

Interrogating Conflicts in Jos-Nigeria Effects on Women and Youths and the Debate on Transformative Theatre for Development: A Case for Forum Theatre

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Abstract

Theatre for Development (TFD) Process calls for Conscientization, improves quality of life, and transformation for a better and organized society. These TFD processes enable people to acquire knowledge through drama to understand the benefits of transformation and take collective action towards positive change. The Theoretical and Conceptual framework is based on the assumption that the study is appropriate in solving the violent conflict in Jos. Government and NGOs have recognized the use of TFD for Transformation globally. This paper has analysed the use of FT as the medium for empathy on women and youths in terms of participatory involvement as a process of healing in the violent conflict in Jos. The study explore Frequency rum theory can effectively serve as a therapy for transformation. The study adopted a case study design to show how the study is effective other areas. Quantitative and qualitative design was employed to show the level of effect on the crisis. Findings show a collective movement and action to include: skits, songs, dance, street shows, stigmatization, unemployment, corruption, insecurity, kidnapping, cultural barrier, access to education were found to be the challenges. Collective actions such as Government's involvement in addressing the core issues of the conflict in Jos are possible resolutions.

Introduction: Backgrounding the issues

The global community witnessed about 250 armed conflicts in the twentieth century, with over 110,000,000 million people killed, wounded, crippled and mutilated (Servae, 2008). Statistics have also suggested the existence of 233 groups in 93 countries between 1989 and 2005, representing fully one-sixth of humanity engaged in political, ethnic or military struggles, from which more than 20 million refugees were in flight (Cramer, 2006:1). In the above statistics,

African countries such as Nigeria, Kenya, Egypt, South Africa, Cameroun, Congo, account for more fatalities and such violent conflicts are seen to hinder development in Africa (Adolfo, 2005).

The issue of violent conflicts in Africa has become a global concern. Africa has continued to witness varying degrees of integration between races, nations and various identities, tribes and groups. These interactions and exchanges which have brought about human development have, in some instances, also brought violent activities which also violate the promotion of state laws (Ringim, 2000). Such activities have also deterred nations' socio-economic growth (Mail & Woodhaver, 1999).

Similarly, most violent conflicts in Nigeria are premised on economic, social, and political issues relating to wealth distribution and inter-ethnic relations, location of local government headquarters (Oite, 1999). It is also noted that violent conflicts involved civilians, armed forces, irregular civilians, [armed civilians] and in this type of conflict, civil unrest abounds. These range from political thuggery and planning continued mass attacks by organizations such as Boko Haram, Al'shabaab and Al-Qaeda to achieve their aims. The situation worsens by the day as a result of increasing number of unemployed youths. Such youths become easy to recruit, especially by politicians for criminal activities characterized by loss of lives, property, economic decline, displacement, distrust leading people to live in clusters. Nigeria seems to exhibit the symptoms of a collapsing state whose citizens are perpetually at war with one another (Jega, 2000).

Violent conflict had great impact in Jos, Plateau State which is currently synonymous with ethno-religious violent conflict in Nigeria. The causes of the Jos violence are seen to be multi-dimensional and inseparable (Gotan, 2004). Also, Gomos (2011) observes that religion became an issue and the challenges are amplified. Religion and ethnicity in Jos, Plateau State capital have profound influence on residential relationships leading to the new trends in the polarization of communities. This polarization is evident in the physical manifestation of mono-religious areas in Jos, with Christians and Muslims living in dominant religious clusters. People are conscious and afraid of where one lives and who one's neighbours are (Dung & Rikko, 2009). The issue of violent conflict in Jos is intensified because of the recurrent violence with massive killings and reminiscent of ethnic cleansing and terrorist attacks by the Hausa and Fulani against the natives in 2001, 2002, 2008, 2010, and 2011. Neighbours who had lived in harmony for decades as brothers and sisters have turned against one another with murderous minds (Beattie, 2010). Ethno-religious violence is seen as a significant factor preventing peace in the region. This increases the challenges of managing the Jos ethno-religious plurality.

Several measures and strategies seem to be put in place for peaceful resolutions to these persistent conflicts such as deployment of security operations, dialogues amongst religious groups, setting up of panels, NGOs, and activities of forum theatre - peace rallies, peace matches and FT peace drama initiatives. FT, as a medium for peaceful resolution, has not been properly utilized. Thus, initiatives and strategies are seen to be lacking and most times yield little or no positive transformation. This is because not all FT and government strategies are suitable in all violent conflict resolution situations. However, but FT should still be tried to bridge these gaps. This is the subject of this study.

Transformative Theatre

Transformative theatre practice seeks reforms of pedagogy. Greene (2012) avers:

We no longer search for safe spaces. Those do not exist and if they did, they are not conducive to fundamental change. I now look for contested space where to practice pedagogies of discomfort, if it doesn't, we will create them (Greene, 2012, p. 50).

This statement points out the new ideals of people, space and problems as transformative theatre in the 21st century. This statement arouses fresh responses of emotions, memories, thoughts about oneself and self experiences. Boal, (2000) asserts that theatre is supposed to sway hearts and minds. If theatre has any new purpose of transformation other than entertainment, then it is to show new ways of seeing, to confront us with truth, to make us think in new dynamic directions and even change our behavioural patterns which bring us to the idea of “bringing people first”. Transformative theatre for conflict resolution applies well to any set of people that are willing to forget their past situations and join hands to contribute to the ongoing process. The practice itself is a group or collective medium that seeks collaboration to achieve their common goals. It is appropriate for communities and cultures that seek and value narrative and dramatic communication media. Amollo (2002) states that it is an excellent approach for conflict related to underlying structural dilemmas and a means for stimulating issues creatively towards new approaches to problems.

Transformative conflict resolution was employed to help change the way the people, religious, government and non governmental bodies and the likes perceive, value and speak about an act

towards each other in the situations they find themselves. The tenet here is that theatre for development offers and points out issues for the people to take actions themselves.

The concept and role of FT which put the people first is vital. Improvisation is at the centre stage of the performance. The function of a scripted play is not acceptable and this is what the concept of FT stands for. FT being a relatively new movement in theatre can be paralleled to the modern day notions of objectification, reflection and action demonstrated (Brecht & Freire, 1997; Boal, 2000). The assumption of putting people first and in practical participation in FT encourages reversal roles and the people being the focus. The idea here is that it makes it democratic, where the communities are able to identify their roles and solve them by themselves. However, Kid (1980) reiterates that organized groups all over the world, especially peasants and workers, are discovering theatre as a weapon for resolving conflict and other social issues. FT belongs to the central concept of popular education which is based on the belief that there are injustices and inequities existing around the world. FT includes its acting styles, analysis and transforming the scenario (Frost & Tarrow, 1990). Central to the concept of FT is transformation and conscientization; thus a strategy of non formal education. This formal education happens when people who have a common course come together with one voice through collective efforts. 'These efforts of formal education do not happen randomly as informal learning does' (Anderson, 2001). FT is seen to educate people theatrically as a weapon for transformation, change and conscientization by creating issues creatively and interestingly. It means that FT is empowering, participatory, educative and interactive. Boal (2000) sees theatre as a forum of knowledge; It should and can also be a means of transforming society (xxxi). This means that theatre should help restructure the future rather than the future waiting for it. The use of FT is

seen as a problem solving theatre that seeks to attack the root causes of the problems and not the symptoms. It is seen to speak the language, idioms and deals with issues that are of direct relevance to the people's lives (Egwugwu, Steve & Zaks, *et al.*. 1990). It employs the people's theatrical and dramatic traditions such as songs, dance and folk media.

In another dimension, the role of FT by government and non- governmental organization has become a household name in resolving violent conflict situations in Nigeria. To justify this new quest, new approaches are persistently sought. The strategies of FT have however proven, most times, to be effective as a tool for transformation, change and conscientization. What is unclear in its practices is to genuinely seek ways of knowing whether it is done with sincerity of purpose or as well find out ways of knowing the extent of FT and how it has being participatory in giving way to a meaningful investigation. The need to begin to look inward is important. This has explained the basis and the role of FT practice as an instrument for transformation, change and reconciliation.

LITERATURE REVIEW

It explores the literature related to the study. It examines FT and how it is a tool for transformation, change and conscientization for peaceful coexistence. The Chapter examines the foundation of FT in Nigeria and other parts of the world.. It further looks at how other theatrical works in this area of study are being explored and the theoretical framework of forum theatre techniques being applied.

Interrogating the Debate on Transformative Theatre for Development (FT)

As stated in the beginning, Theatre for Development (FT) is a transformative theatre practice .The aesthetics of Brecht's 'epic theatre' begins with reconciling the theatre as growing or moving beyond the simple personification of motive forces or subjecting characters to invisible metaphysical powers. Brecht marked an important step in the progress of understanding the movement of theatre from its total pre-occupation with the artificial to its pre-establishment as a significant part of common life. Brecht (1964) regarded the theatre as a weapon in bringing about social change. He opined that, "all revolutionary theatrical groups should transfer to the people the means of production so that the people themselves may will it" (cited in Boal, 2000, p. 36). The bottom line here is that FT relies on the people, their communities and their culture as a motivating factor into facilitating social change.

As a Marxist, Brecht did not imagine that a theatrical work should end in equilibrium, but rather it should show the way the society loses its equilibrium, which way the society is moving, and how to hasten the transition (Boal, 1992). He advocates that the artist must abandon the downtown stages and go to the neighborhoods, because only then will he find people who are

victims and ready to change the society. such advocacies are central to FT since its advantages in forms and styles are known – but the sense of ownership is completely absent and could end up without achievement. In the long run, it will lack participation. However, Boal (1985) in his book, *Theatre of the Oppressed* down- played the disadvantages in his ‘Forum Theatre’ when he supported Marxist ideology by revolting against top down approach to education as a critical model for educational awareness. Boal desired to assign the audience an active role in the theatre by making them attach critical relevance as they watched the performances rather than being passive. This is what FT offers: the opportunity of participation, evaluation, conscientization and change on the part of the audience. Boal (2000) argues that the aim of Brecht's 'epic drama' was to see the spectator not only alert but as taking active part in the story in order to form a judgment about decisions in which characters make choices within the play on the basis of their sense of responsibility as well. The idea is, the spectator is no longer a mere recipient of the finished product but rather the people are encouraged to participate in the planning process, dialogue and research. These plays are done as a means of transforming society. Boal (2000) argues that when dialogue becomes monologue, oppression sets in. Theatre, then, becomes a monologue and an extraordinary tool for transforming monologue into dialogue while some people make theatre; "we all are theatre" says Boal (1992).

The birth of improvisation is at the centre stage in Augusto Boal’s ‘Forum Theatre’ techniques. Moreno (1998) defines improvisational play as spontaneously created play, produced without a script or rehearsal, and with improvised props. This is seen in FT confronting challenges using drama. The birth of a spectator is perceived a process The audience could stop the performance and suggest different actions for the actors who will then carry out the suggestions. Freire (1972)

describes this as "magical consciousness". By so doing, the audience becomes empowered to generate social action. Although this approach distorts the flow of the story which makes it weak, it allows participation and issues are resolved instantly. The stage is also kept simple, the use of minimal props and indicative scenery, exposed lighting or flooding of the stage. Boal (2000) argues that the audience can be entertained without being manipulated.. It was in this context that Brecht developed his theory known as "alienation effect". Brecht's alienation effect attempts to combat emotional manipulation in the theatre replacing it with an entertaining or surprising jolt (Brecht, 1964). FT methodology holds the oral creativity of the recipient community as key to the interaction with theatre workers and the people to whom it is directed. Rasmussen and Ostern (2000) put it as:

The problems which need to be addressed are through the oral medium that analysis of these issues is carried out. The oral may work in combination with gestures to concretize the issues and thereby provide a visual dimension (Rasmussen & Ostern, 2000, p.107).

The strength of the recipient communities is a key to interaction with both staff and the people using range of languages to encourage non-formal education for better understanding of issues and problems raised in the communities. The play process in FT is vital and needs teamwork to achieve the societal goals through the participatory approaches which are communal. It brings the people together and makes them take collective actions for the benefit of their own society. Identifying the community as a means of connecting the activities in FT is appropriate to the empowerment, conscientization and change that the practice seeks to establish (Rasmussen & Ostern, 2000). The process of developing the play and its staging becomes of crucial importance to the entire experience of FT. Dale (1999) describes the process of the play through a combination of dramatization and analysis becomes the core of learning experience. The

practice of FT has so far laid emphasis on performance and the making as the interactive mechanism for reaching communities with ideas of transformation. Theatre is today used as a weapon of change that is able to create new leaderships which seek the language of the common man (Freire, 1994). FT, being participatory, is able to freely discuss people's problems constructively and possibly to find solutions. The people are seen dramatizing their problems through dialogue on issues affecting them. Boal (1992) puts it more succinctly: "revolution will eventually shape the destiny of the silent masses" (p.23). With this, FT proposes to give theatre back to the people in order that they can wield it. Performance can relate organically to the needs and demands of villagers. The practice of FT has so far laid emphasis on performance and its process as the interactive mechanism for reaching communities with ideas of re-organization and transformation. This is to say that literature should be outspoken. Theatre here is seen as an instrument, a weapon for change and only the people should wield it (Boal 2000). FT offers a wider range of opportunity to social change as Kidd (1980) sums up with this statement:

All over the world, organized groups of peasants and workers are rediscovering the potentials of people's theatre, a weapon in their struggle... This new tradition bounds on a large long history of people's songs drama, dance, drumming and puppetry in resistance against colonial and other forms of oppression (Kidd, 1980, p. 4).

Brecht's [1964] perspective, therefore, suggests that literature has become outspoken, militant, committed, and transformative and should employ whatever is useful to enhance the struggle for change. The social ideology has gone beyond academics or merely testifying to the conditions of social crisis. In the context of social realists, arts should go beyond mere people's concern. Bessette (2004) asserts that FT has changed the theatrical approaches of modern day playwrights and critics. It therefore, can offer the people a wider perspective on issues and problems and as

well give opportunity of being active participants to facilitate social change, transformation and conscientization.

Forum theatre is functional and Augusto Boal calls it: Theatre of the Oppressed (1979). The major function is defined as:

encouragement of autonomous activities, to set in place in motion, to stimulate transformative activities, to change spectators into protagonists. It is mainly for these reasons that theatre for oppressed is an initiator of change not just for entertainment but rather for positive thinking change (Boal, 1992, p. 245).

This kind of theatre, according to Boal changes the spectators into taking actions for positive change and feelings of self esteem and self belonging. Boal himself admitted that this theatre is still experimental, more interrogation and findings need to be built amongst practitioners in order to achieve total transformation so as to change the society rather than the society anticipating for it. The tenet here shows how theatre practitioners are placed on the frontier of society to effect positive change in making connections between space, imaginary and reality of life for people to use.

Forum Theatre practitioners use it as a means to bring about active change. This is accepted and included in communities during performances and spurs them into asking questions and responses to answers during such sessions and it spurs the spectators to take a positive action to bring about conscientization and change. Thyagarajan (2002, p. 18) sums this up as the spectator delegating power to its dramatic character so that the latter may act and think for himself.

The tenet here is spurring the spectator to have sense of belonging. Opportunities are availed to the audience in forum theatre, giving them a sense of belonging to participate in their decisions .Slachmujlder, (2006, p. 1) stressed the fact that:

If change within a community is going to take place, then, it would happen only if that community was given a forum to bring their ideas, understanding each other and developing possible ways of effecting change together. Despite the successes of forum theatre, its weakness can be attributed to lack of professionals taking active roles in the play making process into spear leading all the activities based on validity and reliability. McCarthy (2004, p. 5)

FT seems to have gone beyond the need of classroom over time, and it has now created artistic space where both FT practitioners and students showcase their talents and learn dramatic techniques and skills. This study explores the use of FT with regards to the violent conflict in Jos, as a tool for transformation, conscientization and change.

Theoretical and Conceptual Framework

Forum Theatre Techniques

The Epic Theatre began with the recognition that theatre was growing and moving beyond a simple personification of motive forces or subjecting characters to metaphysical powers against Aristotle's own definition of Epic Theatre. Brecht saw the social relations which created dramatic actions. In other words, social beings condition social thought (Brecht, 1964). Brecht described this kind of drama as:

A new awareness of selfhood, and people begin to look critically at the social situation in which they find themselves, often taking initiatives in acting to transform the society that has denied them the opportunity of participation (Brecht, 1964, p. 25).

The tenet here is that man is an object of inquiry and in process which means that the society and its structural disadvantages are responsible for the kind of injustice and social inequalities experienced today. To consider man as fixed and inalterable is tragic. It is these contradictions

and the ability to deal with them is what Brecht instructs. Brecht argues that artists should abandon the down stage and move to the community to change it. Similarly, Augusto Boal (1985) is one of the recent theorists of post modern theatre who provides skeptical, inquisitive, comic and optimistic theatre involving spectators and performance in search of community integrity (Boal, 2000). The tenets of this community approach is that the theatre depends so much on the people, their culture, the communities as a motivating factor to facilitate social change. The theoretical premise of this study harmonizes the thoughts of Piscator(1966), Brecht(1964) and Boal's(2000) Forum Theatre techniques as a general guide. For Boal(2000), the technique is centred on empowering the communities to take active role in the theatre and society and provoking change and participation. The tenet here is; that theatre gives room for decision making and active involvement in handling of issues which gives the people the opportunity to be part of their problems and to find ways to resolve them by themselves.

Forum techniques were relevant to this study because of the decline of its artifacts and philosophical tenets of the past that is old and in decline. While Boal's forum theatre form the technique that was employed in the study through performance that demystify, deconstruct and interrogate the conventional theatre. This forum technique allowed participation as a medium for transformational change and conscientization. Change is achieved from the genre of performances as demonstrated the study, which raise expectations in the audience according to how are presented. All the texts for performances had emerged from the stories which all the groups had collected from the communities.

2.6. Conceptual Framework:

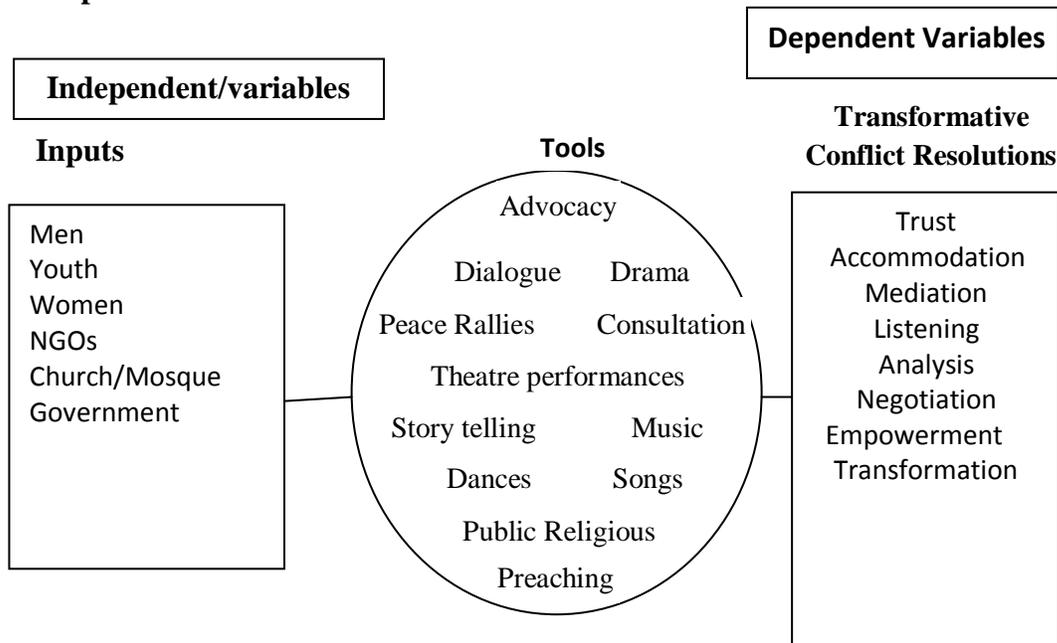


Figure 2.1: Transformative Conflict Resolution Process

Source: Researcher

The independent variables were what the study used in connection with the tools to achieve transformative conflict resolutions which were the dependent variable (Figure 1). The main objective of the study was to ensure transformative resolution of the conflict which had brought about friction, segregation in various communities in Jos North. The research specifically sought to bring about trust, mediation, accommodation, empowerment and learning which had been compromised during the conflict. This was to be achieved through the adults, youths, women, NGOs, with analytical descriptions of ethnicity, gender and politics. Effects and impact of TFD were ensured in so that study to make all the social groups could be included in the samples, through the process of advocacy, dialogue, drama, peace concerts, theatre performances and public religious preaching. All these were considered as effective tools for about transformative

resolutions. Tools in the circle diagram indicate how it underwent a number of processes to achieve transformation.

Challenges: Women and youth's instrumentalization in the Jos crisis.

Based on the information and analysis of the various theatre groups in Jos, the method and process were largely drawn from Boal, Brecht, Frieres theatre techniques. In all their findings, all indicated that women and youths were the most vulnerable. These were shown clearly in their presentations as follows:

- a) Inadequacies of government in intervention projects during and after the crisis has created a rift especially as it affects the women's small scale productions and business during the violent conflict in Jos that had created gaps and gave room for non-governmental agencies and groups to become prominent and take the centre stage as forerunners in the peace campaigns in Jos metropolis.
- b) To achieve their objectives and aims, organizations such as JDPC, Bond of Peace, solicited for funds and support in carrying out their activities. Such financiers included Netherlands Embassy in Nigeria.
- c) The methodology, monitoring and evaluation which are central to research seem central to the play making process. Most times, these methodologies are problematic; therefore research is most times conducted to seek for grants based on identification of gaps. It should be handled with seriousness. Katani and Yuval-Davis (2008) stipulate that through research, powerful emotions are produced which contribute to collective representing, reflecting and analyzing social situations. Such methodologies included:

- i) Moving into the communities to seek for permission to carry out research among the stake holders.
 - ii) Identifying with the people's culture and traditions.
 - iii) FT which included flooding and homestead methods.
 - iv) Organizing workshops and performances.
 - v) Monitoring and evaluation
- d) The ideological conception of the dominant has continued to change giving way to the emerging change. Culture is no longer static and giving way to the emerging cultures. Forum theatre identifies with the culture and tradition of the people but it is observed that it is not achievable.

The study showed that people in Jos were living in clusters of ethno-religious, political segregations which were created as a result of the violent conflict. The weakness of these cultural values is the problems and information which is identified does not really reflect the environment.

The instances, in the experiences of the various groups in the study, the methodology of going into the communities and the time frame are usually very brief and may not provide understanding the communities' culture with these gaps, these questions are raised in this study such as what is the interest of the hegemony? Is it peace? Who is funding these advocacies and performances? What is the politics behind them? During the research, it was discovered that most of the performances by the various groups were either sponsored by the government or the NGOs There is no sustainability of forum theatre activities when it comes to monitoring and evaluation.

It is discovered in the study that most of the paid performances are done and forgotten, especially with NOA and the Plateau State cultural troupe and these are mostly associated with lack of finance.

- e) The most important aspect of forum theatre was to be checking on the communities from time to time to see if they were progressing as per our study objectives.
- f) Process and time: the methodology of forum theatre needs time in both the process and performances since the various communities are mostly large in number. It is time consuming and expensive. The fundamental principle of forum theatre is that it is participatory and it focuses on the process over product (Conrad, 2004). The process should be rushed in order to create relationships with the facilitators and the beneficial communities which is seen to be lacking with the groups in this study.
- g) The name, forum theatre, is used but no occurring participation. It has become a money spinner for most developmental workers. Most of the forum theatre groups like JDPC drama section, NOA, Plateau State cultural troupe, the bond of peace are all sponsored either by government or non governmental agencies. There seem to be competition in sourcing for funds and proposal writings in executing these projects and they end up haphazardly. It is observed that most of the plays are practiced from outside and taken back to the communities which sometimes have no direct impact, relevance or meaning to the people. This does not mean that the approaches are bad but instead, a matter of choice of approach which may be considered suitable and acceptable by the community.
- h) The various nomenclatures used by theatre practitioners to describe forum theatre, which is derived from Frierean context does not in reality reflect the actual practice

but is seen to be tilted towards government hegemony. Thus Ricco (2001) describes the impact of forum theatre in Tanzania as:

legitimate, existing power structures by providing a semblance of government participation in grassroots cultural movement (Ricco, 2001, p. 128).

Theoretically, forum theatre is led by the community but in practice, it is championed by these agencies and government with their own selfish interest which makes it difficult for the community to benefit as Kerr (1991) argues:

Within this tightly controlled by international agencies creature matrix, it is difficult for village based drama groups or theatre group workers from outside to explore the existing linkages between rural under development and the political economic and social structures that perpetuate them (Kerr, 1991, p.66).

The tenet here is, who plays the piper, dictates the tune. This kind of theatre used by these agencies in the study is seen to forecast the end products. Failure of these projects as observed could have negative impact on the benefiting communities.

The following key aspects were also observed:

a) Security issues

The issue of security lapses featured forcefully as a perennial problem in the Jos crisis as per responses from the five FGDs and some of the security agents. For instance a FGD member at Tudunwada said:

we were particularly traumatized by the presence of armed uniform men who killed our youths. Such instances have made people to doubt the genuineness of the security agents.

A clergy concluded:

if security agents are sincere enough and are true to their oaths, most of the situation would have been under control.

“People are diversifying their security alternatives, especially in self defence. You know what that means? The proliferation of fire arms in the hands of individuals and groups.” These were the major challenges of most of the forum theatre groups in Jos especially in taking the theatre to their domain for information gathering. In this study, the researcher and the assistant had to employ the service of a security agent to go into the communities

In a FGD with Bond of peace, they expressed their experiences in one of their drama activities that from the Christian segregated areas, theatre activities are embraced without hitches but difficult on the Muslim side. Another respondent reiterated: *In 2013*, a football tournament was created in AngwanRogo which brought violence. Since then, it was decided that no activities would be done in any of the flashpoint areas.

b) Movements in Jos City

Most of the respondents contacted during the study indicated that movements in Jos city had been greatly affected. Based on Table 4.1, it was clear that about 79% of the respondents felt that movements were restricted in Jos while only 21% opined that movement was free in the city of Jos. These feelings were also captured in all the five FGDs showing that people did not feel secure to move freely as a result of the violent conflicts. They claimed that it has affected all aspects of social life in the city, including the theatre activities. In an interview with the displaced market women in now in Rwangpamstadium complained on how they risk their life to hawk in the flashpoint areas to put food on the table .she said ,during the crisis, they were victims of rape,kidnapping,killed,some held as hostages,some of them as suicide bombers.Other displaced

women now in dadinkowa market as interviewed also lamented that they have become breadmakers and left with no choice but to continue to take the risk to cater for their homes.

In forum theatre, the potentials of people's theatre are a weapon in their struggle as a voice for collective action. This new tradition which builds on a large long history of people, songs, drama, dance, drumming are employed. At this point, people were allowed to express their feelings and fears in an interactive session, thus seen to be lacking in the study which is a setback.

4.1.7 Effect of the Crisis

The findings indicated that the people affected directly constitute 57% of the respondents (Fig 4.1) while those indirectly affected were 21% and those that perceive the conflict indifferently represented 22%. Loss of human lives, destruction of property and, loss of means of livelihood. Were noted as specific effects of the conflicts. In an SSI, the elite in NIPSS outlined some of the effects of the violent conflicts to include: loss of lives and property, loss of livelihood sources, displacement of people on a large scale, hunger, trauma, fear of reprisal, suspicion and lack of trust, youths restrictiveness and possession of fire arms and weapons, women killed and their small scale businesses badly affected among many others.” This was further captured in a report by Human Development Report (UNDP, 2005): more than five million had died since 2010 in violent conflicts in developing countries.

This same report indicated that human costs due to violent conflicts disrupted the whole society and could roll back human development gains built up over generations (UNDP, 2005). The implication of this reality was that development prospects were deeply challenged in any society

that faced violent conflict by destroying infrastructure, interrupting the production process and diverting resources away from productive uses (Adetula, 2006). In the same vein, a white paper report issued by Plateau State Government placed the 2001 dead toll at 904, compensation claims by individuals and organizations arising from damage to property, at a total cost of 3,369,716,404.95 (Plateau State of Nigeria, 2009). Besides this, Jos lost its central market in 2002 in the wake of the violent inter-religious conflicts. The central market, conflicts. According to Mohammed (2004):

Has capacity of 4,290 stalls of various sizes. It has the parking space that can accommodate comfortably over 300 cars, 60 trailers and over 200 buses at a time. Before the fire incident, the state government realized monthly revenue of about 40 million. After the fire, hardly could the state government realize 4 million from the market revenue. This has also contributed to the strained industrial relations between the state government and its labor force because of its failure to pay workers (Mohammed, 2004, p. 7).

This had great implications not only for development prospects but also for the dynamics of human interactions and inter-group relationships as shown in Figure 4.2 below.

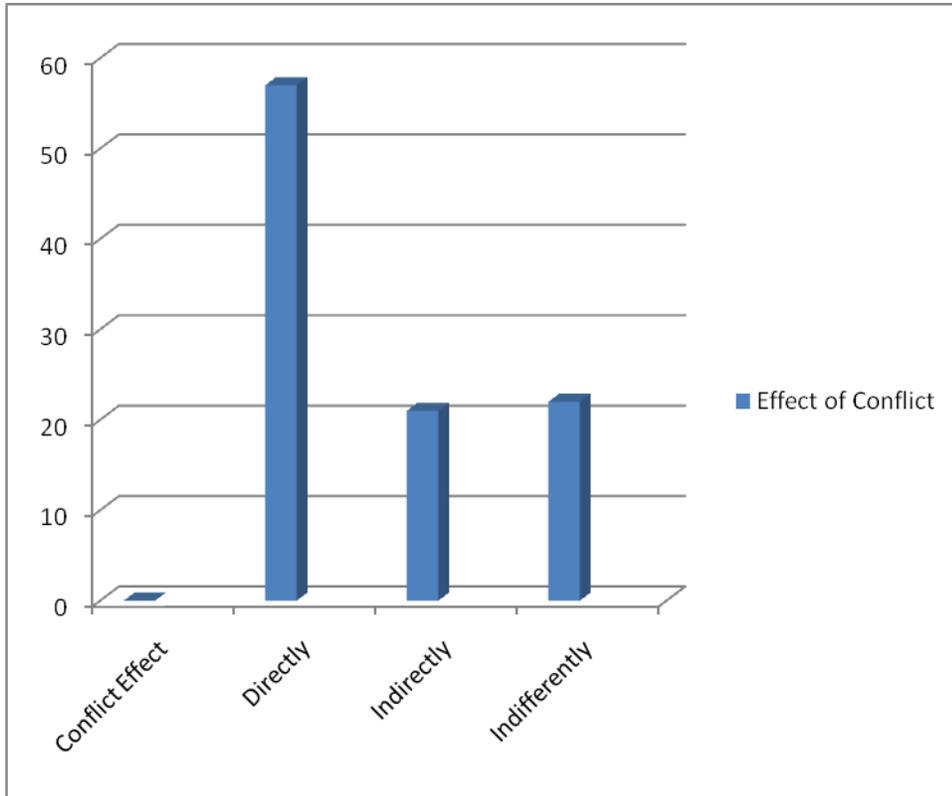


Figure 4.1 : Distribution of Respondents by Effect of the Conflict

Residential Relations in Jos

Based on the time line historical survey conducted in two of the four FGDs, it was indicated that residential relationships have changed greatly for the past three and half decades. Between 1984 and 1998, interrelationships were regarded as very good. They declined after 1999 elections and kept on declining in the following years, especially between 2001 to date.

This was re-echoed by several respondents in SSI. For instance, a religious leader at Gangare observed that: “Some twenty years ago, the relationships between the Christians and the Muslims were very mutual. We celebrated religious festivals together with no problems whatsoever.” But with suspicion today, the calling of prayer of Muslims is a painful noise while the mere symbol of Christianity which is the cross is very painful and abhorrent to the Muslims. More so, it was

echoed that “the strained relationships were reduced to nothing, to a level of “we are here and they are there because they are our enemies! We know where our enemies live and our enemies know where we live.”

4.1.8 Ethnic Residential Segregation

Another feature of the residential relationship after violent conflicts was ethnic segregation. According to Boar (1981), people lived in ethnic clusters for the basic fact that such segregations gave them physical defensive roles. Problems associated with segregations had tremendous effect on the other aspects of communal and residential interrelationships. Women and youths have fallen victims, trapped and killed in these areas. In Northern part of Nigeria, ethnic residential flashpoints in cities were common. For instance, in most major cities of Northern Nigeria, there are Tudun-Wada and Nassarawa, which are occupied mostly by non-Hausa-Fulani migrants. Some of these factors presently might be resulting from the effects of violent conflicts that are forcing people into such pattern of flashpoints residential relationships as indicated in Table 4.5 below.

Table 4.1 : Distribution of Respondents by Residential Status

(Years) Length of Stay	Frequency	Percentages
Year		
1-20	65	65
21-40	26	26
41-60	9	9
Total		100

Source: Field Survey, 2015

Forum Theatre in Jos: overcoming its challenges of theatre as transformative

The activities of theatre practitioners and especially the involvement of NGOs in Jos has yielded positive results in what is called “willing the theatre in forum theatre” In other words, it implies giving theatre back to the people and the people in turn take collective actions in bringing about positive change. The research has shown that over two decades, several government and non-governmental organizations have carried out series of activities of FT aimed at promoting peaceful co-existence in the city of Jos.

The tenets of these forum theatre activities are the potency in bringing about transformation, conscientization and change. However, despite this possibility, there are weaknesses and gaps which should be filled.

Is there a long term support? This is emphasized by Klotz (2002) that forum theatre will have an impact if it is multi-dimensional and includes other developmental tools. The burning effects, impact and the aftermath of the Jos crisis are the FT area of focus which is reflective in all their performances.

From Table 4.7, in the chat ten (10) describes the impact of performances on the people of Jos. This indicates that most of the respondents (32%), in assessing FT performances in Jos were of the view that “unity had helped in uniting people during and after the crisis.

Other respondents who are of the view that 20% were of the view that conscientization had played a role in the reorientation of people’s attitude during the last crisis. For example, most

youths had participated in the crisis without knowing the implication of their actions. This was echoed by a religious leader:

it is rather unfortunate that the youths are bought for peanuts to participate in the crisis damning the consequences.

It was also observed that the impact of forum theatre lacked enlightenment. Most times the people ignored these performances and made passive statements whenever they were staged. Most times people were of the opinion that they were meant for hooligans and not for responsible people. A theatre scholar observed:

Despite the fact that forum theatre is meant for amateurs, it should be handled with decorum, or else its aim and objective will be lost.

As seen in the table 4.7 seven (7) respondents believed that Forum theatre had not yielded any impact because they never seen even the need for such theatre performances on the streets; this is seen as having has no impact on the performances. This also indicates that the: people are still nursing bitterness, hate, grudges, unforgiveness. While some people were clamoring for peace reconciliation, others feel they have lost their self esteem completely and can do nothing about it.

Questionnaires were randomly distributed at the venue to rate the effects of TFD during the crisis as a key factor to achieving self esteem (see Table 4.7):

This session was successful because, it was able to open up sore wounds kept in people's heart for discussions during the play production

Rosenberg Post-Test Attitudes on the Impact of Forum Theatre Towards Transformation

	0	1	2	3	Frequency	Percentage
Impact Variables	Strongly Disagree	Disagree	Agree	Strongly Agree		
Unity	0	0	0	32	32	32%
Awareness	0	0	13	0	13	13%
Education and Enlightenment	0	0	11	0	11	11%
Conscientization	0	0	0	20	20	20%
Participatory	7	0	0	0	7	7%
Passive	0	0	0	17	17	17%

Source Field Survey 2015

Conclusion

This research was aimed at exploring the techniques of forum theatre in bringing about positive change in the violent conflict in jos Plateau state, Nigeria in bringing about positive change as it affects women and youths in development process. They bear the responsibility in the reproduction and productions. The study shows how important and necessary for them to be included in rebuilding both economic, socio and development of the state. It sought to review and analyse this reality in the light of existing literature, theories and practices mostly around the violent conflict in jos. Theatre is seen to bring people together for collective action.

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