



ERC/Developing Theatre-TfD Conference 2020  
Tentative Program

Prof. Dr. Christopher Balme/Abdul Karim Hakib

Time		
	<b>DAY ONE</b>	
08:00am-09:00am	<b>Arrival-Coffee/Tea</b>	
09:00am-11:00am	Opening Session/First Keynote	<p><b>Welcome Address:</b> Prof Nalini Moodley-Diar Executive Dean - Tshwane University of Technology, SA</p> <p><b>Purpose of Gathering:</b> Prof. Dr. Christopher Balme Convener and Chair- Theatre Studies, Ludwig-Maximilians-Universität München</p> <p><b>Keynote Speaker:</b> Prof. Penina Mlama</p> <p><b>Title of Paper:</b> <i>Theatre For Development In Africa: A Historical Overview Of The Quest For Empowerment Of Grassroots Communities For Critical Participation In Determining Processes Towards Their Development.</i></p> <p><b>Institutional Affiliation:</b> University of Dar es Salaam, Tanzania.</p>
11:00am-11:30am	<b>Coffee/Tea Break</b>	
11:30am-13:00pm	First Panel	<p><b>Chair:</b> Prof. Patrick Ebewo - Dean: School of Communication, Cinematic &amp; Creative Arts United States International University-Africa</p> <p><b>Title of Paper:</b> Approaching Africa Through Freire: Theater For Development, Theater Of The Oppressed And The Bonds That Bind.</p> <p><b>Presenter:</b> Dale L. Byam <b>Institutional Affiliation:</b> Brooklyn College, City University of New York (CUNY)</p> <p><b>Title of Paper:</b> Transnational networks of the Theatre of the Oppressed: exchanges and institutionalization of a circulating method</p> <p><b>Presenter:</b> Clara de Andrade (PhD) <b>Institutional Affiliation:</b> University of Santa Úrsula.</p> <p><b>Title of Paper:</b> How Capitalism Hijacked TfD; An East African History.</p> <p><b>Presenter:</b> Prof. Jane Plastow <b>Institutional Affiliation:</b> University of Leeds</p>
13:00pm-14:00pm	<b>Lunch</b>	

14:00pm-15:30pm	Second Panel	<p><b>Chair:</b> Prof. Victor Yankah  <b>Title of paper:</b> <i>The politics of theatre for development in Zimbabwe (1980 – 2002)</i>  <b>Presenter:</b> Kennedy C Chinyowa (PhD, Griffith University, Australia)  <b>Institutional affiliation:</b> Department of Drama &amp; Film Studies, Faculty of Arts and Design, Tshwane University of Technology, Pretoria.  <b>Title of Paper:</b> Historicizing Theatre for Development (TfD) in Africa: Interrogating the mutations and conversation of methodologies  <b>Presenter:</b> Professor Emmanuel S. Dandaura  <b>Institutional Affiliation:</b> Nasarawa State University, Keffi, Nigeria  <b>Title of Paper:</b> The State of Theatre for Development in Tanzania  <b>Presenter:</b> Dr. Daines Nicodem Sanga  <b>Institutional Affiliation:</b> University of Dar es Salaam</p>
15:30pm:16:00pm	Coffee/Tea Break	
16:00pm:17:30pm	Second Keynote	<p><b>Chair: Prof.</b> Christopher Balme  <b>Title of Paper:</b> Disrupting the Performance in the Evolutionary Journey (s) of Theatre for Development in Africa  <b>Presenter:</b> Professor Oga Steve Abah  <b>Institutional Affiliation:</b> <i>Ahmadu Bello University, Zaria</i></p>
	DAY TWO	
08:00am-09:30am	Arrival-Coffee/Tea	
09:30am-11:00am	Third Keynote	<p><b>Chair:</b> Prof. Dr. Christopher Balme  <b>Title of Paper:</b> From Theatre <i>for</i> Development to Theatre <i>as</i> Development  <b>Keynote Speaker:</b> Prof. Tim Prentki  <b>Institutional Affiliation:</b> University of Winchester, UK</p>
11:00am-11:30am	Coffee/Tea	

11:30am-13:00pm	Third Panel	<p><b>Chair:</b> Prof. Kennedy Chinyowa  <b>Title of Paper:</b> Participatory Theatre and Applied Improvisation – South Africa  <b>Presenter:</b> Prof. Veronica Baxter  <b>Institutional Affiliation:</b> University of Cape Town  <b>Title of Paper:</b> History and Evolution of Theatre for Development in Cameroon: Implications for Formal and Informal Institutions  <b>Presenter:</b> Prof. Emelda Ngufor Samba PhD.  <b>Institutional Affiliation:</b> University of Yaounde I, Cameroon  <b>Title of Paper:</b> Theatre for Development in Nigeria: Teaching, Experience and Practice  <b>Presenter:</b> Prof. Ameh Dennis Akoh  <b>Institutional Affiliation:</b> Alex Ekwueme Federal University, Ndufu-Alike Ebonyi State  Nigeria</p>
13:00pm-14:00pm	Lunch	
14:00pm-15:30pm	Fourth Panel	<p><b>Chair:</b> Professor Emmanuel S. Dandaura  <b>Title of Paper:</b> The Institutionalization of TfD in Ghana: Actors, Movements and Influences.  <b>Presenter:</b> Abdul Karim Hakib  <b>Institutional Affiliation:</b> Ludwig-Maximilians-Universität München, Germany  <b>Title of Paper:</b> A Typology of Theatre for Development In Ghana  <b>Presenter:</b> Prof. Victor K. Yankah  <b>Institutional Affiliation:</b> University of Cape Coast-Ghana  <b>Title of Paper:</b> “From live performances to the screen: Implications on participation in Theatre for Community Development”  <b>Presenter:</b> Prof Christopher Odhiambo Joseph</p>
15:30pm-16:00pm	Coffee/Tea	
16:00pm-17:00pm	fifth panel	<p><b>Chair:</b> Prof. Patrick Ebewo - Dean: School of Communication, Cinematic &amp; Creative Arts  United States International University-Africa    <b>Title of Paper:</b> The Sustainability frames of TUSEME the Young People’s Theatre for Development project.  <b>Presenter:</b> Delphine Cosmas Njewe  <b>Institutional Affiliation:</b> University of Dar es Salaam - Tanzania  <b>Title of Paper:</b> Theatre for Development within and outside the academia: Critical Reflections from Experiences  <b>Presenter:</b> Selina Banda and Daniel L. Mpolomoka  <b>Institutional Affiliation:</b> Zambian Open University</p>
	DAY THREE	
08:00am-09:00am	Arrival-Coffee/Tea	



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09:00am-10:30am	Sixth Panel	<p><b>Chair:</b> Prof. Emelda Ngufor Samba  <b>Title of Paper:</b> Theatre for Development Practice in South-South Nigeria (1990 To The Present)  <b>Presenter:</b> Ofonime Inyang PhD and Idaresit Inyang,  <b>Institutional Affiliation:</b> University of Uyo, Nigeria and University of Stellenbosch, South Africa  <b>Title of Paper:</b> Tfd, Tertiary Institutions and Community Development Challenges: Where Do We Go From Here?  <b>Presenter:</b> Abel Idebe (Ph.D)  <b>Institutional Affiliation:</b> Gombe State University, Nigeria  <b>Title of Paper:</b> Assessing the Impact of Theatre For Development Academic Practice In Niger-Benue Valley of Nigeria, 1993 - 2013  <b>Presenter:</b> Dr. Sunday Ogbu Igbaba  <b>Institutional Affiliation:</b> Nasarawa State University, Keffi, Nigeria</p>
10:30am-11:30am	Round Table Conversation	<p><b>Moderators :</b> Prof. Dr. Christopher Balme/Abdul Karim Hakib  <b>Topic:</b> TfD Workshops, Movements and Transnational connections  <b>Panelist:</b> Prof. Penina Mlama, Prof. Oga Steve Abah, Prof. Tim Prentki</p>
11:30am-12:00pm	What Next	Prof. Dr. Christopher Balme/Abdul Karim Hakib
12:00pm-13:00pm	Lunch/Departure	

## PROFILE OF SPEAKERS

**PENINA ONIVIEL MLAMA (PROF)**



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Penina Muhando Mlama is a retired Professor of the University of Dar es Salaam, Tanzania. A long - serving Professor of Creative Arts at the University of Dar es Salaam, she has held various positions, including Head of Department, Associate Dean Research and Dean of the Faculty of Arts and Social Services as well as Deputy Vice Chancellor, Academic.

Between 1998 and 2010 Mlama took time off from University and joined civil society to engage in the pursuit for gender equality and development. She served as the Executive Director of the Pan African NGO, Forum for African Women Educationalists (FAWE) dealing with the promotion of girls' education in 34 countries across Sub Sahara Africa.

In 2011 she returned to the University of Dar es Salaam where she was appointed Professor of the Mwalimu Julius Nyerere Professorial Chair in Pan African Studies until 2018 when she retired.

In her long career as an artist, expert in cultural studies and gender activist, Mlama has spearheaded and actively engaged in a number of movements and the formulation of development models. This includes the development of the Tanzanian version of the Theatre for Development model. Mlama is also the founder of the TUSEME Girls' Empowerment for Gender Equality model, using the theatre approach. She is also founder of the Gender Responsive Pedagogy model which is a training tool for teachers in the application of gender concerns in the teaching and learning processes. Both the TUSEME and the Gender Responsive model have been widely applied in Tanzania and various countries across Africa. In her profession in the Creative Arts, Mlama has devoted her academic and creative work to African Theatre and culture through which she has fought hard for recognition, self-determination and self-assertion of Africa's cultural identity and aesthetics. Her research work, creative writing and production reflect a constant search and experimentation with African values and cultural identity.

Mlama is a playwright with eight published plays in Kiswahili, under the name Penina Muhando including; **Hatia**, East African Publishing House, Nairobi, 1972, **Tambueni Haki Zetu**, Tanzania Publishing House, DSM, 1973, **Pambo**, Foundation books, Nairobi, 1975, **.Nguzo Mama**, 1983 and **Lina Ubani**, 1984, Dar es Salaam University Press.

Mlama has featured as a leading actress in **Mama Tumaini**, a feature film produced by the Tanzania Film Company and NORAD and co directed by Martin Mhando in 1986. She has furthermore, performed in major roles in stage plays including, to mention just a few, **Mitumba Ndui** (Muhando), **Mafuta** (Paukwa) **Lina Ubani** (Muhando), **Mafuta** (Paukwa), **Ayubu** (Paukwa) **Mizigo** (Ruganda) **The Swamp Dwellers** (Soyinka) all produced by the Paukwa Theatre Association between 1980 and 1986.

In 2016, Professor Mlama received a UNICEF **Change Maker Award** for girls' empowerment in recognition of her work with TUSEME. She also won the **Best Actress Award** for her role in this film as Mama Tumaini at the SADDC Film Festival Harare, 1990. Her other awards include the Shaaban Robert National Award for the Promotion of Kiswahili, Tanzania, 1999, the Zeze National Award for the promotion of Tanzanian Culture and the Arts for Children and Youth in Tanzania, 2000 and the Golden Award for Outstanding achievement in Artistic production: plays and outreach activities, University of Dar es Salaam, Tanzania, 50<sup>th</sup> Anniversary, 2012.

Mlama has also published widely with books and articles in the field of culture, the arts, gender, education and other development concerns. Books include; **Culture and Development: The Popular Theatre approach in Africa**. Scandinavian Institute of African Studies, Uppsala, 1991; **Gender Responsive Pedagogy: a teacher's hand book** [et al] FAWE, Nairobi 2004; **Empowering Youth through TUSEME, Let us speak out: a teacher's handbook** [et al], FAWE, Nairobi, 2005.

Mlama has furthermore, served in numerous national and international boards related to culture, education, gender and Development.



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## **PROF. TIM PRENTKI**

Tim Prentki is Professor of Theatre for Development at the University of Winchester, UK where for many years he directed the MA in Theatre and Media for Development. He is co-editor of *The Applied Theatre Reader* (with Sheila Preston) and of *performance & Civic Engagement* (with Ananda Breed), co-author of *Popular Theatre in Political Culture* (with Jan Selman), and author of *The Fool in European Theatre* and *Applied Theatre: Development*. He has written on Theatre for Development for journals in Australia, Brazil, Canada, Greece, USA, South Africa and the United Kingdom. He has conducted training programmes for a variety of NGOs and works regularly in Belgrade and Florianopolis. He is a member of the editorial board of *Research in Drama Education* and of the advisory board of *Applied Theatre Research*. He is currently co-editing (with Ananda Breed) *The Routledge Companion to Applied Performance*.

Tim is also a playwright. *Half Measures* was performed by One Hour Theatre Company at the Rose Theatre, Edge Hill University in October 2016. More recently he has written *Lear in Brexitland* for the same company. His radical adaptation of Brecht's *The Caucasian Chalk Circle*, *The Balkan Closed Circle* is being performed in May 2018 on the Fringe of the Festival of European Anglophone Theatre Societies by the English-speaking youth theatre of Belgrade.

## **PROF. OGA STEVE ABAH**

Oga Steve Abah is a Professor of Theatre for Development and Participatory Development Approaches in the Department of Theatre and Performing Arts, Ahmadu Bello University, Zaria, Nigeria where he has taught since 1979. He was the Head of the Department of English and Drama from April 1993 to January 1996. He served as the Director of the Institute for Development Research (IDR), Ahmadu Bello University, Zaria from 2006-2010. His areas of specialization are in Theatre for Development and Participatory Development Approaches. He has written and published extensively in his areas of specialization. The interest for Oga Abah is the interplay between the classroom and the field, between theory and practice, and it is in this interrogative approaches that he has made his mark as a scholar, trainer and field worker.

Perhaps what defines his career most appropriately is that he has been a bridge between town and gown such that the ivory tower bends to listen to the village; he domesticates academic knowledge to attend to the needs of poor community members in both rural and urban locations. In the quest to make development work for the poor, Professor Abah has worked with the Nigerian Popular Theatre Alliance in the last 30 years to traverse the country from Borno to Plateau, from Kebbi to Kano, from Katsina to Kaduna, Benue to Bayelsa and from Delta and Lagos to Rivers. In criss-crossing the country in search of development, rights and justice, Professor Abah has used theatre to make voices heard; to ensure that people's self-esteem is built and the need for transparent and accountable government has always been a key concern. He has worked in a number of international consortia on rights and development issues in the UK, USA, Bangladesh, Brazil, Canada, India, Mexico, South Africa, Zimbabwe, etc. "The more I have travelled, the more I have worked, the more I know that there is more to do before the goal is reached."

Professor Abah has been involved in NGO activities since 1980 and is a member of several organizations which include: The Nigerian Popular Theatre Alliance (for which he is Executive Director), Nigerian Participatory Action Research Network (Founding Member and Premier Chairperson) and Second Chance Organization of Nigeria (Programme Advisor). He is a founding member of the Association of African Theatre for Development Practitioners. He is also a member of several learned and professional academic societies such as the Society of Nigerian Theatre Artists (SONTA) for which is a Fellow. He is also a Fellow of the Chicago Humanities Institute, University of Chicago, U.S.A. Other professional Associations he belongs to are the International Drama/Theatre in Education Association (IDEA) and African Studies Association (ASA).

His research and community engagement activities have been about hearing stories from community members, from students in schools and from policy arenas – making use of theatre, video stories and other





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participatory methods. Abah defines the multiple use of communication and storytelling strategies as 'methodological conversations'.

And, he is still listening and learning!

### **PROF. JANE PLASTOW**

Jane Plastow is Professor of African Theatre at the University of Leeds in the UK. She works as a researcher, teacher, trainer and director with particular interests in the theatres of the Horn of Africa and East Africa going back 35 years. She has been working on a range of arts for development related film and theatre projects in Uganda and Kenya over the last five years and is currently writing a 'History of East African Theatre'.

### **PROF. KENNEDY C. CHINYOWA**

Kennedy C. Chinyowa is currently a Research Professor in the Department of Drama and Film Studies in the Faculty of the Arts at Tshwane University of Technology in Pretoria, South Africa. He is also the Director of the Faculty's Centre for Creative Industries. He was the Head of the Dramatic Arts Division at the University of Witwatersrand (2011 - 2014). He was a visiting scholar in the Centre for Applied Theatre Research at Griffith University in Brisbane, Australia (2001 -2005) where he obtained his PhD degree in Applied Drama and Theatre. Apart from presenting papers and workshops at international conferences, he has published widely in books, refereed and accredited journals such as *Research in Drama Education*, *Studies in Theatre and Performance*, *Drama Research*, *Nadie Journal* and the *South African Theatre Journal*.

### **PROF. LEE DALE BYAM**

Dale Byam's work is focused on the retention of Afro-indigenous performances as a foundation of innovative performances and strategies for community development in the diaspora. Her research includes examining culture for development in Southern Africa, African retentions and transformations in the Caribbean, and the role of cultural groups such as the Maracatu Naçaô as a tributary for community organizing in northern Brazil. Dr. Byam is an assistant professor of Performance Studies in the Department of Africana Studies and the Director of Caribbean Studies at Brooklyn College of the City University of New York (CUNY) and the author of *Community in Motion Theater for Development in Africa* and several publications including *Art Dialogue and Resistance—Interviews with Wole Soyinka*, *Sanctions and Survival Politics in Zimbabwean Performance*, *Communal Space and Performance*. She was a contributing writer of the New York City Department of Education's *Blueprint for the Arts* that is currently used in schools throughout the state of New York. She produced and authored *August in April*, a video documentary on the literary contributions of playwright August Wilson. Her new work *Griot from the Hill, Lessons from August* (McFarland 2020) explores the lessons imparted to Wilson's artists, friends and family. Her Brazilian research will be presented at the forthcoming Smithsonian Folklife festival.

### **PROF. EMMANUEL SAMU DANDAURA**

Prof. Emmanuel S. Dandaura is a professor of participatory communication and performance aesthetics with over thirty years' experience in the training, research and mentoring of successive generations of theatre, strategic communications, creative industries and development communication professionals in Africa.

He is a communication consultant, who has in the last three decades consistently offered valuable services to international development agencies like UNESCO, UNICEF, European Union, African Union, Commonwealth Secretariat, DFID, USAID, World Bank, Ford Foundation, British Council, and Governments of Hong Kong, South Africa, and Nigeria, where he continues to contribute to the design and evaluation of public policies and development interventions.



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Prof Dandaura is a seasoned assessor, examiner and curriculum advisor to many universities in Africa. Since 1990, he has supervised 421 undergraduate long essays, 108 masters dissertations and 15 PhD Theses. He is a visiting lecturer in many Universities across the globe including York University, Canada; Chinese University, Hong Kong; and Makerere University, Uganda. He is a foundation staff of the University of Abuja, Nigeria; founder of the Department of Theatre and Cultural Studies, Nasarawa State University, Keffi; 7th President of the Society of Nigeria Theatre Artists (SONTA); and presently Executive Director and founder of the Institute of Strategic and Development Communication, Nasarawa State University, Keffi.

As a fellow of many professional bodies, researcher and communications consultant, Professor Dandaura has won keenly contested research grants in Europe. Consequently, in the last twenty years Professor Dandaura has consistently been invited to speak at international conferences and granted public lectures in Canada, Argentina, UK, Germany, Romania, Slovakia, Poland, Serbia, China, Russia, and Australia, etc.

Prof Dandaura is widely published with over ninety-six (96) high impact publications in books and professional journals to his credit; some of his high impact seminar publications include: *Theatre Unbound: Reflections on Theatre for Development and Social Change*, ABU University Press, Zaria, 2013 (432pp); *Culture, Identity and Leadership in Nigeria*, Ibadan: Kraft Books Limited, 2011 (356pp); and *Development Entertainment in Nigeria: from Indigenous Theatre Aesthetics to Endogenous Development*, Beau-Bassin: VDM Publishing House Ltd. Mauritius, 2010, (485pp). His most popular play- *Venom for Venom* has enjoyed so many reviews and performances in theatres accross Africa and Canada. Prof. Dandaura has been in the jury of many theatre festivals in Europe and is a member of many professional bodies and boards of reputable organisations.

## **PROF. VERONICA BAXTER**

Associate Professor Veronica Baxter (PhD) currently teaches and supervises students in the Centre for Theatre, Dance and Performance Studies, University of Cape Town. She has taught at South African and UK universities over the past thirty years. She has been a research fellow at New York University with the Creative Arts Team (1999), King Alfred's College (2003), and visiting scholar at Kenyatta and Moi Universities in Kenya (2014) and Universite Libre-Bruxelles in Belgium (2018). She has convened several international conferences in South African cities, the most recent being the Cradle of Creativity conference of ASSITEJ and the International Theatre for Young Audiences Research Network (ITYARN) in 2017. She is currently principal investigator (researcher) on the Second Chance Theatre Project, which engages with offenders in Pollsmoor prison and with those on parole.

Her teaching and research is mainly concerned with applied/social theatre in health, education and social justice contexts. She also researches aspects of South African Theatre and has published several journal articles and book chapters. Her recent publications include 'Participatory theatre and tuberculosis: a feasibility study with South African health care workers' (Parent, Ehrlich, Baxter, et al, 2017) and *Applied Theatre: Performing Health and Wellbeing*, (co-edited and written with Katharine E. Low, Bloomsbury 2017).

## **PROF. DENNIS AMEH AKOH**

Ameh Dennis Akoh is a professor of drama and critical theory at the Alex Ekwueme Federal University, Ndufu-Alike (AE-FUNAI), Ebonyi State, Nigeria, where he currently combines pioneering theatre research and teaching with heading the School of Postgraduate Studies. He attended the Universities of Jos and Ibadan, Nigeria, and has taught at the University of Jos, Kogi State University, Anyigba and Osun State University, all in Nigeria. His areas of research interest include critical theory, dramatic criticism, sociology of theatre and literature, TfD/Development Communication, gender, media, postcolonial and cultural studies, and interdisciplinary discourse. Besides holding several administrative positions in the past, Akoh is a 2014





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AHP post-Doctoral Fellow of the American Council of Learned Societies (ACLS), Fellow of the Corporate Administration Institute of Nigeria (FCAI), and a 2013 Society of Nigeria Theatre Artists (SONTA) Lifetime Achievement Award winner. He was Resident Fellow at Rhodes University, South Africa (February – April, 2015). He is listed in the Year's Work in English Studies (YWES) Index of Critics.

## **PROF. VICTOR K. YANKAH**

Prof. Victor K. Yankah holds a Diploma in Education and a Bachelor of Arts in English from the University of Cape Coast, a Master of Arts degree in Theatre and Film, and a Master of Philosophy degree in African Drama from the University of Sheffield and a PhD from the University of Ghana. He was the founding Head of the Department of Theatre and Film Studies, University of Cape Coast and remained head for seven years.

He is a fellow of the American Council of Learned Societies' African Humanities Programme; A member of the African Literature Association, the African Theatre Association, Drama for Life, South Africa and the Ghana Association of Writers.

He has published in several journals and contributed to book projects, including the renowned *African Theatre* series and the *South African Theatre Journal*. He is a playwright, a screenwriter and an actor. His plays include *Dear Blood*, an African adaptation of Sophocles' *Antigone*, *Sikaman*, *Demoncrazy*, *The Razor's Edge* and *The Pretty Trees of Gakwana*, an ecodrama. He was a winner of the Scriptnet 2000 screenwriting competition organized by Channel 4 TV, his screenplay, *Members Only* was filmed for Channel 4 TV, in the UK. His areas of specialization are Playwriting and Theatre for Development.

## **PROF. CHRISTOPHER ODHIAMBO JOSEPH**

Professor of Literature and Applied Drama at Moi University's Department of Literature, Theatre and Film Studies. Has published widely in the fields of Literature, Applied Drama/Theatre, Popular Culture and Film. Has presented papers and keynote addresses on various topics in Literature, Theatre and Popular Culture in conferences and Seminars. In 2007 was awarded a two-year Mellon Research Fellowship at Wits University at the Department of African Literature and Dramatic Art Division. In 2013 he was awarded Wits University's SPARC Distinguished Scholar Award and is also Alexander von Humboldt Senior Research Fellow. Publications include: *Theatre for Development in Kenya: In Search of Appropriate Procedure and Methodology*; 'In Search of New Performance Spaces: Theatre Practitioners and FM Radio Stations in Kenya' in Ed. Kene Igweonu and Osita Okegbue. *Performative Inter-Actions in African Theatre 3: Making Space, Rethinking Drama and Theatre in Africa*; "Ambiguities and Paradoxes: Framing Northern Intervention in the Constant Gardener" in *Hollywood's Africa After 1994*; "Intervention theatre traditions in East Africa and the paradox of patronage". In *East African Literary and Intellectual Landscapes*; "From Diffusion to Dialogic Space: FM Radio in Kenya" in *Radio Publics and Communities in Africa: Shared Pasts, Shared Futures*; In *Between of Activism and Education: Intervention Theatre in Kenya*" in Ed. Hazel Barnes, *Arts, Activism and Therapies: Transforming Communities in Africa. Matatu: Journal for African Culture and Society* (No.44).; "Memory, Expiation and Healing in Bole Butake's Family Saga. Co-authored with Naomi Nkaleah. *The English Academy Review: Southern African Journal of English Studies*

## **DR. DAINES NICODEM SANGA**

Daines Nicodem Sanga is a lecturer in the Department of Creative arts specializing in theatre arts. She began her journey as a theatre for development specialist in 2002 while a student in the Department of Creative arts of the University of Dar es Salaam formally known as the Department of Fine and Performing Arts. As a student, she was involved in theatre for development as an actress, facilitator and research assistant. Her interest in the field was fuelled being a student of the founders of theatre for development, Prof. Penina Mlama and Prof. Amandina Lihamba. She has conducted several research projects in the field one of which examines how Tanzanian youth use theatre as an instrument to foster development. At present she is



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conducting research to explore the trend of theatre for development in Tanzania. Part of the research findings will be present during the conference.

### **ABEL IDEBE (Ph.D)**

Dr. Abel Idebe is a Nigerian citizen from Oha village in Okpe Local Government Area of Delta State in the South-South Geo-Political Zone, within the Niger Delta region of Nigeria. He obtained a Bachelor of Arts (B.A) Degree in Theatre Arts from Delta State University, Abraka (2005); and a Master of Arts (M.A) degree in Theatre and Performing Arts with a bias in Theatre for Development (TFD) from Ahmadu Bello University (ABU), Zaria (2013). He also has a Professional Diploma in Education (PDE) from Hassan Usman Katsina Polytechnic, Katsina (2014). As a way of furthering his research in TFD, he proceeded for his doctoral programme in ABU, Zaria where he obtained his Ph.D in Theatre for Development (2017). His post-graduate programmes in ABU Zaria, one of Africa's foremost institutions in the advancement of TFD practice and research, gave him the opportunity to work with Nigerian Popular Theatre Alliance (NPTA), a body committed to the use of TFD and other participatory tools in addressing development issues. Thus his doctoral research thesis was on the topic: *An Assessment of NPTA's TFD Interventions for Social Change in Erema and Otusega Communities of Niger Delta Region in Nigeria*. Over the past decade, he has participated in a number of field works where TFD and participatory communication tools have been explored to address social and community development issues. Amidst other Professional Organization membership, he is also an active member of the Society of Nigeria Theatre Artist (SONTA). Outside these, he is equally committed to working and facilitating youth organizations and bodies in the promotion of active youth participation in the transformation and unity of the Nigerian Society. He is currently a senior staff member and researcher with the department of English, Gombe State University, Gombe, North-East, Nigeria. He handles TFD and other Theatre Arts courses of the department. He is also the departmental Drama and General Studies Coordinator. This has afforded him the opportunity to further foster young people and explore along with them the wide opportunities which TFD offers in dealing with development issues as they affect our social milieu, but very importantly to see how the process of TFD becomes a tool that is firmly rooted in communities.

### **DR. DELPHINE COSMAS NJEWELLE**

Delphine Cosmas Njewe is a lecturer at the Department of Creative Arts of the University of Dar es Salaam Tanzania, where she teaches theatre and drama subjects with great interest in Theatre for Children and Youth as well as Art Communication and Social mobilisation. Being a Drama for Life scholar fuelled her facilitation skills and experience in Theatre for Development (TfD), Theatre in Education (TiE) and Drama in Education (DiE). Njewe's background as a teacher and tutor in both primary and teacher's education has enriched her participatory approaches in teaching and learning process.

### **Dr. OFONIME INYANG**

Ofonime Inyang is a Senior Lecturer in the Department of Theatre and Film Studies, University of Uyo where he has taught for more than 20 years. His research connects emerging media, interventionist theatre, applied performances, cultural studies, urban design and creativity, literature, area studies, with development communication. He also explores the impact of communication and digital technology on low income societies as well as the intersection of cultural policy on sustainable development in Sub-Saharan Africa. He holds a PhD in Applied Drama and Development Communication from Tshwane University of Technology, South Africa where he served as a part-time teaching lecturer and postdoctoral fellow between 2011 and 2014. He teaches courses in playwriting, media drama, educational drama, directing, African indigenous performances, contemporary film analysis, research methods in the arts, theatre history and theatre for development at the undergraduate and postgraduate levels and supervises projects and theses in these areas. Inyang is the author, co-author and editor of several books including *Theatre Directing for Beginners and Amateurs* (Calnine Books, 2020 forthcoming), *Theatre and Media Arts Practice: A Beginner's Guide*



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(Bezeliel Books, 2016); two poetry anthologies: *Okukin* (Robert Minder, 2000); *For Ikeogu, For Poetry* (Serhage, 2019), two published plays namely *After the War* (Robert Minder, 2005), *The Choice* (Bezeliel Books, 2007). He has written articles for newspapers, magazines, journals, film, radio, television, multi-media platforms and has appeared as both host, guest and contributor on radio programmes, television programmes, public speaking events and in community engagement. He writes plays, poetry, short fiction, essays, critiques screen and audio productions, designs creative interventionist arts, and is active in cross-disciplinary research. Dr Inyang is listed in *Masterpieces of African Literature* (2014), is the Secretary of the Faculty of Arts Editorial Board, University of Uyo, General Secretary, Association of Nigerian Authors (ANA) and is a member of African Cultural Policy Research Network, National Writers Association of South Africa (NWSA), International Society for the Oral Literatures of Africa (ISOLA), African Theatre Association (AFTA) and the International Society for Performing Arts Curating. He is a recipient of the Outstanding Teaching Fellow Award (2016) from the University of Uyo Theatre Arts Students Association, was DAAD Grantee and Doctoral Research Fellow at the Institute of Cultural Policy, University of Hildesheim, Germany in 2014 and is the recipient of Graduate Scholar Award from *New Directions in the Humanities*, Montreal, Canada (2012). He was recently recognised by Pendrop Poetry International for outstanding contribution to literature and poetry and is the Editor of *ANA Review* in addition to serving in the editorial board of other journals and publications in Nigeria and overseas. He is a member of the management team of the Uyo International Film and Theatre Festival (UTAFF) and presents regularly in conferences and workshops. Widely published locally and internationally, Dr Inyang is the Curator of *Discourse in African Literature and the Arts* (an online site devoted to literature, the creative industries and digital media analysis) and Senior Research Fellow at the Centre for Critical Cultural Policy and International Development

## **PROF. EMELDA NGUFOR SAMBA**

Emelda Ngufor Samba is senior Lecturer and Head of the Performing Arts and Cinematography Section of the University of Yaounde I, Cameroon where she offers courses in Performing Arts and English language. As founder and coordinator of the theatre troupe, *People Theatre and Cinema for Social Change*, she has facilitated and co-facilitated several workshops in and out of Cameroon. Her interest in Theatre for development as a tool for bringing about transformational change in communities has since 1997 taken her to rural communities, centres for the disabled, rehabilitation centres for juveniles, prisons, secondary schools and universities where she has challenged workshop participants as well as theatre audiences to dare alternative approaches to resolve societal problems such as early pregnancies, forced marriages, and the education of the girl child, human rights abuse, etc. She has written numerous research papers on Theatre for development and her book, *Women in Theatre for Development in Cameroon, Participation, Contributions and Limitations*, conveys her interest in methodological issues around TFD.

## **DR SELINA BANDA**

Selina Banda is a lecturer at Zambian Open University. She has held this position since 2010. Before joining the academic circle, Selina taught in public primary and secondary schools for nineteen years. She lectures in adult literacy development and practices, non-formal education and theatre for development in the department of adult education. She also offers courses in food and nutrition, community nutrition and health education under home economics. She is passionate about food and nutrition. Selina has published articles in various journals and presented papers at conferences and symposiums. Selina holds a Doctor of Philosophy Degree in Literacy and Development, a master of education degree in literacy and development and another Master of Science Degree in Food and Nutrition.

In her spare time, Selina likes conducting research studies, growing vegetables and baking.

## **DR. DANIEL L. MPOLOMOKA**



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Daniel L. Mpolomoka heads the Adult Education Department in the School of Education at the Zambian Open University (ZAOU) and specializes in literacy, special and adult education. He holds a PhD in literacy and development; holds two Master of Education Degrees, one in literacy and development; and another Master of Education in special education; and a Bachelors Degree in Education specializing in special education and language. Daniel served as course coordinator of the ZAOU Transformative Engagement Network (TEN) Project supported by the Programme of Strategic Cooperation between Irish Aid and Higher Education Research Institute. He spearheaded the integration of HIV & AIDS in ZAOU curriculum, an initiative funded by the Association of African Universities. He is a fellow of the International Scholar Exchange Program championed by the African Council on Open & Distance Education (ACDE). Daniel has published articles in various refereed journals and presented papers at both local and international conferences. He has 10 years of experience in higher education.

### **SUNDAY OGBU IGBABA (Ph.D)**

Sunday Ogbu Igbaba is a lecturer and a researcher at the Department of Theatre and Cultural Studies, Faculty of Arts, Nasarawa State University, Keffi (NSUK), Nasarawa State in Nigeria. He is also a programme officer and postgraduate programme coordinator of the Institute of Strategic and Development Communication (ISDEVCOM) at Nasarawa State University, Keffi. In addition, he is an academic resource person at the National Institute of Cultural Orientation (NICO) at Abuja, Nigeria.

Prior to joining Nasarawa State University, Keffi (NSUK) in January, 2019, Igbaba was lecturing and researching at Kogi State University, Anyigba, Kogi State, where he served in various capacities including Departmental postgraduate coordinator, Departmental examination officer, Undergraduate project coordinator, Faculty staff adviser, Departmental staff adviser, Theatre Manager, Member of Faculty Committee on Examination Malpractice.

Igbaba earned a Doctorate degree (PhD) in Theatre Arts studies with specialty in the area of Theatre for Development (TFD) at Kogi State University, Anyigba, Kogi State, Nigeria, in 2016. He studied in Nigeria at Benue State University, Makurdi obtaining Bachelor of Arts (BA) in Theatre Arts Studies, in 2000, and Master of Arts (MA) in Theatre Arts Studies, in 2004.

He has published several journal articles and book chapters on Theatre Arts studies, mostly in the areas of Participatory Theatre and Development Studies. His research interest is focused on the synergy of Culture, Participatory Theatre and Development Communication with emphasis on rural and urban community organizing for development in emerging economies.

Igbaba has been a Participatory Theatre scholar and practitioner spanning over seventeen (17) years. In pursuing his research interest in the areas of participatory theatre and development communication, he has been learning and applying both qualitative and quantitative research methodologies in the context of interdisciplinary approaches.

### **CLARA DE ANDRADE (PhD)**

**Clara de Andrade** is an actress, singer, teacher and researcher of Theatre. Currently she is Visiting Fellow at the Centre for Global Theatre Histories & Developing Theatre Project at the Ludwig Maximilians-University Munich, LMU. She holds a PhD and Master's degree in Performing Arts, both from the Federal University of the State of Rio de Janeiro, UNIRIO. In 2014 she was granted with a split-site program at the Sorbonne Nouvelle University, Paris III, as part of her doctoral research. She is the author of the book "O exílio de Augusto Boal: reflexões sobre um teatro sem fronteiras" and co-organizer of the book "Augusto Boal: arte, pedagogia e política." She has given workshops on the theatre of Augusto Boal in international festivals and in Postgraduate Programs in Rio de Janeiro. She is a Collaborative Lecturer in Theatre at the University of Santa Ursula and at CAL Faculty of Performing Arts. Active in the Rio de Janeiro scene for about 20 years, recently she co-created and acted in the play "Crônicas de Nuestra América", a stage adaptation of the stories written by Boal during exile.





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## **IDARESIT INYANG**

Idaresit Inyang is a PhD student in the Department of Drama, Faculty of Arts and Social Sciences, Stellenbosch University, South Africa. Before embarking on postgraduate studies in South Africa, Idaresit was a lecturer in the Department of Theatre and Film Studies, University of Uyo and Coordinator of the *Saturday Play House* for six years. Having taught at the primary and secondary levels before joining the tertiary system, Idaresit Inyang integrates her teaching experiences at these levels to her approach in educational drama, creative dramatics, educational media programmes and instructional playmaking outreaches. Her research interrogates the application of indigenous African oral narratives and cultural idioms in play-crafting targeting children, youth early education in sub-Saharan Africa. She devotes a great deal of time in developing and devising children's media materials suitable for cultural and integrative creativity in both formal and informal educational contexts and has coordinated many creative arts programmes targeting young people in Nigeria. Her previous studies were in the areas of Drama and Theatre in Education and Indigenous Knowledge Resources where she holds a BA (Hons) and MA from the University of Uyo, Nigeria. She has made conference presentations in and out of Nigeria and divides her study time with writing songs, plays (for children), poems and short stories some of which have been published and performed locally and internationally. Her articles have appeared in *International Journal of Humanities*, *Parnassus: Journal of Cultural Studies*, *ANA Review*, *Africa and Beyond: Arts and Development* (Cambridge Scholars, 2012), *The Arts and Indigenous Knowledge System in a Modern(i)sing Africa* (Cambridge Scholars, 2018) among others. Her teaching was recognised by U-UTASA as the Best Female Lecturer in 2016. She is a member of many professional bodies including Global Leadership Interlink (GLI), Society of Nigerian Theatre Artists (SONTA), Association of Nigerian Authors (ANA), Network for Creative Education and Theatre for Young Audiences among others.

## **PROF. DR. CHRISTOPHER BALME**

Christopher Balme holds the chair in theatre studies at the University of Munich. He was born and educated in New Zealand where he graduated from the University of Otago. He has lived and worked in Germany since 1985 with positions at the universities of Würzburg, Munich and Mainz. From 2004 to 2006 he held the chair in theatre studies at the University of Amsterdam. He has published widely on German theatre, intercultural theatre and theatre and other media. Prof. Balme is past-president of the German Society for Theatre Research and of the IFTR. He was Senior Editor of *Theatre Research International* from 2004-2006. He currently edits the journal *Forum Modernes Theater*.

## **PROF. PATRICK EBOWO**

Prof Patrick Ebewo, is the dean of school of communication, cinematic and creative arts, United States International University-Africa, Kenya. A fellow of the National Association of Nigerian Theatre Arts Practitioners (NANTAP), is one of the relatively small group of academics who apply imaginative and creative thought to problem-solving situations and self-development.

An astute scholar with a keen intellect, Prof Ebewo relishes conducting research, and strongly believes that researchers should not only aim to “publish or perish”. Research is his passion and for almost 30 years of active involvement in the academic world, he has lived this passion to the full and received many research awards and fellowships.

The University of Ibadan in Nigeria conferred a PhD on him in 1988, after completing a master's degree at the University of Michigan, Ann Arbor, USA. He has been attending and presenting



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papers at international conferences, seminars and workshops since 1984. He has been a supervisor and examiner of master's and doctoral students and has served as external examiner for the University of Pretoria, the University of Natal, Pietermaritzburg, the University of Ghana, Legon, University of Swaziland and the National University of Lesotho. He was the convener of the first international conference hosted by the Faculty of the Arts in 2011, which culminated in the publication of a book entitled, *Africa and Beyond: Arts and Sustainable Development*, UK: Cambridge Scholars Publishing (2013).

His first research interests were in the areas of history, theory and criticism but he has gradually moved to a more utilitarian aspect of applied theatre for community empowerment and economic development in the creative arts industry. He has received grants from local and international organisations as well as government departments that assisted him to attend national and international theatre projects and conferences. He has been privileged to attend two staff development fellowships at the Usmanu Dan Fodiyo University in Sokoto, Nigeria.

Prof Ebewo is an active member of the editorial advisory boards of the South African Theatre Journal, the West African Theatre Journal, University of Ilorin, LWATI: A Journal of Contemporary Research, and, at TUT, NEXUS Journal. He is an active member of the International Federation for Theatre Research (IFTR) and the African Theatre Association (AfTA).

### **ABDUL KARIM HAKIB**

Abdul Karim Hakib is a doctoral researcher at the LMU on the European Research Council's funded project on *Developing Theatre: Building Expert Networks for Theatre in Emerging Countries after 1945*. His research focuses on *Historicizing Theatre for Development (TfD)*. It will explore networks and institutional perspectives.

Abdul Karim Hakib was born and educated in Ghana, where he graduated with a Bachelor of Fine Arts (BFA) and a Master of Fine Arts (MFA) degrees in Theatre for Development. He has, before joining LMU been, a lecturer at the Theatre Arts Department of University of Ghana; the executive director of Global Arts and Development Centre-Ghana, the deputy chair of Arterial Network Ghana Chapter and the General Secretary of the ITI Centre in Ghana.

He is a theatre for development practitioner, who specializes in the use of the creative arts and culture for development. He has been engaged in a number of works for and with organizations like Solidaridad West Africa, Environmental Protection Agency of Ghana, Plan Ghana, Theatre for a Change, Africa Adaptation Program on Climate Change, United Nation Organization and UNESCO and other International organizations. He is a fellow of the National Arts Strategies in the USA, a creative community fellows program that brings together a unique community of innovators committed to using arts and culture to design solutions for community problems.

Abdul Karim Hakib has directed a number of plays with varied focus and across genres and media. Notable among the works he directed are the *Vagina Monologues* by Eve Ensler, An adaptation of the iconic local Ghanaian movie "I Told You So" for the stage, the *Wogbejeke* series. He served as the casting director and a





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publicist for Dr. Agyeman Ossei's adaptation of Ayi Kwei Armah's novels, *The beautiful ones are not yet born* and *Osiris Rising*.

His research interest covers Theatre for Development, creative industries, performance studies, theatre and culture, intangible cultural heritage and performance, theatre and other media, and organizational politics and development.

**ABSTRACTS:** THEATRE FOR DEVELOPMENT (TfD): HISTORICAL AND INSTITUTIONAL PERSPECTIVES

**Title of paper:** *The politics of theatre for development in Zimbabwe (1980 – 2002)*

**Presenter:** Kennedy C Chinyowa (PhD, Griffith University, Australia)

**Institutional affiliation:** Department of Drama & Film Studies, Faculty of Arts and Design, Tshwane University of Technology, Pretoria.

**Abstract**

The theatre for development movement in Africa emerged in the late 1970s as an alternative communication approach premised on the cultural dimension of development. But, as David Kerr has argued, the major problem that affected the movement in its initial take-off was the influence of dominant forces in local and



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global power politics. While it sought to privilege indigenous culture as its prerequisite for development communication, the theatre for development movement found itself mired in the literary theatre tradition of its early practitioners. Not only that, the drive towards supporting local community-based theatre groups saw funding organizations tending to dictate the terms of local development models. Not surprisingly, most of the early African theatre for development experiments were associated with a tendency to link literary theatre with popular theatre. According to Kerr (1991), this tendency has manifested itself in the blending of indigenous theatre with Western theatre forms. The transition to African theatre for development can therefore be viewed as the beginning of a complex dialectic between different theatre traditions.

This paper argues that for Zimbabwe in particular, such transition was a result of a constellation of influences. The rise of popular theatre experiments like Laedza Batanani in Botswana, Chalimbana in Zambia, Kamiriithu in Kenya and Kumba in Cameroon provided the necessary stimulus for the emergence of theatre for development practice in Zimbabwe. These early popular theatre experiments provided the focal meeting points for an integration of popular theatre workshops. As Kerr (1995) has observed, the interchange of ideas and information within Africa and other parts of the developing world led to a network of influences among popular theatre practitioners. African popular theatre artists were able to share with and benefit from the theoretical and practical experiences of theatre workers from other parts of the Africa and beyond.

**Title of Paper:** Approaching Africa Through Freire: Theater For Development, Theater Of The Oppressed And The Bonds That Bind.

**Presenter:** Dale L. Byam

**Institutional Affiliation:** Brooklyn College, City University of New York (CUNY)

**Abstract:**

Theater for Development has assumed different meanings since it surfaced in the 70's on the African continent. At its core is the search for a relatable construct that can examine and move past those ideas and practices that constrain the possibility of authentic human development. Its content has ranged from projects geared towards addressing a specific health or social concern to pedagogy shaped by national cultural movements. Those who have participated in these endeavors take on a wide variety of titles as well and it is possible to find small groups of activists and large government organizations engaged in the work with different intentions. The very name "Theater for Development" is associated with developing countries, while similar processes that take place in the United States, Canada and many parts of Europe operate as theater for social change and in some instances Theater of the Oppressed. What accounts for this? This presentation will address the dialectics of Africa's Theater for Development by first historicizing this type of investigative theater in contrast to Theater of the Oppressed and by examining the meaning of the work as presented by different organizations in diverse parts of the continent. Through this inquiry, I will draw attention to and make some suggestions about the tenets of governance, training, and sustainability that are critical to the viability of these forms. While Theater for Development emerged as a tool of adult education and development agencies, Boal's Theater of the Oppressed, forced underground in Brazil, arrived in Europe and North America as a new and innovative practice at institutions of higher learning and community organizations. It showed great potential for mobilizing the working class and added new elements to theater training at the universities. But most relevant, both forms were heavily influenced by Freirian pedagogy and both brought with them new ways for educators and artists to engage with community. The paper will address the divergent paths that each form has taken and the extent to which they approximate tenets of Freirian pedagogy.

**Title of Paper:** From Theatre *for* Development to Theatre *as* Development

**Presenter:** Tim Prentki

**Institutional Affiliation:** University of Winchester, UK



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**Abstract:**

This keynote will consider the trajectory of TfD from the 1970s until today. The analysis will encompass the discourses around decolonization, the human rights framework and the aesthetic imperatives of the discipline. Core concepts for this analysis are democracy, participation, education and self-development. As well as taking account of the historical perspectives of TfD, the address will also attempt to look to the future and make a case for the role of TfD in a globalized world characterized by fragmentation, nationalism and inequality. Reference will be made to the theoretical influence of Brecht, Freire and Boal as well as milestone case-studies along the road of TfD.

**Title of Paper:** Disrupting the Performance in the Evolutionary Journey (s) of Theatre for Development in Africa

**Presenter:** *Professor Oga Steve Abah*

**Institutional Affiliation:** *Ahmadu Bello University, Zaria*

**Abstract:**

I start with the proposition that Theatre for Development (TFD) is a practice whose agenda from the beginning (whether overtly planned and stated or quietly and inadvertently espoused) disrupted, and has continued to disrupt, taken-for-granted epistemologies of trickle down development, of developed as urban planned and of elite gifting. The dramaturgical process therefore has been that of overturning old ways of thinking and ways of performing the story, which asks whose voice counts and whose vision is matters? Very often, TFD is a dramaturgy of inversion/reversion. In this audacity of inversion, the performance of well-made, rehearsed and of instruction and didacticism is disrupted. I offer stories and positions that demonstrate that TFD is a critical pedagogical tool (Freire: 1979, Boal: 1978). The pedagogies of poverty, of oppression and of progress and change operate through the dialectics of submerging consciousness. I want to argue that when a people are consistently subjected to dehumanizing treatment and in a situation where the governance systems endorse such arrangement, it tends to be accepted as the norm. It is that normalization that TFD has challenged in the last six decades in Africa.

I suggest that in the life of TFD in Africa, its journey (s) has taken it through different social and political systems; it has also journeyed through several academic and ideological platforms. What has characterized the practice is the demand for change. It sought to challenge status quo; it looked for methodologies that were inclusive in order that the established practices that did not allow multiple voices to be heard, that saw development as a product or gift to be given to the poor could be flattened. Instead it worked towards making the people as makers and drivers of change.

The methodology of the dramaturgy, of enlightenment and of consciousness raising therefore had to be multiple. This is what I have called methodological conversation (Abah, 2007). The people who hold the conversation, and the practice that makes it happen are perforaltic dancers in the vortex of time (Abah, 2005). And very often TFD chooses the dramaturgs, the performers/dancers and not them choosing TFD.

**Title of Paper:** How Capitalism Hijacked TfD; An East African History.

**Presenter:** Prof. Jane Plastow

**Institutional Affiliation:** University of Leeds

**Abstract:**



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Making reference to the continent as a whole, but with particular focus on East Africa, this paper will look at the emergence of TfD from the early 1980s. It will contextualise the movement in relation to the imposition of Structural Adjustment Programmes (SAPs) by the World Bank at the beginning of the decade that led to the closure of many progressive cultural movements and to both African governments and INGOs coming to see theatre as an instrumentalist message delivery system. The paper will discuss the disempowering of African cultural intellectuals, the depoliticisation of community arts and the de-centering of African performance forms with particular reference to projects in Tanzania and Uganda in the 1980s. It will then discuss how the HIV/AIDS epidemic led to a flood of funding alongside the economisation of TfD, with monetary factors and quantitative evaluation, as determined by western social scientists, eclipsing African self-determination in terms of form or content and turning African audiences into passive receivers of a range of often ill-considered development 'messages'. The paper will conclude with some thoughts on whether and how far the established TfD top-down model is being meaningfully challenged in East Africa today.

**Title of Paper:** “From live performances to the screen: Implications on participation in Theatre for Community Development”

**Presenter:** Prof Christopher Odhiambo Joseph

**Institutional Affiliation:** Department of Literature, Theatre and Film Studies, Moi University

**Abstract:**

The proposed presentation, anchored in historical contextualization of the practice of Theatre for Community Development, attempts to understand the mutation of this practice of intervention theatre, from live performances into filmic mode, and how this mutation has complicated its very essence: the participation and concomitant conscientization of communities. To fathom this complication as implicated in the introduction of filmic mode within the orbit of the practice of theatre for community development, calls for a serious and critical reflection on the very defining philosophy and ideology that ostensibly influenced and directed its progression from a message-oriented intervention initiative, at its nascent stages, to its more developed participatory conscious-raising interventionist project. As such, it is within this continuum, that this presentation “reads” two mediated films- *Ndoto za Elibidi and Ni Sisi* by Sponsored Art for Education (SAFE-Kenya) Tas attempts at comprehending the ‘politics’ and complexities of participation and conscientization when theatre for community development intersects with the screen.

**Title of Paper:** Historicizing Theatre for Development (TfD) in Africa: Interrogating the mutations and conversation of methodologies

**Presenter:** Professor Emmanuel S. Dandaura

**Institutional Affiliation:** Nasarawa State University, Keffi, Nigeria

**Abstract:**

From its earliest beginnings in Africa, Theatre for Development (TFD) offered viable alternatives and solutions to the challenge of liberating theatre from appropriation by the bourgeoisie class. It introduced paradigms through which theatre could reclaim its role as a potent communication tool that the people can employ to negotiate the development conundrums in their societies. In its attempt to reconnect with majority of the people, TFD, has over the years adopted different approaches and matrixes. This paper examines the evolution of TFD in Africa and interrogates the ideological and methodological issues that have shaped its practice for nearly four decades. The paper also seeks to establish the nature of the exchanges, interfaces and possible impact of TFD practice in Africa and other parts of the globe.

**Title of Paper:** The Sustainability frames of TUSEME the Young People’s Theatre for Development project.

**Presenter:** Delphine Cosmas Njewe

**Institutional Affiliation:** University of Dar es Salaam - Tanzania

**Abstract:**



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The issue of sustainability of Theater for Development (TfD) practices in Africa has promoted a lively debate among scholars. Interestingly the adoption and use of TfD as a communication strategy and principal method in addressing community issues has found its base in young people's theatre projects in Africa. One of such projects is TUSEME from Tanzania which was established by the then Department of Fine and Performing Arts (currently Department of Creative Arts) at University of Dar es Salaam. As an Education for Democracy Theatre Project in Secondary Schools, TUSEME aims to enable girls to explore, communicate and find ways on their own of solving problems that hinder their academic and social development. As a result of the positive effects and for the sake of its sustainability, TUSEME was replicated and mainstreamed into education plans and programmes by some sub Saharan African countries as one of the best practices for girls' education. Despite being successively run by different institutions for almost a decade, one of the major questions raised and left behind by the adoption of TfD and its practice into young people's theatre is how does that adoption of TfD ensure long-lasting impact on young people's lives? To respond to such a question, this paper explores sustainability frames of the TUSEME by tracing the development of TUSEME alumni in the life after secondary school.

**Title of Paper:** The State of Theatre for Development in Tanzania

**Presenter:** Daines Nicodem Sanga

**Institutional Affiliation:** University of Dar es Salaam

**Abstract:**

Theatre for development (TfD) is a developmental device that employs local forms (such as dance, songs, heroic recitation, among others) to empower local communities to discover, analyse and resolve their own problems in order to better their lives. Notwithstanding TFD is appreciated for its ability to involve people at a grassroots level to resolve their own problems, it is perplexing that as time the practice is increasingly fading out not just in local communities but also at the University of Dar es Salaam where the practice began as travelling theatre and later developed into Theatre for Development. Unlike now where new students do not understand what TfD means, between 2002 and 2010, for example, the meaning of it was comprehensible as varieties of TfD practices took place within the university and without in a way that made it easier individuals to get a sense of it. Although trend indicates that Theatre for Development practice is on decline, little is known in regards to factors ushering its decline. Studies conducted on the subject, most of them associate the decline of TfD with lack of interest of donors to sponsor the practice. This current study intends to explore other factors which obstruct the growth TfD. Theatre for Development practitioners and stakeholders will be involved as respondents to seek to understand dynamics contributing to its decline. As for methods, the key informant interviews, focus group discussions and questionnaires are the methods to be employed to collect data for this research.

**Title of Paper:** Theatre for Development within and outside the academia: Critical Reflections from Experiences

**Presenter:** Selina Banda and Daniel L. Mpolomoka

**Institutional Affiliation:** Zambian Open University

**Abstract:**



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This article is a reflection of Theatre for Development (TfD) in universities where it is taught as a component of study programmes in Development Studies and Adult Education. The trickle-down effect of TfD outside the academia is discussed with reference to stories of success of its application in communities reached out by practitioners. This is done through the lens of university students who dynamically engage communities constructively using TfD principles. Experiences of handling students whose perceptions on TfD is diverse is challenging because it meets with some resistance at the beginning. This is because some of the recipients show little or no interest in a course, but they are compelled to do it because it is a requirement. What is interesting is their change of attitude towards TfD. Experience has shown that TfD is misconstrued and associated to theatrical activities which are not development oriented. Lack of proper understanding of what constitutes principles inherent in TfD puts some people off and makes them miss out on getting critical aspects that are crucial to initiating community engagements and participation. Some students do not pay attention because they feel that they are compelled to take a course which has little significance to their study programme. Notwithstanding the above, attitudes towards TfD render it compatible to development. It is only after students read and understand TfD principles that their perceptions change for the better. This paper posits that the transformation of dynamism being advanced herein, aimed at embracing TfD as a requirement in development agendas, is important. What is more is that it is a sign of the required change in development workers to use effective channels for transforming community members. Without doubt, TfD can lead to finding constructive resolutions to community problems. This is the essence of including TfD in study programmes that are directly involved in development of communities. TfD is critical to pursuance of empowering community members in their different endeavours. Sharing stories on how TfD eased community penetration for students in their work environment is valuable it because it is a reflection of the significance of its use in involving community members.

**Key Words:** Theatre for development, sharing stories, transformation, communities

**Title of Paper:** A Typology Of Theatre For Development In Ghana

**Presenter:** Prof. Victor K. Yankah

**Institutional Affiliation:** University of Cape Coast-Ghana

**Abstract:**

There is little doubt that Theatre for Development has emerged as a unique art form with an increasing rate of applicability in effecting change in society owing in part to flexibility in its methodology. At the same time, queries have been raised regarding what qualifies as Theatre for Development. Especially in Ghana, where Concert Party performances, as well as technically mediated drama such as television drama loudly proclaim their role in promoting development, it becomes necessary to set down principles upon which distinctions can be made between the various theatrical practices. This presentation discusses the basis upon which a typology of theatre for development can be established. The paper attempts to classify Theatre for Development praxis in Ghana under two broad types: purposive and non-purposive Theatre for Development on the basis of the processes involved in their realization.

**KEY WORDS:** typology, purposive, non-purposive, structured, unstructured.

**Title of Paper:** Theatre For Development Practice In South-South Nigeria (1990 To The Present)

**Presenter:** Ofonime Inyang PhD and Idaresit Inyang,

**Institutional Affiliation:** University of Uyo, Nigeria and University of Stellenbosch

**Abstract:**

Theatre for Development (TfD) emerged in Africa at a time of critical development juncture and spread to different parts of the continent in well documented programmes and initiatives. From its early surge in Southern Africa through initiatives such as Laedza Batanani, Marotholi Travelling Theatre to its current





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institutionalization in development thinking and academic investigation, TfD was launched in West Africa primarily in an initiative popularly called Samaru Project pioneered by Michael Etherton and colleagues at the Ahmadu Bello University, Zaria, Kaduna State, Nigeria. The launch in Zaria provided the impetus for its growth first in northern Nigeria and later other parts of Nigeria through the interaction of students and theatre scholars from other parts of the country with the vibrancy of TfD in Zaria. This paper aims to historicize and draw attention to the growth and spread of TfD praxis and pedagogy in the geopolitical South-South of Nigeria comprising states in the coastal flanks of southern Nigeria popularly referred to as the Niger Delta area. The paper aims to examine the development, pedagogy and practice of TFD in these areas through a study of major interventions, exponential practitioners and institutions that supports its growth and substance between the 1990s to the present. Using a qualitative methodology involving interviews, archival study, library research and observation, the paper shall establish the robust flames of TFD practice in South-South Nigeria and its position as a major source of insight and interventions in the development challenges in this part of the world

**Keywords:** Theatre for Development, South-South, Pedagogy, Praxis

**Title of Paper:** Tfd, Tertiary Institutions And Community Development Challenges: Where Do We Go From Here?

**Presenter:** Abel Idebe (Ph.D)

**Institutional Affiliation:** Gombe State University,

**Abstract:**

Theatre for Development as a process for engaging developmental issues has been employed by several Nigerian and African tertiary institutions having departments such as Theatre Arts, Drama, English and Literary Studies and Development studies where courses in Popular Theatre, Community Theatre, Development Communication and Theatre for Development are offered. These courses which offer students and lecturers opportunity to engage local communities in development issues, have seen them engage in social actions that necessitated and facilitated community growth and development. However, while the paper discusses the development of TFD practice through tertiary institutions in Nigeria, it unravels the serious challenges that tertiary institutions still face in the drive to explore this process in community development. Selected case studies as documented by TFD scholars shall be examined to reveal the development goals which TFD practice has attained and the gaps that still need to be addressed. While discussing these gaps, the paper shall further examine a number of factors that must be seriously considered towards ensuring effective pathways for community development through TFD approaches. The paper by way of recommendation argues that innovative and creative approaches that are capable of scoring greater impacts in addressing contemporary local community challenges must be evolved otherwise TFD projects for local communities may turn out to reflect just a routine exercise for tertiary departments in Nigeria and Africa at large.

**Key Words:** Theatre for Development, Local Communities, Development and Tertiary Institutions.

**Title of Paper:** Assessing the Impact Of Theatre For Development Academic Practice In Niger-Benue Valley Of Nigeria, 1993 - 2013

**Presenter:** Sunday Ogbu Igbaba

**Institutional Affiliation:** Nasarawa State University, Keffi, Nigeria

**Abstract:**

Since the inception of Theatre for Development as an academic practice at Ahmadu Bello University (ABU), Zaria, by Michael Etherton in the mid 1970s, the practice has been evolving over the decades as a result of the efforts of Etherton's pioneering students who joined the academic profession in various tertiary



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institutions. The efforts of the Theatre for Development scholars and practitioners in Nigeria in terms of workshops, lectures and field works have been published as journal articles, books, book chapters, and documented as field reports over the decades. However, it has been observed that existing literatures on academic TfD in Nigeria are more often than not pontification of the practice. In other words, such literatures are seen as a rehash of success stories on academic Theatre for Development projects. In this context, this paper argues that evaluative follow-through mechanisms such as community action plans (CAP) are a potent and viable tool for determining the short term vis-à-vis long term impact of Theatre for Development projects. Thus, the paper adopts participatory evaluation as a method of investigating the impact of Theatre for Development academic practice in the Niger-Benue Valley, spanning 1993 to 2013. The paper suggests effective monitoring and evaluation of Theatre for Development academic practices in their immediate and long term feasibilities. In conclusion, the paper reaffirms the potency of evaluative research to determine clog in Theatre for Development wheel of progress for the purpose of innovative programming and methodological responses toward international best practices.

**Title of Paper:** The Institutionalization of TfD in Ghana: Actors, Movements and Influences.

**Presenter:** Abdul Karim Hakib

**Institutional Affiliation:** Ludwig-Maximilians-Universität München, Germany

**Abstract:**

The use of socially engaged drama within the context of national, regional and community development support programs can be traced to the pre-independence era in Ghana. This is because drama and its related activities were used as an approach to social mobilization, education and action before and after independence. Theatre for Development however was introduced in the higher education institutions in Ghana in the 1980s. It started as Theatre for Extension Communication (TEC) at the University of Ghana and spread to other institutions with its widely known label Theatre for Development (TfD). This paper will be a reflection and an examination of the actor(s) who can be considered as pioneers before, during and after the genre was institutionalized in University of Ghana; their movements and participation in notable workshops of TfD; and the influences that shaped their practice and approach that led to the institutionalization of the genre in performing arts schools and theatre departments in Ghanaian universities.

**Keywords:** Theatre for Extension Communication (TEC), Institutionalization, Actors, Higher Education

**Title of Paper:** Participatory Theatre and Applied Improvisation – South Africa

**Presenter:** Prof. Veronica Baxter

**Institutional Affiliation:** University of Cape Town

**Abstract:**

The practice of Theatre for Development varies greatly from the earliest use of the form, said to be the Laedza Batanani project in Botswana in the 1970s (Kidd 1984, Epskamp 2006, Prentki 2015). This paper will recount some of the developments in approach in order to elucidate key aspects of the researcher's work, focusing on the use of participatory strategies, or what has been called 'applied improvisation' (Dudeck and McClure 2018). Theatre for Development (TfD) is often considered a form of theatre that takes place in rural and peri-urban contexts and has to do with what Zakes Mda (1993) calls development communication or what Arvind Singhal et al have called Entertainment-Education (EE) in Development (2003).

Drawing on discussion of various practitioners, inter alia Ross Kidd (1984), Zakes Mda (1993), Augusto Boal (1979, 2002), Steve Obah Agah's writings, the paper will discuss select examples of the researcher's experience in Theatre for Development in South Africa. Applied Improvisation (2018) will be the centre of this discussion, including consideration of the principles informing selected projects, the catalyst or facilitator's approach to the project, and the involvement of the participants in the theatre processes. This paper will examine the dialectical tensions in participatory theatre strategies, for example, between product



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(outcome) or process (outcome). The paper will consider how the participatory strategies of applied improvisation affect the aesthetic of performance outcomes, and by what (whose) measure these are considered 'good' or bad 'theatre'.

Examples will be drawn from examples of the researcher's theatre projects in South Africa, related to health and theatre with offenders, in order to provide a history.

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**Title of Paper:** History and Evolution of Theatre for Development in Cameroon: Implications for Formal and Informal Institutions

**Presenter:** Prof. Emelda Ngufor Samba PhD.

**Institutional Affiliation:** University of Yaounde I, Cameroon

**Abstract:**

Theatre for Development as a concept made its first entry into Cameroon in 1984 with the project, Theatre for Integrated Rural Development in Kumba whose proceedings are recorded in Hansel Ndumbe Eyoh's Hammocks to Bridges (1986). Theatre for Development has taken on different nomenclatures since then with practitioners developing and adjusting techniques in a search for best practices. Meanwhile, mainly state universities have introduced and developed curricula on theatre for development both for academic purposes at the undergraduate and post graduate levels and as an outreach tool for rural and urban communities on varied themes. Criticism on the restrictive nature of theatre for development has further motivated the concept of film/cinema for development that is not only now practised in the field but is also taught in Higher Education institutions nation-wide. The purpose of this paper therefore is to trace the history and evolution of theatre for development in Cameroon both as a subject in universities and as a community development tool beginning from its genesis to present day. The paper shall highlight its precursors, its significant influences, the different and varied formats it has taken and finally a projected perspective motivated by the present socio-political climate in Cameroon..

**Title of Paper:** Theatre for Development in Nigeria: Teaching, Experience and Practice

**Presenter:** Prof. Ameh Dennis Akoh

**Institutional Affiliation:** Alex Ekwueme Federal University, Ndufu-Alike Ebonyi State  
Nigeria

**Abstract:**

The call to rethink development models or approaches has now become a singsong; yet rural communities and urban poor still wallow in their abject conditions needing development attention and assistance. While the people continue to seek an escape from poverty and oppression as well as a way to master their fortunes,



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our approaches and interventions as development experts, scholars and government functionaries seem to be taking them even away from their destinations. The university theatres and development theatre experiments in Nigeria have not helped these rural communities either despite numerous attempts across the country. We continue to act as “outsiders” executing development efforts even when we attempt to lead them to become owners of the projects. In an earlier intervention (Akoh 2011), I shared a somewhat defeatist experience from five field experiments by a Nigerian university where I was personally involved. This is not to gainsay the role of theatre as a viable tool for development; however, its deployment or methodology can be well managed or mismanaged. The manner of its application therefore is critical in the development process. Thus, in this paper I draw from the frontline of teaching and experience across two public universities in Nigeria and argue along with Peter Preston that development theories require a measure of sensitivity to the inherent difficulties of social theorising because the former is a highly ‘creative, complex and problematical’ exercise, a sensitivity that is peculiar to every new development challenge. In my conclusion, I draw from our most recent experiment within our host community where we are working on a three-year development plan led by the community leaders themselves.

**Title of Paper:** Theatre for Development in Africa: A Historical Overview of the Quest For Empowerment of Grassroots Communities for Critical Participation in Determining Processes Towards Their Development.

**Presenter:** Prof. Penina Mlama

**Institutional Affiliation:** University of Dar es Salaam, Tanzania.

**Abstract:**

The critical participation of grassroots communities in determining processes towards uplifting their socio-economic welfare remains a major challenge to development efforts to date. Theatre for Development (TfD) is viewed as one effective way to address such a challenge.

This address will present a historical overview of TfD’s quest for empowerment of grassroots communities to critically participate in determining processes towards their own development. Drawing from the TfD experiences across Sub Saharan African, a number of areas will be covered.

One, will be an assessment of the extent to which TfD succeeded in its attempt to correct a post-independence development paradigm which marginalized grassroots communities from participating in development processes and to re-position African theatre as a critical tool for giving a voice to communities to control their own destiny.

Secondly, the presentation will discuss TfD’s search for appropriate models for effective empowerment of grassroots communities. Some of the tensions and concerns over the efficacy of imported versus indigenous theatre forms will be discussed. Were the university based and western theatre bred TfD facilitators sufficiently equipped to understand, appreciate or apply skills for the indigenous theatre of the grassroots communities they were attempting to empower?

Thirdly, will be an interrogation of the overall effectiveness of the TfD approach in empowering grassroots communities. Examples of achievements of TfD will be advanced. Additionally, the claim that TfD eventually acquired a top-down approach similar to other development efforts and the hijacking of its community empowerment intentions by donors, non-governmental agencies with agenda often incompatible with the interests of grassroots communities will be explored.

Fourthly, a discussion will be included on the extent to which the colonially triggered debate in African universities at the time of the emergence of TfD in the 1970 and 1980s, on the existence or not of African theatre, had a bearing on the theoretical and practical grounding of TfD in Africa. Was there a sufficient theoretical grounding to contextualize TfD as an empowerment model? Was there sufficient acknowledgement of TfD as a model to influence the advancement of African theatre theory and practice in universities in Africa and abroad?

Finally, the presentation will interrogate the positioning of TfD in contemporary times. To what extent can TfD today claim to empower grassroots communities to critically participate in determining the processes of their own development? To what extent are African theatre practitioners engaged in working with grassroots



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communities to confront the forces against Africa's socio-economic advancement through the application of TfD?

**Title of Paper:** Transnational networks of the Theatre of the Oppressed: exchanges and institutionalization of a circulating method

**Presenter:** Clara de Andrade (PhD)

**Institutional Affiliation:** University of Santa Úrsula

**Abstract:**

This paper aims to reflect on how the transnational networks of the Theatre of the Oppressed may have been determinant for its institutionalization and fixation as one of the most practiced theatrical methodologies worldwide. The Theatre of the Oppressed was shaped when Brazilian director and activist Augusto Boal was roaming, during his exile, and thus crossed borders and different political regimes. The movement of transnational expansion of the Theatre of the Oppressed integrated itself to an epistemic shift in the field of culture, still in the 1970's. The theatre as a whole detached itself from the model of high culture, now also aiming at projects in which it acted as a tool for social development. After the contribution of the Theatre of the Oppressed to the field of Theatre for Development and its adaptation to the cultural policies in France, Boal found ways to internationally systematize his method. The foundation of the first Centre for the Theatre of the Oppressed in Paris, as a non-governmental organization, served as basis for the creation of new Centres in this same NGO format, in countries like India, Brazil and Mozambique. Nowadays, these centres act as diffusing cores of the method, strengthening the institutional view of the Theatre of the Oppressed around the world. Several international networks of the method have formed, gathering practitioners from different countries in festivals of the Theatre of the Oppressed performed in Africa, Asia, Europe and the Americas. The method has begun a transnational movement on all five continents.