

**TRANSFORMATIVE CONFLICT RESOLUTION USING FORUM THEATRE:**

**THE JOS NORTH, NIGERIA FLASH POINT PARADIGM**

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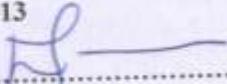
**APRIL, 2016**

## DECLARATION

This thesis is my original work and has not been submitted for a degree or any other academic credit in any other university.

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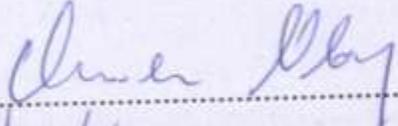
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## **DEDICATION**

To my Dad ,

Late Abok Musa Nyam in memorium. Our bread winner, strong, honest soul who taught me to be honest, open minded and holding on to my dreams. No doubt you have left a finger print of hard work on your children that still lingers on. You shall never be forgotten.

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## **OPERATIONAL DEFINITION OF TERMS**

### **Theatre and drama**

The concepts of theatre and drama are often used interchangeably even though they are two different types of dramatic expressions. Drama is literary composition while theatre is the actual performance that may or may not emanate from literary composition.

### **Forum Theatre (FT)**

FT is theatre for transformation, social change and conscientization. In this study, it means transformation and changes in a situation of violent conflict to create a more just, equal society for peaceful coexistence.

### **Transformative conflict resolution**

This is concerned with the process of controlling and regulating the conflict that has engulfed Jos North LGA to ensure that it does not escalate or recur. Transformation is more than post - accord reconstruction by using theatre..Transformation is a comprehensive concept that emphasizes, generates and sustains the full array of processes, approaches and stages needed to transform conflict towards more sustainable and peaceful relationships. The transformative approach to mediation does not seek resolution of immediate problem. Rather it seeks the empowerment and mutual recognition of the parties involved using the Forum Theatre tool which reflect, mirrors, retracts and mediates human experiences and values that build and promote peaceful coexistence in human society.

**Violent conflict:** denotes clash, contention, confrontation, battle, struggle, controversy or quarrel. denotes employment of illegal methods of physical coercion for personal or group ends. For this study, it denotes that the conflict which has erupted tends to develop a momentum of its own.

**Conflict transformation:**This goes beyond the idea of conflict resolution. It refers to any attempt at positively changing the parties against conflict, in improving their relationship and addressing the underlying structural and systemic causes of the conflict.

**Ethno-Religious Conflict:** It is the clash, contention, confrontation, battle, rivalry, controversy or quarrel among ethno-religious groups. Ethno-religious conflict stems from an irreconcilable posture with regards to symbolic values to the groups concerned. In this study, these symbolic values which cannot be compromised are religion and language.

## **LIST OF ACRONYMS AND ABBREVIATIONS**

<b>ANPP</b>	- All national democratic People's party.
<b>BPP</b>	- Bond of Peace Production
<b>C.B.O.</b>	- Community Based Organization
<b>C.B.G.</b>	- Community Based groups
<b>C.D.G</b>	- Community Drama Groups
<b>CHCEEWY</b>	- Centre for Health Care and Economic Empowerment for Women and Youth
<b>C.T.</b>	- Community Theatre
<b>C.B.T.G.</b>	- Community Theatre Groups
<b>F.G.D.</b>	- Focus Group Discussions
<b>F.G.N</b>	- Federal Government of Nigeria
<b>FT:</b>	- Forum Theatre
<b>IDPs:</b>	- Internally Displaced Persons.
<b>I.R.I.N.</b>	- International Report in Nigeria
<b>JDPC:</b>	- Justice Development & Peace CARISTA
<b>L.G.A.</b>	- Local Government Area
<b>N.G.O.</b>	- Non-Governmental Organization
<b>NIPSS:</b>	- National Institute for Policy And Strategic Studies
<b>NOA:</b>	- National Orientation Agency
<b>N.P.C.N.</b>	- National Population Commission of Nigeria
<b>PDP.</b>	- Peoples Democratic Party.

- PIDAN** - Plateau Indigenous Development Association Network
- PLSCT:** - Plateau State Cultural Troupe
- P.L.S.G** - Plateau State Government
- SSIs:** - Semi Structured Interviews
- T.F.D.** -Theatre for Development
- UNDP:** - United Nations Development Programme
- UNICEF:** United Nations International Children’s Education Fund.
- ZAT:** - Zambian Arts trust.

## ABSTRACT

Violent conflict in Jos North, Plateau State, Nigeria, like other parts of the world, has become a serious concern creating a rift in human relations. This study therefore seeks to explore, in Theatre for Development (TFD), the techniques of Boal's Forum Theatre (FT) in bringing about peaceful resolution in Jos, Plateau State. The study explores the philosophical thrust of forum theatre to improve on the existing process of utilizing the challenges and strategies of FT for sustainable results. FT has today continued to interrogate several ways of resolving such issues and identifying ways of intervention and stoppage of further escalation of the violent conflict in the city of Jos. The study explores the assumption of Boal's Forum Theatre technique in FT as appropriate instrument of transformation and change. This theatrical and drama process in FT was perceived relevant in resolving the Jos violence. TFD was used effectively in an attempt to bring about transformation, conscientization and social change. The theoretical and conceptual framework is based on the assumptions that the study was appropriate in resolving the Jos violent conflict. The study adopted a case study design to explore new ways of repositioning the practice of FT. Using triangulation, three locations in Jos, Plateau State Nigeria were selected and 110 participants were randomly selected across the sample population to take part in this qualitative study. This study involved Focus Group Discussions (FGDs), Semi Structured Interviews (SSIs), questionnaire administration, Participant observation approach which were employed to assess FT methods as an effective medium for transformation and change. The findings show that FT activities employed in the study area for addressing violent conflicts include: drama, songs, music, peace rally and children's theatre. However, inadequate monitoring and evaluation by practitioners, funding, advocacy and community involvement were found to be the challenges. As a means of mitigating the challenges, the study found that peace building, public enlightenment and advocacy, intensifying security, addressing segregated settlements, among others, are possible solutions.

## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.0 Background to the study**

The global community witnessed about 250 armed conflicts in the twentieth century, with over 110,000,000 million people killed, wounded, crippled and mutilated (Servae, 2008). Statistics have also suggested the existence of 233 groups in 93 countries between 1989 and 2005, representing fully one-sixth of humanity engaged in political, ethnic or military struggles, from which more than 20 million refugees were in flight (Cramer, 2006:1). In the above statistics, African countries such as Nigeria, Kenya, Egypt, South Africa, Cameroun, Congo, account for more fatalities and such violent conflicts are seen to hinder development in Africa (Adolfo, 2005).

The issue of violent conflicts in Africa has become a global concern. Africa has continued to witness varying degrees of integration between races, nations and various identities, tribes and groups. These interactions and exchanges which have brought about human development have, in some instances, also brought violent activities which also violate the promotion of state laws (Ringim, 2000). Such activities have also deterred nations' socio-economic growth (Mail & Woodhaver, 1999).

Similarly, most violent conflicts in Nigeria are premised on economic, social, and political issues relating to wealth distribution and inter-ethnic relations, location of local

government headquarters (Otite, 1999). It is also noted that violent conflicts involved civilians, armed forces, irregular civilians,[armed civilians] and in this type of conflict, civil unrest abounds. These range from political thuggery and planning continued mass attacks by organizations such as Boko Haram, Al'shabaab and Al-Qaeda to achieve their aims. The situation worsens by the day as a result of increasing number of unemployed youths. Such youths become easy to recruit, especially by politicians for criminal activities characterized by loss of lives, property, economic decline, displacement, distrust leading people to live in clusters. Nigeria seems to exhibit the symptoms of a collapsing state whose citizens are perpetually at war with one another (Jega, 2000).

Violent conflict had great impact in Jos, Plateau State which is currently synonymous with ethno-religious violent conflict in Nigeria. The causes of the Jos violence are seen to be multi-dimensional and inseparable (Gotan, 2004). Also, Gomos (2011) observes that religion became an issue and the challenges are amplified. Religion and ethnicity in Jos, Plateau State capital have profound influence on residential relationships leading to the new trends in the polarization of communities. This polarization is evident in the physical manifestation of mono-religious areas in Jos, with Christians and Muslims living in dominant religious clusters. People are conscious and afraid of where one lives and who one's neighbours are (Dung & Rikko, 2009). The issue of violent conflict in Jos is intensified because of the recurrent violence with massive killings and reminiscent of ethnic cleansing and terrorist attacks by the Hausa and Fulani against the natives in 2001, 2002, 2008, 2010, and 2011. Neighbours who had lived in harmony for decades as

brothers and sisters have turned against one another with murderous minds (Beattie, 2010). Ethno-religious violence is seen as a significant factor preventing peace in the region. This increases the challenges of managing the Jos ethno-religious plurality.

Several measures and strategies seem to be put in place for peaceful resolutions to these persistent conflicts such as deployment of security operations, dialogues amongst religious groups, setting up of panels, NGOs, and activities of forum theatre - peace rallies, peace matches and FT peace drama initiatives. FT, as a medium for peaceful resolution, has not been properly utilized. Thus, initiatives and strategies are seen to be lacking and most times yield little or no positive transformation. This is because not all FT and government strategies are suitable in all violent conflict resolution situations. However, but FT should still be tried to bridge these gaps. This is the subject of this study.

### **Transformative Theatre**

Transformative theatre practice seeks reforms of pedagogy. Greene (2012) avers:

We no longer search for safe spaces. Those do not exist and if they did, they are not conclusive to fundamental change. I now look for contested space where to practice pedagogies of discomfort, if it doesn't, we will create them (Greene, 2012, p. 50).

This statement points out the new ideals of people, space and problems as transformative theatre in the 21<sup>st</sup> century. This statement arouses fresh responses of emotions, memories, thoughts about oneself and self experiences. Boal, (2000) asserts that theatre is supposed

to sway hearts and minds. If theatre has any new purpose of transformation other than entertainment, then it is to show new ways of seeing, to confront us with truth, to make us think in new dynamic directions and even change our behavioural patterns which bring us to the idea of “bringing people first”. Transformative theatre for conflict resolution applies well to any set of people that are willing to forget their past situations and join hands to contribute to the ongoing process. The practice itself is a group or collective medium that seeks collaboration to achieve their common goals. It is appropriate for communities and cultures that seek and value narrative and dramatic communication media. Amollo (2002) states that it is an excellent approach for conflict related to underlying structural dilemmas and a means for stimulating issues creatively towards new approaches to problems.

Transformative conflict resolution was employed to help change the way the people, religious, government and non governmental bodies and the likes perceive, value and speak about an act towards each other in the situations they find themselves. The tenet here is that theatre for development offers and points out issues for the people to take actions themselves.

The concept and role of FT which put the people first is vital. Improvisation is at the centre stage of the performance. The function of a scripted play is not acceptable and this is what the concept of FT stands for. FT being a relatively new movement in theatre can be paralleled to the modern day notions of objectification, reflection and action

demonstrated (Brecht & Freire, 1997; Boal, 2000). The assumption of putting people first and in practical participation in FT encourages reversal roles and the people being the focus. The idea here is that it makes it democratic, where the communities are able to identify their roles and solve them by themselves. However, Kid (1980) reiterates that organized groups all over the world, especially peasants and workers, are discovering theatre as a weapon for resolving conflict and other social issues. FT belongs to the central concept of popular education which is based on the belief that there are injustices and inequities existing around the world. FT includes its acting styles, analysis and transforming the scenario (Frost & Tarrow, 1990). Central to the concept of FT is transformation and conscientization; thus a strategy of non formal education. This formal education happens when people who have a common course come together with one voice through collective efforts. 'These efforts of formal education do not happen randomly as informal learning does' (Anderson, 2001). FT is seen to educate people theatrically as a weapon for transformation, change and conscientization by creating issues creatively and interestingly. It means that FT is empowering, participatory, educative and interactive. Boal (2000) sees theatre as a forum of knowledge; It should and can also be a means of transforming society (xxxi). This means that theatre should help restructure the future rather than the future waiting for it. The use of FT is seen as a problem solving theatre that seeks to attack the root causes of the problems and not the symptoms. It is seen to speak the language, idioms and deals with issues that are of direct relevance to the people's lives (Egwugwu, Steve & Zaks, *et al.*. 1990). It employs the people's theatrical and dramatic traditions such as songs, dance and folk media.

Berry (2007) opines that in the communication process, it involves musical perception and undoing. It is people's theatre that informs the need for people to know how to use it effectively. Bessette (2004) further notes that communication is a two-way traffic, which explains it as an open dialogue in nature and it relates to community issue which is vital in FT.

In another dimension, the role of FT by government and non- governmental organization has become a household name in resolving violent conflict situations in Nigeria. To justify this new quest, new approaches are persistently sought. The strategies of FT have however proven, most times, to be effective as a tool for transformation, change and conscientization. What is unclear in its practices is to genuinely seek ways of knowing whether it is done with sincerity of purpose or as well find out ways of knowing the extent of FT and how it has being participatory in giving way to a meaningful investigation. The need to begin to look inward is important. This has explained the basis and the role of FT practice as an instrument for transformation, change and reconciliation.

### **1.1 Statement of the Problem**

Jos, Plateau state capital, Nigeria, has witnessed varying degrees of violent conflicts since 2001 and has left it with challenges of insecurity. Stages and activities of FT have been created and undertaken by the practitioners who have created a lot of awareness on the issue of conflict in Jos. Activities of FT practitioners are also being challenged and

interrogated based on the peace initiatives which have created gaps that need to be filled. This study sought to investigate the challenges associated with forum theatre activities. Currently, the challenges of managing the activities seem not to have been genuinely explored by researchers. Most government plans, projects and activities seem to have made little or no impact because the activities of TFD lack participation in reaching out to the people. Hence, this study sought to investigate successful modalities of applying FT approaches and to suggest strategies that could be used meaningfully for positive transformation and changes.

Several activities of some organizations such as peace rallies, peace matches, drama groups organized by both government and non governmental agencies have been used in addressing the violent conflict that has yielded little or no positive response. This persistence conflict showed that the real source and solution to the problem have not yet been established.

## **1.2 Objectives of the Study**

- i. To examine the specific FT activities employed in addressing the violent conflict in Jos North, Plateau State in North Central Nigeria.
- ii. To investigate the challenges associated with the practice of FT in Jos, North, Plateau State in North Central Nigeria
- iii. To explore possible measures to mitigate the challenges that hinder successful implementation of FT in Jos North, Plateau State North Central Nigeria.

### **1.3 Research Questions**

- i. What activities of FT are used in addressing the violent conflict in Jos North, Plateau State in North Central Nigeria?
- ii. What challenges are associated with the practice of FT in Jos North Plateau State in North Central Nigeria?
- iii. How can FT practitioners use the required skills and measures to mitigate the challenges limiting its implementation of in Jos North, Plateau State in North Central Nigeria?

### **1.4 Assumptions.**

- i. That the techniques used in FT are appropriate as instruments of transformation and change in the violent conflict in Jos, Plateau State capital
- ii. That the theatrical and dramatic process required in FT is appropriate in resolving the challenges associated with the violent conflict in Jos, Plateau State.
- iii. That FT can be used effectively to mitigate the challenges in bringing about conscientization and social change.

### **1.5 Justification and Significance of Study**

The value and significance of FT has shown that it has the capacity of bringing people together (Boal, 2000). This approach is to ensure community participation and transformation. The study will benefit various stakeholders especially FT practitioners. It has challenged and improved on existing activities on FT which has become visible.

It has served as a forum of education, enlightenment and build up FT skills towards a realization of a concrete, effective FT practices. FT practice and activities have not been properly explored in violent conflict resolution (PIDAN, 2010). This study has been adequately documented for future reference and guide to all FT scholars, community based organizations, (CBOs), Government Agencies, Nongovernmental Organizations (NGOs), Religious bodies such as the Christians and Muslims, Plateau State People and Government, Business and trades organizations. It has built and improved on the existing theories and methodologies of FT. Violent conflict has become an international concern that has created a rift in human relation, FT is seen to cement and has the capacity of bringing peace by engaging the communities in achieving better goals in transformative and developmental issues and as an agent of change. Violent conflicts in Jos were exposed through the medium of FT.

### **1.6 Purpose of the Study**

The issue of violent conflict and confrontation witnessed in recent times in and around Jos has been a great concern. Jos witnessed four bloody and destructive violent conflicts in 2001, 2008 and 2010 respectively. These conflicts created an atmosphere of tension, mistrust, fear and suspicion which threatened inter-community harmony among the people. The conflict has further led to insecurity, displacement of people, ethnic and religious polarization and proliferation of arms, **inter alia** (Turnes, Jennifer & Cliff, 2005).

The effect of the violent conflicts has seriously affected residential relationships. This is a grey area and one of the reasons for this study. The issue of people living in flashpoint residential areas as a result of ethno-religious crisis has not been explored. This is an area, if not addressed, will constitute a threat in the nearest future and may become a fertile ground for further re-occurrences of violence in the future. The purpose of this study is to explore how FT practice can help the affected areas and people in Jos to reach sustainable peace building. In conclusion, the question of insecurity is rampant and FT has stepped in as a matter of urgency.

### **1.7 Scope/Delimitation**

This study is delimited to cover three areas in Jos metropolis. However, it focused on Ngwan Rogo, Tudun Wada and Gangare. These three areas in Jos are groups that were most affected during the crises and which have caused them to live in clusters. The activities of FT which were seen to be effective in this study were used to generate quantitative and qualitative data. The four FGDs group were used as case study in creating data analysis, questionnaires, interviews, SSIs, were also used in this qualitative research. The study also delimits itself through transformative theatre practice as practiced in Jos.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.0 Introduction**

This Chapter explores the literature related to the study. It examines FT and how it is a tool for transformation, change and conscientization for peaceful coexistence. The Chapter examines the foundation of FT in Nigeria and other parts of the world. It exemplifies the emergent dominant and residual roles as they affect this study. It further looks at how other theatrical works in this area of study are being explored and the theoretical framework of forum theatre techniques being applied.

#### **2.1 Interrogating the Debate on Transformative Theatre for Development (FT)**

As stated in the previous Chapter, Theatre for Development (FT) is a transformative theatre practice whose ideological context can be traced to the works of Edwin Piscator, (1893-1966) in his book, **the Piscator Experiment**[1966]. Piscator describes his theatre as proletarian drama against Aristotelian Poetics which seeks to learn from experiences. According to Willett (1964), in his editorial notes on Brecht, believes what Brecht says, that economic, social or political forces incite the kind of dramatic characters and action audience notice. This ideology is a classical innovation in the theatre by Brecht in 1920s “Epic theatre”. Oscar, (1968) describes epic theatre as a more militant which advocates social change. Mao (1960) pins revolutionary theatre and literature to create a variety of characters out of real life and help the masses to propel history forward. The idea here is for the purposes of gaining a sense of belonging that can be achieved through action.

Piscator's (1966) ideology also generated a lot of controversy against the Aristotelian poetics because its theoretical framework sought to create a proletarian drama as opposed to merely producing plays for the masses. Piscator's idea says that the stage should supply images, statistics and slogans that could enable Parliament and the audience to reach political decisions. According to Boal (1985), epic theatre is all about learning how to think rather than feel. This idea of emotion only happens when catharsis occurs. Here, the revolutionary aesthetics advocated by Brecht challenges the literary dramaturgies to think of working more with the people as agents of change. The aesthetics of Brecht's 'epic theatre' begins with reconciling the theatre as growing or moving beyond the simple personification of motive forces or subjecting characters to invisible metaphysical powers. Brecht marked an important step in the progress of understanding the movement of theatre from its total pre-occupation with the artificial to its pre-establishment as a significant part of common life. Brecht (1964) regarded the theatre as a weapon in bringing about social change. He opined that, "all revolutionary theatrical groups should transfer to the people the means of production so that the people themselves may will it" (cited in Boal, 2000, p. 36). The bottom line here is that FT relies on the people, their communities and their culture as a motivating factor into facilitating social change.

Brecht's (1964) understanding of socialist realism meant an honest and sincere reflection of a society from a socialist point of view using the tools of arts. Epskame (1989) in his book, *Theatre in search of social change*, provides additional understanding to Brecht's views that:

Socialist realism can be achieved in the theatre only in a dialectical form of theatre in which it becomes clear to the spectator that his own social position is the result of man-made historical process of stabilizing power relationships. Only this awareness can the spectator take his destiny into his own hands, taking action to intervene in social events outside the theatrical performance (Espkame, 1989, p. 165).

As a Marxist, Brecht did not imagine that a theatrical work should end in equilibrium, but rather it should show the way the society loses its equilibrium, which way the society is moving, and how to hasten the transition (Boal, 1992). He advocates that the artist must abandon the downtown stages and go to the neighborhoods, because only then will he find people who are victims and ready to change the society. such advocacies are central to FT since its advantages in forms and styles are known – but the sense of ownership is completely absent and could end up without achievement. In the long run, it will lack participation. However, Boal (1985) in his book, *Theatre of the Oppressed* down- played the disadvantages in his ‘Forum Theatre’ when he supported Marxist ideology by revolting against top down approach to education as a critical model for educational awareness. Boal desired to assign the audience an active role in the theatre by making them attach critical relevance as they watched the performances rather than being passive. This is what FT offers: the opportunity of participation, evaluation, conscientization and change on the part of the audience. Boal (2000) argues that the aim of Brecht's 'epic drama' was to see the spectator not only alert but as taking active part in the story in order to form a judgment about decisions in which characters make choices within the play on the basis of their sense of responsibility as well. The idea is, the spectator is no longer a mere recipient of the finished product but rather the people are

encouraged to participate in the planning process, dialogue and research. These plays are done as a means of transforming society. Boal (2000) argues that when dialogue becomes monologue, oppression sets in. Theatre, then, becomes a monologue and an extraordinary tool for transforming monologue into dialogue while some people make theatre; "we all are theatre" says Boal (1992).

The birth of improvisation is at the centre stage in Augusto Boal's 'Forum Theatre' techniques. Moreno (1998) defines improvisational play as spontaneously created play, produced without a script or rehearsal, and with improvised props. This is seen in FT confronting challenges using drama. The birth of a spectator is perceived a process The audience could stop the performance and suggest different actions for the actors who will then carry out the suggestions. Freire (1972) describes this as "magical consciousness". By so doing, the audience becomes empowered to generate social action. Although this approach distorts the flow of the story which makes it weak, it allows participation and issues are resolved instantly. The stage is also kept simple, the use of minimal props and indicative scenery, exposed lighting or flooding of the stage. Boal (2000) argues that the audience can be entertained without being manipulated.. It was in this context that Brecht developed his theory known as "alienation effect". Brecht's alienation effect attempts to combat emotional manipulation in the theatre replacing it with an entertaining or surprising jolt (Brecht, 1964). FT methodology holds the oral creativity of the recipient community as key to the interaction with theatre workers and the people to whom it is directed. Rasmussen and Ostern (2000) put it as:

The problems which need to be addressed are through the oral medium that analysis of these issues is carried out. The oral may work in combination with gestures to concretize

the issues and thereby provide a visual dimension (Rasmussen & Ostern, 2000, p.107).

The strength of the recipient communities is a key to interaction with both staff and the people using range of languages to encourage non-formal education for better understanding of issues and problems raised in the communities. The play process in FT is vital and needs teamwork to achieve the societal goals through the participatory approaches which are communal. It brings the people together and makes them take collective actions for the benefit of their own society. Identifying the community as a means of connecting the activities in FT is appropriate to the empowerment, conscientization and change that the practice seeks to establish (Rasmussen & Ostern, 2000). The process of developing the play and its staging becomes of crucial importance to the entire experience of FT. Dale (1999) describes the process of the play through a combination of dramatization and analysis becomes the core of learning experience. The practice of FT has so far laid emphasis on performance and the making as the interactive mechanism for reaching communities with ideas of transformation. Theatre is today used as a weapon of change that is able to create new leaderships which seek the language of the common man (Freire, 1994). FT, being participatory, is able to freely discuss people's problems constructively and possibly to find solutions. The people are seen dramatizing their problems through dialogue on issues affecting them. Boal (1992) puts it more succinctly: "revolution will eventually shape the destiny of the silent masses" (p.23).

With this, FT proposes to give theatre back to the people in order that they can wield it. Performance can relate organically to the needs and demands of villagers. The practice of FT has so far laid emphasis on performance and its process as the interactive mechanism for reaching communities with ideas of re-organization and transformation. This is to say that literature should be outspoken. Theatre here is seen as an instrument, a weapon for change and only the people should wield it (Boal 2000). FT offers a wider range of opportunity to social change as Kidd (1980) sums up with this statement:

All over the world, organized groups of peasants and workers are rediscovering the potentials of people's theatre, a weapon in their struggle... This new tradition bounds on a large long history of people's songs drama, dance, drumming and puppetry in resistance against colonial and other forms of oppression (Kidd, 1980, p. 4).

Brecht's [1964] perspective, therefore, suggests that literature has become outspoken, militant, committed, and transformative and should employ whatever is useful to enhance the struggle for change. The social ideology has gone beyond academics or merely testifying to the conditions of social crisis. In the context of social realists, arts should go beyond mere people's concern. Bessette (2004) asserts that FT has changed the theatrical approaches of modern day playwrights and critics. It therefore, can offer the people a wider perspective on issues and problems and as well give opportunity of being active participants to facilitate social change, transformation and conscientization.

Forum theatre is functional and Augusto Boal calls it: Theatre of the Oppressed (1979).

The major function is defined as:

encouragement of autonomous activities, to set in place in motion, to stimulate transformative activities, to change spectators into protagonists. It is mainly for these reasons that theatre for oppressed is an initiator of change not just for entertainment but rather for positive thinking change (Boal, 1992, p. 245).

This kind of theatre, according to Boal changes the spectators into taking actions for positive change and feelings of self esteem and self belonging. Boal himself admitted that this theatre is still experimental, more interrogation and findings need to be built amongst practitioners in order to achieve total transformation so as to change the society rather than the society anticipating for it. The tenet here shows how theatre practitioners are placed on the frontier of society to effect positive change in making connections between space, imaginary and reality of life for people to use.

Forum Theatre practitioners use it as a means to bring about active change. This is accepted and included in communities during performances and spurs them into asking questions and responses to answers during such sessions and it spurs the spectators to take a positive action to bring about conscientization and change. Thyagarajan (2002, p. 18) sums this up as the spectator delegating power to its dramatic character so that the latter may act and think for himself.

The tenet here is spurring the spectator to have sense of belonging. This is also in line with what Conrad (2004, p. 6) calls a participatory approach as a medium to rehearse change to the level of conscientization. The bottom line here is that participation as a tactic to effective change is vital. Lambart (1982) argues that participatory theatre has additional advantage of a greater potential for a high level of participation in theatre experience. Opportunities are availed to the audience in forum theatre, giving them a sense of belonging to participate in their decisions and issues concerning them for their own betterment of their own situations. Slachmuisder, (2006, p. 1) stressed the fact that:

If change within a community is going to take place, then, it would happen only if that community was given a forum to bring their ideas, understanding each other and developing possible ways of effecting change together. Despite the successes of forum theatre, its weakness can be attributed to lack of professionals taking active roles in the play making process into spear leading all the activities based on validity and reliability. McCarthy (2004, p. 5) places this argument as been on the margins of participatory development. Forum theatre has left the confines of the walls of classrooms, to the communities. In Nigerian universities, FT was deeply involved with the people in the play making processes. Example,

The Ahmadu Bello University (ABU) practitioners had a huge breakthrough with the method. The tenet here was that an alternative and collective action was a huge success in Forum Theatre.

## **2.2 Related literature**

### **2.2.1 Forum Theatre: the Nigerian Experience**

Historical contexts are significant in understanding the development of theatre for development in Nigeria (Clack, 2008). The pre-colonial and colonial activities disrupted the political and cultural space in Nigeria up to date. The growing political awareness during those periods encouraged the emergence of various forms of FT practitioners like Hubert Ogunde travelling theatre, the theatre on wheels from University of Jos puppetry and many other cultural groups.

In Nigeria, this movement started with setting up of a drama course at Ahmadu Bello University Zaria in 1975 by Michael Etherton. He set up two courses known as Samara project and community theatre and workshops. Etherton began this by taking students in groups and in flooding methodology and homestead approach in to the neighbouring villages aggregating data and making plays out of their situation and taking it back to these communities. Etherton (1982) describes this theatre as portraying to the people what their problems are.

Nigerian Universities have played a vital role in FT. Attention was directed at the post-civil war. Theatre was referred to as an emerging radical dramaturgy. This yielded a tremendous result in creating awareness to communities around the school environment. It helped in dealing with issues of ‘almajiris’ (child beggars), venereal diseases and education. From the above view, FT seems to have gone beyond the need of classroom

over time, and it has now created artistic space where both FT practitioners and students showcase their talents and learn dramatic techniques and skills. This study explores the use of FT with regards to the violent conflict in Jos, as a tool for transformation, conscientization and change.

### **2.2.2 Kenya: 'Kamĩĩthu' FT Experience**

Kenya marked a radical departure from the trend in theatre for development. It was the first example of a project which continued to 'follow up on matters raised through the thematic investigation' (Kidd, 1980). Kenyan theatre in the early 70s was trying to break away from the imperialist colonial tradition whose symbol, the European, dominated Kenyan National Theatre. From their University of Nairobi, theatre tried to break away from the confines of closed walls and a formal theatre building into rural and urban community halls. The assumption still was that theatre was to be for the people. Ngugi Wa Thiong'o, (1986) states:

Kamĩĩthu then was not an aberration, but as an attempt of reconnection with the broken roots of African civilization and its traditions of theatre. Kamĩĩthu was the answer to the question of the real substance of a national theatre. Theatre is not a building, people make theatre. Their life is the very stuff of drama, indeed Kamĩĩthu connected itself to the national tradition of the empty space of language of content and of form (Ngugi, 1986, p. 95).

Through adult literacy programme of Ngugi wa Miri, the community began to identify problems such as land issues, unemployment, low wages, lack of basic amenities such as food, water, firewood, housing, health facilities, poor transportation, unfair labour practices and inflation. The classes aimed at addressing issues in terms of the country's history. The students then presented these issues in coded forms using posters, songs, stories and drama to best explain their history and through the process, create and learning experiences for both the teachers and the students. The education programme subsequently continued in conjunction with the cultural development project. This represented a symbolic and historic stage in the evolution of FT in Africa.

The Kamĩĩĩthu experience, according to Byam (1999), marked a radical departure from the ongoing trend in FT that continued to follow up on the matter raised through the thematic investigation. Kidd (1980) adds that "Kamĩĩĩthu" theatre was successful because it used the people's theatre in developing critical consciousness and mobilizing them for collective action. This theatre process was seen as a symbolic and historic stage in the evolution of the FT in Africa which guaranteed participation of members from all age groups in the community. The success of the Kamĩĩĩthu Experiment was a threat to Kenyan government. Its response was sharp and decisive. That was why the Kamĩĩĩthu project was disbanded. Through the Kamĩĩĩthu experiences, the present study employed this approach to develop a critical consciousness to mobilize people for collective action in facing the challenges ahead. That is why FT must be interrogated by the elites who used them.

### **2.2.3 Zambia: ‘Chikwakwa’ FT Experience Reviewed**

The theatre for development in Zambia began as a consequence of the government’s philosophy of humanism that emerged after independence. During colonization, indigenous Zambian culture existed on the periphery of the society. The Zambian University Theatre contributed to demonstrating the new nation’s ideology. It played the most significant role in interpreting humanism (Etherton, 1982). In 1966, the Zambian University created the University of Zambia Dramatic Society, [UNZADRAM] with the aim of combating the negative effects of ZAT (Zambian Arts Trust) funded by foreigners, while at the same time maintaining membership in ZAT in order to gain access to the annual arts festival. ‘Chikwakwa’ which translates to “grass-cutter” was born in retaliation to the persistence of the little theatres, which at the same time continued to function to the exclusion of the indigenous Zambians. Some considered the UNZADRAM as Etherton’s new aesthetics, in that it was perceived as a fusion of Zambian popular culture with some progressive element of European theatre. Willett (1964) noted that this element included ‘epic theatre’ in the round. He posits that:

what Brecht had to say about the supremacy importance of people, for whom the popular theatre was intended was matched by the national philosophies of Zambian humanism and Nyerere’s scientific socialism in Tanzania (Willett, 1964, p. 108).

‘Chikwakwa’ ideals included the creation of the people’s theatre, performing relevant social plays from health to agriculture while integrating theatre with traditional forms and taking theatre to the people. ‘Chikwakwa’ did so while continuing to voice opposition to

ZAT's philosophy. It later created the Zambian National Theatre Arts Association (ZANTAA). However, in the course of its development, it has continuously re-examined its approach to the community theatre. It determined that it needed a more interactive approach to community theatre. It therefore adopted an interactive approach that enlisted the cooperation of the community as active participants. Etherton (1983, p. 48). Community involvement, therefore, grew in importance. It emphasized its working components of travelling theatre and workshops according to the political and economic climate. It involved the participants in a cultural exchange through its community workshops which in the long term encouraged the creation of other theatre companies. The 'Chikwakwa' experience was successful as well because its structural base was put in place for sustainable action. This was what most groups lacked.

#### **2.2.4 Botswana: 'Laedza Batanani' FT Reviewed**

"Laedza Batanani" which means the sun is also called 'Kpotla. It is a traditional community forum of the Botswana people, a form of a village meeting which was an integral part of this African community before colonization. In the past, it served as a centre for community participation and decision making which often incorporated masquerade, storytelling, singing and dancing. In these village meetings, the traditional leaders and the community interacted to discuss their concerns, create laws and further plan for the future. FT would go beyond a particular culture in solving problems such as war, conflict, epidemic, corruption and politics. This was because it involves all human experiences. In many communities, therefore, the desire to participate in community

activities had been subordinated to the trying economic circumstances, such as urgency for land and employment.

The idea of using theatre to mobilize people towards greater community participation was a step towards rectifying this problem. It began in the early 70's by Jeppe Kelepile, a Botswana community counsellor (Kidd, 1980; Byam, 1999). Expatriate adult educators, who were then employed at the University of Botswana, used theatre as the medium for education. The tangible community theatre project emerged from the village conference held in conjunction with the university where drama was used to highlight issues and problems of the Botswana community. The programme was developed under the University of Botswana Adult Literacy Programme headed by Ross Kidd who was familiar with the works of Freire using "theatre" as a primary code. The programme was later called 'Laedza Batanani' which translates to "community awakening." The communities brought in their ideas and discussed them in the village meetings with problems identified during community workshops. The issues ranged from domestic to economic matters. These problems were identified, studied and acted out by participants in an effort to mobilize the 'bokalala' (youths) and villagers into greater action for community development. Later, the people developed performance pieces to reflect the problems explored in the discussion, incorporating music, dance, songs, and dramas. From this experience, the laedza model had improved on the previous stages of FT by introducing a two-way communication process. It gave people the opportunity to ask questions openly about the practices of specific individuals and institutions. A two-way

communication was an indication of some degree of participation. This was said to be lacking at various stages of the process. The main feature of Botswana Theatre was that it encouraged grassroots community participation and it used the medium of FT. This study will seek to expand strategies on the issues of violent conflict in Jos through Boal's Forum Theatre as a voice in understudying both the past and future projections.

## **2.3 Theoretical and Conceptual Framework**

### **2.3.1 Introduction.**

This study was guided by Raymond William's (2005) theory on Marxism and African Literature, Culture, Dominance, Residual and Emergent and Augusto Boal's 2000 Forum Theatre techniques.

### **2.3.2 Culture, Dominance, Residual, Emergent**

The ideological concepts of the dominant, residual and emergent drawn from Raymond Williams 2005 Marxism and literature can give us a theoretical framework of understanding the complex and dynamic ways in which different cultures operate as it continuously attempts to maintain peace, stability and balance in a changing world. The point of argument here is while one perspective tends to be dominant at a given point, other perspectives are also contending for meaning, some older and more residual, some never or emergent.

By residual, Williams (2005a) meant those beliefs and practices that are derived from an earlier stage of that society, often long ago, which may have reflected of a very different

social information (different political and religious beliefs ) than the present. Williams argued that residual beliefs often remain dominant long after the social conditions which made them dominant have disappeared (Williams, 2005b). The tenet here is to interrogate the causes of Jos crisis within the context of this study: what must have triggered the fight or were the causes of the conflict?

Dominant perspectives are the ones that are embodied in the majority of the society (hence the term dominant is termed as ruling or powerful class). Within the dominant values of any culture, there are many elements of the past or residual elements but these elements of the past are being filtered, reinterpreted, diluted and projected so they can be incorporated into the dominant culture. Something residual is truly oppositional to the dominant: the dominant tries to forget it or marginalize it. The idea here is the refining which the dominant class that continues to use their dominant advantage of power, politics, economy and religion to suppress the masses.

Emergent practices have those that are been developed, usually unknowingly, out of the new, social interactions as society changes. They are often rather different and actively challenge the dominant. They may themselves become dominant eventually but that is not an inevitable process. They start at the margin of society and may eventually become less marginal but may not even become central. It is said that once all dominant practices were once emergent.

As residual society continues to fade away, the ideological conception of the dominant has continued to change giving way to the emergent. The idea here is that the society continues to change; culture is seen to be no longer static. In this study, as observed, culture seems to be giving way to the emergent and it is observed that the society has clustered with ethno-religious, politics, economics and these have been seen to be used by feudalists against the masses. As a result of the dominant factor used by the hegemony to continue to use divide and rule is no longer seem to be religious issues but the emerging gaps who were active participants in the Jos crisis like the women, youths, men, religions etc. are the most vulnerable in this study. If these gaps exist in this study, these questions were raised such as: What are the interests of the hegemony? Is it peace? Who is funding these advocacy groups? In the context of these performances, who is funding them and who constitute them? What is the politics behind them? Why are they being funded? The tenets raised here were that all the challenges that were encountered in the course of this study could also constitute threats to beneficiaries. These questions were necessary and were addressed in this study. Raymond William's theory of Dominant, Residual and emergent provided the basis for this study. The theory encourages the interrogation of the core issues, problems and transformative resolution that is viable to this study.

#### **2.4 Forum Theatre Techniques**

The study employed the Forum Theatre Technique of Augusto Boal (2000). Its ideological context is traced to Edwin Piscator (1893-1966) and Brecht (1920) among others. These scholars sought to create a proletarian drama as opposed to merely

producing plays for a working class audience. It was Piscator's theatre techniques which suggested that the stage should supply images, slogans, statistics that would enable the audience to reach political decisions. The tenet of Piscator's epic theatre was to learn how to think rather than feel; moving above the steam rather than losing oneself in it (Piscator, 1967). Piscator's Epic theatre is a new direction given to the new modern dramatist and which placed the audience in control of decision making. It also gave the people a voice in the play process. Piscator was of the view that people could rise to the challenge in whatever situation they found themselves. In the same vein, Piscator's pioneering work, Epic Theatre, is now associated primarily with Bertolt Brecht(1964)t. The Epic Theatre began with the recognition that theatre was growing and moving beyond a simple personification of motive forces or subjecting characters to metaphysical powers against Aristotle's own definition of Epic Theatre. Brecht saw the social relations which created dramatic actions. In other words, social beings condition social thought (Brecht, 1964). Brecht described this kind of drama as:

A new awareness of selfhood, and people begin to look critically at the social situation in which they find themselves, often taking initiatives in acting to transform the society that has denied them the opportunity of participation (Brecht, 1964, p. 25).

The tenet here is that man is an object of inquiry and in process which means that the society and its structural disadvantages are responsible for the kind of injustice and social inequalities experienced today. To consider man as fixed and inalterable is tragic. It is these contradictions and the ability to deal with them is what Brecht instructs. Brecht

argues that artists should abandon the down stage and move to the community to change it. Similarly, Augusto Boal (1985) is one of the recent theorists of post modern theatre who provides skeptical, inquisitive, comic and optimistic theatre involving spectators and performance in search of community integrity (Boal, 2000). The tenets of this community approach is that the theatre depends so much on the people, their culture, the communities as a motivating factor to facilitate social change. The theoretical premise of this study harmonizes the thoughts of Piscator(1966), Brecht(1964) and Boal's(2000) Forum Theatre techniques as a general guide. For Boal(2000), the technique is centred on empowering the communities to take active role in the theatre and society and provoking change and participation. The tenet here is; that theatre gives room for decision making and active involvement in handling of issues which gives the people the opportunity to be part of their problems and to find ways to resolve them by themselves.

**a. Spectacle**

The alienation effect attempts to combat emotional manipulation in the theatre replacing it with an entertainment or surprise jolt. This is a process where the audience could stop performance to suggest different actions for the actors, who would carry out the audience suggestions. The actors bridge the separation between them and the spectators. This was achieved in this study. As Boal(2000) puts it:

Debate the conflicts of ideas, arguments, dialectives, and counter argument, all of these stimulates, arouses, enriches, and prepares the spectators the spectators for action in real life (Boal, 1992, p. 231)

#### **b. Stage**

In theatre the props, the settings and the stage lights can be manipulated on stage. The audience should never be allowed to confuse what they see on stage with reality, rather, the play must always be thought of as a comment on life. The forum theorist insisted that the stage should always be recognized as a stage and the actors as actors. This technique is today co-opted into the contemporary theatre and film. The tenet here is to allow the audience look at their situation to acquire knowledge of the stage which drives the spectator to action. This was seen and reflected in their choices of venues for all their activities as displayed in all performances.

#### **c. Scenery:**

This is to create illusion. Forum theorists left bare a montage of fragmentation, contrast, consolidation and interruptions. Roger (1966) addresses epic to its production that each scene, each section must be perfected and played as rigorously and with as much discipline as if it were a short story complete in itself Willett (1964). This means that one could act as if it is the conclusion of the play avoiding getting into character to achieve the imperfection of the well-made play. The tenet here is that improvisation acts as a major technique of play making which gives easy flow in creating stories.

The weakness of this theory is that the forms and styles are known but the sense of ownership is absent and in the long run, the programme ends up in chaos. It sometimes becomes a medium of propaganda which lacks participation. The strength of this theory lies in the fact that it gives a performative art, the freedom of using simple language that is acceptable and common to their cultural forms which are indigenous to them as a motivating factor to facilitate social change.

Forum techniques were relevant to this study because of the decline of its artifacts and philosophical tenets of the past that is old and in decline. While Boal's forum theatre form the technique that was employed in the study through performance that demystify, deconstruct and interrogate the conventional theatre. This forum technique allowed participation as a medium for transformational change and conscientization. Change is achieved from the genre of performances as demonstrated the study, which raise expectations in the audience according to how are presented. All the texts for performances had emerged from the stories which all the groups had collected from the communities. David (1994) describes this as organizing human experiences.

## **2.5 Parameter of Study**

Here below are the key constituents:

a) **Forum** theatre techniques were used as theoretical framework of this study. Forum theatre has its challenges and limitations which were noted critically. Questions are raised such as: how do you work into the community? Where and what is the significance of

performances which took place in such venues? Do the people you are presenting these plays to understand the politics of that something new? What is the complexity of the hegemony? As a researcher, do you understand the new method? Being aware of selfhood and total control of their own decision, what is the complexity of the hegemony which is seen in constant interference by the dominant ruling class as a contributory factor of the recurring violent conflict? Has it been successful? The idea here is that the new method must be studied which is the TFD methodology.

**b) Space:**

This is dependent on ideological space which was interpreted and analyzed such as market square, chief's palace, town halls and were identified and defined within the context of this study.

**c) Analysis of language:**

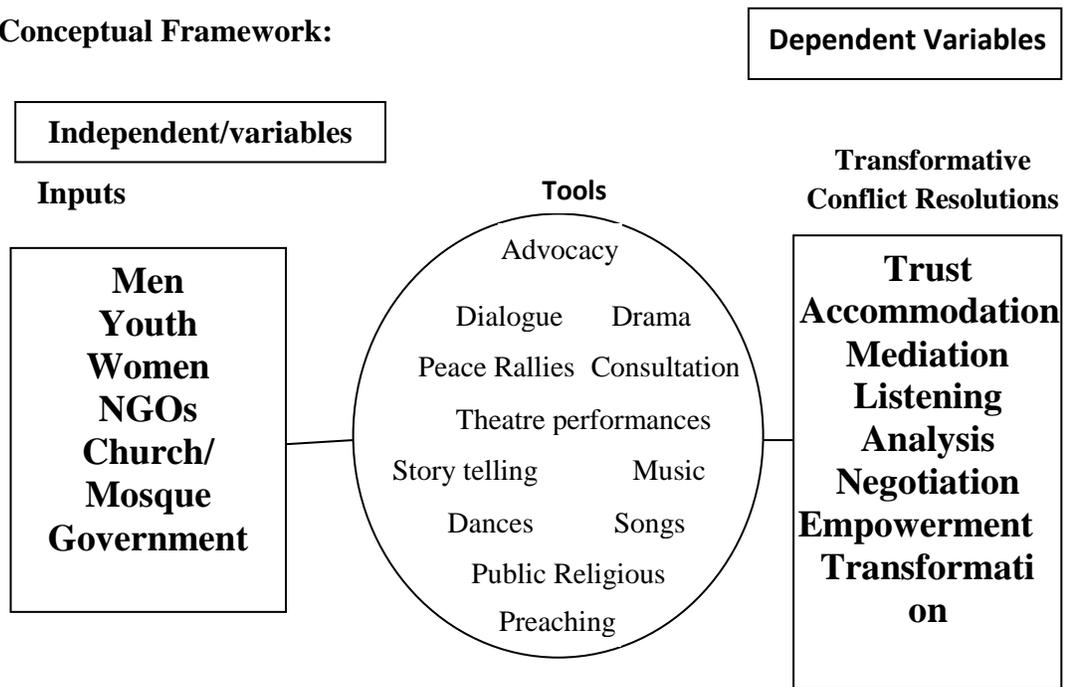
Communicative mode was also addressed. How many tribes are involved? How was communication conveyed in all the theatre activities conducted with the history and relationship within the area of study? Why the use of specific language? To achieve relevant answers to these questions, deconstruction of analysis was done.

**d) Cultural positions:**

What consists of culture in this study? What are issues related to culture? How does culture transit between societies which is not static? What are the emerging cultures? What are the live process relationships? Residual, emergent and the dominant factors were analyzed and addressed in order to understand the space and the performances.

The theoretical starting point was with Marx who stated: “in capitalist formations, above all, literature belongs at once, to ‘base’ and super structure; figures at once within material reproduction and ideological formation” (Marx, 1869, p. 41). The analytical implication of the statement is that existing history is the history of class struggle. It explains further that the dominant ideas in every epoch are ideas of the ruling classes. This in itself needs to be highlighted in the transformative peaceful resolutions in this study. The idea here is that in every mode of production, there is erection and inter-lacing of certain structure, economy, politics, social and cultural structures, through which classes have emerged dominant, maintain their power and control. This in itself is contentious and discussed in the study.

**2.6. Conceptual Framework:**



**Figure 2.1: Transformative Conflict Resolution Process**

**Source:** Researcher

The independent variables were what the study used in connection with the tools to achieve transformative conflict resolutions which were the dependent variable (Figure 1). The main objective of the study was to ensure transformative resolution of the conflict which had brought about friction, segregation in various communities in Jos North. The research specifically sought to bring about trust, mediation, accommodation, empowerment and learning which had been compromised during the conflict. This was to be achieved through the adults, youths, women, NGOs, with analytical descriptions of ethnicity, gender and politics. Effects and impact of TFD were ensured in so that study to make all the social groups could be included in the samples, through the process of advocacy, dialogue, drama, peace concerts, theatre performances and public religious preaching. All these were considered as effective tools for about transformative resolutions. Tools in the circle diagram indicate how it underwent a number of processes to achieve transformation.

## **2.7 Conclusion**

This Chapter has explored a wide range of some of the relevant literature and conceptual framework related to the research. It also tried to explain different case studies of forum theatre in many climes and delved into exposition of academic debate on transformative theatre for development. Chapter Three focuses on research methodology as applied in the study.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.0 Introduction**

This Chapter is a description of how this research was conducted and has explanations of the various sampling methods, data collection, and data analysis and interpretation techniques. Ethical issues in the study are also explained. The methods of data collection which included focus group discussions (FGDs), semi structured interviews (SSIs), timeline and questionnaires are outlined. The strengths and limitations of the methodology are also outlined leading to exploration of ethical issues involved in the research. It concludes with how data was analyzed in the research.

#### **3.1 Research Design**

Qualitative and quantitative approaches were adapted considering the small size and nature of the sample. Quantitative methods emphasize objectives measurement and statistical mathematical or numeral analysis of data collected through polls questionnaires and surveys using computational techniques. Mikkelson (2005) describes qualitative research as a flexible approach of building up an in-depth picture of a solution. There are numerous variations in approaches to qualitative research. Qualitative research aims at understanding people (Sarantakos, 1998). Qualitative research is a study of a research topic and a collective study based on field work; it improves understanding (Stake, 2000) and adds strength to what is already known (Yin, 2003) over a sustained period of time.

Crossman (2013) asserts that qualitative research observes and records behaviour on their natural settings .Therefore, this research adapted the observation and descriptive methods of qualitative research based on the epistemology of the study. This approach was appropriate for this study because both Quantitative and Qualitative analysis used yielded complimentary results. it has helped to record the various experiences of the whole conflict and FT experiences. This study also adopted the case study design to explore the play making process in FT in enhancing peaceful transformation in Jos.

### **3.2 Location of the Study**

This study was conducted in Jos North Local Government area of Plateau State, Nigeria. Plateau state is located in the North Central Nigeria. It is 280 km from Abuja, Nigeria's capital. This area was selected because it was the centre point of continuous violent conflicts in the state. Drawing of samples was made in multiple ways for recording of experiences. Vanson (2000) argues that no single method can grasp the subtle variations in the ongoing human experiences.

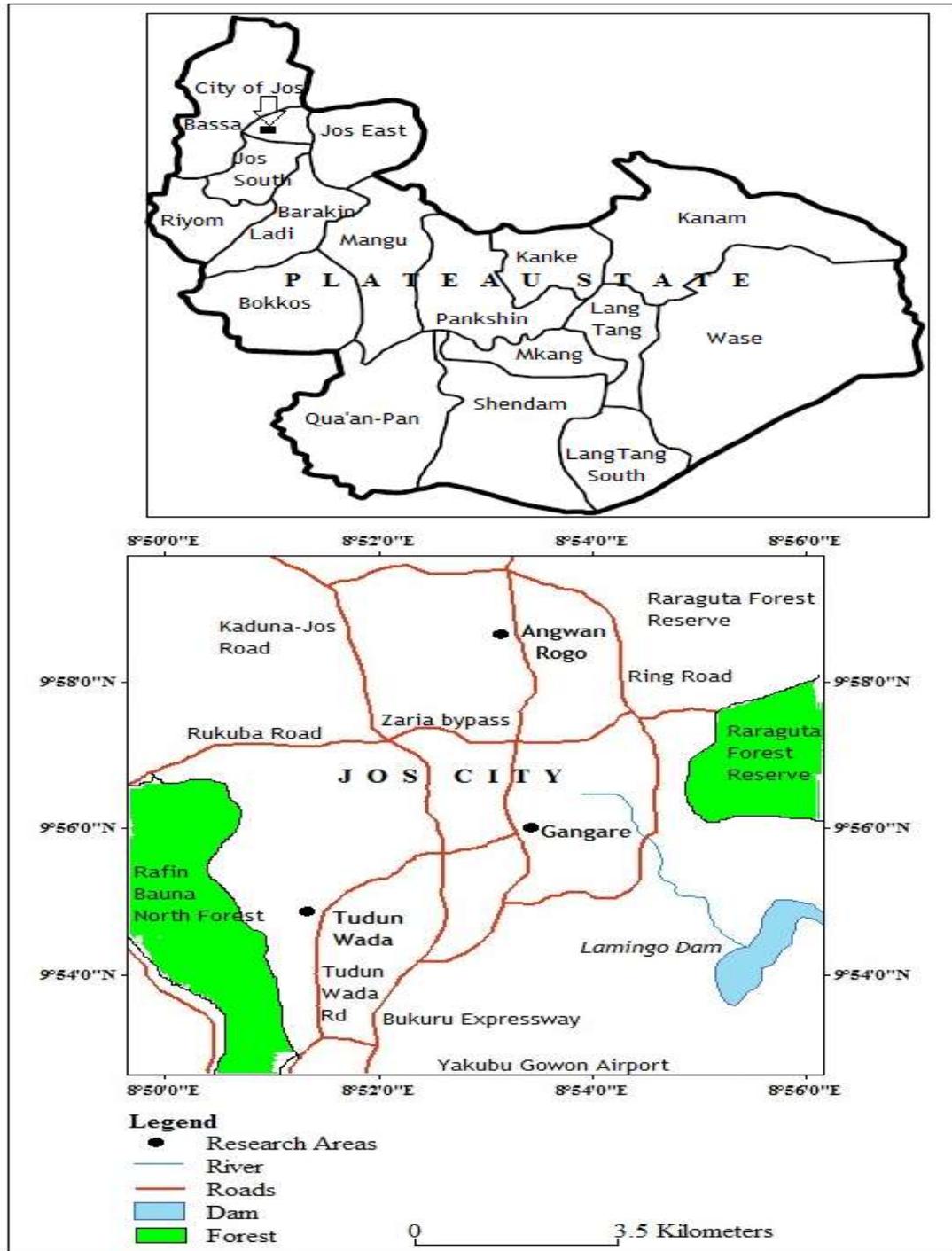


Figure 3. 1: Map of Jos City, Plateau State, Nigeria

### **3.3 Target Population**

Each ethnic group has its own distinct language (Plateau State Government, 2004). Jos City has an estimated population of about 464,000 located at the North Central of Nigeria (Ityauyar and Gundu, 2004) which constitutes 14.5% of the population of Plateau State. However, the study covered three locations in Jos metropolis mainly Angwan Rogo, Tudun Wada and Gangare. Mugenda and Mugenda (2003) suggest that a sample size from 10% to 30% is a good representation for in research in order to ensure that the chosen samples fully represents the target population.

### **3.4 Sampling Techniques and Sampling Size**

Sampling describes the methods or procedures used for choosing groups, units or personal experiences included in a research. Plateau State has a population of 3.2 million people (NPCN, 2006). This represents 0.2% of the population of Nigeria. The entire population is heterogeneous with over forty ethno linguistic groups. Each ethnic group has its own distinct language (Plateau State Government, 2004). Jos City has an estimated population of about 464,000 located at the North Central of Nigeria which constitutes 14.5% of the population of Plateau State. The population of this research was drawn up from those key informants who witnessed the Jos North crisis. On one part, these include leaders, policy makers and stakeholders, forum theatre groups in Jos and its environs, youths, men, women, church, Mosque, CBO, NGOs and CTGs who were active participants in the root conflict in Jos North. This study appraised the importance and significance of Boal Forum Theatre technique by selected CTG, FT groups in Jos North.

The researcher chose respondents who were relevant to the research. In the light of the foregoing, five (5) forum theatre groups were identified: five (5) churches and five (5) mosques. It also involved 20 youths, 20 adults and 20 women in the metropolis as target population. Analytical description of the ethnicity, gender, politics, education, was ensured. This was done to enable access to different social groupings while ensuring social inclusiveness (see Table 3.1 below for summary).

The respondents were chosen according to information supplied by already studied subjects. This procedure, according to Robson (2002), requires the identification of one or more groups of people from the target population. The study also introduced more groups from the Ministry of Tourism and Culture, the State Cultural Troupes and CBG, scholars and critics in theatre. The Angwan Rogo, Tudun Wada and Gangare were selected for easy in-depth research analysis and performance.

**Table 3.1: Summary of Sample Selection**

S/N	Population	Sample	%	Sample Technique using purposive and snowball through.
1	Church (Pastor) 70	7	10%	Interviews (SSIs)
2	Mosque (Imam) 60	6	10%	“
3	Women and gender 330	33	10%	“
4	330	32	10%	“
5	adults 320	27	10%	Questionnaires /FGD
6	Youths 270	5	10%	FGD/ Interviews
	Comm. Theatre group leaders 50	<b>110</b>	10%	
	<b>TOTAL 1100</b>			

A sample of 110 was drawn, representing 10% of the population size. This sample size seems to be acceptable by Mugenda and Mugenda (2003).

### **3.5 Timeline**

The use of timeline was relevant to the study. Timeline is a linear historical representation of the significant events in a given period of time. Timelines, according to Mikkelson (2005), are rough overviews of events of significance for the history of the group or the area in question. FGDs with JDPC were able to achieve this purpose. Timeline survey helped the study to be able to record the situation preceding the violent inter-religious conflicts and forum theatre activities over three decades. It also captured

how such trends were changing as a result of the effects of the spate of the recurrent violent conflicts till date in the study chosen communities. The data collected about the residential relationships, theatre activities before and after the conflict gained so much from this tool (appendix F .pg 154.)

### **3.6 Research Instruments.**

Snowball and purposive sampling were used in the research. Various research instruments were used which are referred to as Triangulation to ensure validation. Triangulation is referred to as the use of multiple data sources in an investigation to produce understanding. Angen (2000) believes that qualitative researchers generally use these techniques for accountability of rich, comprehensive, robust and well developed research. Triangulation was necessary in this study because one method could not shed light on a phenomenon. Using more than one method could help facilitate deeper understanding.

#### **3.6.1 Adapted Rosenberg self esteem scale**

The Rosenberg self esteem scale is a widely considered item responsible for undimensional model to grade item responses to fit to the data and to be estimated freely. According to Rosenberg (1965), the ten (10) items Likert scale of Self esteem is not equally dimensional.

A 10 - item scale that measures a global self esteem worth by measuring both positive and negative feelings of one. The items are mostly answered using a four point “Likert

Scale format from “strongly agreed” to “strongly disagree”. Scoring items are as follows for reverse scores: give “strongly disagree” one point, “disagree” two points, “Agree” three points, strongly agree” four points then sum scores for all the ten items by keeping scores on a continuous scale. The highest scores indicate higher esteem.

The pattern of functioning of feelings in this study was examined with respect to the content, observations and opinions are offered with implications for validity and developing self esteem and conscientization and transformation about themselves.

Rosenberg self-esteem scale was built into the questionnaire administered to the respondents and FGDs. Self esteem is an overall sense of person’s worth whether positive or negative. This can involve a variety of aspects about himself/herself such as beliefs, emotions, appearance and behaviour (Ciarrochi et al., 2007). The Rosenberg self-esteem theory was named after its inventor, Rosenberg, M. a sociologist at University of Maryland who is widely recognized and referred to-up-to-date. Rosenberg’s self-esteem scale was administered in part of the questionnaire sets and in the FGDs during the study. This was done to evaluate the impact of theatre performances and audience’s their level of involvement within the context of the city of Jos. The Rosenberg Self-esteem questions were based on the impact involving feelings, ethnicity, relationships with different religions, friends, trade for transformation and conscientization.

### **3.6.2 Observation Schedule**

This involved personal participation which is central in quantitative research. The researcher stands outside his/her view and observes from what he/she has learned from the participants (Robson, 2002). Observation is a method of data collection that employs vision as the main medium of collection. Robson (2002) observes that behaviour of people is a central aspect in any enquiry. Observation seeks to watch what people do, record this in some way, then describe, analyze and interpret what has been observed. Semi structured interviews were also used by this study so as to give the respondents an opportunity to explain themselves with regard to the flexibility of the open ended questions.

### **3.6.3 Focus Group Discussions**

FGDs often have experiences in common, but not always (Laws *et al.*, 2003). FGDs generate discussions and so they do reveal both the meanings that people read into a topic of discussion and how they interpret them. They also generate diversity and difference, either within or between groups and reveal the nature of every day arguments (Frick, 2002). Four focus group discussions were conducted in the course of the study. The rule about the number of participants (between 6 and 12) was not followed. This enabled me to accommodate more participants in two of the FGDs. The four FGD groups enumerated their activities of forum theatre and how it was used for peaceful transformation.

The first FGD was carried out by BOND of peace production at University of Jos, Department of Theatre and Film Arts with a composition of 14 members in attendants.

Activities of forum theatre was observed and analyzed. This group has demonstrated the promotion and enterprises of peace building. The choice of this venue for the FGDs was the proximity to one of the flash point areas (Bauchi road/Angwan Rogo) which shares a wall with the University boundaries. The choice of this group was the ability to get first hand information with the group who were able to make a positive impact and penetrate the Muslim communities especially Angwan Rogo and “Filin Sakuwa” in all their forum theatre process and performances. The other three FGDs were carried out in different communities in Jos North. These included Tudun Wada, Angwan Rukuba and Gangare communities respectively. The JDPC group had 17 people in attendance. This was a composition of 7 Muslims, two clergies and 5 faithfuls who were also active in carrying out the activities of forum theatre. This was conducted in a primary school within the community. This combination demonstrated fairness in participation between the two religions. The choice of the group was because it was a nongovernmental organization saddled with the responsibilities of FT. Areas of focus included: theatre performances, musical shows, music, dialogue, advocacies and distribution of relief materials etc. Their main focus was community development.

The choice of Plateau State government troupe was to demonstrate the role that the government played during the violent conflict. 18 staff and artistes were present. The choice was also informed by: (i) the nature of their location as central part of Jos North, (ii) their status as a government owned institution which was neutral with regard to justice, equity and fair play. Our choice of Gangare, Angwan Rogo was deliberately done

using the NOA agencies who were also government owned medium who gave the researcher the opportunity to collectively meet with both Christians and Muslims. In all these, the FGDs gave us an opportunity of gathering information from people as groups and how they understand and experienced violent conflicts as groups. Appropriate medium of communication facilitated group discussions which were employed for the collection of information and performances on wide range of issues (Sarantakos, 1998). Questions/topic guide used can be seen in Appendix C

#### **3.6.4 Questionnaires**

These are sets of questions used in gathering information from respondents in a research, usually self administered. According to Sarantakos (1998), questionnaires in most cases are employed as the only method of data collection to other methods. Osuala (2007) also states that questionnaires constitute the first attempts at true scaling. In this study, they were used in addition to FGDs and SSIs. Questionnaires were administered to 110 respondents as a supplement for more information about the respondents themselves, especially all the numbers who participated in the four FGDs, and 12 members who granted us audience in SSIs. The questionnaires dealt with the aspect of demography of personal data of the respondents, personal information, including their ethno-religious affiliation, impact of the crisis and FT activities. These were also administered to the participants at the beginning of FGDs. The questionnaires provided the opportunity of introducing the participants to the themes in FGDs. They were also shared among the youths, women, schools, government and non governmental bodies and stake holders

who in one way or the other had experienced the violent conflict in Jos and were regarded as most vulnerable in this study. Samples of questionnaires are in appendix B.

### **3.6.5 Semi Structured Interviews**

Semi structured interview (SSI) is a research method where a researcher asks questions with the expectation of receiving answers from whoever is being interviewed. It has predetermined questions, but the order can be modified based upon the interviewer's perception of what seems most appropriate (Robson, 2002). The use of SSIs provided one- on- one opportunity with individual respondents whose voice might have been lost during the FGDs. It also offered an ample opportunity to the explain questions to the respondents with flexibility question. This has also explained that the question structure is not fixed or rigid, allowing change of question order and, even addition of new questions where necessary (Sarantakos, 1998). Certain information that was not forthcoming in groups was made available by individuals, through probing questions in SSIs.

This method was chosen as most appropriate to gather data from these communities, FGDs, religious leaders, stakeholders and theatre scholars. These voices became representative of the target population. Question/topic guide used is in appendix B

### **3.7 Data Collection Technique**

Purposive and snowball was employed. These are non - probability sampling procedures which according to sarantakos1998, do not employ the rules of probability theory, do not

claim representation and usually uses exploration in qualitative data. In conflict areas of these studies, Snowball was appropriate which required that the respondents also were chosen according to information supplied by the study. Data collection took a period of nine months from May to November 2015. Pilot survey was conducted before the date, the researcher collected data through participant observation (active participants) in forum theatre performances, involving theatre practitioners, participants with knowledge of Jos crisis, churches, mosques and in residential areas affected. Policy makers were also interviewed. The study employed a research assistant who assisted in video recording significant drama activities during performances.

### **3.8 Data Analysis.**

Mixed method was adapted in this study, Quantitative and Qualitative. Data was collected and thematic which was aligned with the theme based on the objectives of the study that has yielded results. Content analysis was used through interviews, FGDs, observations, forum theatre activities and documentation. Forum theatre activities and common themes collected from the respondents were analyzed with research objectives in mind. This was significant for improvisation techniques according to Augusto Boal's(1964). These involved the evaluation of the data at different stages. These stages were followed as outlined by Kane and O Rally-de Brun (2001) including data collection of materials in words, data reduction, looking for groupings and relationships, use of visual performances to clarify issues of performance and drawing conclusions. These stages guided us in categorizing data findings according to the various headings outlined

in the research questions. Data was analyzed by categorization/classification/ summary and tabulation.

### **3.9 Reliability and Validity**

The use of three or more researchers to interview the same or to evaluate the same evidence to reduce the impact of individual bias is triangulation which the researcher was able to achieve. A research assistant who was experienced in the field was employed. This was crucial because it had the power to bring out objectivity, creativity and dependability (Lincoln, 1985). Mugenda and Mugenda (2003) observed that validity also aids the enquirer in monitoring himself or herself in the field during data collection.

If validity is assured and transparency is certain, then the research is reliable. Validity is concerned with whether the findings are really about what they appear to be about (Robson, 2000). The choice of varied methods in this study was to therefore aid in achieving valid and reliable results in the end.

### **3.10 Ethical Issues**

There were some ethical issues which were considered in this study. Robson (2002) observes that in all circumstances, investigators must consider in their research the ethical implications and psychological consequences for the participants. Based on this, ethical issues considered included professional practice and ethical standards for researcher – respondent relationship. The researcher was careful to ensure that all sources were duly acknowledged and properly recorded, as well as accuracy in presenting the data collected.

An introductory letter from Kenyatta University was approved in conducting this study. In considering the area of researcher-respondent relationship, the issues of confidentiality, consent of respondents and protection of respondent anonymity were top on the researcher's priority list. The study ensured that sensitive questions and discussions and observations which would jeopardize the respondents' psychological well-being were avoided. In considering confidentiality and anonymity as ethical issues, permission was sought.

### **3.11 Conclusion**

This Chapter has explored the overall methodology employed and the various data gathering strategies. The strengths and limitations of the methodology have been outlined, as well as the issue of objectivity and validity of the research leading to the ethical issues involved and data analysis.

Invariably, this has provided the much needed prelude for the presentation of the data collected and reliable framework forms the discussions of results generated from the statistical analysis in Chapter Four.

## CHAPTER FOUR

### DATA PRESENTATION, RESULTS AND DISCUSSION

#### 4.1 Introduction

This Chapter presents the research findings collected through quantitative and qualitative method (mixed method). Quantitative data collection was through qualitative to realize the data while analysis was done by descriptive statistics such as Table's diagrammes, graphs, charts. Qualitative data was through Focus group discussions (FGDs), semi-structured interviews (SSIs) and questionnaires. One hundred and ten questionnaires were distributed out of which one hundred were returned. Data analyzed was through content that involved transcribing, recording, and interpreting..

The adjoining socio-cultural characteristics were described under the following: age, educational level, religion, ethnic group, residential status, employment status, violent cause and impact. The mean of age as shown in Table 4.1 on p.48 was 38 years. This implied that most of the respondents were still within the productive age bracket. The modal age bracket (29 – 38 years) reflected that majority of the respondents were active participants in the conflict and fell within the bracket of the youth as described by African Youth Charter (15 – 35). This age bracket was similar to Ojo (2010) who described the involvement of the youth as a result of the increasing number of the unemployed who are ready to be recruited for criminal activities.

**Table 4.1: Summary of demographic profile of respondents**  
**Age of Respondents**

<b>AGE BRACKET</b>	<b>FREQUENCY</b>	<b>PERCENTAGE</b>
19-28	23	23
29-38	29	29
39-48	27	27
49-58	21	21
Minimum	19	
Mean	38	
Maximum	58	

**Source:** Field Survey, 2015

#### **4.1.1 Educational Level of Respondents**

Data on educational level in Table 4.2 points to the fact that most of the respondents had obtained tertiary education and accounted for 49% of the sampled. The implication of this high proportion was that the sample was dominated by the literate class. However, 28% had informal education while 17% possessed secondary school certificates and 6% had primary school certificates. This added up to 51% who were on standby for either employment or further educational training. With rising unemployment, this trend exposes many of these youths to all forms of temptations. This was captured in FGD responses by NOA members who argued that “a lot of our youths were jobless after they finished from school, and were so vulnerable to so many things.”

Our observation and experience of our living in Jos for more than thirty years has confirmed the low rate of employment opportunities and in fact most of the people survive on menial jobs throughout their lives. It is also observed that very few who enjoy employment opportunities were linked through ethnic or religious affiliations. This was

revealed by a religious leader (Imam) during SSI that: “religious and ethnic cleavages were where they got immediate sympathy that was why most of the conflicts ended up as religious conflicts. It was like when our members’ gained, it was our gain; when he/she loses, it is our loss.” Therefore, economic factor is entrenched in the jobs and violent conflict, because of the issues of employment and competition over scarce resources and means of production, inequality and unbalanced power sharing as well as greed.

**Table 4.2: Educational Level of Respondents**

<b>Education Level</b>	<b>Frequency</b>	<b>Percentage</b>
Primary	6	6
Secondary	17	17
Third level	49	49
Others	28	28

*Source: Field Survey, 2015*

#### **4.1.2 Religious Factor in the violent conflicts**

From the respondents, 70% of them were Christians while 27% were Muslims. However, 3% of the respondents belonged to traditional religions.

Some members of FGDs with Plateau youths (Sabon barki) were emphatic about their feelings: “We do not see any factor as the cause of violent conflict in Jos other than religion. This is because when the violence started, it was only places of worship that were under attack and no record of any political party office was attacked. It is just religious fanaticism that is in the heart of the conflict.”

In the same vein, a religious leader at Tudun Wada in an SSI, believes that it was religious fundamentalism and expansionism tendencies which were fuelling the recurrent problems in Jos. *Thus:*

let me be frank with you people (meaning the Muslims) have a strong desire for their faith and nothing is stopping them from expanding their religious frontiers. I feel it is all about fundamentalism and continuation of their Jihads to gain more grounds in this country, and Jos has always been their target for some time now.

In the same manner, an Imam, a religious leader at Angwan Rogo claimed that:

the Christians on the Plateau do not want Islam as a religion to be in this State. They are working very hard to see that Islam is wiped out of the State and that is why the conflict is always happening.

Both religions are blaming each other for the conflict. However, the majority were of the opinion that religion is merely been used and could not have been a major casual factor to the violent conflict in Jos, but is rather seen as multi-dimensional.

In all the six FGDs and 17% of the respondents in Table 4.3, there was an agreement that religious consciousness had been developed for purposes of having nothing to do with the propagation of the faith. This is was line with what Brahmeshanenda and Math (undated), and Boer (2000) opined that religion has been one of the most potent forces of unity and integration but unfortunately also of conflict and disintegration. It was also

captured in one of the reports from the FGD with JDPC, Jos by the following words: “It is a pity that religious awareness is mostly associated with different aims other than evangelization. People portray themselves as good Christians or Muslims when they want some benefits from the followers especially the politicians”.

Furthermore, according to some of the displaced respondents, it was easy to manipulate religion because it had lost its place and its true worth was obscure. A displaced respondent at Tudun - Wada said that: religion has lost its place; religion that is supposed to be a binding force, something noble, something that was cherished, acceptable, loved, appreciated whether it was your own religion or another person`s religion, both religions had lost their places.”From the evidence presented so far, it seemed clear that religion was used as a source of mobilization.

**Table 4.3: Distribution of Respondents according to Religious Affiliation**

Religion	Frequency	Percentage
Islam	27	27
Christianity	70	70
African Religions	3	3

*Source: Field Survey, 2015*

#### **4.1.3 Causes of Violence in the Study Area**

In Table 4.4 the distribution of respondents’ opinions on the causes of violence in Jos was shown and apparently that the conflict was multifaceted. It was caused by the combined effect of political, religious, ethnic and economic factors.

In identifying the cause of violent conflict in Jos, no single factor was said to be responsible for the conflict in Jos. The finding in Table 4.4,below, recorded that the causes were disaggregated into 17% religion, 18% ethnicity, 20% politics, 2% economy and 53% all of the combined factors. It had been indicated that these causes were hydra-headed with considerable percentage around the issues mentioned below:

**Table 4.4: Causes of Violence in the Study Area**

<b>Causes</b>	<b>Frequency*</b>	<b>Percentage</b>
Religion	17	17
Ethnicity	18	18
Politics	20	20
Economy	2	2
All	53	53

*Source: Field Survey, 2015*

*NB: \*Multiple responses*

#### **4.1.4 Political Factor in the violent conflict**

Political factor was also one of the leading causes of violent conflict in Jos. About 20% of the respondents indicated politics as one of the leading factors to the conflict. Of these respondents, 70% were Christians, 27% Muslims and 3% African traditional religions.

In a response from JDPC members, it was indicated that almost all the conflicts in Jos, were associated with struggles for political control. This statement was in line with one by Ngoma-Ruth (1970) and another one by Falola (2009) to the effect that states that political control in Nigeria meant power and, by implication, access to resources, Struggles for political positions and political representation were done along ethnic or religious and sometimes regional differences.

A respondent, a religious leader in SSI at Tudun Wada, claimed that all the conflicts in Jos were associated with struggles for political control of Jos North and the state itself. This weak state structure in Nigeria political life has produced politics that makes the violence a prime means of political action (Metumara, 2010).

This is reiterated by a religious leader in Angwan Rogo during an interview who pointed out:

The 2008 violent conflict came after local government elections. So politicians could have a hand in this. Their followers who believe rightly or wrongly those they have been cheated and have not been given what duly belong to them, and that would want to foment trouble (Metumara, 2010, p. 92).

In a response from FGD by University of Jos Theatre Group members, it was indicated that almost all the conflicts in Jos were associated with struggles for political control. This group indicated: “the 1994 violent conflict was because of the appointment with political office in the state; 2001 was also appointment into a federal office in the state and the 2008 was after the conduct of local government elections.”

Another respondent in SSI in NPSS claimed that politicians used the jobless to cause confusion. He further said that the problem all started at the collation centre of the elections results at Gada Biyu when ANPP felt that they were not treated fairly and insinuated that the result was rigged by PDP. This captures some of the feelings of the 20% respondents who indicated, through questionnaires, that politics is the main reason for the recurrent violent inter-religious conflicts in Jos.

Another diversion of the political factor as a cause of the violent conflicts in Northern Jos could be traced to historical antecedent. According to an informant in JDPC group, the long period of political domination in Northern Nigeria by the Hausa-Fulani was now a problem:

The problem of Jos violent conflict could be traced to the Jihad led by the Fulani leader Uthman Dan Fodio (1754-1817), who fought and conquered a lot of places, in the North based on what happened at that time, serious problem ensued between the Fulani and the other tribes who were conquered and almost remained perpetually under the Fulani domination up to the time of independence and even beyond with education and enlightenment, the minority groups are now resisting their domination by all means.

Based on these historical antecedents, a lot of minority groups were struggling to resist domination by the Hausa-Fulani. In response to JDPC members, it was indicated that the indigenous Afizere, Anaguta and Berom feared that if the Hausa-Fulani were given any opportunity in Jos, they would dominate every aspect of the state, be it political or religious. This rift placed the government on a tight rope in the sense that any action was

always interpreted to mean favouring one group over the other. For instance, during an SSI, a community leader at Angwan Rogo who was displaced during the 2008 violent conflicts claimed that “the creation of Jos North LGA was biased. I feel that the removal of all the indigenous communities from the LGA was meant to give the Hausa-Fulani helping hand in the LGA”. This was also reiterated by some religious leader: “the way Jos South and Jos East were carved out of Jos was deliberately done to push out the Berom to Jos South and the Afizere to Jos East leaving Jos North to the Hausa-Fulani.” Based on these findings, politics was one of the leading factors causing recurrent violence in Jos since the struggles for political control have been a perennial problem from the time of the rise of the Hausa - Fulani to date.

#### **4.1.5 The Economic Factor in the violent conflict**

Another leading causal factor to the violent conflicts in Jos was the issue of the economic control and its associated inequality element in the distribution of the available resources. Although only 3% of the respondents indicated that this is a leading causal factor to the Jos conflict, the intensity of the struggle for land for agriculture in the face of climate change (for example. Desert encroachment) in Jos North had created a rift. The argument about the connections between climate change and conflict boils down to the one about resource scarcity and competition over means to sustain livelihoods. Dunmoye (2003) explains that competition between haves and have-nots will intensify and wars will be fought over dwindling sources of food. Some areas could well become net beneficiaries of climate shifts, even as absolute availability of the resources declines, but will only exacerbate global and intrastate inequalities and produce further friction. It was also

observed that the land boundaries by NOA (2002) with a particular reference to the middle belt zone were emphasised by Dunmoye (2003):

A major factor of communal conflict in the zone is land boundary disputes. This shows that the land is becoming a very scarce factor of production either due to population pressure, land alienation or concentration of land in few hands (Dunmoye, 2003, p. 88) as follows:

This problem was linked to unbalanced power sharing and inequality along with and religious and tribal sentiments. For instance NIPSS participants in a SSI claimed that it was only one section of the population that was in charge of all the resources. The winners had it all with no considerations whatsoever for others.

It seemed that those who had economic control, struggled to protect their positions while those who were not in such positions, struggled to get involved leading to reactions and counteractions. This displaced respondent at Jos North LGC in an SSI said: “the reactions and counteractions are all resulting from struggle to get economic control and to protect positions already acquired.”

#### **4.1.6 Ethnic Identity in the Jos Crisis**

Another leading factor to recurrent violent inter-religious conflicts in Jos was identified as ethnic identity with its associate problems of domination and marginalization. Findings revealed that 18% of the respondents indicated that ethnicity was a casual factor to the

Jos conflicts. Most of these respondents lamented about the place of ethnocentrism. A community leader in an SSI observed:

It seems we are heading towards a state –where most of your –ethnic identity, qualifications are secondary when it comes to employment, admission into higher institutions of learning and even elections or appointment into executive offices, where your ethnic identity stands is far more important; the certificate of “belongingness” is your qualification.

This was further echoed by a religious leader who stated:

“the hi-tech, ethnic chauvinism done today is more than the primitive age [when people wore tribal marks to distinguish themselves from others]. And public offices are becoming ethnic enclaves where office holders surround themselves with their ethnic people and the use of their dialects in official transactions, dominate discussions in public places”.

My observation and experience of visiting some public offices confirms this assertion, because the rowdiness and lack of formality with which transactions were done in these offices, in terms of language used, was equal to none but an open market square.

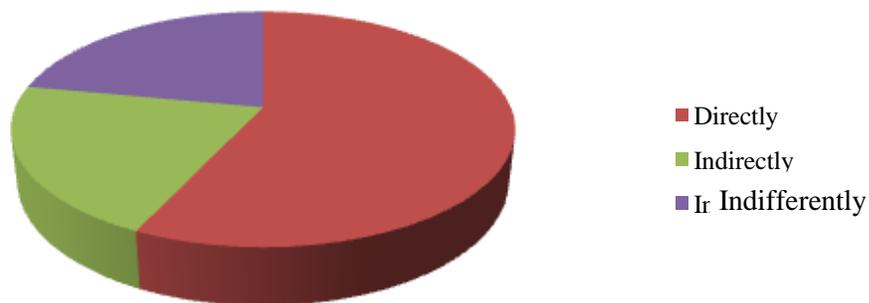
The findings indicated that ethnicity was mostly held within religious cleavages in Jos. This was also echoed by Mc Garvey (2009), in that the majority of the non-Muslim ethnic groups in the North were Christians, whereas the Muslims were usually Hausa-Fulani. The differentiation is the fact that there is no difference between religious and ethnic allegiance. Inter-ethnic problems usually ended up being inter-religious ones in the sense that whenever there was a quarrel between a non-Hausa and a Hausa, both looked

to their religion for support. What may have began as a tribal misunderstanding ended up with a as religious dimension (McGarvey, 2009).

The findings indicated that ethnicity is mostly tied to religious cleavages in Jos. It looks coincidentally surprising that the 20% Hausa/Fulani, from the responses, were all Muslims while the Afizere, Anaguta, Berom and others constituted the Christian majority.

The problem of indigene-settlers dichotomy came out very strongly in all the various segments of the data findings. The FGDs, questionnaire and SSIs voiced out this issue. The JDPC group in a FGD claimed: “It all started when Frank Taddi was elected the Chairman of Jos North LGA in 1999. He declared that any person in Jos who was not Afizere, Anaguta or Berom was not an indigene of Jos and should not be entitled to the certificate of origin because they were settlers.” Therefore, ethnic identity was a factor that pitches groups against each other in the conflicts in Jos as shown in Figure 4.1 below

**Figure 4.1 : Distribution of Respondents by Ethnic Groupings**



#### **4.1.7 Effect of the Crisis**

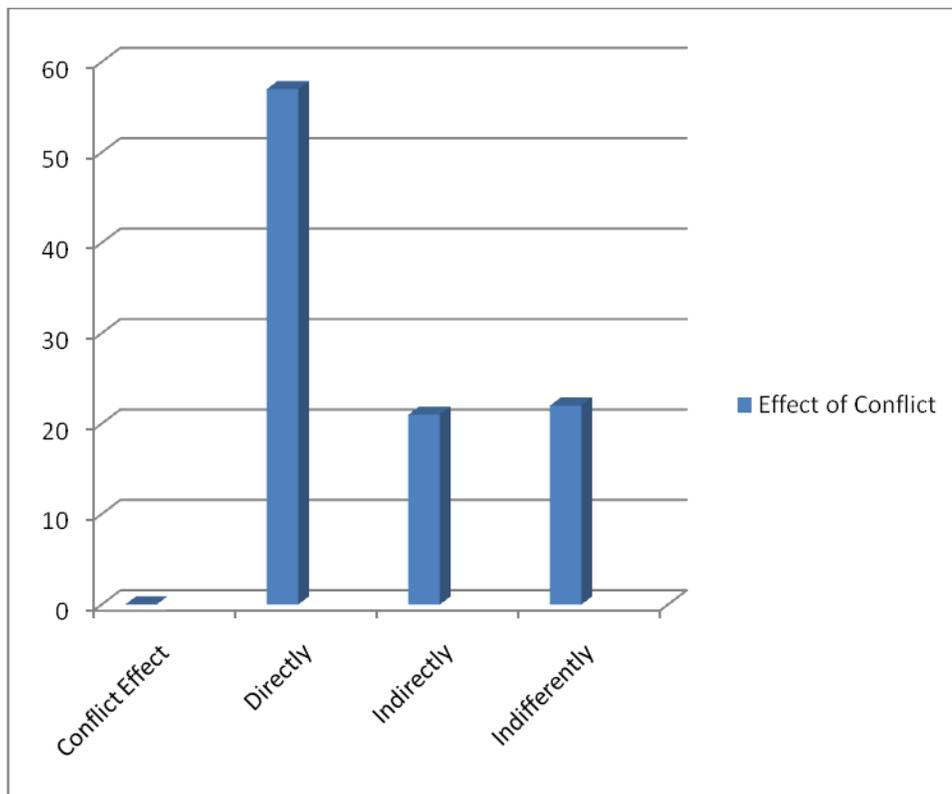
The findings indicated that the people affected directly constitute 57% of the respondents (Fig 4.1) while those indirectly affected were 21% and those that perceive the conflict indifferently represented 22%. Loss of human lives, destruction of property and, loss of means of livelihood. Were noted as specific effects of the conflicts. In an SSI, the elite in NIPSS outlined some of the effects of the violent conflicts to include: loss of lives and property, loss of livelihood sources, displacement of people on a large scale, hunger, trauma, fear of reprisal, suspicion and lack of trust, youths restrictiveness and possession of fire arms and weapons, women killed and their small scale businesses badly affected among many others.” This was further captured in a report by Human Development Report (UNDP, 2005): more than five million had died since 2010 in violent conflicts in developing countries.

This same report indicated that human costs due to violent conflicts disrupted the whole society and could roll back human development gains built up over generations (UNDP, 2005). The implication of this reality was that development prospects were deeply challenged in any society that faced violent conflict by destroying infrastructure, interrupting the production process and diverting resources away from productive uses (Adetula, 2006). In the same vein, a white paper report issued by Plateau State Government placed the 2001 dead toll at 904, compensation claims by individuals and organizations arising from damage to property, at a total cost of 3,369,716,404.95 (Plateau State of Nigeria, 2009). Besides this, Jos lost its central market in 2002 in the

wake of the violent inter-religious conflicts. The central market, conflicts. According to Mohammed (2004):

Has capacity of 4,290 stalls of various sizes. It has the parking space that can accommodate comfortably over 300 cars, 60 trailers and over 200 buses at a time. Before the fire incident, the state government realized monthly revenue of about 40 million. After the fire, hardly could the state government realize 4 million from the market revenue. This has also contributed to the strained industrial relations between the state government and its labor force because of its failure to pay workers (Mohammed, 2004, p. 7).

This had great implications not only for development prospects but also for the dynamics of human interactions and inter-group relationships as shown in Figure 4.2 below.



**Figure 4.2 : Distribution of Respondents by Effect of the Conflict**

## **Residential Relations in Jos**

Based on the time line historical survey conducted in two of the four FGDs, it was indicated that residential relationships have changed greatly for the past three and half decades. Between 1984 and 1998, interrelationships were regarded as very good. They declined after 1999 elections and kept on declining in the following years, especially between 2001 to date.

This was re-echoed by several respondents in SSI. For instance, a religious leader at Gangare observed that: Some twenty years ago, the relationships between the Christians and the Muslims were very mutual. We celebrated religious festivals together with no problems whatsoever.” But with suspicion today, the calling of prayer of Muslims is a painful noise while the mere symbol of Christianity which is the cross is very painful and abhorrent to the Muslims. More so, it was echoed that “the strained relationships were reduced to nothing, to a level of “we are here and they are there because they are our enemies! We know where our enemies live and our enemies know where we live.”

### **4.1.8 Ethnic Residential Segregation**

Another feature of the residential relationship after violent conflicts was ethnic segregation. According to Boar (1981), people lived in ethnic clusters for the basic fact that such segregations gave them physical defensive roles. Problems associated with segregations had tremendous effect on the other aspects of communal and residential interrelationships. In Northern part of Nigeria, ethnic residential flashpoints in cities were common. For instance, in most major cities of Northern Nigeria, there are Tudun-Wada

and Nassarawa, which are occupied mostly by non-Hausa-Fulani migrants. Some of these factors presently might be resulting from the effects of violent conflicts that are forcing people into such pattern of flashpoints residential relationships as indicated in Table 4.5 below.

**Table 4.5 : Distribution of Respondents by Residential Status**

<b>(Years) Length of Stay</b>	<b>Frequency</b>	<b>Percentage</b>
1-20	65	<b>65</b>
21-40	26	<b>26</b>
41-60	9	<b>9</b>
Total		<b>100</b>

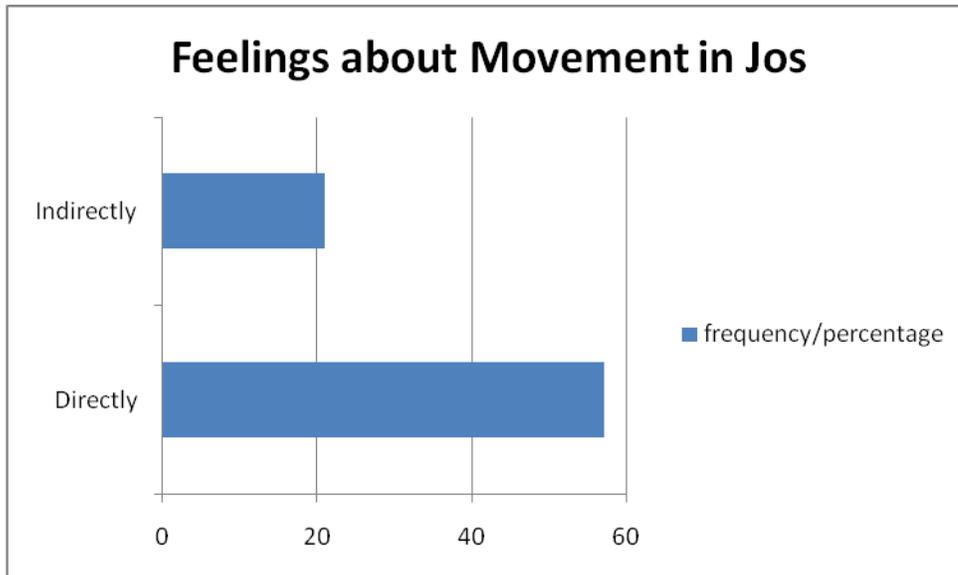
*Source: Field Survey, 2015*

#### **4.1.9 Movements in Jos City**

Most of the respondents during this research indicated that the movement in Jos City were greatly affected based on the fig 4.3. It is evident that 79% of the respondents felt that movements were restricted in Jos, while 21% of the respondents opined that movements were free.

These feelings were captured in all the four FGDs showing that people did not feel secure to move freely as a result of violent conflicts. They claimed this had affected all aspects of social life in the city, to the point that “we choose which place to go to, we know what taxi to enter, what school to send our children to, which hospital to go to and who to buy from.”

As observed and experienced, some religious institutions in Jos now have their butcheries within their worship grounds for their members instead of the central abattoir.



**Figure 4.3: Distribution according to Feelings of Movement in Jos**

4.2 Revolutionary Theatre to Transformative Reality: Forum Theatre Activities and Intermediary Organizations in Jos NOA, JOPC, BPP. , PLSCT, as Case Studies. In this study, “forum theatre” techniques of Augusto Boal(1964) were accepted by the five FGDs in their activities and experience that were interviewed. This could be seen from the analysis that all the theatre activities that were used to address the violet conflict in Jos forum theatre were prominent. Their relevance was reiterated by Brecht (1964) who described this drama as:

a new awareness of selfhood, and people who begin to look critically at the social situation in which they find themselves, Often taking initiative in acting to transform the society that That has denied them the opportunity of participation (Brecht, 1964, p. xxxi).

The tenet here is man was an object of enquiry and in a process which meant that the society and its structure placed man at a disadvantages and responsible for injustices and social inequalities experience today. To consider man as fixed and inalterable is tragic. It is these contradictions and the ability to deal with them is what Brecht instructs. Brecht argued that the artist should abandon the down stage and move to the community to change it. For this reason, the content of the five FGDs by the intermediary groups used in the Jos violent conflicts achieved the aims and objectives of the study by critically analyzing its forum theatre activities such as Drama, Dance and Music, Musical concerts, street shows, and improvisation, role-playing, and peace rallies in order to achieve the formative, peaceful co-existence in Jos.

The name “forum” was used interchangeably. Many variations in nomenclature exist such as Popular Theatre (PT), Theatre for Development (FT), Theatre for integrated Rural Development (THIRD), Community Theatre for Integrated Rural Development (CTHIRD) and Theatre for integrated Development Education (IDE). Abah (2007) opines that this type of theatre allows the artists to display their talents to the service of the communities and argues that despite the variation in nomenclature, the practice all over the world reflects its ideological context towards theatre for development. This section begins with review of the FGDs, profile and cases

## 4.2 NATIONAL ORIENTATION AGENCY

### 4.2.1 National Orientation Agency (Nigeria) (NOA) Profile and Cases

The National Orientation Agency is a corporate body which resulted from the merger of the Public Enlightenment (P.E) and the War against Indiscipline (WAI). Divisions of the Federal Ministry of Information and Culture, with the directorate for social mobilization, self reliance and economic recovery (MAMSA) formed the merger. The merger was necessitated by the need to pull together and consolidate all efforts and resources utilized by the three bodies in the fields of public enlightenment, social mobilization and value re-orientation. Structurally, the agency was a three tier organization aligned to the Federal set-up of the country. It, therefore, had a National Headquarters, state directorates and local government formations. Here, below, were the strategies of NOA:

**Table 4.6: Summary of Objectives and Activities of NOA**

PURPOSE	OBJECTIVES	ACTIVITIES
<ul style="list-style-type: none"> <li>• Research and Training</li> <li>• Popular Education</li> <li>• Advocacy</li> </ul>	<ul style="list-style-type: none"> <li>• To facilitate ways of using theatre for development purposes</li> <li>• To ensure that government programmes and policies are better understood by the general populace</li> <li>• Encourage informal education through public enlightenment activities and publications.</li> <li>• Establish appropriate national framework for education, orientating and indoctrinating Nigerians toward developing socially desirable culture</li> </ul>	<ul style="list-style-type: none"> <li>• To provide head quarter’s advice on the major issues effecting or relevant to the implementation of agency programmes at the grassroots level and to influence participation such as               <ul style="list-style-type: none"> <li>-Economic&amp; social matters</li> <li>-Social justice and citizen</li> <li>-Public enlightenment and mass education.</li> </ul> </li> <li>• Co-ordination and consolidation of agency activities in the local government areas</li> </ul>

	OBJECTIVE	ACTIVITIES
	<p>which project individual's national and positive national image for Nigerian.</p> <ul style="list-style-type: none"> <li>• Awaken the consciousness of Nigerians to their civic responsibilities for the promotion of national unity; citizens' commitment to their human rights to build a free, just and progressive society.</li> <li>• Development amongst Nigerians, of all ages and gender, social and cultural values and awareness which indicate the spirit of patriotism, nationalism, self discipline and self control.</li> </ul>	<ul style="list-style-type: none"> <li>• Promotion and consolidation of advisory leadership service to interest groups;</li> <li>• Supervision, control and monitoring of the activities of communities, groups, clubs, in the area as well as proper and effective use of resources.</li> <li>• Maintaining appropriate relationships with local government .Area agencies and interest groups to ensure local understanding and co-operation on mobilizations' programme;</li> <li>• Providing, on regular basis, valuable data and information on all matters that affect or impinge on social mobilization at urban and rural level.</li> <li>• Enlightening people at grassroot levels about their political, social and economic rights and obligations</li> <li>• Create awareness and general interest which will ensure participation at the grassroots;</li> <li>• Ensure the extension of equal opportunity to every citizen and expose all types of discrimination, exploitation &amp; inequality at the grassroots level</li> </ul>

#### **4.2.2 Achievements of NOA Forum Theatre Activities**

Over time (3 decades), Forum Theatre has been used by National Orientation Agency (NOA) and the organization is still using it. In the 1980s and 1990s, rallies and street shows were used especially in the Babangida's administration with the first lady's campaign, Mrs. Maryam Babangida's RURAL LIFE FOR RURAL WOMEN. In the 1980s and the 90s, it moved towards a travelling theatre and from grassroots to urban centres. Today, drama has taken over the Centre stage down to the people using their theatrical performances such as songs, dances and music.

Theatre was taken to parks, markets, town halls and streets, to campaign for peace. These activities of NOA went go with advocacies and dialogue. The most captivating was the forum theatre which was put up in Jos in 2008. It was re-enacted in 2010 in Jos and Bukuru and was called "NAGARI" which addressed the violent conflicts.

In 2012, there was training on capacity building, awareness and confidence aimed at building on transformative conflict resolution. In 2013, there was training in Gombe State by UNICEF on TFD by various theatre organizations on how to use forum theatre during crisis and campaigns. The "NAGARI" play in 2008 was selected to further enhance the department of the study. The cases were the violent conflicts in Jos. The experiences attempted to capture the violent conflict that occurred during those periods.

Issues discussed and raised by NOA came up in a TFD workshop in putting up the play based on the violent conflict that affected Jos and to also work directly with victims of

the crises where youths and women were used and exposed possible dangers. This was of the crises. This is reiterated by one of the FGD respondents regarding the impact of the crises:

During the crises, youths were used by the politicians; women are used by the politicians, killed and raped especially women who hawk on the street of Jos who take their goods to their door steps. Above all women are seen to be most vulnerable.

This was also mentioned in an interview with a market woman who lamented:

as a result of the economic situation which was badly affected by the crises, so the women take extra risk to move into these flashpoint areas just to put food on the table.

#### **4.2.3 The Play Making Process**

The play making process was vital and central to NOA FT processes. Theoretically, the different scenarios were brought together to create a coherent story based on identified problems which may have occurred during the last crisis and proffered solutions.

Such play-making process sought solutions through an objective analysis of the people's problems. Epskamp (1989) supports the play process and argues that through this, people learn to translate their fears. In the same vein, Arosen (2005) argues that forum theatre has been both a laboratory and a battlefield for emerging and evolving ideas of a growing society. It has a powerful tool for transformation and social change being harnessed as a validation of existing authority.

The NOA play project can be divided into three parts: the play making process, the performance proper and the post performance event. These are all derived from the activities, events and reports of previous NOA activities. The main activity of the play process is conceptualizing the idea of the study. In his article, “In defence of New” Schechner’s (1994) was to examine the community theatre or what he also called the experimental theatre as something being drawn even at that time by its ambition to differ from the commercial and old theatre in all respects as a “theatre, thus:

The theatre as a community, a group of people united by an apathetic opinion, and ways of life: theatre as a workshop using the means of a group improvisation with the creative process continuing even after the premier, the action of stage activity as expression or of a “highly physical style of the performance liberated from the dictate of the written word independence of literature of creating its own dramatic text (Schechner, 1994, p. 6).

Other stages include: preliminary stages that is sharing, setting the target audience, collaborating actions. The performance proper is the second stage and the realization of events put together. This propels the main event into reality. NOA tries to mobilize its participants during the performance from all parts of the State. “The performances effect” shows a celebration of creating new awareness in the youth and the reality of people taking cognizance and charge in reshaping their own destiny effectively.

Performances built up training capacity. In a focus group discussion with NOA, one of the respondents concluded: After the performance, people are seen/heard regretting their actions and assuring themselves. That the town was getting safer as follows:

- Community participation was very intense and this left a lasting impact on them.
- The performer became a tool for research into the community during the period of performance.
- Youths were becoming more aware of NOA activities and got involved with education.
- It opened their eyes to appreciate reality and they became a sensitization ground for the communities.
- The values of tolerant and peaceful co-existence acquired had an effect on the populace.
- It helped in uniting the people through inter-faith meeting/sessions. The people became resource persons themselves. Rasmussen and Ostein (2000) argued that:

The process of making the play, through a combination of dramatization and analysis becomes the core of learning experience. Villagers were encouraged to act out their problems naturally; some underlying contradictions, motivations, rationalizations or obstacles which helped to explain the problems or the reason why it remained unsolved (Rasmussen & Osten, 2000, p. 14).

Above all, the practice of forum theatre has so far laid emphasis on performance and the performance making process as the interactive mechanisms for reaching communities with ideas of transformation. Along with this emphasis religious faith was placed in the indigenous or local art forms which were integral to the performances that dance and music. The post performances gave room for reports, comparing notes and individual experiences taken as major lessons shared. Monitoring also gave room in evaluation

exercises and problems identified. The tenets of this idea are that it does not include the community that participated which is one of the weaknesses of the post performance review. The other idea of post performance was the follow up, as a result of the performances, achievements and successes and the way forward. This aspect was very vital to NOA strategies.

In conclusion, NOA performance encouraged participation by involving the affected communities. This was when forum theatre was appreciated. It also served as a research tool for education.

#### **4.2.4 Approaches and Findings**

The participation of NOA forum theatre performances in engaging the communities included:

- Identifying the problems and issues of flashpoint areas in the violent conflict which engulfed Jos.
- Flooding method techniques were also adapted... that is, moving into the communities and gathering data.
- Holding interviews with youths and women where necessary and empathizing with them.
- Translating the findings into play performances.
- NOA which was saddled with the responsibility of conscientizing, transforming people using interface such as forum theatre and advocacies for communication were seen in action here.

- Based on the above approaches and strategies, the following findings emerged from the FGDs with NOA:
- People no longer sold or bought from the opposite religion.
- Segregation settlement increased by the day. This Increased crime rates and proliferation of arms being smuggled in these areas without checks by security agencies.
- People were still swapping houses that is, between the Christians and Muslims.
- Churches and mosques were being demolished in segregated areas.
- Communities lost their cultural values.
- Communities seemed to be witch-hunting each other.
- People lost friends and loved ones.
- Series of reprisal attacks up-to-date.
- People were still being killed silently.
- Women and youths were still most vulnerable during the crisis.
- There was lack of unity among the two religions (that is, Christianity and Islam).
- Poverty due to lack of employment among youths were echoed in an interview with a respondent from NIPSS:

The youths are unemployed and have no income generation. They were solely used in burning the Jos ultra modern market in 2001, Jos crisis and subsequent ones. Public schools were shut down and politicians also took advantage of the youths engaging in drugs, arms. against their opponents hiding under religion just to struggle for political power.

### **4.3 Justice Development and Peace Carista (JDPC)**

#### **4.3.1 JDPC Background, Profile, Organisation and Strategies**

This organization was well known in Nigeria for peace building and developmental activities. JDPC was amongst the earliest NGOs which started abroad in 1942. At the beginning, these NGOs were engaged in relief work in war torn Europe. This organization gradually shifted its extension to the third world and also broadened it to include welfare activities. By early 1950s and 1960s, there was a great leap in the number of Northern NGOs and their focus moved progressively into more definite development activities. These new activities and attitude emerged against the discovery that the relief only addressed the symptoms of poverty according to Chuck (1993) :

To attack deprivation itself necessitated helping the poor increase their capacity to meet their own needs with the resources they control. The shift of location from refugee camps, feeding centres and hospitals to the villages and slums where they set about establishing their projects opened the Northern NGOs eyes to the full reality of poverty. (p.75)

This was also in line with Ross (1999) who stated that:

all over the third world, organized groups of peasants and workers are rediscovering the potentials of peoples' theatre as a weapon in their struggle.... This new tradition builds on a long history of a people's songs, drama, dance, drumming and puppetry in resistance against colonial and other forms of oppression.

This ideological context also related to the fresh emphasis given by Friere, (1999) and others to the development of a critical consciousness, a key component of struggle. David (1989) saw the NGOs today falling in the first, second, third and fourth generations: relief

and welfare, community development, sustainable system's development and people's movement respectively in that order. JDPC has now become a household name especially at the grassroots.

#### **4.3.2 Summary of JDPC activities and objectives:**

- To promote justice especially for the marginalized.
- To promote human rights as laid down by the wider society and to cooperate with international, government and non-governmental agencies for integral development.

\*Animate and build the capacity of the local communities to participate fully in their own development.

- Research, document and publicize information on social issues affecting people's lives.
- Train both religious and laity for a holistic human transformation.
- Provide relief/quality education in times of natural and man-made disaster affecting the target beneficiaries/communities.
- Protect children and empower women especially to fully participate in the development of their communities.
- Research, document and inform the people through forum theatre activities on issues affecting them as communities.

### **4.3.3 Target Audience**

- The rural populace.
- Youth, women, children who were vulnerable.
- The unemployed youths.
- Those economically deprived in the various communities.
- Those physically challenged.

### **4.3.4 Strategies**

- Organize and carry out programmes/ projects that would have direct impact on the people/communities.
- Set up committees, CBO, CBTG, in communities for programme/project maintenance and sustainability.

### **4.3.5 Cases and Experiences**

The study was interested in JDPC's forum theatre activities which focused on the community. From 1990s to 2000, JDPC had continued to embrace forum theatre as a tool for peaceful co-existence and transformation. The researcher was privileged to be part of the initiative. Among its theatre activities was the peace rally organized by the Catholic Diocese of Jos in 2012 titled "REALITY". The presentation was done by the Catholic Kids Ministry of the Arch Diocese under the leadership of Reverend Fr. Dennis Dayol and Esther Olofu Nyam as the President of the Ministry. Over time, the Catholic Kids Ministry had toured Plateau State LGA in the campaign to building peace on the Plateau with playlets based on themes such as reality, HIV/AIDS campaigns, puberty rites, drug

abuse, early teenage pregnancy and election campaigns. During the period of this research, the kids re-enacted the play REALITY on 1<sup>st</sup> October, 2015 for the Independence Day Celebrations. The play compressed Dialogue Music and Dance of the people of Plateau through improvisations. These elements emphasized the need for peaceful co-existence in and around JOS and the need for self-realization and transformation. According to the Jos JDPC coordinator, Reverend Fr. Patrick Fom in an SSI, stated: ‘As a result of displacements of all tribes till date and people fighting over resource control, stake holders had it necessary to change.’

Another respondent emphasized the need to use children’s theatre because; these were vulnerable during such crisis; since they could not forget such incidents easily. Like Chinese proverbs puts it more succinctly: “what I see I forget, what I hear I forget but what I do, I remember”. Hence, efforts were intensified through dialogue, drama, the people’s music and dance in resolving violent conflict. The JDPC have also been organizing peace rallies each year since 2001 up to date till date. Their most popular plays were “The River Between” “Reality” and “Let’s Talk it Over”. These were thematic plays based on the violent crisis on the Plateau. Most of the problems during these crises were captured in the plays. The reason JDPC use children to tell these stories were as a result of an adage that states “A kasha! harda Iri” (kill! with the future generation!). It was a popular statement that even kids especially those living in the rural areas are scared of.

Theatre activities became the order of the day by JDPC with the main aim of communal participation. These included the yearly rallies and street shows, forum theatre, stage performances by the CBOs in 2008 and 2011 respectively, musical concerts by the ‘Amazing Grace Group’ from 2001 to date, storytelling by the kids from 2011 to 2013 in the Archdiocese of Jos, sponsored by the Germans and the Diocese. The organization used the people’s culture in its activities for example, cultural dance troupes in attendance for positive change. JDPC relevance to the society was equally based on the fact that it addressed issues that were directly related to the conflict that and taken place.

In 2010, another forum theatre was performed which was in conjunction with JDPC and the Arch Diocese of Jos at the Rwang Pam Stadium. The State Cultural Troupe and the Catholic Kids Ministry performed concurrently. These theatre activities gave kids and the church the opportunity to work with theatre practitioners in order got to learn the dramatic processes of forum theatre. This was echoed by a respondent who was part of the production team. He/she enumerated the effects of the performances on the audience from the following dimensions:

- Seen to have closed gaps, by bringing the population of over 5000 people to the stadium.
- Got involved in inter-religious dialogue. In 2001, its Red Cross members were given free access to move people who were trapped, wounded in the Muslim communities and vice-visa.
- People now wanted to negotiate and to integrate.

- They wanted more of the forum theatre taken to them.
- People came to realize that government had as much played a role in the conflict, so such agencies needed to be more involved in seeking resolutions.

#### **4.3.6 The Reality Drama and the Street Shows Experience, 14 - 22<sup>nd</sup> April 2004 (Radical Approach)**

The reality drama and the street show experiences were a collaborative effort of the Arch Diocese of Jos, Plateau State Government, Catholic Kids Ministry and Justice Development and Peace Caritas Jos.

#### **4.3.7 The Process**

After the drama team had had a serious discussion with the stake holders, the drama group concerned themselves with significant issues and problems in Jos Plateau State and which were relevant to the demographic effect of the violent crisis with regard to the youths and women. To ensure the quality of performances, research was carried out on the people's culture, language, why they lived in clusters and their kinds of movements in the city. Other aspects included geography of the area, why youths were in possession of fire arms and light weapons, dangers of such situations, where the programme was to be carried out, and who was to be considered while taking decisions arising from the performances. The research revealed that the geographical factor in Jos affected all tribes in terms of the socio economic activities.

The playlet was achieved as a result of consultation and mobilization by the stakeholders. Performances and venues were one key area that could not be ignored. The drama group also took cognizance of the anticipated crowd and took care of the choice of arena to ensure that other performances were also held. If not, it would have been a limitation considering the safety and security of the audience. Ordinarily, this could be problematic because this kind of performance transients into a “dogmatic message style” with its tenets as one way communication (Kidd, 1984) and participation. At the plenary stage of the FGDs, final brainstorming was held collectively and brought together in form of scripted (written) dialogue, ready for production.

#### **4.3.8. The Script:**

The story was created out of the information from the collected data and its detailed analysis provided the summary of what the play addressed. Problems identified in the play connected with problems that been identified in the Jos crisis.

The team tried to expose the negativity and the danger of the violent conflict that engulfed Jos using the forum theatre techniques as follows:

Five episodes emerged: 40 minutes sketch with emphasis on each issue and problem and with emphasis on endless “killing”. This methodology in forum theatre holds the oral creativity of the recipient community as key to the interaction between theatre workers and the people to whom the forum theatre is directed. Rasmussen and Ostern (2000) in their book, Playing Betwix Between, sum it up: “One defines or names the problems

which need to be added. “Two, it was through the oral medium that the analysis of these issues was carried out. Thirdly, the oral could work in combination with paralinguistic features to concretize the issues by providing a visual dimension.

#### **4.3.9. The Play Production**

The sketch was rehearsed and test run on February 14, 2004 at St. Joseph’s Catholic Church K/vom and its entire community were in attendance numbering over 350 people. Gyration by the team was achieved to pull the crowd to the performance venue. At the end of the test run, the team expressed and presented the play as realistically realistic as possible.

Their responses were very articulate. It seemed successful and very encouraging and most of all, the audience appreciated the use of forum theatre since they commended about it. The peaceful gyration that was conducted used the people’s theatrical form such as dancing, music and popular songs which involved popular traditional rendition with church music and songs.

**Picture 1: The state cultural troupe performing at the Jos township arena**



At the Jos township stadium where the real performances took place, the process was the same as during the test runs. The difference was the spontaneous emphatic emotive reaction of the audience. It was immeasurable as a crowd of over 5000 spectators gave the play a standing ovation.

The play was improvisational. It was disrupted intermittently and accorded motivation by the crowd and the dignitaries during the performance. The reality performances were held through February 14<sup>th</sup> – 17<sup>th</sup> 2008, February 20<sup>th</sup> 2010 and Oct 1<sup>st</sup> 2015 respectively.

During these periods, performances were also taken to six wards in Jos metropolis including Angwan Rogo, Gangare and Tudun Wada respectively.



**Picture 2: Cross section of women who spontaneously got involved in the play and all attention shifted to them.**

#### **4.3.10. Monitoring and Evaluation:**

At this point, it is the most crucial and important point of the process. It shows how the impact of the production was progressing and felt by the audience. Reports, problems and solutions on the way forward are trashed out.

During the question and answer sessions, the audience was allowed and encouraged to interact freely in discussing not only the performance but also its content as basis for awareness of the dangers of violent conflict and why they ought not to have been

involved in the crisis. Some respondents blamed themselves for getting involved ignorantly. Some claimed they did it deliberately and others for economic reasons, especially the unemployed youths. Some of the actors, through their roles, were able to make positive transformation, conscientization and remarkable change in the lives of the populace.

The tenets of the approach can be seen at two levels: the artistes and their affected communities. At the first level, that a FT process that proposes to be open, democratic and progressive could be at the same time exclude them from participation but realized that the impact of performance could change the course of history using the medium of theatre such as drama, music, dance and mime. This makes it a medium of education to be reached at any time.

For the communities, forum theatre bridges the gaps in peace building, according to a respondent: the communities are seen to be willing to negotiate and integrate with one another. The use of forum theatre has helped in building confidence and trust, dialogue, and negotiations in communities. This was stated by another respondent that: “from theatre activities, cordial relationships amongst tribes and religion have been created. It has impacted and sensitized them on the dangers of violent conflicts.”

## **4.4 Bond of Peace Production: University of Jos - From the Class Room to the Down**

### **Stage: A Case Study**

#### **4.4.0. Organizational Profile**

The organization was first commissioned by the Centre for Conflict Management and Peace Studies (CEOMPS), University of Jos, in collaboration with the Netherlands Embassy in Nigeria for community action and peace initiatives in 2011 for peace building in Jos, the capital city of Plateau.

It seeks to promote the enterprise of peace building through the use of fertile sense of imagination of the scholars (theatre who have carefully and critically reflected on the monumental tragedies) that have intermittently hit Jos, the Plateau State capital.

These theatre scholars employed forum theatre to address conflict issues in a city that had suffered from what one would describe as severe deficit of peace since 2001 when it first experienced large scale intense and deadly violent conflict along some fault lines.

#### **4.4.1 Aims and Objectives**

The group was formed with the aim of capturing the reality of the Jos conundrum and how Plateau State could exit from the unwholesome situation to reclaim its enviable status as home of peace and tourism.

#### **4.4.2 Bond of Peace Community Experience**

The process in bond of peace was the same peace initiative like that of the JDPC experience though there were slight variations in handling the situations.

#### **4.4.3 Synopsis of the Play “Bond of Peace”**

The play projects living in peace and it started with people in peaceful co-existence without barriers, or fears or intimidation from opposing tribes and religions. Gradually, it moved from there to showing how politics invaded the Centre stage of the people’s ways of life along boundaries of religion. As days went by, ethnicity and cannibalism became an order of the day as violent conflict set in leaving the people devastated. The play, “Bond of Peace,” enumerated the key factors which were responsible for the violent conflicts and offered profound solutions to pave way for peaceful –coexistence.

#### **4.4.4 Play Analysis**

The key areas in the play were captured by the main character, Hajiya Fatima, who re-enacted how the government in power was yet to resolve the crisis. She lamented that Plateau State and its people had always been known as peaceful and hospitable people, so it was high time they began to see the need for peaceful coexistence because security had become a big problem. This was reiterated in the play by Mama Chundung:

Security my son, please escort me to the borehole to fetch water (securing stands) thank you, please be in front, if not they will slaughter me (pumps a bucket full) help me put the bucket on my head (Isaac & Reuben, 2012, p. 326).

This is a major experience Plateau State always pass through when ever conflict erupts. This has posed a question as to when the situation will end living under the apron strings of the security agents. This is further enacted by the security man who vents his anger on the people whenever he appears:

**Security:** (Shouting) order! I am security Lantanka and I will not accept this anymore. Security; fetch water! Security sleep! Security shit! Security piss! Security fire!..... I am tired (ask both sides) don't you want peace? (Isaac & Reuben, p. 327)

The statement by security Lankanke vividly and passionately captures the recurrent questions whenever there are peace concerts, drama, dialogue, rally, seminar and so forth.

This statement further reiterated that the solution still rely on the people themselves.

BABA in the play also made it clear that depending on the military operatives as national security agents was no longer reliable.

The play “Bond of Peace” demonstrated fundamental role of reflecting, correcting, provoking, imitating and mediating can be a parameter across board that can be use to bring peace in Plateau state

In this production, going down to the opposite religion's and segregational settlements in 2011 goes further to show how theatre has become the voice of the voiceless as Richard (1996) posits:

The purpose of theatre is to chastise human weakness irrespective of class or race. The theatre is a great place for reproof which should stand to expose the odds to public through performances (Richard, 1999, p. 102).

#### **4.4.5 Approaches and Findings**

The group was able to meet with both investigations in 2010. Data was collected before the play was staged with information as follows:

- The group was able to identify the most dangerous and critical violent den in Jos as Angwan Rogo, Gangare, Tudun Wada and Angwan Rukuba in Jos North central area. These were the flash points and so forum theatre was taken to these three locations.
- The group realized that there was consistency of importing and harbouring other tribes such as Hausa/Fulani, foreigners (like Niger, Chad) in these segregated areas to fight as suicide bombers, motor cyclists, hawkers, kidnappers who were and paid to destroy native farm lands and their produce.
- Another respondent in FGD viewed it as security problem: “The security agencies are also directly involved.” He claimed that they escalated issues. They were bought pin and paid to kill. He further argued that many were caught in the act but nothing was heard about what happened to them. This act of reprisal attacks came in phases. In September 2011, it was intense in the metropolis and gradually, drifted to the hinterlands. These continuously experienced counter attacks.
- Another respondent argued that understanding the two parties ought to be the core issue to be included in the play process. This was because, to some extent, it reduced the crime rate. These were the configurations on the Plateau comes in. The politicians also pay money or offer arms to the cattle rattlers to steal the cattle.
- It was also observed that there were porous borders where the military, who were responsible in regarding them, allowed free access in to the country with few tips.

- Based on these findings, the group concluded that emphasis was to be laid on proliferation of arms on farmers and cattle rustling on, the issue of residential segregation, within the play. This was because the group was interested in finding ways to identify activities of forum theatre which would be effective in resolving the violent conflict.
- Despite activities of forum theatre, there was limitation to the interactions of both religions since border lines were still drawn and this made segregational settlements more complex.
- There are still reprisal attacks up to date. Even suspicion, poverty, distrust, fear, segmentation of society, rising crime rates, job losses, substance abuse and cannibalism (youth eating human flesh). Most citizens had been traumatized. Through these various points, the communities were able to flow along the time borders because the situations and cases are directly addressed to them. The approach of forum theatre was to get the people involved emotionally. This related to the assertion by Abah (2007) that community participation and transformation were achieved in ways that other tools would not have managed. It served the community through expounding communal visions and wishes, validating beliefs and sharing ideas, stories and aspirations.

#### **4.4.6 Performance and Post Performance Inputs**

The group and the three communities sat together to brainstorm on issues and dangers of the violent conflict as gathered during their preliminary visits. Then, the creating process followed. The most important was the recurrence of the continued bombing. This was top

on the list and that is why it was relied in the play when a paper bag which had been wrapped and kept near a tap raised alarm within the community in the play. This proved that the people had become more security conscious and vigilant and were alert to any strange object they saw in their midst.

The final performance captured what Augusto Boal called the alienation effect whereby the play would be taken to the community and the audience would assume active roles in the play during its performance. The audience was invited into the dramatic action in order to change or challenge whatever was happening in the story. The play was a reflection of the various violent conflicts which occurred over time. It examined the various factors that were responsible for these conflicts and tried to initiate resolutions through dramatization. It used the language of the people which consisted of 'Hausa', English and pidgin English.

The performance, was followed by a post-performance section where the audience got passionately involved with questions and answers especially on the need for peace building through the forum theatre to show that they could actually do it themselves. At this point, the group was interested in audience participation and responses. Since fostering peace ought to be a collective effort in resolving the conflict. One major progress during the process was that people became expressive in creating awareness. For instance, people no longer got scared of alarms such as "Amfara", "Anzo" "gasunan".

People are more aware of the sensitization. For example, the bomb by the pump in the play depicts that people are more aware or take cognizance of strange object they see around them. They are more aware that bombs planted in churches are not masterminded by the two religions. It was ground breaking as forum theatre was used to break the ice. Both parties affected during the crisis showed that they wanted change and were tired of the war. This was seen in the character of Mama Chundung in the play who went about with security issues but eventually got tired. At the end, an FGD respondent concludes:

I live in Dadin Kowa all my life; we are mostly from the middle belt. We own our houses here, so we promise to protect our houses with our lives and we would work tirelessly to protect it.

#### **4.5 Plateau State Cultural Troupe (PLSCT)**

##### **4.5.1 Organizational Profile**

PLSCT: Is an acronym for state cultural troupe. It was an arm of the Ministry of Culture and Tourism, as a department with the responsibility over workers or artists and artisans interested in using theatre through dance, music, drama, arts and craft and visual arts. These activities were handled either by government through paid performances or voluntary but were owned by government. Its role is basically development, communication and cultural promotions for the empowerment and general welfare of the rural and urban populace.

This department was also established in all the thirty six (36) states including the capital city (FCT). They were responsible for organizing national cultural festivals of Arts and Culture, AFAC, Abuja carnival and several others.

#### **4.5.2 Objectives**

- Demonstration of unity in diversity.
- Authentic Nigeria experiences of culture and tourism as products of acceptable international standard.
- A gateway into international tourism
- Avenue for partnerships, sponsorships and investment in the entertainment arts.
- To foster people's active participation through theatrical, cultural/artistic and development events in Nigeria and other parts of the world.

#### **4.5.3 Activities**

- Collate and keep current list of theatre and dance/music group's activities in the State.
- Initiate, support and advise theatre groups and similar organizations on institution and capacity.
- Actively support and propagate grass-root programmes, such as campaigns to the LGA areas based on issues affecting them and providing avenues for grassroots workers to meet and exchange knowledge and experience.
- Organize training workshops and seminars.

- Promotes and produce audios/videos related to development and to issues on social matters affecting the wellbeing of the communities.



**Picture 3: Overview performance at the township stadium during the peace rally**

#### **4.5.4 Play Making Process**

The methodology of forum theatre was very vital for play production and was central to the PLSCT. The process was perceived as vital for, collective learning and for creativity. The play making process provided an avenue for a problem solving theatre which had to be the experimented involved the following. Above all, it encouraged communities to be self-reliant and interactive. The experimented involved the following:

- Interviews.
- Homestead method.
- Flooding method.
- Research.

- Gorilla theatre.

These gave room for TFD methodology processes of creating the play.

The workshop process was divided into three:

- The pre-workshops.
- The performances.
- Post - performances session.

1) The conceptualization of this activity took place as from 2001 – the play was directed by the troupe under the leadership of Esther Akumbo Nyam. Since then, this particular play has been re-enacted severally in Jos. This marked the beginning of participatory processes as claimed by the troupe. The troupe, including the research in August, 2015 re-enacted these performances as a result of reprisal attack in Tudun Wada on a Sunday ..... Over the closure of a major street since a Christian worship was going on. The Muslims came out protesting as to why the road had to be closed by the Christian. Then tension built by this incident was enormous.

To ensure smooth performances by the troupe, two preliminary visits were made to the potential host communities before the main performances commenced for broader participation of the communities in the dramatic activities.

#### **4.5.5 The Play Process**

The department brainstormed and came out with identified issues/problems surrounding the violent conflict in Jos after the eruption of another reprisal attack of the same crisis on

August 9<sup>th</sup> 2015 in Tudun wada. It was intended to take the theatre back to the people to conclude their language, their culture, geographical location, religion and socio-economic factors. The visit was undertaken by the researcher, then assistant and a cultural officer from the Ministry of Tourism and Culture.

This movement helped the researcher to identify new flashpoints areas. It facilitated relevant discussions and logical sites vis-à-vis the project objectives. Meetings with stakeholders in such communities were the basis of collaborative approach to mobilization.

These covered three locations:

- a. Tudun Wada.
- b. Gangare.
- c. Angwan Rogo.

#### **4.5.6 Approaches and Findings**

The Ministry of Tourism and Culture used different strategies to get into the communities for data as follows:

- Spreading into Jos metropolis in groups using the flooding method approaches and techniques.
- Consultations with the community leaders, youths and women.
- Empathizing with individuals, religions and groups was necessary.
- Compressing and interpreting the findings into drama, short stories and musical concerts ensured the participation of the target communities.

Based on the above strategies, findings emerged such as:

- New flashpoint areas were discovered.
- More reprisal attacks were recorded.
- More tensions were building up.
- Borderlines were still drawn
- There were still limitations to interactions.
- Youths had no income generation and there was proliferation of light arms and weapons.
- Women and youths were the most vulnerable in the violent conflict.
- The borders were still porous.
- Poverty- stricken populace especially in the northern part of Nigeria.

#### **4.5.7. Post Mortem**

At this stage, post mortem was conducted to evaluate all performances that were held in order actually ascertain the impact of the play. This period was reflection on the various activities that had taken place. The respondents seemed to acknowledge the fact that the issue of violent conflict has eaten deep into the metropolis and has continued to constitute a threat in the lives of the populace. They also realized how theatre had created awareness and conscientization.

People are sensitized on the dangers of violent conflict. The performance at Angwan Rogo was tremendous. During the question and answer session, an elder spoke:

I wondered why some people had painted the community and named it Iraq” “Syria” “Hamaz”... but I’m happy today that both Christians and Muslims are here together watching this play together.

The same reaction was received in other parts of the performance venues like Tudun Wada and Gangare. As they saw the need of living peacefully amongst themselves and the need for attaining such a change, Brecht (1964) stated that:

Forum theatre is not necessarily a theatre in a local community, but rather a theatre that aims at achieving developmental objectives within a community through the use of traditional media. These traditional media include dance, language, drama, festivals, songs (p. 71).



**Picture 4: Showing rehearsal**



**Picture 5: Cross section Showing the animators during post mortem.**

## **4.6 Centre For Health Care And Economic Empowerment For Women And Youths**

### **4.6.1. Organizational profile**

The centre for health care and economic empowerment for women and youths was a nongovernmental organization established in Lome International Hotel in Jos in 2007. The organization was responsible for health issues, women and youths empowerment especially as related to those mostly affected during the crisis.

The group sought to explore possible ways in reaching out to the people of Jos who were mostly affected by the 2001 crisis through better health care facilities, giving out soft loans, organizing seminars and workshops, organizing peace rallies and theatre performances as a means for healing and conflict resolution.

#### **4.6.2. Objectives**

- To rehabilitate the most vulnerable during the crisis so that they could regain whatever they had lost.
- To facilitate ways of using theatre for development through the use of skits of transformation, conscientization and change.
- To create awareness to women and youths through dramatic and creative structures which would be useful especially to those affected and who have experienced trauma during the crisis. The approach encouraged participation.
- To encourage teamwork and association of women and youths coming together to appreciate each other's strength in order to build on their weaknesses for transformation, conscientization and change.
- To encourage informal learning through theatre activities for enlightenment.

#### **4.6.3. Activities**

- To provide social justice for citizens.
- Public enlightenment and mass education.
- Social awareness for the people at the grassroots levels regarding their political, social and economic rights and obligations.
- Create awareness and general interest to ensure participation at the affected crisis area.

The play-making process here involved a number of activities such as short drama skits, music and dance and poetry (mainly the Hausa proverbs). During the FGDs both questionnaire format of Rosenberg, that is, open and close ended were used to enable the respondents to answer and contribute without restrictions for effective transformation and change.

Other stages include: preliminary stages i.e. sharing, setting the target audience collaborating actions, Brainstorming and skits were derived from these discussions.

In their creation of drama skits, all their stories and plots were built around their experiences of the killings of their relatives, burning of some alive while they watched them die, homes being burnt and girls/being raped, stealing and looting of properties and kidnapping.

So, though their experiences during the crisis they needed to express not just their roles or experiences in the play, but to empathies their experiences for reproof and change in their societies.

#### **4.6.4. Music and Dance**

Music and dance especially in African context are integral. Hence, theatre for development was taken down to the grassroots. The formation of the actors and actresses in this group were drawn especially from the flashpoint areas and were funded by their parents who believe that the only solution in resolving the crisis could only come from within them. Their efforts were highly applauded and consequently, were absorbed by

this organization. The activities were later, in the year expanded to Angwan Rogo, Bauchi Road, Gangare, Tudun Wada. These were Christian flashpoint areas which also included Bukuru.

Dance history is as old as tradition itself and inseparable. It can be either a whole musical place or part of a larger musical arrangement. In performances, it is live to portray the combination of both. The performative arts of music range from vocal to instrumental, music, dances. These however, include numerous cultural expressions that reflect human creativity and are components in many culture domains. In Africa, music is read as universal oral language and traditions.

### **Mode.**

Since music speaks the language of the people, theatre uses the people's dances and music to convey political and economic transactions of the Government. It can recount a community's history, sing the praises of a powerful personality and play a key role in economic transformation. The occasions vary from marriages, Funerals, rituals and initiations, festivals and several other social functions. Thus the practitioners in this study have used a lot of the people's songs and music in the performances as reflected by the various FGDs. These performances are a combination of acting, singing, dance, and music, dialogue, narration and recitations, which also includes narrations, poetry and pantomime. These acts are simply performances. They also play an important role in societal culture, such as during agricultural work, rituals, and lullabies. This implies that music is a strong tool for community mobilization. It is used in theatre today, because has

shown how often its features are for cultural promotions. This depicts emergence of new ways of persevering theatre for people's interests in order to attract them to their own culture as a form of mobilization.

This is conclusively seen as transitions of knowledge and techniques of playing and making the instruments and dance movements which have a bond between the master and apprentice and this should be re-enforced

### **Benefits.**

In this study, the cultural media institutions and industry are seen to have played a major role in ensuring viability and traditional forms of performing arts by raising awareness amongst the audience. This has resulted into active participation in the performances themselves.

#### **4.6.5. The Play Making Process**

The play-making process was vital and central to all the productions of the centre. Jennings et al (2007) describes play process as a drama therapy which has the ability to invite a variety of people with very little declared talent in any art form to enter into the creative arts a, therapy process and, by that, heal themselves (180). This process allowed the youths the liberty of participation by telling their own stories. It further enhanced created opportunities for other communities inside and outside the city of Jos, to denounce discrimination and recurrent violence in the neighbouring state. This organization came to the limelight in October, 2008. And the peak was when Plateau

State experienced suicide bombing and car bombs strategically planted in markets and worship areas in Jos. This organization just like the rest of the four FGDs discussed, this stance out unique, because it is the only group that have involved strictly women and youths who had and have been affected directly. It was also the only group which used Theatre for Development strictly performed by teenage girls and youths who were Muslims. They moved to the affected communities with drama skits of just five minutes and at every venue they passed the message that there was need for peaceful co-existence.

On 1<sup>st</sup> October during Nigeria's independence celebrations, was their first performance at the terminus market, which had been one of the biggest markets in West Africa but had been affected the crisis. For this organization, forum theatre was most appropriate for presentation because it employed popular songs known to these communities and understood by all most of the times. These songs are done in preparation to set the stage for the performance proper music is believe to be a universal communicative language understood by all class that stares and control emotions. As Webi (2003) put it: "from all indication music is a universal language and all cultures and the people all over the world speak a variety of language but only a variety of language is powerfully understood" (Webi, 2013:102). One of these songs is the popular Hausa song:

"ina Zakuje? "Kauna"

This song was popular in the northern region of Nigeria where this research was situated. It created a spirit of togetherness in the struggle. It unified the people into collective action:

### **Song**

#### **Hausa**

Soyeya – rowan zuma

Badakaiba – saidakal

Badaniba – sandaka!

Madara, madara – Kaman soyaya

Intazube – karshe ta kenan! (2x)

Erwa, layi hanlak

Soyaye Kaman kwai chei! (2x)

Panu’wa kayi hakali

#### **English**

love affair – is honey

Not with him – must be with him

Not with her – Must be with her

Milk, milk is compared to love

(Once it pour) that’s the end

Sister be careful

love affair is an egg

brother handle with care

## **4.7 Challenges and the Pedagogy of Forum Theatre in Jos North:**

### **Interrogating the Debate**

This section analyzed the critical challenges of the various theatre groups in Jos North LGA in relation with the realities of forum theatre. This depicts theatre as a forum for change, conscientization and transformation although its activities and sustainability has several challenges that make it difficult to achieve its goal. This indicates that the people should rise to the challenge and acknowledge the fact that they are solely committed to

effect the change themselves to serve as a means to an end, thus analysis is approached there from.

#### **4.7.2 Forum Theatre Groups in Jos: Method and Process**

Based on the information and analysis of the various theatre groups in Jos, the method and process were largely drawn from Boal, Brecht, Frieres theatre techniques. These were shown clearly in their presentations as follows:

- a) Inadequacies of government in intervention projects on violent conflict in Jos had created gaps which gave room for non-governmental agencies and groups to become prominent and take the centre stage as forerunners in the peace campaigns in Jos metropolis.
- b) To achieve their objectives and aims, organizations such as JDPC, Bond of Peace, solicited for funds and support in carrying out their activities. Such financiers included Netherlands Embassy in Nigeria.
- c) The methodology, monitoring and evaluation which are central to research seem central to the play making process. Most times, these methodologies are problematic; therefore research is most times conducted to seek for grants based on identification of gaps. It should be handled with seriousness. Katani and Yuval-Davis (2008) stipulate that through research, powerful emotions are produced which contribute to collective representing, reflecting and analyzing social situations. Such methodologies included:

- i) Moving into the communities to seek for permission to carry out research among the stake holders.
  - ii) Identifying with the people's culture and traditions.
  - iii) FT which included flooding and homestead methods.
  - iv) Organizing workshops and performances.
  - v) Monitoring and evaluation
- d) The ideological conception of the dominant has continued to change giving way to the emerging change. Culture is no longer static and giving way to the emerging cultures. Forum theatre identifies with the culture and tradition of the people but it is observed that it is not achievable.

The study showed that people in Jos were living in clusters of ethno-religious, political segregations which were created as a result of the violent conflict. The weakness of these cultural values is the problems and information which is identified does not really reflect the environment.

The instances, in the experiences of the various groups in the study, the methodology of going into the communities and the time frame are usually very brief and may not provide understanding the communities' culture with these gaps, these questions are raised in this study such as what is the interest of the hegemony? Is it peace? Who is funding these advocacies and performances? What is the politics behind them? During the research, it was discovered that most of the performances by the various groups were either

sponsored by the government or the NGOs There is no sustainability of forum theatre activities when it comes to monitoring and evaluation. It is discovered in the study that most of the paid performances are done and forgotten, especially with NOA and the Plateau State cultural troupe and these are mostly associated with lack of finance.

- e) The most important aspect of forum theatre was to be checking on the communities from time to time to see if they were progressing as per our study objectives.
- f) Process and time: the methodology of forum theatre needs time in both the process and performances since the various communities are mostly large in number. It is time consuming and expensive. The fundamental principle of forum theatre is that it is participatory and it focuses on the process over product (Conrad, 2004). The process should be rushed in order to create relationships with the facilitators and the beneficial communities which is seen to be lacking with the groups in this study.
- g) The name, forum theatre, is used but no occurring participation. It has become a money spinner for most developmental workers. Most of the forum theatre groups like JDPC drama section, NOA, Plateau State cultural troupe, the bond of peace are all sponsored either by government or non governmental agencies. There seem to be competition in sourcing for funds and proposal writings in executing these projects and they end up haphazardly. It is observed that most of the plays are practiced from outside and taken back to

the communities which sometimes have no direct impact, relevance or meaning to the people. This does not mean that the approaches are bad but instead, a matter of choice of approach which may be considered suitable and acceptable by the community.

- h) The various nomenclatures used by theatre practitioners to describe forum theatre, which is derived from Frierean context does not in reality reflect the actual practice but is seen to be tilted towards government hegemony. Thus Ricco (2001) describes the impact of forum theatre in Tanzania as:

legitimate, existing power structures by providing a semblance of government participation in grassroots cultural movement (Ricco, 2001, p. 128).

Theoretically, forum theatre is led by the community but in practice, it is championed by these agencies and government with their own selfish interest which makes it difficult for the community to benefit as Kerr (1991) argues:

Within this tightly controlled by international agencies creature matrix, it is difficult for village based drama groups or theatre group workers from outside to explore the existing linkages between rural under development and the political economic and social structures that perpetuate them (Kerr, 1991, p.66).

The tenet here is, who plays the piper, dictates the tune. This kind of theatre used by these agencies in the study is seen to forecast the end products. Failure of these projects as observed could have negative impact on the benefiting communities.

The following key aspects were also observed:

**a) Security issues**

The issue of security lapses featured forcefully as a perennial problem in the Jos crisis as per responses from the five FGDs and some of the security agents. For instance a FGD member at Tudun wada said:

we were particularly traumatized by the presence of armed uniform men who killed our youths. Such instances have made people to doubt the genuineness of the security agents.

A clergy concluded:

if security agents are sincere enough and are true to their oaths, most of the situation would have been under control.

“People are diversifying their security alternatives, especially in self defence. You know what that means? The proliferation of fire arms in the hands of individuals and groups.” These were the major challenges of most of the forum theatre groups in Jos especially in taking the theatre to their domain for information gathering. In this study, the researcher and the assistant had to employ the service of a security agent to go into the communities. In a FGD with Bond of peace, they expressed their experiences in one of their drama activities that from the Christian segregated areas, theatre activities are embraced without hitches but difficult on the Muslim side. Another respondent reiterated: *In 2013*, a football tournament was created in Angwan Rogo which brought violence. Since then, it was decided that no activities would be done in any of the flashpoint areas.

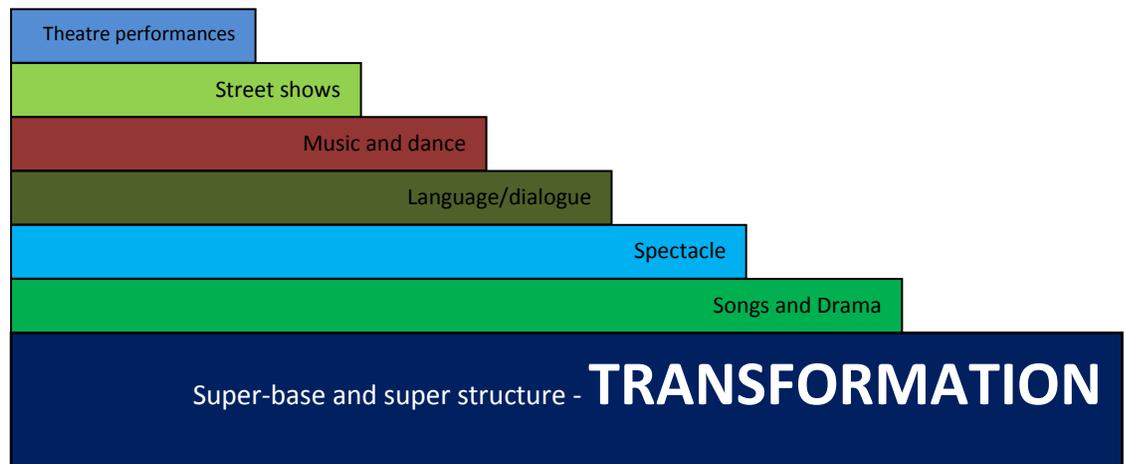
### **b) Movements in Jos City**

Most of the respondents contacted during the study indicated that movements in Jos city had been greatly affected. Based on Table 4.1, it was clear that about 79% of the respondents felt that movements were restricted in Jos while only 21% opined that movement was free in the city of Jos. These feelings were also captured in all the five FGDs showing that people did not feel secure to move freely as a result of the violent conflicts. They claimed that it has affected all aspects of social life in the city, including the theatre activities

In forum theatre, the potentials of people's theatre are a weapon in their struggle as a voice for collective action. This new tradition which builds on a large long history of people, songs, drama, dance, drumming are employed. At this point, people were allowed to express their feelings and fears in an interactive session, thus seen to be lacking in the study which is a setback.

## 4.8 Theatre Groups in Jos and the Pedagogy of Forum Theatre

In the activities of all the theatre groups in Jos, central to the teaching was the concept of conscientization, transformation and change. This also involves community participation (Fig 4.3). It was capable of being harnessed as a validation of existing authority.



*Source: Researcher*

**Fig 4.3: Pedagogy of Forum theatre by theatre groups in Jos**

Aronson (2005) argues that theatre has been a laboratory and a battle field for emerging and evolving ideas of a growing society. This is achieved through participation and dialogue in raising the consciousness of people to take political action for the betterment of their community using their modes of communication. Invariably, that is why this study has put into consideration the importance of the play making process in forum theatre activities.

The techniques of forum theatre also take cognizance of the relationships between the spectators, the culture and the actors in all its performances. Here, the theatre /drama are considered as interactive, as explained in chapter two of this thesis, and as summarized below:

- Theatre as a part of a wider process of raising political consciousness.
- It is a practice which is about, for and increasingly by the ordinary people in both urban and rural Africa.
- A practice of empowerment and liberation.
- A theatre practice which has its roots in the ideas and praxis of the German Bertolt Brecht and two Brazilians, Paulo Freire and Augusto Boal.
- An instrument for consciousness, transformation and change. The aim of raising consciousness is to change perspectives in critical and positive directions.
- It is a medium NGOs and developmental workers have found appropriate for rural development and communication.
- It has become a way of galvanizing community groups, through which community art forms are validated. This shares similar attributes with the communal decision making approaches that may characterize many grassroots communities across the globe.
- Forum theatre can use any profession and topics such as reproductive health issues, education, social and political issues for expression. Correy and Surtrin

(2004) asserts that forum theatre is a powerful tool for both education and entertainment.

- According to Adams and Conrad (2001), forum theatre promotes opportunity for positive dialogue. Whenever communities are divided over certain contentious issues, the main aim of these community projects and development is often to create opportunities for dialogue rather than the kind of debate that ends in polarization.
- It gives voice to the voiceless. Challenges power structures and is a powerful tool for advocacy.
- It supports awareness and behavioural change.
- It can be used as a research and monitoring and evaluation tool as stated by Katani and Yuval-Davis (2008) that through the use of research methodology, powerful emotions are produced which contributes to collective representation, reflection and analysis of social situations.
- It builds on people's skills.

Communities with dances, choreography, music, stories and songs. This results into theatre-based themes within village situations and which exploit social reality and encourage audience participation. These are expressed in local idioms and are accessible to the community at large. The open arena allows for free flow of performance and allows both the spectator and the actor the opportunity to interact. Boal(2000) calls this

kind of theatre technique ‘alienation’ by showing instruments of theatre like props and setting and how they could be manipulated on stage.

Also the audience should never confuse what they see on stage with reality; rather the play should always be thought of as a comment about life.

The forum theorist insisted that the stage should always be recognized as such and the actors similarly. This technique has been co-opted in this study into the theatre activities of the various theatre groups as analyzed. For example:



**Picture 6: The Plateau State cultural troupe in one of their peace performances in 2013**

The picture above shows a performance in progress. The idea here is to allow the audience look at their situation in order to understand what drives spectators into action.

Boal (2000) believed that harmonizing the spectators was necessary because it restored to them:

their capacity for action, in all its fullness, they must be subject, an actor on equal plane with those generally accepted as actors who must also be spectators... the spectrograms in the people's theatre i.e. the people themselves cannot go on being passive victims of those images (Boal, 2000, p. 27).

The various theatre groups as analyzed in this study embarked on community based research to enrich their performances. Hence, they ventured into the target community for data collection. The following evidence was gathered:

#### **a)Language**

In most theatre activities that took place in Jos, Pidgin English, Hausa, and English are used as modes of communication. There were multi-ethnic groups in Jos who spoke different languages, but the general language was Hausa, which the theatre groups often used because of its clarity in communication. However, FGDs, found out that Hausa language was not well received by the natives. According to a spectator in one of the plays: "if we are talking about fighting the Hausa man, why should we accept and adapt his language as a general spoken language? Why can't we use our own dialect?" This became another argument and the people left the arena without any resolution.

The commentators had not anticipated that the issue of language would be stumbling block to their presentations until they began their performances which they later kept changing the languages from one venue to the other.

### **b)Hegemony**

This explains further by the bond of peace and two respondents who are policy makers that the dominant ideas in every epoch are ideas of the ruling classes and control. Most of the case studies and data have shown that there is erection and interlacing of certain structures such as economy, politics, social and cultural structures, through which classes have emerged dominant, maintain their power and control in which the dominant class used the youths to perpetrate their end act for financial and political gains – building and elevating themselves. The youths got involved, according to a respondent, because during the Jos crisis, they were vulnerable and were used, arrested, killed, some went missing. This was due to unemployment or non engagement in income generating activities. For instance, the youths were used for burning the Jos main market during the 2001 crisis and subsequent ones. Here below were some of the negatives:

- Public schools were shut down
- Dilapidated amenities.
- Politicians who took advantage of the unemployed youths and engaged them in drugs and arms against opponents hiding under religion.

All these were enacted in the plays.

possessions From a respondent with the plateau State cultural troupe also indicated that the youths were into arms as reiterated by an elder that: it may not be clear but arms acquired could be by politicians, self help, elders, communities, contribute money in black markets, matchetics –are acquired in the open markets. FGD with bond of peace agreed also that the impact was not just on the youths and women: We think the impact was more on women on the Plateau especially on small scale enterprise (hawkers) who walk through the opponent vicinity to sell their produce. Most are molested and killed during the crisis as explained by a market woman in Terminus market:

for example there is vivid re-enactment of the molestation of the female hawkers during the crisis, as explained by a woman in Terminus market

**Hausa**

‘Ton, mun yin kasuwanchi dasu a pannin doya.  
 Tunda bamu da kudi, sai muchi bashi  
 In mun seir, sai mu meir da kudin  
 In bamu yi haka ba, bazamu chi  
 Abinci ba. Yaranmu bazasu je makaranta ba.  
 Dole muje wurin su

**English**

“Yes, we hawk to their areas  
 We buy yams from the dealers  
 who are Muslims on credit;  
 Then we pay after selling  
 If we don’t, we won’t eat,  
 We want school fees for our kids  
 We have no options”

Exploring the relationships, political, economic situations of the communities in this research and adapting them into play productions by the various theatre groups in Jos attempts to expose their present predicaments and to visa versa the challenges which the forum theatre affects the people as shown in this study considers the activities of the

forum theatre as alternative measures for transformation and conscientization which transients as empowerment.

#### **4.9 Forum Theatre in Jos: overcoming its challenges of theatre as transformative**

The activities of theatre practitioners and especially the involvement of NGOs in Jos has yielded positive results in what is called “willing the theatre in forum theatre” In other words, it implies giving theatre back to the people and the people in turn take collective actions in bringing about positive change. The research has shown that over two decades, several government and non-governmental organizations have carried out series of activities of FT aimed at promoting peaceful co-existence in the city of Jos.

The tenets of these forum theatre activities are the potency in bringing about transformation, conscientization and change. However, despite this possibility, there are weaknesses and gaps which should be filled.

Is there a long term support? This is emphasized by Klotz (2002) that forum theatre will have an impact if it is multi-dimensional and includes other developmental tools. The burning effects, impact and the aftermath of the Jos crisis are the FT area of focus which is reflective in all their performances.

From Table 4.7, in the chat ten (10) describes the impact of performances on the people of Jos. This indicates that most of the respondents (32%), in assessing FT performances in Jos were of the view that “unity had helped in uniting people during and after the crisis.

Other respondents who are of the view that 20% were of the view that conscientization had played a role in the reorientation of people’s attitude during the last crisis. For example, most youths had participated in the crisis without knowing the implication of their actions. This was echoed by a religious leader:

it is rather unfortunate that the youths are bought for peanuts to participate in the crisis damning the consequences.

It was also observed that the impact of forum theatre lacked enlightenment. Most times the people ignored these performances and made passive statements whenever they were staged. Most times people were of the opinion that they were meant for hooligans and not for responsible people. A theatre scholar observed:

Despite the fact that forum theatre is meant for amateurs, it should be handled with decorum, or else its aim and objective will be lost.

As seen in the table 4.7 seven (7) respondents believed that Forum theatre had not yielded any impact because they never seen even the need for such theatre performances on the streets; this is seen as having has no impact on the performances. This also indicates that the: people are still nursing bitterness, hate, grudges, unforgiveness. While some people

were clamoring for peace reconciliation, others feel they have lost their self esteem completely and can do nothing about it.

Questionnaires were randomly distributed at the venue to rate the effects of TFD during the crisis as a key factor to achieving self esteem (see Table 4.7):

This session was successful because, it was able to open up sore wounds kept in people’s heart for discussions during the play production

**Table 4.7: Rosenberg Post-Test Attitudes on the Impact of Forum Theatre Towards Transformation**

	0	1	2	3	Frequency	Percentage
Impact Variables	Strongly Disagree	Disagree	Agree	Strongly Agree		
Unity	0	0	0	32	32	32%
Awareness	0	0	13	0	13	13%
Education and Enlightenment	0	0	11	0	11	11%
Conscientization	0	0	0	20	20	20%
Participatory	7	0	0	0	7	7%
Passive	0	0	0	17	17	17%

Source Field Survey 2015

During an interview by a policy maker at NIPSS, he enumerated some ways of overcoming the effect and impact as shown by the result in Table 4.12. It was alarming

the extent to which civil war involved both victims and combatants. He argued that the reasons for this were varied and complex and added that the situation had been fuelled by rapid proliferation of deadly light weapons and small arms due to the passive attitude of government. 17% of the respondents agreed to this assertion. People around the City of Jos easily acquired arms that were supposed to be the sole preserve of the military and police force. These arms led to the conflict escalation in Jos villages where people were killed as chicken on a daily basis as evidence of the violent crimes

Some policy makers suggested that on the issue of fire arms and light weapons, government ought to have found a way of getting them back from the youths, maybe through some price tag. New conflict zones ought to have been addressed without further delay for example between the Fulani and the Berom villages, cattle rustling within and outside the city of Jos. Reprisal attacks ought to have been given due attention. Nevertheless, the government came in between 2001 to 2015 by ensuring the emergence of new NGOs in campaigns and investing in the area of peace in Jos using the forum theatre. Over the past two decades, the impact of FT in Jos with unity as the highest in fostering peace in Jos was evident as accounted for by 32% of the respondents.

Also in an FGD with NOA and JDPC, they explained that forum theatre area of focus ought to be on political education. Politicians took advantage of the youths as a result of unemployment, coupled with the absence of income generating activities. Public schools were shut down. Youths were paid to burn down Jos Main Market and also fight against

their opponents who were hiding under religion for financial gains. In a bid to reverse the trend, the following are anticipated to be realized:

- Peace building is required at all times and all levels.
- Psychological physical confidence fraction relationships should begin to heal.
- Trust building/forgiveness.
- Economic peace building to redevelop Jos city.
- Central to the economy of Jos, the main market should be rebuilt.
- Satellite markets in Jos should be developed, by so doing, enough human power and jobs would be created.
- Public schools needs to be reiterated
- Continued social, peace building theatre activities, social amenities and sports should be enhanced.
- Cultural activities should be they will enhance understanding
- NGOs, civil societies should be encouraged since their activities need people to be involved.

In the same vein, an interview with a policy maker indicated that the government should open up to people to participate in policies within the constitution if unity was to excel.

Income generation ought to be expanded. Others include:

- Political parties should cut across cultural boundaries.
- Underline causes of the conflict so that needs can be understood in order to address them.
- Sentimental walls which were erected should be collapse.

It was also echoed by an Imam in Angwan Rogo that: equal rights to education, health care, political positions ought to be guaranteed. Forum theatre activities ought to focus more on play making process for fostering peace. This maybe a long process – once fractured and takes a longer period, no forgiveness or reconciliation, trust building, mediation, negotiation, dialogue, empowerment to be achieved in the state should be on track, thus is seen with the national orientation agency in all their FT activities, going to the grassroots and consulting with the communities and taking theatre to them.

Despite the challenges of forum theatre, policy makers were also using it to disseminate government policies. This was echoed by a policy maker in NIPSS in an interview:

The national institute for policy and strategic studies has used quite a number of theatre activities such as drama, musical shows, peace rallies, street performances and campaigns, workshops, seminars, in dealing with violent conflicts in Jos and it had great tremendous effect on the people of Jos. As policy makers, we have a stake, so we explore all avenues to ensure that peace returns to the people, the institute also uses drama as quizzes in executing their policies by experimenting issues in regards to the crisis. The solutions in the play come up in form of reports. At the end, they sit and write reports to (Abuja) to the presidency as part of solutions/ way forward in resolving the violent crisis in Jos. Musical shows/concerts are organized and youths in Plateau are invited to come and interact.

**a) Nature of The Performances in NIPSS**

- The participants were shared in groups.
- They were sensitized on the issues as laid down.

- They practicalized the topics and issues through skits and tried to enumerate, act as a way of finding solutions.
- They were scripted.
- They were presented in groups as narratives

The bond of peace productions were centred especially on the youths, to be more conscious on what they did or saw around them. They emphasis in sensitizing their audience more on the military who are key suspects in the conflict with key warning in their last production such as reports have shown that military/police do not give reports or bullets collected; so accountability of bullets should be ensured. There should be check and balance of guns/bullets.

- Border checks and internal securities should be intensify
- Insurgency/ Boko Haram etc should be completely wipe out
- Implementation of government policy is slow and a big challenge in Nigeria, so it should be checked
- Smuggling of military and possession of arms should be completely stop
- Licensing of local weapon should be taken seriously
- The constitution of the federal republic of Nigeria should include the ban of arms and rampant possession of them and youths should be disarmed of the arms they possess
- Women who are displaced should be given soft loans, fertilizer in order to let them be self reliance

In an FGD with NOA Jos, the group enumerated the impact and achievement of FT in uniting and conscientizing the people as 32% and 21% which was the highest frequency in the table above as the best in community mobilization. The youths had opened up regarding their negative participation during the conflict. This was dramatized. The women, as mothers, who were ready at that point to talk to their children about the dangers of war.

Also, youths and women picked up the challenges in participation as they showed their willingness in reconciliation. It also became an opening on the part of the youths in “self realization” and the focus here became fostering peace.

Findings have also shown that:

- The winners take it all created negative attention and ought to be looked into.
- Political education on violent conflict was re-enacted severally in productions.
- Campaign slogans such as “you can’t eradicate but can live with conflict and can be transformed depending on people’s attitude” were reiterated.
- The need for both religions to avoid incitement through their preaching.
- Activities of the youths, especially as they were used by politicians, needed to be checked.
- Press, media, social sensationalization needed to be regulated.

JDPC activities and skills through forum theatre demonstrated that as a result of displacements of all tribes till date and people fighting over resource control, stake

holders should intensify efforts also through dialogue, so peace building should be the watch worth

They believe that government have played negative roles and have a lot to amend in the violent conflict and NGOs should be used more because they behave that they have stand out. In the same FGDs with JDPC they are optimistic that the effect of forum theatre performances has closed gaps, bridged peace and has brought people together in all their activities especially the peace rally that was performed in 2001.

All tribes and parties are involved JDPC try as much as possible to clam people down through drama organizing, dialogue, advocacies, mediation. This is because people are still nursing grudges as a result of the injustices that have been perpetrated.

JDPC recorded the highest humanitarian service in 2001, It was the only group (Red Cross) which was allowed access to the opposition camp where people had been trapped.. Another respondent concluded by saying that FT activities had created cordial relationships amongst tribes and religions.

It had also sensitized the people on the dangers of conflict. As indicated in the study and in Table 4.7, 32% of the respondents had shown how people craved for unity which was eventually achievable through forum drama.

In an FGD with bond of peace, as part of overcoming the challenges of the activities of forum theatre, its impact is seen with professionals who talk and lay more emphasis on its

methodology which government do not promote. The enactment of forum theatre as non formal education and related to the grassroots should be encouraged because the weaknesses of this kind of theatre is the strength in its participation – with this, the people highlighted their problems the way they best understood it and solve it the best way they also understood it. The tenets here are that professionalism should be played out. They have also shown that FT is a process because it is ongoing.

With their activity, it has become a rallying ground. It has become an intervention theatre. “People playing people” which has become the relevance of theatre.

#### **b) A problem solving theatre**

Theatre was taken to the people and they in turn accepted it for collective actions for the following reasons:

- It was better performed than spoken.
- Forum theatre ought to be encouraged outside the academics and people ought to have the passion for it since there was need for empathy.
- It was capital intensive, so government, individuals and NGOs ought be encouraged to venture into it.

Key areas of overcoming the challenges as discussed the PLSCT during their interactive section is according to them through building confidence – with the opposite religion as a healing process through building relationships as well as empathize with the victims.

- Let there be more interactions with flashpoints areas.
- Movements into such areas should be encouraged.

- Another respondent believes that we should be truthful to ourselves.
- Dialogue should be encouraged in other to have a positive effect.

Another respondent in the group agrees that with forum theatre activities, conscientization and transformation is still building up i.e. people no longer relate freely like bombing attack to particular religion. It has created awareness from the part of the youths to believe that the undertone is politics. Another respondent in a interview echoes how people in the flashpoints areas seemed to have mixed feelings i.e. fear of uncertainty for instance residential areas and streets in Jos are renamed such as

- Gaza street (boiling points) in Kongo Russia
- Afghanistan – Gangare (Muslim area)
- Talibans – Angwan Rogo (Muslims)
- New Jerusalem/ New jersey (Tudun Wada and also trade centre in Kuru etc)

But with forum theatre activities, there is a healing process going on. Boal posits that theatre is a weapon and the people should will' it. A cross section of market women in terminus, market Rwanpam Street, Gangare, Dadin Kowa, Tudun Wada who were all displaced since 2001 crisis till date are all victims of the violent crisis who had their fair share of the crisis.

### **Conclusion:**

Chapter Four presented the respondents' responses and analyses based on the objectives of the study. It has analysed how forum theatre techniques were used and carried out effectively around the city of Jos. Quantitative and Qualitative data was also used with

different research instruments. Chapter Five presents the contribution to knowledge, observations, conclusions and recommendations.

## **CHAPTER FIVE**

### **5.0 CONCLUSION: CONTRIBUTION TO KNOWLEDGE, OBSERVATIONS AND RECOMMENDATIONS**

This Chapter sets to examine the research findings, contribution to knowledge, observations and recommendations. The study examines the use of forum theatre in addressing the violent conflict in Jos as a medium for conscientization, transformation and change. Based on the theoretical and conceptual framework, the findings of this research were as follows:

#### **5.1 Overview of Research Findings**

##### **5.1.1 Problems of the Forum Theatre**

The study has outlined the problem of forum theatre activities in Jos with its impact as mostly manipulated. It was seen that government and NGOs were well funded to carry out these activities, thereby they use it as control force. Ricco (2001) concurred that in Tanzania:

The actual practice had to conform to the paternalistic realities of government hegemony. Instead, theatre was used to legitimate existing power structure by providing a semblance of government participation in grassroots cultural movement. (Ricco, 2001, p. 141)

In theory, FT is led by community, but in practice, it is led by agencies/government with their own agenda in line with the study of Kerr (2000) who argues that:

Within the tightly controlled (by international agencies) creative stage, it is difficult for village based drama groups or theatre group and workers from outside to explore the existing linkages between rural, political economic and social structures that perpetuate them (Kerr, 2000, p. 41).

The common problem here, in adopting of theatre as a transformation tool, has been a culture of setting up theatre groups by NGOs to suit government interest but offer little or no confirmed support to the people.

From the historical and timeline in the background of this study, the study has shown that over three decades (from 1970s to 1990s), Nigeria as a nation has refused to identify and tackle the issue of violent conflict. This could be probably because people were initially living in peace and harmony as one Nigeria. Gradually in the late 90s, the situation worsened and got out of control. Findings from forum theatre activities in Jos revealed that the issues involved in the Jos violent conflict were hydra-headed involving a host of factors such as political, economic, ethnic and religious. These factors became dynamic when they were entrenched in the conflict as captured in the words of a clergy who pointed out that “what we realized with Jos conflict is that every factor has a possibility of change”. This showed the dynamics of these factors and how they kept changing and have continued to manifest to the present date.

It is against this backdrop that the theoretical and conceptual frame work and the works of Augusto Boal(), Betholt Brecht(), Piscator(), Ngugi Wa Thion'go() N gugu Wamiri(), Hubert Ogunde() Steve Attah() in forum theatre were employed to raise the awareness, conscientiousness. They were also useful in uniting the people to rise to the political consciousness in using forum theatre for transformation and conscientization. This re-echoes the literature reviewed, in 2:2:2, which was stated by Kidd Ross that “kamirithu” theatre was successful because it used the people’s theatre in developing critical consciousness to mobilize people for collective action in facing the challenges ahead.

### **5.1.2 Corruption**

From the findings of the five FGDs and SSIs carried out in the study, it was recognized that the unstable part of the democratic structure with bribery and corruption as key factors exacerbating unemployment, poverty and lack of alternative opportunities for the growing population contributed to the problem in Jos. Responses indicated that most grudges pointed to the issue of unemployment as the cause of vulnerability among the youth. This affirmed the point made by Zeleza (2008) who argued that economic agenda was at the heart of violent conflict in Africa: people struggled to be in exalted positions because they were after their personal economic gratification.

Based on these findings, it was seen that violent conflicts in Nigeria and Africa at large since the 1960s had been driven by economic greed rather than political grievances.

However, religious or ethnic cleavages were where they got immediate sympathy. These issues were highlighted by Falola, (1998):

The failure of the nation-state and that of the secular ideologies have enhanced the relevance of religion. Religion continues to provide many alternatives to social ills: it is hoped that the future will be bright for millions of people traumatized by the failure of government; the emotional strength to handle stress; shared identity for the hopeless and the marginalized in cities and towns (Falola, 1998, p. 58).

Idle youths became susceptible to negative situations, sometimes forming alliances, some critical, some violent, for whoever could afford their charges as they strove to survive. This remains a big issue. The study has shown also how forum theatre methodology can be problematic. Making drama outside the walls of the community and bringing them back to the communities the issues sometimes have little or no relevance to these communities. This is echoed in the theoretical premises of forum theatre as stated by Boal (2000) for “people to will it”, as mentioned that the play making process is improvisational, not inherently literary, about community problems. The performances being open ended to allow meaningful intervention by the audience and participants.

This emergent paradigm shift anticipates development in which barriers between people, their culture and reality are flushed to enable them engage in dialogue and capacity building for genuine development. Forum theatre should be seen here to efface itself and assume a democratic, sustainable and progressive character. This is seen in 2:2, the

“chukwakwa” theatre which was aimed at “using drama as a tool of empowerment using the Freirian objective of motivating people to improve their lives through the life of the community. This was seen in the conceptual framework of cultural hegemony by Raymond William (2005), how the dominant culture tries to displace the value systems and portrays how the culture is changing and giving way to the emerging ones. This can be challenging.

Kidd, (1980) takes us back to the drawing board on the need to revisit those cultural values that give people their historical identity. The study discovered that activities of such failed because of cultural isolation.

### **5.1.3 The Role of Government and NGOs**

The study has shown also that both governmental and non-governmental organizations have played a vital role in developmental projects in Nigeria as a nation in the 21st Century. However, this in itself could only move forward if it was also part of a larger platform. What the forum theatre projects revealed was the fact that so many groups, associations, CBOs, NGOs, were doing the same thing but there was no coalition, no networking. Most times, there was no element of participatory practice. They used them sometimes for their propaganda. On the long run, it is all about access, especially democratic access. It is the only guaranteed for participation.

Whereas Forum theatre, as an aesthetic event, will continue to interrogate our perception of reality; the construction of this social and transformative reality will be to the greater good in addressing the violent conflict in Jos.

To address the need for change and transformation, the study identified some governmental and non-governmental bodies in Jos: Bond of Peace Production (BOPP), Justice Development & Peace CARISTA (JDPC), Plateau State Cultural Troupe (PSTCT), National Orientation Agency (NOA) Jos. These groups displayed their tenets. They were able to articulate their campaigns and activities towards achieving lasting peace in Jos through their forum theatre activities.

#### **5.1.4 Theory and Context**

Organized groups and governments all over the world have come to terms with forum theatre. This study holds the view that forum theatre was revolutionary, egalitarian and this has encouraged communities to take collective actions in solving their own problems.

This was highlighted in the activities of forum theatre group in Jos such as the NOA drama projects, PSTCT, JDPC, and BONP. It had critically observed the forum theatre techniques and its processes. It shared practical observations which were participatory, conscientization and change. All their activities were seen to be laudable with high level of trust and commitment from the communities.

## 5.2 Summary of Findings

The study focused mainly on of participation in forum theatre in which the people took critical consciousness and cultural actions in a bid to foster peaceful co-existence in the city of Jos through drama activities.

The study recognized that the end result of the activities was to create awareness of the dangers of violent conflict. This was echoed by an elder in an FGD with Bond of Peace: “we are all tired, we are ready to accept dialogue, we are tired of living in segregation; all we need is peace.”

It was also realized that people could only be directed to critical consciousness through popular education and participation to resolve their issues themselves. This was seen all through the play making process and performances, to improve the skills of participants in all the FGD groups who were basically students, theatre practitioners, youths and lecturers drawn from the crisis areas. This was also presented during the question and answer sessions as their answers indicated that self realization pushed them into taking collective actions towards negotiations for peace since they were ready to listen and were willing to integrate.

As witnessed in the FGDs and SSIs, it became a healing process through their activities during community participation. There was more dialogue; people assumed and played active roles. They were able to speak openly on how they got involved and the crimes

they committed. This demonstrated how forum theatre had an impact in orientating and revalidating the thoughts of the affected communities.

From the study, it was realized how efficient the trends of NGOs were emerging as developmental tools in addressing societal issues ranging from health, violent conflict, to all other community activities as reflected in the FGDs. From this study, the FT practitioners were able to outline the forum theatre activities which indicated that movement, interactions and activities within Jos metropolis were still tensed up. Hence, there was still need for the forum theatre practitioners in Jos to intensify their efforts in fostering peace in Plateau State.

Findings in this study, through forum theatre activities, pointed also to the fact that religious residential segregation in Jos was still a problem. This pattern was likened to what Sidel (2008) described about inter-religious violence in Indonesia. He observed that forced displacement prominently featured in the pattern of inter-religious violence observed in areas of central Sulawesi, Maluku, and Maluku utara in 1999 – 2000. Moreover, those whose houses were of value were bought over to create religiously dominant clusters. The Jos situation had religion as a boundary marker dominating the residential relationships.

The study also has showed the efficacy of forum theatre through the analyses in related literature in section 2:2:1: the case studies of Kenya, Botswana, Nigeria and Zambia which illustrated how forum theatre could be effective in transformative resolution.

### **5.3 Contribution to Knowledge**

The issue of violent conflict had become a cause for concern with its concomitant reprisal attacks in the city of Jos. There was a need for building up a coherent action plan. This study has shown that forum theatre has its potentials in raising awareness in the people by debating, rehearsing and performing issues that were related to them. These potentials were realizable through the researcher's dependent variables of accommodation, trust, mediation, analysis, empowerment as transformative tools. These variables were open-ended and allowed equal opportunities for positive actions to better the situation in cases of violent conflict.

More so, the study also recognized that play making was a process because it was ongoing and it afforded the people the opportunity to identify their problems and resolve them by themselves. This was buttressed in the forum plays which focused on the issue of corruption and quest for political power which led to unemployment. The government had little or no impact in empowering the youths who had taken the law into their hands as a result of burning effects of the crisis and during the aftermath. Forum theatre in this aspect provided an in-depth core analysis of the play making process. This allowed them take conflict situation through advocacies, performances in collaborative activities as a solution. This was because, in the crisis situation, there was need for improvement and liberty of freedom of movement in Jos metropolis.

Furthermore, the findings of the study showed how the tools of forum theatre which were the medium of advocacies, dialogue, drama, peace rallies, storytelling, consultation, theatre performances, dances and songs could be used as an instrument of change transformation and conscientization. This was confirmed by Nda (1993):

Today, theatre for development has been identified by many in the third world as an effective two-way communication process predicated on dialogue and genuine participation on the part of the researchers and the researched. If properly used, it can perhaps be a most efficacious instrument for conscientizing and enabling the masses and for propagating development messages using the people's language, idioms and art forms (Nda, 1993, p. 115).

The tenet here was that these plays provided a stimulus for the people to take political actions regarding their own situation. In this study, monitoring and evaluation were not really taken into cognizance ought to have been an area of forum theatre concern in Jos.

#### **5.4 Conflict Resolution as a Way Forward**

Findings also revealed that most discussions from the FGDs acknowledged the role of the government as the competent authority to address the underlying problems to the violent conflict. One crucial role the government could play is in rebuilding state capacity to effectively manage ethno-religious diversity by maximizing its role and responsibility as religious diversity by maximizing its role and responsibility as regulator among diverse ethno-religious competitors and guarantor of the security of lives and property (Kwaja, 2009).

## **5.5 Recommendations of the Study**

From this study, it was observed that NGOs have played a vital role in trying to use forum theatre in achieving peaceful co-existence in Jos. They should be highly commended and should also be well funded. Both government and non-governmental agencies should be censored to ascertain their genuineness in their programmes and activities as NGOs have become a new trend in Nigeria. This is necessary so as to maintain their status quo as theatre practitioners and should not compromise quality and credibility.

Government on their part should also rise to the challenge. It should make available funds to NGOs apart from the periodic financial assistance they get for their activities and roles in combating violent conflicts. This is because government has the responsibility of catering for all the citizens. Therefore, it should also create job opportunities for its teeming population through genuine investments in productive ventures as well. This will help address the problem of unemployment. A participatory government in the spirit of objectivity, equity and fair justice is important.

It is important to improve on forum theatre process and methodology for better reconciliation and peaceful coexistence among the people. In relation to the residential flashpoints as observed by this study, government should provide accommodation for its citizens by making available housing estates in new locations and compelling people of different ethnic and religious affiliations to live in one place. This has the capacity of

reducing the further aggression. Alternative measures are for government to embark on the reconstruction and rehabilitation of burnt houses to enable displaced people gets back to their initial settlements. Conflict transformative initiatives of forum theatre should be encouraged through the grass-roots CBO and CBDGs, workshops, dialogue on the need for peaceful co-existence among the youths.

Schools should harmonize their drama activities and include them in their school curriculum as compulsory subjects. Children and youths enjoy the act of doing as Chinese proverb put it more succinctly:

What I see I forget

What I hear I forget

What I do, I remember

Documentation for further research should be encouraged in Jos to curtail continuous reprisal attacks and segregational settlements. Government should come up with a blue print in finding a lasting solution to the problem.

### **Further research**

- Build Further research in Forum Theatre practices in the classroom and school curriculum should be paramount.
- Research more in complimentary study and practices.
- Intensify and lay emphasis in addressing the continues gabs between Governments and the society FT.

## **5.6 Conclusion**

This research was aimed at exploring the techniques of Boal's(2000) forum theatre in bringing about transformative resolutions in Jos, Plateau State and how it had affected residential relationships among the people. It sought to review and analyse this reality in the light of existing literature, theories and practices of violent conflicts and forum theatre practices, mostly around the issue of violent conflicts in Jos. The case studies of Kenya, Botswana and Nigeria illustrated this argument.

Forum theatre as for transformative conflict resolutions is also identified using tools such as peace rallies, drama, theatre performances, songs and dances which have provided a sense of identity in raising awareness, critical consciousness and collective actions. Also, government and NGOs with their rising numbers, are seen to have the capacity of inging people together, hence, they should be used more often for sustainable change.

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## APPENDICES

### Appendix A: Introduction Letter to Administer Questionnaire



**KENYATTA UNIVERSITY**  
**SCHOOL OF CREATIVE ARTS, FILM AND MEDIA STUDIES**

**School of Creative Arts, Film and Media Studies**  
**Department of Theatre Arts and Film Technology**  
**Kenyatta University,**  
**Nairobi, Kenya**

Dear respondent,

**RE: QUESTIONNAIRE FOR THESIS RESEARCH.**

I am Esther Akumbo Nyam, M88F/28865/2013, a full time PhD student of the above address undertaking a research in partial fulfillment of the requirements for the award of Doctor of Philosophy degree (PhD) in Theatre Studies from 2014-2017.

My thesis is on Transformative conflict Resolution through Theater for Development (FT): The Jos North L.G.A flashpoint paradigm.

I will be grateful if you can answer this questionnaire with utmost sincerity. Thank you

Yours sincerely,

Esther Akumbo Nyam  
M88F/28865/2013

**Appendix B: Questionnaire**

Transformative conflict resolution using forum theatre: The Jos North LGA Flashpoint paradigm.

Please adhere to this questionnaire with utmost importance, thank you.

**1. BIO data**

Instruction: bio data: fill in the following personal information.

Name ..... (Optional)

Address ..... (Optional)

Age..... (Optional)

Religion: Islam ( ) Christian ( ) African traditional religion ( )

Ethnic group: Hausa/Fulani ( ) Afizere, Anaguta, Etd ( )

Level of education: Primary ( ) Secondary ( ) Third level ( ) Others ( )

Employment: Employed ( ) Unemployed ( ) Informal ( ) Others ( )

How long have you lived in Jos? .....

Where do you live in Jos (Location) .....

How long have you being in your present location .....

**2. Challenges and activities**

Which of the following factors do you think has caused the violence in Jos?

a. Religion ...b. Ethnicity ( ) c. Politics ( ) d. Economy ( ) f. All of the above ( )

b. How has FT Practice been influential in addressing the violent conflict in Jos?

.....

c. Are there other factors that might have caused the conflict in Jos?

.....

**3. Activities/FT in the flashpoint relationships**

• How has the conflict affected you?.....

• How do you relate with people of the other religions?

Freely ( ) With caution ( ) Indifference ( )?

• What is the level of interaction e.g. during celebrations like Sallah or Christmas?

.....

- How do you feel about movement in and around the different parts of the city of Jos North?

Freely ( ) Restricted ( ) If restricted, why do you think so?

.....

- How do you feel about FT groups and their various activities in bridging peace in Jos?

.....

- What other activities the FT practitioners should introduce?

.....

.....

- Any other comment?

.....

Thank you.

## **Appendix C. Focus Group Discussion Guide**

Thank you for participating in this study. Whatever that is said here will be treated with confidentiality. This finding will help as a policy maker for FT.

### **i. Transformation and conscientization**

- What does the respondent perceive as among the causes of the violent conflict in Jos?
- Who were the parties to the conflict, in terms of ethnic or religious divides?
- Which ethnic or religious groups were involved in the conflict?
- And what was the role or position of the respondent in the conflict?
- What was the nature of the conflict? Religious, political, economical or ethnic?

### **ii. Activities/skills**

- What do you suggest can stop the violent conflict in Jos, in terms of the destruction of lives and property (human effects e.g. death, displacement, suffering ital.) as individuals and groups?
- How are these effects implicating on the social life, in terms of daily interactions among the people?
- What is the effect of performances on the participants?
- What is the effects of performance on the audience?
- What is your opinion of moving around the city of Jos from one place to the other, (unsafe or secure) and why?
- What do you think is the various theatre groups' key area of focus?

- How has such experiences and theatre activities influenced the choice of flashpoint settlement among people?
  - What is the relevance of FT to the violent conflict?
- iii. Measures and activities: following periods will be shown to indicate how relationships in Jos North have changed following these periods. How can FT use its required skills in addressing the violent conflict in Jos?
- a) First period 1995-2004
  - b) Second period 2004-2008
  - c) Third period 2010-to date.
  - d) How would you reconcile these dates to the present state and for FT to serve as intervention?
  - e) Any other thing you would like to add?

Thank you for discussing and participating.

**Appendix D:**

**An Adapted Rosenberg Self Esteem Scale High Lighting the General Feelings About Self**

S/N		0	1	2	3
1	It like my behavior to the crisis				
2	I am comfortable with my level of education				
3	I always feel helpless about myself				
4	I'm comfortable with the opposite religion				
5	I feel I have a role to play in the crisis				
6	I have contributed to the crisis				
7	I feel guilty about my involvement in the crisis				
8	I am confident that the confident that the conflict will one day be over				
9	I feel I can make a difference at this stage				
10	I am taking positive attitude towards this crisis				

11	I believe I can interact with the opposite religion				
12	I believe that the youths have a better prospect living together				
13	I believe the war will come to an end soon				
14	I believe that drama can keep bridge the peace				
15	I believe participation will help avoid resources				
16	Tolerance should be a guiding principles				
17	Forgiveness should be the watchword				
18	Unity will heal the wounds				

**Appendix E: Observation check list**

**1. BIO data**

Instruction: bio data: fill in the following personal information.

Name ..... (Optional)

Address ..... (Optional)

Age..... (Optional)

Religion: Islam ( ) Christian ( ) African traditional religion ( )

Ethnic group: Hausa/Fulani ( ) Afizere, Anaguta, Etd ( )

Level of education: Primary ( ) Secondary ( ) Third level ( ) Others ( )

Employment: Employed ( ) Unemployed ( ) Informal ( ) Others ( )

How long have you lived in Jos? .....

Where do you live in Jos (Location) .....

How long have you being in your present location .....

**2. Challenges and activities**

(a) Which of the following factors do you think has caused the violence in Jos?

(a) Religion ( ) (b) Ethnicity ( ) c. Politics ( ) d. Economy ( ) f. All of the above ( )

(b) How has FT Practice been influential in addressing the violent conflict in Jos?

.....

(c) Are there other factors that might have caused the conflict in Jos?

.....

**3. Activities/FT in the flashpoint relationships**

- How has the conflict affected you?.....
- How do you relate with people of the other religions?  
Freely ( ) With caution ( ) Indifference ( )?
- What is the level of interaction e.g. during celebrations like Sallah or Christmas?  
.....
- How do you feel about movement in and around the different parts of the city of Jos North?

Freely ( ) Restricted ( ) If restricted, why do you think so?

- How do you feel about FT groups and their various activities in bridging peace in Jos?  
.....
- What other activities the FT practitioners should introduce?  
.....  
.....
- Any other comment?  
.....

**4. Transformation and conscientization**

- What does the respondent perceive as among the causes of the violent conflict in Jos?
- Who were the parties to the conflict, in terms of ethnic or religious divides?
- Which ethnic or religious groups were involved in the conflict?
- And what was the role or position of the respondent in the conflict?
- What was the nature of the conflict? Religious, political, economical or ethnic?

**5. Activities/skills**

- What do you suggest can stop the violent conflict in Jos, in terms of the destruction of lives and property (human effects e.g. death, displacement, suffering ital.) as individuals and groups?
- How are these effects implicating on the social life, in terms of daily interactions among the people?
- What is the effect of performances on the participants?
- What is the effects of performance on the audience?
- What is your opinion of moving around the city of Jos from one place to the other, (unsafe or secure) and why?
- What do you think is the various theatre groups' key area of focus?
- How has such experiences and theatre activities influenced the choice of flashpoint settlement among people?
- What is the relevance of FT to the violent conflict?

6. Measures and activities: following periods will be shown to indicate how relationships in Jos North have changed following these periods. How can FT use its required skills in addressing the violent conflict in Jos?

- a) First period 1995-2004
- b) Second period 2004-2008
- c) Third period 2010-to date.
- d) How would you reconcile these dates to the present state and for FT to serve as intervention?
- e) Any other thing you would like to add?

Thank you for discussing and participating.

## Appendix F: Timeline

Shows sample of timeline survey on residential segregators by IDPC members and the challenges of ISD parches (use table on residential politics, economic, religion & Forum resolving these areas)

TIME LINE – 1732 – 2015

	1732 – 1745	1999 – 2004	2005 – 2015
RELATIONSHIP	<p>Jos the plateau state capital during this period lived together peacefully as told by oral and non-oral historians. There were no boundaries between them. They trade among themselves. There were no documented queries between them</p>	<p>-with the 1999 election was the beginning of violent conflict                      -hated &amp; mishit led to violent conflict between the two tribes.                      -level of in defecation increased.                      -2001 went bloody</p>	<p>-2004, 2003, 2010, 2014 till date has been bloody                      -mistrust, hatred&amp; suspicions.                      -high peak of violence conflict.                      -life enemies, unforgiving, unforgettable</p>
POLITICS	<p>- free intercoms in the                      - prophet apartment was based on brotherhood                      - there was no demarcation as to was is appointed under the lake</p>	<p>-created awareness over political positions /appointment offices.                      -fraction began between tribes / religion                      -contempt &amp; violence set                      -resident of law and order                      -disorder of law &amp; order</p>	<p>-relationship went soar                      -violent conflict was order of the day                      -extended to place of worship/ residential                      -discourage inter-marriage                      -life enemies</p>
	<p>- Has been silent                      - None of the group ever laid claims to it                      - Personal co-existence.                      - Relationship was curdle</p>	<p>-ownership claims intensified are ownership of Jos                      -led to violent conflict in Jos                      -still related, but relationship</p>	<p>-settlement was out of place                      -hatred, bitterness at its peak.                      -relationship is no longer cordial</p>

		declined / defined.	
ACTIVITIES	<ul style="list-style-type: none"> <li>- Cinema's in cinema halls &amp; viewing centre, halls</li> <li>- Box + V – mainly recreation &amp; entertainment (OGUWOE)</li> </ul>	<ul style="list-style-type: none"> <li>-more NGOs /Govt. bodies were formed for campaigns against conflict</li> <li>- TFD activities increased from the activities to international level.</li> <li>-UNICEF stepped in WHO theatre companies etc.</li> <li>-agitation for peace increase from UNICEF to comm.</li> </ul>	<ul style="list-style-type: none"> <li>-JDPC brought programs such as safe lads, drama peace rallies in creating trust</li> <li>-NGOs govt. etc. brought in activities like Drama, musical concert is intensify &amp; funded by Govt./NGOs</li> <li>-UNICEF, Academic, NGOs were both involved in the course</li> </ul>
	<ul style="list-style-type: none"> <li>-Peaceful co-existence</li> <li>-No segregation/ flash point</li> <li>-No Barrier/ Demarcation or boundaries</li> <li>Brotherhood sustained</li> </ul>	<ul style="list-style-type: none"> <li>History of TFD</li> <li>- beginning of hatred, mistrust</li> <li>- people started living in segregations based on tribes/ religion</li> <li>-intensified by political unrest</li> </ul>	<ul style="list-style-type: none"> <li>-Hatred at its peak</li> <li>-mistrust in segregation on residential, economy, politics, places of worship</li> <li>-Great Demarcation</li> <li>-Intolerance</li> </ul>

## Appendix G: Transcript of the play

### 1. The Performance (Let's Talk It Over)

#### “The Play” (Introduction)

It begins with an opening song

Song 1

(Hausa)

Kuzo muji labarin  
Labarin kasan Najjiria  
Kasa me dadin dan dano  
Madara, zuma na baya  
Garin amanar Allah  
amana bayan cin ta  
Toh!  
Wanda yachi amana  
Toh!  
Amana zata chi sa (repeatedly)

(English)

Here is a story  
a story of Nigeria  
A land flowing with milk and honey  
a land blessed by God  
a land sweeter than milk and honey  
evil can't swallow it  
If it does,  
oh!  
It shall be consumed  
(Repeatedly)

Song 2

(Hausa)

Aya, wooh iye ! (chant)  
Who kasanmu che  
Ta gado  
Aya, who iyeh! (chants)

(English)

(Traditional Chant)  
oh yeah! It is our land  
it is our in heritage  
(More chant)

NARATOR: (Comes in:-)

Man was not made to stand still!

We must move forward!

This is Nigeria –

In the middle belt region,

A state was formed!

“Plateau the beautiful”

(More urulation!)

A land blessed by God

Land flowing with milk and honey

A land of diverse culture and yet

Peace exist within them

(More urulation!)

(More dances of Plateau songs and  
dances)

Oh yeah!

(More songs and chants)

(exit).

SCENE ONE:

(MARKET SQUARE)

MAI SUYA (1)

*(Comes in with his tray of suya.. cow  
meant)*

Suya nama, ku saya suya nama, gan  
gariya!

Suya nama! (roasted Cow meat)

MAI SUYA (2)

*(Followed immediately with his own  
tray of suya pork) Suya naman alede!*

Gangariya. (meaning, fantastic  
roasted pork meat)

Mai dadin dan dano!

Suya nama! (*The market people had  
choices to make and arguments  
erupted within them*)

POLICE OFFICER:

(*Quickly rushed in*) can some body  
talk to me? Ogah, what is happening  
here?

Quickly ,

Can somebody talk to me (*as he  
summons the two meat sellers*)

Come here! Can you talk to me? And  
you! (to meat seller)

Na which kind meat you de sell sef

MAI SUYA (1)

Ogah now, na cow meat

Suya, gangariya!

POLICE:

(*To the other meat seller*) And you,  
na which kind meat be your own?

(what type of meat do you sell)

MAI SUYA 2

Ogah, na pork meat suya gangariya!

POLICE

Ehei I na wetin come happened? (so, what happen)

MAI SUYA 1

Ogah, if this man come de sell naman alede for this market, who give am the permission? Na haram ogah! (it is forbidden to sell pork meat here and we don't know who gave him the permission)

POLICE

So what, I say so what, wetin de wrong with that? If you de chop naman alede, chop your naman alede, and if you de chop cow meat, eat your cow meat. If I come back, come see una de still de fight eh!

Una see this thing for my hand? (He tries to settle the matter by telling the meat seller to avoid quarrelling and sell whatever they sell and not minding each other (*points at the*

*mantle in his hands*) I go pieces una  
head! Nonsense people. (*exits*).

(Buying and selling continues and normalcy returns in the market, suddenly another fight erupted at the same market square. It is Mohammed who approached a Christian girl and wants to go out on a date with her. Suddenly, she was sighted by her brother who stepped in and fought with Mohammed and killed him instantly. The two parties engaged themselves in a fierce fight which resulted to killing the girl's brother).

Policeman:

(*Steps in again to intervene*)

What is it again this time!

Is it the same naman alede (pork  
meat) that is causing this problem?

Market women 1:

No Ogah, no bi naman alede again,  
na Mohammed wan marry Matthew  
Sister, n aim Matthew no gree! (No  
sir its Mohammed who wants to  
marry Matthew's sister and Matthew  
objected)

Policeman:

Ehe! So? If Mohammed wan marry  
Mathew sister? Wetin come  
happened? (Then what?)

Market Woman 2: Na im we no gree sir. (Then we also objected sir)

Policeman: (*Directs his question to woman 2*)  
Madam?

Market woman 2: Yes!

Policeman: What is your name?

Market woman 2: My name na Mary

Policeman: Where do you come from

Market woman 2: I'm from Plateau State sir

Policeman: And your husband nko?  
Wetin be in name? (what is his name?)

Market woman 2: In name na Tijani (His name is Tijani)

Policeman: Tijani from where?

Market woman 2: Tijani from Sokoto sir

Policeman: so, you see your life?  
Una hear this? Tijani – sokoto, Mary,  
(Did you hear this)  
Plateau!

*(he directs another question to a man)*

And you! What is your name

Man: My name na Abubakar (My name is Abubakar)

Police: And your wife

Man: My wife na Esther (My wife is Esther)

Police: From Where?

Man: From Zamfara

Police: Chei! You see! Una see una lives.  
(Oh you see? You see your life?)  
Una hear una selves, allow Matthew  
Sister Mary Mohammed. Hey ogah!  
Kya kya! Make all of una come carry  
una dead body go bury – nonsense  
people. Make I catch una  
again.....una go know fire. Nonsense  
people. (Are you listening? Why not  
allow both to marry themselves.  
Hey! You should all come and pick  
your dead bodies for burial. let we

hear another fight erupting I know  
how to hand you.

(Still at the market square – as they are seen buying and selling, there was an outbreak of fire. There was pandemonium as the policeman steps in with his crew to arrest the situation).

Policeman:

Na wetin come happen again? Can  
somebody talk to me?

Market woman 3:

Ah! We no noo!  
We just de here de chop our market,  
we turn see every where de catch fire  
de go! Ah! Nawa

Police:

Ai! Quiet! The first time na  
Mohammed wan marry Matthew  
Sister, now na market catch fire!  
And bomb for this big market! Ibi  
like say, now una go, go meet chief  
for in palace tell am, so una go find  
solution to this problem. Abi no be  
so?

Crowd:

na sooo!idon too much.

Movement 3

AT THE CHIEFS PALACE

(Crowd came in with a song)

“WATU NIGERIA SHE”

Songs

(Yoruba)

Ki lele she? (2x)  
Ta le o’julo (2x)  
Oluwa jo!  
Watun ayei she (2x)  
Oluwa jo!  
Watun Nigeria she! (2x)  
*Refrain*

(English)

What is difficult for you to do  
Who are you not greater than?  
God please  
Come and repair this world  
God please  
come and repair Nigeria  
Refrain

(Followed by chants and music to usher the chief into the palace)

Chief:

*Seated with his cohorts*) my good  
people of Ngwa village, greet you  
all!

I called you here because of the  
catastrophe that has befallen our  
land. Ngwa village that was known  
for peace

Crowd:

*(More urulation!)* Ayeh! Ye! Ye!

Chief:

Ngwa village that was known for  
unity

Ngwa village that was a pride of this  
kingdom. But has now become a  
battle ground

Brothers, killing brothers, pastors  
scheming against the imams and the  
imams scheming against the pastors

Crowd:

*(More applause)* oh yes!

True talk

Chief:

And our politicians, or politicians,  
scheming against one another and  
using our youths to cause confusion.  
Our worry, our worry is that they are  
bent on dividing this village by  
causing confusion, so that they can  
come back and rule us

Why?

Why are they doing this?

(Suddenly as the chief was speaking, some hoodlums came from behind and pulled down  
his stoolship and he fell down)

Crowd:

*(shouts of surprises)*

Kai! What is this!

What is happening?

Chai!

Chief: *(got up slowly and gently and was put back on the stool)* kai!

Woman 1: Kai chief. This is really embarrassing and sad *(faces the audience)* na who wan commot chair under chief? Right under our nose! *(who wants to dethrone the chief)*

Woman 2: I tell una, make una no worry, as far as all of us wei de here, no body fit commot that chair under you Naso you go tey reign oooo solve all our problems *(not to worry, as long as we are all here to support you, no body can dethrone you until you finish your reign)*

Crowd: *(urulations!)* Ayi!, yes ooo

Woman 2: Any body weh wan sit down under that seat, shebi the person go wait for in turn nobi so? *(Any one that wants the seat should wait for his turn, is that not it?)*

Crowd: na sooo! Chai! (yes, oh yes!)

Chief: na who wan cause this confusion  
now? (who is causing this confusion  
now?)

Woman 2 Chief , ibi like say na, na those  
people, wei de come from that doya  
market and village come chop  
market for here, na them dei cause  
this confusion and problem ooo! And  
this village true true, no bi their own.  
They just wan cause confusion for  
here (Chief, I think they are those  
strangers from the yam market that  
are fermenting this trouble just to  
create confusion)

Crowd: (in confrontation with the opposing  
party, pick up a fight!) Idiots!  
Stupid! What do ya mean?  
Nonsense!

Elder: Ah! Ah! Wuna no dei shame? Na for  
chief palace wuna wan fight again?  
Nonsense women! (shameless

women, fighting in front of the chief?

You have no regards for him).

Crowd:

we are sorry chief!

Sorry oh!

(Pandemonium still continues as the chief was again dragged down from

his seat. More shouts from the

crowd]. waa! What is this again!

Kai!, Chei!.

Woman 3:

Na who de common chair under

chief? Abi dey no wan your reign?

Chief, this same people wei de

commot chair under you – na –t he

same people wei de pay us money to

commot you. (This is serious chief,

this same people dragging the seat

are the same people that paid us to

dethrone you)

Woman 4:

My people, with all this happenings

around us, do we still believe we

know God? With all the killings in

our villages, every day people die

Woman 1:

like chicken, kai! Where is the  
brotherhood we use to have?  
it is very sad my sister. Very very  
sad. But come to think of it, is it only  
in Nigeria? What is happening in  
other parts of the world? Remember  
what happened years back at the  
world trade centre? What is  
happening between the  
palestines/Israelites? It is really  
really sad, look at our beautiful  
Plateau? What is happening to us!

Crowd:

na soo! (it's true)  
What is happening back home?  
Communal clashes all over. My  
people, look around you, people are  
living in segregation. Why?  
Bazan iya shiga angwan kabiru ba,  
kabiru be isa ye shiga angwan moses  
ba!, Nasarawa, angwan rukuba and  
angwan rogo, da gangare. mun raba  
junanmu, mun nuna wariya da

banbanchi. (just see how we are now,  
living in segregated areas, we can't  
cross to each other's side)

Crowd:

(More responses!) Kai! Its true

Woman 1:

My people, we cannot live in  
isolation, we need each other. Yes  
chief, there should be a better way of  
resolving this issue amicably without  
any of the parties being hurt.

Crowd (*All*):

But how? Yaya!

Woman 2:

My people, simple, any yeye  
politician wei bring yeye money,  
come share money for wuna, weh  
say make una take kill una selve,  
make we no gree ooo! (my people,  
any polician that brings money to  
have us fight, we shouldn't take it)

Crowd:

na true talk! (it's true)

Woman 2:

Of cos, make we collect the money,  
throw for their faces, after all, their  
children dei America, some London,  
dem de study for there, dem go come

de pay us kobo kobo, toro toro, say  
make we fight,make we no gree  
oooo! .Dem wan make we kill  
ourselves una hear? (Yes,we should  
throw the money back on their faces.  
They have their children schooling in  
oversees and are coming to buy us  
for peanuts to fight for them and kill  
ourselves, is that clear?)

Crowd:

Magana yayi kyau!. True talk.!

Woman 3:

And if wuna notice any wuru wuru  
and object wei una no understand  
near una home, make una report am  
kyakya one time to security agency  
ooo. Or magu magu from anybody  
and since we get police and e dey  
here with chief, make una report am  
one time to chief or the police. (And  
if you notice any negative or strange  
act, please report immediately to the  
security agency or the chief).

Woman 1:

And concerning our religious  
leaders, rising against each other.

What do we do about them?

Chief:

“TOLERANCE”! We must learn to  
tolerate one another’s religion. There  
is an adage which says. There are  
many ways to the market but will all  
lead us to the same market

Crowd:

wise saying! True!

Woman 1:

my people, let us all come together  
and build a new Ngwa village of our  
choice for our children

Crowd:

*(urulation.)* Ayi!

Chants followed by song

Song 3

We are the people of Plateau State  
Peace is what we need....  
Let it rain....  
Let it rain everywhere...

We are the people of Nigeria  
Peace is what we need  
So that all can live as one...

Chorus:

*Let there be peace in hearts  
Peace in our homes  
Peace in the nation  
And the world.... (2x)*

Everywhere around us  
There is nothing but war  
People dying there is famine everywhere  
Why not we come together  
Love one another  
So that all, can live as one.....

All over  
Refrain

Elder:

We all call this God, "GOD"

Crowd:

Oh yes!

Elder:

Does it ring a bell in our minds?

Did God create man for destruction?

The main purpose of creating man is  
to serve

Crowd:

to serve who?

Elder:

to serve God of course.

When you wake up in the morning as  
a person, are you among citizens  
who turn friends into enemies? Are  
you among citizens who make dead a  
terror?

Woman 1:

A word they said is enough! If you  
can put one bright smile in a man,  
one happy hour in a man, then you  
have done the work of an angel.

That is what we need in Nigeria.

That is what we need in Ngwa  
village.

May God help to accomplish that in  
Jesus name, Amen!

Crowd:

Amin ooo!

Awe!

Chief:

My people of Ngwa village, I  
understand your pains, I understand  
your worries

I understand your troubles

And all you have pass through

The most important thing is learning  
in life, yes I say it

Is learning in life....and

Is learning how to live.

More men have ruined themselves  
than by natural disasters.

More villages are being destroyed  
than natural forces have ever done.

Crowd:

ummm! True!

Chief: This is not time to apportion blames on one another. LET’S TALK IT OVER”....

Crowd: Yes! Chief

Chief: Over the years, I have analyze the scenario, and have drawn a conclusion that nothing, I say nothing in this village can pin our backwardness and poverty which has been the tail of our people, we shall indeed become a people we want through the vision we saw. And God will help us achieve our dreams.

Crowd: (Applaud) chief! Our chief!

Chief: Muzo mu hada kai tare  
 Mu de an nuna babanchi  
 Anguwan rogo bazasu  
 Je answan Rukuba – haba  
 Haka ya kamata zaman  
 Ya zama? (lets all come together and build this community, we call our own, lets bury our differences of

religion, ethnicity living in flash  
point areas, so we can be truly one,  
so that our today can be better than  
our tomorrow for our children)

Crowd:

Noo! Ah! Ah! Ko!kokadan...

Chief:

Ya kamata, mu chenza don yara mu,  
don gobe kuma, suyi girma a chikin  
ladabi

Ngwa village, yesterday today and  
forever. PEACE!

Crowd:

*(more urulations!)* Ayi! Yi! Yi!

Song 4 to exit

(Hausa)

Ayeye enwa  
Sai mu nuna kauna!  
Ayeye enwa  
Sai mu nuna kauna  
Ayeye enwa  
Sai mu nuna kauna

(English)

Oh! Brothers  
Lets show love  
Oh! brothers  
lets show love  
Oh! brothers  
lets show love

Mun rungume Juna  
Mu nuna kauna  
Mu sha hannu dajuna  
Mu nuna kwana Aye!

lets embrace each other  
and show love  
lets shake hands  
and show love

*The End*

## **Appendix H: Playlet**

### **BOND OF PEACE**

#### **CHARACTERS**

Alhaji Mai Nama (baban Idi)

Mallam Buba

Maman Sarah

Maman Chundung

Papa Emeka (okonkwo)

Hajiya 1

Woman

Man

Security

Mai Gaida (Girl)

#### **PREMIER CAST**

Alhaji Mai Nama (Baban Idi)

- Lucky Fadam Julfa

Mallam Buba

- Danlami Musa

Maman Sarah

- Lois Nwachi

Maman Chundung

- Kalbang C. Afsa

Papa Emeka (Okonkwo)

- Degri Emmanuel

Hajiya 1

- Queen Anthony

Woman

-Kirotdang Gonshing

Man

- Musa Odufu

Security

- Isaiah Tarkumbul

Mai Geda (Girl)

- Nenrotmwa Gotep

## FIRST SCENE

(Play opens at a market. The major traders are Alhaji Mai Nama selling meat and Maman Sarah selling vegetables. Characters come in to converse and buy)

**Alhaji:** (Singing) Wani ya yar, wani ya dauka, da kare da bunsuru  
ku chi ubanku inji kura...(someone throws, another picks, a  
dog and leopard are all stupid)

**Maman Sarah:** Alhaji Good morning

**Alhaji:** Good morning Maman Sarah

**Maman Sarah:** How is your family?

**Alhaji:** All is well. I thought I like money more than everybody in  
this market but you arrived before everyone

**Mama Sarah:** (Laughs) We all like money. Ehen Alhaji, do you have  
water to wash your meat or do I get some for you?

**Alhaji:** Please do so Madam, thank you, and thank the good man  
that made this borehole for us. It has really made things  
better than before

**Girl:** (Comes in seling groundnuts) Buy groundnuts

**Alhaji:** Good morning fine girl, how are your parents? We have not  
sold anything yet but you can give me one tin and come  
back later for the money

**Girl:** No problem (measures out the groundnut)

**Alhaji:** Give Maman Sarah one too...

**Girl:** Ok (moves to Man Sarah).

**Maman Sarah:** Thank you, Alhaji. (to girl). Good morning my friend, how  
is your mother?

**Girl:** She is fine... (gives her the groundnuts and hangs in the  
background)

**Maman Chundung:** (To Alhaji) Baban Idi, good morning.

**Alhai:** Ah ah... Maman Chundung, good morning

**Maman Chundung:** How is your family? I hope your fasting ended well? Thank you very much for the Sallah food, may God strengthen the friendship

**Alhaji** Amen! Thank you

**Maman Chundung:** Do you have biscuit bone?

**Alhaji:** Sure

**Maman Chundung:** Please give me one hundred naira worth. I need it to make gwate for my husband who is ill

**Alhaji:** Oh oh... I wish him quick recovery; (gives her the biscuit bone and some offal) please make pepper soup for him with this

**Maman CHundung:** Thank you very much, I am grateful (moves to Maman Sarah and exchanges pleasantries).

**Maman Chundung:** I will buy some my friend. Give me for gwate worth seventy naira.

**Woman:** (Feigns anger at Alhaji)

**Alhaji:** Good morning Madam, I hope....

**Woman:** (cuts him short) what is good about this morning Alhaji? Haba, year after year, I eat Sallah food from all my Muslim friends. This Sallah I waited and waited for hours and didn't see any food from your house, what did I do wrong, eh?

**Alhaji:** Ah ah! Kai! I am very sorry, wallahi it was an oversight Woman. Will sorry brings back Sallah rice? I usually buy one kilo, but today, I will buy half, I am still very angry

**Alhaji:** Haba Madam, we will settle this, ok? This one here is for your sallah

**Woman:** Ehen! Now you are talking. You can now cut one kilo, I will come back for it... (moves to the women)

**Mama Chundung:** Alhaji, please lend me your cup so I can drink some water (picks Alhaji's cup) thank you

**Hajiya 1:** Assalamu Aliakum (peace) Mai Nama, how much is a kilo of meat?

**Alhaji:** Its only 900 naira Hajiya

**Hajiya 1:** Haba, Sallah has passed oh... I need four kilos (collects meat, pays for it and moves to women exchanging greetings and buys some vegetables).

**Malam Buba:** (moves towards Alahaji, exhcnging pleasantries with women as he goes) Dan Audu Jikan Audu, ango kafi son a yi dare goma! (Son and grandson of Audu, Gwom who prefers 10 nights).

**Alhaji:** Mallam Buba na wa, ni na Allah (they both laugh).

**Mallam Buba:** Haba Alhaji, who would have thought you wil not visit my house at Sallah?

**Alhaji:** You of all people should understand Mallam Buba, my new bride did not allow me go out at Sallah

**Mallam Buba:** (Laughs) Tha is understandable, please give me two kilos of meat on credit

**Alhaji:** Haba Mallam Buba, any way, May God help us all

**Mallam Buba:** Amen, I will see you at month end

**Okonkwo:** (exchanges pleasantries with people in the market and goest to Alhaji)

**Alhaji:** Okonkwo my very good friend

**Okonkwo:** It is me, Mallam Nama. You call me your friend and I thought we were really friends... how come your daughter got married and you did not tell me. Mallam Nama, hat is not good. What is that her name.. than one now... (describes her)

**Alhaji:** Nwani

**Okonkwo:** ehen! Nwanka

**Alhaji:** it is no Nwaka, Nwani

**Okonkwo:** Oho Nwaka, Nwanki, it's all the same thing (furious).

**Alhaji:** kai-kai-kai, that is true Okonkwo, forgive me, you see, it is my brother that gave her out for marriage but I kept something for you, goat head. Okonkwo, ask your wife to make ngwongwon for your family.

**Okonkwo:** (Laughing) malam Nama, you want to bribe me with goat head. Thank you very much, my wife will make excellent pepper soup with this. Aha, before I forget, we have our end of year thanksgiving... I have told my people that my friend will supply the meat.. we will need four cows

**Alhaji:** Kai! That is good news. I forgot something; you can have the legs of the goat as well

**Okonkwo:** Ah ah, Mallam, the legs as well? Maybe I should say something more so that you will give me more meat (both laugh)

**Alhaji:** Yes of course, as long as it has to do with the supply of meat. (Alhaji, Maman Chundung, and Hajiya 1 receive text messages)

**Alhaji:** Excuse me Okonkwo, I have a text message

**Okonkwo** What does it say my friend?

**Alhaji:** Do you have to know everything? Just leave my table (Hajiya 1 gives her phone to Maman Sarah).

**Hajiya 1:** Please help me read this Maman Sarah. You went to school, and the message came with no name

**Mama Sarah:** (giving Hajiya 1 her phone back) you can have your phone Hajiya.

**Hajiya 1:** What does it say?

**Maman Sarah:** Just take the phone

(There is whispering among small groups (Christians and Muslims) Hajiya 2 and Man run in)

**Hajiya 2:** (Shouting) I am dead... they have killed me... they have started

(General pandemonium...Mama Sarah and Man drop dead. There are riots and destruction from both parties with angry chants

## SECOND SCENE

(Both camps are on stage mourning their losses)

**Maman Chundung:** Oh Maman Sarah! When we blessed our marriage, she was my Matron of Honour and she was supposed to recite memory verses for our competition

**Woman:** She's not the only one oh... I also heard that Chidi went to the market that day and has still not returned.

**Okonkwo:** Chai!! So Mama Sarah is dead? The most painful one is that they burnt my shop. All my tyres, spare parts, my God! What will use to train my children?

(Muslim side)

**Mallam Buba:** Can you imagine what these infidels have done?

**Alhaji:** Tau Mallam, things have changed but what can we do?

**Mallam Buba:** You ask that, Alhaji? What can we do? Zainab is gone, Aminu is gone, Zuwaira gone... if you are going to fold your arms and ask questions. I am going to retaliate

**Alhaji:** But that will not solve anything

**Malam Buba:** Me, I am going to retaliate (storms off)

(Security comes in, shooting in the air)

**Security:** Leave this place! Clear from here (everyone leaves). Bloody civilians!

## THIRD SCENE

(There is a song in the background as a new market scene unfolds. This market is featured by a duplication of trade. People come in looking scared. The market is clearly divided into two Christians on one side and Muslims on the other side. Security is armed and sits at the boundary).

**Mama Chundung:** (To Okonkwo). Papa Emeka, is it safe for me to bring out my goods?

**Okonkwo:** Yes oh... I thin so

**Maman Chundung:** Okay, let me go bring the vegetables (goes and comes back in with her goods).

**Hajiya 1** (to Alhaji). Ina kwana Alahaji, you also came out today?

**Alhaji** What can we do? Will we just stay at home and die of hunger? (sighting Okonkwo) AH! AH! AH!! Hajiya, are you seeing what I;m seeing? What is Okonkwo doing?

**Hajiya 1** (exclaims) A'uzubillahi!! Okonkwo selling meat? When did that one start?

**Alhaji:** I wonder! My grandfather inherited this trade from my great grandfather, my father from my grandfather and I in turn from my father. This igbo man thinks it's just in one day that one starts selling meat?

**Maman Chundung:** (to Okonkwo). Look Papa Emeka, see (pointing at Hajiya). Can you imagine Hajiya now wants to start selling vegetables? Does she know where to get them from? Does she even know how to sell them?

**Okonkwo:** I don't know... even in our place, we know it is your people who farm and sell vegetables

**(Woman comes in)**

**Alhaji:** Ah, Ah customer...

**Woman:** Customer? That was then (goes to Okonkwo). Good morning sir. Since they burnt your shop, you decided to sell

meat for us, abi? Thank you very much. Please give me two kilos.

**Okonkwo:**

Not three?

**Woman:**

Two is enough for today. I will come back for it (goes to Maman Chundung and they exchange greetings. Maman Chundung goes to security)

**Maman Chundung:**

Security, my son, please help me. Escort me to the borehole to fetch water please (Security stands). Thank you. Please be in front, if not they will slaughter me. (pumps a bucket full). Help me put the water on my head. Thank you.

**Alhaji:**

(To Hajiya 1) please get some water for us.

**Hajiya 1:**

But Alhaji, the borehole is not safe

**Alhaji:**

Get the security to go with you

**Hajiya 1**

Okay (does as Maman Chundung)

**Hajiya 2**

(comes in and goes towards Okonkwo who is sharpening his knife, then realizes she is in enemy territory and retreats, obviously scared)

**Alhaji**

(To Hajiya 2). Oh oh, Hajiya... That was where you were headed? From there, it's straight to life after

**Hajiya 2**

I didn't know, my God! I didn't know, so one can't go where one wants to go? Tau, may God protect us.

(Malam Buba comes in and goes to the Muslim side).

**Girl:**

(Goes to security and asks to be escorted to get water. At the borehole, she sees a polytene bag and screams on getting everyone's attention). BOMB!!!

(everyone scatters)

**Security:**

(lying down and shouting) Take cover! Everyone, take cover! (Carefully stands and opens polythene bag, hisses) it's spinach!

(Everyone comes back laughing and making silly comments)

**Security:** Look here, I am security and I have been an officer for many years. Don't come here and put me off guard. Bloody civilians! (Goes back to his post)

**Girl:** (Goes back to Security). Sir, my bucket is still there

**Maman Chundung:** (goes to security at the same time). My Son, I need water. (Everyone crowds around Security with Christians on one side and Muslims on the other. Everyone is shouting at the same time, claiming their person was the first)

**Security:** (Shouting) Order! I am security and I will not accept this anymore. Security fetch water, security sleep, security shit, security piss. I am tired... (Asks both sides). Don't you want peace? Don't you want peace?

**Maman Chundung:** You see, my son it is not as if I don't want peace, but it is that man (point to Alhaji). He carries his know everywhere and can use it to kill me or someone else.

**Alhaji:** I do not accept this accusation! Have you ever seen a butcher going around without his knife? Tell me?

**Okonkwo:** Okay, in that case, I will be going around with my gun so that I can shoot my cows...

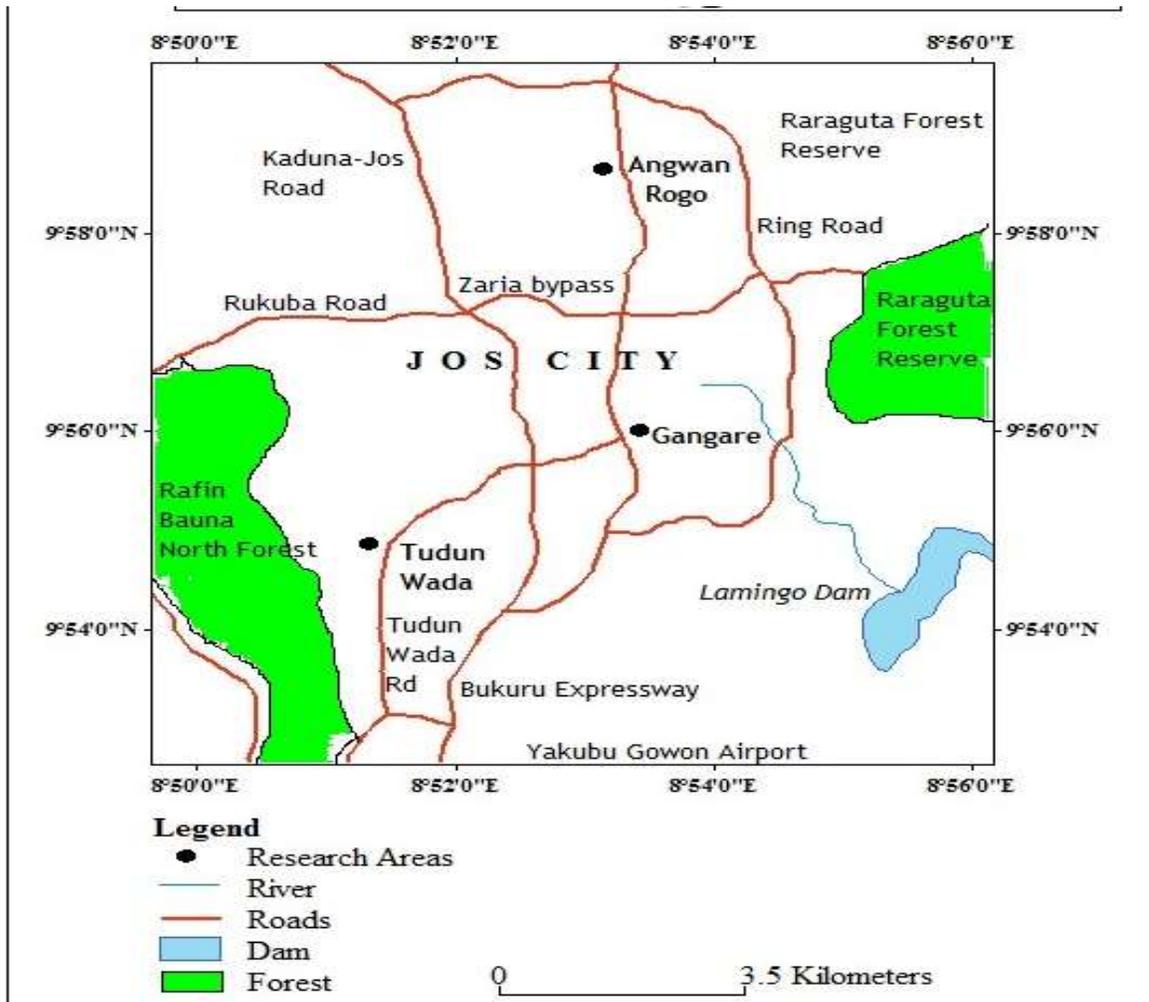
**Security:** Okay, I see... if you all cannot live in peace, just fetch your water and leave me out of it. (He turns and backs them, they are all scared)

THE END!!!

## Appendix I: Work Plan

ACTIVITY	DATE/DURATION
Proposal presentation and examination -1	September – December 2014
Proposal presentation and examination -2	January – May, 2015
Proposal defense	MAY, 2014
Data collection	May- November, 2015
Data analysis and report writing	November – February 2015/ 2016
Corrections, defence and final submission	2016/ 2017

## Appendix J: Jos City



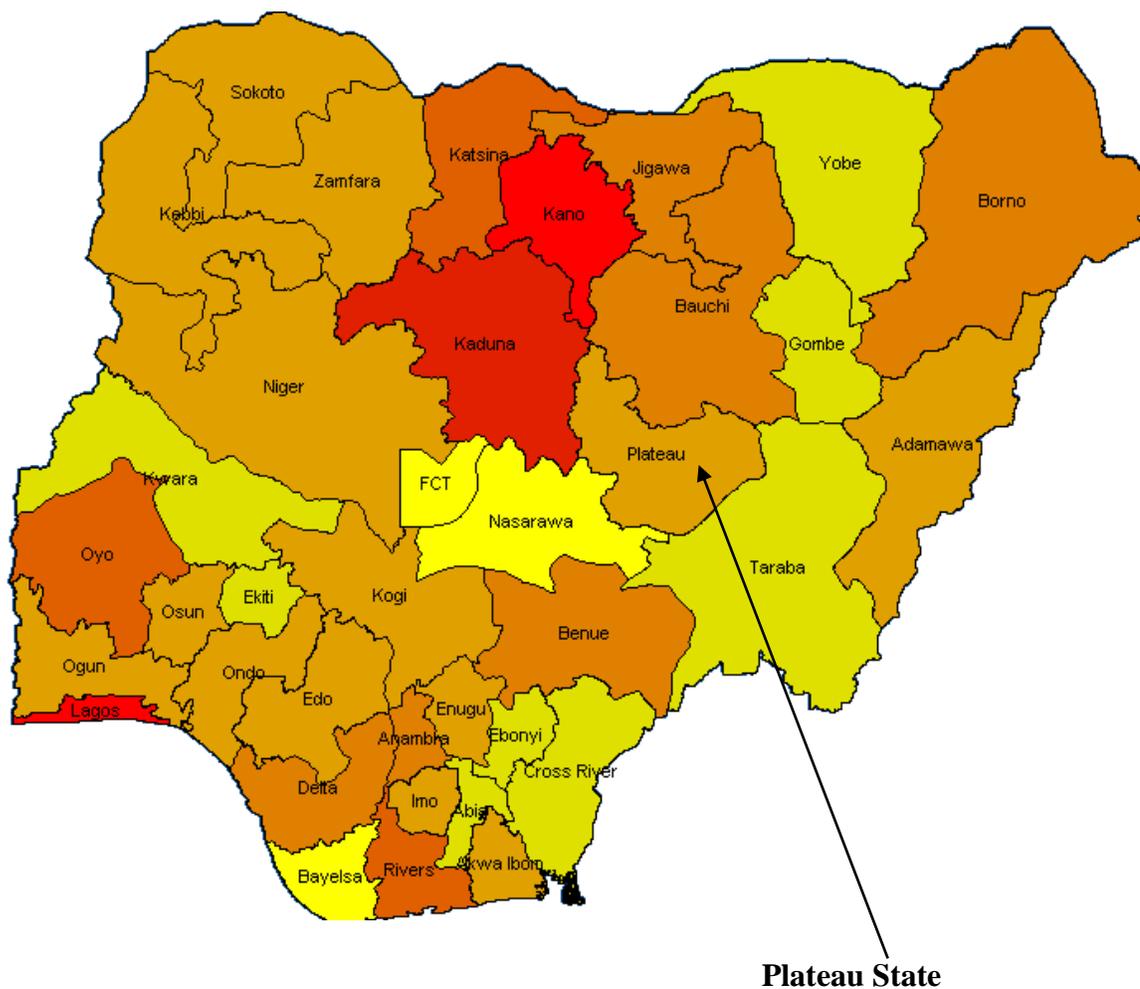
Source: Researcher

**Appendix K (a): Map of Plateau State showing Jos North and other LGAs**



**Source: National Population Commission of Nigeria (NPCN, 2006)**

**Appendix K (b): NIGERIA MAP**



**Source: National Population Commission of Nigeria (NPCN, 2006)**