* of listening seems to be a given as a moral ethical consideration despite the politics involved in listening (Butterwick 2012; Butterwick and Selman 2003). I was interested in how we can engage deep listening to create dialogic space knowing that listening can be perceived and performed differently across cultures. In fact, in some cultures, silence can be taken for listening. For instance, I have been to a stage performance when the audience did not applaud after the show because to clap at the end of that kind of performance was considered

unacceptable. This is because the performance was staged to remember the atrocities committed by their national leader when he was alive and to remind citizens not to allow themselves to fall into such an abyss. The performance was powerful and bold as it called its audience to national solidarity and reflection. However, the actors received personal hugs from the audience. Audience members literally lined up on stage to show their appreciation to the actors for an aesthetically moving performance. The audience was careful of the situation and delineated their response and interpretation through their gestures. As I rehearsed the performance with my group, the notion of listening became paramount. Since I was interested in lived experience, I constantly ask: do our lived experiences position us to be better listeners? How does listening facilitate our connection to people, places and the planet? How does our lived experience foster deep listening as we perform care and interactions? What does listening mean across geographies and cultures?

Consent without consent

How would you navigate a community where seeking consent to undertake research, recruiting participants and even obtaining permission for any sort of documentation is earned rather than given? The researcher must work to gain community trust through a series of interactions to build relationship and engender deliberate relational cordiality before consent is given. For instance, building trust can be as simple as eating the same food, learning cultural songs or as extensive as initiation. However, when consent is earned, it means the researcher has been accepted into that community. The process of earning consent builds trust and respect. It can foster reciprocity and responsibility. For instance, without the researcher's building of relationship, how does a child navigate the consequences of poor representation in research documentation years later when parents gave consent to such research activity? Such ethics of care for cultural preservation and community knowledge is guided carefully so that access is not

given to just anyone except whoever the community deems qualified. The process of qualifying to access such knowledge or undertake interventions can take many forms: initiations, living in the community, learning the community's language, a series of tests from the community members, and giving up control etc. Could the process of earning the consent be the consent in itself? Judith Butler in *Frames of War: When Is Life Grievable?* queries how we might respond effectively to suffering at a distance through photography (2009). Reformulating a set of precepts to safeguard lives in their fragility and precariousness becomes important especially as we frame people's suffering in visual images to determine "what will and will not be a grievable life" (2009, p. 64). Although Butler focuses on journalism and reporting, the notion of ethics in photography can be applied when working in post-conflict zones, with vulnerable populations and seeking consent to document their experiences and research endeavours. The use of symbols and images becomes imperative especially as people are becoming aware of researchers' responsibility and accountability. I did not use any real pictures because that could provoke emotional outbursts. It might also run the risk of re-traumatizing the audience.

Mind your language: 'Theatre *for/as*' is everywhere

My theatre training taught me to think in terms of using theatre for/as something. It can be for therapy, health education, a pedagogic tool, economic exploration, tourism and social justice etc. In fact, it is captured as theatre for development elsewhere. However, I believe that development should go beyond economic terms. Its definition should be considered as a widening of intellectual horizons, the raising of consciousness and encouragement of dialogue and participation in issues relating to the people's economic, political, religious and social realities. The idea of development itself is contentious and some scholars believe that it is another colonial buzz-word to continually enslave the other into the neoliberal tendencies orchestrated through globalization (Prentki 2015).

Theatre *for/as* has a peculiar attribute: it is utilitarian, functional, humanitarian and geographically located. It is a type of theatre that is across one's borders into the territory of the *other*. Arguably, theatre across the border is geared towards doing something, that is, it is interventionist in nature. It is for a purpose; a means to an end. Theatre *for/as* is utilitarian because it is designed to serve a function in certain geographical locations and possibly solve a problem. For instance, if a theatre outreach is outside the Global North, it is theatre for development while the same is referred to as something else in developed countries because the idea of development has been commodified and codified in economic terms. Theatre *for/as* serves a purpose as it functions within a geographical space. Its function is to help the marginalized, oppressed, underprivileged, under-served, illiterate and poverty-stricken part of the world. Does it mean that the geographical location in which a theatre intervention takes place determines how such an intervention is conceived? For instance, theatre that focuses on healthy living, sex education, improving the quality of life among young and old is community theatre. But it is applied theatre elsewhere. This is not to get caught up on the label, however, it seems immediately theatre leaves a certain border (in this context the Global North and Global South), it metamorphoses into a different agenda even if it is done the same way in the Global North. This can advance the question around intentions and positionality. Such theatre practices do not only reinforce existing hegemonic orders, they validate power interactions. It could be transactional and message-laden. In the context of this case study, we were within the same African continent, but moving from the West to the North requires another level of awareness because of the colonial history, religious divisions, cultural differences, economics, politics and the recent history of wars and revolutions.

Theatre *for/as* is humanitarian because the purposes for such theatre are concerned with, or seeking to promote, human welfare. Thus, the utilitarian, interventionist and functional

features of theatre across geographies show that its users constantly validate theatre's relevance across time and space. I believe that this has subjected theatre to a degree of mutilation within the caprices of globalization and neoliberalism because he who pays the piper dictates its tune. For example, how about some arts-based interventions that become tools for globalization? How did the ingenuity of this creative art become a utilitarian tool metamorphosing into functional realities? Again, we have been made to believe that art is not lucrative hence not worth all the funding. However, enterprises such as advertising, public relations, etc, that use different art forms are lucrative. At times, I am forced to think that the strategy to present arts as not lucrative is a ploy to perhaps enslave artists to continually pursue funding especially when working within a capitalist society. When such funding is accessed, artists become mandated to carry out an agenda of the funders which can be contentious. This brings me to the notion of linguistic ethics.

Linguistic ethics and politics of representation

Linguistic ethics is crucial because it is informed by ideological underpinnings. How language is used and performed is essential because it is a means of communication that encodes ideas based on different perspectives to be decoded by others. Language as an interactive form unveils dynamics of relationship and how people, places and practices are perceived, presented and represented. For instance, language can hide or reveal hidden ideas because it can act as signs and symbols for meaning-making. Further, the fact that theatre interventions that take place in North America are not considered *for* development means a lot. Although there are neglected and under-served communities like the indigenous people's communities in Canada, Australia, or highly racialized African-American communities in the US or those un/intentionally divided based on economic lines in the UK, theatre outreach in these regions is framed using a different language. Until the present, there are some communities in North America and Europe that are still living in poverty despite the display of affluence on media within the Global North. The

linguistic framing speaks to the politics of representation. How are geographies represented through language?

Also, language can reveal identities and inform many assumptions. These assumptions can be about certain geographical locations, demographics, etc. For instance, theatre in post-conflict zones seems to be geographically located in South-East Asia (Sri Lanka), Africa (Kenya, Uganda, Sudan), the Arab world (Tunisia, Jordan, Egypt, Syria) etc. No reference is made to conflicts in North America or even Europe. Is that because there is no conflict in these regions? Or does it mean that these communities are free from issues that plague the so-called 'post-conflict zones'? Does the linguistic divide advance socio-economic disparity and political differences? In what ways is our practice as theatre practitioners advancing class divides and boosting colonial way of thinking, individualism, and the divide and rule system?

The divide and bias through linguistic framing calls for an ethics of care linguistically that respects each region. It means that no region becomes the standard. That does not mean that we cannot learn from each other and recognize our practices, rather it means that the label does not demean or privilege the other. From close examination, theatre *for/as* is everywhere because theatre engaged in addressing diverse social issues, is utilitarian, functional and humanitarian regardless of the geographical location. Are our biases informed by the world's inequitable distribution of resources that separates us?

Ethics beyond territorial borders: how about a territorial trap?

It seems territory is everything, whether physical or non-physical. Humans have entered into a territorial trap because of the 'wall mentality' (Depalatis 2016). We are in competition to protect our territories from the other or claim more territories. In fact, the wall is as old as man. Boundaries and borders have been created to mark and demarcate, connect and disconnect, unite

and disunite and build and destroy different relationships, places, peoples, planet and prosperity. When a territorial trap becomes the focus, the physical boundary is privileged. An example of territorial borders exists within the discourse of forced migration, border control and post-Trumpism etc. Specifically, an example where a physical border is privileged as in the United Nations differentiation between a refugee and an internally displaced person is based on borders. The former has crossed an internationally state recognized border while the latter is still within the border of his/her state. It seems the territorial border is a strategy to excommunicate the others who are different from us. It reinforces the notion of *us* and *them*. Most of the population we worked with in Sudan were refugees and we understood that our experience of displacement in Nigeria was not different from theirs in Sudan. This is not to assume that every experience is the same, rather, it is to show the notion of local-global, the interconnectedness of humanity and the constant struggle for survival.

Thus, beyond territorial/physical borders, how about the a-territorial/non-physical borders that exist within and among us? How do we reflect our unchallenged biases and assumptions? The same way territorial borders exist, aterritorial borders consciously or unconsciously operate within our worlds. Cultures, normative behaviours, normative rules, assumptions, stereotypes, biases, language, and other practices form aterritorial borders. For example, the way an English man will scoop soup at the dining table maybe different from the way an African, Asian or other person of colour from other cultures. This is because table etiquettes can be culture specific which differentiates people, and this is neither a written nor a physical form of border. However, such practices can have physical implications because they can connect or disconnect people. At times, it can offer or take away a sense of belonging, accountability, connection, identity and responsibility. In fact, for the continuity of such cultural practices, one must be committed to teaching others.

Performing arts-based interventions in post-conflict zones suggests a certain physical location where conflict had already occurred. Such places are fragile, and they deserve attention. However, as Laura Edmondson (2005) notes that whenever there is any problem in some places, industries that ‘market trauma’ in the name of humanitarianism rush there to provide aid and interventions. The shift in physical territory can make an artist run the risk of focusing on a territorial trap without paying much attention to territorial borders. For instance, some of those places are defined by the narratives from the media which contradict what’s happening in those places. The predominant discourse preoccupies our practice rather than focuses on biases, stereotypes and how to overcome them. During our creative process, I constantly asked myself, how do I become accountable first to myself and to others in this site (in this context, Sudan)? Since this community was in a period after conflict, how does my practice define the people and the place? How do my performances provide an intervention that will enrich and empower the people rather than promote the saviour mentality? From a cultural standpoint, what are the unsaid codes, language of communication (linguistic and paralinguistic/oral and written); language of care and how can I work within these issues that constitute territorial borders?

Humanitarian interventions pose ethical challenges

Humanitarian practices by default are plagued with a saviour complex. Humanitarian crises provoke humanitarian responses because mediation requires at least a third party. For example, when the international community sees that fundamental human rights are being violated in a state, there is a need to take action and provide ways to ameliorate the situation. At times such mediation comes through affect-driven actions, aids and relief. It might be worth asking how our good intentions can operate in highly culturally sensitive ways that will promote power *with* relationships. What is the quality of mercy of intervention? What are the biases and assumptions in the narratives that made these interventions possible? What prevailing narratives

appeal emotionally to the audiences and to the people giving the intervention? For instance, when advertising for humanitarian needs in a society, narratives that will capture people's sense of guilt, emotions, and compassion are presented which many times show dire need of the other. At times, such representations are larger than life in order to evoke more sympathy and provoke people to respond. In arts-based interventions, how do these ideas underscore ethics and the politics of representation? What is the dominant narrative and how does our practice counter or reinforce dominant narratives?

Power relations

The talkback session was highly interactive despite the language barrier. It was structured in a way that gave power to the audience. It was held in the evening when audience members were back from their places of work. We held it in a community centre that was open to the public. The location is important because people were familiar with the place. It has become a place they have come to love due to diverse performances they have seen and aired their perspectives on. Some of the audience considered the space as a 'site of liberation' (personal conversation, 2013) because their voices were at the center. The talkback became a tool to achieve an equitable representation and opportunity to make space for debate, creative exploration and a sense of agency.

The Foucauldian notion of subject, power and discourse challenges power dynamics in certain ways (Foucault 1982). This experience challenged me to think about how power relations connect to spatial relations and the politics of geography, ethical issues such as ownership, control, authorship, knowledge transfer, knowledge production and cultural misappropriation. It further focuses on discourses as sites of possibility and sites of power relations – a necessity to confront hegemonic tendencies and bring to the centre discourses on the margin. The talkback session became a tool to empower the audience and shift seats of power. Such spaces enabled

alternative power relations that are dynamic. Our performance became an experiment in the laboratory where audience members commented on issues that concerned them.

Conclusion

In this chapter, I have reflected on my experience in directing a commissioned performance in a post-conflict zone. I posed a series of questions that are not meant to deter arts-based interventions. My colleague traveled to Africa for the Theatre for Development project and some of these ethical questions guided the experience. Thus, I hope these questions create more self-reflexivity because there are times that the fear of cultural appropriation and ethical error can become an obstacle to learning more about other cultures and explorations. For instance, the fear of offending others and the politics of political correctness has made some shut their minds against learning about other peoples. How can you learn about others with closed minds, biased and unchecked assumptions? To what extent does fear of making mistakes and committing ethical errors silence some interventions with good intentions? I believe that there should be a commitment to learn, an openness to engage and be engaged, an unbiased mind that is non-judgmental but willing to learn and be vulnerable. Perhaps an acceptance to be corrected when one is engaging inappropriately and the understanding that it is alright to learn and make mistakes. The process can be messy, but such actions and giant strides should be commended because it is in those moments of uncertainty that creative disruption brings us to learn and envision new possibilities for change. It is in those moments people reveal ingenuity and build relational interaction. Here's truly my **hope**: that **emotions** might move us to **social action**... that **empathy** might challenge and enhance our **critical thinking capacity**... so that we can beckon to a future characterized by **equity**... that sounds like Utopia, don't you think?

II

Becoming ethical through relational interaction: an examination of a performance among internally displaced persons in Nigeria

Introduction

Researching the vulnerable is not only a delicate act but it is an art that requires the researcher's sensitivity, sensibility and responsibility. Due to the emotional and psychological implications, such sensitive research can place an indelible mark on participants (Liamputtong 2011). Researchers who engage in qualitative research need to take on the responsibility to continuously search for truthful ways to negotiate an ever-increasing power imbalance relation. Conducting research among vulnerable populations who have had traumatic experiences can be challenging because the researcher can run the risk of re-traumatizing such groups. For instance, Michael Balfour, observes that researching at-risk populations such as refugees who have had traumatic experiences can be problematic especially when they are being called upon to retell their stories/experiences (2013). This is because 'traumatic human experiences are reified, codified, and sent into the academic ether, to be picked up, quoted, referenced, theorized, and detached from their source in a specific political reality' (McDonnell 2005, p. 127). These experiences are left in the public domain, a domain characterized by certain dominant ideologies that are reflected in every aspect of human existence. These lived experiences thus evoke interpretations and judgements and provoke responses both un/predicted and un/solicited from the public. More challenging is the use of arts-based research methods, particularly theatre and performance, because such methods help "negotiate bodies of knowledge in a complex world where human beings learn and acquire life practices enacted along a spectrum between both scientific and artistic ways of comprehending the human experience and doing productive cultural work" (Rolling 2010, p. 103). The fact that theatre deals with both cognitive and affective responses means that an applied theatre researcher needs to be sensitive to participants' needs (Thompson

2009). The ‘affective turn’ and emotional appeal that art provides make many sectors of society turn to it (Clough and Halley 2007). Buttressing the above assertion, Laura Edmondson, argues in her research in northern Uganda that the risk of ‘marketing trauma’ among vulnerable populations when traumatic stories of victimhood are retold is problematic (2005, p. 451). However, theatre forms that focus on strengths-based approaches can be helpful rather than showing vulnerable populations as victims, hence the need to carefully and diligently consider ethical implications when working with vulnerable populations in conflict/post-conflict zones – refugees and internally displaced persons (Rapp 1997; McCashen 2005; Healy 2005).

As I am a theatre practitioner working in conflict/post-conflict zones, or places of war, some sensitive questions I ask have ethical implications: what led to the crisis? In what stage of the crisis is the artistic practice taking place – beginning, middle or towards the end of IDPs’ relocation from the camp? What is the government response to the people? Who is conducting the artistic project and for what purpose? What are the epistemological and ontological beliefs of the people? What are the cultural practices? What funding is available for the project and who is the funder? What are the sociocultural and economic realities of the IDPs in question? For how long have IDPs been residents in the camp? What is the intention of the practitioner and objective of the project? What are the religious and ethnic affinities of the IDPs in the camp or community? What are the cultural linkages, cultural forms and artistic practice that the IDPs are used to? And what is the level of intellectual engagement that the people can sustain? These questions are not particular to post/conflict zones alone. Rather they have ethical implications in community and international development processes, thus raising ethical challenges.

Having a personal experience of unpleasant daily realities of conflict-induced internal displacement, I investigate ethical considerations that applied theatre practitioners navigate while

conducting artistic practices in IDP camps in post-conflict zones. While what constitutes ethical considerations when conducting artistic practice in IDP camps or communities can be universal, how such ethics are achieved can be relative. For instance, how respect is performed and enacted in our cultures differ. Also, the language of care is different across cultures as some cultures understand care as being physically present, rendering unsolicited help that at times could mean even invasion of private space while in other cultures language of care involves maintaining reasonable distance and rendering support when requested. Apart from ethical issues of re-traumatization, authorship, ownership, representation, power relations, confidentiality, human dignity and respect, privacy, cultural practices and ways of knowing, the ethics of practice and methods engaged to achieve ethical issues also depend on a given situation, cultural norms and geographical location. I argue that an ethical protocol through *relational interaction* is established on the basis of human values, human dignity, respect and sincerity that foster collaboration, understanding, communication and relationship. Thus, relational interaction is characterized by dialogue, diversity, responsibility, interaction, accountability and construction of self in relation to alterity and cultural ethos. This chapter is divided into three main parts: introduction, theoretical exploration of relational interaction, and a case study of *Murna*, a stage performance by the *National Troupe of Nigeria* toured to internally displaced persons' camps. I have also seen the performance when it was performed at the University of Ilorin in 2016.

Setting the scene: Internally Displaced People

Researching artistic practices in IDP camps/communities is a laborious endeavour because little is written on artistic practices by local artists in IDP camps. The focus is more on refugee theatre/performance in places of war mostly by researchers from the West. Also, performance and artistic practices in IDP camps/communities have been brief and mostly toured performances, which leave many local artistic practices undocumented. Furthermore, many

artists involved in such creative endeavours are not in the academies; hence, they do not write about their works. Examples of artistic works include Arts for Refugees in Transition in Egypt, Jordan and Columbia; the Bibi Bulak Performance Arts and Music Troupe and the Timor-Leste Theatre Network, MATTIL (Mahon Arte Teatru Timor-Leste) and performances in IDP camp, Dili, East; the Arab Human Rights Academy's arts-based project in Iraq, etc. There have also been issue-based theatre performances such as the sanitation performance at the IDP camp in Dili, East Timor, Democratic Republic of Timor; Theatre Without Borders, which is an ongoing photojournalistic/documentary project that uses the camera to explore the stories, conditions and issues that concern IDPs in the Central African Republic among young people.

In the context of Nigeria, some celebrities performed among displaced persons to raise awareness about the plight of IDPs. For instance, Femi Kuti held his performance in the IDP camp in Adamawa state. There have been Theatre for Development projects in different communities that explore diverse social issues among displaced populations (Kafewo, Iorapuu, and Dandaura 2013). Some of these projects used Theatre of the Oppressed (TO), and playback theatre methods. The National Troupe of Nigeria's performance titled *Murna* toured four IDPs camps in northern parts of the country. The performance was in solidarity with IDPs. Written by Mike Ayanwu and directed by Josephine Igberease, with artistic direction provided by the Director General of the National Troupe, Akin Adejuwon, *Murna*, which means 'joy' in the Hausa language toured four times between 2015-2017. The IDP performance project is directed towards the encouragement, entertainment, reorientation and moral rearmament for the displaced persons towards returning home and educating them about the self-sustaining opportunities possible through the performing arts. The next section focuses on theoretical underpinnings of relational interaction.

Relational interaction in research: Answerability to ethical rescue

Researchers make choices that are “motivated by an underlying morality and philosophy” to direct researchers’ behaviour and all social interactions throughout the research (Hallowell *et al.* 2005, p. 149). Ethical considerations involve representation, participation, issues around ownership, authorship and control; knowledge production; and linguistic considerations, affective, emotional and psychological realities, and the sacred responsibility of the researcher (Kovach 2009). It also entails ideas of confidentiality, research relevance and impact on the community, and issues that border on informed/implicit consent, documentation, image generation and funding protocols. The integrity of a researcher depends on how these ethical protocols are handled. Researchers across different fields of study and human endeavours cannot afford to compromise research integrity. For instance, Jenny Hughes’s article reflects on her experience securing ethics approval for their project, ‘In Place of War’ for her institution, cautions that it takes a practitioner’s deliberate honesty and sincerity to ethically undertake field projects (2005). Such a level of ethical consciousness demands ethical actions based on accountability and responsibility to self and others.

Furthermore, Michael Balfour *et al.* (2015) call for ethical responses and individual responsibility that enables practitioners to critically re-think the ethical implications of their actions and reactions. Specifically, ‘ethical responses’ position an applied theatre practitioner to consider what Paul Heritage term the ‘ethical relationship’ of the researcher with materials that should respect and value human dignity and truth (2002, p. 167). Cultural materials used have to humanize, not de-humanize, de-traumatize, not re-traumatize. For instance, since retelling personal stories runs the risk of re-traumatizing participants, non-personal narrative (Thompson 2005) and other art forms such as myth, dance and music (Thompson 2007), fiction blended with fact (Prendergast and Saxton 2015) and other cultural forms can be useful. The understanding to

conduct research in a non-exploitative or an extractive way lies at the heart of relational interaction. The idea of relational interaction aligns closely to the art critic, curator, and historian Nicolas Bourriaud's idea of relational aesthetics (1998). Bourriaud defines the term as "a set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space" (p. 113). In essence, relational interaction and relational aesthetics recognizes human relations and their social context. The same way relational aesthetics takes as its subject the entirety of life as it is lived, or the dynamic social environment rather than attempting mimetic representation removed from daily life especially within the context of arts, relational interaction focuses on the social condition and ethical implications of such interactions.

Accountability and responsibility beyond self

Mikhail Bakhtin's theory of answerability was built on his perspective of identity construction as *dialogic*, that is, formed through language as a process of social interaction (Bakhtin 1984). The dialogic self is a continuous and relational process through self and dialogue. It offers a profound understanding of the interconnections of self and society. For instance, a researcher's dialogical self can foster understanding of those whose lives have been radically transformed by trauma, upheaval and resettlement because a researcher is in constant dialogue with the self. Bakhtin's vision of answerability, compared to the prevalent Levinasian ethics of responsibility and consequences (Levinas 1982), seeks to understand and construct the self socially through a process of interlocution shaped by the different and sometimes conflicting voices or world-views that it encounters along its lifelong transformation. Answerability embraces cultural diversity, relational interaction, active listening, accountability for mutual understanding and effective communication. Thus, to judge myself ethically, I must be answerable to myself, others and others must be answerable to me. If we want to consider the

ethics of our actions, then, we always have to be “concerned with, and answerable for the consequences of our actions and how they affect other people as well as ourselves” (Edmiston 2002, p. 66). The implications of the theory of answerability to an individual is that my action has to be answerable to, responsible for and willing to embrace the consequences of my action. That is, responsibilities and consequences do not stand alone; rather, they are constructed in relationship with others, those affected by my action. This brings to the fore the idea of ‘outsideness’.

Ethical imagination: The relational versus transactional interaction

Bakhtin's concept of ‘outsideness’ offers a potential way of thinking about the ethical implications of theatre interventions that pay particular attention to the use of language and the embodied nature of human interaction. Central to Bakhtin’s concepts of ‘outsideness’ and ‘answerability’ is an ethics of intersubjectivity and interdependency. It is a conception of localized and situation-specific ethics that is relational and juxtaposes the self with the outside since the self does not exist without others (see Bakhtin 1981, 1984, 1986, 1990, 1993). Bakhtin’s idea of ‘outsideness’ is a dialogic conception of consciousness because it emphasizes that we must look beyond ourselves in understanding, forming and evaluating ethical standard actions. For Bakhtin, acting ethically is socially and culturally related, beyond oneself, as a connection and interrelatedness that is informed by us and others’ relationship to us in the society. It is in this light that theatre becomes a tool in *understanding* and *doing* ethics. For instance, Edmiston argues that drama gives children the opportunity to use their imagination to take various positions for the evaluation of actions and the implications of their actions on others (2002). With this, drama becomes a tool to gauge, construct and create scenarios that are action-driven and through the creative process, such actions are critically investigated to know the implications of our actions on others. It is an opportunity to deconstruct the self, reflect the self

and reproduce the self that is relational and answerable to others within a sociocultural context. Since drama does not exist in a vacuum as it is socially driven and culturally specific, it becomes imperative that actions are considered in relation to participants within the creative space. Through the imaginative process, Edmiston reiterates that Bakhtin's notion of ethical imagination plays an important role in constructing ethics that are relatable and sociable (1998). The role of imagination, therefore, constructs self-identity that is answerable to others. From an anthropological perspective, audience/participants' imaginations become sites for rehearsing and creating ethical practice that preserve cultural values.

Furthermore, ethical imagination acknowledges what Alain Badiou, the renowned French philosopher, called *radical difference*. According to Badiou, radical difference obliterates a pre-conceived concept of universal goodness, truth and positions the imagination as a centre to critically reflect on differences and its ethical implications on actions to ourselves and others – especially how actions affect us and how those of others can affect us (2002). Truth, a unifying force, overcomes (in)difference: “Only a truth is, as such, *indifferent to differences*” (Badiou 2002, p. 27). This notion supports a relative idea that begs for specific understanding, negotiated through dialogic processes and universally accepted outcomes. In drama, we can imagine actions and how others might evaluate the consequences of those actions. The question is from whose value system are the imagined actions evaluated? There are universal human values that have to be upheld, but there may not be a universal way to achieve it. Hence issues of representation, collaboration, interaction, relationship, co-creation of knowledge, emotional turns, social turns, co-ownership and safety are considered ethically. With these ethical protocols, interaction is not transactional but relational as it does not necessarily aim to foster self-interest to the detriment of the other.

Answerability: Being and becoming ethical

Therefore, for Bakhtin, being and becoming ethical is a social endeavour, not an individual journey because values are not acquired outside alone; rather, they are forged in dialogue among people, society and text. Becoming ethical is both a personal and a collective quest. It concerns how people view each other and how they view themselves. It is about perception and how such perceptions are performed. Against Kantian notions of ethics, which is universalistic, Bakhtin's proposes that ethical consideration should not just be from oneself alone but from the perspective of the other. Bakhtin's relational view of the self extends Aristotle's concern with moral end-points of action and personal virtuous outcomes. Again, for Bakhtin, being ethical means evaluating our actions in relationship with others, sociocultural contexts, etc. The process is as important as the end goal. Ethics does not exist in a vacuum but is relational, based on an important value system other than that of oneself. Applied theatre scholars have warned about the danger of operating in a "(relativist) value vacuum" (Thompson 2003, p. 195), and the risk of turning towards a search for a universal definition of truth or goodness (Fisher 2005, p. 247). Instead we must seek to identify truths that are 'relative to' each of the different contexts that we encounter. This understanding re-echoes diversity in understanding how ethics is conceived and performed.

Becoming ethical: A case study from IDP camps in Nigeria

From 2015 to 2017, the National Troupe of Nigeria toured some IDP camps in northern Nigeria with a performance titled *Murna* in the Hausa Language, translated as 'Joy'. Written by Mike Ayanwu and directed by Josephine Igberease, the play explored lived experiences of IDP camp residents who are constantly at the mercy of the state to provide necessary infrastructure that will facilitate their return or resettlement and ensure their safety from the hands of Boko Haram. Performed in the Hausa language, the play's themes revolved around survival, hope and

encouragement for the IDPs camp residents. Performance techniques used included flashbacks; role-playing, folk media (storytelling, folksongs, dancing, drumming, etc.); flexible arena setting, etc. Through the play, camp residents were assured that the government has heard their cries and promised to meet their needs. However, while waiting for the government, camp residents were encouraged to learn trades such as weaving, carpentry, etc. Presented as a dance-drama, a cultural art form, the performance involved professional actors from the Nigeria theatre troupe and it was rehearsed at the national theatre in Lagos. The performance was fictionalized but presented recognizable characters with comic features for aesthetic purposes to arouse laughter.

It was surprising for camp residents to see that the Chief of Defense Staff and other high-ranking government officials including the Minister of Information paid them a visit. The National Troupe Director on behalf of the troupe donated relief materials to the residents in camps and pledged his commitment to organize and use theatre to shed light on issues, such as conflict resolution. The tour was in partnership with the National Orientation Agency (NOA), the National Emergency Management Agency, the Federal Ministry of Information and the Armed Forces. I examine how the ethics of relational interaction was achieved in the project as follows:

Cultural ethos

Nigeria has a population of over 170 million, over 371 tribes, and 36 states including the Federal Capital Territory. It is a culturally sensitive and diverse country. Due to many socio-economic and political situations in the country, there has been agitation for secession. Since the Nigerian civil war (1967-1970), the Boko Haram insurgency has produced the highest number of IDPs. Thus, staging a performance within such a precarious setting requires caution, especially when the people live in poverty, constant fear and are faced with inhumane daily realities. Also, cultural and religious nuances can provoke unnecessary reactions when such protocols are not appropriately considered.

First, the method considered in this project respects people's culture. It was interactive as different culture-based symbols and cultural forms such as dance, drama and Hausa music were employed. The audience laughed, danced and learned from the performance. Three languages were engaged in the play script and stage performance – English, Hausa and pidgin. It was important that audience members understood the performance and participated. Stock characters that characterize many Nigerian plays were included such as an incoherent professor who uses big words, funny drunk and bossy leader, etc. to evoke laughter from the audience. Different Nigerian accents brought the play to life. The play script is only fourteen pages but when staged, it went for an hour because of music, dance and many extemporaneous adlibs that speak to the audience's situation, history and lived experiences. Since they were used to message-driven performances from I/NGOs, government, etc., the National Troupe of Nigeria packaged a message-laden performance that the audience understood. For instance, one of the audience members told a journalist that she found the performance amusing. According to the audience member, she learned the need to acquire a trade or skill. Actors sang traditional Hausa songs, wore typical Hausa attires and performed in a culturally and religiously acceptable manner. In essence, ethical consideration was embedded in conforming to cultural ethos in the performance. This helped in building cultural understanding that the people could relate and connect with. Cultural values and norms of the audience were considered, interpreted and performed from the perspective of the people.

Second, the performance was constructed in relation to alterity and cultural ethos because art-making itself is a complex ethical gesture that has to be well navigated and negotiated to avoid committing ethical blunders. Appropriate cultural forms were used to avoid misinterpretations of signs, symbols and representation. The performing troupe understood the process of cultural creation when it comes to supporting arts and culture and what the people will

consider appropriate or otherwise. According to Thompson, cultural organizations interested in using arts-based initiatives in conflict zones need to consider cultural forms that “enact connections to ideologies and identity formations” that might be recognizable to the people? (2007, p. 303). Using cultural forms that participants can connect with addressed ethical issues of misunderstanding and re-traumatization. Through arts, the goal to provide therapy, redeem ethnic image and rebuild relationship among ethnic groups was achieved. If the same performance were to be staged in the south-west of Nigeria, everything would change – language, songs, dance, costume, and some characters. This is because performing across cultures and borders raises ethical issues. For example, Viv Gardner in her reflection on performing national identity in her experience in Uganda, South Africa and the United States observes that the shift in ‘perception and conception’ of the Ugandan production of Brecht’s *Mother Courage and her Children* raised ethical issues when it travelled across cultures and nations (2005, p. 175). The geographical shift in the performance meant a cultural shift and the need to provide commentary. For *Murna*, performing it ethically in the southwest would have meant and inspired an entire set of different realities, challenges and experiences.

Furthermore, the notion of ‘guest-hood’ as Thompson put it is silenced as cultural barriers did not impede the performance from reaching its destination, the audience (2005, p. 9). Guest-hood refers to the practitioner as a guest. Since the government through the Ministry of Culture in partnership with the NOA curated the performance for the IDPs, the performers and the performance were not a gesture from an outsider. For the IDPs, the government showed commitment to the plight of the IDPs through the performance. It can be argued that the approach used in this project was propagandist and similar to Theatre for Development. The audience was not re-traumatized, and the performance was not considered as a gesture with an ulterior motive. Thus, relational interaction provoked a strengths-based approach, which praised

and acknowledged the surviving spirit of the audience, that is, the IDPs. The audience became in Lara Rosenoff's words 'implicated witnesses' as the performance unveiled testimonies that reflected their daily experiences and the audience were encouraged to be resilient despite their situation (2009). Just like Balfour outlined in his work on performance during crisis, the performance gave the audience the opportunity to free themselves from whatever socio-economic constraints they were facing at any point in time (2001).

Aesthetics of time and space

The timing of cross-cultural or intercommunity work in the context of post/conflict is crucial because the sustainability of the benefits of projects in conflict zones is threatened if the war continues. This speaks to the need to understand the appropriateness of intervention. Engaging a community at the appropriate time brings about the aesthetics of time and space. For instance, when crises broke out in Jos, Plateau State, Nigeria, theatre practitioners did not immediately respond with drama because drama interventions at that time were not appropriate. Rather, military intervention and government institutions dived in for a peace-keeping mission. In the context of this performance, it was many years after the crisis before an intervention such as drama was used. Even previous performances at some of the IDPs camps were done in a timely fashion. The safety of the audience is important because the performer is responsible for the audience's well-being. Thus, to provide a safe space for participants, the performance was staged outside the camp in a government-owned school compound. Considering the time when the troupe toured IDP camps, the crises had subsided, and a level of safety was guaranteed for the people. The performance avoided contentious and religious issues and themes. Rather, themes of survival, hope and escape from life's predicaments were explored. The presentation would have been a disaster if it had been done two or three years ago because the performance would have fueled the crisis.

Furthermore, the empty space was turned into an arena of jubilation and, through the intervention of interjections and word-based text in the Hausa language, the performance provided the opportunity to keep “the dialogue between performer and text open and ongoing” because ‘dialogic understanding does not end with empathy’ (Conquergood 1985, p. 9). The performance space became the site of connections and fun-making. New memories were created with the audience. The people’s ways of knowing were respected because true respect for the “difference of other cultures” provides access for dialogue and understanding (Conquergood 1985, p. 9). Rather than creating talkback sessions that could lead to debates and potentially result in unnecessary discussions, the space was used to dance. Again, if the performance was taken to the southwestern part of Nigeria, where there is no conflict-induced displacement and the level of literacy is high, perhaps the approach would have been different because the language would need to change and performers may create more room for discussion or a talk-back session. However, engagement is influenced by the analytical level of the audience. Since radical difference recognizes diversity, the choice and approach of the troupe were subject to the people’s culture and way of knowing.

‘Making Something Beautiful’: Strengths-based approach, fun and play

In their book titled, *Performance in Place of War*, Thompson *et al.* refer to the notion of creating performance amidst the extreme ugliness of war as ‘making something beautiful’ (2009, p. 27). Throughout the collection of essays on performances in places of war, aesthetics was central because for them, ‘the connection between beauty and an impulse to remake a world destroyed by war’ is simply important ethically. This notion finds expression in the performance at the IDP camps. The performance focused more on playful moments, a strengths-based approach and provided audience with the opportunity to celebrate their resilience and struggle

for survival that many narratives relegate to the background. With lots of music and dance, the performance had moments where the audience were called upon to participate.

Also, the playful atmosphere that theatre creates provides an opportunity for self-expression; even the performance space and the activities that go on within the space are meant to evoke fun and play. Conflict zones such as an IDP camp are characterized by painful memories, chaos and horrible experiences that eliminate the desire to play. The theatre-making processes in prisons, war-like situations and post/conflict zones, according to Balfour, 'help the theatre makers evade the painful reality of prison camp life and establish an illusion of normality' (2001: 4). He suggests that one of the casualties of living in conflict zones is the space to have fun, to play, to enjoy being in the company of others and laughing together. This is because the atmosphere becomes intense; laughter and human affection are replaced with fear, suffering, diseases, arbitrary killings and other horrifying experiences. Succinctly put, "if you have been deprived of play by curfews, by car bombs, by soldiers in tanks outside your house or by a code of silence and caution, the energy released in the most basic of drama workshops is enormous" (Balfour 2001, p. 4). Thus, theatre affords experiences that encourage freedom for self-expression and fun-making. The performance boosted IDPs' self-worth, cultural preservation, provided them with the opportunity to laugh and forget their problems momentarily. Also, the fact that the National Troupe visited them in their camp with other top government officials means that the people were remembered.

Furthermore, a fusion of fiction and fact is noteworthy because many theatre interventions rip traumatic stories from participants. Immediately such stories are presented to the public, they become subjected to public interpretation which can be problematic, overly critical and re-traumatizing. This is another ethical dilemma (McDonnell 2005). Due to the therapeutic functionality of theatre, the storytelling medium is employed to make participants

recount their trauma and past experiences. Although theatre is therapeutic, it can also be traumatic, another strategy to market trauma. The ethical consideration for undertaking artistic practices in and with IDPs resonates with the fact that when people encounter stories that involve violence and loss, the engagement is complicated by the impact of trauma on either the storyteller, the listener or both, and they become vulnerable and run the danger of being re-traumatized (Edmondson 2005).

Power relations and other ethical issues

Issues of confidentiality, privacy, ownership, authorship and seeking of consent were not considered ethically because the audience were not involved in performance creation. Performers were not interested in restaging or asking audiences about their traumatic life experiences as the playwright used fiction in telling stories embedded in cultural forms that people could relate to. Thompson (2009) articulates the need for an ethic of practice in applied theatre, where he argues that practitioners should ask

tough questions about the ethics of practice [...] we must question our right to ask a community to participate in the creation of performance about the substance of their lives. We must challenge the ease with which the act of telling is championed, yet detached from the difficult contexts in which it occurs. (p. 7)

Similar to Thompson's example of the Centre for Performing Arts in Sri Lanka, the initiative sought to create a platform for integration and artistic expression. The National Troupe of Nigeria works to continually gain the trust of the people by engaging camp residents and adopting a policy of transparency. Thus, the approach for project planning, method, initiation and management were carefully designed. It is important that practitioners think through processes and prepare ahead so that the research can truly liberate and empower because the

ethical positioning of the applied theatre practitioner is ‘crucial to the planning and implementation of all applied theatre projects’ (Fisher 2005, p. 247). For example, if relief materials were not planned and supplied to the audience, it would have meant that the troupe/government are unconcerned about IDP camp residents’ needs. The relief supplies were important because the audience were IDPs who needed help.

Relational interaction: Implication for ethical protocol

The ideas of ‘responsibility’, ‘consequence’ and ‘answerability’ are notions related to ethics, ethical protocols and the norm of morality, which guide researchers’ relationship to the other. This is because responsibility is an innate feature that suggest being responsible for oneself and the other. For instance, Levinas’ (1969) radical conception of ethics, ‘responsibility’ invokes an absolute and primary obligation of responsibility to the human Other, who he suggests is impacted by the epiphany of the encounter with ‘the face of the Other’ (p. 50). Levinas’ notion stresses judgement, punishment and consequences, which, scholars have argued, form the basis of our justice system. Bakhtin’s dialogism self-critically explores the notion of responsibility and notes that it starts first with oneself and the outside (i.e. the society). It is relational and anyone who wants to be answerable needs to relate and understand how she or he is connected to others. Thus, what is ethical does not exist in a vacuum; rather, it is based on self and the societal value system. Researchers have to be answerable to themselves, others and be responsible in delivering their research responsibilities. Therefore, relational interaction that is ethically conscious in applied theatre focuses on creating safe and positive spaces, and avenues to grow relationships. Ethical consideration is relative depending on set goals and culture and ideologies of the people involved. The project used traditional art forms and therapy techniques of storytelling and music for externalizing, understanding, processing and discussing psychosocial needs.

Also, right methods that respect dignity and are accountable to the people are engaged to achieve the purpose of the project. The project under study did not only consider timing as of the essence in addressing displacement experiences; it also fostered the ‘ethical imagination’ of the audience who participated in exploring a collective narrative. Through this, vulnerability is displayed for empathy and relationship-building. Vulnerability becomes a weapon to disengage and engage, connect and disconnect, etc. (Brown 2012). From an ethical standpoint, the right atmosphere was provided to facilitate playfulness and community building.

Artistic practices deemed ethically successful should be conceptualized through an informed lens that is socio-culturally answerable, accountable and *response-able* to self and community through the dialogic process of communication and collaboration. This practice becomes a tool to guide relational interaction, and sociocultural and ‘sacred’ responsibility. The idea of ‘sacred’ responsibility draws me to cite an indigenous methodology that can facilitate a dialogic process among vulnerable populations. Kovach states that the self-location of the researcher, research relevance to the community, acceptance of indigenous epistemology and creating a conducive environment that honours relationships, elders, the land, the ecosystem and stories of the people, and sacred responsibility are ethical protocols that are built on relational interaction (2009). Sacred responsibility means that the researcher understands and readily takes responsibility for indigenous knowledge and preserving heritage and legacy throughout and after the research process. Any material and approach should be built on a common understanding of love and earned trust. With this understanding, research is neither extractive nor presents participants as victims but uses a strengths-based approach to reinforce dialogue and question the status quo. Bakhtin (1984) sums up this very essence by saying that

life by its very nature is dialogic and to live means to participate in dialogue: to ask questions, to heed, to respond, to agree [...] invests entire self in discourse, and this discourse enters into the dialogic fabric of human life. (p. 293)

Conclusion

In this chapter, I argued that ethics may be universal but how ethics is performed is relative. The methods utilized to ensure compliance on ethical issues depend on a given situation, cultural norms and geographical location. Considering the goal and objectives of the artistic interventions, ethical considerations were different, and the methods engaged to follow through ethical issues varied. Thus, ethical concerns for conducting artistic practice in IDP camps are relative. However, dialogue, accountability and responsibility that foster *relational interaction* serve as a guiding compass for practitioners to navigate and negotiate changing protocols that may arise based on cultural context, people's orientation and site specificity that artistic practices in IDP camps demand. Artistic practices in IDP camps or among other highly vulnerable populations require that practitioners become critical/implicated witnesses (Salverson 1999). This means that artistic methods that will harness the ethical imagination and create critical distance are engaged for self-reflection and emancipation to avoid re-traumatizing participants. For instance, personal stories can uncover past wounds while issued-based practices can discourage participants from being critically engaged. Ethical considerations should embrace methods that will be answerable to an ethics of representation, participation, power relation, confidentiality, privacy, cultural practice and ways of knowing, etc.

This project reflects the ethical relationship that practitioners need to have with the self, others, materials and the society. Because this relationship calls for responsibility and connection with the people, Bakhtin's theory of 'answerability' that shows accountability and a relative mode of understanding for any ethical considerations become pivotal in achieving such an ethical goal of

accountability and responsibility borne out of the dialogic self. The acts and arts of telling, listening, questioning and investigating truth should be to understand self and others who are outside. Appropriate ethical response and relationship help form a ‘relational web’ through qualities such as relationship, reciprocity, collectivism and sacred knowledge (Kovach 2009, p. 57). Perhaps success after all is based on ethical considerations that are responsible, accountable and answerable to the people for maximum relational interaction because human activities are embodied and relational.

There are questions worth exploring elsewhere about the performance, which include the following: did a one-time performance in an IDP camp empower the people? Is there any structure to facilitate IDPs’ empowerment after the performance? Were the people transformed and given the tools needed to rise above their present predicament? However, what makes the performance successful from an ethical standpoint is different from impact assessment.

End of Part IV

Poem V

A Call

Though no one may know the sorrow within,
Glittering with smiles and bright.
But you know when you are broken within;
And the centre can no longer hold,
When peace within is gone,
And you are troubled, confused and raged within.

Amidst troublesome noises of every day
There's always distinct still voice within
That speaks calm even in silence
A candle that lights the way
A compass for direction

When our voyage ship meets with a stormy sea
And the tide turns us to capsize
When we are rough, wrestling with toughs
But we paint our faces in bright colours
Though ocean roars within.

Your world seems whole
But within you lie pieces
That have forgotten the taste of tenderness
And care...

Yet we hide, but suffer
Eat bread and bullet
Pregnant with pain and hate

Perhaps it's done with good intention
'I choose not to burden others'
'Take life responsibility for my life'
And reasons are endless...

'Is it a generation of hate?'
Perhaps discord sown in words and in deeds
For deceit has grown old and bold in the human heart

But it takes love to kill hate
A sincere empathy; open arms to know what's within
Because it's a call to embrace.

Taiwo Afolabi

Part Five - Participation and Ethics

I

Participation and Ethics: Voices from the Field Research among Refugees and IDPs in Canada and Nigeria

Introduction

Re-evaluating our claims for theatre can help us rethink how applied theatre initiatives can be better sustained in a given community (Nicholson 2016). From the lens of postcolonial discourse for instance, unpacking the colonial methods and principles of applied theatre to decolonize the practice itself can create new possibilities for new methods, and alternative approaches to knowledge production, ethics and aesthetics. To be more specific, one of the principles of theatre is participation. Theatre's strength lies in its power to bring people together for a common good. The participatory approach can position theatre as a tactic to provoke change in compelling ways. It can help its users to access and unsettle centres of power in a radically changing world. It is worth mentioning that I am not oblivious to that fact that states have repressive apparatuses (armies, police, law courts, bureaucracies) that can be mobilized against the people – no matter how large their number. This truth makes the use and impact of theatre very controversial and this is not the focus of this essay. Thus, in the context of this chapter, I explore tactics focusing on the researcher and participants. For instance, the interactive character of theatre poses ethical challenges as well as it can either make or mar our drive for social change (whatever that means to each participant). Understanding theatre and participation and its ethical implications is important because ethics is critical to any community engagement. It can serve as a watchdog to protect communities against unethical practices, power-over relations and infringements of their rights. Ethics aims to caution the researcher and make accountability and responsibility among different shareholders central to any research process. Thus, in this chapter, I discuss participation as an ethical tactic and its implication for the

involvement of ordinary people and community members – in this context, displaced populations who are IDPs/refugees. I inquire that if the ordinary people are unable to speak back to authorities directly, can they use their participation in theatre for self-expression, social commentary and an educational tool to unsettle centres of power? In fact, to what extent can *theatre* be used to *harvest* stories of IDPs and local artistic practices to create *critical consciousness* and build *empathy* for *social action*? In the context of this research, how can theatre be a tactic to foster democratic space and build capacity among IDPs/refugees? An inquiry into these questions brings to the fore the possibility of theatre as a tactic to curate lived and imagined experiences. I explore this thesis under three themes: 1) **participation as tactic**; 2) **The tactic of *Self***; and, 3) **ethics as tactic**. Throughout, I reflect on my research experiences in Nigeria and Canada.

Research Setting

My reflection in this chapter is a result of working among refugees and internally displaced persons in Canada and Nigeria. The first group involved working with refugees and immigrants in Victoria, British Columbia, Canada. For two years (2016-2018), I facilitated drama workshops and created theatre performances with settlers, international students, refugees and immigrant youth on the journeys of arriving, becoming and belonging in Victoria. The performances were staged in Victoria four times each year (2017 and 2018). I used community-based participatory research as one of the methods in the project. In total, I worked with twenty participants in two years and we had ten drama workshops altogether to gather stories and themes for dramatic exploration.

The second group is internally displaced persons in Ile-Ife, Osun state, Nigeria. I conducted interviews among displaced populations in the March 2017 ethnic clash between the Yorubas and the Hausas. I conducted interviews with over ten persons who want to remain

anonymous because of the sensitivity of the event. Ile-Ife, also known as the cradle of the Yoruba people is located in Osun State, Nigeria. It has both traditional and spiritual significance for the Yoruba people in Nigeria.

As a narrative inquirer, I refer to my journal records, field notes, my observations and reflections, and conversations during drama workshops and rehearsals. My references to participants are anonymized. I draw from earlier ideas on participation and ethics, stories and experiences from these projects to examine how participation, performing self and ethics serve as a tactic in theatre. Michel de Certeau's (1984) notion of tactic informs my understanding and conceptualization. The next part of the chapter theoretically discusses tactic.

Tactic as the theoretical framework

We are concerned with the battles or games between the strong and the weak, and with the 'actions' which remain possible for the latter (de Certeau 1984, p. 34)

a tactic is a calculated action determined by the absence of a proper locus. No delimitation of an exteriority, then, provides it with the condition necessary for autonomy. The space of a tactic is the space of the other. Thus it must play on and with a terrain imposed on it and organized by the law of a foreign power (de Certeau 1984, pp. 36-37)

Tactic is not a frivolous action, but a calculated and "creative tool of the weak, which is flexible and used to make complex and challenging everyday lives habitable" (Guell 2012, p. 520). It is weak because as de Certeau explains, "a tactic is determined by the absence of power just as a strategy is organized by the postulation of power" (1984, p. 38). It involves maneuvering complex systems to ensure their workability through a down-up approach which can be fragmented. Such creative tools require easy access and negotiation to make everyday

activity work. Ordinary or weak people, in this context IDPs, are not passive and submissive consumers, but active and can shift the environments and systems around them through everyday actions; the way in which ordinary people perform in order to make everyday life habitable (1984). Tactic requires a high level of sensibility and sensitivity. It involved paying close attention to every aspect of society for the effective creation of ways that will help navigate situations. De Certeau's distinction between "strategies" and "tactics of ordinary people" shows that strategies are embedded in institutions, occupy fixed sites of operation, and manifest themselves in products (Guell 2012, p. 525). In de Certeau's words (1984)

I call a strategy the calculation (or manipulation) of power relationship that become possible as soon as a subject with will and power (a business, an army, a city, a scientific institution) can be isolated. It postulates a *place* that can be delimited as its own and serve as the base from which relations with an exteriority composed of targets or threats [...] can be managed. As in management, every 'strategic' rationalization seeks first of all to distinguish its 'own' place, that is, the place of its own power and will, from an 'environment' [...] it is also the typical attitude of modern science, politics, and military strategy. (de Certeau 1984, pp. 35-36)

Strategies are not only systemic, but can be long-term, top-down in nature, and structured in policies and processes. However, through tactic, ordinary people *tinker* with how to navigate through complex systems. The notion of everyday 'tinkering' is important to tactic (Guell 2012). Tinkering suggests a strategic use and rejection of advice to suit personal preference or situational convenience (Guell 2012, p. 525). Through *tinkering*, tactic involves interpreting, translating and amending or manipulating rules and strategies to make it suitable and workable to

daily living. For instance, Guell's research on self-care on the margin reveals how Turkish migrants with diabetes in Germany adopted self-care mechanism to manage their diabetes. Support in self-help groups, do-it-yourself approaches, self-monitoring of food intake, and mentorship of experienced chefs in the self-help group etc were tactics diabetic patients employed in navigating the official government established diabetes self-management program. The practice of tactic does not mean it is safe and free from some dangers, however, it is necessary to constantly re-evaluate how tactics can be creatively repositioned, changed or reinvented to become effective. Tactic won't be necessary if constituted strategies are efficient and less laborious.

Tactic is not necessarily about civil resistance but rethinking standard strategies (de Certeau 1984). Tactics are social practices of manipulation to make do in difficult situations (Reed-Danahay 1993). It is a means to an end. Thus, tactic is both a creative and social enterprise. This adaptive and shape-shifting feature of theatre connects it to the functional and creative nature of tactic. Creativity characterizes both theatre and tactic. It involves creating something out of nothing. Tactics involve the use of creative and problem-solving skills. For instance, James Thompson observe that applied theatre projects might instil in participants "rich and complex means of coping and subtly resisting the worst of a context, but rarely are they able to equip people to transcend it" (2009, p. 36). This is because tactic involves creating a series of adaptations. Like the arts, creativity is central to its ways. It entails devising and finding ways to navigate situations to solve a problem. To be tactical is to be critical, analytical, problem-solving and adaptive. It involves being spontaneous and finding solutions when necessary. Like the chameleon which understands the situation, coloration and the necessity to mingle, arts find tools to adapt and adjust. The chameleon's tactic is to take from its natural instincts a colour and position that makes it unrecognizable and arts works just like this. Not in the sense to be obscure

but in the sense to be adaptive. According to the late Zulu Sofola, a first-generation female dramatist and theatre scholar in Nigeria, the arts work within these sets of parameters because an artist devises way to convey abstract ideas to appeal to the human senses, even to the sixth sense. This is done through reinforcing the relationship that links everyday pursuits and experience (Sofola 1997). The politics, ethics and aesthetics of daily realities result in creating ways to navigate life's struggles. Reiterating this, Jolla, the translator of de Certeau, in the preface, opines that it is "only in the local network of labor and recreation can one grasp how, within a grid of socio-economic constraints, these pursuits unfailingly establish relational tactics (a struggle for life), artistic creation (an aesthetic), and autonomous initiatives (an ethic)" (1984, p. ix).

Furthermore, de Certeau's notion of tactic accommodates changes, subverts control, and manipulates systems. Tactic is also central to the procedures of everyday creativity for the 'microphysics of power'; it is a potential mechanism that can sap the strength of institutions and surreptitiously reorganize the functioning of power so that it becomes about the people. The new perspective or 'ways of operating' constitute the innumerable practices by which users reappropriate the space organized by techniques of sociocultural production. These shifting ways are tactics to influence operations proliferating within technocratic structures and deflecting their functioning by means of a multiplicity of tactics articulated in the details of everyday life. Thus, the tactics of practice and the practice of tactic become a way for citizens to adapt to the environment. It also unveils the politics of tactic and the tactics of politics. The use of arts as a tactic therefore does not only evoke creativity, it also challenges citizens on how to cope and engage their daily practice to channel power dominance for citizen emancipation.

It is also important to understand the limitations of tactic because as de Certeau claims, what a tactic wins "it cannot keep" (1984, p. 37). For instance, understanding tactic in a political

sense means creating other alternatives through which “the power of the force of dominance can be coped with, evaded or resisted through the popular tactic because tactic comes through creative ways” (Fiske 1987, p. 309). It recognizes the complexities that surround power relationships across race, gender and other landscapes but refuses to give up despite these complexities. In fact, it opposes the narrative that ordinary people are “a passive, helpless mass incapable of discrimination and thus at the economic, cultural, and political mercy of the barons of industry” (Fiske 1987, p. 309). It is the possibility of conceptualizing theatre as a tactic – from a creative and adaptive lens that drives this research.

Short Description – A reminder

As stated earlier, my research involved designing and facilitating a series of workshop with students who have been displaced both by the crisis in the northern region of Nigeria and the Yoruba-Hausa crisis of 2017. Also, in my community engagement/project, I listened to refugee and immigrants’ stories and devised stage performances to reflect their experience. It is not verbatim theatre, rather, my performances were inspired by their stories. Over two years, I devised two performances (2017-2018) which were performed at the City Hall in Victoria, British Columbia, at the University of Victoria and Claremont Secondary School.

Playing Tactic: Three propositions

1) Theatre and Tactics

Theatre is both an artistic and social practice. Its shape-shifting attribute makes it a tactic. Like a chameleon it adapts to any and every situation. Its functional and utilitarian attributes have been proved by many arts-based practices and researches. Theatre as a tactic becomes more interesting when one lives in a society where one has to use different signs, symbols and metaphors to present an idea in an indirect way. It is a constellation of ideas, connecting of dots

and the use of imagination to forge new possibilities (Sofola 1999). In the context of political theatre, theatre serves as a form to challenge systemic oppression in both threatening and non-threatening ways (Gbilekaa 1997; Stourac & McCreery 1986). Theatre's tactic can be powerful in countering present precariousness (instability, political corruption, societal ills and social suffering that ensues).

There are ways in which theatre seeks to achieve this purpose. Comedy is one such tactic. In Nigeria for instance, apart from its entertainment value, stand-up comedy has become a way to speak back to power (Ayakoroma 2015). Comedians engage both verbal and non-verbal mimicry, humour and jesting in their art (Filani 2016). Stand-up comedy also became an avenue for economic empowerment for many youths and recently the use of social media has been helpful in spreading comedy skits both within and outside the country. Historically, theatre on the African continent serves political and social ends in society (Banham 2004). Theatre also uses robust characters, metaphors, images, symbols, movements, provocative dialogues, facts and fictions to convey its ideas (Stourac and McCreery 1986; Ogunba and Irele 1978). More closely, different alternative theatre practices under the umbrella of applied theatre are tactical ways in which theatre is engaging with diverse issues in society. The shape shifting nature of theatre has given theatre the opportunity to be adapted and adopted for social change, education, and social transformation.

Finally, tactic is born out of necessity to navigate different spaces, and it can be both short and long term. To cite a few examples, Ngugi wa Thiongo's community theatre in Kamiriithu in Kenya resulted in participants who were informed of their predicaments and revolted against the government of the day (1981). The government finally closed the cultural centre. In Nigeria, Ken Saro Wiwa was killed, Wole Soyinka went into exile, and Jelili Atiku was recently imprisoned. Although it might seem these are negative examples, there are positive implications from their

works because the effect of their works opened doors of new possibilities for artists in these countries. In fact, many arts institutions were opened because of their impact of their work. Thus, the impact of arts through its tactics to speak to power, provide spaces for people's voices to be heard and even revolt against power is evident. Theatre throughout history has shown skill, wisdom, and sensitivity in dealing with others or with difficult issues. The tactical nature of theatre leads me to the remaining part of this chapter – using theatre as a tactic to advance rights-based approaches when working with marginalized communities in this context, IDPs.

2) Participation as tactic

Participation has been considered as both empowering and disempowering; and liberating and tyrannical (Chambers 1994, 1997; Cooke and Kothari 2004). In fact, participation is like a scent that attracts butterflies. It is the selling point upon which many development agencies, institutions and governments build their organizational agenda and initiatives. This has worked because they have received overwhelming attention, funding and even patronage depending on the *product* they are selling to the world. Many times, participation is not considered as a *process* that requires due consultation through an equitable facilitation process. Participation has not only become a repressive and an oppressive tool, it has also become a tool for falsehood (Ellsworth 1989). For instance, if participation is truly a people-centered agenda that aims to empower the people and transform the society meaningfully, why has the world constantly been in perpetual dystopia even when participation is engaged? In the context of participatory development, it seems the idea of participation positions some sets of people or groups of individuals, especially the elites, to access resources.

Participation as tactic is about people's involvement to rethink standard strategies (de Certeau 1984). In the context of this research, many internally displaced people and those living in post-conflict zones are not only tired of participating in research because they have been

researched to death, they are not interested in being deceived because it seems they are constantly living in deception by the other. Governments, institutions, agencies, and I/NGOs deceive them. In fact, it seems whenever they hear or see another batch of the other coming, they know there is something involved. It's either money has been released by an I/NGOs or government and the agency involved wants to come and justify the spending. And they create a program that can justify the money they have spent lavishly. Or they want to use IDPs' situations, pictures etc. to appeal to the emotions of international audiences so that money can be garnered which ends up in programs that do not necessarily benefit the target audience. The politics of how projects/programs are done, who is involved, when it is done and for whom it is done is paramount but remains unrevealed to concerned populations. Although it is not every *other* that is self-serving, there have been many progressive and truthful projects that have truly helped and transformed IDPs and their communities; however, the number of such projects is small.

The above scenario is prevalent to the extent that when a genuine researcher who is ethical in his/her practice contact a group/community to work with them, they may demand compensation, particularly financial or relief materials, before they even give attention to the researcher. This is because many communities live under the impression that any researcher who visits them must have been funded and so there is a felt need to give the communities their own share. Also, politicians use the situation of displaced populations as an opportunity for 'stomach infrastructure' which can be capitalized for electoral irregularities (News Agency of Nigeria 2018). For instance, an IDP informed me that some politicians asked them to take some food items and sell their votes since being displaced does not mean they cannot vote. Considering the economic situation of many IDPs and marginalized communities, requesting monetary compensation is justifiable.

In another instance, many marginalized communities are still of the opinion that, for lack of a better word, participation is still important. However, it is a collaboration and partnership that they must subscribe to on their own terms even if it means dictating terms of compensation. Thus, their vision of participation is constructed differently. Their idea of participation is a confluence – it considers both an ‘*us* and *them*’ paradigm. It is their envisioning and configuration of their idea of participation that makes participation a tactic. Their vision of participation is holistic. It recognizes the human attribute to be willing to make decisions at the same time as accepting external actions necessary for change. It is both noun-oriented/ontic and verb-oriented/epistemic. It believes in the power of the human to envision and pursue such vision in a compelling way. It is humanizing as it does not rely on the external force to come and do something for them. Rather, it believes that people can forge change even though they can require strength from the outside. Their vision of participation is first as a human attribute, *ceteris paribus* because every human would love to have a sense of agency and make decision even though it is not always the case and even some might need external pushes than the other.

Moreover, this vision of participation recognizes the power of the external to make such change happen. The holistic articulation of participation combines internal and external; noun-oriented/ontic and verb-oriented/epistemic. Thus, participation becomes another tactic to engage and mobilize communities. This idea of participation defies the popular rhetoric of participation as a tool to give voice and provide visibility. Rather, the community can consider participation as a way to harness voices and enliven visibility. This perspective is important for the people because it takes *assumed* and *acquired* power from the other. Participation has *assumed* power because many claims have been made about participation which makes it a buzz for marketing social interventions. Participation through these assumptions has *acquired* power because, through the assumed impact of participation, power has been given to the users of participation.

Through this, many elites and organization have accessed certain levels of information, opportunity and influence which has empowered them. Thus, reconstructing participation for instance in theatre as an interaction that can happen first from within the people and through an external stimulus, such as theatre's participatory attribute, can better position the people as catalyst and agents of social change. Through this thinking, participation focuses on the people as the driver of their desired change. In fact, participation is therefore incomplete without first acknowledging the people who are involved. This same mindset can be used in research that claims and aims to achieve participation, such as community-based research, and participatory-action research etc. Participation does not automatically mean community, collaboration, inclusion and connection. Rather, when the parties involved consider each other as equal partners, then the process becomes a meaningful venture that every shareholder can benefit from – depending on what each party considers as a benefit. For IDPs, benefit can mean visibility in a positive light, returning home, rehabilitation or even remaining where they are presently.

Furthermore, the people understand the limitations of participation and how it has become an oppressive and repressive tool which needs to be re-configured because participation has become the selling point for many organizations and initiatives. For the people, any participation that does not respect them as human beings is not capable of generating collective struggle and resistance. Such an idea of participation is dehumanizing and cannot be a tool in their bag of tactics. The next section reflects on participants' comments on participation as tactic framed from a strengths-based perspective.

3) The tactic of *Self*

'I is not complete without me' ...

*'How can I be presented appropriately and correctly when I am not involved?... How best can we represented ourselves than to be part of the presentation?'*¹

These were thought provoking questions some of my participants posed to me during my research. I strongly believe that the idea of *self* is central to the tactic. Self-documentation, self-expression, self-liberation, self-celebration and self-advocacy are central to IDPs/refugees' tactics. They are interested in how to present themselves rather than waiting for the other to represent them. The other in this context includes but is not limited to governments, I/NGO, experts, elite groups and faith-based organizations. It is refreshing to see the level of resilience that the people have and such resilience needs to be celebrated. However, to their surprise, there is no celebration of their resilience, tenacity, determination and fight for survival from the other. Rather, they are being portrayed as victims that need a saviour. Yes, they may need a saviour, but it seems the other thinks the saviour has to come from the outside rather than thinking of the people themselves as the saviours of themselves, willing and ready to partner with others. Thus, a tactic to overcome this is to turn to self-celebration of their journey of survival despite the harsh conditions in the country. They sing of their survival of crises, bomb attacks, economic hardship, and their resilience that defies a victimhood narrative. In fact, some IDP communities have rebuilt their communities many times after they have been attacked. They return to rebuild their communities. They seek advice from their elders, other communities and at times institutions and government who are willing and ready to partner with them.

¹ Quote is from interviews and conversations from project participants in Nigeria

Discussion

Participation, Self and Ethics as tactic

In this section, I reflect on different statements from participants who were involved in the applied theatre project I did in Nigeria earlier discussed. For ethical reasons, participants remain anonymous and I do not paint a vivid picture of the encounter as a way to distance my participants and hide their identities

We have voices...

'Why do they think we don't have voices? What make them think we are not visible?'

That is a statement from many of my participants. Participating and presenting themselves rather than being represented is important for them to speak rather than someone speaking for them. That in itself is a tactic to be present and ensure researchers are ethical in their presentation and documentation. In my opinion, I think it is interesting how interventions are framed and performed. How participants are framed and presented through language, images and visuals show nuances that carry deep meaning and promote both intended/unintended effects. Participation has been framed as an essential in giving voice to a marginalized group. In fact, theatre has been framed as the saviour to engage participation to offer voice to under-served populations. Apart from the labeling of marginalized and under-served, the assumption that theatre and participation offer voice is incorrect and inappropriate. The people involved have voices. Although some communities might not be able to speak out or even express themselves because they do not have time to create such space especially because they have to work and make money to make ends meet, that does not mean they do not have voice. For instance, participants in my community projects work different odd jobs every day. Specifically, participants in Nigeria undergo different harsh economic conditions. Some of them hawk

seasonal foods like maize, walnuts etc while participants in Canada are in a different economic situation. However, some of them must work in restaurants as dishwashers, as caregivers in senior homes, and as nannies etc. Some of them must learn the English language while others have to send money home for their families stranded in war zones or in worse economic situations. Rather, what theatre does when participation is engaged from a holistic perspective is that theatre fosters a space to hear both audible and inaudible voices on social issues. First, theatre does not always provide safe and positive space all the time – in fact that is an assumption and an incorrect evaluation because *safety* and *positivity* are relative terms. Also, theatre that has made impact did not become safe for its participants even though it might be safe to talk and share opinions and perspectives, yet within that safety, some can become uncomfortable and pessimistic. Consequently, the notion of giving *voice*, providing *safe* and *positive* space, is not only Eldorado but an uninformed and uneducated hope that needs to be purged and discarded.

We are visible...

'We think we are visible already – however, not the exact kind of visibility we desperately need'.

The visibilities we have are those of victims and beggars in need of help. Whenever people speak of refugees and IDPs, they think of those boarding the ships to migrate to Europe. The reality is that the numbers of those that are Europe-bound are less than those that are bound to their land. The visibility needs to change – from victims to children, fathers, mothers- people that had lives before war broke out. It needs to reflect that these people were contributing meaningfully to their communities before they were displaced. If the narrative can change from victims to resilient citizens and residents, then things will change. Many of the participants echo at different times 'we want narratives that acknowledge individual and collective struggles' (research participant, 2018). The present narratives take power away from IDPs/refugees. Such

narratives leave IDPs/refugees with no option because beggars have no choice. Even though compassion and motivation to give many times run on emotional guilt, such strategy should not be to the detriment of IDPs/Refugees because it causes damage to identity and image which can take years to redeem and reclaim. At that point, money becomes useless and the people become like vegetables with no strength because their source of strength, dignity and purpose has been taken away from them due to narratives that portray them as victims. In essence, the strengths-based approach is important to empower the individual and the collective group. It is a tactic in itself that the ordinary people can use. This is not to deny the unpleasantness of being IDPs/refugees, nor to silence the sufferings that come with it. However, it is incomplete when those moments of joy, beauty, bonding, resilience and determination are excluded. Such narratives are incomplete when the only stories told are traumatic stories that run the risk of re-traumatizing both the storyteller and the listener. Theatre and participation can become that tool to create a paradigm shift perspective and rethink how interventions are performed and framed because ‘we have voice and we are visible maybe not in the exact way we want it’ (conversation with refugee and IDPs).

Outsider, Guest and Expert

James Thompson in his book, *Digging Up Stories* (2005) teased out the concept of outsider, guest and expert. The expert-driven world can be problematic because it pushes attention away from the people involved and makes a master of the other. It can give power over the other knowing full well that the outsider is always a guest no matter how the guest tries to become the owner. That does not mean there is no possibility for *adoption*. To put this in context, there is no way an expert can be able to tell of the experiences of IDPs/refugees. In fact, how many experts go to the camps and communities to live with them? The method of engagement has always been as outsider cum guest. There are reasons for such methods but

those limitations need to be acknowledged so that there can be opportunity for the people concerned, in this context, IDPs/refugees, to perform themselves because performing *self* can be a tactic for self-documentation, self-celebration, self-liberation and self-advocacy. There cannot be ‘I’ without ‘me’ it is like presenting a person without the name and vice versa.

There cannot be an accurate representation when the voices of the people involved have not been listened to in the process. Their identity, who they are, their beliefs, and ideas cannot be well represented strictly by an outsider, a guest or the so-called expert. The person who attained *expertise* by studying still has so much to learn from the person or phenomenon studied. Rather, the expert must be willing to learn – at times unlearn and relearn what has been learnt. The outsider and the guest need to silence their assumptions and biases. The people have to present themselves and allow time for understanding to take place. The tactic of the *self* has to be considered; a situation ‘where I perform myself rather than allowing the other to perform me’ (field note 2018). ‘...And in case I am not willing to perform myself and the other wants to do it, there has to be a courageous conversation, openness to ask questions for right representation’ (Journal 2017).

Performing *Self* as tactic

To perform oneself is to *present*, not *represent*. It is to show the self as it is rather than portray it. It is to showcase the self rather than being showcased. There is no in-between because in this case, the other is absent. Performing *self* can give one power to be seen rather than being referred to. It can construct new power realities and deconstruct existing power relations. Performing *self* can be daunting because it is a vulnerable act knowing full well that when the *self* is performed, it influences how the *self* is seen and perceived.

Also, the process of performing *self* is powerful as it gives one the opportunity to imagine new possibilities, forge new identities and critically engage. It can help one to tap into the treasure within for joys, emotions – both positive and negative. Performing *self* has both individualistic and collective dimensions. This shows that there are some *selves* (plural) who as *self* (singular) have more access to perform themselves than the other. For instance, in many societies the female gender is still marginalized and silenced. Thus, female as *self* does not have access to what it takes to perform herself and someone has to represent her. In many cases, the girl child and some children are represented by their parents, authorities and guardians without such power being delegated. In essence, for some *selves*, there is no sense of agency and performing *self* gives such groups the opportunity to present themselves rather than being represented.

In the context of this research, IDPs/refugees, performing *self* is a tactic to reclaim identities, rewrite narratives from victim to strengths-based, re-document realities to secure unbiased narratives for the sake of posterity because the incident today becomes history tomorrow. And whoever documents the here and now directs and decides what is documented and the history from the past to be known in the future. Thus, to perform *self* is necessary, especially in these ‘post normal times’ where ‘an in-between period where old orthodoxies are dying, new ones have yet to be born and very few things seems to make sense’. It is a time characterized by ‘chaos, complexity and contradictions’ and the other wants to exalt itself over another. It is time when people are becoming less and less responsible for the other and they are not answerable first to another.

Thus, performing *self* is important because it gives the opportunity for one to assert authority over one’s story, take ownership and have agency. IDPs/refugees therefore perform *self* (as a collective ensemble) through theatre to speak of their experiences. They directed their

narratives, celebrated their strengths, and documented their experiences by enacting stories and advocate for themselves especially in regard to how interventions and research are done on them. The process and method should be *with* them rather than *on* them (Humphery 2001; Hunter 2001). It should be about what they need rather than what we think they want (Smith 1999; Denzin and Lincoln 2008).

Ethics as tactic

Compelling researchers to be ethical in their research/practice is a tactic. This gives the researched group the opportunity to censor researchers and ensure that researchers are conducting their research ethically. Ethics becomes a *tinkering* tool to interpret, translate and amend or manipulate rules and strategies to make appropriate for the people. First, the group involved can express their vision of ethics which might be different from a western construct of ethics. For them, a research that is ethically appropriate is based on relational interaction. It is a model established on the principle of answerability and responsibility to the other. It is designed to be relational and interactive rather than transactional and extractive. It is meant to uphold human dignity. Such an approach is sensitive to the cultural ethos of the people, socially responsible, upholds the sacred responsibility of a people's culture and tradition and builds relational webs that foster community, collaboration and partnership. For instance, they refuse to give consent when the researcher does not meet with the people, elders, and show a willingness to engage based on the people's terms. For them, consent via form is not the most important consent, what's important is people's acceptance. Ethics for the people is in the day-to-day interactions and conversations because it can reveal intentions and motives.

Furthermore, the people understand that the power they have lies in their consent and they scrutinize the researcher before giving their consent without the researcher knowing. They are generous, but they will be on the lookout to see if the researcher takes that for granted. They

want to see how invested and committed the researcher is in them rather than to the benefit of the research to the researcher. They understand that it is a given that the possibility of the researcher benefitting from the research is high, hence they are observing if the researcher is genuinely committed to their situation. They make their observations through the ways the researchers frame them. Are they portrayed as victims? Does the researcher see them beyond their present circumstance as IDPs/refugees? Why is the researcher interested in researching them? What are the methods the researcher will use in conducting the research? What are the implications of the methods? How will the researcher benefit from the research? And has the researcher thought in genuine ways how the research will benefit the community and how the research might under-develop the community? Does the researcher consider the aesthetics of time, space and the universe? That is, how is the researcher considering the impact of the research to the future, the ecology and the cosmos?

Finally, does the researcher consider financial benefit to the community/participants? This is important because the myth around the subjectivity and objectivity of research when money is involved is controversial. Participants are investing their time and energy and it has to be compensated especially considering the fact that they are using the same time they would have gone to sell in the market, hawk or even go to the farm to participate in the research. The question of benefit is the last question to ask – benefit may not even be money, it can be the researcher facilitating development in the community. Or it can be that the researcher is willing to give back by answering questions about ways for their children to proceed to school which I personally experienced as a researcher and theatre practitioner in many communities. It can be that the researcher can use his/her expertise to publicize or give visibility to the people's practice or technology. In short, there has to be benefits that the research will bring to the community.

Ethics as tactic therefore means that the people will not consent until these questions are answered and how they navigate through these questions is different.

Conclusion

I have discussed how research participants may consider theatre, participation and ethics as tactics to navigate theatre research. I reflect on my field experience working among diverse groups across two countries to reiterate the thesis that the community's involvement in theatre projects can serve as a watchdog to protect communities against unethical practices, power-over relations and infringement of their rights. They can assert power and make researchers responsible and accountable not just to research ethic boards but most of all to the community.

II

Decolonizing Ethics: critical reflections on research, power and privilege in applied theatre scholarship

The privilege to study in Canada has been amazing and I am grateful for the opportunities that have come my way. However, studying in a place with its own colonial history with its impact still evident has its own burden especially in this postcolonial era. First, I am surprised at the level of comprehensiveness of many theatre programs in the Global South. I remember I read many non-African literatures from my secondary school in literature class till university. I did not only read Eurocentric theatre classics, we acted some of them. To my surprise, theatre programs in many universities in the Global North are still western/Eurocentric. At UVic for instance, there is still a focus on western theatre. I have to highlight from the onset of this reflection that I can only speak of the University of Victoria. I am grateful that I was able to teach a theatre history course on African theatre. I understand there may not be the knowledge base or expertise to teach such a program, however, what about other cultures? It was only recently that Indigenous theatre practices are being taught in many Canadian classrooms. I believe there is a need to *globalize* our courses and think within the intersection of diversity and inclusion. This is because it is a disservice to theatre students studying in this part of the world when they are not exposed to theatre practices in other cultures and other regions of the world. Students will benefit from Japanese Noh theatre, Chinese opera, indigenous storytelling, African theatre practices etc. In this chapter, therefore, I critically reflect on research, power and privilege in applied theatre scholarship.

Who is decolonizing whom?

One of the current approaches to scholarship and research is decolonization and indigeneity. It seems academics have embraced these two words, at least in North America

(specifically Canada and the US) that many initiatives including grants are been launched to support projects that focus on this. So this thinking has the potential to help researchers position their research within the framework of decolonization and indigeneity. The question to ask is this: who is decolonizing whom? Is it the western-focused or Eurocentric researchers and its audience or the community that has experienced colonization and its different forms in the past and present?

To what end is this decolonization and indigeneity agenda? Who does it benefit at the end of the day? Who has the power to make decisions and what is the essence of decolonization and indigeneity when true power is not returned to the people? Is there the political will to really embrace change because the essence of these discourses at the end of the day (I believe) is to unsettle centres of power and give space for those on the margins. To avoid being discursive, I have narrowed my reflection to applied theatre practice because that is the area I can speak about knowledgeably.

Can we decolonize ethics without decolonizing the field?

The more I read publications and researches in applied theatre scholarship, the more I realize that there are what I call two big P's - power and privilege. For instance, at least between five-seven top journals in the field have editors who are either of European heritage or teach in institutions within the Global North. Are there no capable scholars in other regions? How can we foster participation and collaboration when there is no level playing field? Who has more access to the big publishers? Who are more cited in the field if not those with access to publication? The academic world is a game of publishing. I thought it was a joke when one of my mentors during my undergraduate days told me that if I want to go into academics, I should learn the art and act of publishing because 'if you do not publish, you perish'. That sounded really awful and I

thought it was an exaggeration. Seven years later, I can see my mentor gave me good advice. ‘Start publishing early because everything will be reduced to numbers’ for promotion, grants etc.

I am not oblivious to the fact that there has been a significant improvement since then compared to two decades ago. Again, I speak specifically in the field of applied theatre. Some may argue that the field is new but the newness of the field does not stop western researchers carrying out applied theatre researches in the Global South and to write about it. No wonder some of the people lamented that “we have been over-researched to death” (Goodman *et al* 2018). There is a knowledge drain because knowledge generated in many developing countries or marginalized communities is not returned to them but used elsewhere.

I am of the opinion that we cannot truly decolonize the ethics of practice when the researchers do not engage with the critical lens of decolonization. It will be a futile intellectual effort if we clamour for decolonized ethical practice, but researchers involved do not acknowledge their power and privileges. While it is not a crime to have power and privilege, I believe it might do humanity a disservice when it is not used ethically. Thus, researchers might want to consider engaging with caution especially knowing full well that some of the communities we undertake research on are or have been marginalized and these places have colonial histories with negative impacts of these histories are still obvious and visible. Some still carry the burden of their identities, past histories, unhealed memories, relics of the past and told stories. In this context I speak of Indigenous people and many people of colour, especially Africans.

While for some researchers, it is a game of publishing and getting promotion, for some peoples/communities, it is their lives and existence that is at stake. If we as practitioners can understand the gravity of this truth, we will learn how to play with caution. For instance, the talk around Sustainable Development Goals (SDGs), researches in places of war, language

revitalization, ethics of practice, participation etc are not data-collecting device, they are the realities of many communities. So our projects may be a saving grace for some communities.

How decolonized is our curriculum?

How decolonized our thinking is will affect our curriculum. I believe there might be a need for some researchers to decolonize their education, approach, writing and ultimately their research. It might be helpful to query: Do I encourage my students to research into applied theatre practice in other countries of the world? How often do I encourage my students in referencing other scholars from other regions (specifically the global south)? When was the last time I recommended a book to my librarian different from the usual names we are familiar with? I would hope that applied theatre is reflective of global practice as much as is possible given the limitation of accessing published case studies published in English.

It is obvious that many programs are getting more inclusive and embracing diversity. However, inclusion and diversity in number is different from inclusion and diversity in course content and curriculum. There is a need to start thinking about ways to create more opportunities to explore diversity and inclusion in its real sense. In applied theatre, perhaps it might be worth asking how our discipline is adding to or subtracting from the discourse on decolonization and indigeneity. How can we open up our programs to channel these ideas and forge new paths in scholarship? As an applied theatre practitioner or scholar, in what way is my practice advancing or challenging new forms of colonization?

Finally, how can I position my students to think and do things differently? What knowledge am I equipping them with to first decolonize their thinking and learning which will affect their practice?

Poem VI

Envision

May our world never lack passion to envision;
Capacity for apt foresight
Heart for compassion
Strength for empathy
And space for others.

May money come to an end
And our exchange currency – love and mercy;
Without manoeuvring the other
May we embrace thinking that is critical yet loving.
With truth and justice as our banner.

The End

Questions that never left me as I concluded my research in Nigeria included: did I really solve any problem, or did I perpetuate problems? Considering the ethics of applied theatre practice, how different is my research from the typical theatre for development practice? Did I make any impact? And what was the result of working with the young people for only few weeks knowing full well that there will not be any continuity?

These questions are valid, and they made me think about why I do what I do. I found myself working in a complex and complicated environment; a space beyond my control. I wish I could change some things, but I cannot. For instance, when you are researching in an environment that is not conducive for learning; a system where Paulo Freire's banking system is fully at work. A situation where teachers consider students as depositories and the teacher does not facilitate student-centered learning, or room for critical engagement. Rather, students are only allowed to copy notes and the teacher explains, reading whatever is written on the board, and class ends.

It becomes complicated when the education system is chaotic and problematic. There are no infrastructures that can help both teachers and learners. For instance, teachers are not paid their salaries, students do not have chairs to sit on and many of them do not even have textbooks. The teaching techniques worsen the situation. There is no variety in terms of the pedagogic approach to learning. Yet I could see each group trying to make the system work. Teachers are teaching on an empty stomach, despite the fact that government owes them over fifteen months salary in Osun state (as of October 2018), teachers still come to school and attend their classes. Students also respond with enthusiasm, they borrow notes from one another, some of them use loose sheets of paper to write notes, while those without chairs sat on the floor to hear whatever the teacher was teaching.

Soliloquizing: What impact did I make through this research?

Michael Etherton and Tim Prentki (2009) explore questions around impact measurement and qualitative research as it relates to drama for change. The reality is that many applied theatre projects rely on external funding from private to local and international donors/funders, hence the need to constantly measure impact and justify the power of the arts. As a practitioner and arts administrator, I always ask myself questions around impact assessment due to obvious reasons. This same mindset was evident in my research. In the context of my research, I ask myself; what impact did I make? What did I contribute to the experience of my participants? Did I give them false hope or left them the way I met them? Etc. these questions and many more kept running through my mind as I finished my research and as I even write this thesis.

Here's my response to myself: Perhaps the impact is not in meeting the expectations I set for myself due to the change in research plan. Maybe the impact is in the opportunity to introduce participants to different ways of learning. Through drama workshops, role-play, and games, I created a conducive safe space for learning. On the first day when I was introduced to the students by the Vice-Principal, I was challenged to teach the students something from Canada. After the Vice-principal's introduction, I was given the opportunity to address 35 students who were struggling to make something worthwhile out of the uneducated education they were being given. I did not know what to say because the condition was so overwhelming for me that I was speechless. After a few seconds of silence, I told the students that I hoped we can play and have fun together as we learn through drama. To conclude my short speech, I asked students to bring local games the following day. Immediately as I said that, I could see the joy in the faces of the students. Some of them were not sure if I meant what I just said, so they asked me again. And I repeated the same. The following day, I was amazed at the kind of games students brought to the class – ludo, ayo olopin, gaming songs etc. Even if I forget any other

thing, I cannot forget that moment of joy and freedom to play that my research gave the students. Students would come and call me once there was no teacher in their class to continue our drama exploration. I wonder within myself, perhaps students may find that learning is not as laborious as they have been made to believe only if the approach to learning is different.

Also, perhaps, the impact is in the still images we created, words they learnt and explored. I remember asking them to create a still image of the word ‘power’ and almost half of the class raised their fists, showed their muscles etc. And I remember asking them to give me another word to describe what they have done. One said ‘strength’. I asked them if there are other meanings to the word power. It was at that moment that still images started changing. And they created new sets of still images that showed different meanings. The exercises challenged them to think beyond the literal meaning of a word and to make different meanings out of a single still image.

Also, perhaps the impact lies in the freedom to ask questions and engage critically with whatever content is being taught. It may be in the opportunity to bring the character of Moremi to life through role-play and question her: ‘Why did you make the sacrifice for the Ife people?’ one of the students asked Moremi. ‘Why should we sacrifice a human being to the gods?’ another student asked. If students do not have the opportunity to be critical and there is little or no effort to create a conducive environment for creative and critical thinking, I believe that is dangerous.

Moreover, maybe the impact lies in the moments we laughed, quarreled and even shouted at one another. At some point I became very emotional when I reflected on the learning conditions of the students and thinking about the education system of where I was coming from. There is no need to compare because the more I did, the more pathetic I became. I had to leave the class because I did not want students to see me cry. Those moments of joy, shouting, crying and

laughing lessen the burden the system has placed on these students which helped me as a researcher.

As we explored the Moremi story, we created a scene where villagers came to complain about the Ibo invasion to the king. And one of the students literally burst into laughter. Others were surprised that he was laughing, and he said, when you have shed tears to the point that there is nothing left, you will start laughing. Laughing about your condition. For him, the condition of the villagers and market people has reached the point where they cannot say anything to the king since the king cannot do anything about their condition. 'We have complained to the king many times but there is nothing we can do since the king has decided to stay in his palace and leave us to die'. At that point, I connected what he was saying to the societal condition and I was shocked when another student responded, 'is that not the situation we have found ourselves in this state and this country?' Deep down within me, I was excited that some of the students were making connections with the story and their experience in the real world.

I realized I was able to give the students a sense of hope, not in the matter that their condition will change, rather in their pedagogy and ways of learning. I exposed them to learning opportunities. Some of them were amazed at the way they could use the embodied experience to learn about various subjects. They made connections to real life experiences because drama presents real situations to them.

Perhaps there won't be a continuity, but the opportunity my research provided the students to learn differently will remain with the students for a while. Of course, I cannot claim that all the students understood what I was trying to do but the seed has been planted and who knows what that will be result into tomorrow.

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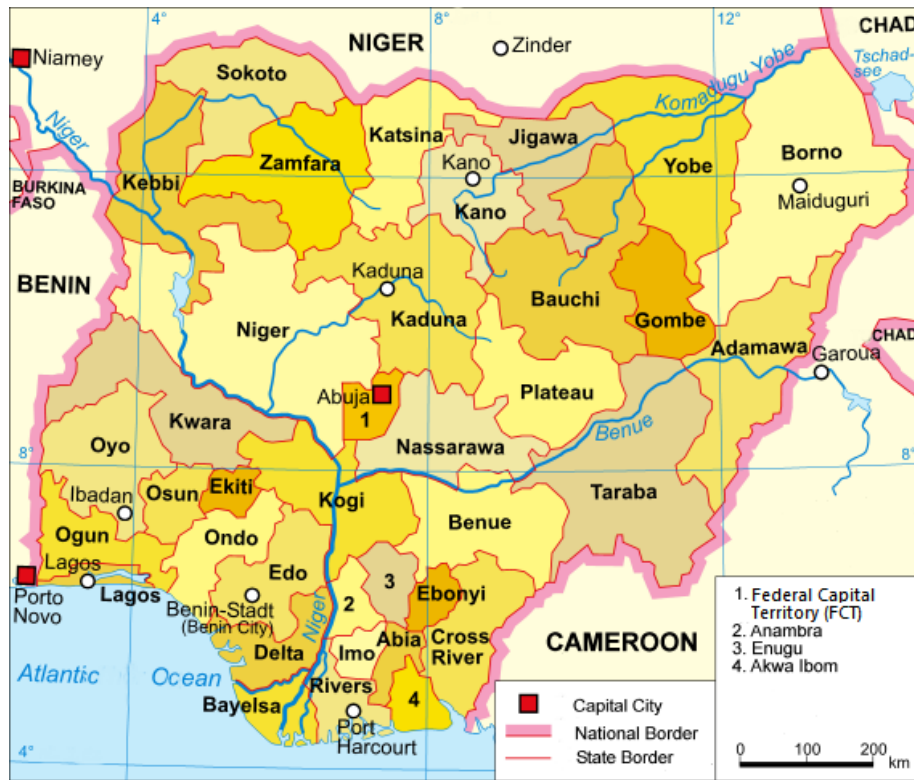
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20th Anniversary of the Guiding Principles on Internal Displacement: A Plan of Action for

Advancing Prevention, Protection and Solution for Internal Displaced People 2018-2020

Appendix

Appendix I



Map of Nigeria



Map of Osun State



A cross section of a street in Ile-Ife



Picture of classrooms in Oranmiyan Secondary School, Ile-Ife.

Appendix II

Games

Yoruba song

Boju Boju o
Oloro nbo o
Epa ara mo o o

Se ki nsiss
Si si sin sii o o
Eni t'oloro bam u
A a paa je
O o
A a paa je o
O o e

Translation

Go into hiding
The masquerader is coming
Whoever he catches

He will kill and eat.

Yoruba song

Ta lo wa ninu Ogba na ?
Omo kekere kan ni
Se nwa wo
Mawa wo
Omo ban tu ti nbe
Nibi tele mi ka lo.

Translation

Who is in the garden
A little small girl
Can I come and see her?
No- no- no-no
I beg my sister follow me.

Ayo – Board game

A game of numbers that also has to do with logic. The elderly usually play it. There is a box with twelve holes. Each hole containing 4 seeds. Two players play it. They move the seeds round in a particular order trying to capture each other's seeds (Aremu and Ekine 2012).

Ten Ten

This is usually played by girls facing each other; they move their legs in a rhythm and they count in tens.

Ekun meran

A circle is made by joining hands. One person is chosen as the Goat and he stays inside the circle while another is the lion that stays outside the circle. The lion goes in and out under the locked hands trying to catch the goat the goat also runs in and out of the circle dodging the lion (Aremu and Ekine 2012).

Yoruba song

Ekun meran mee!
O tori bo igbo mee!
O torun bo dan mee!
O fe mu un mee!
Ko ma le mu o mee!
Oju ekun pon mee!
Iru ekun nle mee!

Translation

The leopard stalks the goat baa!
It searches the forest baa!
It searches the bush baa!
It wants to capture it baa!
No you can't capture it baa!
The leopard's eyes are red baa!
The leopard's tail stands on end baa!

(Mama Lisa)

Mo ni ni Mo ni ni

Children sit down with legs stretched out and one of the children pats all the legs one at a time while the others sing the song/rhyme. The person whose leg her hand is on at the end of the song is asked to fold the leg and the same process is repeated till there remains only one leg outstretched. The person with that leg is either the winner or the loser (Aremu and Ekine 2012).

Fire on the mountain

Fire on the mountain run, run, run
You with the red coat follow with your drum,
The drum shall beat and you shall run,
Fire on the mountain run, run, run!

(Mama Lisa website)

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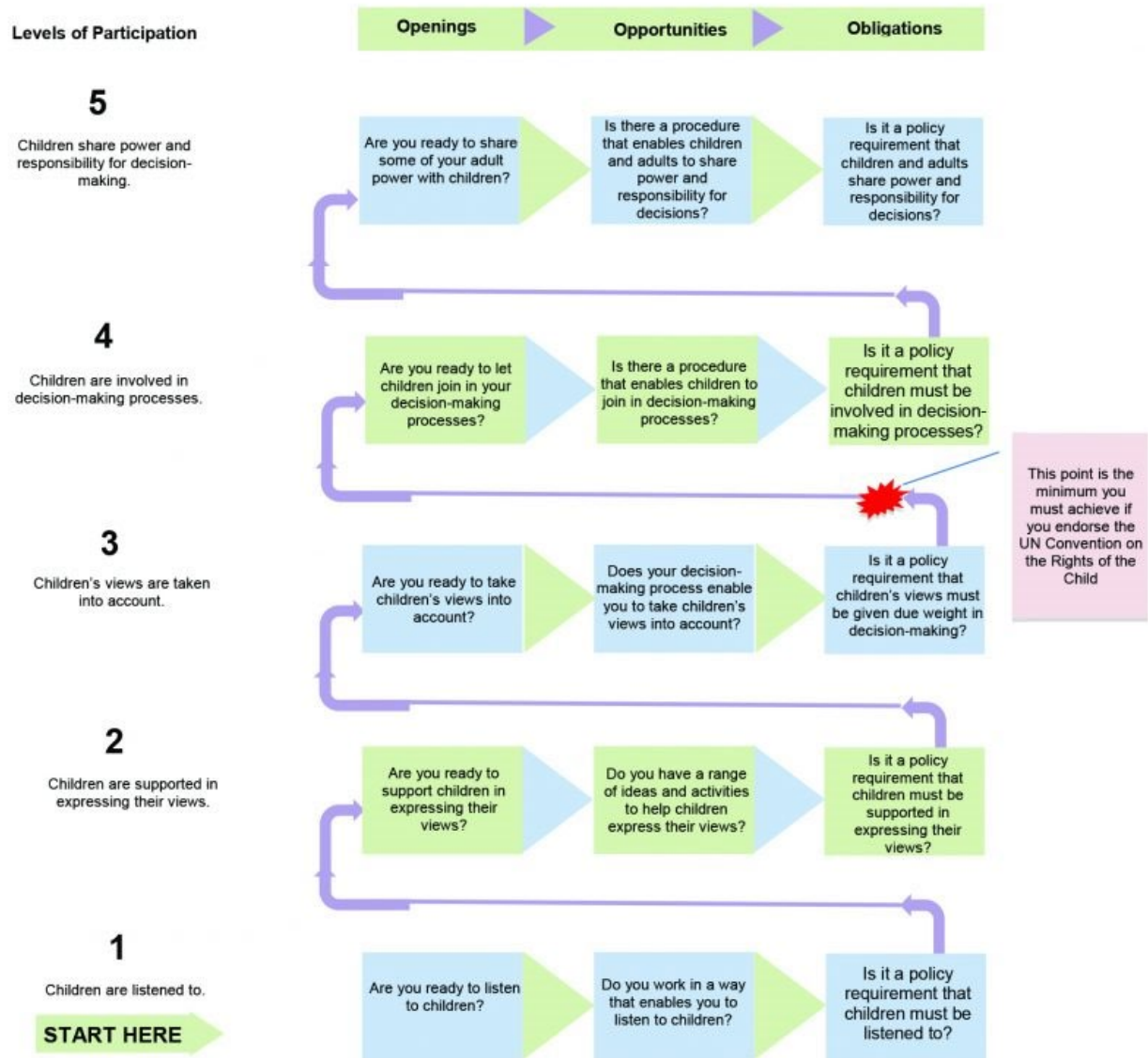
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Appendix III

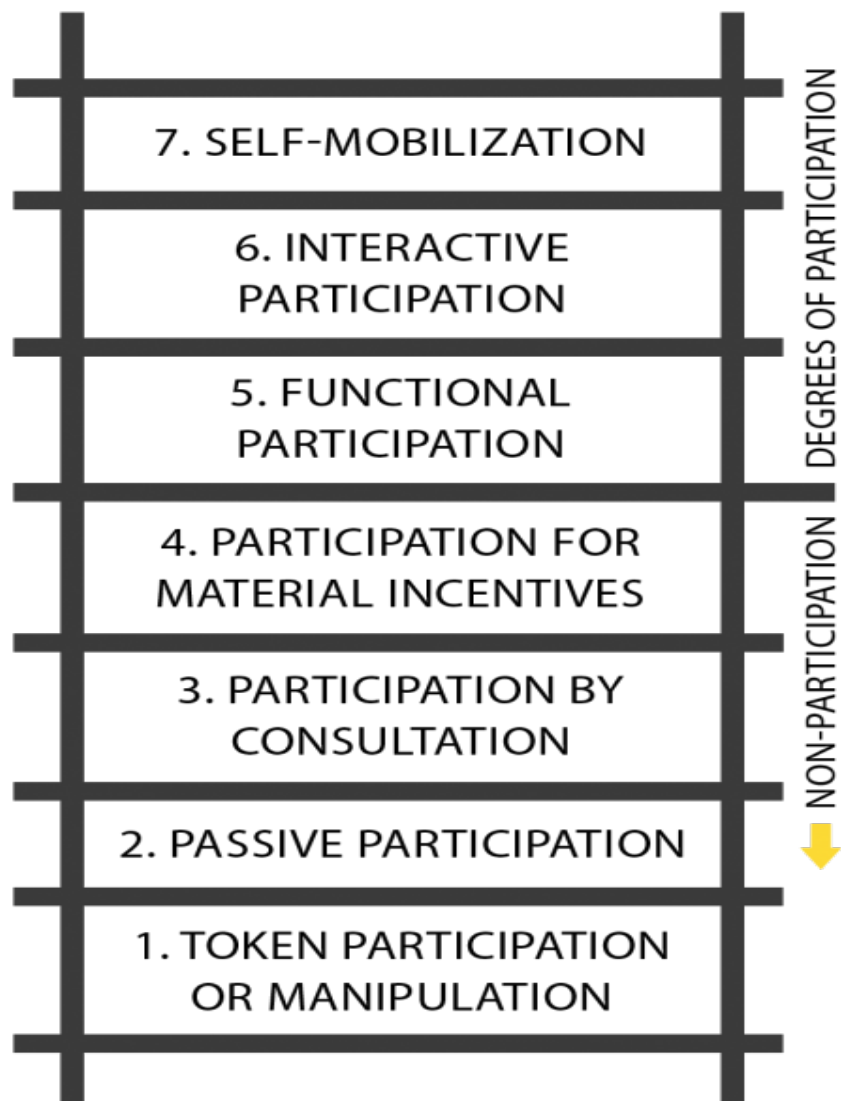
Selected Participation Models

Shier – Pathway of participation



Shier, H. (2001) 'Pathways to Participation: Openings, Opportunities and Obligations', *Children & Society*, Vol. 15, 107-117.

Pretty's Typology of Participation



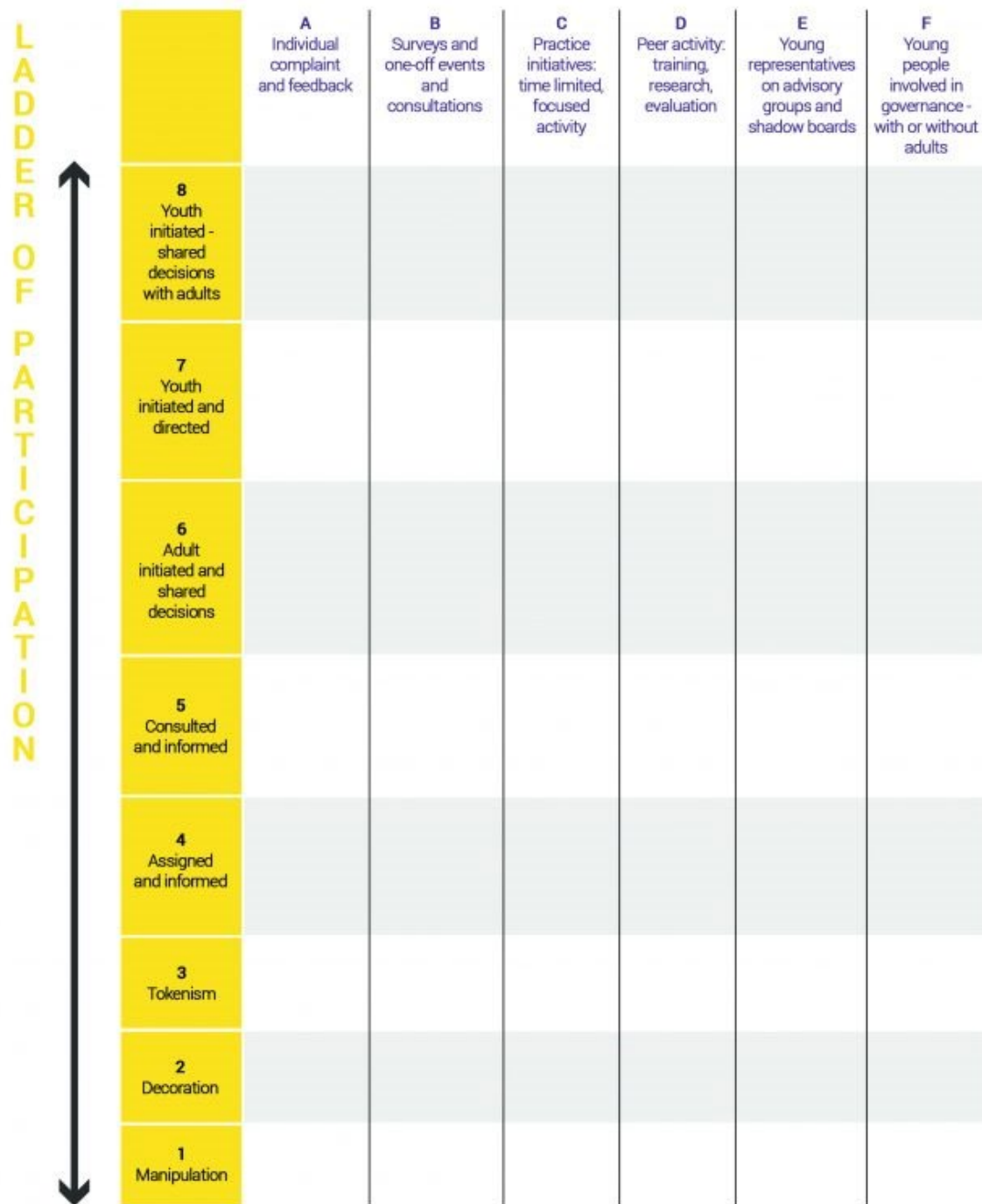
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White – A typology of interest

Form	What 'participation' means to the implementing agency	What 'participation' means for those on the receiving end	What 'participation' is for
Nominal	Legitimation – to show they are doing something	Inclusion – to retain some access to potential benefits	Display
Instrumental	Efficiency – to limit funders' input, draw on community contributions and make projects more cost-effective	Cost – of time spent on project-related labour and other activities	As a means to achieving cost-effectiveness and local facilities
Representative	Sustainability – to avoid creating dependency	Leverage – to influence the shape the project takes and its management	To give people a voice in determining their own development
Transformative	Empowerment – to enable people to make their own decisions, work out what to do and take action	Empowerment – to be able to decide and act for themselves	Both as a means and an end, a continuing dynamic

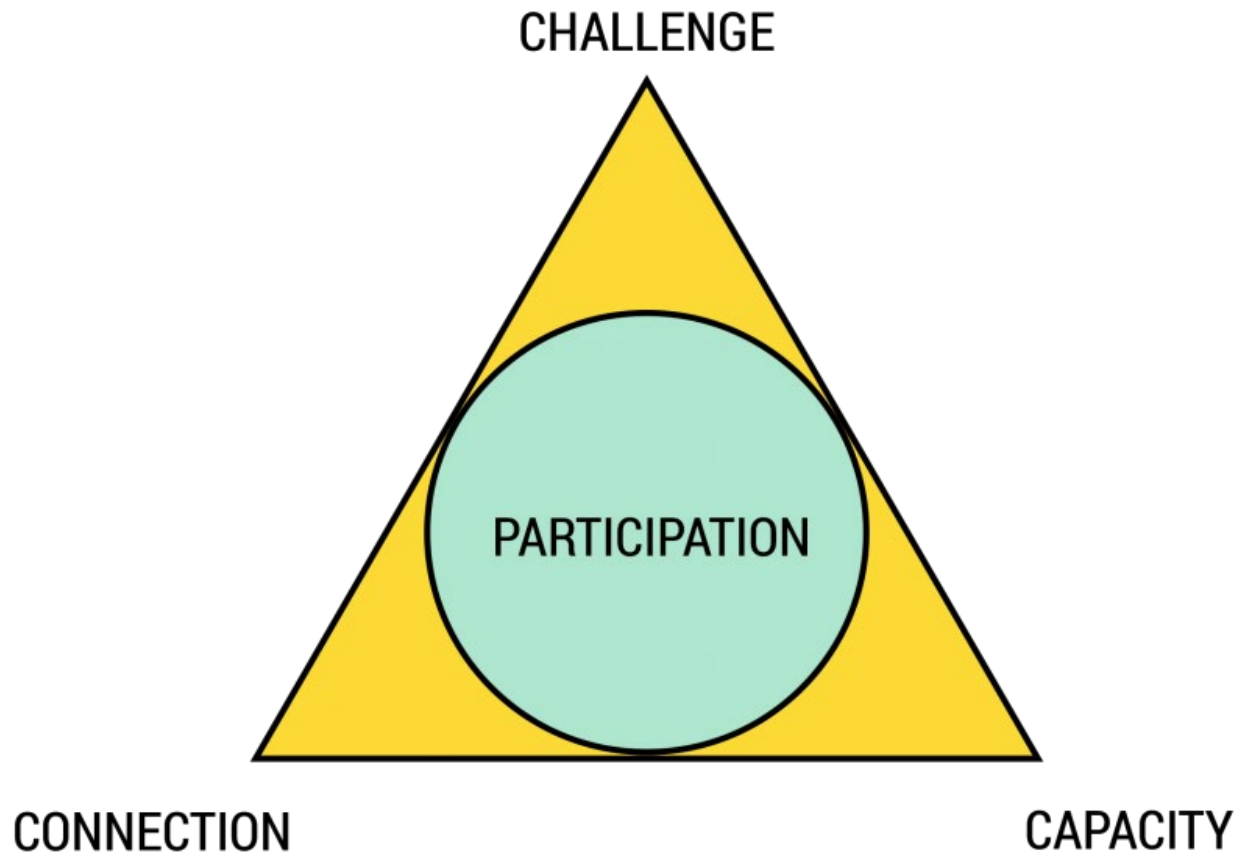
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Davies – Matrix of Participation



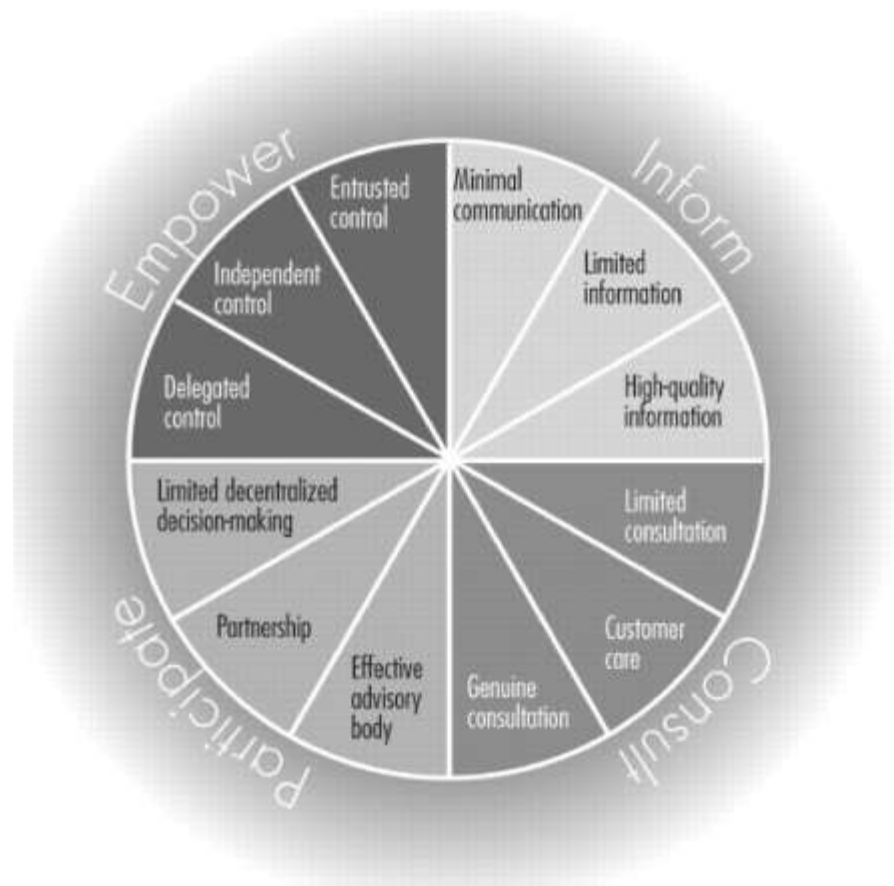
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De Backer and Jans – Triangle of Participation



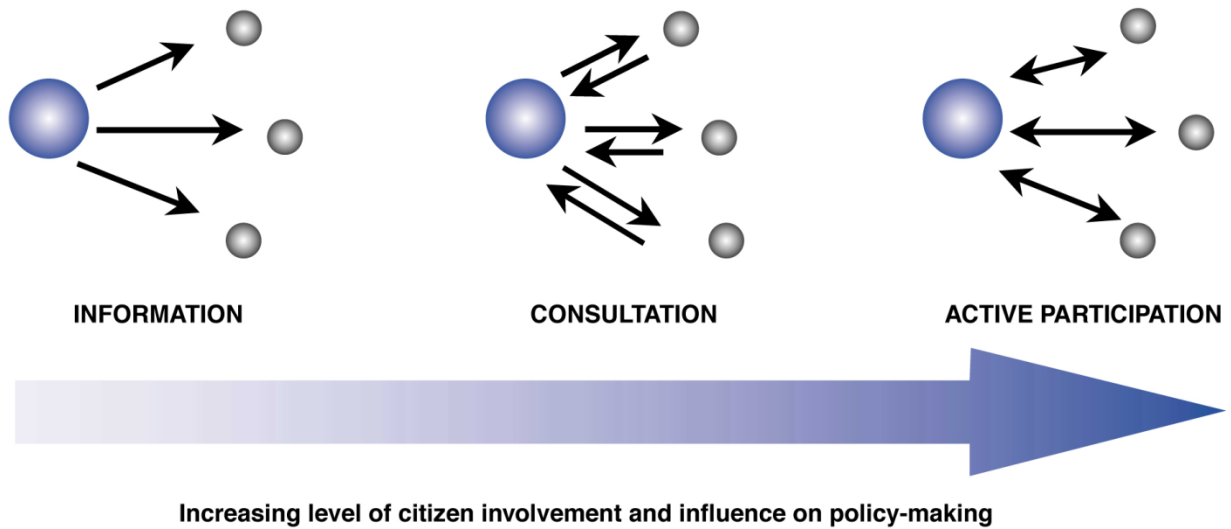
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Davidson – Wheel of Participation



Scott Davidson (1998): Spinning the wheel of empowerment. In: *Planning*. Vol. 1262

OECD – Active Participation Framework



OECD (2001): Citizens as Partners - Information, Consultation and Public Participation in Policy-Making, p. 23.

Appendix IV

Ethics Application and Certificates



Office of Research Services | Human Research Ethics Board
Administrative Services Building Rm B202 PO Box 1700 STN CSC Victoria BC V8W 2Y2 Canada
T 250-472-4545 | F 250-721-8960 | uvic.ca/research | ethics@uvic.ca

Modification of an Approved Protocol

PRINCIPAL INVESTIGATOR: Taiwo Afolabi	ETHICS PROTOCOL NUMBER: 17-448 <i>Minimal Risk Review - Delegated</i>
UVic STATUS: Ph.D. Student	ORIGINAL APPROVAL DATE: 09-Jan-18
UVic DEPARTMENT: THEA	MODIFIED ON: 16-Oct-18
SUPERVISOR: Dr. Warwick Dobson	APPROVAL EXPIRY DATE: 08-Jan-19
PROJECT TITLE: Theatre in Forgotten Corridors: Breaking Down the Fence for Citizen Participation of Internally Displaced People	
RESEARCH TEAM MEMBER None	
DFCI ARFD PROJECT FUNDING: None	
CONDITIONS OF APPROVAL	
This Certificate of Approval is valid for the above term provided there is no change in the protocol.	
Modifications To make any changes to the approved research procedures in your study, please submit a "Request for Modification" form. You must receive ethics approval before proceeding with your modified protocol.	
Renewals Your ethics approval must be current for the period during which you are recruiting participants or collecting data. To renew your protocol, please submit a "Request for Renewal" form before the expiry date on your certificate. You will be sent an emailed reminder prompting you to renew your protocol about six weeks before your expiry date.	
Project Closures When you have completed all data collection activities and will have no further contact with participants, please notify the Human Research Ethics Board by submitting a "Notice of Project Completion" form.	
Certification	
This certifies that the UVic Human Research Ethics Board has examined this research protocol and concluded that, in all respects, the proposed research meets the appropriate standards of ethics as outlined by the University of Victoria Research Regulations Involving Human Participants.	
	
Dr. Rachael Scarth Associate Vice-President Research Operations	

Certificate Issued On: 16-Oct-18

17-448
Afolabi, Taiwo



Certificate of Approval

PRINCIPAL INVESTIGATOR: Taiwo Afolabi UVic STATUS: Ph.D. Student UVic DEPARTMENT: THEA SUPERVISOR: Dr. Warwick Dobson	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="background-color: #e0e0e0;">ETHICS PROTOCOL NUMBER:</td> <td style="text-align: right;">17-448</td> </tr> <tr> <td colspan="2" style="font-size: small;">Minimal Risk Review - Delegated</td> </tr> <tr> <td>ORIGINAL APPROVAL DATE:</td> <td style="text-align: right;">09-Jan-18</td> </tr> <tr> <td>APPROVED ON:</td> <td style="text-align: right;">09-Jan-18</td> </tr> <tr> <td>APPROVAL EXPIRY DATE:</td> <td style="text-align: right;">08-Jan-19</td> </tr> </table>	ETHICS PROTOCOL NUMBER:	17-448	Minimal Risk Review - Delegated		ORIGINAL APPROVAL DATE:	09-Jan-18	APPROVED ON:	09-Jan-18	APPROVAL EXPIRY DATE:	08-Jan-19
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DECLARED PROJECT FUNDING: Vanier Graduate Scholarship (pending); Trudeau Foundation Doctoral Scholarship (pending)											
CONDITIONS OF APPROVAL											
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Certificate Issued On: 09-Jan-18





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of Victoria**

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**Human Research Ethics Board
Application for Research Ethics Approval for
Human Participant Research**

**The following application form is an institutional protocol based on the
Tri-Council Policy Statement on the Ethical Conduct for Research Involving Humans**

Instructions:

1. Download this application and complete it on your computer. Hand written applications will not be accepted. You will receive a response from the HREB within 4-6 weeks.
2. Use the *Human Research Ethics Board Annotated Guidelines* to complete this application:
<http://www.uvic.ca/research/conduct/home/regapproval/humanethics/index.php>
Note: This form is linked to the guidelines. Access links in blue text by hitting CTRL and clicking on the blue text.
3. Submit one (1) original and two (2) copies of this completed, signed application with all attachments to: Human Research Ethics, Michael Williams Building (MWB), Room B202, University of Victoria, PO Box 1700 STN CSC, Victoria BC V8W 2Y2 Canada
4. Do not staple the original copy (clips O.K.).
5. If you need assistance, contact the Human Research Ethics Office at (250) 472-4545 or ethics@uvic.ca
6. Please note that applications are screened and will not be entered into the review system if incomplete (e.g., missing required attachments, signatures, documents). You will be notified in this case.
7. Once approved, a Request for Annual Renewal must be completed annually for on-going projects for continuing Research Ethics approval.

A. Principal Investigator

If there is more than one Principal Investigator, provide their name(s) and contact information below in Section B, Other Investigator(s) & Research Team.

Last Name: Afolabi

First Name: Taiwo

Department/Faculty: Theatre/Fine Arts

UVic Email: tafolabi@uvic.ca

Phone: +17789225557

Primary Email: taiwoafolabi4@gmail.com

Mailing Address (if different from Department/Faculty) including postal code:

Title/Position: (Must have a UVic appointment or be a registered UVic student)

- Faculty Undergraduate Ph.D. Student
 Staff Master's Student Post-Doctoral
 Adjunct or Sessional Faculty (Appointment start and end dates): _____

Students: Provide your Supervisor's information:

Name: Dr. Warwick Dobson

Email: wdobson@uvic.ca

Department/Faculty: Theatre/Fine Arts

Phone:

Graduate Students: Provide your Graduate Secretary's email address: Liz Wellmann – theatre@uvic.ca

All PIs: Provide any additional contacts for email correspondence:

Name:

Email:

Name:

Email:

FOR HUMAN RESEARCH ETHICS' USE ONLY		Protocol No. 17-448
HREB Chair Approval Signature:		Date: Jan 9/18
Start Date: Jan 9/18	Annual Renewal Due: Jan 8/19	Approval Expiry: Jan 8/19

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B. Project Information

Project Title: Theatre in Forgotten Corridors: Breaking Down the Fence for Citizen Participation of Internally Displaced People

Anticipated Start Date for Recruitment / Data Collection: May 2018

Anticipated End Date: May 2019

Geographic location(s) of study: Plateau State, Nigeria

Participant recruitment/data collection location(s)/site(s):

Keywords: 1. Internally displaced persons 2. Citizen participation 3. Arts-based research 4. Forced migration 5. ADVOCACY 6. VISIBILITY AND AUDIBILITY

Is this application connected/associated/linked to one that has been recently submitted? Yes No

If yes, provide further information:

All Current Investigator(s) and Research Team:

(Include all current co-investigators, students, employees, volunteers, community organizations.)

Contact Name	Role in Research Project	Institutional Affiliation	Email or Phone
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For Faculty Only: Any Graduate Student Research Assistants who will use the data to fulfill UVic thesis/ dissertation/ academic requirements: Include all current Graduate Student Research Assistants

Student/Research Assistant	Email or Phone
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C. Multi-Jurisdictional Research

Does the proposed project require Research Ethics Board (REB) approval from another research ethics board(s)? Yes No

If yes, list the other research ethics board from which you or research team members have sought approval or will seek approval:

(Attach proof of having applied to other research ethics board(s). Please forward approvals upon receiving them. Be assured that UVic ethics approval may be granted prior to receipt of other research ethics board approvals.)

If you have answered "yes" above, please indicate your role in the multi-jurisdictional research project (Check all that apply):

- Recruiting participants
- Collecting data
- Analyzing data (with or without identifiers) collected by you and/or UVic research team members

- Analyzing data that *does not* contain identifiers: Data to be collected by non-UVic research team members as outlined in this application.
- Dissemination of results via publications, reports, conferences, internet, etc.
- Other (*explain*):

D. Agreement and Signatures

For further information, on signature requirements, please see the Guidelines for Signatures.

Principal Investigator and Student Supervisor affirm that:

- I have read this application and it is complete and accurate.
- The research will be conducted in accordance with the University of Victoria regulations, policies and procedures governing the ethical conduct of research involving human participants and all relevant sections of the TCPS 2.
- The conduct of the research will not commence until ethics approval has been granted.
- The researcher(s) will seek further HREB review if the research protocol is modified.
- Adequate supervision will be provided for students and/or staff.

Principal Investigator

Student's Supervisor or co-Supervisor (for



Signature

Signature

Taiwo Afolabi

Warwick Dobson

Print Name

Print Name

Date

Date

11/30/2017

11/30/2017

Chair, Director or Dean

(To be signed by the person to whom the PI, or student's supervisor reports, and must not be the same person as the PI or student's supervisor. The Research Ethics Office cannot accept applications with duplicate signatures)

I affirm that adequate research infrastructure is available for the conduct and completion of this research.



Allana Lindgren

Print Name

Date

30.11.17

E. Project Funding

Have you applied for funding for this project? Yes No If yes, please complete the following:

Source of Project	Funding	Funding	Project Title Used in Funding
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Revised [enter date], version #[enter number]

- Analyzing data that *contains* identifiers: Data to be collected by non-UVic research team members as outlined in this application.
- Analyzing data that *does not* contain identifiers: Data to be collected by non-UVic research team members as outlined in this application.
- Dissemination of results via publications, reports, conferences, internet, etc.
- Other (*explain*):

D. Agreement and Signatures

For further information, on signature requirements, please see the [Guidelines for Signatures](#).

Principal Investigator and Student Supervisor affirm that:

- *I have read this application and it is complete and accurate.*
- *The research will be conducted in accordance with the University of Victoria regulations, policies and procedures governing the ethical conduct of research involving human participants and all relevant sections of the TCPS 2.*
- *The conduct of the research will not commence until ethics approval has been granted.*
- *The researcher(s) will seek further HREB review if the research protocol is modified.*
- *Adequate supervision will be provided for students and/or staff.*

Principal Investigator

Student's Supervisor or co-Supervisor (for student applicants only)



Signature

Signature

Taiwo Afolabi

Print Name

Warwick Dobson

Print Name

Date

Date

Chair, Director or Dean

(To be signed by the person to whom the PI, or student's supervisor reports, and must not be the same person as the PI or student's supervisor. The Research Ethics Office cannot accept applications with duplicate signatures)

I affirm that adequate research infrastructure is available for the conduct and completion of this research.

Signature

Print Name

Date

E. Project Funding

Have you applied for funding for this project? Yes No If yes, please complete the following:

Source of Project Funding	Funding Applied	Funding Approved	Project Title Used in Funding Application (or additional information)
Vanier Graduate Scholarship	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/> Yes <input type="checkbox"/> No Awaiting Funding Result	'Internally displaced or internationally displaced?' A Theatrical Inquiry into the Politics of Border and Displacement for Citizenship Participation in Nigeria
Trudeau Foundation Doctoral Scholarship	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/> Yes <input type="checkbox"/> No Awaiting Funding Result	Theatre in Forgotten Corridors: Breaking Down the Fence for Citizen Participation of Internally Displaced People
	<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/> Yes <input type="checkbox"/> No	
	<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/> Yes <input type="checkbox"/> No	

Will this project receive funding from the US *National Institutes of Health (NIH)*?

Yes No

If yes, provide further information:

If you have applied for funding, have you submitted a funding application or contract notification to the UVic Office of Research Services?

Yes No

F. Scholarly Review

What type of scholarly review has this research project undergone?

- External Peer Review (*e.g., granting agency*)
- Supervisory Committee or Supervisor—required for all student research projects
- None
- Other, please explain:

G. Other Approvals and Consultations

Do you require additional approvals or consultations from other agencies, community groups, local governments, etc.?

Yes, attached Yes, will forward as received No

(Attach proof of having made request(s) for permission, or attach approval letter(s). Please forward approvals upon receiving them. Be assured that ethics approval may be granted prior to receipt of external approvals.)

If **Yes**, please check all that apply:

- School District, Superintendent, Principal, Teacher.** Please list the school districts or schools:
- BC Health Authorities and/or BC Universities.** Check all that apply:

- Island Health (VIHA)
- Interior Health (IH)
- Vancouver Coastal Health (VCH)
- Northern Health (NH)
- Fraser Health (FH)
- Simon Fraser University
- University of BC
- BC Cancer Agency
- Children's & Women's Hospital
- Providence Health Care
- University of Northern BC

If you are UVic faculty, student or staff and will be conducting research under the auspices of any of the institutions listed above, (involving staff, patients, health records, sites and/or recruitment through their sites, including recruitment via poster placement), your application may be reviewed under the BC Ethics Harmonization Initiative. (a single coordinated review with the other institution(s) listed). Harmonization also applies when members of your research team consist of faculty, staff and students from the BC institution(s) listed above. Please contact ethics@uvic.ca, 250-472-4545 if you have questions about a harmonized review.

Please explain:

- Other regional government authority**, please explain:
- Community Group (e.g., formal organization, informal collective)**, please explain:
- Other Research Ethics Board (REB) Approval**, please explain:
- UVic Biosafety Committee Approval**. Attach your Biosafety Approval, or your correspondence with the Biosafety Committee, to this application. Note that Research Ethics Approval is contingent on Biosafety Approval.
- Other Approval**, please explain: This research requires other approval from IDP camp director and secondary school principal. Thus, the research location is in Internally Displaced People (IDP) Camp and Zang Commercial Secondary School, Bukuru, Plateau State, Nigeria. Approval has been sought and granted by the Camp Director of the IDP Camp and the Principal of the school. It is attached to this application.

H. Researcher(s) Qualifications

In light of your research methods, the nature of the research, and the characteristics of the participants, what training, qualifications, or personal experiences do you and/or your research team have (e.g., research methods course, language proficiency, committee expertise, training on the equipment to be used)?

First, as a theatre practitioner, I have been involved with numerous intergenerational theatre projects in conflict and post-conflict zones. I have developed coping strategies, organizational and managerial skills and other relevant expertise that will help me execute this research effectively and efficiently. For instance, I have conducted researches in war zones such as Sudan, Iran and Nigeria. I have also employed different research methodologies such as community-based participatory research, arts-based research, action research and performance as research among others in my previous Theatre for Young Audience (TYA) researches in Denmark and Canada. In regards to logistics and technicalities, I have been able to handle diverse projects in my theatre company, Theatre Emissary International, Nigeria before I commenced by doctoral studies at the University of Victoria. I have built strong relationships with relevant local partners who will facilitate my research project.

Furthermore, I took courses and independent readings in theatre, conflict and development, readings on border and internally displaced persons, applied theatre methodologies, and theories of social change. I also took a summer course at the Centre for Refugee and Migration Studies, York University, Toronto, Canada. I believe that my past experiences and studies have prepared me for this research. I have facilitated workshop in varied settings and undertaken projects that involved the use of audio-visual equipment.

Committee Expertise -

My committee members comprise competent and highly reputable scholars who have worked in diverse settings. The guidance I receive from them has properly channel my research. My supervisor, Dr. Warwick Dobson is a renowned applied theatre university scholar both in North America and Europe. He has worked extensively in the fields of Drama Education and Theatre for Young Audience. He directed a TYA company in England for over seven years. He has supervised over ten Masters students and over five doctoral candidates. He has served as an external examiner for many graduate student examinations.

Dr. Kirsten Sadeghi-Yekta - has worked in post-conflict zones in Nicaragua and Cambodia. Her research interests in language revitalization, theatre in war and post-conflict zones and in international settings strengthens my research.

Dr. Monica Prendergast is a renowned scholar in applied theatre, curriculum and instruction and drama in education. Her theoretical suggestions and insight has informed my work in a significant way.

Dr. Darlene Clover has worked in internationally settings. She is an expert in critical pedagogy and adult learning. Her expertise comes into my research as my research is intergenerational and with education component.

I. Research Involving Aboriginal Peoples of Canada (Including First Nations, Inuit and Métis)

The TCPS 2 (Chapter 9) highlights the importance of community engagement and respect for community customs, protocols, codes of research practice and knowledge when conducting research with Aboriginal peoples or communities. "Aboriginal peoples" includes First Nations, Inuit and Métis regardless of where they reside or whether or not their names appear on an official register. The nature and extent of community engagement should be determined jointly by the researcher and the relevant community or collective, taking into account the characteristics and protocols of the community and the nature of the research.

1. Conditions of the Research

- 1a. Will the research be conducted on (an) Aboriginal – First Nations, Inuit and Métis – lands, including reserves, Métis settlement, and lands governed under a self-government agreement or an Inuit or First Nations land claims agreement?

No

Yes, provide details:

- 1b. Do any of the criteria for participation include membership in an Aboriginal community, group of communities, or organization, including urban Aboriginal populations?

No

Yes, provide details:

- 1c. Does the research seek input from participants regarding a community's cultural heritage, artifacts, traditional knowledge or unique characteristics?
- Yes No
- 1d. Will Aboriginal identity or membership in an Aboriginal community be used as a variable for the purposes of analysis?
- Yes No
- 1e. Will the results of the research refer to Aboriginal communities, peoples, language, history or culture?
- Yes No

2. Community Engagement

- 2a. If you answered "yes" to questions a), b), c), d) or e), have you initiated or do you intend to initiate an engagement process with the Aboriginal collective, community or communities for this study?
- Yes No
- 2b. If you answered "yes" to question 2a, describe the process that you have followed or will follow with respect to community engagement. Include any documentation of consultations (*i.e. formal research agreement, letter of approval, email communications, etc.*) and the role or position of those consulted, including their names if appropriate:

3. No community consultation or engagement

If you answered "no" to question 2a, briefly describe why community engagement will not be sought and how you can conduct a study that respects Aboriginal communities and participants in the absence of community engagement.

J. International Research

4. Will this study be conducted in a country other than Canada?

Yes No

If yes, describe how the laws, customs and regulations of the host country will be addressed (*consider research Visas, local Institutional Research Ethics Board requirements, etc.*):

This study will be conducted in Nigeria among IDPs camp residents and students in secondary schools in Bukuru, Plateau State, Nigeria. The Federal Government of Nigeria aligns to international legal frameworks for the protection of vulnerable population. Specifically, on IDPs, Nigeria subscribes to the United Nations Guiding Principles on Internal Displacement. However, local institutional research ethics boards requirements focus on research on humans that's medical. The Nigerian regulatory code for human subject research places emphasis more on health-related research, thus, the National Health Research Ethics Committee of Nigeria (NHREC) created the National Code of Health Research Ethics to guide medical research on human subjects. While there are no specific requirements stated when conducting research of this sort in the camp, the camp director who is in-charge of the camp is required to ensure that camp residents are protected. Thus, research that will endanger lives of residents are not allowed.

In Nigeria, there are undocumented ethical codes that must be followed. The gerontocracy

structure of the Nigerian society ensures that constituted authority are respected, people's time is respected (e.g market and worship time), cultural norms and values are duly followed. These undocumented ethical protocols are important that it enhance participation, collaboration and ownership of research of the people.

Furthermore, the camp director and the school principals are the legally constituted authorities that endorse such research. These authorities have given their approval for the research to be conducted within their jurisdiction. The requirement of these research sites are that:

1. Research must respect human dignity, prioritize welfare and embrace principles of justice.
2. The research needs to contribute meaningfully to the lives of collaborators through education and capacity building; and contribute to a body of knowledge that will benefit the society.
3. The research should not cause any harm to collaborators – physically, spiritually, psychologically and emotionally. The research does not have the potential to cause any harm.
4. Participation is voluntary and collaborators can leave the research at any time if they feel uncomfortable or bad memory is triggered. These conditions are explicitly stated in the consent to participate form and will be verbally explained at the point of recruitment and at the beginning of every session.
5. Consent has to be informed, and collaboration has to be willing without the researcher exhibiting power relationship.

Finally, I am a citizen of Nigeria, hence I am exempted from research visa. I will ensure I take necessary vaccine before going to the camp.

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K. Description of Research Project

5. Purpose and Rationale of Research

Briefly describe in non-technical language:
Please use 150 words or fewer.

5a. The research objective(s) and question(s)

Research Objectives: This research provides an opportunity to raise awareness and provide platform for collective action around internal displacement. The researcher and the collaborators who are internally displaced people in IDP camp and secondary school seek to:

- 1) Co-create knowledge among IDPs through art-based approach for intergenerational and intercultural dialogues on issues that concern internally displaced people.
- 2) Through a strength-based approach foster safe and positive spaces for IDPs stories to be told for self-celebration, self-advocacy and visibility.
- 3) Communicate the results of our collaboration to both academic and non-academic audience to engender long lasting and effective campaigns on displacement in constructive ways.

Research Questions: The research is a collaboration between the researcher and the researched community. Considering my research methodology (Community-based participatory research), I am interested in collaborating with IDPs throughout the research phases with the aim to co-create and co-construct knowledge. Thus, research question, research problem, decision making and specific issues they would love to explore. Participants are co-researchers and I am interested in exploring different ideas and issues that are of interest to the community. With this research method in mind, I am not predetermining research questions, group discussion questions or workshops. Rather, I am interested in engendering and facilitating conversations that residents in the IDP are interested in talking about and situating such thematic preference within a larger spectrum of internal displacement narratives for effective advocacy. Therefore, I am providing this research question as a

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guide to my work: To what extent can theatre THROUGH THE HUMAN BODY be used to harvest stories of IDPs and local artistic practices to create critical consciousness and build empathy for participation and collective action? How can applied theatre engender VISIBILITY AND AUDIBILITY FOR the resettlement and reintegration process among IDPs? In what ways, can theatre be used to debunk the idea of territorial border that largely accounts for other rationales for ignoring IDPs in post-conflict zones? And how can theatre be used to foster democratic space and build capacity among IDPs?

5b. The importance and contributions of the research

In year 2018, the world will celebrate the 20th anniversary of the United Nations Guiding Principles on Internal Displacement. Over two decades ago, Kofi Annan, the former Secretary-General of the United Nations observed that internal displacement has emerged as one of the great human tragedies of our time. While it has created an unprecedented challenge for both states and international communities to find ways to respond to what is essentially an internal crisis, it has also resulted in a massive number of internally displaced people (IDPs) now estimated over 65 million globally (UNHCR, 2017). Since 1998, the United Nations' Guiding Principles for Internal Displacement have promoted a common approach to IDPs, yet over 40 million citizens remain displaced due to conflict. Over 200 million were displaced due to disasters in just the last ten years. These figures exceed the number of refugees, 22.5 million (UNHCR, 2017). Urgent attention and new ways of tackling internal displacement are required by the sheer scale of the challenges. Thus, this research is important as it gives us the opportunity to reflect on displacement, how the world's reaction to internally displaced people and how array of issues affect the world globally.

Furthermore, this research is original in that it focuses on an under-researched area in theatre – conflict induced internal displacement. The reality is that international displacement arises from internal displacement and virtually no region of the world is spared from this epidemic. With the 20th anniversary of the adoption in 2018 of the UN Guiding Principles, there is a need to critically examine issues around internal displacement. My research engages arts-based research methods to offer a unique opportunity to reflect not only on the influence of internal displacement globally but also on the global state of research and practice on IDPs. I engage a qualitative approach as an avenue to engender debates and facilitate dialogues on the future of IDPs among researchers, practitioners and policy-makers. I propose to harvest IDPs stories and provide perspectives which potentially can shape policies and potential collaborations on initiatives.

This research provides an opportunity to raise awareness and encourage action around a topic that has important consequences for the socio-cultural, legal, economic and political realities of migrants and displaced persons globally. I am committed to creating a platform through the arts to build support for social change, participation and inclusion in resettlement and reintegration processes for displaced populations so they can express their views. I hope to foster intercultural dialogues, bridge inter-gaps, and assist in empowering the youth to create healthy coping mechanisms through arts-based community approaches to development as they undergo challenging transitions at home, school and in their communities

5c. If applicable, provide background information or details that will enable the HREB to understand the context of the study when reviewing the application.

In this field work, I propose to engage theatre among internally displaced persons to co-facilitate dialogue on issues that concern mobility, migration and displacement. My research broadly focuses on migration, internally displaced persons (IDPs), and the impact of border in responding to displaced population. I plan to employ theatre to foster visibility and audibility for IDPs who are currently in the forgotten corridor as international attention is focused more on refugees. I am strongly interested and committed to engaging theatre as a research tool to harvest stories of IDPs in Nigeria so that IDPs can examine how they can be effectively supported, resettled and reintegrated into the global community.

This theatre for social change research employs a qualitative approach, specifically, arts-based method of inquiry and community-based action research method to explore complexities that

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surround resettlement for IDPs. Thus, all actors in the research are collaborators. The implication is that as a researcher, I do not take any decision without consulting with the people. The voices and experiences of collaborators inform research questions, approach and decision-making process. I chose this method because I am interested in partnering with communities to take ownership, make decisions, express their mind on issues that concern them and conceptualise participation from the people standpoint. I believe that it is high time researchers allow communities speak for themselves rather than assuming and speaking for the people. Throughout my research and in this ethics application, I refer to different actors of the research as collaborators and co-researchers.

Thus, through a careful ethical approach that respects human dignity, and pursues diversity, this research harvests stories of IDPs on themes of interest among different age groups in IDP camp Bukuru and Zang Senoir Secondary School, Bukuru, Plateau State, Nigeria. The choice to situate the research among collaborators within ages 12-65+ is inspired by my previous artistic and research experiences among this age-range (that is, Theatre for Young Audience and Intergenerational Theatre) and the choice of the research location is due to my personal experience as a displaced person who lived and experienced crises and conflicts in Jos, Plateau State for six years. I am using a homestead method which means I will live among IDPs for the period of the field work. The selection of homestead method will give me the opportunity of a lived experience and further engage with my research group in a powerful, empathetic and meaningful way. I hope to co-facilitate an intergenerational and intercultural dialogues and empower the youth to create healthy coping mechanism through arts-based community development as they undergo challenging transitions at home, at school and in their communities.

L. Recruitment

6. Recruitment and Selection of Participants

- 6a. Briefly describe the target population(s) for recruitment. Ensure that all participant groups are identified (e.g., group 1 - teachers, group 2 - administrators, group 3 - parents).

The target populations for recruitment for this research are internally displaced persons. According to United Nations, internally displaced person is someone who is forced to flee his or her home but who remains within his or her country's borders. There are two groups:

Group 1 – IDP camp residents in Bukuru IDP camp ages 13-19 years; 20-29 years old; 30-49 years old, and 50 years and above. This is an intergenerational theatre in which collaborators cut across ages. It involves parents, children and families.

Group 2 – IDP students AND TEACHERS in Zang Senior Secondary School, Bukuru, Plateau State, Nigeria. This is Theatre for Young Audience and theatre is integrated in the pedagogic process. TEACHERS' INVOLVEMENT IS ESSENTIAL BECAUSE TEACHERS ARE COLLABORATORS SINCE THEY ARE DIRECTLY INVOLVED WITH THE RESEARCHER IN THE ACTIVITIES AT THE SCHOOL AND CLASSROOM THEATRE WORKSHOPS, GAMES ETC.

Both group members are Nigerians mostly from Plateau state and other northern states in Nigeria from different religion.

- 6b. Why is each population or group of interest?

Over two decades ago, Kofi Annan, the former Secretary-General of the United Nations observed that internal displacement has emerged as one of the great human tragedies of our time. While it has created an unprecedented challenge for both states and international communities to find ways to respond to what is essentially an internal crisis, it has also resulted in a massive number of internally displaced people (IDPs) now estimated over 65 million globally (UNHCR, 2017). Since 1998, the United Nations' Guiding Principles for Internal Displacement have promoted a common approach to IDPs, yet over 40 million citizens remain displaced due to conflict. Over 200 million were displaced due to disasters in just the last ten years. These figures exceed the number of

refugees, 22.5 million (UNHCR, 2017). Urgent attention and new ways of tackling internal displacement are required by the sheer scale of the challenges. There is so much attention on refugees and resettlement but little attention is paid to IDPs. Theatre research interventions have been carried out more among refugees than IDPs. There are many reasons to integrate this population into research first to increase the level of visibility and audibility given to this group.

Secondly, a refugee is first an IDPs and there is an astronomical increase in the number of displaced persons to the extent that the number of those to be resettled is low to those un-resettled. It is important to start asking this population what they need to be reintegrated and rehabilitated back to their communities.

The group I propose to work with are camp residents and they have been displaced in the past 1-10 years. Their lived experiences is important to the research to hopefully inform and shape world's perspectives of the need of IDPs.

- 6c. What are the *salient* characteristics of the participants for your study? (e.g., age, gender, race, ethnicity, class, position, etc.)? List all inclusion and exclusion criteria you are using.

This study is an intergenerational study, hence, collaborators are both male and female, age ranged 13-50+ from all religions (predominantly Christians and moslems) and Hausas, plateau indigenes. As Hausa is the major language of communication, Hausa language will be used alongside English language.

- 6d. What is the desired number of participants for each group?

The desired total number of collaborators for Group One is 50 while that of Group Two is 20.

- 6e. Provide a detailed description of your recruitment process. Explain:

- i) List all source(s) for information used to contact potential participants (e.g., personal contacts, listserves, publicly available contact information, etc.). Clarify which sources will be used for which participant groups:

Potential collaborators are residents in the camp and residents' information is available in the camp directory already. In some cases, information is public as it is available with different government agencies. Thus, I will speak with camp residents who are potential collaborators. For students, their contact information is available in school. However, without principal's approval, I will not contact them. Also, as they are under legal age (under 18), guidance or parents have to give consent to their involvement in the research project. The sources for information that will be used to contact potential collaborators are:

- 1) Personal contacts
- 2) Publicly available contact information
- 3) School directory/Class attendance sheets

- ii) List all methods of recruitment (e.g., in-person, by telephone, letter, snowball sampling, word-of-mouth, advertisement, etc.) If you will be using "snowball" sampling, clarify how this will proceed (i.e., will participants be asked to pass on your study information to other potential participants?). Clarify which methods will be used for which participant groups.

The method of recruitment is in-person through word-of-mouth as potential collaborators reside in the camp and students of the school are either camp residents or live around the neighbourhood. Since collaborators has to be present in the deliberations, group discussions and other artistic activities during the project, hence, only recruited collaborators will be part of the research.

- iii) If you will be using personal and/or private contact information to contact potential participants (as stated above), have the potential participants given permission for this, or will you use a neutral third party to assist you with recruitment? Note that this is not a concern when public and/or business contact information is used.

Potential collaborators are residents in the camp and residents' information is available in the camp directory already. In some cases, information is public as it is available with different

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government agencies. Thus, I will speak with camp residents who are potential collaborators. For students, their contact information is available in school. ~~However, without principal's approval, I will not contact them.~~ I DO NOT HAVE TO USE STUDENTS' CONTACTS BECAUSE STUDENTS ARE IN SCHOOL ALREADY AND I WILL VISIT THE SCHOOL TO DIRECTLY RECRUIT STUDENTS IN THEIR CLASSROOMS SINCE THE SCHOOL HAS INTEGRATED THE THEATRE PROJECT INTO THE SCHOOL ACTIVITIES.

HOWEVER, I will seek for permission FROM THE SCHOOL PRINCIPAL AND PARENTS before using personal data especially personal stories, CONTACTS and information where needed. Who will recruit/contact participants (e.g., researcher, assistant, third party, etc.) Clarify this for each participant group.

The researcher will recruit and contact collaborators on site since potential collaborators are residents in the camp and the researcher will be living in the camp throughout the period of the research. The researcher will work in collaboration with the camp director and school principal to facilitate collaboration.

- iv) List and explain any relationship between the members of the research team (including third party recruiters or sponsors/clients of the research) and the participant(s) (e.g., acquaintances, colleagues). Complete item 7 if there is potential for a power relationship or a perceived power relationship (e.g., instructor-student, manager-employee, etc.). If you have a close relationship with potential participants (e.g., family member, friend, close colleague, etc.) clarify here the safeguards that you will put in place to mitigate any potential pressure to participate.

There is no relationship between research team and residents.

- v) In chronological order (if possible) describe the steps in the recruitment process. (Include how you will screen potential participants where applicable). Consider where in the process permission of other bodies may be required.

In the paragraph below, I describe the recruitment process.

The first process is to seek approval from the camp director and school principal to undertake the research on their sites. Permission has been granted already.

Second, as camp residents are potential collaborators, the researcher alongside the camp director will address camp residents about the project and its importance. Interested persons are asked to register with the researcher. Since, the researcher will be residing in the IDP camp, the researcher will be involved in their daily activities and have opportunity to engage with camp residents. Residents also have opportunity to ask questions to better understand what the research is about. I plan to co-create cultural, educational and other activities that camp residents consider useful in order to build interest and attract residents to the project.

For the school, the principal and teachers propose to integrate the research in the school time table for the term. With this arrangement, students have the opportunity to engage theatre as a pedagogy tool in the learning process in their subjects.

Thus, recruitment is by word of mouth.

7. Power Relationships (Dual-Role and Power-Over)

If you are completing this section, please refer to the: Guidelines For Ethics in Dual-Role Research for Teachers and Other Practitioners and the TCPS 2, Article 3.1 and Article 7.4.

Are you or any of your co-researchers in any way in a power relationship, including dual-roles, that could influence the voluntariness of a participant's consent? Could you or any of your co-researchers potentially be *perceived* to be in a power relationship by potential participants? Examples of "power relationships" include teachers-students, therapists-clients, supervisors-employees and possibly researcher-relative or researcher-close friend where elements of trust or dependency could result in undue influence.

Yes No Varies

If yes or varies, describe below:

i) The nature of the relationship:

The fact that the researcher is coming from a developed country can constitute a power relationship because there is a level of respect accorded to Africans who are studying abroad. Furthermore, the socio-economic status of IDPs is precarious and unpalatable. These can consciously create a power relationship.

ii) Why it is necessary to conduct research with participants over whom you have a power relationship:

Knowledge and resources sharing is important. Thus, it is necessary to conduct research despite power relationship because collaboration and partnership is engendered.

iii) What safeguards (steps) will be taken to ensure voluntariness and minimize undue influence, coercion or potential harm:

Participation is voluntary, there will be informed consent and collaborators can quit the research at any time. There is no financial remuneration attached to this research so that collaborators will not feel indebted to the researcher. Community-based participatory research which is one of the methods adopted in this research recognizes actors in the research as partners and equals in the research process. The researcher is not considered an expert, rather, a collaborator who seeks to partner with communities. Thus,

iv) How will the power or dual-role relationship and associated safeguards be explained to potential participants:

Consent will be voluntary and participants can withdraw consent at any time. Consent will be informed and participants will be informed of the research purpose and the risk involved. Also, the researcher will use the homestead method which positions the researcher to share lived experience with camp residents.

Recruitment Materials Checklist:

Attach all documents referenced in this section (*check those that are appended*):

- Script(s) – in-person, telephone, 3rd party, e-mail, etc.
 Invitation to participate (*e.g., Psychology Research Participation System Posting*)
 Advertisement, poster, flyer
 None; please explain why (*e.g., consent form used as invitation/recruitment guide*)

Consent to participate form will be used as invitation. This form will be translated into Hausa Language (the colloquial language of the participants).

M. Data Collection Methods

8. Data Collection

Use the following sections in ways best suited to explain your project. If you have more than one participant group, be sure to explain which participant group(s) will be involved in which activity/activities or method(s).

8a. Which of the following methods will be used to collect data? *Check all that apply.*

<input checked="" type="checkbox"/> Interviewing participants: <input checked="" type="checkbox"/> in-person <input type="checkbox"/> by telephone <input type="checkbox"/> using web-based technology (explain):	<input type="checkbox"/> Attach draft interview questions
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<input checked="" type="checkbox"/> Conducting group interviews or discussions (including focus groups)	
<input type="checkbox"/> Administering a questionnaire or survey: <input type="checkbox"/> In person <input type="checkbox"/> by telephone <input type="checkbox"/> mail back <input type="checkbox"/> email <input type="checkbox"/> web-based* (see below) <input type="checkbox"/> Other, describe: *If using a web program with a server located in the United States (e.g., SurveyMonkey), or if there are other reasons that the data will be stored in the US (e.g., use of US-based cloud technology, sharing data with US colleagues, etc.), you must inform participants that their responses may be accessed via the U.S. Freedom Act. Please add the following to the consent form(s): <i>"Please be advised that this research study includes data storage in the U.S.A. As such, there is a possibility that information about you that is gathered for this research study may be accessed without your knowledge or consent by the U.S. government in compliance with the U.S. Freedom Act."</i>	<input type="checkbox"/> Attach questionnaire or survey: <input type="checkbox"/> standardized (one with established reliability and validity) <input type="checkbox"/> non-standardized (one that is un-tested, adapted or open-ended)
<input type="checkbox"/> Administering a computerized task (describe in 8b or attach details)	
<input type="checkbox"/> Observing participants <i>In 8b, describe who and what will be observed. Include where observations will take place. If applicable, forward an observational data collection sheet for review.</i>	
<input checked="" type="checkbox"/> Recording of participants and data using: <input checked="" type="checkbox"/> audio <input checked="" type="checkbox"/> video <input checked="" type="checkbox"/> photos or slides <input checked="" type="checkbox"/> note taking <input checked="" type="checkbox"/> flipcharts <input type="checkbox"/> data collection sheet (attach) <input type="checkbox"/> other:	<input checked="" type="checkbox"/> Images used for analysis <input checked="" type="checkbox"/> Images used in disseminating results (include release to use participant images in consent materials)
<input type="checkbox"/> Using human samples (e.g., saliva, urine, blood, hair) <i>Attach your Biosafety Approval, or your correspondence with the <u>Biosafety Committee</u>, to this application. Note that Research Ethics Approval is contingent on Biosafety Approval.</i>	
<input type="checkbox"/> Using specialized equipment/machines (e.g., ultrasound, EEG, prototypes etc.) or other. (e.g., testing instruments that are not surveys or questionnaires). Please specify:	
<input type="checkbox"/> Using other testing equipment not captured under other categories. Please specify:	
<input type="checkbox"/> Collecting materials supplied by, or produced by, the participants (e.g., artifacts, paintings, drawings, photos, slides, art, journals, writings, etc.) Please specify:	
<input type="checkbox"/> Analyzing secondary data or secondary use of data (Refers to information/data that was originally gathered for a purpose other than the proposed research and is now being considered for use in research (e.g., patient or school records, personal writings, lesson plans, etc.). <input type="checkbox"/> Secondary data involving anonymized information (Information/data is stripped of identifiers by another researcher or institution before being shared with the applicant). <input type="checkbox"/> Secondary data with identifying information (Data contains names and other information that can be linked to individuals, (e.g., student report cards, employment records, meeting minutes, personal writings). <i>In item 8b describe the source of the data, who the appropriate data steward is, and explain whether (and</i>	

how) consent was or will be obtained from the individuals for use of their data.

Other:

Please specify:

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- 8b. Provide a sequential description of the procedures/methods to be used in your research study.

Be sure to provide details for all methods checked in section 8a. Clarify which procedures/methods will be used for each participant group. Indicate which methods, if any, will be conducted in a group setting. *List all of the research instruments and interview/focus group questions, and append copies (if possible) or detailed descriptions of all instruments. If not yet finalized, provide drafts or sample items/questions.*

This research uses the community-based participatory research (CBPR) at the planning phase and engages arts-based research method to collect and analyze data and disseminate research findings.

After the initial introduction of the researcher to the camp residents and school teachers and students, there will be a series of informal discussions and deliberations among different potentials collaborators (camp residents, camp leaders, teachers and students).

Through these deliberations, the researcher will have a sense of THEMES AND SUBJECTS residents may be interested in exploring. The result of these informal deliberations and interactions will inform a series of in-person interviews and group discussions that will follow when collaborators have signed up. Through the deliberative process, the researcher alongside co-researchers/collaborators will identify topics of interest and decide areas to explore. Research questions will be formed and collaborators are given opportunity to shape and reshape the research questions from their feedbacks.

There are some workshops that the researcher will conduct with the collaborators which include storytelling workshops, image theatre (the use of image to tell stories), and how to take pictures

As an arts-based research, different art forms will be engaged such as performance, drama, photovoice, dance, music, poetry and other cultural art forms to explore issues of concern. FOR THE PHOTOVOICE, COLLABORATORS WILL TAKE PHOTOGRAHPS OF FELLOW COLLABORATORS. PHOTOGRAPHS WILL BE TAKEN WITHIN THE CONTEXT OF THE RESEARCH THIS IS BECAUSE ENCOURAGING COLLABORATORS TO TAKE PHOTOGRAPHS WITH THIRD PARTIES MAY RAISE ETHICAL ISSUES AND IT MAY NOT BE WELL-RECEIVED. HOWEVER, IN THE EVENT THAT THIRD PARTIES ARE INVOLVED OR THEIR PHOTOS TAKEN, COLLABORATORS WILL ASK THE SUBJECTS OF THEIR PHOTOS FOR PERMISSION FOR COLLABORATORS AND THE RESEARCHERS TO SHARE THE IMAGES PUBLICLY.

FURTHERMORE, VISUALLY RECORDED IMAGES [PHOTOS AND VIDEOS] WILL BE TAKEN AND USED FOR ANALYSIS AND DISSEMINATION ONLY IF COLLABORATORS OR PARENT/GUARDIAN CONSENT. PLEASE NOTE THAT EVEN IF NO NAMES ARE USED, YOU [OR YOUR CHILD] MAY BE RECOGNIZABLE IF VISUAL IMAGES ARE SHOWN AS PART OF THE RESULTS.

THEATRE TECHNIQUES

I BRIEFLY PROVIDE BACKGROUND INFORMATION ABOUT THE FOLLOWING ACTIVITIES WHICH WILL BE ENGAGED IN THE RESEARCH:

- 1) STORYTELLING WORKSHOPS: STORYTELLING WORKSHOP INVOLVES ENGAGING STORYTELLING AS A MEDIUM TO ELICIT STORIES ABOUT EXPERIENCES AND FOR EXPRESSION. COLLABORATORS CREATE AND SHARE STORIES WITH THEIR VOICES AND BODIES. STORIES MAY BE ON DIFFERENT THEMES FROM MYTHS, FOLKTALE, PERSONAL EXPERIENCE ETC. THESE STORIES MAY BE USED TO CREATE PERFORMANCE DEPENDING ON THE CONTENT OF THE STORIES AND THE RELEVANCE OF THE STORIES TO THE THEMATIC THRUST COLLABORATORS AGREE ON.
- 2) IMAGE THEATRE: IT IS A PERFORMING TECHNIQUE THAT USES STILL IMAGES THROUGH THE BODY TO TELL STORIES. AN ACTOR BECOMES THE SCULPTOR AND MOULDS OTHERS TO EXPRESS WORDS, EMOTIONS, MEANING AND INNER FEELING IN STILL IMAGES. IMAGE THEATRE ENCOURAGES MINIMAL VERBAL COMMUNICATION, MEANING MAKING ETC

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3) PHOTOGRAPHY: THIS IS THE USE OF CAMERA TO CAPTURE EXPERIENCES, MEMORIES ETC. WORKSHOP ON HOW TO USE CAMERA AND HOW TO TAKE PICTURES WILL BE PART OF THE RESEARCH PROCESS. COLLABORATORS WILL HAVE THE OPPORTUNITY TO USE CAMERA TO TELL THEIR STORIES

4) GAMES: ONE OF THE WAYS TO CREATE A PLAYFUL, NON-JUDGEMENTAL AND EXPRESSIVE ENVIRONMENT IS THROUGH GAME. GAMES ARE CREATIVE WAYS, EXERCISES FOR SELF-EXPRESSION AND ENSEMBLE BUILDING. GAMES INVOLVES THE USE OF EVERY PART OF HUMAN BODY FOR EXPRESSION ETC.

5) MUSIC: THIS INVOLVES THE USE OF SONGS, TRADITIONAL/CULTURAL MUSICAL INSTRUMENTS TO TELL STORIES.

Finally, scenarios will be created from different stories and a stage performance will be staged alongside some photo exhibitions of collaborative processes.

- 8c. Where will participation take place for each data collection method/procedure? *Provide specific location, (e.g., UVic classroom, private residence, participant's workplace). Clarify the locations for each participant group and/or each data collection method.*

Locations for the research is Internally Displaced Camp, Bukuru and Zang Secondary School. Bukuru, Plateau state.

- 8d. For each method, and in total, how much time will be required of participants? *Clarify this for each participant group, each data collection method, and any other research related activities.*

I am proposing a total of 120 hours for Group One and 60 hours for Group Two. Since group one involve camp residents, we need more time to plan and discuss the direction of the research and what their focus, intention and vision. For group two, the school has proposed to integrate the research into the school time table and engage theatre in subjects that will be useful for the students.

- 8e. Will participation take place during participants' office/work hours or instructional time?

No Yes. Indicate whether permission is required (*e.g., from workplace supervisor, school principal, etc.*) and how this will be obtained:

For collaborators in the camp, participation will not take place during office/work time. It will be during evenings (week days) and anytime that is convenient for them during weekends.

However, for collaborators in the school, participation will take place during school time. Permission has been obtained already as we have discussed with the principal about participation during time of instruction. The research has been integrated into the school activity for the term.

Data Collection Methods Checklist:

Attach all documents referenced in this section (*check those that are appended. Where draft versions are appended please ensure that final versions are submitted when available. If final versions differ significantly after you have obtained Research Ethics approval, you will need to submit a Request for Modification*).

Standardized Instrument(s)

- Survey(s), Questionnaire(s)
- Interview and/or Focus Group Questions
- Observation Protocols
- Other: Other method of data collection will be storytelling, photovoice and theatre workshops.

N. Possible Benefits, Inconveniences, and Risks of Harm to Participants

9. Benefits

Identify any potential or known benefits associated with participation and explain below.
Keep in mind that the anticipated benefits should outweigh any potential risks.

- To the participant To society To the state of knowledge

To the Collaborators: Through this research, collaborators will have the opportunity for self-expression. Studies by Internally Displaced Monitoring Centre (IDMC) on internally displaced persons according show that IDPs are invisible and inaudible even though they carry one of the highest number among displaced and vulnerable population when it comes to forced migration and displacement as against their counterparts, refugee.

Secondly, the opportunity to create and play is important as it helps mental health. The approach for this study is a strength-based approach. I am interested in co-creating celebratory narrative of IDPs resilience, and provide platform to gives voices for IDPs to construct their own narrative in regard to support and what they need. The focus on self- advocacy and bottom-up participation model on issues that concern IDPs is central to this research.

Thirdly, through drama workshops and different arts forms, I propose to engage theatre/arts as a pedagogic tool to foster a conducive atmosphere for learning and promote indigenous ways of learning.

To Society: The international community seems to focus on refugees and resettlement. Why researches have focused on refugee, IDPs have been considered residing in 'forgotten corridors', thus, raising an awareness through a research will give visibility to this group and promote issues that concern them.

Furthermore, as the world celebrates the 20th anniversary of the UN's Guiding Principle for International Displacement, this project provides an opportunity to critical reflect on issues that relate to internal displacement, world's response and create avenues for resurgence in regard to tackling issues around displacement.

This research will provide a platform for advocacy for a group of people that need more attention from local, national and international actors.

To the state of knowledge: Theatre researches around forced migration, mobility and displacement have focused more on refugees. Also, in regard to performance in places of war and post-conflict zone, attention has been on some countries in Southeast Asia, Rwanda, Sudan and Uganda. There has not been any study on IDPs and theatre studies in Nigeria. Thus, my research hopes to contribute meaning fully to the state of knowledge through a participatory approach that engender bottom-up approach.

Furthermore, this research hope to advance knowledge, mobilize people-oriented knowledge on issues that concern forced migration, displacement etc.

10. Inconveniences

Identify and describe any known or potential inconveniences to participants:
Consider all potential inconveniences, including total time devoted to the research.

The potential inconvenience is the time devoted to the research. While the community-based participatory research method requires communities to invest time in the research, considering the CBPR will be used at the planning phase and ABR will be used for the other phase of the research. Also, for decisions, I will check with collaborators at their convenient time since I will

be residing in the camp.

11. Level of Risk

The TCPS 2 definition of "minimal risk research" is as follows:

"Research in which the probability and magnitude of possible harms implied by participation in the research is no greater than those encountered by the participant in those aspects of their everyday life that relate to the research."

Based on this definition, do you believe your research qualifies as "minimal risk research"?

Yes it is minimal risk. No, it is not minimal risk.

Explain your answer with reference to the risks of the study and the vulnerability of the participants:

There is no known or anticipated risks the research poses to collaborators. However, it is possible that I end up recording material that should not be available for the public.

Estimate of Risks of Harm

Consider the inherent foreseeable risks associated with your research protocol and complete the table below by putting an X in the appropriate boxes. Be sure to take into account the vulnerability of your target population(s) if applicable:

Potential Risks of Harm	Very unlikely	Possibly	Likely
i) Emotional or psychological discomfort, such as feeling demeaned or embarrassed due to the research	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
ii) Fatigue or stress	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
iii) Social risks, such as stigmatization, loss of status, privacy and/or reputation	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
iv) Physical risks such as falls	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
v) Economic risk (e.g., job security, salary loss, etc.)	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
vi) Risk of incidental findings (<i>See Article 3.4 of the TCPS 2 for more information</i>)	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
vii) Other risks:	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

12. Possible Risks of Harm

If you indicated in Item 12 (i) to (vii) that any risks of harm are *possible* or *likely*, please explain below:

13a. What are the risks? (*i.e., elaborate on risks you have identified above*)

There are no known or anticipated risk to collaborators by participating in this research. However, it is possible that we end up recording material that should not be available for the public. Materials may include history and stories that are important or significant to you.

13b. What will you do to try to minimize, mitigate, or prevent the risks?

Apart from informed consent which is central to this research, collaboration is voluntary and collaborators can leave the research at any time. Materials that are consider significant and

should not be available to the public will not be used. If collaborators feel some of the materials of this nature is recorded, they will be instructed to notify me and I will destroy such and in case I am unable to destroy such information especially if it is recorded with other audio or video materials, I will not use such materials and I will destroy the transcription.

13c. How will you respond if the harm occurs? (*i.e., what is your plan?*)

If collaborators feel some of the materials recorded is of this nature, they are free to inform me and I will destroy any recordings if possible or find ways not to include or use such information

13d. If you have indicated that there is a risk of Incidental Findings (vi) please outline your proposed protocol for information and/or action.

13e. If one or more of your participant groups could be considered vulnerable please describe any specific considerations you have built into the protocol to address this.

13. Risk to Researcher(s)

14a. Does this research study pose any risks to the researchers, assistants and data collectors?

No.

14b. If there are any risks, explain the nature of the risks, how they will be minimized, and how you will respond if they occur.

14. Deception

Will participants be fully informed of everything that will be required of them prior to the start of the research session?

Yes

No (*If no, complete the Request to Use Deception form on the ORS website*)

O. Incentives, Reimbursement and Compensation

16a. Is there any incentive, monetary or otherwise, being offered for participation in the research (*e.g., gifts, honorarium, course credits, etc.*)

Yes

No

If yes, explain the nature of the incentive(s) and why you consider it necessary. *Also consider whether the amount or nature of the incentive could be considered a form of undue inducement or affect the voluntariness of consent. Clarify which participant groups will be provided with which incentives.*

The group I plan to work with face many economic challenges since they live in the camp. Also, I propose to stay in the camp with them, hence, I will give them incentive by providing foodstuff to the camp kitchen. The nature of the incentive is not considered a form of undue inducement or affect the voluntariness of consent as I will be living with them, hence, I have to eat with them.

16b. Is there any reimbursement or compensation for participating in the research (*e.g., for transportation, parking, childcare, etc.*)

Yes No

If yes, explain the nature of reimbursement or compensation and why you consider it necessary. Also consider whether the amount of reimbursement or compensation could be considered a form of undue inducement or affect the voluntariness of consent. Clarify which participant groups will be provided with which kind of reimbursement or compensation.

16c. Explain what will happen to the incentives, reimbursement or compensation if participants withdraw during data collection or any time thereafter (e.g., compensation will be pro-rated, full compensation will be given, etc.)

First, the incentive is provided based on the time that I am conducting a research there. The aim is to support the kitchen with food materials that will be shared equally. The camp has its own budget and ways of securing food. Thus, the incentive will be given monthly and I will buy the food materials directly and get it to the camp kitchen in order to avoid misappropriation of fund by the camp officials.

P. Free and Informed Consent

Consent encompasses a process that begins with initial contact and continues through to the end of the research process. Consult Article 3.2 of the TCPS 2 and Appendix V of the Guidelines for further information.

17. Participant's Capacity (Competence) to Provide Free and Informed Consent

Capacity refers to the ability of prospective or actual participants to understand relevant information presented about a research project, and to appreciate the potential consequences of their decision to participate or not participate. See the TCPS 2, Chapter 3, section C, for further information.

Identify your potential participants: (Check all that apply.)

Competent	Non-Competent
<input checked="" type="checkbox"/> Competent adults <input checked="" type="checkbox"/> A protected or vulnerable population (e.g., inmates, patients)	<input type="checkbox"/> Non-competent adults: <input type="checkbox"/> Consent of family/authorized representative will be obtained <input type="checkbox"/> Assent of the participant will be obtained (note that assent of the participant is always required)
<input checked="" type="checkbox"/> Competent youth aged 13 to 18: <input checked="" type="checkbox"/> Consent of youth will be obtained and parental/guardian consent is required, due to institutional requirements (such as school districts) or due to the nature of the research (e.g., risks, etc.) <input checked="" type="checkbox"/> Consent of youth will be obtained, parents/guardians will be informed <input checked="" type="checkbox"/> Consent of youth will be obtained, parents/guardians will NOT be informed <input type="checkbox"/> Other, explain:	<input type="checkbox"/> Non-competent youth: <input type="checkbox"/> Consent of parent/guardian <input type="checkbox"/> Assent of the youth will be obtained (note that assent of the participant is always required)

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<input checked="" type="checkbox"/> Competent children under 13 (<i>who are able to provide fully informed consent</i>): <input checked="" type="checkbox"/> Consent of child will be obtained and consent of parent/guardian will be obtained <input type="checkbox"/> Other, explain:	<input type="checkbox"/> Non-competent children (<i>young children and/or children with limited abilities to provide fully informed consent</i>): <input type="checkbox"/> Consent of parent/guardian <input type="checkbox"/> Assent of the child will be obtained (note that assent of the participant is always required)
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18. Means of Obtaining and Documenting Consent and/or Assent:

Check all that apply, consider all of your participant groups, attach copies of relevant materials, complete item 19:

- Signed** consent (*Attach consent form(s) - see [template](#) available*)
- Verbal** consent (*Attach verbal consent script(s) - see [template](#) available.*)
- Explain** in 19 why written consent is not appropriate and how verbal consent will be documented.
- Letter of Information for **Implied** consent (*e.g., anonymous, mail back or web-based survey. Attach information letter, see [template](#)*)
- Signed or Verbal assent** for non-competent participants (*Attach assent form(s), or verbal assent script(s)*).
- Explain** how verbal assent will be documented in 19.
- Other** means. **Explain** in 19 and provide justification.
- Consent **will not be obtained**. See [TCPS 2](#) Articles 3.5 and 3.7. **Explain** in 19.
- Signed** consent from the parents/guardians for youth/child participants (*Attach consent form(s)*).
- Explain** how parents/guardians will provide informed consent for child/youth participants in 19.
- Information letters** for the parents/guardians of youth/child participants (*Attach information letter(s)*). *If consent will not be obtained from parents/guardians and the parents/guardians will not be informed, explain why not in 19.*

19. Informed Consent

Describe the exact steps (chronological order) that you will follow in the process of explaining, obtaining, and documenting informed consent. Ensure that consent procedures for all participant groups are identified (e.g., group 1 - teachers, group 2 – parents, group 3 – students). Be sure to indicate when participants will first be provided with the consent materials (*e.g., prior to first meeting with the researcher?*). If consent will not be obtained, explain why not with reference to the [TCPS 2](#) Articles 3.5 and 3.7.

The process of explaining, obtaining and documenting informed consent: I will explain to the resident at the Internally displaced camp, Bukuru in Hausa Language about the research, its importance. The forms will be translated into Hausa Language so that potential participants who can read in Hausa can read the consent. Also, for those who are unable to read, I will summarize the information in the consent form to them before asking them to sign.

FURTHERMORE, STUDENTS (AND THEIR PARENTS/GUARDIANS) WHO ARE NOT CAMP RESIDENTS BUT LIVE IN THE NEIGHBOURHOOD WILL PROVIDE CONSENT BY STUDENTS TAKING THE FORMS HOME TO THEIR PARENTS. FOR PARENTS WHO CANNOT READ HAUSA LANGUAGE, RESEARCHER MAY HAVE TO VISIT SUCH PARENTS TO READ THE

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CONSENT FORM BEFORE SIGNATURES ARE APPENDED. FOR THOSE WHO ARE UNABLE TO READ, RESEARCHER WILL ALSO SUMMARIZE THE INFORMATION IN THE CONSENT FORM TO THEM BEFORE ASKING THEM TO SIGN.

20. Ongoing Consent

Article 3.3 of the TCPS 2 states that consent shall be maintained throughout the research project. Complete this section if the research involves interacting with participants over multiple occasions (including review of transcripts, etc.), has multiple data collection activities, and/ or occurs over an extended period of time.

20a. Will your research occur over multiple occasions or an extended period of time (including review of transcripts)?

Yes No

20b. If yes, describe how you will obtain and document ongoing consent. If consent procedures differ for each group or activity, please clarify each group or activity that you are referring to.

21. Participant's Right to Withdraw

Article 3.1 of the TCPS2 states that participants have the right to withdraw at any time and can withdraw their data and human biological materials.

Describe what participants will be told about their right to withdraw from the research at any time (i.e., who to contact and how). If compensation is involved, explain what participants will be told about compensation if they withdraw. If you have different participant groups and/or different data collection methods, clarify the different procedures for withdrawing as necessary.

Participants have right to withdraw at any time.

22. What will happen to a person's data if s/he withdraws part way through the study or after the data have been collected/submitted? If applicable, include information about visual data such as photos or videos. *If you have different participant groups and/or different data collection methods, clarify the different procedures for withdrawing as necessary. Ensure this information is included in the consent documents.*

Participant will be asked if he/she agrees to the use of his/her data. Describe how this agreement will be documented:

This agreement will be documented through writing.

It will not be used in the analysis and will be destroyed.

It is logistically impossible to remove individual participant data (e.g., anonymously submitted data).

When linked to group data (e.g., focus group discussions), it will be used in summarized form with no identifying information.

Free and Informed Consent Checklist:

Attach all documents referenced in this section (check those that are appended):

Consent and Assent Form(s) – Include forms for all participant groups and data gathering methods

Letter(s) of Information for Implied Consent

Verbal Consent and Assent Scripts

Q. Anonymity and Confidentiality

23. Anonymity

Anonymity means that no one, including the principal investigator, is able to associate responses or other data with individual participants.

23a. Will the participants be anonymous in the data gathering phase of research?

- Yes No

23b. Will the participants be anonymous in the dissemination of results *(be sure to consider use of video, photos)?*

- Yes
 Maybe. Explain below.
 No. If anonymity will not be protected and you plan to identify all participants with their data, provide the rationale below.

First, information about the selected group is a publicly knowledge in Nigeria and outside Nigeria. Thus, I am anticipating that the research will spurn larger awareness for this vulnerable people through photos, video and documentary. I will make collaborators aware of this for their consent.

For collaborators willing to stay anonymous, I will not push them beyond their level of confidentiality.

24. Confidentiality

Confidentiality means the protection of the person's identity (anonymity) and the protection, access, control and security of his or her data and personal information during the recruitment, data collection, reporting of findings, dissemination of data (if relevant) and after the study is completed (e.g., storage). The ethical duty of confidentiality refers to the obligation of an individual or organization to safeguard entrusted information. The ethical duty of confidentiality includes obligations to protect information from unauthorized access, use, disclosure, modification, loss or theft.

24a. Are there any limits to protecting the confidentiality of participants?

- No, confidentiality of participants and their data will be completely protected
 Yes, there are some limits to the researcher's ability to protect the confidentiality of participants *(Check relevant boxes below.)*
- Limits due to the nature of group activities *(e.g., focus groups):* The researcher cannot guarantee confidentiality
 - Limits due to context: The nature or size of the sample from which participants are drawn makes it possible to identify individual participants *(e.g., school principals in a small town, position within an organization)*
 - Limits due to selection: The procedures for recruiting or selecting participants may compromise the confidentiality of participants *(e.g., participants are identified or referred to the study by a person outside the research team)*
 - Limits due to legal requirements for reporting *(e.g., legal or professional)*
 - Limits due to local legislation such as the U.S.A. Freedom Act *(e.g., when there will be data storage in the United States)*. When using USA based data instruments and data storage systems researchers are responsible for determining if this applies.
 - Other:

24b. If confidentiality will be protected, describe the procedures to be used to ensure the anonymity of participants and for preserving the confidentiality of their data *(e.g., pseudonyms, changing identifying information and features, coding sheet, etc.)* *If you will use*

different procedures for different participant groups and/or different data methods be sure to clarify each procedure.

In case any collaborators choose to be anonymous, I will use pseudonyms, change identifying information such as names, age, ethnicity etc. For photos and video, I will avoid revealing pictures of collaborators by editing pictures/videos.

- 24c. If there are limits to confidentiality indicated in section 24a. above, explain what the limits are and how you will address them with the participants. *If there are different procedures for different participant groups and/or different data collection methods, be sure to clarify each procedure.*

One of the aim of this research is to give visibility for the IDPs population. Thus, limitation to confidentiality is due to context, selection and location. This research is taking place in an IDP camp and a secondary school that has high number of IDP youth as the school is located beside the IDP camp. The nature and size of sample from which participants are drawn makes it possible to identify individual participants. Also, information/personal details about IDPs in camps are available with government and agencies.

R. Use and Disposal of Data

25. Use(s) of Data

- 25a. What use(s) will be made of all types of data collected (*field notes, photos, videos, audiotapes, transcripts, etc.*)?

Apart from my doctoral thesis that the data collected (field notes, photos, video. Audiotapes, transcript, songs, recorded performances etc) will be used for, I plan to create **documentary, exhibitions and photo essay/photovoice (online)** on issues that bother IDPs with the intention to launch advocacy for IDPs in Nigeria and beyond.

- 25b. Will your research data be analyzed, now or in future, by yourself for purposes other than this research project?

Yes No Possibly

- 25c. If yes or possibly, indicate what purposes you plan for this data and how will you obtain consent for future data analysis from the participants (*e.g., request future use in current consent form*)?

Apart from my doctoral thesis that the data collected (field notes, photos, video. Audiotapes, transcript, songs, recorded performances etc) will be used for, I plan to create **documentary, photo exhibitions and photo essay/photovoice (online)** on issues that bother IDPs with the intention data to launch advocacy for IDPs in Nigeria and beyond. I will inform collaborators right from the onset as transparency and honesty is important in partnership. In terms of consent for future data analysis, I will obtain consent from collaborators because camp residents might relocate to another place, IDP camps might shut down and other unforeseen circumstance that might make the researcher unable to locate research collaborators may arise.

- 25d. Will your research data be analyzed, now or in future, by other persons for purposes other than explained in this application?

Yes No Possibly

25e. If yes or possibly:

- i) Indicate whether the data will contain identifiers when it is provided to the other researchers or whether it will be fully anonymous (*note that "fully anonymous" means that there is no identifying information, links, keys, or codes that allow the data to be re-identified*).

- ii) How will you obtain consent from the participants for future data analysis by other researchers? (*If the data will be transferred in fully anonymous form, this request for future use can be made in the current consent form. If the data will contain identifiers or links/keys/codes for re-identification, consider requesting permission to contact the participants in the future, to obtain consent for the use of the data at that time*).

26. Commercial Purposes

26a. Do you anticipate that this research will be used for a commercial purpose?

Yes No

26b. If yes, explain how the data will be used for a commercial purpose:

26c. If yes, indicate if and how participants will benefit from commercialization.

27. Maintenance and Disposal of Data

Describe your plans for protecting data during the project, and for preserving, archiving, or destroying all the types of data associated with the research (*e.g., paper records, audio or visual recordings, electronic recordings, coded data*) after the research is completed:

27a. means of storing and securing data (*e.g., encryption, password protected computer files, locked cabinet, separation of key codes from raw data etc.*):

The data will be stored securely on University of Victoria's System network storage (Netdrive file storage). Also, I will storage information on an encrypted and password protected computer and hard drive. There will not be movement of data on paper from one location to another.

27b. location of storing data (*include location of data-storage servers if using web-based technology*):

The location of storing data will be both Nigeria and Canada. In Nigeria, data will be stored in an encrypted hard disk which will remain at my residence in Nigeria. In Canada, I will use the UVic's system network storage.

27c. duration of data storage (*if data will be kept indefinitely, explain why this is necessary and state whether the data will contain identifiers or links to identifiers*):

Data will be stored throughout the entire time of my doctoral studies and the data will be archived afterwards.

27d. methods of destroying or archiving data. If archiving data, please describe measures to secure or protect the data. If the archiving will involve a third party (*e.g., library, community agency, Aboriginal band, etc.*) please provide details:

The data will be archived in libraries, community and international agencies because the nature of the research. One of the ways to present research findings from the data to the community is by

25

presenting performance, exhibition and archive data in libraries.

28. Dissemination

How do you anticipate disseminating the research results? *(Check all that apply)*

- Thesis/Dissertation/Class presentation
- Presentations at scholarly meetings Published article, chapter or book
- Internet *(Students: Most UVic Theses are posted on "UVicSpace" and can be accessed by the public)*

- Media *(e.g., newspaper, radio, TV)*
- Directly to participants and/or groups involved. Indicate how: *(e.g., report, executive summary, newsletter, information session):*
- Other, explain: Others include online media – photovoice, documentary and exhibition.

S. Conflict of Interest

29a. Apart from a declared dual-role relationship (Section K, item 7), are you or any of the research team members in a perceived, actual or potential conflict of interest regarding this research project *(e.g., partners in research, private interests in companies or other entities)?*

- Yes No

29b. If yes, please provide details of the conflict and how you propose to manage it:

Attachments*

*Ensure that all applicable attachments are included with all copies of your application. Incomplete applications will not be entered into the review system. You will be notified in this case.

Information for Submission

- Applications may be printed and submitted double-sided
- Do **not** staple the original application with original signatures (clips O.K.)
- The two photocopies may be individually stapled or clipped
- Do **not** staple or clip the individual appendices

Title and label attachments as Appendix 1, 2, 3 etc. and attach the following documents (check those that are appended):

Section I - Recruitment Materials:

- Script(s) – in-person, telephone, 3rd party, e-mail, etc.
- Invitation to participate
- Advertisement, Poster, Flyer

Section J - Data Collection Methods:

- Standardized Instrument(s)
- Survey(s), Questionnaire(s)
- Interview and/or Focus Group Questions
- Observation Protocols
- Other:

Section M - Free and Informed Consent:

- Consent Form(s) – Include forms for all participant groups and data gathering methods
- Assent Form(s)
- Letter(s) of Information for Implied Consent
- Verbal Consent Script
- Approval from external organizations (or proof of having made a request for permission)
- Permission to gain access to confidential documents or materials
- Request to Use Deception form
- Biosafety Committee Approval
- Other, please describe:



University of Victoria
 Department of Theatre
 PO Box 1700 STN CSC
 Victoria BC V8W 2Y2 Canada
 Tel (250) 721-7991
 Fax (250) 721-6596
 Web www.phoenixtheatres.ca



The Director
 IDP Camp, Bukuru
 Jos South Local Government, Bukuru
 Plateau State,
 Nigeria

November 16th, 2017

Request for Permission to use IDP Camp, Bukuru, as Site for a PhD Research Project

I, Dr. Warwick Dobson, University Scholar in Applied Theatre at the University of Victoria in Canada, submit this letter to introduce and request permission for one of my doctoral students, who is a Nigerian, to conduct his research in the IDP Camp, Bukuru.


Mr. Taiwo Afolabi is a doctoral student here in the Theatre Department. Mr. Afolabi would love to conduct his doctoral research among internally displaced persons in your camp. His research focuses on how theatre can engender participation among internally displaced persons so the world can better understand what this population needs as against what we think they want. Through his research, he will conduct interviews, theatre workshops and devise performances with interested individuals at the camp.

I would appreciate it if permission could be granted to you use the IDP Camp, Bukuru, as the site for the research which is proposed to take place in 2018. Mr. Afolabi is being assisted by Mr. Abel Alechenu, the Communication and Research Director at Theatre Emissary International, Nigeria, to facilitate communication.

I hope our request is granted as we are excited that our students are constantly returning to their country of birth to contribute to development through research. If you grant Mr. Afolabi permission as requested, we would appreciate it if you respond through a letter stating that you grant our request.

Find attached the summary of the proposed project. Should you have any question, you can contact me at this email - wdobson@uvic.ca, Mr. Afolabi at this email - taiwoafolabi4@gmail.com, and Mr. Alechenu at this phone number +2347036578100

Respectfully Submitted


 Dr Warwick Dobson
 University Scholar in Applied Theatre

*Received and
 approval granted*

*Sidans Foundation
 17/11/2017*

17/11/2017



University of Victoria
 Department of Theatre
 PO Box 1700 STN CSC
 Victoria BC V8W 2Y2 Canada
 Tel (250) 721-7991
 Fax (250) 721-6596
 Web www.phoenixtheatres.ca



The Principal
 Zang Commercial Secondary School, Bukuru
 Plateau State,
 Nigeria

November 16th 2017

Request for Permission to use Zang Commercial Secondary School, Bukuru as Site for a PhD Research

I, Dr. Warwick Dobson, University Scholar in Applied Theatre at the University of Victoria in Canada, submit this letter to introduce and request permission for one of my doctoral students, who is a Nigerian, to conduct his research in the IDP Camp, Bukuru.

Mr. Taiwo Afolabi is a doctoral student here in the Theatre Department, Mr. Afolabi would love to conduct his doctoral research among students who have experienced internal displacement in secondary schools in Plateau. The choice of Zang Commercial Secondary School is based on its closeness to the IDP Camp in Bukuru. His research focuses on how theatre can engender participation and enliven learning experiences among students who have internal displacement so the world can better understand what this population needs as against what we think they want. Through his research, he will conduct interviews, theatre workshops and devise performances with students in your school.

I would appreciate it if permission could be granted to you use the IDP Camp, Bukuru, as the site for the research which is proposed to take place in 2018. Mr. Afolabi is being assisted by Mr. Abel Alechenu, the Communication and Research Director at Theatre Emissary International, Nigeria, to facilitate communication.

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Respectfully Submitted



Dr Warwick Dobson
 University Scholar in Applied Theatre

Received and approval granted



11/17

REVISED
JAN - 9 2018

Theatre in Forgotten Corridors: Breaking Down the Fence for Citizen Participation of Internally Displaced People

Consent to Participate

You are invited to collaborate and participate in a research project that centres on internally displaced persons in Nigeria. For this project, I will use different art forms to harvest stories on mirages of social issues that internally displaced persons choose to talk about and turn them into dramatic works for public performance, presentation on websites, and photo exhibitions. These will constitute primary data for my doctoral thesis.

These are specific objectives of this research:

- 1) Co-create knowledge among IDPs through art-based approach for intergenerational and intercultural dialogues on issues that concern internally displaced people.
- 2) Through a strength-based approach foster safe and positive spaces for IDPs stories to be told for self-celebration, self-advocacy and visibility
- 3) Communicate the results of our collaboration to both academic and non-academic audience to engender long lasting and effective campaigns on internal displacement in constructive ways.

Your help as a community member and camp resident is needed in order to make sure that the voices of internally displaced persons are accurately and properly presented and documented. The information that you share will be recorded (audio, photo or video), translated into English language. As an appreciation for your contribution to knowledge and your time to this research, food items will be provided for the camp residents at the kitchen for the period of the research. Your name will be acknowledged in all the subsequent work that makes use of your contribution of knowledge. A final copy of script, stage performance and photos will be made available. Your participation is completely voluntary and you can choose to end your involvement with the project at any time. There are limits to confidentiality due to the context, and the use of video and audio. If you would like to withdraw part way through the project, I will ask if you agree to the use of photos, videos and transcriptions. The transcriptions will be destroyed if you decide to withdraw, however it is logistically impossible to destroy the audio and video. Your decision to participate or not will however not affect your relationship with other IDP camp residents and partners.

There are no known or anticipated risks to you by participating in this research. However, it is possible that will end up recording materials that should not be available for the public. Materials may include history and stories that are important or significant to you and to the community. If you feel some of the material you have recorded is of this nature, please inform us and I will destroy any recordings. The work proceeds under the permission of the IDPs camp director (Pastor Mancha Mancha).

It is also anticipated that the results of this study will be shared with others in the following ways: information will be shared with your community in teaching materials and other resources materials, university teaching, and on website. I will also share information of this study with other researchers at conference and in articles, with students, teachers, agencies and other institutions. The data will possibly be used in the future and because I am hopeful that you will leave the camp, I would love to obtain consent for the use of the data in the future. Finally, some of the data will be exhibited and finally archived at libraries. **THUS, IN THE EVENT YOUR PHOTOS OR VIDEOS CONTAIN THE IMAGES OF PEOPLE, YOU (THE COLLABORATOR) WILL ASK THEM FOR**

January 9, 2018 Version 3

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JAN - 9 2018

Theatre in Forgotten Corridors: Breaking Down the Fence for Citizen Participation of Internally Displaced People

Consent to Participate

You are invited to collaborate and participate in a research project that centres on internally displaced persons in Nigeria. For this project, I will use different art forms to harvest stories on mirages of social issues that internally displaced persons choose to talk about and turn them into dramatic works for public performance, presentation on websites, and photo exhibitions. These will constitute primary data for my doctoral thesis.

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- 3) Communicate the results of our collaboration to both academic and non-academic audience to engender long lasting and effective campaigns on internal displacement in constructive ways.

Your help as a community member and camp resident OR A STUDENT OR TEACHER AT THE ZANG SENIOR SECONDARY SCHOOL is needed in order to make sure that the voices of internally displaced persons are accurately and properly presented and documented. The information that you share will be recorded (audio, photo or video), translated into English language. As an appreciation for your contribution to knowledge and your time to this research your name will be acknowledged in all the subsequent work that makes use of your contribution of knowledge. A final copy of script, stage performance and photos will be made available. Your participation is completely voluntary and you can choose to end your involvement with the project at any time. There are limits to confidentiality due to the context, and the use of video and audio. If you would like to withdraw part way through the project, I will ask if you agree to the use of photos, videos and transcriptions. The transcriptions will be destroyed if you decide to withdraw, however it is logistically impossible to destroy the audio and video. Your decision to participate or not will however not affect your relationship with other classmates or with your teachers. THE RESEARCH HAS BEEN INTEGRATED INTO THE SCHOOL ACTIVITY FOR THE TERM. BUT FOR THOSE STUDENTS AND PARENTS/GUARDIANS WHO DO NOT CONSENT TO THE RESEARCH, THE STUDENTS MAY STILL JOIN THE ACTIVITIES, BUT THEIR IMAGES AND THEIR CONVERSATIONS WILL NOT BE RECORDED OR USED FOR RESEARCH PURPOSES.

There are no known or anticipated risks to you by participating in this research. However, it is possible that will end up recording materials that should not be available for the public. Materials may include history and stories that are important or significant to you and to the community. If you feel some of the material you have recorded is of this nature, please inform us and I will destroy any recordings. The work proceeds under the permission of the Zang Senior Secondary School, Bukuru, Plateau State, Nigeria.

It is also anticipated that the results of this study will be shared with others in the following ways: information will be shared with your community in teaching materials and other resources materials, university teaching, and on website. I will also share information of this study with other

January 9, 2018 Version 3

A copy of this consent form will be left with you and a copy will be taken by the researcher

January 9, 2018 Version 3

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JAN - 2013

Principal Investigator: Taiwo Afolabi

Project Title: Theatre in Forgotten Corridors: Breaking Down the Fence for Citizen Participation of Internally Displaced People

Anticipated Discussion Topics

Advocacy is central to this research and advocacy could be analogous to loudness, vibrancy, attention-getting and presence. Advocacy could take different forms, shapes and it uses diverse means to harness human body, capabilities and abilities to become sites for visibility and resistance. Pivotal to this people-driven inquiry is engaging theatre in forgotten corridors of internally displaced people to break down the fence for citizen participation. A bottom-up approach to participation aims to unveil social issues that are pertinent to the people involved. Participation involves the use of human body to co-create, collaborate and mobilize people-centred initiatives. Specifically, the human eyes and voice are essential to any advocacy or activism because being heard and being seen requires interactive engagements which can motivate collective action towards a common social goal. My research focuses on investigating how applied theatre can create safe and positive spaces for visibility and audibility of IDPs in the resettlement process. I hope to focus on understanding how people-driven participation can engender being heard and given optimal attention for self-expression that the affected population face who are forced migrants and internally displaced. Thus, the notion of *visibility* and *audibility* are essential to this research inquiry that aims to debunk the idea of territorial border that largely accounts for other rationales for ignoring IDPs in post-conflict zones.

Therefore, anticipated discussions topics seek to explore how the human body, particularly, the *voice* becomes site for resistance, and to what extent the human *eyes can* create sites for intergenerational and intellectual dialogue against oppression and injustices. Also, this research hopes to investigate to what extent human body can become sites for harvesting, documenting and archiving stories of IDPs to create critical consciousness and build empathy for participation and collective action. That is, when is the human eyes and the voice ethical or un-ethical? How can participation through the human body become a tool to make ethical choices and create opportunities for critical consciousness, build empathy for the affected population (in this context displaced persons) among the unaffected population (the larger society) for collective action?

Furthermore, how does the human body perform politics of representation and power relations? Within ethics of intervention and activism, how does silence perform in/justices? How does inaudibility and invisibility silence or activates voices? In a broader context, how can performance through the human body become sites for resistance? I am particularly interested in using community-based participatory research method because this will facilitate harnessing people's voices on topics of interest. I will also adopt arts-based research method which will afford the opportunity for self-expression through the human body. I hope this voyage of self-discovery will further help me to critique my position as a co/researcher, better inform my research choices and understand what motivates such choices?

Therefore, in the context of internally displaced population in Nigeria, here are possible questions for focus group discussions, interviews and artistic creation.

Possible Questions:

- 1) What does it mean to be *present* but not *seen*?
- 2) What does it mean to be *audible* but not *heard*?
- 3) How does the human *voice* perform representation and serves as site of resistance?
- 4) How does the human *eyes* become sites for retention, attention and acceptance?
- 5) In what ways does the human body perform advocacy and engender participation?
- 6) How does this affect freedom of expression, negotiation, power relation, human right and advocacy?
- 7) To what extent can applied theatre (arts forms, games, image theatre etc) facilitate visibility and audibility for IDPs?
- 8) As sites of resistance, participation, therapy and rehabilitation, how can human voices and eyes connect socially-engaged discourses, governance, affect and people?

Finally, I hope to co-facilitate a collaborative research process for *visibility* and *audibility* of internally displaced population.