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THEATRE DESIGN, CLIMATE CHANGE AND THE 'NNA ENIN 2023 COMMUNITY THEATRE' EXPERIENCE IN AKWA IBOM STATE, NIGERIA

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Abstract

This article explores aspects of climate change aptly enunciated in the United Nations Conference on Environment & Development Rio de Janerio, Brazil, 3 to 14 June 1992 AGENDA 21 and localized in Nigeria through numerous artistic platforms, just as it was envisioned in the Nna Enin 2023 Community Theatre Experience in Akwa Ibom State, Nigeria. The project demonstrates the conviction that playwrighting could be designed to further appropriate eco-consciousness into theatre design and practices. The Nna Enin 2023 initiative as a veritable platform for mobilization towards effecting positive change in the people at the grassroots community level, all for public education, environmental awareness and sustainability. The thrust of the project was tied to the global Safe Earth movement initiative. The present effort served as prototype field work of community to sensitize and connect remote places with the global movement for environmental sustainability; ecological safety and human development. The work summarizes that since community theatre is meant to bring succor to the people, keep the people abreast of the impact of climate change and advocate environmental sustainability, regular performances in different communities will go a long way towards achieving the anticipated goals of Save Earth campaign initiative and global solidarity for existential perpetuity.

Keywords: Citizens, Agitations, Climate Change, Nna Enin Community Theatre, Theatre Design.

Introduction

Performing Arts Programmes take different nomenclatures in different institutions of higher learning in Nigeria and elsewhere. Presently, it could be said that the present world I afloat on ICT. Some institutions refer to it as Theatre Arts, Creative Arts, Theatre and Films Studies, Theatre and Media Studies, while some others label it as 'Theatre and Carnival Studies'. Nevertheless, irrespective of the nomenclature, the most important point to note here is that all about them point at one reason and shared goal: the realization of three primary functions of Performing Arts which include Education, Information and Entertainment. As pointed out on the Society for Nigerian Theatre Artists (SONTA) 2023 Conference /AGM call for paper flyer;

> As the impact of climate change continues to intensify and threaten the world with warmer temperatures and changing weather patterns, disrupting the visual balance with severe and frequent catastrophic conditions like storms, flooding, draughts, desert expansion and reduction in lands for grading foods, humans and all other form of life are endangered. The environmental effects of climate change are certainly broad and far-reaching, affecting social and

> environmental determinants of healthy clean air, safe drinking water, and sufficient food. Concomitantly, the effects are not unconnected to pastoralists' activities, citizens' agitations and secessionists' tendencies (SONTA Conference/AGM 2023).

The need to re-examine the above socio-environmental context informed the choice of the project site for 'Theatre Design and Climate Change in Nna Enin Community Theatre Experience 2023 in Akwa Ibom State of Nigeria'. Modernity may flood the world, but cultural roots remains firm in Nigerian theatre practice and theatre design must appropriate every as of technical ingenuity to propagate indigenous cultural resources. David Udoinwang avers that David Udoinwang asserts "…although the influx of modernity has revolutionized global cultural space, African cultural material retains its relevance for engaging the order of postmodernity" (19). Concerns with climate change have for decades occupied the consciousness of literary scholars as well as environmentalists as a matter of interdisciplinary engagements. "The depiction of ecological change in extraterrestrial terms is often allied to the theme of terraforming, i.e., intentionally making planets habitable by changing their climate, a term and idea introduced by the writer Jack Williamson in a series of short stories in 1942 and 1943 (186). Also, in such a socio-economic and ecological environment like Nigeria for instance where, in the assertion of David Udoinwang and Chinyeze Amonyeze, "A strain of negativity and appalling paradoxes echoes…stridently acerbic, discordant and disheartening, and reels out a parable of a universe that continues to wallow in crudity, dependency and disrepair" (159), the artist owes it a duty to stand at the cleavages of mediation and interventions. James Okpiliya and Kufre Akpan aver that "The writer's commitment in exposing these ugly realities is in tandem with the sacred responsibility of a writer and, also underscores the all-important role literature plays in the society" (52).

In the perception of environmental experts, humanity seems to be thriving at the brinks of disaster that is self-inflicted and driven by greed, reckless relationship with the environment, in pursuit of profit and power. The rural places have been needlessly inflicted by poverty, illiteracy, insanitary existence due to dearth of basic infrastructure and environmental degradation by the powerful political gladiators, while the rights of women are seen trampled upon. This informs Kufre Akpan and Isonguyo Akpan's assertion that: "Despite the adoption of the Universal Declaration of Human Rights (UDHR) more than six decades ago, there has not been any convincing progress in the aspect of entrenching full individual rights and privileges" (29).

Meanwhile the resources of earth belong to all, but the weak and vulnerable have been muted from the commonwealth by neo-colonial powerful influences. The environment is the habitation of all mankind, and of such any act that endangers the eco-system and mutual co-existence places mankind in the dire straight of environmental tragedy that might consume us all in the future if precaution is thrown to the winds. Conscious of the present environmental situation, Emuedo Crosdel and Emuedo Okeoghene explicate the situation thus:

> The environment is the cornerstone of human security especially for people living in poverty. It is not only because their existence largely relies on subsistent activities, which depend on natural resources, but because they also

> perceive their well-being as tied to the environment in terms of livelihoods, health, vulnerability and the ability to control their lives (1).

The above underscores the dire situation of humanity as a whole. Kufre Akpan views this as: "anagonising index of deformities that characterise the socio-political space of the postcolonial African nation states" (28).The article therefore aims to investigate creative strategies by which theatre design in different areas can contribute in engaging with the tripartite issue of food security through good road network, citizenship participation through agitations and climate change in Africa using the Nna Enin Village Community Theatre Experience in Akwa Ibom State of Nigeria as a driving paradigm.

Theatre Design, Climate Change and Community Theatre

In Theatre Arts practice in particular and indeed Performing Arts in general, the concept of design is held as being very crucial to the profession. This is because any design process has to be seen as the defining steps towards finding or trying to find answers to identified problems in given contexts. It is in the light of this that Michael Gillette avers that, "It may come as a rude shock, but design is more a process than an art. It is a series of steps through which we pursue the goal of creating what we hope will be a work of art" (17). Performing arts in this regards, is an important creative channel that makes humans to reflect back at self and for the 'mirror' role to achieve the inbuilt objectives, theatre design must come to play. Okon Udofot Jacob also opines that, "design simply has to do with the purposeful visualisation and planning on how something is to be made or done; design may be seen to mean putting the right thing, in the right place and at the right time for the actualisation of a specified objective" (2-3).

In theatre practice the different areas of Technical Theatre are identified with design such as Scene/set design, lighting design, Sound design, Costume design and Make-up design, and this is considered sacrosanct because the success of Performing Arts practice revolves around the concept and technicalities of design. In the same vein, Jerry Idah Odeh asserts that, "Design is paradigmatic; it follows set patterns, procedures or rules and a form of logic or chronology in its execution. The procedure includes commitment, analysis, research, incubation, selection, implementation and evaluation" (116). Gillette further adds that, "unfortunately, the design process is not a simple, linear progression. As you move from step to step, you must check back on your previous steps to make sure that you are headed in the right direction with your proposed solution" (17). The step by step progression was adopted in the design process during Nna Enin community theatre experience purposefully carried out in the month of June 2023 to sensitise communities on the causes, impacts and repercussions of climate change to human survival.

The Concept of Climate Change

The 2023 SONTA Conference Theme was, "Performing Climate Change, Citizen's Agitations and Food Security in Africa". The theme was chosen because "it is incumbent on the performing arts, with its historic antecedents of intervention, agenda setting and trouble – shooting in myriad social, political, economic and agricultural spheres of the society, to set Africa's food systems on a more resilient and productive pathway and to tame the tides of consequent agitation and restiveness". The SONTA Conference Flyer 2023).The SONTA community theatre initiative is also set to preserve and promote the cultural heritage of

traditional African universe. David Udoinwang, Uwem Affiah and Monica Udoette thus assert that "From the early stages of its development, African dramatic literature has continued to evolve in its agenda of asserting and strengthening the resilient cultural continuum of traditional African world…" (217).

The Concept of Climate change therefore in the global agenda of environmental sustainability and development. The concern with climate change in artistic endeavours of which SONTA Conference 2023 brought to the table the nagging question of climate change with its adverse effects manifesting in different ways while affecting human in several ways, including in terms of human health, in homes and farmlands with its produce. These are some of the effects of climate change as witnessed at Nna Enin Village in Akwa Ibom State that motivated researchers in community theatre project in June, 2023. The emphasis on theatre design initiative points at the vision of and set goals of the project. The prevalent unwholesome human activities like appropriation of landed property with valuable natural resources, exploitation and extraction of natural resources for profit purposes and others without adequate impact assessment tend to devastate the earth, pollute the environment and endanger bio-sphere in one way or the other. The worst of it is that when dangerous chemicals are emitted into the atmosphere or emptied into the ecosystem, the repercussion may endanger human and even the ozone layer and in effect bring about climate change. Performers and indeed, writers and critics must have to play sacred roles of their profession just as David Udoinwang and Kufre Akpan aver that "…writers serve as chroniclers of the state of the world, sensitisers of humanity, and as advocates for the vulnerable…" (185). James Okpiliya and Kufre Akpan aver that, as writers, "they describe the world around them and the experiences of their fractured society" (5). This is the vision that drives Na Enin Commuity Theatre Project.

The concept 'climate change' first came into existence in 1896 through a seminal paper by a Swedish scientist named Svante Arrhenius who first predicted that changes in atmospheric carbon dioxide levels could substantially alter the surface temperature through the greenhouse effect. This led to Ging Callenda connecting carbon dioxide increase in Earth's atmosphere to global warming in 1938. Since then, the issue of climate change has been of utmost importance to the world at large, including Africa and Nigeria in particular. It is therefore a global phenomenon. Also, the Kyoto Protocol of which Nigeria is a signatory and the followed up by the global gathering at the Copenhagen conference among others have all been done to check and reduce the global greenhouse emission, all for the sake of earth and the survival of man in the midst of profiteering powerful multinational activities that endanger the earth. The threateningly inclement climate change that humanity face presently stem from the abuses against the eco-system by greedy investors and bad, crooked leadership that trample the weak and trample the earth at the same time. The climate change performance thus serve as a pointing signpost at the dangers of ecological abuses that now manifest the repercussions of such dangerous activities against the eco-system and the landscape as the abode and sustainer of mankind. For Kufre Akpan and Monica Udoette, "the above situation has become an international emergency" (65), and if drastic measures are taken to make the environment appealing and livable, one may wake up one day and find the earth on a precipice. In the face of these ugly realities, literature becomes the rallying point and a convenient platform through which the situation could be projected and addressed (Akpan and Okon, 3).

African writers of every hue and clime have brought artistic imagination to bear on the issues of environmental concerns, as part of the timeless cultural practices that have united man and the landscape at both physical-natural and spiritual-supernatural ways. According to Kufre Akpan, "This is largely because literature remains a predominant means of investigating the complexities, apprehensions and contradictions that plague humanity" (3).William Slaymaker thus puts succinctly as follows:

> Black African critics and writers have traditionally embraced nature writing, land issues, and landscape themes as pastoral reminiscences or even projections of a golden age where many of the environmental evils resulting from colonialism and the exploitation of indigenous resources have been remediated (683).

Climate change thus serves as the essential metaphor for projecting the mind of people around the world and at all levels onto a consciousness of safe Earth concerns, so that the dangerous practices of mankind against mankind, and mankind against the environment with the repercussions that go with such.

The Concept of Community Theatre

The concept of community is an important concept in Performing Arts practice. According to Jonathan Law, Community Theatre is:

> A theatrical organization or type of drama designed to cater to audiences alienated by or disenfranchised from the conventional and commercial theatre. Community theatre emerged in the 1960s in an attempt to attract a wider and more desperate audience and to create a forum in which subjects ignored by mainstream drama could be debated (122).

In this vein, Jamila Aliyu Mohammed and Victor Ihidero further explain that this is a practice in which "theatre is used as a tool for community mobilisation, education, awareness, sensitisation and facilitation with the purpose of effecting change in the communities (46). Community theatre is a medium in which different performative activities like songs, mimes, dance and dialogues are employed towards titillating the community people while pursuing attitudinal and behavioural change. This affirms Uwem Affiah, Offiong Amaku and Kufre Akpan's position that: "From its inception, Nigerian drama has always been a signpost for not only advertising its cultural milieu but also providing insights into its socio-political concerns" (64).Some of the songs and narrations at the event embellish nostalgia over the past heritage that the so called 'modern civilisation' tend to have eroded from the traditional cultural landscape (Udoinwang and Tsaaior 6), presented in a mode of self-reflection and self-retrieval.

A Brief on Nna Enin Village of Akwa Ibom State, Nigeria and the Need for Community Theatre Project

Nna Enin Village is one of the villages in Afaha Obong clan of Abak Local Government Area of Akwa Ibom State, Nigeria. The village is situated within the South-South geographical zone of Nigeria. According to the village Head of Nna Enin, Chief Etim Dan, the village has suffered neglect in terms of infrastructural amenities like roads, pipe-born water, electricity, cottage hospitals and industries. The Village Head further lamented that several letters have been written to the Local Government Area and the State Governments concerning their dire

condition but all to no avail. Therefore, the entire members of the community including the Village Head were delighted to have the community theatre group in their village, hence the rousing welcome accorded the group.

Problems Identification and the Need for Community Theatre Project in Nna Enin Village

Prior to the day of Nna Enin Community Theatre project, a team was sent out for the purpose of problems and location identification. In this process, the team came across the village of Nna Enin and from interactions and observations, the team got to know the myriad of problems that beset the community. The first problem that drew the attention of the problems/location identification team was the situation of very bad roads coupled with the entire seemingly neglected outlook of the village. The team came to realize that the entire village had neither good road nor other vital modern infrastructure like health centre, pipe born-water, decent schooling facilities, market and others. What seems to be like a bridge is dilapidated, narrow and without pavement or railing on both sides thus posing grave dangers to the community and their visitors.

The entire surroundings could be found to be so bushy and unkempt. The bushes are even too close to the houses where human beings live thereby exposing them to unnecessary dangers from reptiles like snakes, scorpions and such others. Within the entire community, there is not even a single cottage industry or factory, no national electricity grid within the community and so many other problems. It is this state of lack that attracted the attention of the team, hence, the need for the community theatre project in Nna Enin village in Akwa Ibom State of Nigeria. (See the following plates)



Plate 1: The Brochure for Nna Enin Community Theatre Experience



Plate 2: Erosion Caused by Climate Change



Plate 3: The Only Motorable Road Badly Affected by Erosion

Source: Researcher's Field Work, 2023



Plate 4:
The only narrow and dangerous Bridge in Nna Enin Community Without Pavement



Plate 5:
Dangerous raven in Nna Enin Community where reptiles and and other animals live close to Residential Areas

Source: Researcher's Field Work, 2023

Problems Encountered

Theatre Design in contemporary Performing Arts Practice is broad and covers a wide range of areas like scene, lighting, sound, costume and makeup. Theatre design as a concept therefore covers all activities of the designers and their technical aids in providing essential information about the production. Being a community Theatre Project, the team encountered myriad of problems in the process of packaging and presenting the performance before the audience which were mostly the members of the community.

The first problem or challenge that the team encountered was that of identifying the suitable performance space or acting area. Therefore the team resulted to the adoption of found space. On the issue of performance space, Robert D. Taylor and Robert D. Strickland aver that:

> One of the first and most important steps in your training as a director or producer or as an actor, designer, technical or writer for the theatre is understanding the nature of the performance space. Theatre is defined by three things: a story to tell, performers to tell it, and an audience to respond to it. That means theatre can happen any time or any place these three things come together. In fact, the times and places where theatre happens vary widely (56).

Found spaces in community theatre practice are therefore the simplest spaces available because these are non-theatrical areas that are converted into performance spaces with audience/actors intimacy. After the problem or challenge of the performance space, the next issue was that of the design team. According to John Caird:

> The design team is a collective term used for all the designers working on a production. In choosing each member of your team, look for a combination of artistic talent and collaborative skill. However artistically gifted any one

> member of your team may be, for his talent to mean anything, he must be able to collaborate with his co-designers…. A design maverick pulling against everyone else will create tension and disharmony and make it impossible for everyone else to do their best work (216).

Caird further expound that:

> In a production you may have as many as six or as few as two separate designers working with you to create a visual and aural environment for your actors to play in the appropriate appearances for their characters. When planning a production, your most important task, next to casting, is choosing your designers (216).

In the Nna Enin village experience, there were five main categories of theatrical designers namely: Setting, Lighting, Sound, Costume and Make-up designers with their crew members. All these members of the design team for this community theatre experience worked in close collaboration in all technical matters ranging from the placement of equipment in the limited available space to the determination of the requisite lighting and sound cues. The cordial relationship and collaboration amongst the different categories of the members of the design team resulted in the ability of the design team surmounting the different identified challenges in the designing for a found space.

But above the concerns with technicalities, settings props and related activities, the community who were designed to serve as participants and co-creators in the process of actions were counseled directly or otherwise on the need for public safety, sanitary living, ecologically responsible lifestyle, social justice, collective consciousness and collaboration against actions that tend to create disharmony or endanger the environment. They were tutored in the process of the performance on the need to safeguard their communities despite the paucity or gross absence of modernity infrastructures. The songs they participated in singing thematised the good of independency and communal pride, eco-critical consciousness, promotion of cultural heritage, solidarity in times of communal challenges, sensitisation on the global commitments to programmes of environmental sustainability and mutual co-existence, avoidance of wreckless practice of bush-burning and the harmful acts and illegalities of poaching of endangered animals and birds. There were sessions on proverbs and traditional wise-sayings or axioms that portray human and non-human neighborliness. Affiah, Amaku and Udoinwang aver that "From creating sound effects, to poetic imagery or to emphasizing meaning and offering wisdom or even cuckolding, oral language resources have in no small measure enriched and reinforced the ideological contents…"(48)of a great number of African plays.

As the crew looked around the community, there were fears about the decaying streamside, the unsafe water that the people rely on for livelihood, the felled ancestral trees, cut down by saw-millers who in any case continue to deplete the eco-system, thus paving way to climate change. The visitors, coming with the mindset of digital modernity that pervade urban centres, were equally alarmed the team that in the midst of the 21st century modernity, the Nna Enin community continues to grapple with neglect, almost cut off from the digital reality of postmodern culture. David Udoinwang and Ikpe Justice Akpan put it that "With the compelling and superimposing manner of digitization penetration, the implications on the

traditional entities in the vast rural world and natal societies where cultural practices flourish are enormous". But despite the influx of modernity, the community in question still lack significant penetration of modernity, live so close to state of nature, largely toiling in the farmland day in day out, while the powerful rulers and elites in the cities flourish in affluence and ruthlessly squander the patrimony. Part of the consciousness that brought about the community theatre in this respect was to open up to the world the condition of those left out in the backside of the world, and to also make efforts to connect them on the global consciousness of environmental sustainability.

Surmounting the Technical Challenges of Designing for Found Spaces

In every design endeavour, there are always some technical challenges to be surmounted in furtherance of the actualisation of the overall production objectives. Some of these technical challenges encountered during the Nna Enin Community theatre project were:

1. Performing Within a Found Space

Being a found space, such a performance space is without some conventional space such as dressing room, back stage, trap door, rest room, apron, entrance and exit doors, orchestra pit, etc. Therefore, the director, actors and designers all fell back to the principles of improvisation. Caird explains that, "improvisation is the art of extemporised drama. In its commonest form, it is the unpremeditated creation by actors, usually under the instruction of a director of characters, dialogue and situations (344). Caird further expatiates that, "the term implies spontaneous creativity and discovery but in most of its applications, it works best when carefully prepared for and its techniques controlled and monitored (344).



Plate 6:
Actors rendering their lines according to the story in Nna Enin Community



Plate 7:
Characters on found space acting out their roles in Nna Enin Community

Source: Researcher's Field Work, 2023



Plate 8:
Actors rendering their lines according to the story in Nna Enin Community



Plate 9:
Characters on found space acting out their roles in Nna Enin Community

Source: Researcher's Field Work, 2023

2. Absence of Conventional lighting positions:

As a result of absence of conventional lighting positions while designing light for a found space performance, there are bound to be the problems of realising the requisite illumination as well as special lighting effects. During Nna Enin Community Theatre experience, the lighting designer and the crew members made use of the natural source of illumination being sun light and made sure that the production did not extend into the night. Furthermore, the lighting designer also worked in close collaboration with the director to ensure that all the special lighting effects needed for the realization of the production objectives were infused into the actors' lines, actions and movements. With this, the production came out successful.



Plate 10:
Actors performing with natural source of illumination being sunlight In Nna Enin Community

Source: Researcher's Field Work, 2023

3. Sound and Sound Effects Application:

With regard to sound and special sound effects' application to the community theatre experience at Nna Enin, the sound designer worked in collaboration with the director to determine the placement of the sound equipment such as the console, the amplifier, the mixer, the speakers as well as the running of cables in such a way that movements were not obstructed in any way. The lighting effects that were articulated by the lines of the actors were also complimented with the special sound effects for realistic purposes. In the same vein, the performance was done outdoors so there was little or no acoustic challenge that is always the case with performances in large halls. Acoustic in this context relates to sound and the way people hear things during a theatrical performance. Therefore, in spite of the absence of the control room and other technical spaces and equipment within a found space production in Nna Enin, the designer and the director were able to achieve their objectives. The story telling, songs and dance moments gave ample opportunity for sensitisation, communal motivation and impactful awareness creation. Affiah, Udoinwang and Amaku aptly point story telling technic not only create humour but that "…Its spontaneous and improvisatory style has the special ability to enliven, to a large extent, contemporary African plays as it readily reawakens that familiar communal interaction between the audience and the performer(s) entrenched in African local cultures" (12).

4. Costume and Make up Application

Costume and Make Up designer and the crew members were members of the design team that worked for the success of Nna Enin Community Theatre Project. In spite of the climatic condition of the month of June, the design team in close collaboration with the director was able to surmount the technical challenges of designing costume and make up for a found space of Nna Enin Village. In agreement with the villagers, all the costumes needed for the community theatre project were earlier made to specification and the makeup materials arranged. Since majority of the actors were members of Nna Enin Community it was easy to costume and make them up to appear as if they were going to the farm or coming back from the stream where they went to fetch water. The dancers and other characters were costumed and made up in the nearby bush close to the performance venue. With all these improvisational and creative ingenuity, all the challenges of designing costume and make up for Nna Enin Community project within a found space were efficiently and effectively surmounted and the production turned out to be a huge success to the glory of God.



Plate 11:
Dancers in their appropriate costumes During Nna Enin Community Theatre Theatre Experience



Plate 12:
Villagers acting their roles in Nna Enin Community Project

Source: Researcher's Field Work, 2023

Summary
This study has explicated the strategy of Community Theatre as designed for the people who live in mostly rural community, grappling with the postcolonial oddities of neglect. David Udoinwang, Uwem Affiah and Monica Udoette state that "… the underlying template of African literature stems on the postcolonial history as depicted in the literary practices and hinges at the very motif of the 'subalterns' who are ever struggling to retrieve their posterity, humanity, common heritage and memory from the rubbles of … colonial imperialism and postmodernism as well as the multifaceted denigrating narratives of Difference, …inequality, economic disparity and fragmentations of the …victimized societies (146). Community Theatre is thus that kind of theatrical performance packaged and produced in relation to a particular community without necessarily incorporating the conventional theatre protocols. Community Theatre teaches people about working with one another and bettering themselves as individuals and as a whole. It is thus mostly activated at the presence of rural dwellers designed to highlight the possible impacts of climate change on identified vulnerable community as well as demonstrate how action can be taken to ameliorate the evils of environmental degradation and impacts of climate change on the lives of the people. This is what Nna Enin Community Theatre particularly intended to do. With the creative strategy of painstaking planning, the success of theatre practice revolves around the efficacy of the design team.

Conclusion
Since theatre practice in general and community theatre in particular has been identified as a potent tool for mirroring the society and teachings people the appropriate behaviour, moral values and acceptable life lessons, this research draws the conclusion that theatre design can contribute immensely in the process of using community theatre to mirror the ills and

problems of a given society towards ameliorating the suffering of the people resulting from climate change as was the case of Nna Enin Community in Akwa Ibom State of Nigeria.

Recommendations

After a comprehensive investigation and experimentation, this research endeavour is poised to proffer some salient recommendations which include the point that governments at all levels should indicate their willingness to sponsor different theatre groups to carry out more of community theatre projects in many rural communities in order to identify their needs and proffer possible solutions to them. Furthermore, community theatre practitioners should strengthen their theatre design component in order to make their community theatre experiences to be realistic and interesting thereby being capable of attracting the attention of the people leading to an impressive audience response. With the adherence to the above recommendations, it is believed that theatre design will continue to add value to community theatre projects thereby reducing the impacts of climate change and citizens' agitations in Nigeria in particular and Africa at large.

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