

# Chapter Twenty-One



## TERRORISM AND PEACE BUILDING: DOING THEATRE AS INTERVENTION MODELS FOR IDPs IN JOS, PLATEAU STATE

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### **Introduction**

Internally Displaced Persons (IDPs) are persons who have been displaced by natural disasters or conflicts from their homes. The most disturbing part of the IDPs' story is the fact that Africa is always at the receiving end of global crisis. Nigeria for instance has Africa's largest population of displaced persons which has experienced recurring conflicts and natural disasters that have caused many people to flee their homes. According to Internal Displacement Monitoring Center (IDMC), at the end of 2013, 33.3 million people were displaced by violence. In 2014, the escalating violence caused by the Boko Haram insurgency in the north eastern region has led to an increase in the number of Internally Displaced Person (IDPs) especially in Adamawa, Bauchi, Borno, Gombe and Taraba States. The Internally Displacement Monitoring Centre (IDMC) estimates that there are almost 2, 152,000

Internally Displaced Persons (IDPs) in Nigeria as of 31 December, 2015 and as of February, 2016, there are 2,241,484 Internally Displaced Persons in Nigeria. According to the report, this figure is based on an assessment conducted by the International Organization for Migrations (IOM), Displacement Tracking Matrix (DTM) team which composes of IOM staffs, members of National Emergency Management Agency NEMA, State Emergency Management Agency SEMA, Nigerian Red Cross Society, and Humanitarian partners on the field (5).

The efforts made by the Nigerian Government, Humanitarian bodies and Theatre Practitioners in creating ways to help diminish the intensity of the terrorist activities seem not to be yielding desired results. It has been observed that the IDPs in Nigeria continue to face hunger, insecurity, discrimination and all forms of exploitation and abuse including rape and as long as BokoHaram insurgency or any form of conflict continues to exist, there is the likelihood that the number of IDPs would continue to increase (Obikaeze 6).

Theatre for Development (TFD) has been utilized since its inception in the 1970s as a communication medium, to communicate social change by theatre practitioners at various times and places. These practitioners have variously deployed TFD as a means of social change to reach the society in a critical, radical or revolutionary manner. Abah contends that at the centre of TFD process which begins from conceiving the workshop to implementation and follow-up is participation in the drama making process. This participation allows the people to write their own story in action (4). For instance, the experiment of the Samaru projects in 1976 by the Ahmadu Bello University, Zaria, foregrounded, justified and deepened the participatory nature of TFD in Nigeria. The projects initially utilized the migrant Leadza Betanani TFD Approach but with time the Ahmadu Bello University Community Theatre Practitioners provided a new and better approach where villagers became involved in all facets of workshop process and rather than have the facilitator withdraw to their camps outside the target community, they stayed back among the villagers to analyze and prioritize the data, develop a scenario and eventually rehearse with the

villagers. Through this approach, the villagers also acted alongside the facilitators in their new status as subject rather than objects of the research and learning process. The various experiments done by the group is Soba, Wusasa, Bomo, Palladan, Hayin Dogo, Kundingi, Tudun Sarki, Ungwar Kutare, and Samaru project recorded relative successes.

### **Theoretical Framework**

Paulo Freire's most important lesson came in the early 1950s when he was in charge of establishing adult literacy programme in poverty stricken Northeastern Brazil. During an introductory seminar for illiterate and semi- illiterate adults, a wage labourer who has listened to Freire's presentation on the benefits of learning to read and write, challenged Freire to understand the 'world' in which members of the audience were living. Through such experience, Freire's theory such as the Dialogic Pedagogy, Consciousness Raising, Cultural Action for Freedom and the Problem Posing for Freedom, incorporated ideas on critical reflection, dialogue and participation (Singhal 382).

### **Dialogic Pedagogy**

The theory emphasizes the role of teacher as learner and the learner as the teacher, with each learning from the other in a mutually transformative process. This theory is widely applied in TFD which allows the facilitator to work with and not for the people, to organize them in their incessant struggle in order to regain their humanity. Take for instance, going into the community or IDPs camp and collecting data is not the only objective but creating mutual relationship and trust with the community will pave way for easy interaction. This also will make the facilitator know or learn more about the community and also for the community or IDPs to learn from the facilitator (384).

### **Consciousness Raising**

To understand Freire's method of Consciousness Raising, it is essential to understand his perceptions of humankind and oppression. Two views of humankind were presented. In the first view, human beings can be compared with animals that can act and obey without taking time to reflect, while the second view presents human beings as subject that

can think and reflect on their own. This perception shows the distinction that human beings can stand out as being better than animals and can operate in the world through reflection and action (384). Both views of the consciousness raising method require stirring up the perceptions of individuals to reflect on their social circumstances in order to reasoned actions that can improve their existence in responsive, radical or revolutionary manner. Through this theory the IDPs resident in Zang Commercial Secondary School Bukuru, will be conscientized and have the ability to see, reflect more on their situation and collectively take action.

### **Cultural Action for Freedom**

The approach is distinguished by reflection which aims at action and the action aims at thinking. By freedom, Freire means 'being freed' and becoming subject rather than object that can be controlled or manipulated. Through the Cultural Action for Freedom, the IDPs will have total freedom in the TFD process, which will enable them recognize their problems and take action on their own. In so doing, they are breaking from the culture of silence (385).

### **Conceptual Explanation**

#### **Theatre for Development (TfD)**

Theatre is a structured performance before an audience. It includes artistic activities like drama, dance, songs, storytelling and so on which serve as means of liberating people especially those who are exploited or deprived of their right in the society. During the 1960s and 1970s, TFD was seen as a form of popular theatre serving awareness-raising processes but nowadays, it has reached an independent status as a learning strategy in which theatre is used to encourage communities to express their own concerns and reflect upon the causes of their problems and possible solutions (Epskamp 3). This concept tends to build on or integrate indigenous popular forms in democratizing systems and structures for communication. The need for democratic vehicle to facilitate dialogue at the community level gave birth to Theatre for Development as an appropriate medium that can be used for both mass and interpersonal communication (Steve Daniel & Salihu

Bappa 18). TFD offers itself as a medium for creating awareness and can be wielded by any member of the community, in other words, TFD process allows the people to use the available resources of the environment in order to pass on its developmental information. One of the effective ways of passing on information is to use the popular entertainment artist (villagers) as carriers of development message and to achieve such purpose, the facilitator should work hand in hand with members of the community and make them active participants and actors in the process.

The acceptability of Theatre for Development in Nigeria despite the numerous names and titles can be attributed to its utilitarian nature. It emphasizes on people's participation in shaping their reality and its 'completeness' allows for an ever-deepening participatory analysis. Through the TFD approach, development has been redefined and for whom it should be (Adakole 73). Allowing the community to actively participate in the development process through TFD must not be seen as a form of oppression, but to encourage people to build self-confidence and create conditions within which to engage in struggle. This aspect of participatory theatre tallies with Ross Kidd's view:

Theatre must serve to bring people together for solidarity, must celebrate important victories, must build confidence in popular power, must deepen community discussion, understanding of the major issues, overcome people's fear, stir emotions and must produce concrete possibilities for action. (47)

Theatre scholars like Ross Kidd, Martin Byram, Micheal Etherton, Brain Crow, Steve Abah, Iyorwuese Hagher, John Illah, Tor lorapuu, Frank Idoko and Irene Agunloye in their various contributions underscore the importance of the people's popular arts in engendering greater participation of the people in the development process. Hence, popular theatre as an expression of this conviction became fashionable. The definition as adopted by the initiators of this programme includes performances of drama, puppetry, singing and dancing. These performances are called 'popular' because they are designed to appeal to and be appreciated by the whole community, regardless of social, political, economic or educational compositions. They are open to

everyone, performed in local languages and deal with local problems so everyone can understand them and find them useful (Kidd & Bryam 4). Thus, theatre was taken to the people in their villages, public squares, markets, football fields, wherever people could be found and the major essence or goal of TFD as set out by the pioneers in all the climes, is to make theatre available to communities outside University campuses, thereby breaking the tradition of a purely or solely academic exercise.

Take for instance, the Ahmadu Bello University Zaria, in Nigeria, could claim to be one of the few starting points for the praxis of TFD, an experimental performance of popular political theatre in the country side around Zaria in the mid-1970s which evolved a structure for theatre of the people. Michael Etherton happens to be the gardener in the Drama section of the English Department, Ahmadu Bello Zaria in 1975, a pioneer and one of those who sowed the seed of TFD. Etherton together with Abah tried to produce play relevant to the needs of a neighboring squalid suburb and the idea was to first awaken the minds of the residents of Zaria the need of knowing their rights and demanding fair attention from the government. However for such theatre to succeed, Etherton states that:

The play must take the part of the local people, they should reflect life from the view point of the villagers themselves, and should not avoid articulating criticism of government policy which is inadequate. Thus, although they may initially set out to be less than political in their arms, these plays may end up as the most politically active of all Africans theatre. (57-85)

In his article *Transition Issues in the praxis of Applied Theatre worldwide* which takes a panoramic view of the knotty issues of translation in TFD worldwide, Etherton argues that the bedrock of applied theatre and TFD particularly is improvisation. To make and perform plays through improvisation is a kind of addiction, there is an intense fascination in enabling ordinary men and women to mirror their exploited lives in plays that depict relationship and situations that become real to the society. The sequence of exercises in TFD process and the improvisations encourages the participants to find words to speak about the things that weigh on their minds or affects them and to give

voice to what their imaginations are telling them (Etherton 31).

### **Terrorism**

Terrorism does not lend itself to one single definition. The term is better understood from the point of view of the person that is being represented, which means the victims of terrorism sees the perpetrators as 'terrorist' while to the perpetrators, terrorism is an act targeted at reforming or enforcing change. Terrorism is defined in many ways and by scholars using various terms. According to online EtymologyDictionary, terrorism comes from the French word *terrorisme*, its believed to have been first recorded in the English Dictionary in 1978 and was originally refers to an acts committed by government but now it refers to "The deliberate killing of innocent people at random in order to spread fear, through a whole population and force the hands of its political leaders" (2). The motive behind such act of destruction of lives could be religiously, politically and ideologically motivated. Jeffery Record brilliantly noted that:

Sound strategy requires a clear definition of the enemy...The only general characteristic generally agreed upon is that terrorism involves violence and the threat of violence. Yet, terrorism is hardly the only enterprise involving violence and threat of violence, for so is war, coercive diplomacy and bathroom brawl...Terrorism is simply defined as premeditated, politically motivated violence against the innocent (5).

This definition, however begs the question of who is innocent and by what standard is innocence determined. Thus, the definition of terrorism remains controversial with various legal systems and government agencies using different definitions of terrorism. Going by its repeated condemnation of acts of terrorism, the United Nations General Assembly has described terrorism as "Criminal Acts intended or calculated to provoke a state of terror in the general public, a group of persons or particular persons for political purposes"(6). Bruce Hoffman added that:

Terrorism is ineluctably political in aims and motives, violence or equally important, threatened violence, designed to have far

reaching psychological repercussions beyond the immediate victims or targets, conducted by an organization with an identifiable chain of command or conspiratorial cell structure, (whose members wear no uniform or identifying insignia) and perpetrated by a sub-national group or non-state entity (11).

Grothaus Nick defines terrorism as “The use of violence to physically and psychologically terrorize a population by an individual or group in order to draw attention to a cause, enact political change or gain political power” (5).

To further define terrorism in a way that is both all-inclusive and unambiguous is very difficult, if not impossible. One of the principal difficulties lies in the fundamental values at stake in the acceptance or rejection of terror-inspiring violence as means of accomplishing a given goal. The obvious and well known range of views on these issues is what makes a specific internationally accepted definition of what is loosely called terrorism. As a result, there exist multiple ways of defining terrorism and most if not all are subjective. While most define it as the use of violence to advance some kind of cause, others dwell on the kinds of group involved (sub-national, non-state) or on the cause (political, ideological or religious) with which the terrorists identify. Yet others merely refer to the instinct of most people when confronted with innocent civilians being killed or maimed by men armed with explosives, firearms or other weapons. Needless to say that none of these is satisfactory and as a result grave problems with the use of the term persist.

However despite the contesting definitions of terrorism, the peculiar semantic power of the term beyond its literal signification is its capacity to stigmatize, delegitimize, dehumanize those at whom it is directed. The term is ideologically and politically loaded, implying moral, social and value judgments. In the absence of a consensus definition, therefore the struggle over the representation of this violent act is a struggle over its legitimacy, for the more confused a concept, the more it lends itself to opportunistic appropriation. Fortunately, in the



midst of this seeming confusion over the definition of terrorism, Schmid seems to have offered the shortest and most precise by describing an act of terrorism as the "peacetime equivalence of a war crime" (18). When we break this down further, we know that peacetime is a state or condition without war, of course is simply a crime. Therefore by adopting Schmid's logic, we can safely conclude this attempt at definition and say terrorism is a crime (Abayomi Mumuni 10).

### **Terrorism on the African Continent**

Terrorism has occurred throughout history, but today the world is experiencing a global rebirth attack, it no longer affects only small societies but the entire world. It is basically done with the objective of causing serious physical violence, but what its repercussions and effects left on mental health is immeasurable. The evil act of terrorist has not only resulted to the destruction of lives and property, which has cause serious mental trauma to victims but has also created and increase the case of displacement in African countries. The Heidelberg Institute for International Conflict Research (HIIC) has documented 400 terrorism activities worldwide. Below are some of the African countries, experiencing dangerous conflicts:

- In Democratic Republic of Congo - the army fought regularly against the M23 rebel group (March 23, 2003, movement). After peace negotiation with the government, the fighters then split into different groups at the end of 2013. The DRC government later announced it had conquered the rebels.

In Sudan - For over 10 years, the Sudanese Arabs which are the largest ethnic group in Sudan, have been fighting in Darfur region of Sudan against government forces and allied fighters. In the conflict, water and pasture lands are at stake while thousands of people have already died and millions have been forced to flee their homes.

In Syria - More than 250,000 Syrians have lost their lives in four years of armed conflict, which began with anti-government protests before escalating into full-scale civil war. According to BBC news, more than 11 million others have been forced from their homes as

forces loyal to president Bashar al-Assad and those opposed to his rule, the jihadist militants battle each other.

In Nigeria - BokoHaram which refers to itself as "Jama'atu Ahl as-Sunnah Li-Da'awati wal-Jihad" which means "People Committed to the propagation of the Prophets Teachings and Jihad" has devastated the North Eastern part of the country since 2009. It is a Nigeria- based group that seeks to overthrow the authority of the Nigerian State and replace it with a regime based on Islamic law (Micheal Hartlep 2).

### **Doing Theatre: NTN, TDP and YARAC's Models – An Overview**

Doing theatre as a model of intervention towards peace building, and to provide psychological and social services to the Internally Displaced Persons, organizations like the National Troupe of Nigeria (NTN) are using TfD, and one of the objectives of the Troupe is to enable the IDPs to associate freely and participate equally in community affairs. For instance in 2015, the National Troupe of Nigeria visited Bauchi State to perform for the Internally Displaced Persons (IDPs). Various performances comprising of dance-drama and songs, deliberately amuse, tease, entertain and keep the IDPs happy and joyous (11). The aim of the dance drama was to make the IDPs in the arena to see the futility of the conflict and to prove to them (IDPs) that no condition is permanent in this world. The performance not only gave the IDPs hope, but encouraged them to be empowered, it was to enable them learn how to make baskets, pots, mats, textiles, weaving and fashion designing. It could be seen from the way they clapped and nodded their heads that the message was sinking in and melting their heart. It was that psychological effects of the messages in the dance drama that the National Troupe intended to achieve in order to make the people feel loved (12).

In 2016 Ukraine, there were 2.7million people displaced as a result of the war in the East, nearly all left behind relatives, jobs, properties and memories. Their experiences received an expression through 'Theatre of Displaced People' (TDP), brought to life by a Ukrainian playwright,

Natalia Vorozhbyt, and director, Georg Genoux the theatre tours extensively throughout Ukraine and also featured at GOGOLfest, a special theatre programme which tells the stories of people who have lost their homes. It examines the concept of the theatre as a last resort and as a last refuge in the flight of death. It is curated by the 'Theatre of Displaced People' with the support of the UN Refugee Agency (UNHCR). The play 'Where is the East?' is the first performance by the 'Theatre of Displaced' through monologues, people share their stories about their lives before and after displacement. On 20<sup>th</sup> September 2016, at the Gogolfest in Kyiv, the theatre group presented a forum performance called 'Rainbow Castles', the actors/IDPs during the performance amalgamated their experience of forced displacement from cities in Donetsk, Luhansk region as well as Crimea and the necessity of building a new life in a new city. The performance also centered on the plight of the participants/IDPs who are actors in the piece and their personal experience. Recently, with the ongoing Russian invasion of Ukraine, it is hoped that theatre could still be deployed to talk about the suffering of the people.

In Nigeria, there are practitioners that apply theatre as a transformative tool, not only to change the moods of the people through entertainment, but to change their mindsets for the betterment of socio-political and economic structure of the nation. Theatre practitioners do not only advocate for change but also spur the people to do so. The Youth Adolescent Reflection and Action Centre (YARAC) for instance, introduced and applied the Transformative Theatre (TfT) as an instrument of cultural power, to engage with different social, cultural and political groups in North Central Nigeria. The activities of YARAC through the Transformative Theatre (TfT), is one that has helped Nigerians to reflect and confront unacceptable political vices and traditions. Immediately after the 2003 election, YARAC started work in Benue and Plateau states with grassroots youth groups around issues of leadership and good governance. The aim was to build grassroots social movements for good governance, it includes the use of community organizing, focus group discussions, listening and sharing experience

and most importantly, using 'Soccer' and 'Theatre' to engage with young people through dialogue and problem posing. Basic questions arose from participants such as: What factors can stall elections from taking place? What is democracy? What factors limits women's participation in politics? Why are young people involved in electoral malpractice? And what makes democracy participatory? The response to these questions established many possibilities of engaging one another in dialogue and debates, learning and taking on new perspectives and of recognizing the power of unity in diversity to seek collective answers to common issues. All these issues were translated into a 20-minutes narrative and performed in two communities (158).

### **Theatre for Development, Terrorism and Internally Displaced Persons, IDPs**

On a globe scale, Nigeria is only ranked behind Syria with 6.5million IDPs and Columbia with 5.7 million IDPs. The terrorist attacks have heightened tensions and insecurity in Nigeria and they have assumed a frightening dimension (Katherine Baffour 7). Recognition of internal displacement emerged gradually through the late 1980s and became prominent on the international agenda in the 1990s. The chief reasons for this attention were growing number of conflicts causing internal displacement after the end of the Civil War and an increasingly strict international migration regime. The phenomenon of internal displacement however is not new. According to the United Nations Office for the Coordination of Humanitarian Affairs (OCHA) in 2003, "people displaced internally by war should have the same access to international aid as refugees, even if they did not need international protection"(6). Although the issue of internal displacement has gained international prominence during the last fifteen years, a single definition of the term remains to be agreed upon. The most commonly applied definition is the one coined by the former United Nation Secretary-General's Representative on internally displaced persons, Francis Deng. It states that:

Internally Displaced Persons (IDPs) are persons or groups of persons who have been forced or obliged to flee or to leave their homes or places of habitual residence, in particular as a result of, or

in order to avoid the effects of armed conflicts, situations of human rights or natural or human-made disasters, and who have not crossed an internationally recognized state border. (6)

Millions all over the world are currently internally displaced as a result of various causes including forcible movements to inhospitable areas, civil wars in which villages have been destroyed, insurgency and ethnic persecution through government policies.

Over the years, the growing number of internally displaced persons in Nigeria has been alarming. With an estimated population of over 200 million and more than 250 ethnic groups, Nigeria is Africa's most populous nation, with a multitude of religious, ethnic and political fault lines that periodically erupt into communal violence. This has created a sizeable internally displaced population, particularly since the return of democracy in 1999 (Odunmorayo 4). The ethno-religious conflicts have been plaguing Nigeria for decades, starting with a worrying upsurge in the level of violence in 2004, particularly in central Plateau State. A bloody cycle of revenge attacks between Muslims cattle herders and Christian farmers, essentially over land and pasture has been the major cause of conflict. Over a four month period from February to May 2004 left more than 1,000 people dead and possibly up to 258,000 became internally displaced (Reuters). The Nigerian Red Cross reports that throughout southern Plateau, numerous towns and villages have been almost completely destroyed, in the small town of Yelwa, where a series of clashes culminated in the massacre of at least 600 Muslims by heavily armed Christian militia in May 2004.

The Plateau State crisis is a prime example of ethno-religious conflict masking the "indigenes" versus "settler" syndrome, exacerbated and manipulated by political factors. Recently, as at 2016, when this research was carried out, it had some internally displaced persons (IDPs) from the North-East, over the 207 children in camp have lost their parents in the wake of Boko Haram insurgency, which are being sheltered by the House of Recab around Liberty Boulevard, while majority were camped in Zang Commercial Secondary School, Bukuru, Jos. The Executive Secretary, Plateau State Emergency Management Agency (SEMA), Alhassan Barde said that: More than 63,000 Internally

Displaced Persons (IDPs) are taking refuge in various camps and local government areas in Plateau. Most of these IDPs were from Borno, Adamawa, Yobe, Nasarawa, Taraba, and Plateau States, he also added that those from Borno and Adamawa states were victims of Boko Haram attacks while those from Nasarawa and Taraba were displaced by ethno-religious crises, and others from Plateau were victims of violent midnight attacks. Alhassan further said there are 5,508 displaced by insurgent attacks and 4,450 were taking refuge in Jos North Local Government Council. 940 persons are in Jos South Local Government while 118 are in Jos East” he added. The official mentioned that the State Emergency Management Agency (SEMA) was having a very tough time catering for the basic needs of the IDPs including the provision of food, shelter, clothing, health/ nutrition toiletries and beddings (Ajijah 6).



**Plate 1: Cross-section of displaced women and children during a TFD performance**

### **TFD Participatory Methodology at the IDP Camp, Bukuru, Jos**

There are many approaches in TFD; it could be by making theatre for the people, doing theatre with the people and facilitating the people to do theatre. But in order to achieve a positive goal in this research as well as in the TFD process, doing and facilitating theatre with the

Internally Displaced Persons in Zang Commercial School Bukuru is suitable. In applying the participatory approach, the researchers agreed that the IDPs will easily relate or communicate with host community and also become active participants in their own development. The Participatory Approach is applied in this study. It is a methodology reflecting more on the participation of the displaced women as participants or actors will have the opportunity to get involved in all aspects of the theatre for development (TFD) process.

### **The Participatory Research Methodology**

It is an approach or methodology capable of facilitating people's involvement in decision-making about issues impacting their lives. It is also a process capable of addressing specific needs and priorities, relevant to people and at the same time assisting in their empowerment. From the point of the participatory approach, Agunga defines communication as: "A process of creating, stimulating understanding and for the basis of development, rather than information transmission" (3). This understanding of communication was central to the ideas developed by the Brazilian educator, Paulo Freire (1970) whose writing and experience became an influential strand in participatory communication. Freire offered the concept of liberating education which conceived communication in this aspect as "dialogue and participation". The goal of communication in the participatory approach leads to conscientization which Freire defines as free dialogue that prioritized cultural identity, trust and commitment. The essence of applying 'Dialogue' as one of the important phenomenon in participatory approach is the "word", which is more than just an instrument that makes communication possible. The 'Theatre' on the other hand is a weapon and it is the people who should wield it" (4).

As models of communication, the Internally Displaced Persons residing in Bukuru community will be able to utilize it as tools for interpersonal communication, learning and development. They can also learn more about their problems, build self-confidence, determination and gain knowledge in combining analysis and dramatization.

Since women and children are most vulnerable during conflict, they are the target participants of study in the participatory approach. The

displaced women will be in control of the TFD process and this will give them opportunity to critically reflect on issues affecting them as women in the host community. Also as displaced women, they will find ways in empowering themselves without relying on government, their husbands, donor agencies or the host community. In situations where the displaced women are being dehumanized, discriminated and exploited, the theatre serves as a platform for the women to interact, show the society why they should be accepted, empowered and be given a chance to contribute in wherever aspect of development. Using the displaced women as the area of study in this approach, will make other IDPs (men, children and youths) who are ignorant, lazy, to reflect more on their situations. Despite the conditions they are facing, other IDPs in the camp will be able to make use of their experiences to change their problems. By giving freedom to express themselves and become Participants using the participatory approach, the internally displaced persons can gain a sense of belonging in the society. The following Plates depict this.

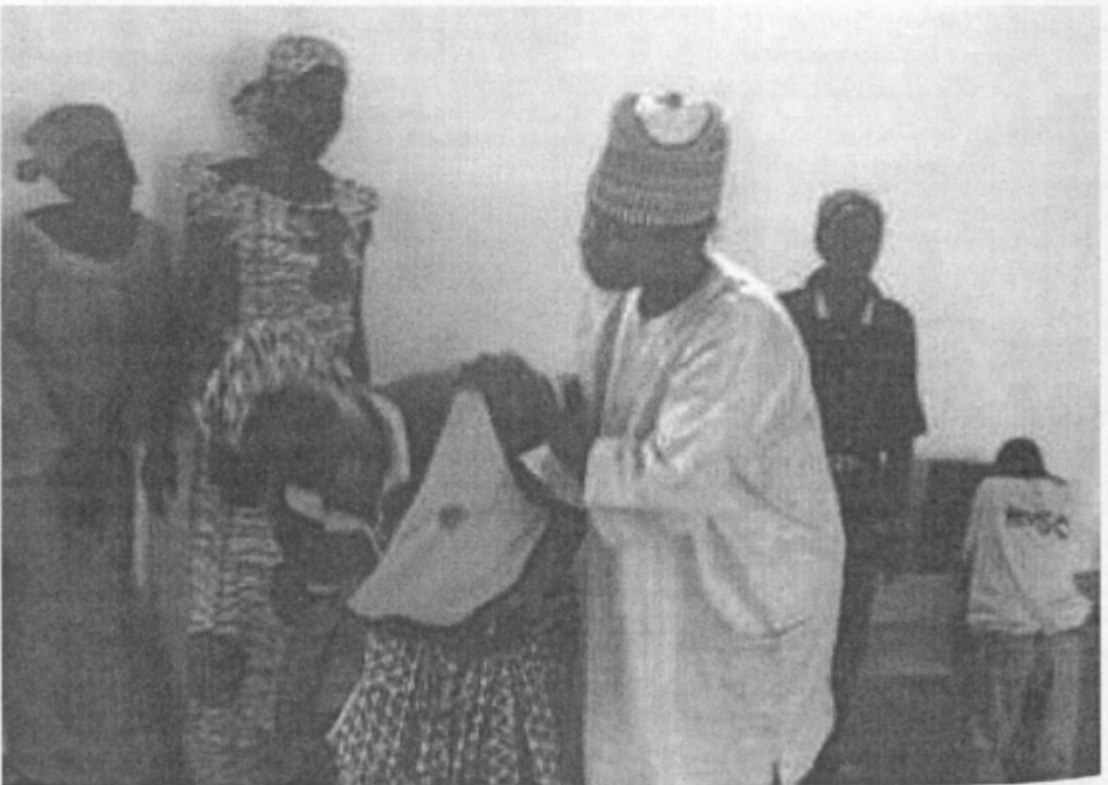


**Plate 2: IDPs as participants in a drama.**





**Plate 3: Using the Participatory Approach, IDPs telling their own stories in a drama**



**Plate 4: Shows IDPs as Participants, not audience**

### **The Population of the IDPs in Bukuru Community (Camp)**

From United Nations Office for the Coordination of Humanitarian Affairs (UNOCHA), Nigeria's current number of internally displaced persons from Borno state as of 29<sup>th</sup> February 2016 was up to a million. Plateau State has 2,000 IDPs from Borno State, with the highest figure from women and children. The figure of men is 23 (including elderly men), children 177, women 69 (including widows, pregnant women, and aged women), making the total of 269 IDPs resident in the Camp.

### **Process of Data Collection and Evaluation**

This step-by-step way of doing and facilitating Theatre for Development with and by the IDPs was followed. It shows the processes carried out for the collection of data, analysis, prioritizing data, development of story and the performance. Through the steps, the facilitators connected with the IDPs in the camp, which also created mutual understanding and encouraged the IDPs to participate in order to achieve collective action. Step eleven - Report Writing and Documentation had the facilitators taking up the responsibility of providing a detailed report, which is based on the diary of the TFD process carried out by the IDPs. Still pictures, DVD will be provided to serve as evidence or back up.

### **Conclusion**

With recent attacks across northern Nigeria by suspected terrorists masquerading as bandits, Boko Haram insurgents and the high rate of displacements, efforts of Government, United Nations, African Union, International Organizations, and various NGOs are focusing and creating ways on how to rehabilitate, raise funds and material resources for the victims of Boko Haram and towards addressing various challenges of the IDPs in the camps.

Using Theatre for Development as a platform in which people themselves become engaged in issues about their own lives for their own development rather than a medium for only entertaining communities will go a long way in ameliorating the living condition and plight of the IDPs. It is however important for theatre scholars to apply or introduce TFD to the IDPs, this will not only raise the consciousness of

the IDPs, but will enable them to have confidence in themselves and be able to create ways of changing their situation. TFD can also assist the IDPs to easily communicate with the host communities.

Dialogue as another means, leaders can opt for dialogue to resolve issues in conflict like the world witnessed recently between Russia and Ukraine where "negotiators" came round a table to seek ceasefire without compromising on sovereignty or territorial integrity, but reaching for a breakthrough to peace and a return to normal life.

Feeding and other humanitarian crises are likely to rear their heads as Internally Displaced Persons in Nigeria suffer disproportionately from the problem of feeding and malnutrition. With the research findings and experiences of the IDPs resident in Zang Commercial Secondary School, Bukuru, feeding was the major key to the sustenance of life and as such there should be fair distribution of food items to the IDPs.

Agencies like the International Committee of the Red Cross, ICRC, can also assist in reducing the rate of hunger and malnourishment, by involving and training some of the IDPs members to monitor and keep records of whatever is brought to the camps. Some members of the IDPs were assigned with the roles of camp chairman (male) and camp coordinator (female). This is to monitor and record whatever comes in and goes out of the camp. Such action should also be implemented in other camps to avoid corruption/looting.

Provision of safe shelter should be made adequate and durable for the IDPs, which can also be a fundamental step towards their recovery, it is the constitutional responsibility of the government that this need must be met, and the relatives or family can also provide such. This act by the government can go a long way to reduce the number of IDPs in many camps in order to help integrate the Internally Displaced Persons (IDPs) back to the society, and give clarity to the roles of Federal and state governments, public and private donors, national and local leaders, theatre practitioners, health personnel and international actors to address and respond to the growing number of challenges confronting displaced persons in Nigeria.

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