





## **Social Justice, Civil Society and the Dramatist in Democratic Nigeria**

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### **ABSTRACT**

Nigeria as a democratic nation-state is ailing. One of the consequences of this ailment is the cascading standard of social justice in the country. Instead of correcting the trend, the leaders continue to rationalize every action taken by government and describe Nigeria's democracy as being unique to the cultural environment, yet the human-rights violations, political dishonesty and the declining social standards induced by government are not compatible with the tenets of liberal democracy. The civil society, through its organizations and institutions, has been challenged to initiate a plan of ideological reorientation for social and ethical change, using non-confrontational methods. Drama and theatre, being veritable media of communication are considered extremely suitable in this regard. The method of Theatre for Development is strongly recommended for its potential of using community members to develop and communicate relevant messages to grass root communities. This methodology has been applied with evidence of positive results in health advocacy, environmental education, women and youth development and other issues. The method is also ideal for the possibility of obtaining a feedback from the target audience for impact assessment.

**Keywords:** Social Justice, Civil Society, Democracy, Nigerian Drama and Theatre for Development.

### **INTRODUCTION**

Social justice is concerned with the distribution of benefits and rights throughout society. Mediating the components of social justice in a polity is the responsibility of not only government but also the citizenry, particularly in a democratic nation state. Many emerging democracies in Africa have been adjudged insensitive because they have left trails of unfulfilled political programmes and unspeakable violations that amount to gross social injustice. The political power game in Nigeria is typical of the general experiences of

the ailing democratic nations of Africa. The usurpation of political power by a few persons controlling prominent political parties or portfolios in Nigeria has given rise to a cocktail of adversities culminating in corruption and economic decay, which Williams (1999) describes as an “abyss of social anomie” within which misery, unmitigated poverty, fiscal impropriety, parlous economic situation and other social ills thrive. The situation is that of social injustice on the civil society. The government of the day seems to have perfected the art of ‘selecting’ instead of ‘electing’ successors; and the selected ones have identical political ideology. Political dishonesty in government was demonstrated in the general elections of April, 2007, which were observed by local and international agents and reported to be massively rigged and marred by other irregularities in favour of the ruling party. The head of the Transition Monitoring Group (TMG), the largest election-monitoring group in Nigeria, declared the elections a sham in an interview with CNN, April 23, 2007. In the foregoing context, the mainstream government in Nigeria has failed in its duties. The democratic framework has been dismembered and therefore cannot cleanse itself of the rot in the system. It would appear that the burden of effecting social change in Nigeria now falls on the civil society, consisting of civil/social organizations and alternative institutions such as vigilantes and ethnic militias.

The civil society, being free from the manipulations of the state is expected to initiate collective action to remedy the failed political system and the attendant decay. Earlier attempts by the civil society to effect social justice in Nigeria using media propaganda, labour strike actions, rallies, marches and boycott of government-organized activities seem to have failed. These methods have become ineffective under the current configuration of the Nigerian society and can no more achieve expected results in the agitation for social change. There is therefore a challenge to reassess the social situation in the country against the existing methods of advocacy for social change, and to evolve more effective methods that would address contemporary Nigeria.

The dramatist as a major stakeholder in the civil society has a unique methodology and can contribute immensely to the campaign for ideological change and the realization of social justice and equity in Nigeria. The method of Theatre for Development (TfD) can be applied in the campaign for rapid transformation of the socio-political situation in Nigeria. Many Non-Governmental Organizations (NGOs) and interest groups such as Society for Family Health, Living Earth Foundation, the Association for Family and Reproductive Health and Communicating for Change (CFC) have long realized the potential of drama and theatre in health advocacy, environmental education, women, youth and social development, and have variously applied the method of Theatre for Development with evidence of positive results. It is on this basis that Theatre for Development has been suggested as a method in the advocacy for socio-political change in Nigeria. The study adopted a multi-dimensional approach in gathering facts mainly from secondary

sources – texts, journals, conferences and workshop papers and reports. Observation, participation and interviews were used in gathering direct data and images and for verification of facts. In addition, specific cases where Tfd was effectively applied in sensitization campaigns were studied to assess the efficacy of the method.

### **The Concept of Social Justice in Democratic Governance**

Social justice is the distribution of benefits or goods throughout society and its principal thrust in the context of politics is to address the welfare of citizens of a given nation-state. Its contexts are wide-ranging, from social, political, economic and other rights of the citizenry to provisions of basic needs and services to society. The contention in the notion of social justice often lies in the distribution of that which is beneficial to society. Though writing in the context of environmental sustainability, Dobson (1998) underscores the primacy of the principles underpinning regimes of distribution in social justice. He reasons: “one could hardly have a theory regarding the (re)distribution of ‘goods’ ... in society without it incorporating a principle (or principles) according to which such (re)distribution would be made”. Dobson raises fundamental questions such as: “among who are ‘goods’ ... to be divided up? What is to be divided up?” (Dobson 1998: 9). A full analytical account of the multiplicity of conceptions of social justice would need to make explicit these questions.

In Nigeria, there seems not to be much contention over *what* is to be divided and to *whom* as the country is endowed with ample resources that translate to high revenues. The metaphorical ‘national cake’, consisting largely of oil and other residual revenues is shared between Multinationals and Nigerians. But the ratio of sharing among the component parts of Nigeria is extremely contestable. Stakeholders are in continual dispute on the sharing formula. Oil-producing communities agitate for resource control, asking for a higher oil derivation percentage, while others insist that sharing must be equal and that no section of Nigeria is superior to the others; every part contributes, in one way or the other, to the national economic resource pool. The regime of distribution of resources is prominent among the issues that put a strain on social justice in Nigeria.

The notion of impartiality is also fundamental, not only in the distribution of benefits, but also in mediating between conflicting notions of ‘the good’. The concept of ‘good’ would be subject to prevailing conditions within a given territory. In Nigeria, the concept of ‘good’ or ‘the goods’ has repeatedly been slaughtered on the altar of national unity or what is popularly referred to as ‘national character’. However contestable this may sound, it must be stated emphatically that there are strings of acceptable conditions and practices predicated on rational judgment, which democracy stipulates and entrenches as rights of citizens. As much as modifications are necessary

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to pacify peculiar socio-cultural and political conditions, the rights of citizens should not be violated.

In the context of democracy, the *demos* who are the major stakeholders in governance enjoy the goods as rights, which they constantly expect. Nwabueze submits that:

Social justice is predicated on the notion that organized society, as association of people, creates in the members certain expectations or claims, which ...would be unfair for society to deny or fail to meet. (Quoted in Ucheaga 1996: 148)

It implies that democracy in a civil society has prescribed certain rights or goods accruable to the citizen. Ucheaga (1996) harps on the implications of social justice thus:

Apart from the primary claim to protection of life and property and the maintenance of minimal, standards of living on the part of society, social justice embodies equality of treatment. The individual's claim in this respect regards the obligation to society to ensure equality in all its aspects; the application of rules of law, human rights, equality of obligations, equality as it concerns the administration of justice, equal treatment in the exercise of legislative and executive power...

The demands of social justice seem to be compatible with the central tenets of democracy. Could social justice then be equated with democracy? What is the relationship? Democracy, being the rule of the people, is inherently complex and diverse in its various concepts. Liberal democracy, however, embraces the principles of social justice as emphasis is placed not only on free and fair election processes, the rule of law and separation of powers, but also firmly on the protection of the populace and their numerous forms of liberties and rights. The issue of rights is central to both democracy and social justice. Human rights are not negotiable beyond what is stipulated in the constitution. Fela, the Nigerian Afrobeat music maestro long affirmed this fact in one of his works, *Beasts of No Nation* (1989), singing, "*Human rights na my property. So therefore you can't dash me my property*", meaning that human right is the property of the populace, therefore government cannot ceremoniously present human rights to the people as if they were tangible gifts. Certain rights inherently belong to the people and are entrenched in the constitution. The undisputed rights that accrue from democratic governance are the same rights expected by the populace for the realization of social justice to enable society build trust, shared values, and indeed social capital. These constitutional rights navigate the political sphere to weave society together, to facilitate mutual understanding between stakeholders within a territory and the interests common to them.

While the civil and political rights entrenched in a democracy can possibly be guaranteed by government through its agents, the rights accruable to citizens for the realization of social justice are frequently violated, particularly in dictatorial democracies like Nigeria. The agitation for social justice, therefore, has become a constant phenomenon in Nigeria. It is part of the search for true democracy in the country, which must be pursued with seriousness (Iji, 2001: 36). Uya attempts to define the dimensions of the task ahead in his assertion that:

The Nigerian democratic project must ultimately involve no less than a revolutionary overhaul of people's institutions, attitudes and ideas. There should, as well, be a fundamental restructuring of the society – economically, politically, socially and institutionally (Uya, 2000: 59).

The direction and intensity of the struggle would really depend on the people's orientation and their interpretations of the complex values of democracy against the notion of social justice as applied in a diverse cultural territory such as Nigeria. This calls for the application of dependable techniques, among other things, to sensitize the people on the implications of democratic governance and social justice.

### **Drama in the Advocacy for Social Justice in Nigeria**

Drama and theatre are known to be vital machineries of communication in society and the dramatist is a prominent social commentator therein. Drama is irreplaceable in addressing social situations as it can change in form and focus, depending on the prevailing situation. For instance, colonial drama in Nigeria, such as Ogunde's *Bread and Bullet* was preoccupied with the protest against foreign domination, which was appropriate at the time. But once Nigeria gained political independence, its focus changed towards addressing internal oppression by nationalist elites and later towards military dictatorship (Umukoro, 1994: 11).

Many Nigerian dramatists have found the social disorder in Nigeria a good theme to engage the interest of audiences. Few writers, such as Irene Salami in *The Queen Sisters* and Elechi Amadi in *Isiburu*, however, are interested in historical explorations. For the writer, there is nothing wrong with reflecting on the past, particularly for the sake of clarification, but Umukoro (1994: 41) maintains that "a writer who allows his fascination with the past to distract him from the pressing needs of the present, pays the price of being without a vision". Wole Soyinka, a foremost Nigerian playwright and a Nobel laureate, seems to agree with this position as he finds it expedient to abandon, even if temporarily, his "recurrent Ogunian metaphysical evocations to address a theme that stresses the immediacy of an on-going experience" (Eshiet 2000: 1). In one of his works, *The Beatification*

of *Area Boy* (1995), Soyinka captures vividly the political and social defenestration in Nigeria under the military. Eshiet's words seem to effectively summarize Soyinka's ideas in the work:

In delineating the most obnoxious manifestations and purulence of military dictatorship, Soyinka, certainly with an alternative social order in mind, analyses not only the castrating irregularities of military rule but, indeed, the entire gamut of the explosive tensions of antagonistic and fanatical forces which subvert the oil on the wheels of social progress (2000: 2).

Soyinka's narrative, diction, characterization, prescribed spectacle and other dramatic elements in the work are woven to approximate a dysfunctional political system and to reflect social incoherence that stretches across the Nigerian political landscape.

Similarly, Femi Osofisan in *Another Raft* (1988), an extension of J. P. Clark's *The Raft* (1964), mirrors Nigeria as a nation adrift with the currents of indecision and defeat under dictatorships or ineffective democracies. Osofisan explores the issues of duty, leadership, responsibility and security in Nigeria and concludes that overcoming social injustice is not in skill, status or age but in collective responsibility in the art of governance.

Ola Rotimi in *If...* (1983) also dramatizes the Nigerian polity. The central theme of the work is political change; how to transform the balance of power in the contemporary Nigerian society so that the masses of the people would be in control of it. Umukoro (1994: 41) in his analysis describes Rotimi's *If...* as a culmination of a series of changes in the dramatist's conception of his responsibility to society.

Tunde Fatunde in *No More Oil Boom* (1985) captures the multi-faceted social structure in Nigeria using characters that represent some known corrupt offices and institutions in Nigeria. Corrupt government officials, sycophant contractors, dishonest educationists, corrupt law enforcement agents and many other characters in the play reflect the Nigerian society to a large extent. The new prostitution syndrome in Nigerian universities, mediocrity in professionalism and the jack-of-all-trade syndrome have been reflected by Fatunde in different scenarios to illustrate the people's desperation for survival. The playwright captures the role of Western multinational interests as active agents in exploiting Nigeria and contributing to social degeneration in the country.

Chris Nwamuo in *The Squeeze* (1989) is detailed in his exploration of the mosaic of social injustice in Nigeria. The problem from his viewpoint is systemic. The political system drives the citizenry into precarious situations, which make the people react in ways that alter the social balance of the polity. In *The Squeeze*, the playwright identifies retrenchment, poor salary, annihilated labour unions, unemployment, excessive tax, levies and the *man-know-man* favouritism syndrome as components of the large mosaic of social injustice in Nigeria.

Emerging playwrights continue in the duty of mirroring Nigeria and its social structure. As long as the situation remains unchanged, playwrights will react to fault lines in the crack of social justice because the dramatist owes the society a duty to effect some measure of social change (Obafemi 1982: 235). The overall idea in using drama is to create political consciousness in the people and cause them to join in the agitation for social change.

Most of the drama texts mentioned here and many others on the theme of socio-political change in Nigeria are written by 'intellectual' or 'elitist' playwrights, whose works are targeted at privileged, literate and exposed audiences (Ogunba 2000: 395). Many of the texts have been more useful as classroom references than as tools of agitation for social change; they have limited practical value. Play texts are hardly circulated to rural audiences who, really, should be at the vanguard in the struggle for social change.

Apart from the popular playwrights, many others abound, whose works, sometimes unpublished, impact greatly on grassroots audiences. Many of these unsung writers have developed populist drama, typically, drawing ideas from society to address wide-ranging social and cultural issues. These works have frequently been dramatized on the media with evidence of positive response from the public. Such works include *One Thing at a Time*, a series written by Kola Ogunjobi for the Society for Family Health International for the radio/TV campaign on health issues and family health; and *Just Because I'm a Woman*, a series of plays written by playwriting consultants for Dreamboat Theatre's gender advocacy in the Nigerian media.

### **Effecting Social Change in Contemporary Nigeria: The TFD Approach**

It has already been observed that the methods adopted by the civil society to effect social change in Nigeria, namely the use of labour union strike actions, rallies, marches, boycott of government functions, media propaganda and individual activism do not seem to be effective any more. Individual activists and social critics such as Gani Fawehinmi, Wole Soyinka, Ken Saro Wiwa, Fela Anikulapo Kuti, Festus Keyamo, Matthew Kuka, etc., have been suppressed, intimidated by government or killed outright. Government has devised ways of neutralizing resistance by either introducing counter ideas or applying coercion. The struggle for change seems to have introduced new complexities in the social terrain. The kidnappings in the Niger Delta, the bombings of oil installations and oil pipelines, the assassination of politicians, attack on law enforcement agents and many other violent attacks by vigilantes and ethnic militias are new dimensions in the agitation for social change, which do not seem to be yielding expected results.

Most social situations in Nigeria are politically motivated and, to address the root causes, the polity needs be restructured. The method of restructuring is now the issue. It is obvious that massive violent confrontations or any militant approach will not work in Nigeria. The power of incumbency, as Pepper (1993: 15) observes, is formidable. Similarly, the



struggle for a new (social) order cannot be won by individualist orientations, devoid of collectivist mobilizing force towards attaining a personal dream” (Iji, 1996: 78).

Rather than adopting any approach that may be seen as individualistically suicidal or massively confrontational with governmental authorities, a sustained, decentralized community-based advocacy for change could be initiated. This approach takes the middle ground and is designed to systematically reeducate communities on the need for social change. The community-based advocacy option is practical, innovative and participatory, and would ensure that expressed ideas are shared with the people. A practical method of applying the community-based option is by using the Theatre for Development approach.

Theatre for Development goes beyond writing play texts and intellectual critiques. It is a participatory approach where community members at the grassroot are made to contribute in developing dramatic ideas, presenting them and getting a feedback from the community as blue print to develop solutions. Boal (2000: 122) emphasizes on community participation for the reason that people are changed from mere “spectators, passive beings in the theatre phenomenon into subjects, into actors, transformers of the dramatic action”. It is assumed that the people are better positioned to focus on and dramatize the social ills of their society.

The nature of Theatre for Development makes it different from other media of communication that could be adopted in a campaign for grass root ideological change. Asiama (2003) observes that a major advantage of Theatre for Development is that it follows the “bottom up” format and not the conventional “trickle down” approach to effect change. Theatre for Development does not impose ideas on the target communities; it ensures that traditional or local values form the basis of introducing change. It is compatible with traditional African communication systems, which engage story telling, drama, songs and dances developed by the people. It is therefore a natural extension of existing dramatic communication channels to which grassroot Africans respond and appreciate.

Theatre for Development is integrated into cultures and traditions of host communities. It explores the culture of the people using what has been described as a “democratic” or “theatre for the people and by the people” approach (Asiama 2003: 78). Theatre for Development may attempt to raise awareness or conscientize the people to elicit attitude change where necessary. It also allows for a switch of theatrical roles whereby a performer can become a spectator and vice versa. This flexibility is its power mechanism for communicating strongly to its audience. Its democratic nature allows for free exchange of ideas between community members and resource persons. It applies the principles of collective creation. Being community based, Theatre for Development attempts to appropriate props, diction, non-verbal cues and other cultural practices of its host communities. The result in effecting change can be dramatic.

For the purpose of socio-political sensitization, Theatre for Development can also draw from or modify existing plays with the theme of social justice to suit specific situations in target communities. The feedback obtained at the end of every production, representing the opinion of the people is necessary because it enables the producer or researcher to assess the impact of the experiment on the people. Where social change and democracy in Nigeria are concerned, the ultimate aim of every production would be to readdress the ideology that democracy is analogous to civil injustice as found in contemporary Nigerian polity and to inculcate in the people ideal democratic values that could help effect social justice.

Non-Governmental Organizations (NGOs) engaged in various kinds of advocacy, some of which as already been mentioned have developed special interest in Tfd, having realized its potency as an advocacy tool to propagate ideas at the grassroots. One of such groups is the Living Earth Nigeria Foundation, funded largely by the European Union, whose focus is on environmental conservation. Its campaign against pollution and deforestation of the South Eastern rain forest of Nigeria extends to Boki, Abontakon, Isobendeghe, Bendeghe-Afi, Okori, Obudu and other forest communities. In this project, Tfd has been a major methodology in sensitizing the target communities on environmental conservation. Many scripts on environmental resource management have been written based on ideas obtained from consultations, research and playwriting workshops in target communities. *Our Forest, Our Future*, written by Liwhu Betiang, Freedom Ejom and Barclays Ayakoroma, is a compendium of such plays on environmental conservation. *Ekanakwor (The Forest)* is another collection of plays on the environment written by Arikpo Arikpo and Freedom Ejom. Both works were published by Living Earth Nigeria Foundation in 2002.

In most places where the plays were performed, community members formed the core of the cast. Rehearsals were held, sometimes late into the night to produce captivating performances (Figure 1).



**Fig. 1:** Drama presentations at Abontakon Community.

The results of the theatrical approach in this project have been remarkable and the impact, long-lasting. Joseph Ugbe, a program development officer in the project observed in an interview that the consciousness in environmental conservation in the target communities is high and that the target communities have set up bye-laws aimed at protecting the forest. Some have set up vigilante groups to control the exploitation of forest products. Betiang'(2006) study on the application of Tfd in the Living Earth Foundation project confirms the success story. He states:

Post evaluation results have shown a people hitherto timid and apathetic, waking up to articulate their problems and charting a course towards overcoming them...The project led the communities to witness dramatic changes as local energy and creativity were unleashed and harnessed for the development of the rural communities in different ways. There were also positive behavior changes and a questioning attitude to traditional practices and governance (Betiang, 2006: 1).

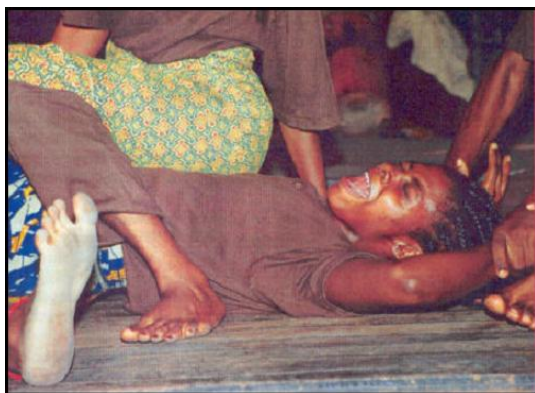
This remark is, indeed, a proof of efficacy of Tfd, the adopted methodology in a campaign for change.

In a similar development, in 1995, Chuck Mike, theatre activist and founding director of the *Performance Studio Workshop* (PSW) theatre group based in Lagos, Nigeria, started a project called Synergizing Information Systems Towards Enhancing Reproductive Health and Eradicating Ligate Practices (*Sister Help*) with technical support from the International African Committee on Traditional African Practices (IAC) and the Association for Family and Reproductive Health (ARFH). The project focused on the eradication of Female Genital Mutilation (FGM) through the uses of alternative communication, social development, community empowerment and participation as well as research to bring about mutual understanding between people through culture and the performing arts (*Sister Help* information Brochure). *Sister Help* focused on exchanging and analyzing information, educational dialogue, and influencing legislation through workshops, research and performances.

*Sister Help* assisted in setting up task forces, consisting of specialists in many disciplines in places with high incidences of FGM such as Ekiti, Benin, Ibadan and Ondo who worked along side the Theatre for Development troupes. Many months were spent in investigation to understand why FGM is practiced. This research resulted in the play *Ikpiko and Other Inquiries After the Fact*, which highlights the problem from an emotional perspective of a girl born from generations of circumcisers who manages to escape the act but is deeply affected by socio-cultural and emotional consequences that trail her life.

Theatre performances were instrumental in raising awareness in many communities, to focus attention on the problem of FGM and to encourage

Nigerians to bring this harmful traditional practice to a stop. Through successful advocacy, networking, information and communication, the first anti-FGM bill in the Federation was passed in Edo State in 1999. Moreover, a film project was initiated and the film, *Uncut – Playing with Life* was commissioned by Communicating for Change (CFC) and sponsored by the Ford Foundation (Figure 2). Stella Omoregie, a professional circumciser who stopped her practice after watching the drama *Ikpiko*...became a resource person for the film project and a staunch advocate against female circumcision. She confessed that it was when she saw herself and her practice mirrored on stage that she was able to understand the entire issue from a detached viewpoint. For the first time, she became aware of the pain and torture suffered by victims of FGM, and decided never to perform another circumcision ([www.cfcnigeria.org/aboutUNCUT](http://www.cfcnigeria.org/aboutUNCUT)).



**Fig. 2:** A Scene From the Film: *Uncut – Playing with Life*.

Dreamboat Development Theatre Foundations is another NGO that uses drama and theatre as an advocacy tool. The group, led by Edisua Oko-Offoboche is focused on health, women and gender advocacy in Nigeria. In one of its projects, *Red Ribbon Avenue*, the group uses the Theatre for Development approach for HIV/AIDS sensitization campaign. In the project, series of performances, developed by community health and playwriting consultants in conjunction with community members are presented to wide audiences on the media and live with enormous impact. *Red Ribbon Avenue* dramatizes popular practices and lifestyles that predispose people to HIV infections and the effects of the scourge on health and the socio-economic life of the people. It examines the effects of HIV/AIDS from the perspectives of the infected and the affected. The series is focused on educating people on the issue of stigmatization and discrimination. (Figure 3).

Though the current success in HIV/AIDS sensitization campaign recorded in Nigeria is as a result of collective activities of various project groups, Dreamboat Development Theatre Foundation has been outstanding in using drama. The extent to which the project achieved its objectives and reached its target audience in a part of South Eastern Nigeria is summarized in the report submitted to the World Bank, sponsors of the program, in 2006. Questionnaires and focus group discussions formed the basis of assessing success in reducing HIV/AIDS stigmatization and discrimination through theatre for development. Awareness on key issues were scored before and after the campaign (Table 1).



**Fig. 3:** Dreamboat Theatre's drama presentation at a community in Calabar, Nigeria.

**Table 1:** Awareness of key issues about HIV/AIDS before and after a sensitization campaign in Nigeria.

S/N	HIV/AIDS Issues	Knowledge before	Knowledge after
1	Orphaned and Vulnerable Children	5%	50%
2	HIV/AIDS	25%	70%
3	Anti-Retrovirals	5%	60%
4	Prevention of Mother to Child Transmission	3%	75%
5	Sexually Transmitted Infections	30%	90%
6	Opportunistic Infections	10%	80%
7	Commercial Sex Workers	40%	90%
8	Voluntary Counseling and Testing	20%	90%
9	Most at Risk Persons	30%	60%
10	PLWHAS	40%	90%
11	Home Based Care	10%	70%
12	Anti-Retroviral Therapy	5%	60%
13	Persons Affected by AIDS	5%	50%

A further survey of the target audience on the most preferred aspect of production in the media campaign – Music, Fact File, Message, Quiz, Locations and Actors revealed that Message was the clear preference, implying that the medium, being TfD was most suitable among other options. The producer, in an interview confirmed this finding, citing letters, phone calls and text messages that supported the choice of medium. The few examples cited here illustrate the extent to which Theatre for Development has been a viable option in various sensitization campaigns. It is on the basis of the successes recorded by these organizations that TfD has been recommended in the campaign for social justice and reformation in the structure and practice of governance in Nigeria. With reference to socio-political change in Nigeria, Theatre for Development can help sensitize the populace from the grassroot on a number of issues, including the following:

- Civil rights and responsibilities
- The practice of liberal democracy
- Promotion of transparency in governance
- Building social capital, trust and shared values
- Adopting transparent electoral processes
- Social stability and security in the state
- Capacity building for greater economic productivity.

## **CONCLUSION**

Campaigns for socio-political awareness are expected to breed better-informed citizenry, who make better voting choices, participate in politics and hold government more accountable as a result. Using a participatory approach like TfD to campaign for social change, the dramatist and his collaborators are able to demonstrate the reality of the relationship between civil society, social justice and democracy and to communicate the implications to the populace, thereby helping to build social capital, trust and shared values, which can be used for socio-political development. Groups and NGOs have successfully used TfD for various advocacies and there is compelling evidence that TfD can also be used to implant the right political ideology and to effect social justice from the grassroot level. Chances are high that if the TfD method is adopted in soliciting for social justice, approximately the same level of success reported in other campaigns will be registered. The people will be sufficiently sensitized and certain social and political malpractices will become unpopular. Generally, transparency will become the order of the day in government and in general civil procedures, at least for fear of public outrage. No effort should be seen as a step too far in negotiating sanity into the politically induced social situation in Nigeria.

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