

Transformation Through Theatre for Development (TfD). An analysis of *Eziokwu bu Ndu (Truth is life)* TfD Project of Nibo Community of Awka South, Anambra, Nigeria.

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Abstract: *Drama in many cultures, has been used to critique social issues with a view to changing them. In Nigeria, development messages or awareness creation through mass media may not be shared widely among communities due to poverty and illiteracy. The paper aims at exploring the relevance and application of Theatre for Development (TfD) in transforming communities towards achieving social change. “Eziokwu bu ndu” TFD workshop serves as a paradigmatic case study. Eziokwu bu ndu portrays primary societal ills that menaced the town of Nibo in Awka South Local Government of Anambra State. The objective of the study is to encourage the use of Theatre for Development in transforming communities, thereby achieving a desired change. Through qualitative research method, this paper collected relevant data and analyzes the dynamics of those societal ills inherent in Nibo town. A closer look at Nibo town, reveals some concerns about corrupt practices, such as bribery, land dispute, immoral lives of the youths, which lead to unprecedented increase in HIV/AIDS among the youths. The study explores, as well, the impact of the autocratic system of governance on the Nibo Women’s Organization. These socio-political ills, undoubtedly stifle and undermine growth and development in Nibo and surrounding communities. This paper suggests that social change could be achieved through the auspices of Theatre for Development. This change is possible through the collaboration of all the stakeholders involved as agents of change. The paper concludes that TfD could be used in transforming communities.*

Key Words: *Theatre for Development and Transformation.*

1. INTRODUCTION:

Theatre for Development (TfD), a Nigeria nomenclature for community theatre, is focused on proffering collaboratively imagined solutions to socio-political problems, making it a medium of socialization, social change and transformation. As a relational and transformative process in which stakeholders participate directly in social change and transformation, this paper set out to understand some prominent social phenomena that required change and study the role of major stakeholders involved in the process of initializing and making such change effective. Major stakeholders include, but not limited to Nibo town, Nibo Development Union (Represented by its President), the Igwe (Traditional Ruler of Nibo), and Nibo women’s group. It is hoped that Nibo town would be able to experience growth and development as it encounters the social ills exposed by the *Eziokwu bu ndu*. It is, therefore in view of bringing more social-political and economic development to Nibo town, that this paper is entirely devoted through TFD.

1.1 Theoretical Framework

Generally, Theatre for Development (TfD) is what it says: theatre used in the service of development aims; a tool available to development agencies which pursue the goals of self-development and an improved quality of life of all people whose material conditions leave them vulnerable to hostile, predatory forces, both natural and human. In other words, it is an instrument in the struggle to help such people become the subjects, and cease to be the objects, of their own histories” (Prentki, 1). One of the two main roots of TfD is firmly planted in the soil of critical pedagogy that influenced the practices of radical academics from the late 1960s onwards. The key figure in articulating its principles and theorizing its practices is Paulo Freire whose experience in the context of South American literacy campaigns for adult education led to the development of a pedagogy of liberation, founded on the notion that all learning must be grounded in the reality of the learner and all teaching must be a dialogue where both parties listen and learn (Prentki, 1). In order to arrive at the true historical hermeneutics of the TfD, this study has alluded to August Comte’s evolutionary theory of social change.

1.2 Auguste Comte's Evolutionary Theory of Social Change.

Early sociologists, beginning with Auguste Comte believed that human societies evolve in a unilinear way- that is one line of development. According to them, Social change meant progress towards something better. They saw change as positive and beneficial. To them, the evolutionary process implied that societies would necessarily reach new and higher level of civilization. L.H Morgan believed that there were three basic stages in the process; savagery, barbarism and civilization. Auguste Comte's ideas relating to the three stages in the development of human thoughts and also of society namely- the theological, the metaphysical and the positive in a way represent the three basic stages of social change. This evolutionary view of Social change was highly influenced by Charles Darwin's theory of Organic Evolution.

Charles Darwin, the British biologist, who propounded the theory of biological evolution, showed that species of organisms have evolved from simpler organisms through the processes of variations and natural selection. After Darwin, 'evolution' became the buzz word in all intellectual inquiry and Darwin and Spencer were the key names of an era in the history of thought. Herbert Spencer, who is known to be the forerunner of this Evolutionary thought in sociology, took the position that sociology is the study of evolution in its most complex form. Akujiobi and Jackson while explaining the Evolutionary Theories of Social Change state that: "Evolutionary theory views social change as progress and hold a linear view that tends to see only the most recent societies as having achieved the highest level Social change is viewed as natural, inevitable, and continuous and moves in a particular direction. Change is also seen as necessary, just as Charles Darwin explains development following on from natural selection. The concept of evolution in sociological theories otherwise known as social evolution is predicated on the assumption that an organic, inorganic and super-organic phenomena were subject to the same natural laws and on the argument that sociology which explains super-organic phenomena had attained a scientific states (Akujobu and Jackson 3).

Those who were fascinated by this theory applied it to the human society and argued that societies must have evolved from the simple and primitive, to that of too complex and advanced, such as the Western society. Afonja and Pearce ,as quoted by Akujiobi and Jackson, states that; The concept of evolution in sociological theorizing otherwise known as Social evolution is predicted on the assumption that all organic, inorganic and super –organic phenomena were subject to the same natural laws and on the argument that sociology which explains super-organic phenomena had attained a scientific status. (Akujiobi and Jackson 3) The concept of evolution was made popular by the natural scientist Charles Darwin who in his "Origin of species" postulated that 'all life forms including the human race had gradually evolved from lower orders of life as a result of progressive adaption to the environment through the survival of biological forms best adapted to a competitive struggle' (Horton and Hunt).

1.3 Social Darwism: Comte, Spencer and Durkheim in Perspective

The application of the evolutionary approach which is also known Social Darwinism was favored by early sociologists including Auguste Comte, Herbert Spencer, Emile Durkheim etc. The evolutionary approach holds that just as changes occur in organisms as they adapt to their environment so does change occurs in human society as manifested in social progress and development. In differentiating between biological and socio-cultural evolution, Kroeber argued that progress is not an attribute of biological evolution and that whereas the process of biological evolution is substitutive, the process of social evolution is additive (Afonja and Pearce, *ibid*).

For Auguste Comte, human society and civilization progresses through a natural and inevitable course and which forms the basis upon which humans and their society are organized. Comte divided society into traditional and modern societies (Anele 1999).

For Durkheim society moves from traditional to modern society with the mechanic solidarity and organic solidarity respectively accounting for social order. The mechanical solidarity which is characterized by homogeneity of population, culture and structure of social institutions with a very strong '*collective conscience*' which has a high degree of repression thereby enforcing group integration. However, due to increase in society's population there was need for structural differentiation and dissimilarities of the parts of society with increased division of labor and this brought about a new form of solidarity known as the organic solidarity based on the inter-dependence of parts and structures of society. The organic solidarity is evident in modern industrial societies. Likewise, the German sociologist, Ferdinand Tonnies, as quoted by Akujiobi and Jackson, while analyzing the evolution of human society traced the development of society from a tradition-based, collective *Gemeinschaft* community, where folk life and culture persisted, to a freer and less traditional state of *Gesellschaft* society. For him: Society evolved from the former to the later which is akin to the traditional and modern dichotomy. He however in his analyses contrasted the predominant community life of the past with the business life of the present society. This latter stage is marked by rational will and a development to a "civilized" state that is a linear and irreversible process. (Akujobi and Jackson 5) The evolutionary process according to Spencer is initiated by what he called structural differentiation i.e. differentiation of parts/structure and differentiation of functions

of institutions of society. He argued that homeostasis or equilibrium is maintained by the mutual dependence of the parts and the changes in parts are mutually determined and the changed functions are mutually dependent (Akujobi and Jackson 5). Karl Marx who is largely known to be conflict theorists contributed to the evolutionary perspective. Karl Marx, as quoted by Anele K.A. states: "According to Karl Marx in his Historical Materialism theory, change is inevitable; and every society must inevitably evolve through the following stages: primitive communalism to antiquity or slavery to feudalism to capitalism to socialism and ultimately scientific communism. (Anele 41)

Closely related to evolutionary accounts of social change are those of geographic determinism. Huntingdon examined the rise and fall of civilization, locating many of these changes in terms of the geographic differences between societies.

In a nutshell, a review of the evolutionary theory suggests that firstly, the theory is holistic in its analysis as it observes social change in the entire society and not just mere changes in the parts of society. Second, it perceives social change as gradual, incremental and cumulative and not revolutionary. Third, change is internally induced and not externally impelled and finally, change is unidirectional from traditional to modern, simple to complex, military to industrial, homogenous to heterogeneous etc.

1.4 The Concept of Social Change and Theatre for Development

The concept of social change is a dynamic one and continues to be so, as human society evolves. Evolutionary theories are primarily based on the assumption that societies gradually change from simple beginnings into more complex forms. According to them, social change meant progress toward something better. They saw change as positive and beneficial. To them, the evolutionary process implied that societies would necessarily reach new and higher levels of civilization. Evolutionary theories assume that there is a consistent direction of social change carrying all societies through similar sequences of stages from the original to the final stages of development. Evolutionary theories imply that when the final stage is reached, evolutionary theories will end. Shimil Abraham, while explaining types of Evolutionary theories, states: "There are two types of Evolutionary theories: Unilinear evolutionary theory which was proposed by Herbert Spencer. This theory contends that all societies pass through the same successive stages of evolution and reach the same end: Multi linear evolutionary theory: This theory holds that change can occur in several ways and does not inevitably lead in the same direction. (Abraham 1)

Following the above evolutionary theories, other body of literature have developed around the concept of the Theatre for Development (TfD). Scholars approached Theatre for Development (TfD) from different angles: Theatre for the people, Theatre for the people with the people and Theatre by the people for the people. Theatre for Development (TfD) uses drama to educate people on how to use creative ways to solve important issues in their communities. It deals with re-enactment of events which could be imagined or real but communicated to the audience through a medium which includes music, dance, song, speech and so forth. The medium engages the attention of the community members through dramatic presentation of issues going on in their localities. TfD basically address the social and development realities of its time, creating a forum where the economic, social, religious and political challenges of society are outlined, evaluated and tackled. Its practitioners or facilitators are vanguards of social change in their respective capacities; they keep watchful eyes and attentive ears to the happenings in the target communities. TfD has been instrumental to social and development change in various localities. It could be used as catalyst for progressive change and transformation in the society. Indeed, Theatre for Development (TfD), once presented, easily equips the masses to speak against dehumanization. Freire states that "It is only when the oppressed find the oppressor out and become involved in the organized struggle for their liberation, they begin to believe in themselves." (Freire 65). The ideal is achieved through conscientization, leading people to self-realization and self-definitions. TfD is derived from a community's wants and their needs, and those who have benefitted from such programmes often gain in self-confidence. Theatre for development can be used to impact communities and bring about social change in the local context.

TfD conscientizes the rural communities, by making them understand their present situations, especially, the prevailing social, economic or political situations they find themselves. By this, they can take actions against the oppressive elements of their reality. TfD thus promotes conscientization and human development by first identifying the critical issues and problems. Irene Salami, as cited by Ekwuada, states that Theatre for Development (TfD) is: "A means of expression, which has traditionally been used to educate the young, unify the community and articulate the community felt concern and aspirations of the people ...it builds on an educational approach and means of communication...refers to drama, songs, dances and puppetry. All these are geared towards attracting the popular masses and performed in the language and idioms best understood by the people." (Ekwuada 21) Through Theatre for Development (TfD), the community members increase their understanding of some of the issues they are facing, inculcates new habit and behavioral changes. It is interactive in nature. Abah observed that: "The success or failure of any project hinges on proper identification and the choice of the most biting problem for attention. The issue of

properness also raises the question of who identifies the problems and finally decides what development a particular community needs. It is in this light that Theatre for Development becomes relevant.” (Abah 15)

Theatre for Development (TfD) is necessary and applicable in most communities especially where a certain level of dehumanization, hardship or poverty exists. In this situation, propagating social change becomes necessary. Theatre for Development inculcates new habits and behavioral changes. It strives for style, techniques, and character that is culturally appropriate. It encourages rural communities to take part in identifying their own problem and proffer possible solutions to them through participatory research, analysis and discussion. It is interactive in nature: “Community Theatre is a communicative art ... since information (experience) is passed from performer (sender of the message) to audience (receiver of the message... if does not just have only the ability to entertain, so ... it also communicates”. (Duruaku II)

Theatre for social Development is designed to create community and engage that community in dialogue. The techniques used come from Augusto Boal who designed his methodology for all citizens, not just actors, being a citizen means taking part in changing the world. Theatre for Development (TfD) workshop offers participants an introduction to the aims and theory behind Theatre of the Oppressed, a form of theater for social change. The techniques are used by artists, activists, and drama therapists to explore how theatre can be used as a tool to identify, discuss, and resist oppression. Theatre of the Oppressed can be used by anyone, at any level, wishing to dig deeper into the factors affecting community. It is often used by activists and community organizers, it is an excellent way to engage community members in whole body learning, imagination, and discussions. At the end of the production, the participants are asked to reflect and think critically about their personal experience of the project and how that experience reflects larger structures in society. Theatre for Development (TfD) is not a professional affair and does not require professional attitude to harness it, according to Obadiogwu, he states: “Theatre for Development requires the collective aspiration and decision of people wanting to use theatre to develop their environment. This is why the use of traditional artifacts and their abilities to sing, dance and drum is significant.” (Obadiogwu 4)

2. MATERIALS;

2.1 “Eziokwu bu ndu” (Truth is life): Practical workshop carried Out by the researcher in collaboration with some Nibo Town Women.

The major social concerns and ills in Nibo, at the time of this research were land dispute encouraged by the corruptive bribery practice to avert the police and justice, autocratic rule of Nibo women group, and the increasingly cases of sexual immorality among Nibo youths. *Eziokwu bu ndu* storyline dramatized the ills of the community and action towards growth and development, as Nibo strives to eschew those ills. For effective dramatization of these ills, volunteers were randomly selected from among the women’s group. The drama skit was divided into scenes that narrate the stories of the social ills. To dramatize the autocratic system of leadership among the women’s group, three participants were called upon among the group. The recap discussion helped the local volunteers or participants to remember the key points and important issues that were decided.

2.2 The Synopsis of *Eziokwu Bu Ndu* (Truth is life) Drama Skit

The Plot revolves around the activities of Women Wing of Umuama Community and some social issues happening in their domain. It starts with the discussion going on between some women. Mrs. Nwoye Kosiso, Mrs. Kate Okonkwo, Mrs. Okoli Benedeth and Mrs. Ngozi Okeke sitting at Mrs. Okoli’s shop in the market. They discuss what goes on among the women group. Mrs. Okoli laments that the current President of Umuama Women Wing, Madam Mgbankwo Okeanyanwu had served the organization for fifteen years as the Vice President, at the demise of the former President ten years back, she took over the leadership of Umuama Women Wing. In other words, she has been an Executive for the past twenty five years, but she has not recorded any positive achievement. The Council has never held any election of officers in the past and no one has the courage to ask questions or advise them.

Mrs. Okeke Ngozi is displeased as well that the failure to lead well has brought nothing but under-development to the community. She adds that new ideas are not welcome during meetings, except if it is from one of the executive members. She adds that members are not free to express themselves in the Women’s meeting. Mrs. Okonkwo Kate, one of the characters narrates how she tried to make suggestions during their last meeting, when the executive tasked each woman to pay N1,000 each for the construction of lockup shops, she wanted to suggest reduction of the amount but she was asked to sit down, that she has no right to complain and that caused lots of noise and reactions, at the end, nothing was done.

The next scene, Mrs. Okoli Benedict mobilizes some women. They hold a secret meeting where she addresses them on the issue going on in the community, especially, as it concerns women. She tells them that their President, due to her old age, finds it difficult to represent the community at various meetings that requires her presence as the President, especially, the meetings of the President Generals of different communities with Her

Excellency, the wife of the Executive Governor of the State. Instead, sends a representative who attends the meetings but hardly reports back to the incumbent President. She also points out their displeasure over the autocratic leadership styles of the executives. Hence due to poor representation, their community is losing lots of opportunities and amenities from the government. The women resolved to voice out their grievances during their next monthly meeting

The next scene takes place in a farm. Mr. Johnson, who purchased a plot of land from Ichie Okwubanego is seen working on the farmland with some boys. Mama Emeka goes to the same land to uproot her cassava and discovers that Mr. Johnson is working on the land. She confronts him stating that the land belongs to her and she has no intention of selling it. Mr. Johnson tells her that he bought the land from Ichie Okwubanaego and insists on working on the land. Hence Mama Emeka threatens to report the matter to the leaders of the community.

In the next scene, Mrs. Ukachukwu is seen admiring and praising her daughter Adaobi, calling her all sorts of pet names such as 'Achalaugo, (pretty lady) and so on.. Adaobi is seen dressing in a very short skirt and sleeveless blouse. She promises to always bring back home good things boasting that as long as she is pretty, she will always take care of herself and family no matter how. She opens her bag, gives her mother some cash and materials before leaving. Mrs. Ukachukwu dances around with the gift and prays that God should always protect Adaobi. Mrs Ukachukwu maintains that, as long as Adaobi is taking care of her, then how Adaobi makes her money is not important. Adaobi goes out every evening and comes back in the morning with enough cash.

In Mrs. Ezeani's house, people are seen mourning the death of Mr. Ezeani. The coffin is displayed outside while Mrs. Ezeani, in her mourning attires is surrounded by some women. She is a young widow with two children. When it is time for the late husband to be buried, she is called upon to perform the "dust to dust" rite, by pouring sand in the grave, to bid the late husband farewell as her religion stipulates. But some kinsmen and women held her back. They refuse to let her go outside arguing that it is a taboo for a woman to perform the "dust to dust" rite, since, according to them, it is only a man that has the right to perform such act on his late wife. The widow cries bitterly holding on to her mother. In another development, Mrs. Nwufor Amaka, a villager is seen crying along the road, because her crops were destroyed by the Land Committee who were creating access roads. She is being consoled by some women.

The next scene is the General Meeting of Umuama Women Wing at the Village Square. Mrs. Okoli and other women are seen seated, waiting for the meeting to start. The President- General, Madam Mgbankwo Okeanyanwu walks in and the meeting starts. The secretary reads the Minutes of the last meeting. Madam Mgbankwo calls on the Chairlady of each village to submit the N1,000 levy they asked each woman to pay. As they are doing it, Mrs. Kosiso Nwoye, another character raised her hand to talk, and she is permitted. She said that she is not against the issue of collecting N1,000 each for the construction of lockup stores, but that she is concerned with account rendering, that for so many years, the Executives have never rendered account of all the finance being collected. But the President interrupts and orders her to sit down or face the consequences. Other officers support the President and Mrs Nwoye sits down. There is uproar and majority of the members are not happy. Mrs. Okoli and her friends leave the meeting venue and agreed to report the issue to the President- General of the Town for intervention, since they are no longer happy with what is happening.

In another development, some youths are seen running around, but Ikechukwu, a notorious gang leader is arrested while he is holding a gun. Mrs. Ukachukwu is seen crying because her daughter has been sick. It was discovered that she is HIV positive, mother and daughter weeps bitterly.

The president- General seen at Igwe's palace discussing with the Igwe on the cases at hand. He reports to the Igwe Eziokwu-bu-Ndu, the cases of autocratic leadership of women wing, the need to carry out elections, corruption, stealing, issues of dust to dust rites. Igwe directs the President – General to invite all the Executives of Umuama Women Wing, men, youth and all committee Chairmen, through the Town Crier, so that he can address the issue amicably.

The next scene is at the Igwe's palace. The people are seated when the Igwe walks in with his Cabinet members. He addresses the crowd and directs as follows: the Women Council should conduct election as soon as possible so that newly elected leaders should take over the leadership of the organization. The tenure should be four years, at the end, they may be re-elected for a second tenure or new leaders may be elected. He encourages the current Executives to be democratic enough and allow people to say their views during meetings. The Igwe then appoints a Committee that will look into the cases of land disputes, those who sold lands not belonging to them are asked to refund the money and vacate the land immediately. The Land Committee that destroyed people's crops without notification was dissolved and those whose lands were affected were compensated. Any youth found stealing will be punished. Then on the issue of dust-to-dust, he directs that a widow is free to perform it so long as her religion permits. The meeting ends with dance and jubilation. The women are seen dancing and jubilating over the verdict of the Igwe as the play comes to an end.

2.3 Venue of Performance

Performance took place in the presence of stake holders of the community on 15th September 2017 (Friday), in front of Uruana Hall, beside Nibo Civic Center, opposite the market square. A cabinet member of His Royal Highness represented him as he promised, The President General (PG) of the community, arrived during the performance, Engr. Innocent Akuvue, the President, Women council, was represented by her Vice, chairmen of some villages were present, a Rev. Father, Fr. Hyacinth Azodo of St. Theresa's Parish Nibo attended too.

The performers arrive at the open arena with dance music, singing and dancing, attracting more audience, including children with their costumes. The performance lasted for about fifty minutes.

3. ANALYSIS:

3.1 Transforming Community through Theatre for Development

As the name implies, Theatre for Development is used to address development issues. Transformation involves change of various structures including social, economic, and political structure. *Eziokwu bu ndu*, a Tfd workshop, is used to ensure growth and development in Nibo town as was portrayed. The story line supra examined, indicates how Theatre for Development (Tfd) offers practical and theoretical exploration of the ways in which the performing arts can be used by communities to create social transformation on their own terms. The underlying principles of all Theatre for Development (Tfd) are democracy, participation and sustainability. Theatre for Development (Tfd) is often at the forefront of social change hence it is more than mere entertainment. It educates, celebrates counsels, interrogates and propagates indigenous cultures and values. As per democratic relevance of Tfd, sequel to the the *Eziokwu bu ndu* story line, the researcher and the performers held a meeting with selected women and agreed to visit the leader of Women Wing and speak with her on the happenings in the Community and State, especially on how to involve, the Wife of the Governor of Anambra State, , so that she could render help to some indigent mothers. During this discussion, the group were meant to understand that the houses, Her Excellency usually built for widows, is done through an indigene of the community, who will volunteer to sponsor the construction of a bungalow on behalf of Her Excellency's pet project (CAFÉ) Caring Family Enhancement Initiative. Nwadiuwe, while analyzing the role of Theatre for Development (Tfd), explains that:

Theatre for Development is integrative because it brings the people together in its problem identification, performance and analyses. Everyone is opportune to make inputs into the process. The final outcome therefore is communalized, an integrated development which is capable of eliciting popular action and acceptance ... it brings the people together, breaks down communication barriers as well as other socio-cultural and psychological complexes ,and enables the people to speak and act with one voice. (Nwadiuwe 77-78)

The Post Performance Evaluation brought members, leaders and stakeholders together and provides them a common platform to share ideas on issues presented. The participants had the opportunity to express their views, idea, fears, concern and find feasible means of addressing the social issues. From the Post Performance Evaluation, the stakeholders arranged a meeting with Nibo Women's Wing to address the issues of autocratic system of leadership within the women's group, electoral process, tenure of leadership and civic engagement. It is believed that growth and development would be necessary outcome of such democracy. The land dispute will also be investigated by the stakeholders to enable peace and development within Nibo. The traditional ruler and the Nibo town union, represented by their president agreed to hold discussions and enforce rules that will bring those illegal land trespass to a halt. The stakeholders also agreed to look into the best practices to restore moral sanity among the youths. This will be made possible through youths' empowerment programs in Nibo. Theft and sexual immorality ravaging the youths could be eschewed by this process. Theatre for Development, by assisting Nibo community to deal with those socio-political issues, initiates a radical social change whose expected outcomes are enormous. The outcomes include, but not limited to democracy, peace, growth and development among the Nibo people.

4. FINDINGS, RECOMMENDATION AND CONCLUSION:

Theatre for Development (Tfd) involves the development agents, teaming up with a target community, as facilitators, working with them to create a play on issues affecting their lives.

Nibo community, actively engaged social issues threatening the fabric of its growth and development. Through dialogue, discussions, appropriate decisions were reached. This was possible through the help of Tfd as has been demonstrated through the drama skit of *Eziokwu bu ndu*. Through Theatre for Development (Tfd), dialogue is developed among villagers themselves and between families. *Eziokwu bu ndu* storyline utilized songs, dance, mime, ritual, or any other combination of these activities, with the aim of communicating major social issues and ideas

concerning Nibo town. Theatre for Development (TfD) as aesthetically rich, entertaining, and functional social change propagation tool, succeeded in promoting more democratic and civic engagement among the Nibo women's wing in particular and the Nibo community in general. TfD though its easily accessibility to community members, offered Nibo people a democratic space for negotiation and experimentation with diverse solution to their social issues. It promoted stronger bond among the people, as they jointly dialogued and came to the solutions for their social issues. It has also been utilized as a strong agent of educating and communicating the Nibo community as regards major social issues that were ravaging their community.

NGOs should be encouraged to organize Theatre for Development Projects for effective transformation and awareness creation. The *Eziokwu bu ndu* drama skit therefore, while entertaining the audience, also enlightened and educated the same audience, equipping them with new facts, ideas and insights into their social problems of land dispute, autocracy and immoral practices among the youths. Theatre for Development, can be used in transforming communities for it is a participatory Theatre at the service of the people.

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