

# Education Sector Support Programme in Nigeria (ESSPIN)

## Assignment Report

### ESSPIN THEATRE FOR DEVELOPMENT (Kaduna, Kano and Jigawa States)

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Youth Adolescent Reflection and Action Centre (YARAC), JOS

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- JG Jigawa
- KD Kaduna
- KN Kano
- KW Kwara
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## Acronyms and Abbreviations

CT	Community Theatre
DSA	Daily Subsistence Allowance
ES	Education Secretary
ESSPIN	Education Sector Support Programmes in Nigeria
LGA	Local Government Authority
LGEA	Local Government Education Authority
SBMC	School Based Management Committee
SUBEB	State Universal Basic Education Board
TfD	Theatre for Development
ToR	Terms of Reference

## Abstract

1. This is the final report of the consultancy for Theatre for Development in Kaduna, Kano and Jigawa, between November, 2010 and September, 2011. The purpose of the consultancy was to raise public awareness of, and more responsible engagement with, critical issues around basic education Nigeria through the medium of community theatre. To complement this written report are short video and power point images of how community members and relevant stakeholders responded to the pedagogy of Community Theatre as a dialogical process for engagement on critical education issues.

## Executive Summary

2. This consultancy was designed to last for eight months beginning October 2010 to May, 2011. The process began with series of consultations; negotiations and participation into similar ESSPIN activities to enable the consultant appreciate the purpose of the consultancy. Three major activities were involved in the consultancy: 1) Preliminary visits to ESSPIN State Offices and Projects; 2) Translation of findings of the visits into drama through script writing with selected State Theatre actors; representatives of ESSPIN and members of Social Mobilisation unit of State Universal Basic Education Board (SUBEB). This led to the production of two scripts (*Hannu Da Yawa* and *Gyara Kayanka*); 3) The third most critical activity is the production of the drama *Hannu Da Yawa* and *Gyara Kayanka* in the three states for fifteen days each. The script *Hannu Da Yawa* was written with specific focus on issues that were peculiar to Kano and Jigawa States, while *Gyara Kayanka* was based on issues identified with Kaduna State.
3. The outlined steps stated above were followed logically. The preliminary visits indeed served as catalyst to the entire process. The narratives of community members, ESSPIN staff working in the critical areas provided the relevant material information for the script writing process. The script writing focused on the stories about the nation's children and their future.
4. Though the final scripts were artificial constructs with fictitious locations and characterisation, the audiences were able to identify with the characters in the performances and the issues identified as their own narratives.
5. The responses during the performances and at the post-performance discussions were evocative and participatory. Parents, SBMC members, traditional rulers, SUBEB staff, school pupils and other members of the public commented positively and contributed sincerely to the debate about the state of education in their respective communities. Essentially, the process of ensuring a critical voice had begun with these categories of persons.

6. In states such as Jigawa, over two hundred pupils that had abandoned school returned following the performances of the drama in their communities. In Kano State, parents volunteered to contribute skills and expertise to schools and SBMC to serve as a critical voice to facilitate the demand and supply of improved education for their children. Kaduna State witnessed similar commendation of the approach used to sensitise and mobilise community participation. The diversity of community participation in Kaduna State was as remarkable as the quality of debates, on the spot interrogation of some government officials particularly from SUBEB and the Ministry of Education and public elected officers that were at some of the performances.
7. Considering the quality of community and stakeholder response and participation in the three states, it is evident that the theatre approach can and has strategically complemented ESSPIN's existing radio drama series. Significantly, the theatre process offered community members a dialogical and democratic process of engagement by stimulating public recognition about their rights, responsibilities and roles towards securing basic qualitative education for their children
8. Theatre productions took place across the three states without major concerns. The local languages were used throughout the performances. In Kaduna State, the versatility of the actors helped tremendously. The frequent shift from Hausa to other dominant languages particularly in the southern part of the state also gave the people a sense of belonging. This also shows the beauty of the technique and flexibility of the strategy of theatre for development. Performances took place for fifteen days in each state.
9. There were initial challenges of insecurity with particular reference to Sharia'h laws and the Boko Haram sect. Sharia'h is the Islamic (religious) law aimed at defining the activities and guiding the actions of Muslim believers. Most Northern States had introduced Sharia'h law by 2001 with Sharia'h police to monitor, arrest and prosecute offenders. Activities such as drama that have potential to attract public gathering, could be considered offensive. Therefore, permission and relevant consultations were just necessary to ensure that proposed actions do not hurt the cultural or religious sensitivities of the people.
10. However, through the support of staff of ESSPIN and the social mobilisation officers in SUBEB, the quality of mobilisation visibly changed the dynamics of things positively. There were no major issues of concern with the performances anywhere in the Northern states. In order not to offend the religious sensitivities of the people, both staff of ESSPIN, Social Mobilisation Department of SUBEB, some communities reps and Tfd producers agreed that the performances should take place in government premises such as schools where Sharia'h police had no control - unless otherwise requested by the community leaders.
11. Other national events, i.e. 2011 general elections, forestalled the smooth flow of the initial plans of the project. Notwithstanding, it is significant to mention that the project was a huge awakening and successful event considering the quality of discussions and debates

involving service providers, policy makers and community members relating to quality basic education for their children. Therefore, it can be argued that the purpose and objectives of the project were achieved, and the events contributed to at least three of ESSPIN's four programme outputs (2, 3, and 4). Over 10,000 people (Parents, community and opinion leaders, women, school pupils, teachers, school administrators, officials of state ministries of education, SUBEB, political office holders, etc) were reached with the theatre production in the three states.

## Introduction

12. The sub-consultancy was for production and presentation of high quality "Community Theatre" aimed at "informing the public of their rights, responsibilities and roles to securing a better quality of basic education for all Nigerian children" in the three Northern States where ESSPIN is working.
13. The thrust of ESSPIN's action is to bring about structural improvements and systematic change in the governance and the delivery of basic education. Therefore, the theatre presentation hopes to encourage "open and wide-ranging debate of the challenges and successes of the education system" in their communities.
14. The ambition of the theatre presentation is that sensitised audiences become a critical voice in demanding quality basic education and holding service providers accountable for its effective and efficient delivery. The process is also aimed at encouraging individual and collective actions that can be taken to support their local schools.
15. This theatre project went through several stages. The stages are discussed extensively below. Nevertheless, it is imperative to mention that the theatre presentations took place first in Kano as a pilot and before being rolled out to Jigawa and Kaduna States.

## Purpose of the Consultancy

### *The strategic purpose of the theatre approach includes*

16. In addition to complementing ESSPIN's Radio Drama series to consolidate messages across different media, other significant reasons for this strategic pedagogy are:
  - To logically inform the public of their rights, responsibilities and roles to securing a better quality of basic education for all Nigerian children.
  - Taking advantage of the dialogical, evocative and participatory nature of the pedagogy, encourage open and wide-ranging debate of the challenges and successes of the education system.



- Encourage responsive citizens' participation as sensitised audiences will be motivated to become active players in demanding quality basic education and holding service providers to account for its effective and efficient delivery.
- Encourage individual and collective actions to support their local schools.

17. The objectives therefore include

- To raise public awareness of and more responsible engagement with the critical issues around basic education in Nigeria thereby promoting the formulation of evidence based education policy and the reform and development of the sector in response to informed demand side opinion
- To promote particular initiatives taking place in States with the assistance of ESSPIN, e.g. SBMCs, School Development, Direct funding etc.
- To provide a public forum for policy makers and education providers to highlight critical issues and present the challenges and successes of their reform programme.
- To reflect the status of education service delivery in Nigeria over the course of the ESSPIN programme, focusing on key areas of ESSPIN support.

18. The overview of pedagogy of Community Theatre or Theatre for Development is that it is a dialogical process where a theatre group explores issues of concern to the community and makes plays in order to educate people. This could be achieved through role-playing or on-the-spot improvisation. It was Augusto Boal who said "theatre is a form of knowledge; it should and can also be a means of transforming society. Theatre can help us build our future rather than just waiting for it" (Boal, 1992, p. xxxi). And according to Ross Kidd Community Theatre is "people's theatre speaking to the common person in their language and idiom and dealing with problems of direct relevance to the situation" (Kidd, p.3). Though the approach used may not be a complete process of CT or Tfd, the technique applied still reflects the stories or narratives of the people in view of the consultations that occurred during the preliminary tours.

19. Community Theatre (CT) or Tfd is based on the belief that there are injustices and inequalities existing in our society and our world. These injustices and inequalities make it necessary for people to analyse the issues and act upon them, to create a more just and equal society. The process is accessible, participatory, inspirational, empowering and above all, full of fun. In community theatre, people see, hear, talk and do. As a result it requires minimal skills. And so the steps to doing CT include:

- Problem identification as defined by participants through brainstorming
- Analysis of the problem by the participants
- Codification: problems are put into dramatic representation
- Presentation of the play
- Discussion of the issues and solutions
- Action: the application of the solutions to actions.

## Methodology and Main Activities

20. The concept of Theatre for Development (TfD) or Community Theatre (CT) is used to add value to existing ESSPIN communication and knowledge management approaches. In the context of this assignment, the pedagogy of CT or TfD hopes to encourage and stimulate instant engagement and direct participation of critical mass of advocates (community members and critical stakeholders) that will seek systematic change in the education sector.
21. This was achieved through series of main activities described below:

## Preliminary Tours

22. The first activity to kick start the project was the preliminary tours. The visit began simultaneously with Kaduna and Jigawa States on November 22<sup>nd</sup> to 25<sup>th</sup> 2010. Kano followed from November 29<sup>th</sup> to December 2<sup>nd</sup> 2010.
23. The objective of the preliminary tours was to enable the TfD Producers access first hand information regarding ESSPIN's work in the states, and also listen to the voices and narratives of communities already benefiting from ESSPIN's programmes. It was an interesting exercise for the TfD producers because of the quality of first hand information that was generated from the field.
24. Having access to information here means engaging with relevant ESSPIN Staff (State Team Leaders, Communication and Knowledge Management Officers (C&KMOs), and other programme specialists i.e. Education Quality, Access and Equity, Social Development, and community interaction, and Planning and Monitoring Specialist to have enhanced understanding of their activities and the challenges faced with the implementation. [ Photo shows TfD team member, Nancy King, with Mrs. Odekunle Tayo, Planning and Management Officer during the preliminary tour in Kaduna State]
25. The other critical group that was contacted is the School-Based Management Committees (SBMC) at the community level. This group is indeed pivotal for community voice and intervention. The picture in the right is a reflection of one of those conversations with a strategic member of SBMC in Jigawa state. In the picture is the lead TfD consultant Tor Iorapuu with Alhaji Jamilu Basiru Sanusi, Turakin Dutse and District Head of Dutse, who is also the Chair of SBMC in Dutse. This critical group represents the ears, eyes and voice of the critical mass. Their involvement is not only important to the extent of democratising participation, but equally significant in the area of quality assurance and accountability from all stakeholders.
26. Also visited were the State Ministries of Education and State Universal Basic Education Board (SUBEB). These establishments, especially SUBEB, are quite critical to the activities and success stories of ESSPIN. Visiting these groups and discussing their programme

activities, offered the TfD producers better understanding of the philosophy behind ESSPIN's work for the education sector in Nigeria. Primary schools benefiting from ESSPIN intervention were also visited and some of the teachers spoke to the consultants. In the picture above is the Hajia Rakiya Abdullahi Abubakar, The Head Teacher of Gobirawa Special Primary School, Fagge in Kano State.

27. The TfD team comprised the Lead TfD Producer (Tor Iorapuu) and three other Support TfD Producers (Reuben Embu, PhD, Nancy King and Pomak Tangya).
28. The tour was eventful because the TfD producers had the opportunity to observe some training activities for teachers and members of the SBMC. These capacity building spaces helped to enhance further discussions with members of SBMC and civil society representatives during the visits relating to their perception of ESSPIN's intervention and how they intend to pursue the ideals in terms of concrete actions of demand and supply. The picture, left, was taken in Jigawa during one of such training activities organised by ESSPIN.
29. The tour equally provided TfD Producers the opportunity to interact and identify local theatre groups that would participate in the final drama production and presentation to the public. The purpose of working with a local professional theatre group is twofold: a) to help with the interpretation of the messages as it relates to ESSPIN's four programme outputs; b) to provide knowledge and understanding of the local language(s), culture, religion and politics of the state and local communities and bring cultural nuances to aid message interpretation and dissemination. This approach has many advantages amongst which are to assist local communities to identify with and own the process of education reform
30. It is important to mention that the success and quality of the engagement of TfD Producers with all the stakeholders and the succeeding activities was made possible through the coordination and efforts of the ESSPIN State Communication and Knowledge Management Officers in Abuja and the various states.

***The findings of the preliminary visits are summarised as follows:***

- In the three states visited, the conversations showed that there is the problem of political will on the part of government as it relates to education
- That the education sector in all the states suffer a common deficit in terms structural and systemic development i.e. horrendous unequipped schools, poor salaries of teachers, poor infrastructure, catastrophic baseline on teachers, poor planning, management, absence of quality service delivery and appropriate leveraging of public resources, hence ESSPIN's intervention. The above picture is a reflection of the description above. That these structures still exist in spite the efforts of ESSPIN only

emphasises the quantum of work that is on the ground. This picture is at Chori L.E.A Primary School in Kaura LGA, Kaduna State.

- It is equally evident in all the states that the level and quality of public participation in issues of education is visibly weak.
- The tours also revealed that ESSPIN has committed huge resources in the three states with the aim of enabling institutions to bring about systemic change in the education sector. Notably are the institutional and infrastructural development in all the states; training activities for head teachers and SBMC members and provision of technical assistance to the State Ministries of Education and the State Universal Basic Education (SUBEB)
- The issues of quality and attitude of teachers reflected in all the states as a major contributing factor to the complete absence of standards and quality of education
- Similarly, in all the states we saw decay, collapse and poor state of schools and heard voices of disapproval with government unreliable attitude towards education for children.
- As part of the infrastructural decay, the school environment is almost uninviting for most school pupils i.e. the lack of appropriate toilet facilities kept girls out of school
- In Kano and Jigawa states, the issues of girl child enrolment, attendance and completion were visible.
- Also in all the states, the issue of opportunities for the physically challenge was highlighted
- But even more notable are the issues of integration of Quranic education with western education (makarantan boko); teachers' attitude to work, poor community involvement in the matters of education of their children, cultural and religious influences and political will.
- The inability of government to facilitate an environment that will employ graduates has become a yardstick for parents to think western education is a waste of time
- Notwithstanding the challenges, there are other encouraging sign posts. We heard and saw that the activities of SBMC are beginning to manifest positively in the states.
- For instance, individuals and groups are making material and financial contributions to support the indigent pupils

### *Issues to Consider for the Drama*

31. In view of the voices heard during the methodological conversations; the lamentations, tribulations and to a large extent, triumphs of ESSPIN relating to education sector as stated above, the TfD members requested contributors to suggest what kind of message, themes or thoughts they would want to see reflected in the community drama.
32. Whereas some were quite careful that the drama must not hurt the cultural and religious sensitivities of the people, many others wanted anything that has contributed to the

systemic failure of education exposed. Several issues were mentioned for consideration in the drama. However, the most visible though not in the order of preference are:

- Teacher training and teacher quality
- Expose the deplorable state of education (dilapidated structures and lack of structures) in many areas
- Problem of political will and not financial on the part of government
- Gender and social inclusion (highlight of problems of girl child enrolment, attendance and completion)
- Giving children a voice to speak
- Emphasise the importance of community and citizen's participation in matters of education with particular reference to the schools within their neighbourhoods
- Need for Community interest in the activities SBMCs and become more proactive in the demand and supply of effective and efficient service delivery
- Highlight the injustices of government towards education
- Emphasise the potentials of collaboration between government and parents or community
- Teacher absenteeism
- Children physically challenged missing in school
- Parents harassment of teachers
- Rape in school by teachers and boys
- Indigent children that cannot afford uniforms or basic school items
- Truancy on the part of pupils
- The insecurity of some school premises
- The unfriendly nature of some of the school facilities particularly for girls
- Reflect the measurable difference between ESSPIN intervention schools and other public schools
- Demands of communities not benefiting from similar ESSPIN programmes

## Pre-production Activity 1: Script Writing Workshop

33. In the light of the identified issues, a script writing workshop held from 5-9 December in Kano. The participants included ESSPIN Communication and Knowledge Management Officers from the three states; two representatives of theatre groups from each state except Kano where four members of the theatre group were in attendance; three TfD producers; and representatives of SUBEB's Social Mobilisation Department.
34. The script writing workshop was well attended. The lead TfD Consultant facilitated the activity with support from his assistants. The objectives of the workshop were clearly stated; participants were introduced to the technique and basic skills of Community Theatre or Theatre for Development (because some of the actors were not particularly used to the process even though some of them may have been involved in similar activities); and synopses of potential stories for the theatre production were developed. In the photo are participants from the three states at the script writing workshop. The training took place at ESSPIN Office in Kano.
35. In order that participants have a shared understanding of the activities of ESSPIN, short video documentaries of some of ESSPIN programmes were shown. The participants were enthused with the opportunity considering the issues involved. This video showing was followed with an exercise. Participants were asked to write and describe what they saw and heard from the video. The idea here was twofold; 1) expose activities of ESSPIN to those coming in contact with ESSPIN programmes for the first time; 2) to begin the process of distilling and crystallising ideas. The visuals helped us to connect what we saw and heard in the field during the tours.
36. With the above background, the process of developing the drama commenced: naming of the issues, forming and developing the story. Participants were grouped according to the state they represented and each group was asked to develop its story. In doing this, the following steps were taken:
- Identifying and isolating issues according to the four outputs
  - Brainstorming,
  - Creating settings
  - Building characters and character description
  - Developing the short story bearing in mind (setting, context, characters, point of view, conflict, tension, plot, dialogue, crisis and climax)
  - Participants also rehearsed and acted out their skits so as to visually explain the concept and perception of the story.
37. At the end of the five day activity two scenarios to reflect the peculiarities of the three states were developed. Kano and Jigawa merged as Kanjiga and the emerging story was

titled *Hannu Da Yawa* (People Working together) and Kaduna had a story titled *Gyara Kayanka* (Putting your house in order). The story lines emerged from brainstorming, debates and cross fertilisation of ideas derived from the preliminary tours.

### **Pre-Production Activity 2: Writing/Production/Translation of Scripts.**

38. The script writing workshop achieved two things: 1) Participants were exposed to basic skills about Community Theatre practice; and 2) Synopsis of potential stories for the theatre production was developed and tried. During the scriptwriting workshop, participants rehearsed with the lines and ideas that participants were already putting together. The picture on the left is an example of the rehearsal exercise. This technique worked because it helped participants to appreciate the approach of theatre and its potential to galvanise community action. Also the experience helped the local theatre group participants appreciate what to expect. With input from participants and Richard Hanson, Lead Specialist ESSPIN Communication and Knowledge Management, the two stories were scripted by the lead Tfd consultant to reflect the stories and issues identified and discussed during the script writing workshop. The final drafts were translated into Hausa and Pidgin English.

### **Drama Production: Performances in the Three States.**

39. The theatre production took place in three states. Each state had three days of pre-production activity. This include rehearsing with local theatre group, making necessary contacts i.e. seeking permission for public performances, inviting relevant stakeholders and placing radio announcements relating to the theatre production. This was achieved with the support of the ESSPIN Communication and Knowledge Management Officer and the Social Mobilisation Officer in SUBEB.

#### ***Kano State***

40. Kano state served as the pilot State for the beginning of theatre production. The pre-production exercise took place from 10th to 12th February, 2011. There were seven members of the local theatre group and three Tfd producers.

41. The Theatre production proper began in Kano and ran for fifteen days between February 17<sup>th</sup> and March 3<sup>rd</sup>, 2011. The initial proposal was to have 45 performances during the period of fifteen days. This however was not possible in Kano. Efforts were made to hold at least two performances a day in many places. Performances took place including Saturdays and Sundays. In all, not less than 22 performances were held across the three LGAs in Kano State.

42. The Kano experience helped to measure the level of acceptability of the theatre strategy and how or whether theatre performance was able to evocatively ensure audience participation through debate and other dialogical forms of engagement.
43. The exercise in Kano clearly revealed acceptability due to the quality of attendance and contributions at most of the performances. Government representatives from the Ministry of Education, SUBEB, community members (retired and opinion leaders) and representatives of traditional institutions and of course teachers and pupils attended and participated in the discussions.
44. The first performance was at Gobirawa Special Primary School in Fagge LGA. This school is said to be the largest in terms of population in West Africa with a figure of over eleven thousand pupils. It runs two sessions (morning and afternoon).
45. To demonstrate how parents, community members, teachers, PTA and SBMC members, school pupils and other stakeholders i.e. government officials and political office holders responded to the performance, several exciting quotable narratives were recorded. Most of these are captured in the video documentation. However here are some examples of how some community members expressed themselves during the post-performance discussion:
  - On the first day of performance at Gobirawa Special Primary School, one parent Mallam Bala Usman could not hide his excitement about the drama. He quickly requested for the Microphone and spoke thus: *“The story of this play Hannu Da Yawa is about me. The Character Gagarau reflects my earlier thoughts about education especially where girls are concerned. I have since realised I was hurting my children. I have six of my children in this school and I am ready to go at any length to support their education. I am a welder and looking around, I think I can contribute to hanging some of the falling windows. And right now, I wish to give SBMC three thousand Naira only as a mark of support to their work”*.
  - Baba Suleiman (who retired in 1996) lamented about the unfortunate neglect of primary school education by government in the last thirty years. *“The re-emergence of SBMC is a welcome development that will help to solve half of the problems with primary education. People like us who are retired can be very useful to groups such as this and it is on this note that I want to say the drama has said it all. We are being called to action”*
  - P.T.A Chairman of Fagge Special Primary School pleaded with the community to pay attention to child education. *“For long we have realised that Western/Quoranic education can go together. Let us encourage our children to have both. It is for our own good, theirs and the society at large”*
  - Another community member, Mallam Usman, on his part requested that the drama should include the issue of parents’ poor attitude with regards to children’s performances in school. In other words, parents must take interest in what their children learn in school and do at home as it relates to their education. *“Many parents*



*today have completely abandoned education of children to the teachers and this is completely wrong. Not many parents bother to visit the schools of their wards or even attend to their books”.*

46. The above quotes and many others are indicative of how the different audiences perceived the performances. An interesting negotiation ensued in Albasu. After the performance a passerby who was not a member of the community came forward to ask if his community was on the schedule to benefit from the performance. But when he got a negative response, he began negotiating with the team to bring the performance to his community and he was prepared to take responsibility for the cost of doing so. These kinds of requests were received across the three LGAs (Fagge, Komboso and Albasu) where the performances were taken.
47. It is imperative to mention that the quality of actors and actresses made the difference with message delivery hence the attendance recorded during the performances. Some of the actors and actresses were film actors and so household names in Kano. The regular news report on radio about the performances also helped with the quality of attendance recorded.

#### **Jigawa State:**

48. The success of the pilot exercise encouraged ESSPIN to direct that the work progress to the next phase in Jigawa State. Jigawa State experienced similar actions and process as in Kano except that there were more performances in Jigawa State. The pre-production exercise took place from 16th to 19th May, 2011 in Dutse at ESSPIN’s former office space. The theatre production commenced on May 23rd and ended June 10th 2011. Over 25 performances took place within the period of fifteen days.
49. The LGAs covered in Jigawa include Dutse, Gumel, Ringam, Malam Madori, Kafin Hausa and Buji. In Jigawa State attempts were made to take advantage of certain special events for children i.e. Children’s Day celebration to perform at the venue in view of the nature of the event and the presence of relevant ministries and stakeholders. Jigawa State presented a slightly difficult terrain in terms of the distinct distances between the locations of the communities and schools where performances took place. Upon discovering the nature of the work and travels involved, the owners of the hired bus became problematic. Naturally this caused a strained relationship with the owner’s of the hired bus during the first seven days, until SUBEB intervened.
50. The highlights of the performances are as positive as the narratives recorded in Kano. But even more pronounced in the Jigawa experience is the role of District Heads. Their visibility was recorded more than it was in Kano. It is an understatement to say the community members recognised and acknowledged the performance as a dramatisation of their

stories. In Jigawa we experienced even the blind members of the community attending the performance and even commenting on what they heard.

51. There was an interesting exchange between one of the Executive Secretaries (ES) of SUBEB in one of the LGAs and the District Head. The District Head put a straight question to the Executive Secretary. He asked to know why the community does not know the ES even though he is supposed to be from the community. Here are some of the immediate quotes from critical members of the community following the post-performance interactions.

- At Galadanchi community in Dutse Local Government: The performance started around 10:15 am with some of the community members and SBMC members in attendance. First to speak was the Dakachi of Galadanchi Alhaji Sani Danazumi who is also the chairman of the SBMC. *“I am first and foremost amazed at the resourcefulness of using Halima as a catalyst and a change agent that led to the transformation of Gagarau into a community development icon and champion of education. As a community leader and one who has benefited from Western Education to post graduate level, I want to specifically implore all the parents present to see it as a duty not just to their families but to the community and the society by sending their children to school most especially the female children”.*
- Hajiya Hamsatu (School Teacher) says she is so happy that this drama took place in her school. *“During the drama, I was looking at the faces of the audience and something tells me that this is just the tonic parents need to allow their daughters go to school. I am particularly concerned that girls of school age are still hanging outside the class rooms and such girls should be encourage to enroll into schools and taken off the streets and the market places. The government must work hard towards retaining those that are already enrolled and ensure their appropriate completion.”*
- At Galamawa community we recorded this interesting statement from the SBMC chairman *“ESSPIN is like a breath of fresh air in the educational enhancement of Jigawa state. We have seen interventions from international agencies but none has the immediate impact as this. Parents and other community members must take advantage of this opportunity now”.*
- At Kamagatawa Alhaji Sule (Political Leader) said *“The illustrations in the drama are too strong to ignore. To do so is to affirm some of the extreme positions relating to western education. The choice is ours as parents and critical stakeholders. Even if it means doing something positive in the last days of our lives for our children’s future, this drama has through entertainment called us to action. I want to believe that when next this team returns, they would have seen notable changes relating to the rebuilding of collapsed class room block so that the pupils can have sufficient learning environment”.*
- At Roni Arewa Primary School, Alhaji Yahaya Abdul had this to say: *“These people (referring to the artists) here do not know us and we do not know them. But they have come to share with us and wake us up to our basic responsibilities as citizens of this*

*community. The drama has opened up hitherto the issues we pretend not to see or hear.”*

52. These quotes confirm the remarkable efficacy of the performances. The actors and actresses were equally transformed as the performances progressed more so that they came face to face with the deplorable state of schools and the noticeable contrast with ESSPIN initiatives in other places. As a mark of recognition for accepting to champion education the Hakimin Buji dressed Gagarau (the lead character) with the gift of the traditional agbada attire.
53. In Miga community, the Headmaster Mallam Yakubu Abubakar Wamban Miga informed the team that after the performance, three girls indicated interest to be enrolled. Similarly in Chai Chai and Bakin Ruwa Primary Schools in Ringim and Duste respectively, we received information that as a result of the performance, over two hundred pupils that had dropped out of school returned. Particularly in Bakin Ruwa, a parent who openly confessed withdrawing his children from school promised that he will bring them back immediately.
54. One outstanding observation we must bring to this report is the contributions of the staff of SUBEB in Dutse, notably the SBMC Coordinator Suraju Mohammed and Balarabe Yusuf, Deputy Director Social Mobilisation. As well as accepting to go round with the team for the fifteen days, they accepted to act as well. This ability to integrate roles helped greatly with the quality of delivery and engagement at the end of each performance. Their involvement as actors equally changed the colour and perception of the performances and the other artists. When we were about to be messed up by the owners of the hired bus, again they approached their office for a bus and the TfD producers covered the cost of gas and DSA for the driver. We found the actions remarkable considering the difficulties we were beginning to have even with the artists. Without the intervention of these staff of SUBEB, the exercise in Jigawa would have been a failure.

### ***Kaduna State***

55. Kaduna was the last phase in the series of the Northern community theatre activities. Each state presented its own challenges. In Kaduna State, at some point, the artists had to abandon their bus to ride motor cycles to some of the communities. Kaduna however recorded the highest number of performances. There were three performances a day in some areas but largely two were recorded throughout the fifteen day period. It was the same approach as in the Kano and Jigawa experiences though Kaduna had a different script with more actors.
56. The process began with the three day (4<sup>th</sup> to 6<sup>th</sup> July, 2011) Community Theatre training and rehearsal. The versatility and experience of the actors and actresses made the work in Kaduna less problematic compared to the Jigawa experience. It took the artists a shorter time to understand and interpret the script because two of the actors were part of the

script writing workshop in Kano. The rehearsal took place at ESSPIN Guest House and from time to time the State Team Leader, Steve Bradley, observed the process. The Social Mobilisation Department of SUBEB in Kaduna was as active as those in Kano and Jigawa.

57. The theatre production in Kaduna was approached the same way as the previous experiences. The performances were from July 7<sup>th</sup> -23<sup>rd</sup>, 2011. The first day experienced three performances at LGEA primary schools at Maiduguri Road, Muri Road and Katsina Road, all in Kaduna North.
58. The performances were well received by the audience. The composition of the audience include teachers, Ward Heads, (the Mai- angwa), parents, artisans and business men and women. One striking post performance action at the LGEA Primary School on Katsina Road was the donation of a dozen of pencils by a pupil from Nawaru-UD-Deen another neighbouring school that was not on the schedule. Aisha Abdulahi was attracted and inspired by the performance to donate. Moved by Aisha's gesture parents and teachers at the venue promised to donate uniforms, sandals, exercise books to indigent children.
59. The performances covered the seven LGAs that ESSPIN has intervention programmes. These are Kaduna North, Makarfi, Kudan, Kajuru, Kachia, Kaura and Kuru. Kaduna like Jigawa presented a very difficult terrain. Aside the distances in between, the poor state of some of the roads compelled the artists to abandon their bus momentarily and ride on the motor cycles (Okada) to get to the next venue of performance. This happened mostly in Kuru LGEA. To get to Ungwan Kaya community after the performance at Chori Chawai, the artists boarded motorcycles for over four kilometres. The audience population varied from community to community. But in terms of gender, there were more women in Kaduna than experienced in Kano and Jigawa. In the picture above is the Tfd lead consultant on a bike to another community to Ungwan Kaya.
60. The experience generally was significantly exciting for the communities and the artists. As the artists kept seeing the indescribable shameful state of the schools in most of the communities, some of them became so visibly angry that they would forget they are mere actors and actresses. This is what happens when actors get to understand the aesthetic nature and concept of the pedagogy of Development Theatre; they become rebels because of the transformation the strategy brings even to the artists.
61. Some of the highlights of the comments that came out of the Kaduna performances are:
  - At Zambina Community, the Hakimi (District Head) observed the painful absence of politicians at the performance. The Hakimi said *"God gives wisdom to people to help society generally. ESSPIN's work is a manifestation of this wisdom. Where are our politicians whom only yesterday would not let us sleep because of election? Where are the public elected leaders? Are not ashamed that external bodies are here to tell us what we ought to do?"*

- The ES of Kudan LGA Alhaji Yaro Adamu was profoundly impressed with the message of the drama. *“I am particularly happy with the message of the drama because it reflects our concerns. We want children to be in school, but we need parents to bring them. We also want improved infrastructure but we need greater stakeholder voice to make this happen. We need to ensure quality teaching, but we also need qualified teachers that are trained. We want to fight truancy amongst teachers and pupils, but we need parents that will visit schools frequently and give us feedback. So you see that we must network for the future of our children.”*
  - At the Model school in Kudan LGA with a population of over 3,000 pupils, a member of the community, Simon Danjuma after watching the play had a word for politicians thus *“We will from now on follow you especially on your promises as you soon forget. Now our children are missing in education, no, no, we can’t continue like this. As a matter of fact, the politicians should be made to watch this play”*
  - The Vice chairman of SBMC of the school at Gumel Kachia, Mr Zakaraya Waje was so impressed and touched by the performance that he donated N5,000 to the school and appealed to the Tfd group to take the play to other parts of the state for wider coverage because of the very important message. *“What else can we say? There is nothing to add to the drama. The Head Teacher said the drama captures exactly what is happening in her school, but I want to add that the drama has just exposed our nakedness as a community. This is why SBMC is critical to us and must be supported. Does the image of the girl pilfering the carpenter’s pieces of wood not worry us? If it does, then we must act now.”*
  - It was not all about lamentations, anger and passing the buck. There were moments of acknowledgement as well. ESSPIN was recognised for the awakening going on through SBMCs. According to Alh. Magaji Shuaibu Chairman of SBMC, *“it was as though we were going to die sleeping, but ESSPIN woke us up through their intervention. But we must remember to learn how to fish ourselves. The drama is entertaining but the message is heartbreaking. We want more community participation in SBMC. We must be proactive as a people. Otherwise, this drama will remain at the level of entertainment”*
62. These contributions tell us that people are indeed sensitised and challenged to begin to take proactive measures to demand for quality education for their children. Kaduna is a state with diverse cultures. Some of the artists could speak the local languages and were able to combine the local languages and Hausa to dramatise the issues.

## Outcomes of Performances

63. These contributions tell us that people are indeed sensitised and challenged to begin to take proactive measures to demand for quality education for their children. Kaduna is a state with diverse cultures. Some of the artists could speak the local languages and were able to combine the local languages and Hausa to dramatise the issues.
64. It is on this note also that we are confident to say that the purpose and the objectives of Community Theatre as contained in the ToR were achieved.
- The theatre production was able to raise public awareness relating to the issues of education in each state
  - The performances were able to stimulate relevant input and debate regarding quality, effective and efficient service delivery.
  - Members of the public have recognised the need to support and promote initiatives such as ESSPIN's through SBMCs in order to sustain the quality of engagement in progress.
  - The performances provided democratic spaces where the public, policy makers and education providers debated, interrogated and dialogically discussed the challenges and successes of the reform programme
  - SBMC members and other public observers have taken note of the reforms introduced through ESSPIN intervention and are equipped to demand for the supply of effective service delivery in the education sector.
  - Issues that are not ordinarily discussed publicly were brought to public domain and openly discussed.

## Conclusions

65. The theatre production across the three states was quite an experience. The 2011 general election was just knocking and the hype of the election had generated undue political tension across the country. The Northern part of Nigeria however witnessed more tension than any other part of the country. Kaduna and Kano states were considered high risk areas. And so there was the challenge of insecurity throughout the period of the exercise. Nevertheless, the TfD producers did not encounter any major incident relating to insecurity during the period.
66. Generally, the exercise was successful. The success of the activities in all the states can also be attributed to two strong factors: (i) the timely release of funds for the activities, (ii) and the support of staff of ESSPIN and SUBEB in all the three states. And all these would not have been possible with the coordination and monitoring of ESSPIN Staff. Particularly, the roles of the Lead Communication Specialist, Richard Hanson, and other Communications and Knowledge Management Officers: Haj. Fatima Alkali (Kano) Blessing Giwa (Kaduna)

Bankole Ebisemiju (Communications and Knowledge Management Coordinator) Olugbenga Adebola, Knowledge Management Specialist. The outcomes already discussed are a demonstration of the power of theatre to facilitate citizen participation, organise people around issues of mutual concern, build coalitions and above all raise public discussions and social monitoring. The trials and tribulations within the context of the education sector notwithstanding, the process has shown that with the lessons of the interventions of ESSPIN, moments of triumphs are ahead.

67. YARAC Management would like to acknowledge this opportunity and hopes that there would be similar opportunities in the future should ESSPIN find this exercise satisfactory.

### Options and Next Steps

68. In terms of what the next steps should look like, the TfD producers would like to suggest the following:

- There is need to do thorough follow up on the communities so as to sustain the enthusiasm the drama had activated. People are provoked; they recognise the strategic role of SBMCs and so are eager to support SBMC and promote systemic change and ensure quality education for their children.
- There is the need to consider the use of pin-up microphones as earlier suggested during the negotiation of the first draft of the budget for this activity.
- Video Documentary of this process is paramount to the story telling process. It would appear the documentation budgeted is just not enough to do proper video narratives, especially as no one can predict the nature of the performance and the quality of responses on any day. We are appealing for reconsideration of this item for the next phase. The documentary produced from the first phase is the initiative of the TfD Producers in order to justify the significance of video documentary.
- It is important to review the number of contract days involved. Certainly, the contract requires more than forty days. Therefore it is important to renegotiate this item.
- There is need to revisit the budget of the project should ESSPIN want to continue with this process. Particularly the item relating to artists fee needs to be reviewed. We had challenges in Jigawa and Kaduna with the artists' fees. In Jigawa, one of the artists refused to perform at a venue because he was demanding for a review of his artist fee. It took negotiation and the intervention of the staff of SUBEB before he agreed to perform again. This is important as ESSPIN considers the Southern States. It is essential to note that the regions are simply not the same both in terms of economics and social dynamics.

## **Annex 1: List of Persons consulted during the Preliminary tour**

### **Kano State**

Jake Ross – State Team Leader

Fatima Alkali- State Communication and Knowledge Management Officer

Nura Usman - Access and Equity Specialist

Umar Lawal- Education Quality Specialist

Olalekan Saidi- Planning and Management

Eunice Muchilwa, Organisational Development Officer

Hassan Wada Jafar- Director Social Mobilisation, (SUBEB)

Rakiya Abdullahi Abubakar – Head Teacher, Gobiriwa Primary Sch. Fagge

Nura Yusuf Usman and Mallam Yau’ Abdulhamid SBMC Members

Nuradeen Musa Chirenchi- Member State Schools Improvement Team (SSIT)

Shehu Umar Musa- Kano State College of Education and Member, SSIT

Hajia Yardada Bichi- Islamic Quranic and Tsangaya Education Specialist (ITQE)

AMASHIYO Drama group in Kano Usman Usman and Shehu Kano

Mahmoud Bashir Kurama - Theatre Group Rep.

Asmau Sani – Actress (Theatre Group)

### **Kaduna State:**

Steve Bradley- State Team Leader

Blessing Giwa- State Communication and Knowledge Management Officer

Abimbola Osuntusa- Education Quality Specialist

Seyi Ola- Community Interactive Specialist

Mrs. Odekunle Tayo- Planning and Management

Shuiabu Mohammed Dabo-Director, Social Mobilisation SUBEB

John Baago- Permanent Secretary, SMOE

Hadiza Umar- Access and Equity Specialist

Hauwa Suleiman- Deputy Director, Social Mobilisation Department

Chinelo Ezobi - Organisational Development Officer

Simon Thomson- VSO, State Universal Basic Education Board (SUBEB)

Maimunatu Dalhatu – Head Teacher L.E.A ANGWAN KANAWA PRIMARY SCHOOL, (KADUNA NORTH)

Mallam Suleiman Mohammed- Parent

Olabode Moses- Haske Theatre Troupe

Wakili Balarabe- Haske Theatre Troupe



**Jigawa State:**

Alhaji Mustapha Ahmed –State Team Leader

Alhaji Musa Hadejia -Access and Equity Specialist

Balarabe Isa- State Administrative Officer

Hezekiya Ayodele- Planning and Management Specialist

Abubakar M. N.-Schools/ Community Interactive Specialist

Munka'ila Ahmed -Principal J S S Nuhu Sanusi

Ahmed Sanusi -Deputy Headmaster Nuhu Sanusi Special Primary School

Nuhu Sanusi- Head Boy Special Primary School

Zainab Adamu Head Girl Nuhu Sanusi Special Primary School

Maifadi Sani Teacher -Teacher J.S.S. Abubakar Wada Kiyawa L G A

Alhaji Saleh Ado -Director Community Mobilization SUBEB

Mohammed Umar Zango-Education Secretary- Dutse L G C

Habu Sale Ado-Director of Schools Services SUBEB

Hajiya Halima Isiyaku Director Special Duties Ministry of Education

Hajiya Uwani Yunusa- Fomwan (Civil Society Organisation)

Alhaji Arab Sabo Education Secretary Buji Local Government Area

Haliru Ibrahim Desk Officer Dutse L E A

Alhaji Jamilu Basiru Sanusi Turakin Dutse and District Head of Dutse

Hon Rabi Dan dabe Member Representing Taura Constituency and Deputy House Chairman on Education Jigawa State House of Assembly

Alhaji Ahmed Ginsau Director Schools Services Ministry of Education Jigawa State

## Annex 2: List of participants at script writing workshop

Fatima Alkali	Kano
Nasiru Mohammed	Kano
Suleiman Surajo	Kano
Musa Wada	Kano
Aisha Mu'azu	Kano
Musa M. Hadeijia	Jigawa
Aliyu Mohammed B.Y	Jigawa
Alhaji Yusuf	Jigawa
Mahmoud Surajo	Jigawa
Blessing Giwa	Kaduna
Wakili Balarabe	Kaduna
Olabode Moses	Kaduna
Esther Jibji	Kaduna
Pomak Tengya	Plateau/Jos (TfD Support Consultant)
Nancy King	Plateau/Jos (TfD Support Consultant)
Tor Iorapuu	Plateau/Jos (TfD, Lead Consultant)

### **Annex 3: List of Artists per State**

#### **Kano State**

Sani Garba Sk  
Suleiman Boshu  
Hafsat Suleiman  
Usaini Sule Koki  
Fatima Moh. Annur  
Ahmad Mustapha Gulu  
Lucky Fadam

#### **Jigawa State**

Halliryu Ibrahim  
Sahyra Isyaku  
Alh. Aliyu Moh. B. I  
Alh. Shehu Yusuf  
Momoud Surajo  
Sani Balarabe

#### **Kaduna State**

Olabode Moses  
Wakili Balarabe  
Sani Idris Moda  
Tani Umar  
Sabina b. Wakili

## Annex 4: Schedules of Community Theatre Performances

### Kano

	LOCATION	DATE	TIME
1.	Gobirawa Special Primary School	17-2-11	10am -1.00pm
2.	Fagge Special School	18-2-11	10am-1.00pm
3.	Kwacirin-Jobe Primary School Kwacirin-Jobe Community (market area)	19-2-11	10am-11:45am 12:00-1:45pm
4.	Timaau Qu'ran Tahafiz Islamiya Primary School Massallacin-Juma'a, Fagge	20-2-11	10am-1.00pm
5.	Kurna Primary School	21-2-11	10am-1.00pm
6.	Zawaciki Special Primary School	22-2-11	10am-1.00pm
7.	Ja'oji Primary School	23-2-11	10am-1.00pm
8.	Ciranci Primary School	24-2-11	10am-1.00pm
9.	Yan Shana Islamiyya School	25-2-11	10am-12.00pm
10.	Darul Gilman Islamiyya Primary School	26-2-11	10am-1.00pm
11.	Tsangaya Islamiyya Primary School	27-2-11	10am-1.00pm
12.	Albasu Primary School Albasu Community (market)	28-2-11	10am-11.30am 11:45am-1.45pm
13.	Panda Central Primary School  Panda Community Square	01-03-11	10am-11-30am 11:45am- 1:45pm
14.	Faragai Central Primary School	02-03-11	10am-1.00pm
15.	Daho Central Primary School  Daho Central Primary School	03-03-11	10:30am- 12.00pm 12:15pm- 1:50pm

### Jigawa

#### DUSTE LGEA

S/N	SCHOOL/COMMUNITY:	DATE:	TIME:
1.	Galadanchi Primary School	Monday: 23 <sup>rd</sup> May, 2011	10:00am -12pm
2.	Danmasara Primary School		12:30pm-2.00pm
3.	Galamawa Primary School	Tuesday: 24 <sup>th</sup> May, 2011	10:00am-12pm
4.	Barkin Ruwa Primary School		12:30pm-2.00pm

#### KAFIN HAUSA LGEA

S/N	SCHOOL/COMMUNITY	DATE	TIME
5.	K/Hausa Central Primary School	Wednesday: 25 <sup>th</sup> May, 2011	10:00am -12pm
6.	Kamagatawa Primary School		12:30pm-2.00pm

**Malam Madori LGEA**

S/N	SCHOOL/COMMUNITY	DATE	TIME
7.	Baguwa Primary School	Thursday: 26 <sup>th</sup> May, 2011	10:00am -12pm
	<b>PUBLIC PERFORMANCE FOR CHILDREN'S DAY</b>	<b>FRIDAY: 27<sup>th</sup> May, 2011</b>	<b>10:00am -1pm</b>
8.	Dunari Primary School	Tuesday: 31 <sup>st</sup> May, 2011	10:00am -12pm
9.	Kashindila Primary School		12:30pm-2.00pm

**RINGIM LGEA**

S/N	SCHOOL/COMMUNITY	DATE	TIME
10.	Chai Chai Primary School	Wednesday: 1 <sup>st</sup> June, 2011	10:00am-12:00pm
<b>Gumel LGEA</b>			
11.	Katutu Islamiya Primary School	Thursday: 2 <sup>nd</sup> June, 2011	10:00am-12:00pm

**BUJI LGEA**

S/N	SCHOOL/COMMUNITY	DATE	TIME
12.	Nasoro Primary School	Friday: 3 <sup>rd</sup> June, 2011	10:00am-12:00pm
13.	Maidabara Primary school	Saturday 4 <sup>th</sup> June, 2011	12:30-2:00pm
14.	Hakimi's Palace Buji Town (Buji LGA)	Monday: 6 <sup>th</sup> June, 2011	10:00am-12:00pm
15.	Madabi Community Square	Tuesday: 7 <sup>th</sup> June, 2011	10:00am-12:00pm
16.	Miga Town (Miga LGA)	Wednesday: 8 <sup>th</sup> June, 2011	10:00am-12:00pm
17.	Roni Town	Thursday: 9 <sup>th</sup> June, 2011	10:00am-12:00pm
18.	Takwardawa Community	Friday: 10 <sup>th</sup> June, 2011	10:00am-12:00pm

**Kaduna**

	<b>TfD Training/Rehearsal</b>	<b>Date: 4-6<sup>th</sup> July 2011</b>	<b>Daily: 9am -5.00 Pm</b>
S/N	<b>KADUNA NORTH</b>	Date:	Time:
1	SCHOOL/COMMUNITY:		
	LGEA Primary Schools at Maiduguri Road, Muri Road and Katsina Road	7-8, July	10am – 3.00 pm
2	LGEA Primary School Abakpa Ungwan Kanawa Primary School Research Primary School Kaduna		
<b>KAJURU LOCAL GOVERNMENT</b>			
3	Kajuru Town LGEA LGEA Buda, Kajuru LGEA Gyengyere, Kajuru	9 July	09am 2.00pm
4	LGEA PANJA RIMAU (Kajuru) LGEA RIMAU GARI UBE SABON GIDA RIMAU	11July	09am-3.00pm

	<b>KACHIA LOCAL GOVERNMENT</b>		
5	Army Children's School, NASA KACHIA Army Children's School Rehab Centre KACHIA Model Primary School KACHIA	12 July	09am-3.00pm
6	LGEA Primary School Gumel KACHIA LGEA Primary School II KACHIA UBE Nasarawa KACHIA	13 July	09am-3.00pm
	<b>KUDAN LOCAL GOVERNMENT</b>		
7	LGEA Primary School JaJa. Model Primary School Hunkuyi LGEA Primary School Sabon Garin Hunkuyi	14 <sup>th</sup> July	09am-3.00pm
8	. LGEA Primary School Dufa-Dufa, KUDAN LGEA Primary School LGEA Primary School Sabon Gari, Danbami, Kudan	15 July	09am-3.00pm
	<b>MAKARFI LOCAL GOVERNMENT</b>		
9	Assisted Model Primary School Sada LGEA Child Friendly School Makarfi . LGEA Primary School Makarfi II	17 July	09am-3.00pm
10	UBE Hauwau Muhammad Abba Tashar Yari I Primary School, Makarfi LGEA Primary School Jama'a Gazara Zone Makarfi LGEA Primary School Gazara, Makarfi	18 July	09am-3.00pm
	<b>Kaura Local Government</b>		
11	LGEA Primary School Ungwa Abagai LGEA Kaura Model Primary School UBE Primary School Gayanba	19 July	09am-4.00pm
12	UBE Primary School Gizaewai Kaura District UBE Primary School Ungwa Gullu-Gado UBE Primary School Ungwa Nka	20 July	09am-3.00pm
	<b>KAGORO DISTRICT</b>		
13	UBE Primary School Central Kagoro UBE Primary School FADA Kagoro UBE Primary School Tuyit . L.G.E. A. KADAU KAGORO	21 July	09am-4.00pm
	<b>Kauru Local Government</b>		
14	LGEA Chori Chawai LGEA Ungwan Kaya U.B.E Primary School Kingbrone LGEA Kizachi Chiwo	22 July	11am-3.00pm
15	UBE KANZABUWA UBE School KITIBIN LGEA Primary School KIZAZA	23 July	10am-3.00pm
16	UBE School BAKIN-KOGI LGEA Primary School ZAMBINA	24 July	10am-3.00pm

## **Annex 5: Summary of Audience Responses to Community Theatre in Kano, Jigawa and Kaduna States**

### **Audience Responses to Community Theatre at Gobirawa Special Primary School in Fagge LGA, Kano State (Feb 2011)**

- Mallam Bala Usman could not hide his excitement about the drama. He quickly requested for the Microphone and spoke thus: “The story of this play Hannu Da Yawa is about me. The Character Gagarau reflects my earlier thoughts about education especially where girls are concerned. I have since realised I was hurting my children. I have six of my children in this school and I am ready to go at any length to support their education. I am a welder and looking around, I think I can contribute to hanging some of the falling windows. And right now, I wish to give SBMC three thousand Naira only as a mark of support to their work”.
- Baba Suleiman (A retired in 1996) lamented on the unfortunate neglect of primary school education by government in the last thirty years. “The re-emergence of SBMC is a welcome development that will help to solve half of the problems with primary education. People like us who are retired can be very useful to groups such as this and it is on this note that I want to say the drama has said it all. We are been called to action”
- P.T.A Chairman of Fagge Special Primary School pleads with the community to pay attention to child education. “For long we have realised that Western/Quoranic education can go together. Let us encourage our children to have both. It is for our own good, theirs and the society at large”
- Another community member Mallam Usman on his part requested that the drama should include the issue of parents’ poor attitude with regards to children’s performances in school. In other words parents must take interest in what their children learn in school and do at home as it relates to their education. “Many parents today have completely abandoned education of children to the teachers and this is completely wrong. Not many parents bother to visit the schools of their wards or even attend to their books”.
- After the performance a passerby who was not a member of the community came forward to ask if his community was on the schedule to benefit from the performance. But when he got a negative response, he began negotiating with the team to bring the performance to his community and he was prepared to take responsibility for the cost of doing so.

### **Audience Responses to Community Theatre in Jigawa State (May 2011)**

- At Galadanchi community in Dutse Local Government. The performance started around 10:15 am with some of the community members and SBMC members in attendance. First to speak was the Dakachi of Galadanchi Alhaji Sani Danazumi who is also the chairman of the SBMC. “I am first and foremost amazed at the resourcefulness of using Halima as a catalyst and a change agent that led to the transformation of Gagarau into a community development icon and champion of education. As a community leader and one who has benefited from Western Education to post graduate level, I want to specifically implore all the parents present to see it

as a duty not just to their families but to the community and the society by sending their children to school most especially the female children”.

- Hajiya Hamsatu (School Teacher) says she is so happy that this drama took place in her school. “During the drama, I was looking at the faces of the audience and something tells me that this is just the tonic parents need to allow their daughters go to school. I am particularly concerned that girls of school age are still hanging outside the class rooms and such girls should be encourage to enroll into schools and taken off the streets and the market places. The government must work hard towards retaining those that are already enrolled and ensure their appropriate completion.”
- At Galamawa community we recorded this interesting statement from the SBMC chairman “ESSPIN is like a breath of fresh air in the educational enhancement of Jigawa state. We have seen interventions from international agencies but none has the immediate impact as this. Parents and other community members must take advantage of this opportunity now”.
- At Kamagatawa Alhaji Sule (Political Leader) says “the illustrations in the drama are too strong to ignore. To do so is to affirm some of the extreme positions relating to western education. The choice is ours as parents and critical stakeholders. Even if it means doing something positive in the last days of our lives for our children’s future, this drama has through entertainment called us to action. I want to believe that when next this team returns, they would have seen notable changes relating to the rebuilding of collapsed class room block so that the pupils can have sufficient learning environment”.
- At Roni Arewa Primary School, Alhaji Yahaya Abdul had this to say: “These people (referring to the artists) here do not know us and we do not know them. But they have come to share with us and wake us up to our basic responsibilities as citizens of this community. The drama has opened up hitherto the issues we pretend not to see or hear.”
- There was an interesting exchange between one of the Executive Secretaries (ES) of SUBEB in one of the LGAs and the District Head. The District Head put a straight question to the Executive Secretary. He asked to know why the community does not know the ES even though he is supposed to be from the community.
- As a mark of recognition for accepting to champion education the Hakim Buji dressed Gagarau (the lead character) with the gift of the traditional agbada attire.
- In Miga community, the Headmaster Mallam Yakubu Abubakar Wamban Miga informed the team that after the performance, three girls indicated interest to be enrolled.
- Similarly in Chai Chai and Bakin Ruwa Primary Schools in Ringim and Duste respectively, we received information that as a result of the performance, over two hundred pupils that had dropped out of school returned. Particularly in Bakin Ruwa, a parent who openly confessed withdrawing his children from school promised that he will bring them back immediately.



### **Audience Responses to Community Theatre in Kaduna State (July 2011)**

- At Zambina Community, the Hakimi (District Head) observed painfully absence of politicians at the performance. The Hakimi said “God gives wisdom to people to help society generally. ESSPIN’s work is a manifestation of this wisdom. Where are our politicians whom only yesterday would not let us sleep because of election? Where are the public elected leaders? Are not ashamed that external bodies are here to tell us what we ought to do?”
- The ES of Kudan LGA Alhaji Yaro Adamu was profoundly impressed with the message of the drama. “I am particularly happy with the message of the drama because it reflects our concerns. We want children to be in school, but we need parents to bring them. We also want improved infrastructure but we need greater stakeholder voice to make this happen. We need to ensure quality teaching, but we also need qualified teachers that are trained. We want to fight truancy amongst teachers and pupils, but we need parents that will visit schools frequently and give us feedback. So you see that we must network for the future of our children.”
- At the Model school in Kudan LGA with a population of over 3,000 pupils, a member of the community, Simon Danjuma after watching the play had a word for politicians thus “We will from now on follow you especially on your promises as you soon forget. Now our children are missing in education, no, no, we can’t continue like this. As a matter of fact, the politicians should be made to watch this play”
- The Vice chairman of SBMC of the school at Gumel Kachia, Mr Zakaraya Waje was so impressed and touched by the performance that he donated N5,000 to the school and appealed to the TfD group to take the play to other parts of the state for wider coverage because of the very important message. “What else can we say? There is nothing to add to the drama. The Head Teacher said the drama captures exactly what is happening in her school, but I want to add that the drama has just exposed our nakedness as a community. This is why SBMC is critical to us and must be supported. Does the image of the girl pilfering the carpenter’s pieces of wood not worry us? If it does, then we must act now.”
- According to Alh. Magaji Shuaibu Chairman of SBMC, “it was as though we were going to die sleeping, but ESSPIN woke us up through their intervention. But we must remember to learn how to fish ourselves. The drama is entertaining but the message is heartbreaking. We want more community participation in SBMC. We must be proactive as a people. Otherwise, this drama will remain at the level of entertainment”