

**Applied Theatre Techniques for Community Development and  
Youth Empowerment: A Study of Human-Trafficking in South  
Africa and Nigeria**

**By**

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## **DECLARATION**

I hereby declare that the dissertation for the degree PhD English at University of Limpopo is my own original work and has not previously been submitted to any other institution of higher education. I further declare that all sources cited or quoted are indicated and acknowledged by means of a comprehensive list of references.

Signed.....

Ogungbemi Akinola

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## **DEDICATION**

For Wendy, the ONLY woman who matters most!!!

And for four "arrows": IleriOluwa, OreofeOluwa, AanuOluwa and Simil'Oluwa.

And then, for Elder Benjamin and Madam Alice Akinola, with late Hon.

Omotowoju and late Mrs Esther Jide: four extraordinary Parents!

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## **ABSTRACT**

One of the important duties of performative art is the idea of creating a sense of recognising people's predicaments, especially those whose voices have been suppressed. This study seeks to employ Applied Theatre techniques to investigate community underdevelopment and youth under-empowerment with a view to discover why there is a prevalence of the human-trafficking plague in Africa, with South Africa and Nigeria as case study. On the assumption that this approach could possibly have a desolating effect through the way in which some community members would feel about their situations, field works in Mabopane (South Africa) and Eleyele (Nigeria) were conducted in order to examine the prevalence of the neglect of the youths of these communities as well as human-trafficking occurrences and possibilities. Through the results from field works, the study seeks to unveil possible relationships community and youth neglect share with the human- trafficking scourge in both regional leading countries, in particular, and the globalised world, in general.

**KEYWORDS:** Applied Theatre; Human-Trafficking; South Africa; Nigeria; Community Development; Youth Empowerment.

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## **LIST OF ACRONYMS**

AU	African Union
BBC	British Broadcasting Corporation
CAC	Corporate Affairs Commission
CPU	Child Protection Unit
HSRC	Human Sciences Research Council
ILO	International Labour Organisation
NAPTIP	National Agency for the Prohibition of Trafficking in Persons
NNDP	Nigerian National Democratic Party
NPA	National Prosecuting Authority
NUMSA	National Union of Mine Workers of South Africa
TFD	Theatre for Development
TFE	Theatre for Education
UNESCO	The United Nations Educational, Scientific and Cultural Organization
UNHCR	United Nations High Commissioner for Refugees
UNIDOC	United Nations office on Drug and Crime
UNTOC	United Nations Convention against Transnational Organized Crime
USDS	United States Department of State

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## CHAPTER ONE

### 1. BACKGROUND AND CONTEXTUALISATION

The audience in traditional African theatre performances enjoy collective effervescence as a result of the electrifying body contact and merging of souls. Western theatre, with their chairs and arm-rests, can never achieve the warmth exuded by this type of theatre. By contrast, Western theatre is cold, mechanical, and alienating (Hagher.1990:3).

Theatre is as old in our world today as wo/man herself/himself. The enactment of drama is theatre, which is performed by actors on a stage before an audience, presupposing collaborative modes of production and collective form of reception. Besides, drama is a unique tool in the expressions of human feelings. It is also an important form of behavior in all cultures. Like religion, the origin of theatre is in the earliest attempts by man to understand, order, as well as control the environment. According to Hagher (1990:3), in these attempts, “man tried to control capricious forces like diseases, earthquakes, animals, darkness, bad luck and other breakdowns in the chain of causality”. Through these practices, man is believed to have invented theatre which was exhibited as ritual. In describing this process, Horn (1981), argues that, sometimes, the divine and the natural force are objectified or physicalised in a sacred tree, a carved fetish or even a real human being, which by executing prescribed actions in a special magical ritualized form, may become the representative of the force.

In order to further establish greater control of these forces, systems of rituals and festivals evolved often on a yearly cyclical basis. In traditional societies, where festivals are practiced annually, we can see theatre at work. This imitative creation is applied in these traditional festivals by the process of what Gordon Frazer (1922) refers to as mimetic magic. By this process, the obvious way of obtaining a result in nature is to make an imitation of it in a small scale. For instance, to achieve rain, water must be splashed about or some other characteristic of storm or shower must be reproduced. To achieve sunshine, a fire must be lit. In African traditional festivals, we find some ingenuity in the way our forefathers employ theatrical enactments to control their environments as well as the unknown (Hagher, 1990:4).

Today, theatre history notwithstanding, structured performances have evolved to become theatre performed before an audience. These performances include such artistic activities like drama, dance, music, storytelling, gymnastics and ritual. Rural areas of South Africa and Nigeria, where the traditional society is still extant, as described by Iyowuese Harry Hagher, exude a vitality that derives from and is maintained by a vibrant theatrical activity, comprising dance, songs, masquerades, ritual enactments and storytelling performances. Invariably, activities that are defined as theatrical can be expanded to include secular ceremonies such as weddings and initiation ceremonies. These activities are, sometimes, presented as spectacle or as entertainment to mark seasonal or important events in communities. As stated in the epigraph above, these activities were



not performed in a special building, nor does performance become a commercial enterprise for a fee-paying audience. Rather, the audience in traditional African performances enjoy what Hagher (1990:4) describes as “collective effervescence”. This is as a result of the bodies making “electrifying contacts and the souls merging”. In comparison, the auditoria of Western theatre with their chairs and arm-rests rarely achieve the warmth exuded by this type of theatre. This is why Western theatre is, by contrast, perceived to be cold, mechanical, and alienating (Hagher, 1990). In the wake of globalization, the African continent has evidently acquired and perfected skills of Western drama, including their choreography, music and dance. A result of this ‘acquisition’ is that the establishment of the text and the mass media made the intrusion of Western theatre into African life a definite reality. Hagher (1990) is of the opinion that this theatre of the West has a profound influence in our lives with a primary purpose of accentuating our dependency on the West and its values. Invariably, Western culture appears to have become the dominant culture of most of Africa, ensuring institutional framework to foster Western theatre through education. As a result, the arrival of European ‘conquerors’ over the past centuries has practically ensured a regrettable diminishing of traditional Africa theatre.

However, in spite of the seemingly diminishing African theatre forms and practices, there has, interestingly, emerged a renewed interest in the potential of African theatre as a powerful tool to evoke awareness for societal change and transformation. This renewed interest has given birth to what is

popularly known today as applied theatre. It is therefore necessary to employ the inherent theatrical traditions of those communities.

At this point, it is important to explain the elements that constitute applied theatre. Theatre for Development (TfD) is regarded as an offshoot of popular theatre, which refers to an approach that directly involves the underprivileged majority as they utilise the arts of theatre and performance to sensitise and conscientize the audience on issues that concern the community at large. According to Kidd (1982), popular theatre can be defined as a means of expression which has traditionally been used to educate the young, unify the community, and articulate the common concerns and aspirations of the people, thereby building an educational approach and means of communication which is familiar to and accepted by the community. It is a spontaneous means of education and grassroots communication. This is a process of communicating necessary community building information and strategies to the people, by the people and for the people.

Theatre for development (TfD) and popular theatre present the major elements of grassroots participation which is viewed as a direct involvement of the under-privileged in the creative and organisational process of combating the oppressive forces in the society. This method of creative communication through performance becomes an instrument enabling ordinary citizens to understand their environment, limitations as well as them

predicaments, with the end result of articulating a personal or corporate concern. This theatre form acquires an immediacy that stimulates self-awareness and self-expression which, in turn, instils a sense of purpose and responsibility in the individual (Uwah, 2012).

Popular theatre contains some elements which differentiates it from Theatre for Development (TfD). On the one hand, TfD is mainly a passive, post-colonial African phenomenon deploying no forceful negotiating tools to build its structures. On the other hand, popular theatre connotes a political stance that is politically confrontational, directly challenging in order to bring change to existing political or traditional structures. Theatre for development is also defined as a progression from less interactive theatre forms to a more dialogic process (Mikhail Bakhtin, cited in Storey: 1986), where theatre is practiced with the people or by the people as a way of empowering communities, listening to their concerns, and then encouraging them to voice and solve their own problems.

According to Kennedy Chinyowa (2006), TfD in Africa has largely been premised on *product* than *process*. In essence, Chinyowa (2006) implies that the objective of TfD is to disseminate messages, or to conscientise communities about their objective social political situation. Referring to the enterprise as Popular Theatre, he further describes its aims as making people not only aware of, but also active participants in, the developmental process by expressing their viewpoints and acting to improve their conditions.

Popular theatre is, therefore, intended to empower the common wo/man with a critical consciousness crucial to the struggle against the forces responsible for his/her poverty.

Theatre for Development can be a kind of participatory theatre that encourages improvisation as well as allowing members of the audience to take roles in the performance, or can be fully scripted and staged, with the audience observing. Many TfD productions are a mix of the two.

Theatre of the Oppressed (TO), a technique created by Augusto Boal, is a form of community-based theatre that was influenced by the work of the educator and theorist, Paulo Freire. Boal's techniques use theatre as means of promoting social and political change. In the Theatre of the Oppressed, the audience becomes active, such that as "spect-actors" they explore, show, analyse and transform their real life experiences. Furthermore, this kind of theatre speaks to the people in their own language and idiom, as well as deals with issues of direct relevance to their lives. The practice builds the people's artistic modes of expression (songs, dance, art works etc) into the process of discussion and performances.

## **1.2 APPLIED THEATRE AND REAL LIFE EXPERIENCES**

Theatrical performances have played major roles in bringing to the public space issues that the ruling classes would rather have discussed privately. Such performances tend to confirm, without prejudice, the precarious circumstances of the masses whose voices would ordinarily have been

muffed. Somers (1996:65) proposes that one of the crucial roles for applied theatre practice is to create a sense of validation of people's experiences. This study intends to raise awareness to the plight of community members when themes of community development, youth empowerment and human-trafficking, for example, are performed by youths whose livelihood and future are under threat. The story is expected to capture aspects of the life as well as circumstances of audience members, and for this to be effective, the youths in the audience or on stage, need to feel that the storyline and the characters within it reflect the verities of their own experiences. If the story is an accurate representation of the youth and their community, it is expected to provide validation for these experiences. Besides, these stories are also expected to allow communities to come together to witness a collective concern for their neglect. It is assumed that this will have, according to Somers (1996:65), a desolating effect, helped by the way in which some community members would feel about their situations. There is the possibility that the youths in these communities already feel disconnected or disenfranchised from the rest of the world, but it is expected that the employed applied theatre techniques would provide a forum in which their opinions matter. This could be relevant because applied theatre creates shared life conditions and a feeling of belonging, which encourages reflection on existential issues as well as draw attention to issues connected to the local context. In all of this, the local farmer in the village, for example, or the ordinary labourer in the street is put in the "driving seat" of the drama, availing them the opportunity to control the dramaturgical process. It is important that

government agencies realize that rural people have a mind of their own, are experienced managers who want to be part of the deciding issues which affects them.

Moreover, Theatre for Development (TfD) efforts amongst young people predominantly transfers the structures and facilitations of the actual process itself to participants. This handing over of control of the process entails a 'deconstruction' of the notion of expertise in theatre and drama and in development and human rights expertise. In many ways, such steps transform and re-examine the understanding of what constitutes expertise.

Invariably, the absence of inputs by theatre experts, rather than frustrate the investigations into community problems and solutions, opens a path to a better understanding of a people's predicament, without the prescriptive, often opinionated input of so-called experts. The primary aim of this study is to allow those who suffer to make suggestions on how to address issues that concerns community development, youth empowerment and in the process, combat the dehumanising human-trafficking problems.

### **1.3 GLOBALISATION**

Globalisation has become one of the defining features of the last twentieth century, and set to be even more dominant in the twenty-first century, because our lives are increasingly and remarkably quickly influenced by distant events (Ackroys, 2000:70). Today, in spite of expected awareness and impacts that globalisation brings, African communities and youths

continue to face neglect from their governments and policy makers. The disappointments as a result of these neglects seem to be some of the major factors motivating citizens of African nations, especially young people, to continually search for better living conditions far away from home. This search, unfortunately, has become booby-traps for several youths who have become victims of the human- trafficking business which has become very lucrative. This lucrateness has lured several people into the criminal system, making the practice continually pervasive. Therefore, in the wake of increases in human-trafficking incidences, it has become necessary for researchers, NGOs and governmental agencies to engage, or in other instances, collaborate, in possible ways of addressing what has become a common denominator of developing societies.

From Africa to Asia and Europe and, indeed globally, governments that ignore the developments of impoverished communities and refuse to empower the youths have had to deal with criticisms and public outcries in some places, leading to civil disobedience, armed struggles or even, in some extreme cases, terror attacks, such as the on-going case of *Boko Haram* (a Hausa cum Arabic-Islamic term translated literally as “Western civilisation is evil”) terrorist attacks in the North-Eastern communities of Nigeria. Although these events take place in Africa, their effects are felt in virtually every other part of the world, with economic migrants and refugees seeking safety and better lives in other nations by every means possible.

These resultant refugee crises as a result of people fleeing troubled regions, has expectedly induced other types of crises in faraway countries. For

instance, in November 2016, a French judge issued an eviction order for about 1,000 migrants residing in the Calais "Jungle" camp in France. Since 2015, more than one million migrants from North Africa and war-torn Syria have entered the EU legally and illegally. As the migrant crisis escalates, the European Union has become stretched, and as a result, experiencing increased divisions. A new agreement had to be entered by EU members which compelled a NATO warship combating human-trafficking in the Aegean Sea to commence work with Turkish and Greek coast guards in a bid to overcome territorial tensions between the two neighbours. A British Broadcasting Corporation (BBC) report on 25<sup>th</sup> of February, 2016, hinted that Ministers from EU and Balkan nations met in Brussels to try to heal rifts over migrants that have plunged the European common policy into chaos. Austria, Serbia and Macedonia have taken their own steps to limit entry to migrants, ignoring Greece's (one of the first stops on European soil for thousands of migrants arriving by sea) apprehension that the controls will cause a bottleneck (See Figure 1).

Further surge in migration and the resultant reluctance to agree to an EU-wide response, have led to warnings about the regional bloc's survival. The head of UN refugee agency UNHCR, Filippo Grandi (2016), is of the opinion that "everybody has to take a share of the total number of migrants". Earlier in 2016, the European Council president, Donald Tusk, warned that failure to make progress towards resolving the rift caused by the migrant crisis could increase the likelihood of the UK voting to leave the EU that year. The UK has since, in principle, left the Union, prompting what is euphemistically



referred to as BREXIT. According to AFP news agency, the Dutch presidency of the EU revealed that the aim of EU member states is to “avoid surprises – we have to avoid that one country is surprised by the measures taken by another”.

Analysts from countries in the thick of the EU migrant crisis are worried about their leaders' approach. Influential journalist, Alan Posener, in Germany's influential newspaper, *Die Welt*, complains that Chancellor Angela Merkel's "short-sighted actions" on the crisis has helped Russia to sow division among European states. His primary conclusion is that "the EU is blowing up around Merkel - to Putin's delight". Austria's *Kronen Zeitung* also indicates that Mrs Merkel is under pressure to consider Austrian and Balkan proposals to restrict the flow of refugees.



Figure 1: A migrant holds on to a rope during a rescue operation some eight nautical miles off Libya's Mediterranean coastline. *Aris Messinis /AFP/Getty Images*



Figure 2: Migrants frantically trying to rescue a child and others at about 12 nautical miles north of Libya. Aris Messinis /AFP/Getty Images

This unprecedented trafficking of migrants from Africa and the Middle-East to Europe has increased the strain on the European Union's (EU) Mediterranean member states as the rest of Europe plan to determine how much money and resources they are willing to spend to assist these member states bordering

the Mediterranean (See Figure 2 above). Recently, these increasing numbers of migrants who cross over to Europe has generated mistrust amongst underdeveloped nations (sources of trafficked humans) and developed nations (preferred destinations for migrants). According to reports by Jeanne Park, the deputy director at Council on Foreign Relations (CFR), the growing number of migrants and asylum seekers fleeing turmoil in Africa and the Middle East pose complex challenges for policy makers in Europe as well as amongst African nations, especially those who are still grappling with internal inherently weak economic growth and fractured national or regional politics.

In Africa, continental and regional politics have featured in the blame-game and mistrust amongst the leaders on the circumstances surrounding the recent xenophobic attacks on foreign nationals in South Africa (See figure 3 below). According to the weekly, influential South African journal, *Mail and Guardian* online publication of 27<sup>th</sup> April, 2015, President Jacob Zuma of South Africa used his Freedom Day address on Monday 26<sup>th</sup> of April, 2015, to take a firm stance on xenophobic violence that has gripped the country. In

that speech, the South African President berated African leaders who “criticise the South African government but their citizens are in our country”. He chastised governments who have criticised the South African government for the xenophobic violence that claimed seven lives in April 2015, stating that, “as much as we have a problem that is alleged to be xenophobic, our sister countries contribute to this. Why are their citizens not in their countries and are in South Africa?” These comments by the South African leader came in the wake of the Nigerian government’s recall of her ambassador to South Africa in what appears like a protest over the xenophobic violence. Blame games and diplomatic protests such as these have become inadequate in tackling migration crises and the human-trafficking plague because of the complex nature of human-trafficking. Although human-trafficking is prevalent, inter-governmental cooperation amongst affected countries, rather than finger pointing, would be a productive way to address the scourge (See Figure 4 below).

An International Labour Organization (ILO) estimate suggests that global profits from trafficking in persons were around \$31.6 billion annually (United Nations Office on Drug and Crime (UNIDOC), 2008:96). The United Nations’ (UN) estimates, on the other hand, present profits from trading in human beings as ranking among the top three revenue sources for organised crime, after trafficking in narcotics and weapons (US Department of State (USDS), 2004, cited in Smit, 2004:25-6). Expectedly, this increasing trend of trade in human beings, or what the postcolonial theorist, Frantz Fanon, has described



as *The Wretched of the Earth* (1983), has captured the attention of many special interest groups, policy makers, non-governmental organisations (NGOs) and government agencies (Hubschle, 2010:6).



Figure 3: Zimbabwe economic migrants crawl under the border fence into South Africa from Zimbabwe /AFP/Getty Images





Figure 4: Migrants in South Africa during a peaceful protest of the continued attacks on foreigners. Pretoria (2008). Photo: /AFP/Getty Images



Figure 5: Migrants from Zimbabwe, illegally migrating to South Africa. Photo: /AFP/Getty Images

#### 1.4 DECLINING LIVING CONDITIONS IN AFRICA

A few reasons for the spike in human-trafficking activities across African borders are increasing frustration imposed on citizens by deplorable living conditions, poverty, political instability, terrorism or civil wars in their countries of origin. Abodunrin (2018:1) in his *“Why are you here?: Multiculturalism and migration-a study of splinters of a mirage dawn: an anthology of migrant poetry from South Africa*, opines that a migrant’s agitation explains the predicament of most migrants and the possible reasons why they would go to any length to leave their countries in order to seek better living conditions abroad. Abodunrin agrees with Diawara’s (1998) characterisation of Africa as a continent sitting on top of infectious diseases and strangled by international aid. When threatened with deportation, a typical migrant who is afraid of the consequences of going back home laments to immigration officials in the potential host country as follows:

Please sir, I can’t go back to that country  
Look at the boils on my back; if you send  
me back there, they will finish me off  
(Makombe, cited in Abodunrin 2018)

From recent events of the excruciating pains, risks and loss of lives of African migrants trying to reach Europe through the Mediterranean Sea, in addition to the series of civil wars and terrorism on the continent, the African migrant is confronted with the twin evil of hunger and penury at home or condemned to face possible extinction if he or she is sent back to his or her country of origin. The typical feeling amongst migrants is that they would be “finished off” politically or economically if sent back to the same countries they ran away from (Abodunrin, 2018). See Figure 6.





Figure 6: Migrants wait to be rescued by members of Proactiva Open Arms NGO in the Mediterranean Sea, some 12 nautical miles north of Libya. *Aris Messinis /AFP/Getty Images*

In an online publication of *The Washington Post* of April 21<sup>st</sup>, 2015, it is stated that beyond individual national immigration policies, the income disparities of citizens of African states are significantly a main driver of migration. Of the recent human-trafficking activities on the Mediterranean Seas, Francesc Ortega, in a 2013 study, reveals that Europe will continue to see unauthorised immigrants crossing the Mediterranean as long as poverty and conflicts persists in Africa. This is because in order to escape the increasingly harsh living conditions at home due to war, terrorism and economic mismanagements by successive governments, many African migrants have resulted to finding a hope for better conditions outside of their countries' borders.

### **1.5 HUMANITARIAN CRISES IN THE MEDITERRANEAN**

Presently, the desperate search for better alternatives to deplorable situations at home has exposed several migrants to perilous times. On the 18<sup>th</sup> of May, 2015, in an urgent response to humanitarian crises as a result of the death of 1,800 migrants trying to migrate from Africa and the Middle- East to Europe, the European Union (EU), according to the on-line report by the British Broadcasting Corporation (BBC) news, commenced efforts to stem the flow of migrants across the Mediterranean Sea. The report reveals that the EU ministers have approved plans to establish a naval force to combat people smugglers operating from Libya, in North Africa, across the Mediterranean to mainland Europe (BBC, 2015)

This development, according to the report, is as a result of the EU struggling to cope with a surge in illegal migrants, from Africa and the Middle East, who

cross the Mediterranean Sea to reach Europe (BBC, 2015). Although the current escalation of the trend has become a great concern, especially along the Mediterranean Sea, human-trafficking activities had existed from time immemorial.

## **1.6 HUMAN TRAFFICKING IN AFRICA**

In Africa, concerns about the occurrences of human-trafficking have increased in recent times. This study is focused on two leading regional powers in Africa: South Africa and Nigeria. Series of anti-trafficking initiatives have been developed on the African continent such as the development of a draft plan of action on human-trafficking by the African Union (AU) with a focus on women and children in 2002 (Hubschle, 2010:34). The ILO estimates that in 2006, the incidences of human-trafficking in Africa amounted roughly to 12.53 million (ILO, 2006:26). This high statistical indicator of human-trafficking in Africa (UN, 2012:56) is worrisome to researchers, governments, NGO's and policy makers alike. According to the UN, patterns in human-trafficking within African countries include but not limited to trafficking of children from Lesotho to towns in the Eastern Free State of South Africa; trafficking of women and girls from Mozambique to Gauteng and Kwa-Zulu Natal of South Africa and trafficking of women and girls from Malawi and Zimbabwe to South Africa. It also involves trafficking of Nigerian girls and women to Europe, the Middle East, and North Africa as

well as trafficking of children from West African states like Benin, Togo, and Ghana to Nigeria (UN, 2012:56).

Although laudable attempts have been made by African countries such as South Africa and Nigeria to combat human-trafficking with appreciable results, the number of humans trafficked is projected to escalate if the plague is not stemmed. It is assumed that a study such as this, targeted at examining community development and youth empowerment in South Africa and Nigeria through applied theatre techniques would enable a better understanding of how the human-trafficking phenomenon relates to issues of community development and youth empowerment as well as possibly assist governments in formulating policies.

### **1.7 HUMAN-TRAFFICKING CONCERNS IN SOUTH AFRICA**

In South Africa, a country regarded as a regional superpower, series of attempts have been initiated in order to address human-trafficking incidences. One of such efforts is a research project – *Tsireledzani: understanding the dimension of human trafficking in Southern Africa*. The Human Sciences Research Council (HSRC), in collaboration with *Tsireledzani* (South Africa Against Human Trafficking) and the National Prosecuting Authority (NPA) took responsibility for this research and released its report in March 2010. A major reason for the study is to construct a detailed national picture for the human-trafficking phenomenon and, in the process, address the issues and challenges for policy strategy and

implementation.

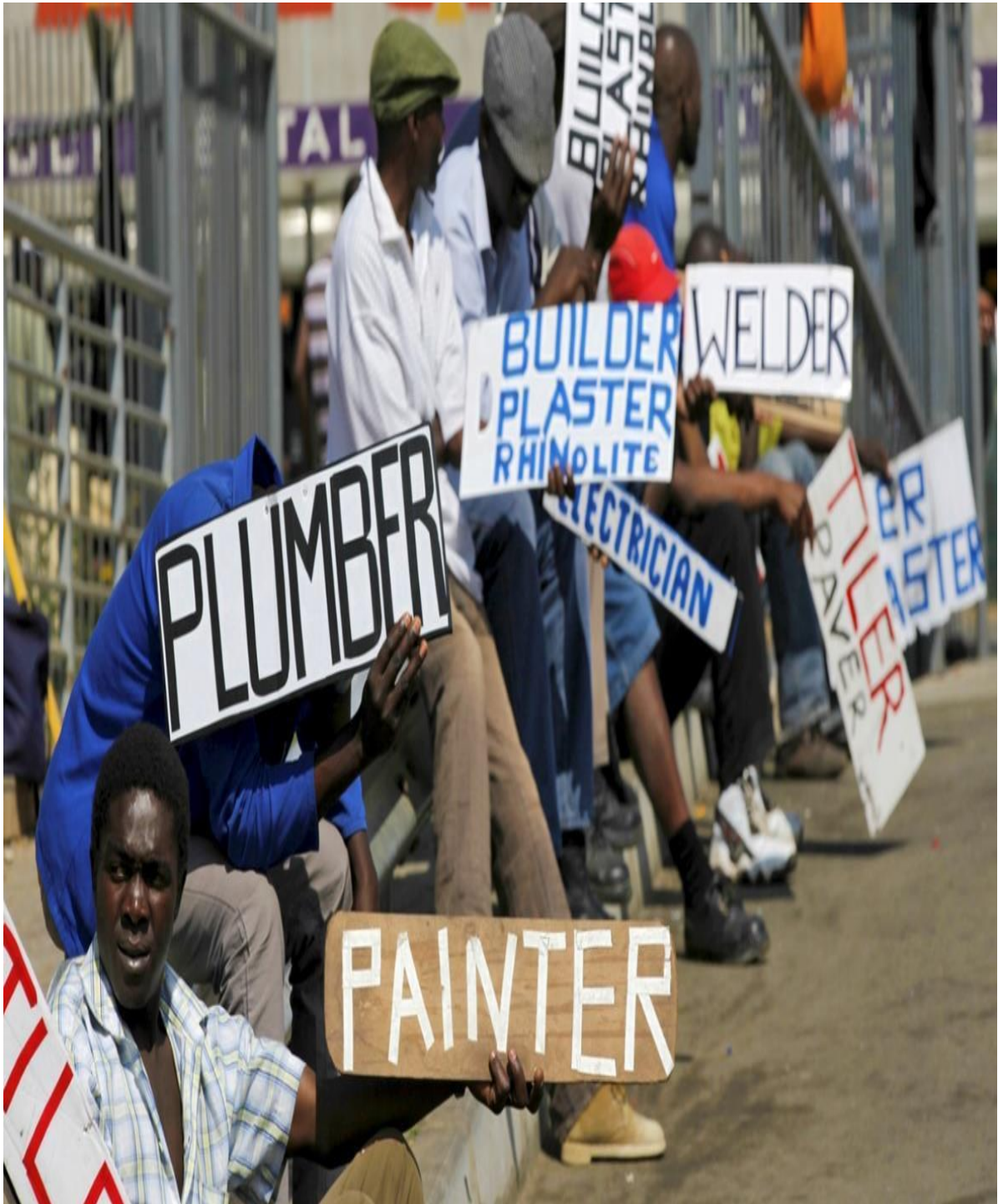


Figure 7: Unemployed South African youths wait for employers of their labours. *Aris Messinis /AFP/Getty Images*

The build-up to the 2010 Soccer World Cup Fiesta hosted by South Africa



reportedly increased the awareness of human-trafficking in the country and in that same year, South Africa was assigned a Tier 2 Watch list status by the US Department of State's Office to monitor and combat human-trafficking for the years 2005-2008. A Tier 2 status is given to countries whose governments do not fully comply with the minimum standards in terms of international trafficking legislation, but which are making efforts towards compliance (HSRC, 2010:6). Although the South African Home Affairs Department and security agencies of the government and NGOs have continued to address the human-trafficking plague in South Africa, the elusiveness of the statistics of the prevalence of the scourge remains worrisome. There is, therefore, a dire need for reliable statistics surrounding the plague.

A July 16, 2015 online publication of *The Conversation Africa Pilot* claims that in South Africa, anti-trafficking campaigners and NGOs submit that 30,000 children are trafficked into the country annually as part of the sex trade. The reports claim that this same figure has been used by the Department of Home Affairs to justify recently introduced visa regulations aimed at combating child trafficking. However, this number has been discredited as exaggerated and unsubstantiated. This lack of scientifically proven and reliable statistics signifies that there is no clarity on just how huge the South African human-trafficking problem is. Inflated estimations have continued to be used by those trying to stop the crime while the number of cases that are reported implies that trafficking in humans is on the increase, with some NGOs suggesting that the situation may be more chronic than it is

known.

## **1.8 UNEMPLOYMENT AND YOUTHS IN SOUTH AFRICA**

One of the greatest socio-economic problems currently facing South Africa is youth unemployment (See figure 7 above). In most countries of the world, whether industrialised, developing or in transition to development, young people suffer from lower access to the labour market than the adult active population. According to the National Union of Mine Workers of South Africa (NUMSA), the global youth unemployment rate increased by 1.1 per cent before 2011 and grew to 12.6 per cent in 2013. Global unemployment is expected to continue to increase and by 2018 the global youth unemployment rate is expected to rise to 12.8 per cent. Furthermore, young people continue to be almost three times more likely than adults to be unemployed (NUMSA, 2014).

Previously, unemployment rate in South Africa was 27.1 per cent, as recorded in the third quarter of 2016. Currently, according to the expanded definition of unemployment, which includes discouraged workers, the unemployment rate in South Africa is 36.6 per cent, up from 36.4 per cent in the first quarter of 2017. This rate is suggested to be amongst the highest in the world. A 2014 report by NUMSA alerts that South Africa's unacceptable high youth unemployment figures are a ticking time bomb that pose a threat to the country's political stability, and that it can no longer be ignored. Although, since 1994 and the advent of the post-apartheid society, the South African

government has implemented various policies and strategies aimed at tackling this serious challenge, these policies and strategies have failed to create enough jobs for young people and yet to dramatically reduce youth unemployment (NUMSA, 2014). Instead, unemployment has continued to increase with indices showing an escalation in youth unemployment by 2 per cent between January 2008 and September 2013. According to NUMSA, if all young people are considered in the calculation of youth unemployment, then the actual youth unemployment rate was 47.5 per cent for the third quarter of 2013. This means that one in every two young people cannot find a job and has very little chance of ever finding a job (NUMSA, 2014). According to findings by NUMSA, it has become very clear from policy discussions that, in order for South Africa to permanently and sustainably solve its youth unemployment crisis, the inherited structural problems that are hindering the creation of jobs for young people must first be eliminated. Drawing from some key lessons from international experience, South Africa ought to be able to properly tackle the youth unemployment challenge. This study, concerned as it is with youth empowerment in South Africa and Nigeria, offers yet another strategy through applied theatre techniques, to tackle this menace.

### **1.9. INTERNAL HUMAN-TRAFFICKING IN SOUTH AFRICA**

The current trend in internal human-trafficking within South Africa has recently become a public debate, especially in the wake of new visa regulations by the Home Affairs Department. The Centre for International



Policy's Global Financial Integrity programme estimated last year that global human-trafficking accounted for R230 millions of illicit trade, one third behind drugs and counterfeit goods. In 2000, social workers and officers of the Child Protection Unit (CPU) estimated that there were 28, 000 child prostitutes in South Africa (Sylvester, 2012).

Although, the exact number of victims and perpetrators in the human trade is still speculative, Joan van Niekerk of *Childline* feels it is a significant problem in South Africa and it is fed by high levels of poverty, orphan hood and parental irresponsibility. Findings by Barbara Ras, founder of the Atlantis Women's Movement and a shelter for trafficked victims in Atlantis, (a South African town under the City of Cape Town Metropolitan Municipality in the Western Cape), reveals that there has been an increase in numbers of humans trafficked within South Africa. Even worse, findings reveal that some parents often play a role in the modern-day slavery of their own children with some being sold for "*muti*" (traditional charm) and organ "donation". In other reported cases, babies and children are used for sexual exploitation, cheap labour and even forced marriage. For instance, it is reported that in Durban (the largest city in the South African province of KwaZulu-Natal), police have found girls as young as 12 years old selling their young bodies on the streets (Sylvester, 2012). This grim picture of exploitation of the youths that are vulnerable due to poverty, inequality and lack of infrastructures signifies the urgent need to address issues relating to community development and youth empowerment in South Africa.

## **1.10 CROSS-BORDER HUMAN-TRAFFICKING FROM AND INTO SOUTH AFRICA**

Cross-border trafficking, which, according to Pennington, Ball, Hampton and Soulakova (2009:119), is the movement of people across international borders for the purpose of involuntary servitude (enslavement), has been known to be a phenomenon of human- trafficking within many African states, including South Africa. Actual enslavements may occur before a border is crossed or afterwards, while the trafficked individuals may be in possession of legal travel documents or not, as they pass through several handlers. These migrants are held by force, debt bondage or through threats to the trafficked person or his or her family members far away at their countries of origin. Oftentimes, these migrants are defrauded by promises of jobs or marriage in the country of destination or sometimes kidnapped into bondage (Pennington et al, 2009:119). The first LexisNexis Human Trafficking Awareness Index, released in Johannesburg recently, paints a picture of growing human trafficking activities and a shortage of specialised task teams to investigate the crimes. According to Monique Emser of the KwaZulu-Natal Human Trafficking, Prostitution, Pornography and Brothel Task Team, "South Africans need to be worried because human-trafficking is the final stage in exploitation". She further reveals that South Africa is an extremely exploitative society, with poor attitudes regarding women and children as well as a low value for life that leads to people being viewed as commodities. Reports by JeVanne Gibbs in the June 4, 2014 Online Edition of *The Citizens*, reveal that the database shows that 540 people - 67 of them children - were potentially trafficked into and within South Africa in the last two years. While 96 were subjected to forced sexual exploitation, 271 for forced labour, 90 for organ trafficking, 4 for forced

marriages (*ukuthwala*) and 2 as drug mules. In February last year, JeVanne Gibbs revealed that, in one of the country's largest anti-trafficking raids, 16 under-age girls were rescued from a Durban brothel while in April 2017, 200 Cambodian men and boys, who were trafficked to Cape Town for forced labour, were rescued from a fishing vessel. Billy Last, the LexisNexis South Africa CEO, reveals that according to available index, human-trafficking was not something that happened only to a few people in faraway countries. He exclaims that "It is happening right here in South Africa, in our backyards [and] it is important that as citizens we become more aware of it." (JeVanne Gibbs, 2014).

#### **1.11. MARKETING SYSTEMS OF CROSS-BORDER HUMAN-TRAFFICKING**

Marketing systems in human-trafficking are complex and adaptive social networks in which both structure and function are important and in which purpose derives from a dynamic matching of goods and needs by traffickers who are experienced, skilled and know how to deceive, lure and find victims. They know the market value of each victim and are skilled on how to transport victims across borders with or without connivance of government and immigration officials (Pennington et al). They also know how to keep their victims in bondage in order "to reap the value of their labour, and when and where to sell or discard them (Pennington et al, 2009: 119).

### **1.12. HUMAN-TRAFFICKING CONCERNS IN NIGERIA**

In Nigeria, human-trafficking has remained an issue of concern. Nigeria, the most populous country in Africa, currently estimated at some two-hundred million, has been noted to be a supplier, destination and transit country for women and children subjected to trafficking in persons, specifically into conditions of forced labour and forced prostitution (Osimen Goddy Uwa, Pedro Okor and Titilade M. Ahmed, 2014: 10). According to Akpala and Ellis (2011), human-trafficking in Nigeria is viewable from a migration perspective, because both legal and illegal forms of migration are driven by similar factors like poverty, war, lack of information, gender inequality and cheap labour. These national “ailments” in Nigeria are a great concern because they appear to fuel migration as restive, neglected and disgruntled youth stake to terrorism and kidnapping. With the recently escalated Boko Haram terror attacks on innocent communities in some parts of Nigeria, especially in the northeastern region, there is an even more urgent need for intervention in community development and youth empowerment in Nigeria.

### **1.13. TERRORISM: BOKO HARAM**

The North-Eastern region of Nigeria has, over the last decade or so, witnessed forced migration of its population to other parts of Nigeria, neighbouring Chad, Niger and Cameroon because of the killings and abductions unleashed on the communities by the terror group, Boko Haram. In what could be described as a defiant abuse and violation of the rights of youths to education, freedom and security in any community, in the wake of

April 14<sup>th</sup>, 2014, the world woke up to the news of the abduction of 276 school girls from their high school dormitories in the middle of the night by Boko Haram terror group (See figure 8). They were woken from their sleep and carried away in trucks to an unknown destination. It was after 18 days, as a result of international outcry and media pressure on the Nigerian government, before a first official statement was made on the abductions. Although community unrests and the violation of the rights of people to live peacefully have become prevalent in Africa and some other parts of the world, this attack carried out by the Boko Haram terror organisation on a Government Secondary School in North-East Nigeria's Chibok community has brought the matter of community safety, exploitation, discrimination and abuse of the rights of Nigerian youths to the fore. Derived from a combination of Hausa and Arabic-Islamic terms meaning "Western education/civilisation is evil", the Boko Haram terrorists, themselves disgruntled youths and young adults that are excluded from the perceived benefits of the neo-colonial state, have continued to employ, perhaps paradoxically, the most sophisticated weapons from the Western military industrial architecture, to perpetrate terror and mayhem (See figure 8).

Whereas, it is no longer news that youths are denied their human rights in many countries, what is disturbing is the apparent inability of politicians and governmental authorities to protect these children or address the menace in an engaging manner. According to Haarr (2012), these vulnerable youths face not only economic hardship but discrimination and exploitation in their own communities where they ought to be safest.

The abduction of the Chibok girls, whose ages range between 15 to 23 years, has brought the danger and neglect faced by young people to a disturbing and unprecedented proportion in Nigeria. The incident further exposed to the world the growing vulnerability of the youths in unsafe communities. Although the attacks have been widely condemned, the incidences have further escalated concerns about neglects of communities and youths.



Figure 8: This screenshot created on August 14, 2016, taken from a video released on YouTube purportedly by Boko Haram, shows what is claimed to be fighters with girls allegedly kidnapped in April 2014. Credit: AFP photo/Boko Haram

In contemporary times, any society that places the development of communities and protection of the rights of the youths on the back burner can easily be dubbed as backward or uncivilised because this discrimination or oversight is being frowned at in most regions of the civilised world. Efforts by government agencies and concerned NGOs appear inadequate to eradicate this scourge. There seems, therefore, to be an urgent need for intervention. Awareness of the needs of young people in their communities should be improved in society so that these youths participate fully in social, economic and political life of their community rather than seeking for ways to migrate or fall victims to human traffickers. Progress has been made, but much remains to be done to protect the rights of youths, and, in the process, assure them of a future in which they may benefit themselves and their communities.

#### **1.14. THE NIGER DELTA**

Nigeria's terrorism worries and another source of unending crisis concern the oil-rich South-South of the country or what is sometimes described as the Niger Delta. The ongoing unrests and conflicts in the Niger Delta first arose in the early 1990s as a result of tensions between foreign oil corporations and a few Niger Delta minority clusters (particularly the Ogoni and the Ijaw) who felt marginalised, exploited. Despite the return to democratic government, ethnic and political unrests have escalated. Competition for oil wealth has fueled violence between ethnic groups, which prompted government's militarisation of nearly the entire region by ethnic

militia groups, Nigerian Army and Mobile Anti-Riot Police forces. From 2004 on, violence also hit the oil industry with piracy and kidnappings. In 2009, under the presidency of late President Umaru Yaradua, a presidential amnesty program accompanied with support and training of ex-militants proved to be a success. However, starting from October 2012, Nigeria experienced a large spike in piracy off its coast. By early 2013 Nigeria became the second most-pirated nation in Africa, after Somalia. The Movement for the Emancipation of the Niger Delta (MEND) is thought to be behind most of the attacks (See Figure 9 below). Since October 2012 MEND has hijacked 12 ships, kidnapped 33 sailors, and killed 4 oil workers. Since this started the United States, particularly for a personal business reason, sent anti-terrorism military experts, to train Nigerian soldiers in maritime combat against pirates. Although the Nigerian Navy now has learned new tactics to use against pirates, attacks still occur on an almost regular basis.

### **1.15. UNEMPLOYMENT IN NIGERIA**

Unemployment in Nigeria, particularly, of the active youthful population is a social problem plaguing the country. According to Adegun (2013:746), the Nigerian economy is cutting jobs than creating, while the educational system is expanding faster than the economy and as a result, youths who graduate scramble for the few available jobs, leaving so many of them unemployed. In spite of the high number of graduates been turned out yearly, it is disturbing that many remain unemployed due to few available vacancies and



because of the type of training they were exposed to, which, as Diabelen (2000) explain, seems not to favour self-employment. This development is suspected to be a result of disequilibrium between labour market requirements which lacks essential employable skills by the graduates as well as faulty interaction between the educational sector and the economy. Consequently, youth self-employment has not been impressive because only a hand full are equipped and enabled to venture into self-employment (Adegun, 2013:746).

Corroborating findings by Adegun, an 18<sup>th</sup> May, 2015 on-line editorial of *The Punch Newspapers* in Nigeria reported that Nigeria has an unemployment rate of about 14-16 per cent, but very large under-employment. It claims further that, according to the National Bureau of Statistics (NBS), Nigeria's unemployment rate averaged 14.6 per cent from 2006, 21.1 per cent in 2010, reaching an all-time high of 23.9 per cent in December 2011. The National Population Commission (NPC) reveals that the NBS figures clearly illustrated the deep challenges in Nigeria's labour market, where the nation's rapid economic growth has not translated into effective job creation. With the old method, the NBS' new methodology would have put the rate at 24.3 per cent for the fourth quarter of 2014. The reports indicted the then sitting Minister for finance, Dr Ngozi Okonjo-Iweala of administrative complicity in this development, observing that in spite of all her gratuitous claims at international fora, reforms have gone undone; roads and electricity remain unavailable, recurrent expenditure still unchecked and national debts ballooning (*Punch Newspaper*, 2015). As a result of the high unemployment

rate and economic hardships in the country which has led to lack of opportunity for the youth, emigration has become a way out, with the daring ones among the youths, forced to pay unscrupulous individuals or organizations specialising in trafficking people across borders (Ellis et al, 2011).



Figure 9: Niger Delta agitators. Photo, courtesy Punch Nigeria Newspapers. Retrieved January, 2017

### **1.16. HUMAN-TRAFFICKING WITHIN NIGERIA**

Within Nigeria, human-trafficking from rural areas to metropolitan coastal cities like Lagos, the commercial capital with about twenty million in population, is common (UNODC, 2006:29). David-Odegie (2008:65) reports

that an estimated 83 per cent of those who were victims of human-trafficking, were trafficked internally for exploitation in domestic service, street trading, commercial sex work, labour on plantations, construction site works, quarries and mines. Uwa et al (2014:13), refer to a 1992 study in Nigeria carried out among children living in five states. The study revealed that 54 per cent to 70 per cent of children living in the streets were migrants and that 40 per cent of those children in domestic service came to town with a third party or non-family member. Again, another survey carried out by UNODC on 173 children living in four Nigerian streets, discovered that 15 per cent of the children came with their parents while 67 per cent came in the company of other friends of the family who are adults or even total strangers to them, but who are known to their parents. Another example of internal human-trafficking is when a child is in a situation of placement working outside of his/her immediate family unit and living with his or her employer. Those who are affected are mostly children and young women who are recruited from rural areas, remote villages or small towns, majority of whom are victims of exploitation due to lack of education (Aronowitz, 2004). These migrations from more economically disadvantaged regions to those which are economically more secure expose Nigerian demographic populations such as women and children to be on high risks alert of becoming victims of human traffickers. See Figure 10.



Figure 10: Child labour in a black-smith workshop. Those who are affected are mostly children and young women who are recruited from rural areas, remote villages or small towns, majority of whom are victims of exploitation due to lack of education. Retrieved on November 20, 2017. Credit: AFP photo

Internal human-trafficking activities in Nigeria include young victims recruited in Akwa Ibom<sup>1</sup> State and trafficked to cocoa plantations in Ondo<sup>2</sup> State while adult victims were reportedly recruited from big towns such as Benin City<sup>3</sup>, Asaba<sup>4</sup>, Yola<sup>5</sup> and Kano<sup>6</sup> to cities like Lagos<sup>7</sup> and Abuja<sup>8</sup> (Aronowitz, 2004). These forms of internal human-trafficking involve mostly, but not limited, to

Nigerian women and children trafficked from rural areas within the country's borders - the women and girls for involuntary domestic servitude and forced commercial sexual exploitation, and the boys for forced labour in street vending, domestic servitude, mining, and begging (Uwa et al,2014:10).

### **1.17. CROSS-BORDER HUMAN-TRAFFICKING FROM AND INTO NIGERIA**

Since the 1990s, due to a drastic reduction of dignified livelihood opportunities in Nigeria, cross-border trafficking from Nigeria has increased dramatically (Onyejekwe, 2005:144). Nigerian migrants are driven by a range of 'push factors' such as poverty, lack of education, lack of parental care, poor social services, traditional practices, a desire for a higher standard of living, and of recent, terror attacks. Nigerian women and children are taken from Nigeria to other West, Central and, sometimes, Northern African countries but primarily Gabon, Cameroon, Ghana, Chad, Benin, Togo, Niger,

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<sup>1</sup> Akwa Ibom State - A state in Nigeria, located in the coastal southern part of the country

<sup>2</sup> Ondo State - A state in Nigeria created on 3 February 1976 from the former Western State.

<sup>3</sup> Benin City - A city and the capital of Edo State in southern Nigeria, is the centre of Nigeria's rubber industry and oil production.

<sup>4</sup> Asaba - A city strategically located on a hill at the western edge of the Niger River, and it is the capital of Nigeria's Delta State.

<sup>5</sup> Yola - The capital city and administrative center of Adamawa State, Nigeria. Located on the Benue River

<sup>6</sup> Kano - The commercial nerve centre of Northern Nigeria and is the second largest city in Nigeria, after Lagos.

<sup>7</sup> Lagos - A city in the Nigerian state of the same name. It is the largest in Nigeria, as well as on the African continent and one of the fastest growing in the world, and also one of the most populous urban agglomerations.

<sup>8</sup> Abuja - Abuja is the capital city of Nigeria located in the centre of the country within the Federal Capital Territory (FCT). It is a planned city and was built mainly in the 1980s, replacing the country's most populous city of Lagos as the capital on 12 December 1991.

Bukina Faso and the Gambia, for the same purposes of involuntary domestic servitude or commercial sexual exploitation (Uwa et al, 2014:10). Children from West African states like Benin, Togo and Ghana – where the Economic Community of West African States (ECOWAS) rules allow for easy border passage - are also forced to work in Nigeria, where some are subjected to hazardous jobs in the country's granite mines. According to Uwa et al (2014:10), mainly young Nigerian women and girls are trafficked to Europe and other destinations, and there are growing evidences of the involvement of Nigerian criminal networks of human traffickers.

Observation in recent times has revealed that cross-border human-trafficking themes have become an election campaign tool in Nigeria. The March 18, 2015 online edition of the *Vanguard Newspaper* of Nigeria, released a headline saying “We’ll stop Edo<sup>9</sup> State girls from traveling abroad for prostitution”. The declaration is credited to the wife of the opposition leader, General Mohammadu Buhari. On her visit to Edo State of Nigeria while campaigning for her husband in the then on-going 2015 Presidential election re- scheduled for March 28, Hajia Aisha Buhari promised that “I am here to let Edo women know that when my husband is elected, insecurity, girl-child trafficking (...) will end”. She further assured that “they don’t need to go and prostitute somewhere to survive” (*Vanguard on-line*, March, 18, 2015). Rhetoric such as that of Aisha Buhari reveals the deep rooted problem of human-trafficking on the continent.

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<sup>9</sup> **Edo State** - A state in Nigeria, with Benin City as capital. It is made up of four major ethnic groups; namely Edo (Binis), Esan, Owan and Esako. However, the State has a high presence of residents from across the country and the world because of its cosmopolitan outlook.

## **1.18. HUMAN-TRAFFICKING, SMUGGLING AND ORGANISED CRIME IN NIGERIA**

It can be argued that the relationship that goes on with human-trafficking, smuggling and organised crime is neither self-evident nor is it always very substantial, but, it can be found in all phases of activities such as recruitment of victims of human-trafficking, their transportation as well as the complicity of those working in the host country. During the recruitment stage, those who are responsible locally may utilize a decentralised means of recruitment which involves recruiters in towns and villages or a central means such as the media, internet, or employment agencies

Methods used by accomplices in destination countries include, but not limited to, forged travel documents, false job offers, false passports, bribery and corruption, as well as false marriages. This, Kelly and Regan (2000) explain, is compounded by increasing border controls, especially stringent visa and asylum restrictions for EU entry, and lack of opportunities at countries of origin, leaving migrants with no choice than to rely on traffickers to gain access to advanced countries (Skrivankova, 2006:5). According to findings, all of these factors are at play in Nigeria, where human-trafficking has been referred to as a 'consequence of the commodification of migration', with trafficking networks viewed as business organizations.

In Nigeria, criminal groups that aid human-trafficking are organised and they

rely on the complexity of travel agencies' arrangements to assist in obtaining visas, along with corrupt truck drivers and law enforcing officials. These illicit migration services, according to Gusau (2009:1), typically include clandestine passages; false documents; training, etc., and these have become quite lucrative in themselves without the need for coercion. Kyle and Koslowski (2001:14) inform that some human-trafficking victims are tricked and exploited as slaves, while others seek out the services of smugglers. Therefore, the desires of many impoverished or deceived migrants who seek the services of traffickers or smugglers increase every year (Maicibi, 2008:4) while young Nigerians are treated as commodities to be bought and sold in markets as diverse as the sex trade industry, forced agricultural labour and sweatshops. Figure 11 below shows the vast geographical terrain open to traffickers from Nigeria through the West African region to the vast Sahara Desert and the Mediterranean Sea. However, the blurring of human trafficking and smuggling, through organised crime starts to occur when considering a case where 67 illegal migrants were intercepted at a border town linking Nigeria and Cameroon by a patrol team of the Nigeria Immigration Service. Although, the group of young Nigerians had willingly engaged the services of smugglers, it was, however, not clear if they would be free of them once they become aware that the promises of jobs in Europe and elsewhere were false. Considering the dynamic variations in the relationship between organised crime, human-trafficking and smuggling, it has become difficult to capture its prevalence at any point, due to political, economic and social instability as well as the peculiarities of the locations concerned.



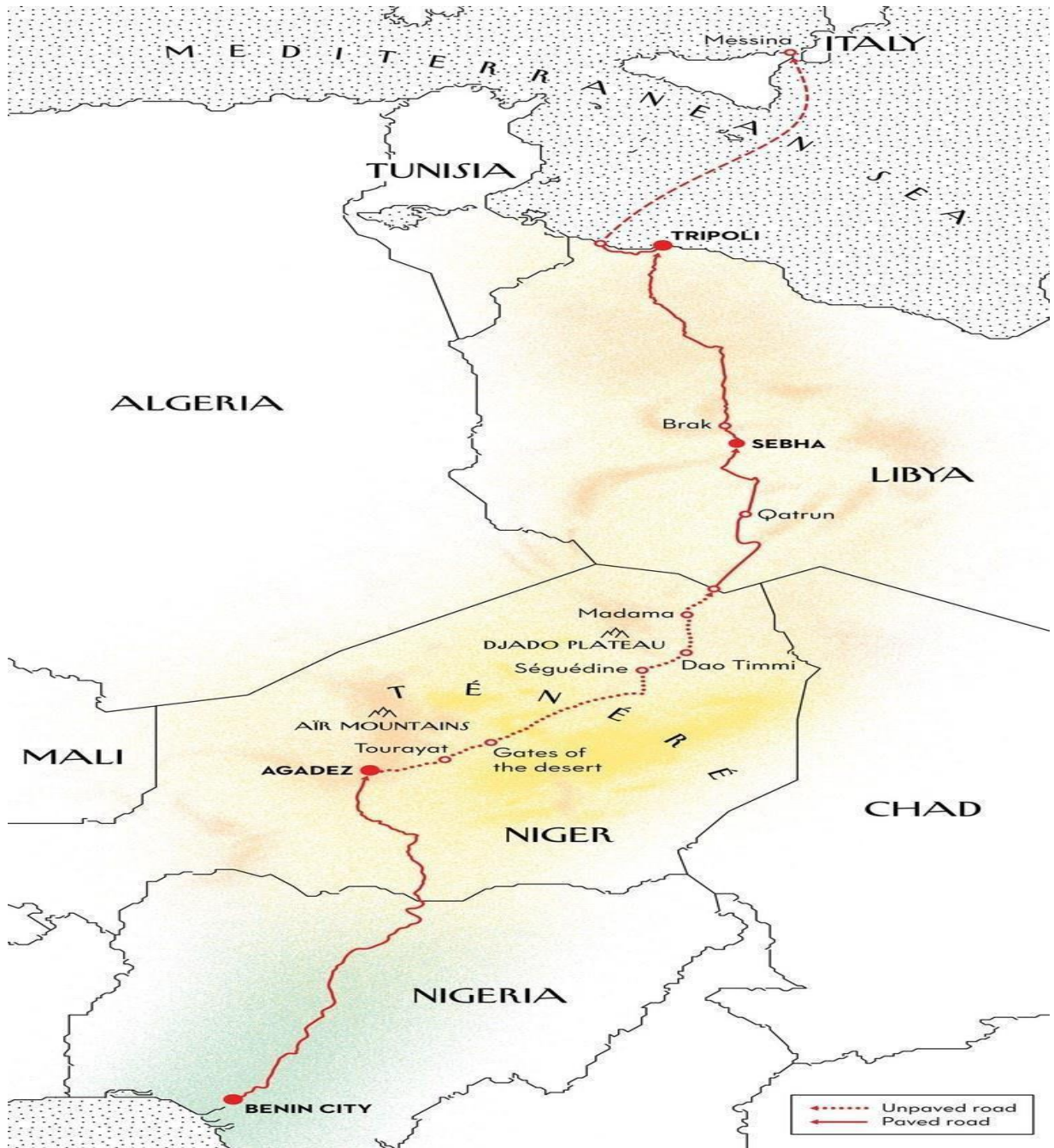


Figure 11: From Agadez, migrants reach the Tenere desert. “It’s like the sea,” a Nigerian girl said. “It don’t have a start, it don’t have an end.” Map by La Tigre

### 1.19. MAL-ADMINISTRATION AND MIS-GOVERNANCE IN NIGERIA

In 2001, Nigeria domesticated the key provisions of the United Nations

Convention against Transnational Organized Crime (UNTOC) and the trafficking Protocol, setting standards for the ECOWAS region and beyond through its National Agency for the Prohibition of Trafficking in Persons (NAPTIP), but the country's role as source of trafficked human beings has been fueled further by long running military dictatorships and civilian maladministration. This high level of mis-governance and political instability, resulting in poverty, inequality, nepotism, corruption and insecurity has further widened the gap between the extremely rich and the extremely poor, forcing citizens to either migrate or become vulnerable merchandise of human traffickers.

An editorial of the online edition of *The Nations Newspaper* on May 6, 2015 has "*Sold for Sex: Nigeria continues to grapple with modern-day slavery*" as its caption. The report warns that as an ever-increasing number of Nigerians leave the country to illegally or legally migrate to other nations, Nigeria must begin to seriously investigate the spike in the incidences of the horrifying phenomenon of, human-trafficking, resulting into sex slavery which has now become rampant. It further exposes a particularly disturbing manifestation of the trend which can be seen in the story of Precious Ugochi Okoro, a 15- year-old secondary school student who was trafficked to Libya to engage in coerced prostitution. The girl claims that she was kidnapped by a cousin of her mother and handed over to traffickers who took her to Libya. She was then forced to work as a prostitute and eventually sold to a woman who helped to secure her freedom. Her distraught family was unaware of her disappearance until her school contacted them three weeks after she was supposed to have resumed. The traffickers reportedly even had the temerity to demand ransom from the family for a victim who had

already been taken out of the country. Fortunately for Miss Okoro, the Lagos State Command of the Nigeria Police was able to track down the kidnappers, effecting her repatriation from Libya. The scenario is better relayed here as reported in *The Nation* newspaper:

This sorry tale has all the elements that have combined to make sex trafficking the social cancer that it has become: persistent economic depression, youth unemployment, parental indifference, crass materialism and criminal impunity.

Nigeria's economic difficulties have been most apparent in the high proportion of youth unemployment that has left millions of young citizens jobless, destitute and desperate. Given the apparent hopelessness that seems to surround them at home, the ostensible attractions of other nations take on added significance. Thus, Nigerian youths continue to risk their lives to reach other countries, in spite of the well-documented tragedies that assail illegal migrants.

The main culprit in the sex-slave saga is Miss Okoro's cousin who agreed to sell her to the traffickers for just N10,000. No matter how difficult his economic circumstances may have been, it is incredible that he could be so heartless as to betray a close relation for such a relatively small amount of money. When such greed is combined with the ubiquity of criminal gangs specialising

in sex trafficking, it can be understood how a young girl can disappear from her own country so easily.

Not least is the seeming lack of parental concern which characterized the response of Miss Okoro's parents to her disappearance. It is very strange that they permitted a 15-year-old girl to embark on an interstate journey alone, did not bother to check to see if she had arrived at her school safely, only becoming aware of their daughter's plight when the school contacted them three weeks later. Such lax monitoring only facilitates the nefarious activities of sex-traffickers by providing them with an extended window of opportunity.

Nigeria must begin to properly address the sex-trafficking epidemic that is confronting it. All strategies to this end must aim at making it less easy for citizens to be abducted and transported across state and national borders. The long-delayed national identification system must be made functional without delay. Security procedures should be overhauled to accommodate particularly vulnerable groups like school children, migrant workers and the homeless. Known smuggling routes must be properly policed, and corruption and incompetence within the immigration service should be harshly dealt with.

The country must also embark on a comprehensive effort to repatriate its citizens who are living illegally in other countries. Instead of simply waiting for host countries to expel Nigerians, the Federal Government must work with them to ensure that they are sent home with as little fuss as possible. The greatest anti-trafficking strategy, however, remains the creation of an economically-vibrant nation whose benefits are freely available to all of its citizens.

The above scenario reveals the hotchpotch of factors governing and dictating the operations of the trafficking business in Nigeria and the nefarious nature of the traffickers themselves. Nigerian women and girls are taken to Europe, especially to Italy, Russia and sometimes, to the Middle East as well as other parts of North Africa after syndicates employ deceit and coercion to prey on these vulnerable youths who they traffic overseas for domestic servitude or sexual exploitation.

## **1.20. HUMAN-TRAFFICKING IN HISTORY**

The trafficking in humans is not a recent phenomenon in the history of humanity. It is a practice known to be as old as civilisation and human existence. According to Uwa, Okor and Ahmed (2014:13), the history of

human-trafficking is traceable to the time of old Empires and Kingdoms when captives of conquered Empires were taken from their places of origin into slavery and made to serve Kings and Queens in other lands. This practice was later changed to sales of the excess captives to other Kings who are equally powerful. These purchases were said to have been made by Kings who, either were in need of palace wards or simply as a status symbol or appearance of dignity, power and affluence or in some cases, as objects of sacrifices to appease ancestral spirits (Uwa et al, 2014:13).

When early European explorers “discovered” the African continent, the practice of human-trafficking was exploited by the Portuguese sailors who saw a ready market for African slaves in tea and sugar plantations of Europe and America. This formed the beginning of the Trans-Atlantic and Trans-Sahara slave trades which saw millions of black, able-bodied men and women transported as commodity across the Atlantic and the Sahara Desert into slavery. However, when, by the 18<sup>th</sup> century, the economic interests of Europe slowly shifted from agriculture to industry, with the humanitarian sentiment and movement sweeping across Western Europe and America, global consensus was developed that human-trafficking and slavery are two siblings of the same parent because they both represent similar purposes, if not the same (Uwa et al (2014:13). Trafficking in persons also became more widespread and complex since the end of the Cold War, forming what is described as the dark side of globalisation, with a resultant disproportionate

impact on third world countries (Parent and Bruckert, 2002:4).

Consequently, in 1926, the League of Nations adopted the Geneva Convention on the Abolition of Slavery and, joined by a Supplementary Convention in 1956, provided a precise definition of slavery and human-trafficking. That Geneva Convention described human-trafficking as a practice which includes the act of capturing, acquisition or confinement of a person to reduce the same to slavery, as well as every act of acquisition or confinement by sale or exchange, and, in general, every act of trading or transport of slaves (Uwa et al (2014;13). This menace of human-trafficking represents a major dehumanising form of human rights abuse that requires urgent attention all over the world. It is therefore pertinent that member states in Africa address the trafficking of people within and across the borders of the continent.

Although, trade in humans has been on the global agenda since the mid-19<sup>th</sup> Century, it has, in the 21<sup>st</sup> Century, emerged as a major issue of public concern (Hubschle, 2010:6). Leaders around the world have placed human-trafficking alongside terrorism and drug trafficking as one of the three “evils” that affect modern day life. It has also, of recent, become the subject of academic debates, advocacies, policy research and governmental actions. According to findings by Kempadoo (cited in Hubschle, 2010:6), law enforcement agencies have focused on human-trafficking in an effort to control immigration, organized sex trade and crime through state policies and

interventions and in research and social work among undocumented and bonded labourers.

In her own analysis of the global sex trade, Farr (2005:16) argues that international human-trafficking is carried out by a wide variety of organised networks of different sizes and complexities. She informs further that this industry is simultaneously collaborative and fragmented with its network spanning every region and virtually every country of the world. Consequently, there has been disturbing implications for poor people around the world from diversity of interests, revealing much in the war against human-trafficking (Hubschle, 2010:6). Therefore, in order to combat human-trafficking, problems of poor communities must be addressed and their youths empowered.

### **1.21. COMMUNITY DEVELOPMENT, YOUTH EMPOWERMENT AND HUMAN-TRAFFICKING**

The African continent has become a major source of trafficked people and if its leaders are interested in combating the human-trafficking plague, they must investigate thoroughly into the phenomenon as well as improve the quality of life in their communities, especially of the continent's growing youthful population. This thorough investigation into the link between community development, youth empowerment and human-trafficking is important for several reasons. Firstly, human-trafficking often occurs in contexts where people are denied basic human rights such as education, a

decent job and the right to be protected from torture, cruelty, inhuman or degrading treatments. Poverty is a major reason why non suspecting victims such as women and youths easily fall into the hands of human traffickers as they desperately seek for better lives outside of dysfunctional communities, countries or even continents. Whenever these people hear about the endless opportunities in a foreign country, for example, they are easily persuaded, or deceived, as the case often is. Secondly, when and where human-trafficking occurs, it violates the rights of individuals to be free from slavery, non-discrimination, freedom of expression and participation (Pennington, 2009:3). For instance, victims of human-trafficking into South Africa are discovered to have been lured with promises of jobs, improved education opportunities and the offer of shelter and care (UNESCO, 2007:76). Human-trafficking is also known as the violation and abuse of the rights of the victims.

## **1.22. HUMAN-TRAFFICKING AND HUMAN RIGHTS ABUSE**

Human-trafficking activity is a vice associated with abuse of human rights. The practice has been linked to child prostitution and, by extension, the neglect of the youth by governments and communities. These have become major factors propelling investigations on the phenomenon. Media and research reports on human-trafficking often reproduce the alleged linkages of human-trafficking with major organized crime networks while traffickers are usually portrayed as networks of foreign men with networks supported by local criminal collaborators, while trafficked persons are mainly captured poor black or coloured women and children from Africa, Asia and Latin



America (Hubschle, 2010). This criminal activity does not promote the rights of the status of women and children while the grave psychological consequences and physical harm it causes make it incompatible with human dignity. Exploitation and abuse are common in the sex work industry, which, according to Gould (2006: 156), should be understood in the context of power relations between those in the industry. He reveals that it would be naïve to ignore the power imbalances between sex workers and clients, sex workers and state authorities, sex workers and brothel owners, and the fact that sex workers have very little recourse to the law. Female prostitution, a common by-product of human-trafficking, creates an underclass of women, mostly from backgrounds of family abuse, poor education and low economic opportunities, whose role is to serve the sexual needs of men (Hubschle, 2010:6). Studies by Hemming (2008:14) reveal that every woman travelling for labour purposes satisfy the stereotypical notion of being forced or coerced into sexual exploitation and servitude. See Figure 12 below.



Figure 12: A prostitute in South Africa waits for a client on a Johannesburg street corner. Photo: AFP/

In Cape Town, the dilemma of sex workers was investigated, with findings revealing the extent of coercion involved in their trade. Without defining 'force', street-based and indoor sex workers were asked whether they were forced to become sex workers. Respondents who answered 'yes' further expressed that they were forced by their financial circumstances, and in some cases, by their lovers or husbands. Others claimed they were forced by either their addiction to drugs or by their boyfriends (Gould, 2008: 112). Further findings reveal that while sex workers are often subject to exploitative or abusive working conditions, very few are forced to sell sex. According to Gould (2006: 154), very few are tricked into selling sex in the first place, and most take up the work because it is a rational choice given its earning potential. The fact that human-trafficking has become a constant feature in migratory and multicultural inquisitions, has prompted a United States faith-based community (consisting of the Christian Right and Neo-Conservatives) and a feminist coalition to conflate the discourse on human-trafficking and successfully lobbied for the US Trafficking Victims Protection Act (TVPA) and other legislation, including changes to the USAID foreign policy (Hubschle, 2010:6).

### **1.23 MIGRATION, MULTICULTURALISM AND HUMAN-TRAFFICKING**

Investigations into how the neglect of communities and its youths reflect on the escalating rate of human-trafficking incidences in South Africa and Nigeria has become a necessary engagement for scholars and policy makers in governments. In what appears like a pragmatic move to question how and

why human-trafficking has changed the face of South Africa, Abodunrin (2016) “contextualised the African experience within the globalised context of the all-subsuming movement known as globalization”. Expounding the “cultural schizophrenia pervading our world today”, he describes the surprise, excitement and tension that occur when there is an interface of two or more cultures. According to Niyi Osundare, when two cultures meet “they kiss and they quarrel” (cited in Abodunrin, 2016). Abodunrin explains that, although, Osundare’s concern was “more linguistic than cultural, the analogy can be extended to the seemingly irreconcilable boundary and borders between disparate cultures and societies”. Again, Abodunrin (2016), in his paper on *Multiculturalism and Migration - a study of Splinters of a Mirage Dawn: An anthology of migrant poetry in South Africa*, examines globalisation and the cultural, political and intellectual space it occupies, including the trans-colonial situation it animates.

When there is human-trafficking, there is a re-location of cultures which, according to Bhabba (1994), initiates new signs of identity, and innovative sites of collaboration, and contestation, in the act of defining (or re-defining) the idea of society itself. It is no less human-trafficking for people to “relocate when the conditions of existence at home is in total or partial dislocation” (Kola Ade-Odutola, cited in Abodunrin, 2016). It therefore becomes pertinent today to wonder why human-trafficking is still perpetuated. Is the neglect of communities and its youths a contributing factor to human-trafficking; are there genuine reasons why migrants relocate or are they mere victims of

deception?

### **1.24 DECEPTION IN HUMAN-TRAFFICKING**

The menace of deception and human rights abuses as it relates to human-trafficking, community underdevelopment and neglect of the youth continue to reveal new aspects of the problem, such as deception. The Webster's New World College dictionary defines deception as an untrue falsehood, or the act of lying to or tricking someone. It is also the act of or practice of deceiving. It is usually something that deceives, as an illusion, or is meant to deceive, as a fraud. Perpetrators must be able to persuade potential victims of the "better" opportunities that "await" them in unknown territories of Africa or the world. Many times, victims rarely make personal findings of other nations or societies or about the touted opportunities that exist in those unknown territories. To be able to totally persuade the potential victim and his or her family members or financiers, deception is largely employed. A story was told about a West African human-trafficking victim who was deceived by the syndicate that East London in South Africa is on the east of the city of London in the United Kingdom. The arrangement was that all that the victim needed to do was to get to East London in South Africa, and the rest is easy as the victim would only need to take a taxi to the desired destination - London in the United Kingdom. Similar stories are told of the promises of high paying job opportunities 'overseas'. Victims are therefore deceived of the prospect of a better life awaiting them in unknown territories. See Figure 13 below, calling and sensitising the powers-that-be to the all the concomitant effects of the 21<sup>st</sup> century menace called human-trafficking.



Figure 13: Protesters against human-trafficking in the South African city of Cape Town. Photo: AFP/

Many victims of human-trafficking are usually tricked to believe that there are opportunities for jobs and better living conditions across borders, prompting Hubschle (2010:6) to suggest that most victims are not aware of the exact nature or conditions of their “work”. This opinion is based on the assumption that internationally organised criminal organisations are involved in transnational human-trafficking. These organised criminal organisations design a wide range of intricate networks of trafficking routes through which they move victims to countries of destinations by land, air and or sea. Kevin Bales’ book-length study (1999), *Disposable People: New Slavery in the Global Economy*, represents a watershed in literature on human-trafficking, and will be elaborated on further in the literature review of this study. According to Hubschle (2010:6), Bales positions victims of human-trafficking on the level of slaves and thus deprives them of any form of agency. Bales blames government corruption, exponential population growth and impoverishment for the new trends in human-trafficking. Invariably, while trafficked persons are deceived into migration, the trafficker makes phenomenal profits.



Figure 14: A prostitute on a Durban street in a 2010 file photograph. Photo: AFP/Stephane de Sakutin



## **1.25 PROFITS IN HUMAN-TRAFFICKING**

Human-trafficking has become a huge business network across continents. Among the most vital elements for understanding human-trafficking are the institutional settings, incentives, economic and cultural environments as well as the participants and their motivations. A 2006 study conducted by Chandre Gould among sex workers in Cape Town suggests that the underground nature of the sex work industry (because of the law against prostitution) provides a space for employers to increasingly exploit its victims. This is the gain that can be made in the system. Although human-trafficking profits vary by the destination country and occupation, Williams (1997:16) agrees that there are few other criminal activities in which the profit to cost ratio is as high as that of human-trafficking.

Whereas, community underdevelopment and the neglect of the youth are some of the suspected causes of human-trafficking, prostitution is noted to be its most apparent by-product in most places around the world (Beeks and Amir 1999:12). For instance, Cape Town and Durban in South Africa provide the most potential for substantial earnings because of their high profile statuses as South Africa's premier tourist destinations (Martens et al 2003: 19). Cape Town's appeal has repeatedly been animated by the reputation of being the sex capital of South Africa.

The US Department of State (2006) reveals that the common form of human-trafficking is prostitution (the sum which is 46 per cent of total trafficked US residents), domestic service is 27 per cent while agriculture is 10% and

sweat-shop factory, 5 per cent. However, in less-developed countries with lower GDP (Gross Domestic Product) per capita, a large proportion of human-trafficking takes place in factories or agricultural labour. In Brazil, for example, much of the trafficked persons work in charcoal making factories; in Pakistan, brick production; and in India, many trafficked persons work in agricultural labour (Bales, 1999:24).

Financial gain is notably a major factor in the perpetuation of the human-trafficking business. For instance, a trafficked prostitute will earn his or her owner eight to ten times more than a non-trafficked prostitute because they can be required to take more customers per night, engage in sexual acts for which customers pay more, receive little compensation, and can be resold to other brothel owners (Kelly and Regan, 2000:6). In Israel, an owner can earn between US\$450 and US\$2,500 per day from a single trafficked prostitute working fifteen to seventeen hours a day, every day of the week (Pennington et al, 2009:3) which usually results in the owner grossing between \$160,000 and \$910,000 annually. In Russia, Caldwell et al, (cited in Pennington, 2009:3) informs that human-trafficking resulting in prostitution secured a minimum return on investment of 100 per cent and often more than 1,000 per cent. In India, an individual used in agricultural labour, although considered one of the lowest profit-to-cost ratios, can still produce over 50 per cent profit (Bales, 2000:19). These enormous profits drive the intractable human-trafficking system and provide incentives which make the entire system work.

## **1.26 RESEARCH PROBLEM**

In view of the prevalence of human-trafficking incidences around the world, it has become necessary to seek new ways of nipping the scourge in the bud. In the light of this, an urgent recognition of the sorry state of, or lack of, infrastructure in South African and Nigerian rural communities as well as the neglect of its youth need urgent attention. If these issues are not attended to, the possibility of citizens, especially the youths seeking greener pastures beyond their communities would only escalate. Such escalated movement would inevitably increase the already inflated human-trafficking problem.

## **1.27 RESEARCH QUESTION**

This study focuses on cultural and epistemological questions concerning the increasing rate of human-trafficking incidences in Africa as they relate to the neglect of communities and their youths. Therefore, the study revolves around the following question:

With the seemingly increasing human rights awareness going on in the world today as well as policies to eradicate human-trafficking world-wide, how can TfD (Theatre for Development) be employed as a tool to break down isolation and build hope as well as to serve as a witness to human rights violations, and in that process, generate conversation and enable new insights to emerge regarding human-trafficking?

### **1.28 AIM OF STUDY**

This study in applied theatre techniques for community development and youth empowerment in South Africa and Nigeria aims to discover how applied theatre techniques can be utilised to educate and motivate people to action regarding community development and youth empowerment in order to possibly galvanize new public attitudes and opinion, thereby encouraging remedial action concerning the empowerment of the average South African and Nigerian youth.

### **1.29 SCOPE AND DELIMITATION**

This study investigates how applied theatre can be used to arouse the interest of community members and policy makers in order to encourage remedial action concerning neglected youths and their communities, thereby addressing the human-trafficking plagues on the African continent. Although applied theatre has been used to address several issues in communities, studies on applied theatre techniques to address human-trafficking seems to be a necessary novel research focus.

### **1.30 OBJECTIVES OF STUDY**

The study seeks to influence, inform and sensitise governments and policy makers on the prevalence of human-trafficking, and reduce the level of the neglect of rural communities. It also seeks to reduce the impact of social isolation on rural dwellers in South African and Nigerian rural communities. In addition, the study hopes to bring about reduction in the disparity between

the quality of life and education of city and rural communities in South Africa and Nigeria.

### **1.31 DEFINITION OF TERMS**

Governments and non-governmental organizations offer several definitions of concepts like trafficking, smuggling and organised crime. The plethora of terms used in different relevant fields of study has been a major hurdle in dealing effectively with the phenomenon. For instance, terms such as alien smuggling, trafficking of aliens, illegal migrant smuggling, human-trafficking, trafficking in persons, trade in human beings and commodification of human beings (Ellis et al, 2011:4-5), have been widely used as definitions. Resultantly, the lack of agreeable definition reflects the need for more comprehensive studies. It is therefore needful that a clear analysis and agreed statement of the different types of trafficking and trafficked migrants be agreed upon (Ellis et al, 2002:5). Therefore, for the purpose of investigation on applied theatre techniques for youth empowerment and community development in South Africa and Nigeria, definitions are given to some key terms relevant to this study:

#### **1.31.1 HUMAN-TRAFFICKING**

There has been conflicting and competing definitions of human-trafficking amongst stakeholders. The term “trafficking” is unknown, and in most translations, it refers to a form of trade. Multiple definitions of human-trafficking, therefore, can be found in national laws and non-governmental

organisations. The definition was further expanded once it became clear that there was no reason to exclude forms of exploitation that do not involve movements across international borders. Therefore, it has now been accepted that, aside movements across international borders, at the core of human-trafficking is the exploitation of people. The United Nations Protocol to Prevent, Suppress and Punish Trafficking in Persons (The PALERMO PROTOCOL) has defined human-trafficking as the recruitment, transportation, transfer, harbouring or receipt of persons by means of threat or the use of force or other forms of coercion, of abduction, of fraud, of deception, of the abuse of power, or of a position of vulnerability or of giving or receiving of payments or benefits to achieve the consent of a person having control over another person for the purpose of exploitation. Exploitation shall include, at a minimum, the prostitution of others or other forms of sexual exploitation, forced labour or services, slavery or practices similar to slavery, servitude or removal of organs (UN, 2004).

### **1.31.2 CROSS BORDER HUMAN-TRAFFICKING**

An offshoot of human-trafficking is cross-border trafficking. Migrants are sometimes held against their wishes by debt bondage, or by threats to her/him or family still residing in the victim's home country. The actual enslavement may occur before a border is crossed or afterwards as the victim is defrauded by promises of a good job or marriage or even kidnapped into bondage. The cross-border crossings may be with or without legal documents as victims probably pass through several owners. For the purpose of this investigation on applied theatre techniques and human-

trafficking: youth empowerment and community development in South Africa and Nigeria, cross-border human-trafficking is defined as the movements of persons from one country to another due to failed social, security or economic situations of countries of departure.

### **1.31.3 YOUTH**

The term youth is believed to be the time of life when one is young and it often means the time between childhood through adolescence. Its definition of a specific age range is believed to vary as youth is not defined chronologically as a stage that can be tied to specific age ranges, nor can its endpoint be linked to specific activities, such as taking unpaid work or having sexual relations (Furlong, 2013:20). An individual's actual maturity may not correspond to his/her chronological age because immature individuals can exist at all ages. Personal experience is marked by an individual's cultural norms or traditions, while a youth's level of dependency means the extent to which they still rely on their family emotionally and economically. The United Nations defines youth as persons between the ages of 15 and 24 and recognises that a useful distinction can be made between teenagers (i.e. those between the ages of 13 and 19) and young adults (those between the ages of 20 and 24). While seeking to impose some uniformity on statistical approaches, the UN itself is aware of contradictions between approaches in its own statutes. Hence under the definition introduced in 1981 children are defined as those under the age of 14 while under the 1979 Convention on

the Rights of the Child, those under the age of 18 are regarded as children.

Although linked to biological processes of development and aging, Youth is also defined as a social position. Youth can also be defined as the time of life when one is young. This involves childhood and the time of life which is neither childhood nor adulthood, but rather somewhere in between. Youth also identifies a particular mind set of attitude. For certain uses such as employment statistics, the term also sometimes refers to individuals from the ages 14 to 21. For the purpose of this research on applied theatre techniques for community development, youth empowerment and human-trafficking in South Africa and Nigeria, a youth is defined as an adolescent, teenager, or a young person who may still rely on his/her family emotionally and economically.

#### **1.31.4 EMPOWERMENT**

Issues bordering on empowerment have become topic of academic debates and policy formulating. In many societies, therefore, it has become illegal to restrict access to schools and public places based on race or gender, for instance. Empowerment can be described as the “process of obtaining basic opportunities for marginalised people, either directly by those people, or through the help of non-marginalised others who share their own access to these opportunities” (Cocks, 1999: 14). It is believed to also include actively developing the skills for self-sufficiency with a focus of eliminating the future need for charity or welfare in the individuals of the group. For most developing nations, this process tends to be difficult to start and to implement



effectively. For the purpose of this research on applied theatre techniques for community development and youth empowerment and human-trafficking in South Africa and Nigeria, empowerment is defined as increasing the economic, political, social, educational, gender or spiritual strength of an entity or entities (Cocks, 1999:14).

#### **1.31.5 COMMUNITY**

According to the Oxford Dictionaries, the word “community” is derived from the Old French *comunete* which is derived from the Latin *communitas* (from Latin *communis*, things held in common), a broad term for fellowship or organised society. For the purpose of this study on applied theatre techniques for community development, youth empowerment and human-trafficking in South Africa and Nigeria, community is defined as a group of or network of persons who are connected objectively to each other by relatively durable social relations that extend beyond immediate genealogical ties, and who mutually define that relationship subjectively as important to their social identity and social practice.

#### **1.31.6 DEVELOPMENT**

According to *Merriam-Webster Dictionary*, development is the systematic use of scientific and technical knowledge to meet specific objectives or requirements. It is also said to be the extension of theoretical or practical aspects of a concept, design, discovery or invention. For the purpose of this

study in applied theatre techniques for community development, youth empowerment and human-trafficking in South Africa and Nigeria, development is defined as the addition of improvements to an idea or social and economic transformation based on complex environmental and cultural factors and their interactions.

### **1.31.7 PROSTITUTION**

The *Merriam-Webster Dictionary* describes prostitution as the business or practice of engaging in sexual relations in exchange for payment or some other benefit. It is sometimes also described as “commercial sex”. This act operates in a variety of forms and venues. For the purpose of this study in applied theatre techniques for community development, youth empowerment and human-trafficking in South Africa and Nigeria, prostitution is defined as the usage of sex as a bargaining tool to acquire money, favours, gifts or preferences.

### **1.31.8 ABUSE**

Abuse has been described by the *Merriam-Webster Dictionary* as the improper usage or treatment of an entity, often to unfairly or improperly gain benefit. Abuse may come in forms such as physical or verbal maltreatment, injury, assault, violation, rape, unjust practices; crimes, or other types of aggression. For the purpose of this study in applied theatre techniques for community development, youth empowerment and human- trafficking in South Africa and Nigeria, abuse is defined as the illegal and unfair treatment inflicted on a person.

### **1.31.9 MIGRATION**

The movement of people from one place to another for the intention of settling temporarily or permanently in the new location is how Oiarzabal and Reips (2012:16) describe migration in their paper. For the purpose of this study in applied theatre techniques for community development, youth empowerment and human-trafficking in South Africa and Nigeria, migration is defined as the voluntary or involuntary movement of persons from place to place for the purpose of seeking better opportunities of livelihood. The sum total of these, by no means exhaustive terms, are related to and define the scourge of human- trafficking in the 21<sup>st</sup> Century and are applied at different points in the study.

### **Conclusion**

This chapter gives a basic introduction to this study on applied theatre techniques for community development, youth empowerment and the human-trafficking menace by discussing the history, mode of operation, causes and prevalence of the human-trafficking phenomenon. Its primary aim of this chapter is to examine some pertinent issues relevant to the human-trafficking phenomenon as a by-product of continual neglect of communities and people, especially the youth, by their governments. It gives an overview of disappointments faced by African citizens because of government's negligence. In a bid to find better lives, Africans continue to

want to, or actually migrate to countries that present the promise of a better life. Through the analysis of series of essays, the chapter made an examination of possible correspondence that existed among these phenomena, thereby analysing, as well as liberating human beings from the circumstances that enslaves. The chapter also presents the collaborative efforts by NGOs with national, regional or continental governments in combatting the human-trafficking plague. While trafficking may appear as a national problem of affected countries, the effects are felt in other parts of the world when economic migrants and refugees seek better lives in other nations by every means possible.

The chapter further focuses on and introduces prevalent theatrical elements of primordial dramatic tendencies pertaining to the human race. It reveals that theatre originated in sympathetic magic which were some of the earliest attempts by man to understand, order as well as control his/her environment as he/she sought to control capricious forces like diseases, earthquakes, animals, darkness, bad luck and other breakdowns in the chain of causality. Furthermore, this introductory chapter reveals theatrical expressions employed by adherents in African traditional events as well as its subsequent evolution into structured performances before an audience. Finally, the chapter reveals human trafficking as a result of community underdevelopment and the neglect of youths. Lastly, this chapter gives definitions for some major terms used in the study. The next chapter will examine the background and context of this study on applied theatre for community

development, youth empowerment and human-trafficking in South Africa and Nigeria.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.1. INTRODUCTION**

A literature review, in a broader context, is distinguishing what has been done from what needs to be done; synthesising and gaining a new perspective; identifying relationship between ideas and practice; discovering important variables to relevant topics; relating ideas and theory to application and identifying methodology and techniques that have been used (Akinola, 2013). This chapter, therefore, presents pertinent literature pertaining to this study in historical and contemporary terms. It features a body of texts which are reviews of critical points of current knowledge, including substantive findings and contributions to the topic under investigation. It is a critical synthesis of previous research, an evaluation of which leads logically to the research question.

The review in this chapter is expected to bring the reader up to date with current findings on applied theatre techniques, community development and youth empowerment and to form the basis for understanding the prevalence of human-traffic practices. This is important as it would be a major basis for this study because, according to Abodunrin (2015), the migrant's experience provides a veritable ground to interrogate the intractable term known as globalisation or what Fredric Jameson has described as a sign of the emergence of a new kind of social phenomenon, and of one that falls outside the established academic disciplines.

## **2.2. APPLIED THEATRE DEVELOPMENTS**

The theatre, according to Richard Schechner, is described as community or a group of people united by an aesthetic opinion and ways of life, or as a workshop using means of a group improvisation with the creative process continuing even after the premiere. Also, the theatre of action stage activity speaks of 'corporal' stage expression or of a "highly physical style" of the performance liberated from the dictate of the written word, which is invariably independent of literature, and creating its own dramatic text. In his definition, Richard Schechner's attempt is to define a type of theatre – a community type which emerged in America in the 1960s. Schechner's description fits in with most types of community theatre practiced in different parts of the world. In the article, "In Defence of New", Schechner's thesis was to examine the community theatre, or what he also called the experimental theatre, as something being driven even at that time by its ambition to differ from the commercial or old theatre in all aspects – as the 'theatre'.

The interest of this study is drawn to community theatre because of its communal experience: an experience which exists within the traditional theatrical activities of African societies. It is also an experience that is sacred and shared as well as evolve the air of spiritual seriousness. Notably, community theatre is one which illuminates while at the same time creating its own irresistible logic and necessity, a process which beckons the viewer and performer back to a new beginning, a questioning of communal myths, and a

confrontation with morality.

For well over thirty years, theatre has become an important tool by which scholars, agents of governments as well as NGO's utilise to expedite series of developmental projects in Africa. Although results from this endeavor have not yielded expected outcomes, applied theatre forms such as Theatre for Development (TfD) has since developed keen interest in the welfare and lives of many rural and urban dwellers. This is largely because of TfD's possibility of being a self-improvement tool in oppressive contexts (Samba, 2006).

Applied Theatre as terminology is relatively new and it brings under one roof a broad range of activities which are dramatic and carried out by a host of diverse bodies and groups. Invariably, several of those which would fall under the umbrella title of Applied Theatre may not be familiar with or even aware of those with whom they are categorised. According to Ackroyd (2000), the drama therapist sees her work as distinctly different from that of the group who employ drama to enhance the skills of a company sales team. The prison theatre practitioner will not necessarily relate to those using drama to support the elderly. The practitioners in each group will see themselves working with specific skills appropriate to their work and not therefore the same as those in other fields. How then can we gather diverse practices into one bundle? A Christian street theatre group may not wish to reside alongside a company canvassing for the reduction of the legal age for sex between consenting adults of the same sex



However, in this plurality, Ackroyd (2000) suggests, lies an intentionality which all the various groups have in common. They all share a common view that theatre as a form or tool in addressing something beyond the form of art in itself is powerful. One group employs theatre to promote positive social processes within a specific community, while others utilise theatre in order to promote the understanding of human resource issues among corporate employees. The range in which theatre may be employed is therefore massive, including such as theatre for education, for community development, for health promotion, drama therapy as well as for psychodrama.

Examples above present intentionality, although the intentions vary. Some intentions could be to inform, cleanse, or to unify. Others may intend to heal, instruct, or to even raise awareness. Whatever the intentions are, says Ackroyd (2000), the employment of theatrical form to achieve such intentions is not a new practice. For example, among the Yoruba of Nigeria, theatre has been used to reaffirm a sense of community through celebratory dramatic ritual from traditionally. In the same vein, the plays of Ancient Greece intended to cleanse through catharsis. And then, there is the Mystery Plays that have been employed to provide instruction in Christianity, for example. Therefore, it is agreed that these forms of theatre are not new, but it is the term (Applied Theatre) which is new.

In Nigeria, the left wing version of community theatre for development like the

theatre of radical poetics, is deliberative because it aims at raising political consciousness among the people and creating revolutionary alternatives towards societal decadence (Gbileka, 1990). To this extent, both theatres are radically inclined and do emphasise collectivism in solving problems. However, continues Gbileka (1990), theatre is a shift of emphasis in community theatre for development. Community theatre for development, sometimes referred to as popular theatre, aims at stimulating a process of community or group problem solving and actions, building community cohesiveness, raising important issues as identified by the community, creating a forum for discussions of these and stimulating group action.

Although, theatre of radical poetics as practiced in some Nigerian Universities emphasise change within the socialist frame, it shies away from the methodology of going to the people in terms of finding out their problems from them. Rather, the practitioners of this theatre present to their audience ready-made plays that graphically portray the oppressive social structure, thereby identifying the oppressors and defining what situation constitutes oppression and liberation with the aim of urging the dispossessed to take up arms to rectify the squalid and lopsided situations.

According to Gbileka (1990), the concept of development in Nigeria meant the construction of highways, provisions of industries and establishment of river basins for the purpose of irrigation. This concept of development which is measured along statistical figures does not reflect nor improve the quality of life

of the lower classes because the provision of these amenities do not create any significant impact on the lives of peasants. Therefore, a new concept of development has to be forged. In this mode of applied theatre, development relates to the widening of the intellectual horizon, the raising of consciousness and the encouragement of dialogue and participation in issues relating to the people's economic, political, religious, social realities within their environment. This new concept of development appears to be more functional and relevant to community theatre for development and it is capable of projecting and propagating this form of development. The reason is because the drama that is created seeks solution through an objective analysis of the people's problems in a non-terminal process as long as the problems persist. The play therefore becomes a collection of ideas, issues and perceptions in the process of being realised.

Paulo Freire's culture of silence describes a process whereby the values of the city or of the technological west are not only imported and adopted by third world countries but are actually reinforced through the attributes of their ruling elites in their relationship with the ruled. With informal radical education, the people's mind become opened to new ideas as they people begin to perceive a:

New awareness of selfhood and begin to look critically at the social situation in which they find themselves, often take the initiative in acting to transform the society that has denied them this opportunity of participation (Freire, 1970).

This is to say that every individual, no matter his status or background of experience, even though submerged in the culture of silence is capable of critically evaluating his universe in a dialogical exchange with others. To achieve this, he must be

adequately provided with the tools in order to perceive his personal and social reality as well as its contradictions before he can critically deal with it. The process negates the formal teacher-student relationship because men in this process “educate each other through the mediation of the world” (Freire, 1970).

In more ways than not, conscientisation enrolls men in the search of self-affirmation. It awakens among the people “critical consciousness and leads that way to expression of social discontents precisely because the discontents are real components of an oppressive situation”. Paulo Freire has observed that:

As the contradiction typical of a society in transition emerge more clearly, these groups multiply and are able to distinguish more and more precisely what makes up their society. They tend more and more to join with the popular masses in a variety of ways through the popular literature, the plastic arts and theatre, music, education, sports and folk arts what is important is the communion with the people which some of these groups are able to achieve.

When a community attain to a new sense of awareness in finding solutions to their own predicament through creativity, they assume a new sense of dignity and hope. When peasants discover that they are no more the living dead on the cooperatives’ farm through the process of learning to read the world, they become creators of culture, refusing to be passive onlookers who merely

observes on-going changes around them. In that process, they intentionally take upon themselves that task of actually remoulding the structures that oppress them. Augusto Boal, in line with this contention, argues that in a dramatic experience, the audience are not just mere audience but also the actors and creators of drama. They are not mere recipients of a finished product but part and parcel of the creative process.

Furthermore, Boal (1970) contends that theatre is a language “capable of being utilised by any person, when community theatre development takes that radical role. In his opinion, the spectator delegates no power to the characters (actors) either to act or think in his place or, on the contrary, he himself assumes the protagonist role, transforms the dramatic action, experiments with solutions, as well as discuss plans for changes. Essentially, the spectator trains him/herself for real action. In this case, perhaps the theatre is not revolutionary in itself, but a rehearsal for the revolution.

The aim of community theatre, according to Gbileka (1990), is to take theatre to the people who have no economic power as well as also to the alienated working class and peasants who have consistently supported the status quo, to regard the fatalistic concept of the world as a bourgeois gimmick meant to yoke them perpetually to the culture of silence.

Generally, both community theatre for development and radical theatre in Nigeria have revolutionary perspectives which open up the people to the discovery of novel realities, that imbues them with the hope and confidence as agents of change. Notwithstanding, as a further development of radical drama, community theatre challenges the fixed relationship between the actor and his audience. Basically, what is involved in community theatre is a re-transfer of theatre from its minority elite conquerors to its actual owners-the people. Therefore, real performative theatre belongs to the people as well as the public space. According to Etherton and Crow, these stages may not necessarily be chronological, yet they can be regarded as a process. Common to the process of taking theatre to the people is the notion that intellectuals, students and playwrights should collaborate with the masses in developing theatre. The first stage is when well-made plays and established plays are taken to various communities principally for entertainment purposes because sometimes, the messages of these plays are not relevant to these communities.

The early 1960s experiments at the University College, Ibadan, Nigeria-the so called theatre-on-wheels projects and the Makerere University travelling theatre of the mid-1960s are good examples of this stage. The second stage is when bureaucratically inspired plays for rural and ghetto communities centering around the need for building pit latrines, digging of wells for drinking water, the need for family planning and literacy, are staged before the people. As a follow up to gear the people into action, this process is backed by public enlightenment films, jingles over the broadcast media "to facilitate change

through instruction and exhortation” (Etherton and Crow, 1980).

At times, this type of community theatre is sponsored by governments that are intent on implementing their social policies. Closely associated with this stage of community theatre is a left-wing version. This involves a Marxist class formulation. The intention is to generate class consciousness or with the intention of stirring up class antagonisms and anger in the audience. The street theatre group in Calcutta and the community theatre project in Manila are good examples (Etherton and Crow, 1980).

Yet another form of community theatre is that which is devoid of any specific political objectives. Here, the emphasis is purely on theatre rather than on propaganda or social change. In this stage, according to Etherton and Crow (1980), professional dramatists urge local communities to develop their own theatre clubs. In order to achieve their goals, professional theatre practitioners together with nurses, literacy workers, agricultural extension workers create plays which are widely performed in different places within the provincial communities.

Since theatre forms have existed for many years and for different purposes, why is it important that a new label is attached? If the intentionality of Applied Theatre is to be scrutinized, it is pertinent to discover why researchers think it

necessary to bring these broad ranging theatre practices into the academia for dissection and analysis. According to Ackroyd (2000), three main reasons justify the need to attach the Applied Theatre label to different theatre forms.

Firstly, theatre usage has developed so quickly that it warrants our attention. Besides small group enthusiasts, politically active individual writers who seek to employ the powers of drama, role play and simulation exercises have become tools in the training of managers in ways formerly unthinkable about thirty years ago, as theatre extends into new territories today. For this reason, theatre and its various employment opportunities, deserve our attention.

Additionally, experts such as Judith Ackroyds opine that the new perspective that could be derived from engaging in applied theatre is another reason the practice should receive attention. Through applied theatre, diverse groups who utilize the medium could be brought together to seek out their commonalities as well as distinctiveness in order to enrich the practice.

A third reason why applied theatre deserves attention is the “crying need for” its evaluation. Research is important in order to look at the efficacy of applied theatre in its various forms. According to Ackroyd (2000), we need to know what distinctive contribution drama can make to changing attitudes and behavior as well as to be alert to any unintended consequences of its usage. However, there



is the important need to know that applied theatre is both “applied” and “theatre” As we analyse the “applied” aspects of this practice, it is important to as well scrutinise the “theatre” forms themselves.

Theatre of Development (TfD) as a self-improvement tool was modeled in the Mbororo issue in modern Cameroon. According to Takem (2006), because the Mbororo occupy a very marginal cultural and economic position, the solution to the Mbororo problem becomes a tool in co-opting them into modernity or getting them out of their so-called primitivism. For this purpose, theatre activists as well as allies believe that education and economic empowerment are some of the keys that will get the group out of the periphery. The logical question to ask therefore is: how did TfD help concretely in solving the problems raised? Should the creative solution of TfD have yielded positive results in the Mbororo scenario, the same method may then become applicable to other African communities that share the same poverty index, neglect and youth underdevelopments.

Essentially, the dramatic failure of most externally driven developmental projects appears to have inspired a number of developmental agents to reject the top-down model and to, instead, call fervently for the direct involvement of local communities (Takem, 2006). This notion was the main justification for choosing Theatre for Development as a method to effect positive social, economic and political changes. Furthermore, Takem (2006) acclaims international and national scholars and committed activists such as Ross Kidd, David Kerr, Ngugi

wa Thiong'o, Hansel Ndumbe Eyoh, and Bole Butake, but points out that TfD hardly achieves the goals it proposes. The failure, he suggests, is due more to the TfD approaches employed than to innate limitations of the medium. In most cases, local communities seem to have been used as guinea pigs and not as veritable practitioners of theatre for change. Tiku Takem is of the opinion that, except for a theatre activist, the Cameroonians have inherited weaknesses along with the medium. The single success case came as a result of the integration of local people and their cultures into the TfD process.

Since the advent of Theatre for Development in Cameroon, its practitioners have employed different approaches. One approach is carrying ready-made plays to the local communities for presentations. Such approach has been perceived as limiting TfD's capacity to effect change. It also positions the practitioners as perpetrators of hegemonic discourses. A second approach is when activists go to the people to collect true-to-life stories for empowering plays. These activists then write plays as well as stage same for local populations. Although theatre activists who practice this method do talk about involving local populations, this is still perceived as false participation. Although effective in many ways, these two approaches are all the more suspicious since the workshops were usually funded by foreign NGO's acting under the umbrella of corrupt local governments. The third approach which is deemed participatory as it is revolutionary, according to Tiku Takem, is carried out by Bole Butake, who acted as a facilitator to help local population empower themselves through theatre. Yet Butake received monetary support from Helvetas Cameroon to do workshops

with school children in northwest Cameroon, where adults are held responsible for deforestation. However, the double standard of this analysis does not appear to weaken this well written monograph oriented towards exposing the modern state's failure in Cameroon.

Unlike the pessimistic tone of Tiku Takem's work, Emelda Ngufor Samba's *Women in Theatre for Development in Cameroon* shows how women use theatre to capture the space and the speech to participate in the decisions shaping their lives in post-independence Cameroon. The first chapter of Samba's work draws attention to cultural and institutional practices which subject women to physical and psychological bondage as well as confine them to reproductive and productive roles. Therefore, in this fashion, the marginalised Cameroonian women become the objects and subjects of Theatre for Development. However, unlike Tiku Tekam who would like TfD to be revolutionary, Ngufor Samba posits that it advocates changed attitudes as well as fosters material progress. Ngufor Samba then engages in critical and comparative analysis of a number of workshops that she carried out in collaboration with Bole Butake in Bamenda area and those that non-theatre groups organized in Yaounde and Buea. Relatively, these interventions have been said to result in productive dialogues between government agencies and community dwellers, especially the "bush" people, "the primitive and backward" as well as others whose migrating mode of life and outright rejection of modernity (exacerbated by the *Polaaku*, the Mbororo code of conduct) placed women in particular at the "periphery of the periphery". Like most Cameroonian

women, however, Mbororo women are also at the threshold of change and are strategically using theatre to subvert psychological and cultural obstacles on their way. Significantly, Traffic in human beings, a modern-day slavery, has become a widespread phenomenon mostly in Africa. Interestingly, civil rights agencies in Lesotho, South Africa and Liberia had for some time been keen to develop an enterprise in promoting rights among its staff, and more significantly, with children and young people themselves. This conscious move to empower young people was reportedly exceptional in some parts of Africa.

In terms of the aesthetics of performance, Etherton says that “I returned to the popular theatre work I had been involved with, in Nigeria, many years before”. That earlier work by Etherton in Nigeria was with adults and it sprang out of Augusto Boal’s Forum Theatre. There, he reports that “we focused on the deliberately uncompleted play, and made extensive use of irony, paradox and contradiction”. In writing of this particular work in Nigeria, Etherton and Brian Crow introduced these ideas as a new kind of drama aesthetic, as much as a mechanism for social or political change. In many parts of Africa, these elements “had enabled young people and adults working with them to confront a deeper reality in their lives, as they perceived that reality, in drama (Etherton, 2006).

Etherton (2006: 100) recalls further that many of the young Africans they worked with seemed to be able to develop a much longer story of their collective lives than counterparts in Asia. Afterwards, the young Africans dramatised parts of

their stories, presenting their sense of incompleteness in their lives and in their stories seeming more organic to their worldview. Sometimes, they reportedly go through several days of experimental learning to make and perform dramas, and to develop analyses of significant issues. In West Africa's Liberia, the adolescents Etherton's team worked with were divided into groups, with each group creating a drama as well as developed an analysis of what it was that they wanted to communicate to other people about their lives. The issues they focused on was HIV/AIDS, but eventually their drama, and the subsequent discussion, was more on the total denial by adults and officialdom in Liberia of this scourge than about the causes of AIDS. Of this experience, Etherton would later report that "the Sinje performances existed in our minds, collectively, both in terms of some vivid scenes and also in terms of the dilemma they portrayed: and we spoke about them subsequently. One of the adolescents' groups went on to perform at least one of their plays again in the camps".

The use of theatre in addressing issues of social or political importance has become popular in parts of Africa. A more detailed explanation of the analytical and creative process in another group may indicate the interaction between young people and adults. This, according to Etherton (2006: 103), was on much more of a level playing-field between adults and young people, in a more open atmosphere than is usual between children and adults. The facilitation aims always to challenge young people to think through, sorting out cause and effect, without either seeming to be threatening or judgmental of their views and attitudes. One of the plays was built around a situation identified by some of the

female adolescent girls as being a significant problem in their lives: teachers having sex with their female students. The drama developed, besides blaming the teachers as well as some female students who are lazy, but want to pass their tests and exams, focused on the girl's father, portraying him as a traditionalist: sons should be educated, not daughters. The play was incredibly funny and one scene flowed into the next.

The drama this group created did not have conclusion, nor did it seek to try out alternative statements or behavior, as you might get in Boal's Forum Theatre. The group presented their evolving piece to their co-participants in the other groups for critical commentary on both the personalities involved and the situations into which they had dug themselves. The initial audience, made up of their workshop colleagues, told them what they understood from their drama. If this was different from what they intended, the group had to go away and re-do their scenes. The sharpening of the focus is an integral part of this particular TfD process.

## **CHAPTER THREE**

### **THEORETICAL FRAMEWORK**

#### **3.1 INTRODUCTION**

Beside the useful entertainments, the traditional artist dedicates himself, at whatever risks to his person, to reveal truth and satirisation of social ills, with the inherent desire to deplete community's suffering (Obafemi, 2001:37).

The purpose of this study is to present important concepts and framing strategies in the search for ways to address issues of community development, youth empowerment and human-trafficking in South African and Nigerian communities. This chapter proposes and discusses the conceptual framework of the study. It outlines the historical introduction and background on the concept of applied theatre techniques, articulating reasons why these concepts are appropriate for this study and where the different categories will fit in. The conclusion of the chapter draws together the conceptual threads that run through the thesis up to this point, while it anticipates the sections on methodology and findings to follow, which feature in-depth analysis of pedagogy extractable from marginalised people and their societies. The intention is to examine how oppressed people can teach their societies and political leaders how to address issues of community neglect and youth empowerment that affect those who are marginalised in both urban and rural communities.

#### **3.2. THEORETICAL FRAMEWORK FOR STUDY**

The theoretical framework upon which this study is rooted includes necessary

theme of drama and dramatisation as both practice and concept. Importantly, theatre, or that which is dramatic, is an important tool utilised in exploring the feelings of humans. A fundamental cultural human activity in all cultures, the dramatic has been known to be an essential form of behavior. Historically, drama as a terminology is derived from a Greek word that signifies “action”, and it is a derivative of the word meaning “to do” or “to act” (Terry and Thomas, 1978). When drama is enacted on a stage before an audience by actors, it is theatre. This effort involves collaborative modes of production as well as a collective form of reception. Through the dramatic, cultural heritages remain intact. Beyond entertainment, theatre has become a major instrument for raising societal awareness on sundry issues. In Nigeria, for example, the role of the traditional artist, apart from the obvious one of entertainment, is to educate himself at whatever risk to his person to unbridled truth and satirization of social ills (Obafemi, 2001). Furthermore, Olu Obafemi informs that:

From the historical and mythological world of Ladipo’s *Oba Ko So*, one turns to Ogunde’s commentary on contemporary Nigerian society. *Strike and Hunger* has been chosen from Ogunde’s opus as an example of plays that are committed to the nationalist struggle as well as of a political satire in post-independence Nigeria.

In Nigeria, the history of drama continues to grow as it includes expressing ethics, myths, religion, politics and conscientization issues in the society. During the Mass Mobilization (MAMSER) drive of the early 80s, the government of the then military dictator, General Ibrahim Badamosi Babangida employed drama, dance and musicals as major instruments of public awareness to instill nationalism and discipline in the citizens of Nigeria.



This is because of the power of theatre as an effective means of education and orientation.

Drama as discipline can be divided into many parts. First is the improvisational drama. Improvisation in drama is collaboratively achieved by participants in a group. Modifications in such plays are achieved at-the-moment by different role players, therefore, the basic factor in this type is spontaneity. Another form of drama is the role plays. This refers to act of a particular character or a person. According to Terry and Thomas (1978), sometimes in a classroom, students are given a particular role in scripted play which is also a form of role play. Here, the teacher also acts out a particular character. After rehearsal, the play is performed before the class or any audience for that matter. The next type of drama is mime. Mimes are expressed through muted gestures. In this type, body language, stage properties and dialogues are excluded from the performance. Actors who engage in mimetic acts require great skills. Another type of drama is the mask drama. The mask is an object worn over the face. Masks are predominantly employed when players want to portray animals in jungle stories. Children are known to enjoy this type of drama because they are less inhibited to perform and overact (Terry and Thomas, 1978). Other types of drama are puppet drama, radio drama and applied drama. Puppetry is a traditional and ancient form of theatre. The puppetry items are made of a wide variety of materials, ranging from fabrics, metals, flexible strings and wood. Children are known to use puppet to say and do things that they may feel too restricted to say or do by themselves. Besides the

voice of actors, radio dramas depend mainly on the employ of the use of sound to effects to carry out the radio's main objective of dissemination of information to the general public. Applied drama is an umbrella term for the wider use of drama practices in specific social contexts and environments. Applied drama has forms such Theatre for Development (TfD), Forum Theatre, Newspaper Theatre, and Theatre of the Oppressed (TO). All of these forms are community development enterprises by theatre practitioners and sundry groups. The aim in its adoption is to employ theatre as a tool in achieving mobilization in communities, small or large.

### **3.3 THEATRE AS TOOL FOR MOBILISATION**

Community theatre is that which illuminates and at the same time, creates its own irresistible necessity and logic. It is a process which seduces the viewer and performer back, according to Yerima (1990), to the beginning, a questioning of communal myths and a confrontation with morality. It is this level of seriousness, almost sacred in the religious sense, that a community theatre in whatever hue, whenever it is practiced, should be viewed.

The interest of this study is drawn to the community focused theatre because of its communal experience: an experience which exists within the traditional theatrical activities of African societies. The theory for this study focuses on the community or popular theatre which negates known theatrical conventions and which leaves the theatre halls for the streets in search of audience communication. A community focused theatre involves researchers in

collaboration with community members, in most cases, amateurs, working with them to create plays which are evaluated in the end. Essentially, the end result of such collaborations is “a new purpose leading to a new art” According to Bertolt Brecht, the new purpose is called pedagogics.

Like Critical Pedagogy, theatre pedagogy is mostly definable as the method of teaching which aims to help in questioning and actively struggling against any form of oppressive customs, beliefs or social oppression. Through the theory and practice of theatre pedagogy, pupils gain critical awareness of issues that concern their wellbeing. It is paramount that there are on-going criticisms of the status quo. With a view of reducing societal inequalities, theatre pedagogy questions how societies perceive the efforts of the government of its absence thereof, in improving the lives and living conditions of communities. From this point of view, the use of theatre for social critique is necessary if one does not want such upbringing and education that contributes to the reproduction of inequality. In effect, since social critique produces social change, theatre pedagogy becomes committed to liberation and emancipation of the populace from the prevailing oppressive social interactions. It is important that, with the mode of critiques such as theatre pedagogy provides, government agents, NGOs and communities clearly understand that phenomena like inequality are unnecessary. Rather, communities must realise that inequality and its characteristics are products of social processes arranged by human beings. This realization sets a person free from feeling like an object prone to manipulation. Theatre pedagogues believe that issues of community development, youth

empowerment or human-trafficking are inherently political and for this reason, social and educational vision of justice and equality should be the basis for any kind of performance, with the liberation from oppression of and human suffering being an important dimension in its enactments.

In the instructive modern theatre of Bertolt Brecht's epic theatre, the audience is relevant because they form the soul of the performance. For this reason, the community theatre is one in which the audience is not restricted to passive viewing but in which their active participation is expected. Invariably, the popular or community theatre is not expected to retreat to prepared positions: it is an art of permeation with boundaries that are ill-defined and far extended. It can include demonstrations, political rallies, religious festivals, celebration of daily life. The theatre will become more of an art when it becomes less consciously aesthetic (Schechner, 1970).

It is this freedom in the creative process which is improvised constantly, as well as the awareness of a socio-political reality which has drawn this researcher into this study in applied theatre techniques for community development, youth empowerment and human-trafficking. Essentially, it is assumed that theatre can best achieve independent artistic objectives if it becomes an integral part of the hugely complex movement towards a developed, sophisticated but liberating form of socialism which is happening all over the world. Invariably, to be good as theatre, plays must now ruthlessly question their ideological bases, the sets of assumptions about life upon which they are built as well as a questioning,

critical relationship with their audience, based on trust, cultural identification and political solidarity.

### **3.4. THE ARTIST AS COMMUNITY'S WATCHMAN**

The artist has had to go beyond mere entertainment as his/her work is showcased. Today in Africa and around the world, artists and their works of art are increasingly becoming tools in the stimulation of community thinking, developing self-confidence, participation, expression, awareness and organizational strength of popular groups, communities and organizations. In Freire's opinion, the oppressors must be willing to rethink their way of life and to examine their own role in the oppression. Just like John Dewey's description of education as a mechanism of social change, theatre has also been known to facilitate social change. It has become the regulator of the "process of coming to share in the social consciousness, making the adjustment of individual activity on the basis of this social consciousness the only sure method of social reconstruction" (Dewey, 1897: 16). The employment of theatre in community discourse and engagement has continued to receive attention worldwide.

Community theatre, in its normative and moralistic expression, is a manifestation and reflection of conflicts which originate from within or without that particular society. Such conflicts break the harmonious nature of society, as well as cause socio-political, economic and cultural disequilibrium, the result of which is the destruction of the fabric of societal institutions, which may lead to a large scale

disgruntlement in a given community. Furthermore, the artist, while not the only one capable of perceiving discrepancy in communities, is the only one who expresses it. In many ways, s/he ceases to be a mere recorder of the life experience of a people, but something bigger. In Wole Soyinka's words, the artist becomes "the voice of vision of the collective conscience of his people" (Abodunrin et al., 2001:155). Primarily, the artist's role is to denounce the alienating super-structure while his/her art becomes the instrument of change. S/he refuses to be gagged or suppressed as s/he continually proclaims his/her disagreements through theatrical works. The artistic measure of the artist's creativity does not only depend on the ability to fuse philosophical thoughts with aesthetics, but on the popularity of his/her chosen medium. Such artistic expression must conform to the socio-political ethos of the masses, serving them in the process.

In the early 80s, the possible use of theatre as means of effecting change in a community was the driving motive that led to the establishment of the Samaru projects for the drama students at Ahmadu Bello University, Zaria, in Kaduna State of Nigeria. The need for such theatre was inspired by the use of theatre for community communication in other American, European and African societies. For example, Ross Kid, Richard Schechner, Joan Littlewood, Joseph Papp, Honor Ford-Smith, Kabwe Kasoma, Ngugi wa Thiong'o were either practicing or had practiced their own form of popular or community theatre. This is why most attempts at popular or community theatre take root from strong ideological basis as well as also for the entertainment and enlightenment of the

Samaru people. Samaru is a village opposite the University which is inhabited by most of the junior staff of the University and other people.

Another reason for the establishment of Samaru community theatre in Zaria was the consciousness of the radical uses of theatre in countries like Bangladesh in which the landless oppressed meet in a compound to analyse their problems and how to solve them, as well as the revolutionary government in Peru's attempt to educate the masses through theatre. Importantly, the Samaru experiments were also based on Augusto Boal's concept of showing in practice how the theatre can be placed at the service of the oppressed, so that they can express themselves and so that, by using this new language, they can discover new concepts (Boal, 1974).

### **3.5. AFRICAN POPULAR THEATRE AS PEDAGOGY**

Before colonialism and its attendant imposed ways of speaking, living and doing, Africans have had indigenous ways of speaking, living and doing. Since this study's focus is on applied theatre techniques, it is imperative to address a general bias in the way indigenous African theatre has normally been analysed by previous scholars. A major bias, according to Kerr (1995:2), arises from the fact that pre-colonial African theatre has not been thoroughly researched. Compared, for example, with African pre-colonial history of state formation, there has been little use in theatre studies of such evidence as archaeology or oral sources. Much of available information has been from reconstructions and hypothesis that were propounded by colonial anthropologists and so-called Africanists. The problem with those sources is not only that they tended to have

values alien to African culture, but also that they had an ideological bias which distorted the image of African theatre, as if to deny that pre-colonial, colonised or post-colonial Africans do not possess the ability to contribute knowledge to issues concerning societal development. A lot of the colonial Africanists shared views of African pre-colonial culture as static over centuries. This view suited colonial ideology since it made African culture appear outside of the dynamic process of history, and as such, rationalising increased dependency of African economies on Europe.

Interestingly, this image of Africa, in Kerr's (1995:2) opinion, has proved quite durable even after independence. For instance, in the Negritude philosophy of the 1930s and 1940s, African intellectuals turned colonial ideology inside out, retaining the static view of African history but eulogising it in contrast to the dynamic but destructive sterility of European culture. This philosophy has had important impact on post-independence views of African culture with African academics and government spokespersons endorsing the conception of a classless, innocent, unchanging African pre-colonial culture. A pre-colonial Africa, with its notion of sharing, communal society, has found a theatrical equivalent in an aesthetic emphasis on African theatre's anonymous, participatory qualities. Kerr (1995) informs further that even anthropologically inclined studies from the late colonial era commented on the participatory qualities of indigenous African theatre. For example, masked plays of the Afikpo people of Nigeria witnessed play leaders who had to move around the audience



because of the absence of raked seating which caused problems with sightlines. Although, this caused a slackening in dramatic tension, it increased the audience-player interaction.

Scholars of post-independence Africa have given a polemical thrust to the participatory element inherent in African theatre. Of this, Mukotani Ruyendo, according to Awoonor, gives a description of the Ugandan indigenous theatre as follows:

In the course of performance, all the spectators could participate as they liked by clapping, shouting or whistling, all in appreciation, and actually contributing to the force of the performance by joining beautifully with the performers (Awoonor, 1972: 40).

This form of community theatre for development described by Kofi Awoonor is corroborated by Hagher (1990:3) when he opines that community theatre for development is a theatrical style which stresses “participation”, “dialogue”, and “critical consciousness”. The practitioners of this theatre are committed to social transformation through cultural action, using theatre. Through this type of theatre practice, they hope to invoke the peasants and workers in finding solution to their own common problems through research, dramatisation, analysis and follow-up actions.

In Nigeria, the community theatre for development bears remarkable semblance with Paulo Freire’s and Augusto Boal’s experiments in Latin America, through East African experiments in Kenya, especially the Laedza Batanini campaigns in

Botswana and the Chikwakwa travelling theatre in Zambia. A closer look at the international and domestic manifestations of theatre show a polarity between the theatre that domesticates and one that liberates. This leads to the position of this study that theatre has always been manipulated through the ages. The Nigerian traditional theatre, literary theatre and radical literary theatre, presents each genre as being effective in taking particular position that tallies with the held opinions of the practitioners. Importantly, the use of theatre through the generations has been to answer the question: “theatre for whom and for what purpose”? The performers in indigenous theatre can, therefore, through their experiences, present to authorities and policy makers how their predicaments can be amended. This is because, as sufferers, those who experience neglect are better equipped to explain their own predicaments. The quintessential Nigerian dramatist, Hubert Ogunde, for example, utilized theatre to address societal ills and governmental ineptitude. Like Ogunde, Nigeria’s Nobel prize laureate and theatre practitioner, Wole Soyinka’s opinion is that art should expose, reflect, and indeed magnify the decadent, rotten underbelly of a society that has lost its sense of direction. Consequently, the dominant aim of African community theatre is the scrutiny of social injustice and “how to transform inequitable, undemocratic, or oppressive institutions and social relations” (2001: 155). At some point, assessments of truth or conceptual slipperiness might come into the discussion, but they are in the service of demonstrating how certain power effects occur, not in the service of pursuing truth in some impassioned sense (Burbules, 1992).

### 3.6. HUBERT OGUNDE, *STRIKE AND HUNGER*, AND THE ALARINJO THEATRE

Historically, Nigerian communities have enjoyed contributions from theatre to critical dialogues relating to community development and youth empowerment. A vivid example of an artist and his theatrical contribution to society's struggles is Nigeria's Hubert Ogunde and his works, among other theatre practitioners of the famous *Alarinjo*<sup>10</sup> tradition. Ogunde's statement in *Strike and Hunger* presents an exposition through drama, of the tyranny which foreign domination constituted and visited on an indigenous population in colonial Nigeria, a situation that led to the famous 1945 workers' strike. Ogunde's topical play reveals his role as a guardian of society's conscience, a role which he inherits from the traditional artist, especially the Alarinjo Masque-dramaturge (Obafemi, 2001: 37). Therefore, the traditional society's artist/cultural historian perceived himself as an instrument of folk will. The artist's tradition is inherited by the contemporary artist in his own community. Its verbal and kinetic elements of music, dance, and songs integrate to aid audience perception and understanding and involvement in traditional festivals. According to Obafemi (2001: 37), besides useful entertainments, the traditional artist dedicates himself, at whatever risks to his person, to reveal truth and satirization of social ills, with the inherent desire to deplete community's suffering. The traditional artist uses art to expose and inform defiant attitudes in communities in an entertaining fashion. This practice reveals the points of identification in Ogunde's methods

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<sup>10</sup> Alarinjo: Traditional Yoruba itinerant performer, translated literally as one that moves, dances and performs. This later gave birth to the popular travelling theatre traditions of the 1940s to the late 1970s.

with traditional theatre, not only to the organisational practice but also to the purpose and dynamics of his theatre, especially his flair for criticism of happenings in communities.

Among the Yoruba, Abodunrin's (2008: 126) vernacular theory of "the other" explores, among other traditional theatrical practices, the *Oke-Ibadan*<sup>11</sup> (also *Oke-'Badan*). A festival of erotic jokes and one that culminates in an exploration of carnivals and the carnivalesque in Abodunrin's elaboration. The popular *Oke-Ibadan* festival is a festival of erotic jokes of carnivalesque proportion: designated abuse, curses, oaths, slangs, erotic laughter and popular tricks, celebrated around the enigmatic figure of *Esu-Elegbara*<sup>12</sup>. Every aspect of the festival brings to light what Bakhtin describes as a *grammatical jacosa* whereby grammatical orders are transgressed to reveal erotic and obscene or merely material satisfying counter-meaning. Punning is one of the forms taken up by the grammatical *jocosa*. A typical *Oke-Ibadan*, erotic joke/laughter or abuse is:

*L'ajo Oke-Ibadan, mo le foko roka Oke-Ibadan lanti  
lanti!* (On Oke-Ibadan day, I can mix a pot of yam flour  
with a penis!)

*Baba da agbada bo'le oko n le O da agbada bole oko nle!*  
(Old man's voluminous robe is spread on the  
ground, But I can see a hardening penis!)

*Ore meji jowo jowo epon, Mon bumi, jowo jowo epon!*

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<sup>11</sup> Oke-Ibadan festival: A festival celebrated annually by Ibadan people of Oyo State to serve as a reminder of the historical antecedent of Ibadan people.

<sup>12</sup> Esu:-Elegbara: An *Orisha* (Deity), the god of fate in the Yoruba religion of the Yoruba people of South West Nigeria and across the Black Diaspora

*Oni o rojo, ola o re kotu, Mon bumi, jowo jowo epon!*

Two friends, flabby-flabby testicles,  
Try to curse me, flabby-flabby testicles!  
Today is not for empty talks, tomorrow, we are  
not Going to court, flabby-flabby testicles!

*Oko Olopa kiki beliti, Mon bumi, kiki beliti!*

Policeman's penis is imprisoned under a wad  
of heavy –heavy belt! Try to curse me, just a wad of belt.

*Onikeke rora goke oko n le!*

(Bicycle rider, take it easy as you climb that hill,  
I can see your hardening penis!) (Abodunrin 2001: 127)

Not surprisingly, like carnivals and their ideological punning ways, *Oke-Ibadan* festival jokes such as these were distasteful in some people's ears. Joel Adedeji refers to a classical example of a case when the Alarinjo troupes were banned from performing in certain areas because of their unsavoury and distasteful social commentaries:

Sometimes when their sketches were in bad taste, they were stopped in the middle of the act and chased out, and ordered never to return again (Adedeji, cited in Obafemi, 2001).

A classic example of the above gagging of artists was that of the troupe of Abidogun of Agborako's house, Oyo city, capital of Oyo empire in South-West Nigeria, in the 1920s. King Ladigbolu 1, the then Alaafin of Oyo, reportedly banned the troupe from further performance of the masque of Kudeju because

it was a satire on the institution of the famous Aare of Alaafin Adelu (Obafemi, 2001: 37).

In a similar fashion, Ogunde was reportedly banned on a number of occasions from performances because of his commitment to truth, as well as the exposure of corrupt or anti-social behaviours of those in authority. Hubert Ogunde and his works became popular because of his theatre's preoccupations with speaking openly on issues of political importance which, not only earned him reputation with colonial authorities but also led to restrictions on his movements inside and outside of Nigeria. Although severely frustrated by political strictures and structures, Ogunde's theatre presented to the communities the ills of the society. In 1965, he and his company were banned in the Western Region of Nigeria by the Premier Ladoke Akintola's Nigeria National Democratic Party (NNDP) Government as a result of his play, *Yoruba Ronu*. Obafemi (2001: 38) informs that *Yoruba Ronu* is a play whose truth and apocalyptic dimensions were vindicated by later events in Nigeria beginning with the 1966 military take-over of the country's inept civilian government. Ogunde's aim in his works is the promotion of social order through opposition of forces of oppression, tyranny and community neglect. He extensively believes that the main task of theatre is not merely creativity (art for art's sake) but also propaganda and social engineering. Ogunde's *Strike and Hunger* is an artistic portrayal and rendition of the way politicians and party leaders of the precolonial and immediate post-independence era in Nigeria, such as Herbert Macaulay, Obafemi Awolowo and Nnamdi Azikiwe played prominent roles in the strike as well as seised on the

strike to promote their Pan-Nigerian Movements.

Thus the dominant theme of *Strike and Hunger* was sourced from the general strike of workers in the post-World War II Nigeria, in June 1946. The strike was adjudged a dramatic opening of a new nationalist era which marked the beginning of a racial and political consciousness in Nigeria. Obafemi (20001: 38) further reveals that *Strike and Hunger* is a documentation of this event in all its freshness as well as social relevance. It is also an example of plays committed to the nationalistic struggle as well as deployment of political satire in post-independence Nigeria.

Like first generation post-colonial dramatists represented by the likes of Wole Soyinka and John Pepper Clark, post-independence Nigerian second generation dramatists like Femi Osofisan, Kole Omotosho, Bode Sowande, Tunde Fatunde, and Tess Onwueme, dealt with contemporary social problems in Nigeria with the aim of, according to Obafemi (2001: 168), raising mass awareness of a positive revolutionary alternative to prevailing decadence that permeated the country. Subjects such as students' unrest, robbery, class struggle, corruption, anti-capitalism and feminist critiques were projected in their works. These playwrights advocate that social revolution is the only way out of the country's social incoherence. Obafemi observes further that:

In their total rejection of the idealist vision based on the animist- metaphysics of their predecessors and their desire for social change through the collective

will of the masses lies their preference for social change through the collective will of the masses lies their unanimity (Obafemi, 2001: 168).

Although the play (*Strike and Hunger*) lacks the vision and the uncanny prophetic nature of Ogunde's other play, *Yoruba Ronu*<sup>13</sup> (1946), it is believed to mark the development of his commitment to society's plight. This sensitivity in Ogunde's works and performances to socio-political conditions of his people was a hallmark of his works that was maintained till the end of his life. Until his demise in 1989, Ogunde continued to be directly involved in the politics of Nigeria through his series of social and political propaganda productions. Like Nigeria, South Africa is also replete with concepts and philosophies that are committed to the struggle for emancipation and nationhood in its pre- and post- independence existence.

### **3.7. SOUTH AFRICA AND THE *UBUNTU* PHILOSOPHY**

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The history of South Africa is dotted with performative activities that address socio-cultural and other aesthetic concepts of its people. The *Ubuntu*<sup>14</sup> philosophy, for instance, clearly portrays the way the people perceive themselves as well as their cohesive methods. It is expedient to examine a number of views that have been projected about *Ubuntu*. The nomenclature *Ubuntu* originates from Nguni languages and it translates as 'humanity towards others' (Motshegka, cited in Golding, 2016). Based on the ideal of harmonious

<sup>13</sup> Yoruba Ronu: Literally, "think, Yoruba nation".

<sup>14</sup> Ubuntu: The Southern African ideal of harmonious relationships of empathy,



solidarity, sharing, and cohesion.

relationships of empathy, solidarity, sharing, and cohesion, this concept, in most of Africa, is regarded as an intrinsic one. According to the South African cultural theorist, Mothole Motshega (2012) *ubuntu* is a triune principle of oneness underlying all reality or existence. The Bantu languages which possess derivations in related root structures have the *Ubuntu* philosophy spread across Africa, especially in the Southern parts. For instance, in Zimbabwe's shona language, the most commonly spoken language in Zimbabwe after English, *Ubuntu* is *unhu*, a concept similar to those of other African cultures. In Rwanda and Burundi, the people commonly exhort others to *gira Ubuntu*, which means to 'have consideration and be humane' towards others. In the West of Uganda, where a collection of dialects is spoken by the Banyankore, Banyoro, Batooro and Bakiga, *obuntu* refers to the human characteristics of generosity, consideration and humaneness towards others in the community. The same goes for the Bahaya, Banyambo as well as others from Northern Tanzania. In Luganda, the dialect of Central Uganda, *obuntu-bulamu* refers to the same characteristics (Golding, 2016).

The application of the *Ubuntu* concept in South Africa's post-apartheid Truth and Reconciliation Commission (TRC) resulted in an escalation in scholarly works on the philosophical concept, post-1994. A survey of a collection of scholars' theorising of *Ubuntu* reveals an overall conviction, that *Ubuntu* is an indigenous moral theory that serves as a cohesive principle for indigenous Africans in the face of adversity. Popularly, the *Ubuntu* concept is regarded as an ideal and a thing to strive for as revealed in several views such as those of

Ramose (1999, 2002), Letseka (2002), Sindane and Liebenberg (2002), Tutu (1999), Shutte (1994), Teffo (1994), Bessler (2008: 43), Metz and Gaie (2010) and Richardson (2008), to mention a few (Golding, 2016).

However, the concept of *ubuntu* in South Africa has not been without a few counter views. Since the work of the South African Truth and Reconciliation Commission, chaired by the Archbishop Desmond Tutu, both Tutu and Nelson Mandela formally installed and promoted the concept as a vehicle for cleansing a nation that had become unpopular in the world for negative reasons. After that time of upheaval and racial tension, some theorists have argued whether the *Ubuntu* concept is applicable as a rallying cry as a worldview or philosophy for a new dispensation. Others, questioning its relevance and applicability to present day South Africa, out rightly discard it. Despite the disaffections in these quarters, there are several *Ubuntu* theorists who, unlike Matolino and Kwindingi, see prospects in *Ubuntu* for the modern life. However, both theorists (Matolino and Kwindingi), in responding to *End of Ubuntu*, opine that as a grounding ethic that is ingrained into the cultural mores of the majority of South Africans, the *Ubuntu* concept could most effectively and most readily prescribe ethical and moral standards that march in step with evolving political and social structures.

Today, there appears to be an escalating need to re-learn and recover *Ubuntu* with Africa's seemingly loss of identity under its colonial occupiers and the disintegration of societal hierarchies that had developed for many centuries. The

concept appears to suffer the need of a deeper and critical interpretation of its core principles and this study, concerned as it is, with community development, youth empowerment and human trafficking, has become imperative! Interestingly, while the development of the African continent has been slow and frustrated by colonialism, not to mention subsequent upheavals championed by Africans themselves, from the foregoing, it is clear that Africa possessed and still possesses political and social philosophies that are as valid as those of their European counterparts long before the arrival of Europeans on the continent. These systems revolved around a universal recognition of human worth. They are the same ideas that formed the spiritual foundation of old African societies and therefore can be relevant to the metamorphosis of a new society.

## Conclusion

This chapter has focused on theoretical framework as well as the analysis of pedagogies extractable from oppressed and marginalised people and their societies. The intention here was to examine how a people can teach their societies and political leaders how to address issues in communities that affect those who are marginalised in both urban and rural communities. Studies have revealed that the oppressed can contribute knowledge to issues concerning community development as well as address the human-trafficking problem. The oppressed can, through their experiences, present to authorities and policy makers how their predicaments can be ameliorated. This is because it is those who experience neglect that are better equipped to explain their predicaments. The next chapter will present the methodology of research.

## **CHAPTER FOUR**

### **METHODOLOGY**

#### **4.1. INTRODUCTION**

This chapter deals with the methodology adopted in the study. Methodology is the process we go through in order to gain knowledge about the world or “an articulated, theoretically informed approach to the production of data” (Ellen, 1984: 9).

This study is designed to be an in-depth qualitative research that relies on pre-play discussions, the dramatic presentations and after-play discussions of selected participants from South Africa and Nigeria. These two countries are important to the study because both countries are major suppliers and destinations for migrants, especially from Africa. As an economic giant in Africa with appreciable infrastructures in place, South Africa, especially, has become a desired destination for migrants and a profitable business hub for human traffickers.

In addition, the study also employs the use of a qualitative document in research study in order to further investigate the relationship between human-trafficking, community development and youth empowerment. Human-trafficking as a social problem in public discourse is discussed in order to discover possible underlying

factors that mitigate the human-trafficking phenomenon. Available research evidences on the presence, cause, prevalence, scale, size and effect of human trafficking on communities and youths are analyzed.

#### **4.2.PARADIGM OF THE RESEARCH**

Paradigms are models or frameworks that are derived from a worldview or belief system about the nature of knowledge and existence. These paradigms are shared by a scientific community and guide how a community of researchers processes enquiries. It is vital for a researcher to select the ideal paradigm because it will give guidance in addressing our research questions.

Essentially, most qualitative research emerges from the 'interpretivist' paradigm. Although researchers describe epistemological, ontological and methodological underpinnings of a variety of paradigms, one need not identify with a paradigm when carrying out a qualitative research (Bryman, 2004). Furthermore, before the 1960s, the 'scientific method' was the predominant approach to social inquiry, with little attention given to qualitative approaches such as participant observation. As a result of this, scholars across disciplines commenced arguments against the centrality of the scientific method in research. The core contention is that, although quantitative approaches might be appropriate for the study of the physical and natural world, there were inappropriate when the object of study are humans. Qualitative approaches were assumed to be better suited when social inquiry is in question.

Most recently, Morgan (2007), argues for a more pragmatic approach that is disentangled from the entrapments of this paradigm debate which recognizes the ties or themes that connect qualitative and quantitative research, and one which sees the benefits of blending qualitative and quantitative methods. Qualitative, like quantitative research methods are embedded in philosophical traditions which possess divergent epistemological and ontological assumptions. While epistemology concerns itself with the theory of knowledge and such assumptions and beliefs about the nature of knowledge, ontology is concerned with the philosophy of existence and the assumptions and belief that we hold about the nature and being and existence.

#### **4.3.FIELD OF STUDY**

This study was carried out in Mobopane in Gauteng Province, South Africa, as well as Ibadan in Oyo State, Nigeria. We worked with volunteer members who are domiciled in selected rural or sub-urban communities. These selected communities are those with a high proportion of youths from low-income households. Through interactions with community members, it was discovered that youths from these households have less opportunities as well as lack better alternatives to the kind of lives they live and services received from municipalities (South Africa) and Local Governments (Nigeria), because of the low income of their parents or guardians. These categories represent the masses of the people who are alienated from various infrastructural developments that city dwellers enjoy. It is expected that these discussions, workshops and presentations from the actors and participants will express the present realities of any kind of neglect the people might be experiencing.

The adopted procedure is agreeable with Somers (2008:65) who reveals that unless the target audience feels that the story captures its lived reality, the power of the medium to create engagement and change will be weakened. His belief is that when authenticity is captured within the dramatic form, powerful outcomes are possible. Other models were also utilised, presenting common emerging themes that include aesthetic engagement (the intrinsic value of attending a theatre event), catharsis and empathy (emotional responses and shifts in understanding), dialogue as well as changes in social relationships that may result from watching the play. Other themes include the use of drama as a teaching tool, and the extent to which participants (and audience) learned from the drama.

Through in-depth interviews we wrote stories<sup>15</sup> of how marginalized groups (in varying context and for different reasons) through applied theatre techniques can give voice to their experiences, and in so doing, attempt to strengthen their own as well as the audiences' rights. We carried out workshops with participating youths in order to write a good story that will be their story. Through these stories, we examined their experiences as youths of South Africa and Nigeria with dreams and desires, in order to discover how they expect to become accomplished and fulfilled through education (empowerment). We also

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<sup>15</sup> Script: "Saving The Forgotten". See appendix

examined the thoughts of these youths, their fears, and their expectations from their governments and communities.

Without in-depth research, experts of applied theatre like Ackroyd (2001:1), Bradby (1993:18-19) opine that it is unrealistic to expect that drama participants will be able to capture the reality of those affected by the issues being dealt with. Somers (2008:65), on the other hand, is of the opinion that authenticity is a necessary quality of the drama if we are to expect the audience or workshop participants to feel the relevance of the drama for them. Therefore, an interactive theatre programme on how the average South African and Nigerian youth fare in their communities is expected to help capture the psychological, social and technical reality of the South African and Nigerian youth aspiring to obtain better living conditions. In his submission about the nature of interventions through applied theatre, Thompson (2003:200-202), is of the opinion that, on one hand, much of the practices in its 'intentional' form creates a practice that seeks to debate vital issues and see those concerns transformed into new stories. But, on the other hand, within unfamiliar settings, he argues that it is a way to provide people with means to work their way through difficult transitory periods, aiding their safety into a new place or time. Of this, Somers (2008:65) corroborates that "the research process works best when all participants are engaged in it, leading to a pooling of understanding which enhances the group's insight and supports a sense of ownership of that knowledge and the emerging dramatic experience". Somers (2008:65) argues further that "effective intervention requires the drama to be 'applied' in researched and understood contexts". This has been discovered to be true, whether the drama used is rooted in workshops with little



or no intention of performance, or is “the product of a scripted play”, or a “devised performance”. We assumed that from initial workshops and interviews with participating youths from selected communities of South Africa and Nigeria, we could become familiar with the field of human experience dealt with. In the planned workshops, we brought in all information which might be digested by participants. This was born out of the concern that when workshops stretch over several days or weeks, on-going research can be conducted by those involved (Somers, 2008:65).

#### **4.4.QUALITATIVE RESEARCH METHODOLOGY**

In order to attend to the aims and objectives of this research on applied theatre techniques for community development and youth empowerment and a study of human trafficking in South Africa and Nigeria, the qualitative research design was considered and adopted. Qualitative research is a method of inquiry employed in many academic disciplines aimed to gather in-depth understanding of human behaviour and the reasons that govern such behaviour (Holliday, cited in Akinola, 2014:30). The qualitative method investigates the why and how of decision making, not just what, where or when. Hence the smaller but focused samples are more often needed, rather than large samples. According to William (cited in Akinola, 2014:30), the qualitative research methodology would help us to become more experienced with the phenomenon we are interested in. If we really want to understand how people think, some in-

depth interviewing is also probably needed. We therefore interviewed people who directly participate in the play discussions or debates on human trafficking, youth empowerment and community development in South Africa and Nigeria.

#### **4.5.QUALITATIVE TOOLS**

##### *Qualitative Data*

##### 4.5.1. In-Depth Interviews

Individual interviews with selected members of participating groups were conducted. A questionnaire was also prepared to investigate how participants react or interpret their roles in the play or debates (after performance discussions).

##### 4.5.2. Direct Observations

Participants and players were monitored as much as possible to observe body languages that may be useful at post-production debates.

##### *Questionnaires*

Questionnaires were developed and administered to selected participants. The aim here is to discover the participants' awareness of human trafficking, youth empowerment and community development issues.

#### **4.6.STUDY POPULATION GROUP**

For the purpose of this research, a cluster of performers has been identified in the Mabopane community in Gauteng Province. These random sampling

guarantees that the sample chosen is representative of the population, ensuring that the statistical conclusions will be valid to enable us achieve our investigation into human trafficking, youth empowerment and community development in South Africa. In Nigeria, we worked with the members of Fourth Man's Theatre Company. This is a group of young University undergraduates who have been engaged in various forms of community engagements through theatre. Our study in Nigeria took place on the outskirts of the city of Ibadan.

#### **4.7.POPULATION AND STUDY SAMPLING**

Two theatre groups, one each in South Africa and Nigeria, who are involved in theatre practice, were involved in this study. These groups are:

4.7.1. The Bokamoso Family of Winners- Mabopane, Gauteng Province of the Republic of South Africa.

4.7.2. Fourth Man's Theatre Company-Ibadan, Oyo state, Nigeria.

Focus Audience:

The community targeted in Nigeria is Eleyele in Ibadan, the capital city of Oyo state. In South Africa, the Mobopane community was targeted, in the Gauteng Province. A total number of two communities were visited in the two countries under study as presented in the table below.

Table 4.1: Countries, Province/State/town and communities visited for the research:

<b>Country</b>	<b>Province/State</b>	<b>Area</b>	<b>Community</b>
South Africa	Gauteng	Mabopane	Unit E
Nigeria	Oyo State	Ibadan Municipal Government	Eleyele

Although community leaders were informed in Ibadan about the study as well as the performances that would involve participation of the community members, it was difficult to get venues for the performances. This is because community gathering infrastructure were lacking. The local government officials at Eleyele demanded exorbitant prices to use the available facility. The study team decided to use available spaces such as open fields in Eleyele, on the way to Ologun-Eru village, near the city's water works department. Investigations involving performances went on for six days: the first three days for fact findings and approval gatherings from designated authorities. The team arrived in the morning of the fourth day, around 11 o'clock each day to set up and create a feeling of something-is-about-to-happen. The idea for this strategy was to create a little spectacle with the team's presence as the mobile stage is set up while music went on. As curious community members walk past, the team engaged them to inform of the study and asked for volunteer participant. Interviews were carried out to ascertain that those who volunteered actually belong to those communities. Although participants were randomly selected, the team was more interested in those who could communicate in English,

which is the adopted mode of communication with participants. We focused on those who were either born in these places or have been living there for more than ten years. The reason for this was to involve participants that would be good representatives of the chosen communities. The last two days were used to focus on one-on-one interview with some participants that were not yet interviewed on the fourth day.

#### **4.8.DATA COLLECTION / CAPTURING METHODS**

##### **4.8.1. Interactive Interviews with Participants**

Participants were limited to youths who are below twenty-four years old but above eighteen years. The main subjects of the study were youths who are probably high school students, those who have left high school or dropped out. These randomly selected participants became the study's focus group and were advised to arrive early in the afternoon for more briefing since it was planned that they would be a part of the audience as well as participating actors. Gilliam (2009) reveals that Focus Group interviews are carefully planned group discussions designed to obtain participants' attitude on a specific topic. It was discovered that there were more willing male participants in the three areas investigated. This might be because we are dealing with migration issues that appear attractive to the unmarried male who is ambitious and would do "anything" to earn respect from the community as well as a better life for himself and his parents and siblings. Whereas more males participated in the Eleyele study, the Mobopane investigations featured more women. The reason for the difference in Mobopane could be a reflection of male/female attitudes in South

Africa in contrast with Nigeria. Having been historically disadvantaged, South African women, supported by favourable government policies, seems to have become competitive participants in societal workforce rather than spectators.

#### **4.8.1.1.Data Capturing Procedures**

For adequate and exhaustive field work, eight assistants were sourced to help with various interviews and data collections. Data for the study was captured by the use of tape recordings and field notes. These methods were useful in order not to lose anything during the sessions (Babbie & Mouton, 2001). Participants were informed that all information would be recorded. The focus group interviews were held until the point of saturation was reached. Saturation is the point at which no new information can be added to what has already been stated by the participants (Cresswell, 2007). Confidentiality of the proceedings as well as the contents of the interviews was guaranteed by the research team. This was necessary in order to gain the participants' trust so as to achieve maximum cooperation from them.

#### **4.8.1.2.Individual Interviews with Parents**

Interviews were conducted by the researcher with parents and older generations in the selected communities. This was to enable the team find out the perspectives of these set of people with regards to the issues of migration, community development and youth empowerment.

#### **4.8.1.3.Procedures of Data Capturing**

Data was captured by means of tape recordings of few of the participants, while

notes were taken from most of the participants by the researcher and assistants. This method was to hasten the proceedings because the team had a few hours to operate each day before it became dark. It was discovered on the first day that as soon as it begins to get dark, participants tend to be in a hurry to return home to their parents or for other reasons such as safety. Others did not want to miss out on their popular prime-time television soaps.

#### **4.8.2. Individual Interviews with Performers**

Members of the performing troupes were also interviewed individually. These are volunteer actors/members who are either professional actors or volunteer theatre enthusiasts. I assumed that since these artists are also part of the research as performers, they might be able to offer an important perspective to the study.

##### **4.8.2.1 Procedures of Data Capturing**

Data was captured with the use of tape recorders as well as notes taken, in a relaxed atmosphere. Theatre groups participated in the research in each of the countries under study (South Africa and Nigeria), with interviews sometimes conducted with performers after stage set-up or during meal times, which was usually in the evenings. It was easy to interview these artists because meal times for them were relaxed periods and they appeared more excited to discuss their thoughts on their participation in the study.

#### **4.9. TRUSTWORTHINESS AND OBJECTIVITY OF QUALITATIVE RESEARCH**

Researchers have severally emphasised the need to demonstrate validity and reliability in reaching research conclusions, with particular processes and criteria attached to these terms (Bazeley, 2013:402). Miles, Huberman & Saldana (2013: 591) famously asked: “How can we be sure that an ‘earthly’, ‘undeniable’, ‘serendipitous’ finding is not, in fact, wrong?” Yvonna Lincoln and Egon Guba (1985), cited in Bazeley (2013: 402), mark out a special territory for qualitative inquiry, thereby rejecting that traditional terminology and proposed alternative criteria for quality in qualitative research: trustworthiness, credibility, dependability, confirmability, and transferability.

Consequently, research endeavours are conducted, according to Bazeley (2013), in order to create a piece of work that will stand up to challenge and be of value to others as well as to yourself. She argues further that the quality and significance of [...] research will be evident in an approach and execution that exhibits the work of a creative, reflective, and competent craft-person, and a product that informs, inspires, and empowers others. It is assumed that when these qualities are present in a study, such work can be defended, paving way for others or even the researcher to extend it through application of similar settings through further research.

Within qualitative research methods, objectivity is understood as being synonymous with trustworthiness. Objectivity is doing justice to the object of



study. Mouton, cited in Uwah (2012: 102), states that there is the possibility of controlling factors that can affect the objectivity and trustworthiness of a study. Steps taken to increase the trustworthiness and objectivity of this study are enumerated below:

Checks on participants: Transcripts and texts were analysed by the researcher in order to verify that the data gathered as well as their interpretations are correct.

Exhaustive description: The researcher applied series of field notes in order to enable collection of sufficient and precise data and report them as concisely as possible to enhance credibility as well as subsequent transferability; and

Triangulation: The researcher employed series of methods of data collection such as direct observation, in-depth interviews, as well as the use of technology in recording raw data (tape recorders).

#### **4.9.1. Data Analysis**

Through data analysis, the researcher was able to organised and bring meaning to large amounts of data. Neuman (2000: 419) suggests that, before data is analysed, all field notes, documents and interview transcripts should be available and complete. The open- ended interview scripts should be typed verbatim and not rephrased. The qualitative data can be recorded on tape with the permission of the participants or summarised by an assistant who takes note during focus group sessions but who does not participate in the discussion.

#### **4.9.2. Summary of Data Collection**

In collecting data for the study, appropriate statistical methods such as

descriptive statistics were applied. The moderator, reporter and interviewer listened to the tapes and wrote verbatim account of all that were said in the course of the various interviews. Transcription of raw data includes, but not limited to, word-for-word quotations of participants' enthusiasm, characteristics, body language and overall moods during interviews (Uwah, 2102). Interpretable information was extracted from raw qualitative data through the editing and encoding of individual responses of data in order to eliminate errors (Babbie & Mouton, 2001: 401-412). Content analysis of interview discussions was categorized into concepts and sub-concepts for the purpose of identifying subtle underlying themes. Triangulation, credibility and transferability check as well as dependability and conformability audits were used to ensure trustworthiness (Lincoln & Guba, 1985: 372; Miles & Huberman, 1994: 347; Babbie & Mouton, 2001: 166) cited by Uwah (2012).

Since it is believed that qualitative data analysis is less standardized than quantitative (Neuman, 2000: 419), the qualitative researcher begins analysis quite early in the field work. With the use of an expert, the data was transcribed and then coded into conceptual categories which create themes that are used for further data analysis guided by the research questions. Coding was done to reduce data to manageable quantities for easy retrieval.

#### **4.10.DEMOGRAPHICAL INFORMATION ON RESPONDENTS**

The demographical information on respondents is presented in this section. It

presents details of respondents in each country. The Table below represents demographic distributions of respondents:

Table 4.2: Demographic distributions of respondents in South Africa and Nigeria

Country	Province/State	Community	Number of Participants			Total
			Number of participants	Number of performers	Number of parents	
South Africa	Gauteng	Mabopane	16	5	2	23
Nigeria	Oyo State	Eleyele	30	5	2	37
Total	2	2	46	10	4	60

Presentation on Table 4.2 above shows the total number of respondents in South Africa and Nigeria as 60. In Mabopane (Gauteng, South Africa), the total number of respondents is 23. The breakdown in South Africa is as follows: participant volunteers are 16, while the number of performers who were interviewed is 5. The number of parents/guardians who participated in the interview is 2. In Eleyele (Ibadan, Nigeria), the total number of respondents is 37. The breakdown in Nigeria is as follows: participant volunteers are 30, while the number of performers who were interviewed is 5. The number of parents/guardians who participated in the interview is 2. The table below presents the number of male and female respondents in South Africa and Nigeria.

Table 4.3: Male and Female respondents in Mabopane and Eleyele

FOCUS GROUP INTERVIEWS			INTERVIEWS (PERFORMERS)		INTERVIEWS (PARENTS/GUARDIANS)	
		Frequency (%)		Frequency (%)		Frequency (%)
Mabopane (Gauteng, South Africa)	Male	5(50%)	Male	5(50%)	Male	2(50%)
	Female	5(50%)	Female	5(50%)	Female	2(50%)
Eleyele (Ibadan, Nigeria)	Male	5(50%)	Male	5(50%)	Male	2(50%)
	Female	5(50%)	Female	5(50%)	Female	2(50%)

Presentation in Table 4.3 above reveals the number of male and female respondents in Mabopane (Gauteng, South Africa) and Eleyele (Ibadan, Nigeria). Therefore, the percentage in the focus group is 50% in both communities. Because the study adopted a purposive approach, the researcher requested for equal number of male and female respondents in both communities in all samplings. This is in a quest to have equal representations for both genders. The number of volunteer performers in the communities is 5 each while the number of volunteer parents/guardians is 2 in each community. Therefore, the percentage of the male and female performers and parents/guardians is 50 per cent in both communities.

### Conclusion

This chapter has described the method of the study on applied theatre techniques. It also discussed the paradigm of positivism which treats social fact as existing independently of the various activities of researchers with constructivism not excluding the interest of individuals in community

investigated. Interrogated participants in both communities were limited to youths who are below twenty-four years of age but above eighteen years and are probably high school students, those who have left high school or dropped out. Interviews were carried out with volunteers that actually belong to those communities. Randomly selected participants who could speak English were chosen so as to make the field work easier and quicker for volunteers who were paid hourly. In data analysis, the demography of investigated communities was also analyzed. The next chapter will focus on the groups involved in the study.

## **CHAPTER FIVE**

### **PROFILES OF THEATRE GROUPS INVOLVED IN THE STUDY**

#### **5.1. INTRODUCTION**

The history of theatre practice in Africa is that of a people's determination to take over the control of their own cultural heritage and tradition. According to David Kerr, theatre practice is a complex dialectic in which new tactics of aggression and cultural control by the forces of imperialism have been countered by the people's own types of cultural resistance (Kerr, 1995: 240). Similar and more engaging dialectic towards increased control by the subaltern classes over the forms of popular theatre has taken place in independent Africa. This chapter presents the profiles of theatre groups involved in series of campaigns for interventions in South Africa and Nigeria, namely Bokamoso theatre group and the Fourth Man's Theatre Company, respectively. It examines the history as well as the theoretical and conceptual framework which govern their activities. The primary aim of this chapter is to contextualise the various functions of the two theatre groups as their performances vary from political, religious, to political and environmental themes.

A number of privately run theatre groups have had their early days in indigenous traditional and cultural resistance to colonial domination. Again, the radicalisation of intellectual popular theatre forms such as Theatre for Development(TfD) and the various University travelling theatres have also

contributed to the rise of local theatre practices (Kerr, 1995: 240). An example of tertiary influence is that of the University of Nairobi Travelling Theatre in Kenya and its collaboration with the Kamiriithu people's theatre. This travelling theatre attempted to radicalize itself in the mid-70s by using Kenyan languages and pitching plays towards popular audiences. The organizers became increasingly aware that theatre created by petty-bourgeois intellectuals for the people could easily be co-opted by the ruling classes (Kerr, 1995). Not surprisingly, a major form of neo-colonial control was through funding. African independent theatre groups are nearly always short of funding.

In apartheid South Africa, Bantu films were made by whites who use black crews in order to target black audiences, but for the financial benefit of whites. According to Golding (2016), the main reason was the blanket racism which, in South Africa, had zero tolerance for Africans rising above the level of servants. Invariably, the use of white-sponsored films was important to Afrikaner and American mining industries because it served to stunt as well as forestall the emergence of indigenous African racial pride and sensibility within the tightly controlled colonial narrative space. Therefore, most Bantu films were predictably devoid of relatable political themes with any form of criticism of the apartheid government. There were no depictions of resistance or anti-apartheid sentiments in the narratives and it was the norm for these films to reflect no exposure or analysis of the hardships and dispossession that black South Africans went through. The rules of paternalistic censorship drove the State's control of B-Subsidy films which followed set narrative modes as well as pre-

set themes, most often decrying crime, and exalting hard work. Intentionally, Bantu films mostly featured prescribed, idyllic settings, generally shunning away from addressing the existential realities of most South African blacks (Golding, 2016).

In order to promote indigenous arts on the African continent, funds have, unavoidably, been accepted from any available donor, whether multinational organizations, private companies or government. For instance, the Rockefeller Foundation was the major donor for the University of Ibadan, Nigeria, School of Drama as well as the Drama Studio in Accra. The Mbari Centre in Oshogbo, also in Nigeria, benefited from Esso oil conglomerate just as the Union of South African Artists were sponsored by the Anglo- American conglomerate. Similarly, the Makerere Travelling Theatre in Uganda was assisted by the British Council. Interestingly, sponsored theatre groups have not been noted to be completely independent of their sponsors, whether in ideology or in subtle neo-colonizing ways. As if to corroborate this, Kanyari Kaguongo, a member of a Kenyan group called Tamaduni Players, believes that the ultimate rationale behind the foreign ex- colonial camp's interest in the cultural activities of Africa is a public relations- cum- propaganda drive. He observes further that:

Their target is our socio-economic system. They are trying to impose on us their models. The imposition is not a heavy-handed one, but a negative constraint using the goodwill created by funding cultural events to forestall resentment against continued neo- colonial spheres of influence (1995: 241).

Although rarely the usual practice, in January 1980, the then West German Embassy in Nairobi tried to sponsor Mzalendo Kimathi, but had their K.Sh 4,000



returned with a note stating that the Tamaduni Players have resolved that Kenya dramatic culture can only be developed in an atmosphere that is free of foreign involvement or interference. In the strongest tone possible, the note concluded that:

We find it invidious, therefore, to receive money from an agency whose prime activity is to generate and sustain the forms of economic and ideological domination to which we are fundamentally opposed (Kerr, 1995: 241).

For a Kenyan theatre group to respond as stated above comes as no news, given the country's theatre history of impulsive gravitation towards self-sufficiency. For example, the Kamiriithu theatre had its roots in indigenous Kenya forms of resistance to colonialism and post-independence dictatorship of the Daniel Arap Moi regime of the mid-1980s. An added voice of dissent, in the opinion of Kerr (1995: 241), is Ngugi wa Thiong'o's citing of the Kikuyu *Muthirigu* dances and songs of the 1930s as 'voicing the people's rejection of forced labour, their disgust with cultural imperialism, their uncompromising opposition to political oppression, and their strong condemnation of Kenyan collaboration with colonialist enemy occupation'.

In order to carry out our investigations into applied theatre techniques for community development and youth empowerment, we consulted with theatre groups that would be cost effective as well as readily available for the study, even if the notice were short. This was because it was difficult to get quick approval from frontline private theatre companies. Besides the slow-paced procedures of obtaining approvals, the financial implications of travelling with a large and established theatre troupe was beyond this study's budget. The field-

works were therefore carried out with the Fourth Man's Theatre Company in Ibadan, Nigeria, as well as the Bokamoso Theatre Group in Mobopane, South Africa. These two groups, although not meagre in their activities, were easily approachable and relatively cheaper than main line theatre groups.

## **5.2. BOKAMOSO FAMILY OF WINNERS CENTRE**

The Bokamoso family of winners centre is domiciled in Mobopane in the Gauteng Province of the Republic of South Africa. Mobopane is a mid-size location in the region of Gauteng in South Africa. According to the 2011 population census, the population of Mobopane is estimated to be 97,417 people. The distance from South Africa's capital, Pretoria, is approximately 29 km/18 miles.

Bokamoso family centre was founded out of the need to engage the teeming youths of Mobopane with creative and productive activities so as to "lure" them away from lifestyles and activities that are destructive to them and the society. Youths gather together after school hours to practice songs, rehearse dance and drama as well as participate in other art forms. A consequence of which youths became interested and got disengaged from destructive past-times such as doing drugs and gang related violence.

A major feature of Bokamoso family of Winners is the accolades which the Mobopane community heaped on the group and their numerous activities. The educational value of the plays earned them more praises, too. The indigenous theatrical traditions of narrative and dance drama, for example, had strong didactic contents. Occasionally, expert theatre practitioners are invited to the centre to interact as well as give directions to their performance endeavours. Bokamoso Family of Winners does not have any conscious policy of educational drama, except in so far as local arrangements for their tours were often made through the resident directors. The plays created by the group are rarely scripted but over the years, through improvisational efforts, the few collections of skits have become mastered and therefore easily retrieved from archives and performed even at a very short notice. For over three years, the group have yearly toured the United States of America with their brand of community theatre, thereby showcasing and projecting their talents.

### **5.3.FOURTH MAN'S THEATRE COMPANY**

The Fourth Man's Theatre Company is a drama group based in the city of Ibadan, the capital of Oyo state, Nigeria, with a number of small outlets sparsely operating in some parts of Nigeria. The group was conceived in August of 1992 by a theatre undergraduate and was later established on 14th February, 1993. Although several skits were initially performed as monologues by the founder of this drama group, the maiden official performance was presented in a full capacity double-show at the Arts Theatre of the University of Ibadan on 14<sup>th</sup> February, 1993, by a membership crew numbering about fifteen. Although

originally founded as a religious drama group, since its official maiden performance, the group has written and performed several plays with themes varying from politics, religion, climate change, HIV/AIDS awareness, drugs abuse, prostitution as well as themes supporting societal cohesion which dispels ethnic or religious bigotry and ethnic prejudices prevalent in many Nigerian cities. These performances are carried out in virtually any available space, including but not limited to auditoriums of Churches, primary and high schools' premises, motor parks, open fields and city halls.

After official inauguration, the group continued to function under the leadership of the pioneer after graduation from the Theatre Arts Department of the University of Ibadan. Subsequently, other branches of the drama group began to emerge in some tertiary institutions in the South Western area of Nigeria such as Olabisi Onabanjo University (OOU) and University of Agriculture (UNAB), both in Abeokuta, Ogun state, in the South- West of Nigeria. Branches also sprang up at the University of Ado Ekiti (UNAD) in Ekiti state and a few other institutions. The strategy with which the group invaded these other tertiary institutions was through highly subsidised theatre trainings for volunteer students. After these trainings, calls were made for those who would like to be part of the soon-to- be-established Fourth Man's Theatre Company at that university. Afterwards, leaders are chosen to steer the newly established group. As its popularity increased, this drama group began to write and perform plays for corporate organisations at their retreats or their Annual General Meetings. The pioneer Artistic Director, who is a theatre professional, was initially responsible for writing scripts. The concern was that only professionally written

scripts were usable by this new group that promised to make a landmark in Christian entertainment. The Artistic Director was also in charge of directing the series of plays until, few years later, when a professional theatre graduate was consulted to become the new Artistic Director, while the founding Artistic Director, now the Principal, concentrated on customer care and other business concerns.

The group was registered with the Nigerian Corporate Affairs Commission (CAC) in 1997 and thereafter, an office was rented for more corporate contact with the growing list of clients. Besides the Artistic Director and a couple of others, members of the Fourth Man's Theatre Company are not remunerated. Their committed involvements are, therefore, for leisure purposes. The Fourth Man's Theatre Company is sparsely supported financially by a group of four Trustees consisting of two male Pastors, a business man, and a lady architect. Although the organisation does not organised annual meetings with the trustees, the relationship with them is maintained by the Principal on an individual basis. This is majorly because all the members of the Board of Trustee are not resident in the city of Ibadan. Over the years, there have been replacements of old foundation members of Fourth Man's Theatre Company by new and young ones. These replacements have largely been as a result of some members' relocations from the city of Ibadan due to job requirements or family commitments for those that newly got married.

The Fourth Man's Theatre Company, over the years, has used their plays as tools for corporate and mass mobilisations. Corporately, organisations have

severally commissioned the theatre company to write, rehearse and perform special skits with themes which addressed their various needs in specific work environments. Although these performances could last as little as five minutes, they have been noted to meet the corporate needs of the clients. Through such performances, new work cultures have emerged in some of these corporations while rigid un-progressive work-place traditions have been dismantled.

These interventions support positions of experts on TfD who agree that theatre's role must have to adjust to the changing realities of the times we live in. Of this, Hagher (1990:4) argues that theatre is in a "special position to effect change, thereby offering the intellectual dramatist the possession of organisational apparatus to sensitise", particularly, corporate environments or the society in general. When the people are able to see and analyses their way of being in the world of their immediate daily lives and when they can perceive the rational for the factors on which their daily lives are based, they are able to go far beyond the narrow horizons of their own geographical area to gain global perspective of reality (Abah, 1985:23).

At the early stages of Fourth Man's Theatre Company, production and meetings were held as required by performance schedules. After briefs have been received from clients, a general meeting of the theatre company is held in order for all available members to contribute ideas for the contents of the scripts. It is only after this that the venue and date for rehearsals are scheduled and agreed upon. Since the Principal as well as the Artistic Directors are theatre experts, rehearsals are very rigorous in order to meet up with best practices of the

theatre profession. Usually, the group presented plays once or twice in a week and on an occasion; their performances toured three states in the South Western Nigeria for about eight days. These were Oyo, Ogun and Lagos states. Contrary to the initial objectives of Fourth Man's Theatre Company to write and perform religious skits, it later became a well sought-out group for the awareness as well as amplifying of varying degrees of societal concerns. Beside play performances, the group has been involved in teaching basic acting courses to interested groups or individuals in tertiary institutions and major Churches in Nigeria. The Fourth Man's Theatre Company believes that any TfD endeavour must, in the words of Hagher (1990), draw the limit for the use of the Western drama. This is because, in most African societies, the local art forms are more efficient in information and cultural transfer than the "dull" Western dialogue drama which some established university theatre departments have always emphasised. According to Hagher (1990):

The problem theatre artists in Nigeria have is our alienation from the traditional theatre of our people. It is our beliefs that while we teach drama to the masses, by a dialogical process we also learn from the richness of their theatre.

Speaking further on gleaning from local art forms, Hagher submits that it is only when we have understood the true relationship of the traditional theatre rhythm and its emotional content that we can establish meaningful communication with them.

## Conclusion

The primary aim of Theatre for Development (TfD) is that theatre's role must

adjust to the changing realities of the times we live in because theatre is, according to Hagher (1990: 4), in a special position to effect change, and in the process, offer dramatists the possession of organisational apparatus to sensitise the society in total. If people can perceive the rational for the factors on which their daily lives are based, they are able to go far beyond the narrow limitations of communities, and in the process, gain global perspective of reality (Abah, 1985:23). The two theatre companies chosen for this study fit this bill and are adequately equipped to participate in the study's goal to empower youths in South Africa and Nigeria, and above all, to disseminate all the concomitant debilitating effects of human trafficking in our age.



## **CHAPTER SIX**

### **DISCUSSIONS AND ANALYSIS OF RESEARCH FINDINGS**

#### **6.1. STUDY CONTEXT**

This study on community development and youth empowerment investigated possible reasons why people migrate from one place to another and why human trafficking has remained difficult to eradicate in spite of efforts by governments and NGOs. A study which seeks for ways to improve communities, empower the teeming and restless youths and frustrate human trafficking is therefore necessary in Africa, and indeed the world. If we are keen about combating the menace of human trafficking, we must interrogate the undeniable link between community development, youth empowerment and the menace called human trafficking. For this purpose, the researcher chose two communities in South Africa and Nigeria. The communities chosen are Mabopane in Gauteng, South Africa and Eleyele in Ibadan, Nigeria.

##### **6.1.1 Mabopane (Gauteng, South Africa)**

The researcher traveled to Gauteng on a study visit to Mabopane community. The purpose was to conduct research on community development, youth empowerment and human trafficking. After several hours of delay due to the “Fees Must Fall” protests in the neighboring Soshanguve campus of the Tshwane University of Technology, we were able to begin the procedures.

### **6.1.2. Eleyele (Ibadan, Nigeria)**

The researcher and the research team travelled to Eleyele community in Ibadan Municipal Government area of Oyo State in Nigeria. The intention was to make arrangements as well as make findings and get approvals (if necessary) for appropriate venue for the staging of the play. Invariably, there was no need to seek approval from any authorities. The study was conducted in an open football field close to a market. The open field was preferred because there were no community halls or centers in the community. Since some members of the 4<sup>th</sup> Man's Theatre Company are members of that community and have sporting recreations on the chosen sports field, it was an easy thing for the study to be carried out in the area. Members of the research team were the Artistic Director of the Fourth Man's Theatre Company, its stage manager and two research assistants. It happened that the group was familiar with Eleyele area as well as well-known for their community theatre engagements over the years. Three visits (one visit each day) were made.

### **6.1.3. The play's Synopsis: Saving the Forgotten**

*Saving the Forgotten* is a forty-minute play with a theme that appears like an adaptation of the 1998 American epic war drama film *Saving Private Ryan*, written by Robert Rodat and directed by Steven Spielberg. In *Saving Private Ryan*, Captain John Miller (Tom Hanks) takes his men behind enemy lines to find Private James Ryan (Matt Damon), whose three brothers have been killed in combat. Surrounded by the brutal realities of war, while searching for Ryan, each man embarks on a personal journey and discovers their own strength to triumph over an uncertain future with honour, decency and courage. The film is notable for its graphic portrayal of war, and for the intensity of its opening

27 minutes, which includes a depiction of the Omaha Beach assault of June 6, 1944.

*Saving the Forgotten* written by this study leader, is a story about a young couple, Rudolf and Sherryl, from an impoverished community in Africa, who worked hard, self-schooled, and then travelled overseas to further their studies. They remain in England at the end of their studies, secure jobs and eventually get married. Five years down the line, they visit their community in Africa. In the words of characters in the play, “*Saving The Forgotten*” at the beginning of the second Act gives us a picture of the horror and shock they encountered upon their arrival in their community after a few years’ stay in England.

Excerpts from “Saving The Forgotten”:

### **Act Two**

*Five years after. Rudolf and Sheryl return home on a visit to their community. They observe that things have not changed. Some infrastructures are even dilapidated.*

RUDOLF

*Sheryl.*

SHERYL

*Yes, love.*  
RUDOLF

*See, to even think that we were nursing the idea of returning home to live amongst our own people.*

SHERYL

*Well, now we know that we have to re-think. It won't work.*

RUDOLF

*Not even the city. That is far below human standard. The filth, for one, is so annoying. Do people not see?*

SHERYL

*But all of these were there before we travelled. It is only an issue now that you have witnessed the ideal in the White man's land.*

RUDOLF

*You can say that again.*

SHERYL

*But to even imagine that these god-forsaken politicians visit developed countries is a far cry. Do they not have eyes to see the ideal in those nations?*

RUDOLF

*They have eyes. It is some other vital organ that is missing.*

SHERYL

*Which is?*

RUDOLF

*Conscience: that is what they lack. Trust me!*

SHERYL

*I see.*

RUDOLF

*Indeed.*

SHERYL

*Look at the filth. And that woman prepares and sells food near that rubbish dumping site.*

RUDOLF

*Like we said, it has always been like this.*

SHERYL

*Yeah. It is what it is!*

The play reveals that living conditions of people in developed cities, for example, the United Kingdom, are more desirable than what exists in most African communities. Upon arrival at their community, they lament that what they now

witness is a worse version of the realities on ground at the time of their departure to England.

Again, when Sheryl and Rudolf sight one of their high schoolmates scavenging from a dustbin, the repulsiveness it reposed in them prompted them to vow to do their best to get their friends and siblings out of that community to a better environment, such as England, that will not stifle their promising futures.

Excerpts from "Saving The Forgotten":

*Rudolf sees something.....he seeks to confirm if he sees correctly*

RUDOLF

*Wait. This cannot be true.*

SHERYL

*What?*

RUDOLF

*Look ahead, to your right. No! Your right! Don't stare.*

SHERYL

*OK. I can't see anything. I see a trash collector.*

RUDOLF

*Look at that trash collector again. Is he familiar?*

SHERYL

*(Screams at the realization of who she sees) What is this? Anthony!*

RUDOLF

*Goodness me. Don't let him see us. Do not stare.*

SHERYL

*Why?*

*She defiantly calls out as she moves towards the bin collector.SHERYL*

*Hey Anthony! Anthony.*

*(Anthony is surprised.)*

ANTHONY

*You mean me? Sorry I do not know you.*

RUDOLF

*Anthony. It is Sheryl. Sheryl Adewale.*

SHERYL

*Yes, this is me Anthony. That is Rudolf.*

ANTHONY

*What? Sheryl? Rudolf? What happened to you both? I was told you were in the city.*

RUDOLF

*Not for long. We travelled to England. We are graduates now.*

SHERYL

*We are even married. Anthony, what happened? You are brilliant. Why picking trash?*

ANTHONY

*Long story!*

RUDOLF

*Let's talk. Take a break my friend. We need to talk.*

SHERYL

*No! You cannot be doing this. We need to act fast and get you to where you belong. You cannot be picking trash, Anthony.*

RUDOLF

*Not under our watch (They all hug and sob some).*

An irony in this short play is that their friend, Anthony, did not recognize his high

school friends, perhaps because of the evident transformation of life in England. For Rudolf and Sheryl, it was a delight to point out the regression in the community they left back at home, but their friends deny life has worsened at home. They claim it has always been like that before Rudolf and Sheryl departed. The couple refer to England as the place of great lights. Rudolf is quick to announce the progress they have made:

#### RUDOLF

*Not for long. We travelled to England. We are graduates now.*

The play was stopped at this point. The reason is to enable participating community members give suggestion on how it should end. There were a number of opinions given by participants:

*It is very simple. What happens is that the friends from overseas will plan for their high school friend and take him abroad.*  
(6<sup>th</sup> Respondent)

*But sometimes, it is not very easy because even if you want to travel abroad, where is the money? You need to borrow some money or get sponsors.*  
(4<sup>th</sup> Respondent)

The third respondent was more critical, suggesting that the plot of the play be problematised even further:

*Yes, I agree. Let Rudolf and Sheryl promise to get their friend to England. But let it be difficult. It is*

*always difficult, these things. Let a number of past issues spring up to spoil their plans to help their friends. Let it be that Rudolf and Sherryl were former members of a gang that terrorized the community ten years ago.*

(8<sup>th</sup> Respondent)

The reaction by the 8<sup>th</sup> Respondent was supported by another observer:

*That is good o, I like it, but don't let it be a total waste. Let only Anthony make it to the city and England. Let another friend, Billiard not depart from the community because his father, who was robbed by the gang years ago, refused to forgive Rudolf and Sherryl.*

(3<sup>rd</sup> Respondent)

Consequently, the play presents the life of typical youths in rural communities with burdens of hopelessness, lack of recreational facilities, teenage pregnancies, poverty and an excruciating lack of opportunities to develop their minds and potentials. Through the characters, the play portrays that the youths want something better than what they are given by their governments and societies, a deprivation steeped in history and contemporary realities. The play's duration was about forty minutes. Before the play commenced, the researcher briefed the audience, volunteers and participants about the procedure of the research. After the briefing, the availability of registered participants was verified through the register in order to replace any absent volunteers, if necessary.

The enthusiasm of the participants implies that they like to discuss issues that directly affects their wellbeing rather than imbibe solutions from disconnected politicians. Invariable, the research team feels that if those who suffer directly are allowed to investigate and proffer solutions to those



issues that has become common decimals with them. It is believed that, from their personal “encounters” with their problems, in a play, the same avenue could also be employed to bring up ways by which those predicaments could be removed or altogether eradicated.

I contend that in order to get to this deeper understanding, there is expected to be a rigorous creative purpose. The entire process of understanding the lives of, and our interactions with, young people can be underpinned by a coherent aesthetic of improvisation and dramatic performance.

#### **6.1.4. Fielded Questions**

This portion represents some questions that were fielded for the participants and answers given by some of them:

Question 1: What are your thoughts about the play?

*Me I think it is a good play, because this is what is going on around us. It is lack of opportunity and anyone who is lucky must take advantage so that one can be a better person.*

(3<sup>rd</sup> Respondent (Eleyele))

*It is truth what the play is saying now. Me too I will travel if I have the means.*

(12<sup>th</sup> Respondent (Eleyele))

*The play is good. It is good. I like it.*

(7<sup>th</sup> Respondent (Eleyele))

Question 2: Does the play portray realities in your community?

*Yes. These things are happening every time.*

(4<sup>th</sup> Respondent (Eleyele))

*What is portrayed in the play is real but we South African*

*are not always keen about travelling overseas. But then, these things are happening every time, it is just that our people like to stay in touch with family. I think we are more comfortable with South Africa.*

(34th Respondent (Mabopane))

The disparity between the above response by Respondent in Mabopane as compared with the Respondent in Eleyele could be as a result of better infrastructure (such as electricity, water and good roads) in many South African communities compared to Nigerian rural communities.

*It is o, but not in my family yet (laughs).*

(12th Respondent (Eleyele))

*The play is correct. It is very correct.*

(17th Respondent (Eleyele))

Question 3: What are your thoughts about people who leave your community to seek better lives elsewhere?

*I think it is a good thing. You want people to stay in a bad place and die? It is good o (laughs).*

(14th Respondent (Eleyele))

*I like it here actually. I don't usually go to Johannesburg. I like my community. But I think since it is a free world, anybody can do anything. I mean, anybody can travel anywhere. It is their lives.*

(11<sup>th</sup> Respondent (Mabopane))

*Me I will not blame anyone.*

(9<sup>th</sup> Respondent (Eleyele))

The fielded questions above gave the study the opportunity to allow the "oppressed" of the investigated communities to participate in

providing insights into how they feel about life in their cultural and economic milieu. As represented above, all of the respondents agree that the play adequately covers the theme of their community. Besides agreeing that the play is apt and a reflection of their society, they seem to support anyone who has opportunity to travel out of their community in search of better life. The 9<sup>th</sup> Respondent was quick to say “Me I will not blame anyone”. The 14<sup>th</sup> Responder, armed with a rhetorical question, feels that people cannot be compelled to live in an environment that could deplete the quality of their lives. With a passing laughter, the respondent says:

*I think it is a good thing. You want people to stay in a bad place and die? It is good o (laughs).*

(14<sup>th</sup> Respondent (Eleyele))

A respondent from Mabopane answers more forcefully when asked the same question:

*Bona (see), Even you will not want to stay and rot away in an environment that adds nothing to your life. Our people are suffering. The only thing our government listen to is toitoi (protest). That is why we always give it to them that way.*

(34<sup>th</sup> Respondent  
(Mabopane))

Such response above from Mabopane is common because of the nature of the historical protest actions that emanated from years of struggle against the oppressive apartheid government.

When asked (in Question 2) if the play portray realities in their community, the 4<sup>th</sup> Responder was quick to say “Yes. *These things are*

*happening every time”.*

The questions and the answers provided reveal the prevalence of youths who migrate from their communities as they search for a more conducive community anywhere in the world. The 12<sup>th</sup> Responder puts it directly that “*It is truth what the play is saying now. Me too I will travel if I have the means”.*

### **6.1.5 Coding**

In a qualitative study, “there is no single set of categories waiting to be discovered because there are many ways of ‘seeing’ the data as one can invent” (Dey, 1993, cited in Bazeley, 2013: 147). For this reason, qualitative data could take many forms with implications for coding practices. According to Bazeley (2013: 145), data vary in their degree of structure; how openly ideas, experiences, and attitudes are recounted or discussed; whether they are descriptive or emotive; the style of language used; and so on. After transcribing the recordings made with respondents, the researcher embarked on deriving codes from available information.

Coding, according to Bazeley (2013) is often seen as ‘fracturing’ the text with attention being paid to each separate fragment. In the process of coding the interviews, the researcher focused directly on what is said by the interviewee in response to questions asked. On the other hand, to effectively code the *focus group* of community members, the researcher paid more attention to

the interaction within the group in order to view individual's comments in the light of that interaction.

#### **6.1.6. Code Overlaps**

This study experienced an overlap of codes. Even when a study code overlaps, Pat Bazeley believes that the specific text that gave rise to the codes is still readily apparent within the passages. Therefore, codes which apply to the same or overlapping passages of text can be presumed to have some relationships. As revealed by Bazeley (2013), as this study is coded through data sources, patterns of associations became apparent. These associations were noted on the document and memo page as well as the line numbers where the associations were observed, for easy location should further analysis be needed, or as evidence for the pattern. Some codes used in the study apply to longer chunks while most were used with shorter passages (Bazeley, 2013). The themes and categories that form the basis for the analysis of this study were derived from Resnicow et al (2000: 272) definition of cultural sensitivity. They defined cultural sensitivity as “the extent to which ethnic/cultural characteristics, experiences, norms, values, behavioral patterns, and beliefs of a priority population as well as relevant historical, environmental and social forces are incorporated in the design, delivery and evaluation of targeted intervention models”. These models are forms of Socio-cultural Strategy that refers to context, beliefs, experiences, norms of priority population; Peripheral linguistic Strategy that refers to language and culturally sensitive scripts and contexts as well as Constituent Strategy which refers to the active participation of members of

the cultural group of interest in the design of the play.

## Conclusion

In this chapter, we have featured discussions, analysis and research findings in our study on applied theatre techniques for community development and youth empowerment. We looked into the context of the study, which are two communities in South Africa and Nigeria. Also, this chapter has presented a synopsis of the play text, *Saving the forgotten*.

The chosen title depicts the pitiable circumstances of the communities and their youths. The neglects in communities and youths are discovered to be possible reasons people migrate within and to South Africa and Nigeria in search of better economic and social conditions. We have examined fielded research questions as well as the coding methods adopted. We also briefly analysed various themes projected in the study. Themes such as play perception by the audience, constituent and socio-cultural strategies and sustainable intervention were presented. A lack of awareness of the practice is discovered to be a possible contributing factor to the high number of people who fall victims in the hands of human traffickers. According to the International Labour Organization (ILO), women, the police and other citizens are not educated on how trafficking works and what the consequences are – a factor which ultimately assists in its growth (ILO,2006: 26). Apart from creating awareness in the studied communities, it is revealed that if economic situations are improved in communities and if the youths are empowered, human trafficking practices could gradually begin to decline. The next chapter will focus on

conclusion of the study, observations in our findings and recommendations from the observations.

## **CHAPTER SEVEN**

### **CONCLUSION, OBSERVATIONS AND RECOMMENDATIONS**

#### **7.1.INTRODUCTION**

In chapter one of this study, we made an introduction to the focus of the study as we problematise the research problem and, in the process, indicated the justification for the study. The first chapter also raised the research question, aim, objectives, scope and presented definition for terms that were employed in the study on applied theatre techniques for community development and youth empowerment. The intention is that, through the interrogations and subsequent findings, we may possibly understand the reasons why people migrate from one place to the other within countries on the African continent and beyond country borders. The chapter, therefore, lays the foundation for the interrogation into why there is a prevalence of human-trafficking on the African continent, especially in South Africa and Nigeria. In addition, the first chapter scrutinises issues of human rights abuse, multiculturalism and migratory experiences as well as explains the primary aim and objectives of the study. In addition, it also suggests definitions for prevalent terms used in the study. The first chapter of the study focuses on the contextual background of the study on applied theatre techniques for community empowerment and youth empowerment in South Africa and Nigeria, while the second chapter focuses on a review of pertinent literature applicable to the study. It examines issues such as functions of education and art; African arts and mass mobilisation; controversies and criticisms of the “art for art” proponents; applied theatre techniques and the history of its “tributaries”



such as Theatre for Development (TfD), Theatre for Education (TfE), Theatre in Education and Forum/Legislative theatre.

Chapter three presents the theoretical framework that guides the study. It details the use of Applied Theatre, African Popular Theatre and Theatre for Development (TfD) as instruments to address the various predicaments of societies and oppressed people. It further discusses critical pedagogies, Marxism as it interfaces with pedagogy and the culture of silence. The fourth and fifth chapters are about the methodology used in the study and the profiles of the theatre groups involved. The sixth chapter presents discussions, analysis and research findings. In this chapter, we hope to come to some conclusion, make observations of the results of the study and also proffer recommendations.

## **7.2 CONCLUSION**

The primary aim of this study is to investigate the possible role that applied theatre techniques can play in engaging issues that surround community development and youth empowerment. The objective is to investigate if community and youth neglect fuels the depletion of rural communities across Africa, especially in countries like South Africa and Nigeria. Our field work revealed the findings that are presented in the observations and recommendations below. With these observations and recommendations, we intend to project the benefits which may be derived from applied theatre techniques as a tool in investigating and addressing issues of community development, youth empowerment and human-trafficking.

### **7.3.OBSERVATIONS**

The results from the field work in this study revealed that many communities that lack social amenities tend to lose their youths to communities that have an abundance of these infrastructures. In Eleyele, Ibadan, Nigeria, there were no public or community centres that could host the dramatic presentations for this study. The available facilities were privately-owned and the cost was beyond the research budget. Besides the high cost of available facilities, the locations of such outlets were far removed from the very low-income members of the community that are the primary target of the research. Further findings also revealed that the number of illiterate or semi-illiterate youths in rural (or semi-rural) communities are higher than those of the cities. For instance, in Eleyele, only 10 per cent of the total numbers of respondents who are under the age of 20 years have completed high school. Most of the volunteer participants are high school drop-outs or those who have only primary education.

In Mabopane, Gauteng, South Africa, only 2 per cent of respondents are high school drop-outs. Most of the participants in this community disclosed that they are either in high school or have just completed Matric (high school education). This high disparity in percentages of high school drop-out in South Africa and Nigeria could be because, unlike the practice in Nigeria, South Africa operates free primary and high school education for its citizens.

### **7.4.PRE- PERFORMANCE AND PERFORMANCE SCENARIO ANALYSIS**

Applied theatre practitioners agree that concerned audience participation in

addressing issues confronting a people is important. This study involved participating audiences in various aspects. During pre-performance discussion of the play, respondents were briefed of their involvements in the study. During this period, the synopsis of the play was explained while general feed-backs were requested of the audience. This process entailed that important characters were used in scenario makings with the story broken down into scenes. Observations on the findings from the study are hereby described in this section, commencing with opposition and contradiction.

#### **7.4.1. Opposition and Contradictions**

In his *Participatory Theatre: Issues and Cases*, Abah (1990:21) observes that the arena of action and of changing the situation or of letting development take place in concrete terms, are outside the stage. He argues that theatre in and by itself cannot change society because it needs to be anchored to grassroots or political movements that are canvassing for change. For this reason, applied theatre methods generate oppositional pulls and in present practices, appear to embody some forms of contradiction. During interactions with participants in Eleyele, this contradiction was highlighted when a participating community member was requested to give suggestions to improve the play's suitability to the community. Suggestions by this participant included the idea of replacing the names of Rudolf and Sheryl with indigenous Nigerian Yoruba names. Yoruba is the language spoken by most of the inhabitants of Eleyele community. The respondent seemed to desire that the play and its characters connect with the host community, which is predominantly Yoruba speaking:

*I think you people should change those names if you can o. It is because it can spoil the whole picture of the message because, you see, for me o, I have never heard that sort of name before. This is not America o. (laughs) No one is called such names here in this community (5<sup>th</sup> Respondent).*

When further asked by the researcher if the respondent has names to suggest, the respondent suggested Rafiu and Sheri. Rafiu was suggested to replace Rudolf while Sheri was suggested to replace Sheryl. Rafiu and Sheri (Sherifatu, in full) are Islamic names which portrays the possibility of the respondent being a Muslim or the community being predominantly Islamic and Muslim.

The effect of this collaboration between the research team and the community was that they (community members) were beginning to “own” the project. The choice which the audience makes, in part, reveals the democratic nature of participatory theatre. According to Abah (1990: 21), herein also lie the engenderment of critical consciousness and the empowerment which it implies. In this case, development must be seen to start from the ability of the rural people to mobilise towards a common cause.

In agreement with giving voice to community members, Abah (1990: 18) again reveals that it is for these reasons that Theatre for Integrated Development (TfID) becomes not only a medium of articulation by the poor but also a process which the people can control. Experts agree that this technique of giving community members some form does not require any formal literacy nor does it demand professional skills to be able to do this kind of theatre:

A little more co-ordination and restructuring into dialogue and what you have is total theatre; a hybridization from both the Western type dialogue drama and the traditional performative arts, with several transformations taking place (Abah,1990: 18).

Of transformation, experts of applied theatre agree that the very act of incorporating the traditional art forms means that these popular forms which were previously regarded as quaint are now being validated and given new roles. In this new role for the traditional and popular performative arts, we must, according to Abah (1990: 18), evoke Bertolt Brecht when he says that our conception of 'popular' refers to the people who are not fully involved in the process of development but who are actually taking it over, forcing it, and deciding it. This study witnessed integration as the community members in Eleyele and Mabopane took control of the process of their own development within their "cultural matrix". This development in applied theatre techniques seems to, by default, transfer the structure and facilitation of the process to the participants. An instance of this structure and facilitation transfer was at the point in the play, *Saving The Forgotten*, when a respondent in the audience queried that it was not practical for young people not to recognize one another after seven years of separation, especially if they have been close friends like the play presents Rudolf, Sheryl and Anthony to be:

*Well, to me, something is wrong with this Sheryl not recognizing Anthony at first sight. Are you trying to say that this London or wherever they travelled to makes human beings not to be any longer recognizable, or does poverty change people's faces that bad? Well, not for me. I don't forget people at all o. I am not such a friend who does (9<sup>th</sup> Respondent).*

The respondent appears to imply that the living conditions overseas may be better but poverty does not change the faces of people. The study team felt that this remark was important and that the initial opinion in the script must have been an exaggerated one in order to create some form of alienation or cathartic feelings in the audience.

#### **7.4.2. Structure and Facilitation Transfer of Applied Theatre process**

As stated above, this study witnessed the applied theatre process and its insistence on “transferring the structure and the facilitation of the actual process itself to the participants”. This seems to introduce a new paradigm in applied theatre practice. According to Etherton (2006:116), handing over control of the process entails a deconstruction of the notion of expertise, both in theatre and drama expertise and in development and human rights expertise. The aim of such a purpose, he argues further, is to transform our understanding of what constitutes expertise. For example, for development agencies, including the bilateral government agencies and the multilateral UN and EU agencies, it is now *de rigeur* to include some form of participatory rural appraisal (PRA) in the process of project formulation. Unfortunately, our socialization often leads us to suppress or negate these capabilities that more than often, train us to do things in a specific and professional way and towards the recognition of the innate abilities that are in all of us. (Etherton, 2006:117).

#### **7.4.3. Innate Ability**

Further findings from this field work reveal that humans, notwithstanding

where they live, have innate ability, and therefore, can improvise within fictional situations. This discovery is corroborated by Etherton (2006: 114), who submits that children have been noted to have the ability to reason as soon as they can talk. This, he says further, is linked to the emergence of an evolving moral sense that develops throughout childhood and adolescence in what is described as moral dilemmas. Applied theatre techniques has as its overall purpose, the empowerment of groups of individuals to link their creative abilities with each other's; to link their reasoning ability with the reasoning abilities of others; and then to link together these two areas of innate human capability (Etherton 2006: 115).

This innate ability is reflected again when one of the participants suggested the inclusion of aged parents for the two leading characters (Rudolf and Sheryl) in the cast:

*“See, why not allow the boy or guy, what is his name again? Yes, Rudolf. Let him have an old father. And the girl too, let her have an old mother and dad. So that it will be very difficult to neglect their families and begin to help outsiders. That is what I think o” (7<sup>th</sup> Respondent).*

In response to the respondent's suggestion, aged parents were cast with Rudolf (Rafiu) and Sheryl (Sheri). With this allowance of ideas by the community members, it was observed that enthusiasm to participate in and “own” the research process increased among members of the community. With these suggestions considered, the researcher had the attention and supports of participants. The impact of this was, as Yerima (1990: 88) puts it, the emergence of a thematic thrust which seems to motivate the group at

this stage to decide what message they hope to give to the audience. This approach helped in the act of scenario making and good participatory community theatre. Adding his voice to the debate, the founder of the American Group Theatre, Harold Clurman also notes that theatre, if it is to be an art, must have singleness of meaning. He observes further that:

It must create from the chaos (which is the common experience of its members) an expression that will have an identity and a significance with which people, sharing the common experience, may sense their kinship and to which they can attach themselves (cited in Yerima, 1990: 88).

Experts believe that this is the way the brilliance of a group theatre can emerge. The play in performance must be good enough to dramatize the economic crisis as well as the domestic problems of the studied community in terms of the actions and feelings of very ordinary persons.

#### **7.4.4. Improvisation**

The improvisations, characterisation and dialogues that featured in this study were perfected by the actors with meaningful contributions from participants in communities under study. According to Etherton (2016:115), we all can and do relate, with great intensity, to collective improvisations as they evolve. This researcher's conception of applied theatre technique at Eleyele and Mabopane was open and comprised of what Yerima (1990: 89) describes as a democratic space which the actors share with the audience and performing in close proximity of the audiences.

As a result of democratising the performance process, the play was re-worked before confronting the audience with it. The aim of this re-work was to effect



audience assimilation, participation and attention. Of this, Ahmed Yerima is of the opinion that this would make the actors aware of “where their audiences are coming from”. Besides exhaustive discussions with the audiences at Mabopane and Eleyele to know where the audiences came from, the performers were armed with improvisational skills in order to be particularly prepared to face the behaviour and attitudes of the audience. Performers therefore go into the show knowing when to stop the story, change the tune, or to involve the audience.

### **7.5. PERFORMANCE**

A day preceding the performances, the performers went around with loud music with public address system to sensitise the community of the impending show. While the announcements were going on, the researcher with the study team and performers walked through the streets to meet residents one-on-one, informing them of the performance next day. Because of little activities during the day in terms of entertainment, audience attention was easily drawn to the truck conveying noise making artists. This preparatory act of going around with loud music with public address system was impossible to achieve at Mabopane because of the on-going “fees-must-fall” riots at the neighbouring Soshanguve campus of the Tshwane University of Technology (TUT) at the time of the study. In Eleyele, performances and subsequent interviews took place in the open, in the evening around 4 o'clock after the Muslim prayers. Play acting went on for about 35 to 40 minutes including time allotted for audience participation and change of scenery and costumes.

### **7.6. POST- MORTEM**

Post-mortem discussions were held with the audiences immediately after the performances. This was important so that the research team could learn of changes,

effects and level of assimilation as well as understanding of the play's relevance. Success of the team's efforts appeared to have emerged more after play discussions. According to a popular theatre model by the Nigerian playwright and theatre scholar, Ahmed Yerima, this study was worked with three essential parts to the whole process in mind as follows:

- Firstly, issues in the play were discussed. This was necessary in order to be in sync with the needs of the community. According to Yerima (1990: 90), this is the learning process which the popular theatre creates, making the work fun, yet very engaging.
- Another part in the process of this study's community engagement was the revelation of circumstances in the play. This aspect relates to the plot and incidences portrayed in the play as well as its nuances.
- The third had to do with the examinations of solutions proffered to address issues raised.

### **7.7. NARRATOR**

The play production employed the use of narrative concepts. This technique was employed in order to break down audience restraint and also bring the audience more into the play (Yerima, 1990: 90). The narrator, who is either a character in the play or a character from among the audience, rises intermittently to elaborate on thematic messages of the play. The play deliberately did not give solutions to issues raised. Discussions which followed were expected to proffer solutions to the issues.

### **7.8. RECOMMENDATIONS**

Today, the neglect of rural communities and youths has continued to lead

to the upsurge in migration from one African settlement to another. This study investigated possible reasons why people migrate. Some youths have been forced to seek for greener pastures and better lives elsewhere within the same country while others have sought livelihood in other nations. The major reason discovered is the lack of infrastructure in their communities as well as the search for meaningful well-paying jobs. The quality of lives in rural communities in Africa is substandard when compared with those of urban dwellers. In light of these developments, a call for the empowerment of the youth and development of rural communities in Africa is urgently needed because, according to Ackroys, globalization has become a major feature that defined the last century with our lives influenced increasingly by things that happen in faraway places. The following recommendations will serve as the way forward in the campaign against the human-trafficking pandemic that seems to be ravaging the African continent:

### **1. Understanding the societies**

It has become public knowledge that the rural dweller is neglected in most African societies. The poor quality of life of community members occasioned by the lack of amenities such as schools, jobs, and recreational centres force rural dwellers to seek better alternatives. Therefore, the provision of new amenities as well as improvements of available services in rural communities is a good starting point to making people remain in rural communities. Secondly, since popular and participatory theatre has the rural environment as its base and since it is the rural man who is most deprived in terms of amenities and human dignity especially in Africa, a starting point for working out a sound methodology for rural conscientization will obviously be a sound understanding of the rural man (Ahura, 1990: 57). Thirdly, if peasant revolution is contemplated through popular

theatre, then, the rural dweller who has the real revolutionary force must be understood and placed in the proper perspective for the task. Fourthly, according to Ahura (1990: 57), popular and participatory theatre can best make its appeal if explored from the standpoint of sociology, anthropology, economics and political arrangements. Furthermore, since one important aim of popular theatre is rural development, attempts should be made by elected authorities to understand the rural communities in terms of developmental needs and aspirations.

## **2. Meticulous developmental approaches**

As long as it is agreed that development is a multi-dimensional phenomenon, with various societies attaining various levels of development, developmental approaches must also differ from one society to another and these must be based on concrete realities of the peasant population. Although community development proponents are of the opinion that the major concern of rural societies in the African continent is survival and not prosperity, this struggle for survival within the peasant society is never done at the expense of prestige and human dignity. This has led to the conclusion that whichever way a modern concept or improvement is introduced to the rural masses oppressed people usually rush for it.

## **3. Mental reorientation of rural dwellers**

Another important recommendation in bringing improvement to the lives of rural dwellers is an address of the conflicting mind sets of community members. Since the average rural dweller seems to hold a fatalistic world view, some of these mind sets are presented in the form of superstitions which have become obstacles to

change within many rural societies. Through unpleasant experiences of the peasants, (experiences which were attended by failures worked on by external and internal forces), the peasants appear to accept that their failures and sufferings have been brought upon them by God or the gods and nothing can be done to extricate them from such predicament (Ahurah, 1990: 59). With that fatalistic acceptance, to work at a change of attitude becomes an uphill task. It is important that improvements be introduced to rural dwellers themselves, by first addressing conflicting mind sets plaguing community members.

#### **4.Eradicating the fear of external interruptions**

Members of poor communities are generally oppressed by fear, mostly due to misinformation or ignorance. In order to bring lasting relief to youths in neglected communities, the issue of resistance to change needs proper monitoring. There is an urgent need to address the fears of rural dwellers in order to allay possible misinformation that triggers such fear. While resistance to change can cause stress, it has the advantage of checking fast and irrelevant change. According to Hunter (1969), members of rural communities, because of many years of denigration and neglect, are generally oppressed by fear. Some sources of fear are identified as the tax-man, the police, anyone who looks as if he will claim some authority over them, locusts, thieves, evil spirits and strength of neighbours. They fear that the aim of the outsider may be to gain from them. It is in the light of this fear that we can view their suspicions of many modern institutions. Even governments may sometimes be viewed with skepticism and suspicion. This is because government agencies have continued to carry out developmental planning and execution as if the will and consent of the rural man does not count (Ahura, 1990). Therefore, to bring about considerable improvement, communities

should be carried along and their opinion sought in any developmental matter which affects their communities. Since problems are localised, its definition, analysis and solutions must be worked out by the community itself.

### **5. Encouragement of pressure popular theatre groups**

The formation of pressure popular theatre groups are possible ways governments can be made to listen to the plights of youths in impoverished and neglected communities. By theatre groups, we mean groups that communicate messages by employing drama, puppetry, singing and dancing as separate entities or unified in an artistic whole. Popular theatre in this context is, therefore, a theatre that employs a popular medium which exposes local concerns in the idiom and language the people are used to, and possess the potential to involve and motivate large numbers of people in planning, performance and discussion of such theatre contents (Kidd, 1977).

Over the years, arts appear to have generally played inevitable roles in revolutionary situations in African communities. Particularly, popular theatre has aided dissatisfied masses to create their own plays, songs and dances. During the *Agbekoya* (translated literally as “farmers detest suffering”) uprising of the early and mid-1960s in Western Nigeria, for example, the farmers created dance-steps and songs that were defiant and designed to ridicule the oppressive machineries of the emergent neo-colonial State (Enna, 1990).

### **6. Ideological engagements**

In order to effectively introduce lasting solutions to the issues that affect rural dwellers, the employment of ideological engagements is pertinent. Since the artist is

believed to be the surgeon of the mind, the popular theatre artist must therefore not only entertain but strive to heal the deep psychological, and sometimes, spiritual carbuncle in the psyche of rural and urban community dwellers alike. S/he must endeavour to be an artist and an ideologue, penetrating deeply into the consciousness of the people in order to awaken it. According to Ajene (1990), trying to mobilize a people without an ideology is like trying to “water the branch of a dead tree”.

The Chinese revolution purportedly relied on the people’s culture to reach their souls during the revolution. According to Chairman Mao, we must have a cultural army, which is absolutely indispensable for uniting our own ranks and defeating the enemy. Literature and art have been an important and successful part of the cultural front since the May 4<sup>th</sup> movement. Enna asserts further that:

Literature and art fit well into the whole revolutionary machine as a component part, that they operate as powerful weapons for uniting and educating the peoples, and destroying the enemy (Enna, 1990:68).

Latin America and the Caribbean have a history of revolution that relied on the dynamics of popular theatre medium. In Cuba, the principle of revolution was *cultural action for freedom*. To defeat the Batista dictatorship, Comrade Che Guevara relied on mass cultural action to mobilise the people, giving them the cultural vanguard specific injunctions.

### **7. Deliberate governmental supports**

Although this seems like an uphill request, but it needs to be suggested that governments should allow freedom of expression as well as monetary support for popular theatre endeavours, even at the risk of receiving criticism through agitated

propagandist performances. Rather than taking over theatres and maintaining them, government should support popular theatre practitioners. There will always be agitations amongst the masses but if popular theatre is encouraged, it could form a creative tool of non-violence agitations. Anti-colonial dissention was reflected in the peoples' popular theatre activities in almost all of African societies. Hubert Ogunde of Nigeria drew the wrath of the colonialist with his plays: *Strike and Hunger* (1945), *Bread and Bullets* (1950), and *The Tiger Empire* (1946) which were variously censored and Ogunde himself imprisoned for "subversion".

As long as these performances are not violent (no performance is), government should resist putting a ban on them. After the revolution in Cuba, Fidel Castro did not dismiss popular theatre in the construction of the Cuban state. Guerilla theatres were used to mobilise people for voluntary work. This, according to reports, has led to colossal developments in the field of healthcare, housing and education. The Havana Carnival "returned with pride of the people and urges a harder work for the revolution" (Enna, 1990). Cuban carnivals were adapted to national idiosyncrasy and incorporated elements of African tradition, rich in music, dance and costumes.

If governments give their supports as well as funding, popular theatre could become a collective tool of propagation for the masses' needs as well as a medium of public indirect negotiation with government. Jobs would be created for gifted youths and livelihood provided for many families. But this is hardly so because governments tend to clamp down on dissenting 'harmless' theatrical voices.

## **8. Conceptualising human trafficking**

Finally, Human Trafficking should be conceptualised as an extreme form of labour



exploitation, rather than a separate issue. This, suggests Gould (2006: 155), would assist the efforts put into intervention within the industry. Major attempts directed at isolating human trafficking (which in itself is not only difficult to define but also inextricably linked to the general sex work industry), may help a small proportion of exceptionally vulnerable sex workers, but is not necessarily the most effective approach for those who aim to improve conditions for exploited sex workers across the board.

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APPENDIX

The Play

**Act One**

SAVING THE FORGOTTEN

A short play by Paul Persol-Osayande

*Play opens at the international airport, somewhere in Africa. The duo of Rudolf and Sheryl are with their families who came to see them off as they journey to England.*

SHERYL

(To her mum) Common mum, it's not bye bye forever, I am only going for study and I will be back. Stop crying.

FATHER

Well, please allow her to shed her tears. It would be miserable for me to deal with Your mum alone after your departure if she does not weep everything now. Weep on mother.

*Everyone laughs at father's joke*

SHERYL

Dad, you better take care of mum. I don't want any drama while I am away.

*Again, everyone laughs at Sheryl's joke on Father*

MOTHER

Your father is a good man. He always shall be.

FATHER

Children, may my God go with you. May my sleepless ancestors keep you out of danger in the White man's land. And may God remove all evil far away from these children. May you find appropriate and needed help every time you need them.

EVERYONE

Amen

RUDOLF

Thank you sir, for helping me with transport to the airport and I will pay you someday.

*Everyone laughs at Rudolf's joke*

FATHER

Well, you know what to do. Take care of my daughter and treat her as your sister. If you break her heart, just stay back and never come back home.

RUDOLF

Ah! I will never do such a thing.

SHERYL

Daddy, what are you talking about now?

MOTHER

(Finally finds her voice) Sheryl, your father knows already.

FATHER

Yes

MOTHER

I told your father.

RUDOLF

Forgive us that you are only hearing of this now.

FATHER

No, my son. I had always known. I know things, people. Believe me. I do.

SHERYL

Hnnnnnn...Daddy the CIA

*Everyone laughs*

FATHER

Well, do go in peace, both of you.

RUDOLF

Everything will be okay sir. We shall tell you of our plans.

FATHER

You do that. And, may I have my wife now, as you take your wife to board the plane.

SHERYL

Stop it dad. Future wife! Not that we are married as yet.

*Everyone laughs. A song is raised.*

Act Two

*Seven years after. Rudolf and Sheryl return home on a visit to their community. They noticed that things have not changed. Some infrastructures are even dilapidated.*

RUDOLF  
Sheryl

SHERYL  
Yes love.

RUDOLF  
See, to even think that we were nursing the idea of returning home to live amongst our own people.

SHERYL

Well, now we know that we have to re-think. It won't work.

RUDOLF

Not even the city. That is far below human standard. The filth for one, is so annoying. Do people not see?

SHERYL

But all of these were there before we travelled. It is only as issue now that you have witnessed the ideal in the White man's land.

RUDOLF

You can say that again.

SHERYL

But to even imagine that these god-forsaken politicians visit developed countries is a far cry.

Do they not have eyes to see the idea in those nations?

RUDOLF

They have eyes. It is some other vital organ that is missing.

SHERYL

Which is?

RUDOLF

Conscience: that is what they lack. Trust me!

SHERYL

I see. RUDOLF

Indeed.

SHERYL

Look at the filth. And that woman prepares and sells food near that rubbish dumping site.

RUDOLF

Like we said, it has always been like this.

SHERYL

Yeah. It is what it is!

RUDOLF

What a shame.

*Rudolf sees something.....he seeks to confirm if he sees correctly*

RUDOLF

Wait. This cannot be true.

SHERYL

What?

RUDOLF

Look ahead, to your right. No! Your right! Don't stare.

SHERYL

OK. I can't see anything. I see a trash collector.

RUDOLF

Look at that trash collector again. Is he familiar?

SHERYL



*(Screams at the realization of who she sees)*

What is this? Anthony!

RUDOLF

Goodness me. Don't let him see us. Do not stare.

SHERYL

Why?

*She defiantly calls out as she moves towards the bin collector.*

SHERYL

Hey Anthony! Anthony.

*Anthony is surprised.*

ANTHONY

You mean me? Sorry I do not know you.

RUDOLF

Anthony. It is Shery. Sheryl Adewale.

SHERYL

Yes, this is me Anthony. That is Rudolf.

ANTHONY

What? Sheryl? Rudolf? What happened to you both? I was told you were in the city.

RUDOLF

Not for long. We travelled to England. We are graduates now.

SHERYL

We are even married. Anthony, what happened? You are brilliant. Why picking trash?

ANTHONY

Long story!

RUDOLF

Let's talk. Take a break my friend. We need to talk.

SHERYL

No! You cannot be doing this. We need to act fast and get you to where you belong. You cannot be picking trash Anthony.

RUDOLF

Not under our watch. They all hug and sob some.

END