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Theatre Directing and the Use of Multimedia in Nigerian Theatre: A Study of Segun Adefila's Production of "Omo Dumping"

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ABSTRACT

Live theatre in Nigeria is in a declining state because of the absence of patronage from Nigerian audiences. A lot of reasons have been advanced for this phenomenon such as the rise of the television and video mediums, the security situation in the country, poor quality of productions due to inadequate fund etc. However, a major cause of the current state of live theatre in Nigeria is as a result of the old fashioned style of interpreting plays that many Nigerian directors are stuck with, and their inability to adopt a media - friendly play production approach that aligns with the present social realities of the time. The contemporary Nigerian audience is technology savvy, and would love to see technological traits in theatre productions. As such, Nigerian directors are challenged to employ a media - friendly approach in their play interpretations. The foregoing is the aim of this study as this research examines the art of directing and the use of multimedia in Nigerian theatre, using Segun Adefila's production of "Omo Dumping" as a case study. The study employs the case study and content analysis research approaches of the qualitative research method to realize set objectives and adopts Hans -Thies Lehmann's theory of "Postdramatic Theatre" as its theoretical framework. The study observed that the use of multimedia in the production of "Omo Dumping" added more visual impact to the story and enriched the production's aesthetic vocabulary. It therefore recommends that Nigerian directors embrace the use of multimedia in their productions.

Keywords: Directing, Multimedia, Nigeria, Production, Theatre.
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1.   Introduction

Theatre is a collaborative art that involves the harmonization of the human and material resources of the theatre in a production by an artistic director. The pivotal role of the director in the

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theatre made Gordon Craig to compare the director to the captain of a ship, an absolutely indispensable leader whose rule maintained by strict discipline, extends over every last facet of the enterprise (Cohen, 2000, p. 459)[3]. Louis Jouvet (1963), a French actor and director, describes the art of play directing in a more encapsulating way when he submits that:

> To direct a production means to help the actors with their memorizing and to mold the text in rehearsals so that it is freed of bookishness and takes on the feeling of the players, to make the actor comfortable and to know how to do this. It means nourishing, sustaining and revitalizing the actors, encouraging and satisfying them and finding their proper theatrical diet; it means bringing forth and raising that family-formed according to a different formula for each new play-which we call a theatre company (p.28)[4].

From the above quote, it is correct to say that the director is that creative and interpretative artist in the theatre responsible for interpreting plays on stage before a live audience, at a particular place and time, using actors, a script, a stage space, other production elements, and the one who harmonizes the efforts of the artistic collaborators of the theatre in a production. It is also important to note that in the process of interpreting a play, a director uses two important elements which are: a directorial concept and a directorial approach. A directorial concept refers to the central image, metaphor or message of a production which a director wants to pass to his audience, while a directorial approach refers to the means through which this message is passed to the audience. Bell-Gam (2007) asserts that "directorial approach is the method which the director adopts in his production. There are two approaches namely: presentational style and representational style" (p.86)[5]. Kpodoh Daniel (2006) citing Stanley Obuh affirms that "presentational is the theory and practice of drama as a frankly theatrical and fictional presentation, as against the opposite extreme of representation, which attempts to create an illusion of reality on stage" (p.29)[6]. Obuh's definition agrees with Fredrick Durenmatt's (1976) position, who opines that "the present day theatre presents two aspects: on the one hand, a museum but on the other, a field of experiments" (as cited in Johnson, 2001, p.121)[7]. This therefore means that directors always adopt either of the approaches for every new production. In a similar vein, Jouvet (1963) opines that:

> There are two kinds of director: the one who expects everything from the play, for whom the play itself is essential; and the one who expects nothing except from himself, for whom the play is a starting point. That is to say – perhaps too summarily, but in order to be clear – there are two sorts of dramatic works, and two sorts of playwrights. There is the spectacular or theatrical theatre in which entertainment, rhythm, music, lines and appeal to the eye – all the spectacular elements – are the important things, and here the director can indulge himself to his heart's content…Then there is the theatre of dramatists and poets which makes of dramatic art a literary form of the highest order. Here, the important thing is the text, and the spectacular elements are admitted only as side – issues and supplements (Jouvet, 1963, p.229)[8].

More so, theatre, by virtue of its years of evolution and development has witnessed increasing changes in the mode of its theory and practice, especially amongst directors. In this vein, Mark (2017) observes that contemporary theatre practice, especially in the area of directing has become increasingly eclectic, allowing directors to borrow and merge a lot of styles, in order to create a scintillating fresh theatre experience, and these changes have been orchestrated by cultural hybridization and the proliferation of new cultures in today's world (p.31)[9].

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[3] Cohen, R, *Theatre* (USA: Mayfield Publishing Company, 2000), p. 459.

[4] Jouvet L, "The Profession of the Director," in T. Cole & H. K. Chinoy (Eds.), *Directors on Directing* (USA: The BOBBS-MERIL Company, Inc, 1963), p. 28.

[5] Bell-Gam, L. H, "Rudiments of Play Directing," In H.L. Bell-Gam (Ed.), *Theatre in Theory and Practice for Beginners* (Port Harcourt: University of Port Harcourt Press, 2007), p. 86.

[6] Kpodoh, D. O, "Directing in an Educational Theatre: A Case Study of Bakare Ojo Rasaki's *Drums of War*," (An Unpublished Final Year Directing Project, Department of Theatre Arts, University of Port Harcourt, 2006), p. 29.

[7] Johnson, E, *Play Production Processes* (Lagos: Concept Publications Limited, 2001), p. 121.

[8] Jouvet, L, "The Profession of the Director," in T. Cole & H. K. Chinoy (Eds.), *Directors on Directing* (USA: The BOBBS-MERIL Company, Inc, 1963), p. 229.

[9] Mark, G. T, "Postmodernism and Contemporary Nigerian Theatre Directing: A Case Study of Segun Adefila," *The Crab Journal of Theatre and Media Arts*, No. 12 (2017), p. 31.

Speaking on the mixing of cultures taking place in the postmodern era, that has created culture shock in the postmodern life, and the speed at which new cultures are born, Pieterse (2001) asserts that, "it is not the mixing that is new but the scope and speed of mixing" (p. 231)[10], and this postmodern wave of changes has also affected the art of play directing. Mark (2017) supports this view as he argues that contemporary theatre directing does not only involve the art of directing full length plays, it also embraces improvised performances and productions that take the form of a variety package; featuring a lot of dances, music and drama in a performance (p.31)[11]. This claim is given credence because of the increasing number of experimental theatre directors, especially in the Western part of Nigeria. Directors in today's theatre no longer follow in a strict sense, the traditional or classical canons of the theatre, as they continue to experiment with new forms, borrowing and trying out new ideas, and taking advantage of the freedom which the contemporary and conglomerate theatre affords them (Mark, 2017, p.31)[12].

A lot of theatre books and articles have been written where the styles of renowned theatre directors have been documented. One of such books is *Directors on Directing* (1963), edited by Toby Cole and Helen Krich Chinoy, where the directorial approaches of such directors as George II, Duke of Saxe Meiningen, Andre Antoine, Otto Brahm, Constantin Stanislavski, Vladimir Nemirovich- Danchenko, David Belasco, Adolphe Appia, Gordon Craig, Vsevelod Meyerhold, Eugene Vakhtangov, George Bernard Shaw, Harley Granville - Barker and many others are documented. Aside this, other books have also been written that document the contributions of directors in terms of approaches to the art of play directing.

In the Nigerian theatre, scholars have also documented the directorial approaches of established Nigerian directors such as Ola Rotimi, in *The Theatre of Ola Rotimi: Production and Performance Dynamics* (2011) by Emmanuel Emasealu, and *Playwrights and Directing in Nigeria: Interview with Ola Rotimi* (2002), edited by Effiok Bassey Uwatt. Another book is *Visions Towards A Mission: The Art of Interpretative Directing* (2003), by Effiong Johnson, which documents Effiong Johnson's "Impact Contact Aesthetics" and Inih Akpan Ebong's "Cosmo-Humo Symbiosis." Also, Abdul Rasheed Abiodun Adeoye (2011), in his article entitled "Directing Styles in Nigerian Literary Theatre," reviewed the directorial approaches of such Nigerian directors as Bayo Oduneye, Dapo Adelugba, Femi Osofisan, Olu Obajemi, Ayo Akinwale, Isreal Eboh, Tunde Bakare, Yemi Akintokun, Ofonime Inyang, Linus Osemene, Sola Fosudo, Bakare Ojo Rasaki, Felix Emoruwa and many others. Sunday Enessi Ododo's book entitled *Facekuerade Theatre: A Performance Model from Ebira-Ekuechi* described the directorial approach of African traditional performances using the Ebiran Ekuechi festival of the Ebira people of Kogi State as a case study. In addition, Tekena Gasper Mark in his book *Ideas on Directing Experimental Theatre* (2016) documented the directorial approaches of such Nigerian directors as Felix Okolo, Segun Adefila and others. Aside these, other Nigerian directors whose directorial approaches have been documented are Sam Ukala, Henry Leopold Bell-Gam, Abdul Rasheed Abiodun Adeoye and others.

However, in spite of the amount of works that have been done on directors in the Nigerian theatre, there still exists a knowledge gap because Nigerian directors are yet to adopt a directorial approach that will combat the present challenges of contemporary Nigerian theatre, especially in an age when live theatre is increasingly challenged by such mediums as film, radio and television, which has led to low patronage of theatre productions and left theatre halls increasingly empty. More so, in a digital and technologically driven age, directors are challenged to look beyond traditional approaches to play directing, and encouraged to experiment with new forms and techniques; taking advantage of the digital technology which the postmodern era affords them by incorporating such mediums as radio, film and television in their approach to play directing. By adopting this new approach, it is believed that the theatre will be more eclectic in its ability to appeal to the needs and tastes of the postmodern Nigerian audience, which would result in better patronage of theatre productions. The foregoing is the focus of this study as this research examines the art directing and the use of multimedia in Segun Adefila's production of "Omo Dumping."

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[10] Pieterze, J. N, "Hybridity, So What?: The Anti - Hybridity Backlash and the Riddles of Recognition," *Theory, Culture and Society,* Vol. 18, No. 2-3 (2001), p. 231.
[11] Mark, op. cit., p. 31.
[12] Ibid.

1.1   Biography of Segun Adefila

Segun Adefila is an artist of Nigerian origin. He is an actor, advocate, dancer and the founder and art director of a Lagos based theatre intervention group known as Crown Troupe of Africa. His first encounter with the arts started from his childhood in his ancient home town of Omu Aran in Kwara State (North Central Nigeria), where as a child he danced with masquerades during traditional festivals. This background greatly influenced his art as a performance artist with a remarkable awareness of the potency of the arts as an important tool for social reconstruction.

Segun Adefila had his informal training in theatre with Black Image Theatre Company, after which he became a co-founder and the artistic director of the Crown Troupe of Africa with a couple of friends in June,1996. In his quest for knowledge in the arts of the theatre, Segun Adefila studied for a Certificate in Drama from the defunct Centre for Cultural Studies, University of Lagos, in 1997 and later obtained a B.A (2.1.Second Class Upper Division) in Creative Arts from the same institution in 2002. Segun began to gain recognition as a performer while in school, winning awards at both departmental and professional levels with the Crown Troupe.

Some members of the group were initiated by the National Troupe of Nigeria to perform at the maiden edition of "Contacting the World"; an international youth theatre festival hosted by Manchester based Contact Theatre in 2002. This was the group's first international exposure overseas. Since then Segun Adefila has been performing for a number of audiences, both locally and internationally. Segun Adefila is known for such highly successful critical productions as "The Campus Queen" (2004), "The Narrow Path" (2006), "Windows Talks" (2006), "Belle Full" (2009), "Whispers in the Dark" (2009), "Arugba" (2010), "Fellow Country Men" (2010), "Iyo" (2015), Wole Soyinka's *Death and the King's Horseman* (2016), "Divorce of Lawino" (2016), "Story of my Vagina" (2016), and many others. As a group, Crown Troupe is one of the few surviving theatre companies run by a private individual in Nigeria. The group's production technique spans from visual, multimedia, dance, drama, to music and poetry. In terms of approach to productions, Crown Troupe is reminiscent of the theatre of the German dramatist, Bertolt Brecht, as the themes of its dramas hinge on the 19th Century mode of existentialism.

Crown Troupe exemplifies a protest theatre as the contents of its productions are steeped in the socio-economic and political structure of the Nigerian society and the ideals of presenting the African identity. The theatre is also pedagogical in that it educates the public on the issues in the polity using songs, chants, pictorial illustrations as well as placards when necessary. Using the principle of minimalism, Crown Troupe uses costumes and props sparingly, as the audience's imagination is explored in depicting scenes that carry strong messages. An average actor in Crown Troupe is energetic, because their performances demand energy, stamina and resilience on the part of the players.

1.2   Problem identification

Based on the observations given above, the problem which this research serves to address can be formulated on the premise that most present day Nigerian directors do not adopt a media-friendly approach in their play interpretations; consequently this phenomenon continues to alienate contemporary Nigerian audiences who are technology savvy from attending theatre shows, thereby contributing to the decline of live theatre in Nigeria.

1.3   Purpose and benefits of the study

This study is important and finds its relevance because it seeks to encourage the survival of live theatre in Nigeria through the use of multimedia by Nigerian directors in their play productions. Hence, it examines Adefila's directorial art and his use of multimedia in his production of "Omo Dumping," and would therefore serve as a template for other Nigerian directors to follow, and adjust their approaches accordingly, in line with the technological realities of the present Nigerian society.

This done, it is believed that the present day Nigerian theatre would be able to scale the challenges it faces from such mediums as film and television, and win back her lost theatre patrons. This study is also important because on the one hand, it adds to the body of scholarly works on the art of directing and the use of multimedia in the theatre. On the other hand, it would bridge the gap

between town and gown, in terms of new innovations in play production in Nigeria and would provide scholarship and directors in the field with relevant information.

2.   Methodology

This study is a qualitative research and employs the case study, descriptive and analytical research approaches of the qualitative method to realize set objectives. The data for this research are gotten from primary and secondary sources. The primary data are first hand information obtained from the production of "Omo Dumping" and interviews with the director and a member of cast of the production, while the secondary data are supporting information or the opinions of others in the field, gotten from books, journal articles, the internet etc. These would be harmonized by the analysis of the researcher, arguing for or against and taking a stand; where necessary, all aimed at providing a balanced view on the discourse, in order to realize set objectives of the study.

3.   Theoretical Framework

This study is based on the theory of "Postdramatic Theatre" of Hans - Thies Lehmann. Hans - Thies Lehmann, a German theatre researcher in his book *Postdramatic Theatre* (2006), studied a number of stylistic traits in the avant-garde theatre of the 1960s till date and came up with the theory of "Postdramatic Theatre." The postdramatic theatre, as conceived by Lehmann is not concerned primarily with drama itself but aims at producing a performance in which the text is put in a special relation to the given circumstances of the performance and the stage. This theatre strives to produce an effect on the spectators than to remain true to the text. Hence, the term "postdramatic theatre" means theatre after drama. According to Munby (2006), "to call theatre 'postdramatic' involves subjecting the traditional relationship of the theatre to drama to deconstruction and takes account of the numerous ways in which this relationship has been refigured in contemporary practice since the 1970s" (p.2)[13]. Lehmann's theory of "Postdramatic Theatre" is a testament to a new emphasis on performance in European and North American Theatre and art from the 1960s onwards, which led to a paradigm shift in the study of theatre and to the emergence of Performance Studies as a discipline. The emergence of new avant-garde art forms such as Happenings, Environments, Fluxus events and Performance Art or Live Art all resulted in a new attention to the materiality of performance in theatre and in renewed challenges to the dominance of the text, challenges that had previously been championed by the historical avant-garde, mostly by Antonin Artaud. The text was to become just one element in the scenography and general performance writing of theatre (Munby, 2006, p.4)[14]. Lehmann's choice of the term 'postdramatic' instead of 'postmodern' to describe the new theatre is based on the fact that postmodernism, whether it is approached through Lyotard, Baudrillard or Jameson originated outside theatre and performance. In this regard, Johannes Birringer asserts that:

What postmodern theories of textuality and visual representation (and the spectating subject examined by film theory) lack is a more concrete historical understanding of the complex and conflicted relations of text and language to performance and space in the theatre. Even more importantly, the lack of concrete theatrical knowledge of the reconceptions and revisions of various approaches to the acting in, and staging of, textual and contextual (scenographic, choreographic and musical) work carried out by several generations of avant-garde artists in this century (as cited in Munby, 2006, p. 14)[15].

Lehmann's study identifies the *caesura* of the media society as one of the most crucial contexts for postdramatic theatre, an example of this is seen in the Wooster Group's high-tech, intermedia aesthetics, which makes use of video, film, electronic sound effects, microphones and computer programmes to disrupt, fragment and infract the dramatic text and bodies of characters (as cited in Munby, 2006, p. 18)[16]. Postdramatic theatre therefore denotes a theatre that feels bound to operate beyond drama and also includes the presence or resumption or continued working of older aesthetics,

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[13] Munby, J. K. (Trans.), "Introduction," in *Postdramatic Theatre,* By H. T. Lehmann (USA and Canada: Taylor & Francis e-Library, 2006), p. 2.
[14] Ibid., p. 4.
[15] Ibid., p. 14.
[16] Ibid., p. 18.

including those that took leave of the dramatic idea in earlier times, be it on the level of text or theatre (Lehmann, 2006, p.27)[17].

According to Munby (2006), Lehmann sets out to find a language for the new theatre forms but does so by systematically considering their relation to dramatic theory and theatre history, including their resonances with (and divergences from) the historical theatre avant-gardes. He systematically considers the new theatre aesthetics in terms of their aesthetics of space, time and the body, as well as their use of text. He also explores theatre's relationship to the changing media constellation in the twentieth century, in particular the historical shift out of a textual culture and into 'mediatized' image and sound culture (p.1)[18]. Wessendorf argues that:

> Even though the concept of postdramatic theatre is in many ways analogous to the notion of postmodern theatre, it is not based on the application of a general cultural concept to the specific domain of theatre, but derives and unfolds from within a long-established discourse on theatre aesthetics itself, as a deconstruction of one of its major premises (as cited in Munby, 2006, p. 14).[19]

This study therefore adopts Hans - Thies Lehmann's theory of "Postdramatic Theatre" as its theoretical framework. In applying the theory of "Postdramatic Theatre" to this study, this research shall examine how the aesthetics of space, time, the body of performers, the text, and how such high-tech intermedia aesthetics as video/ film projections and sound effects were used by Segun Adefila in the production of "Omo Dumping."

4.   Theatre directing: An overview

Directing involves the ability of a director to creatively and interpretatively unify the efforts of the different theatre collaborators in a production, to create a unified aesthetic experience; which is a scintillating play interpretation on stage before an audience in a particular place and time. Robert Wills (1976) conceives directing as the process of transforming a director's personal vision into a public performance (p.3)[20]. This implies that the director's job is to use all the resources of the theatre at his disposal to create or produce his personal vision or idea, as imbedded in a script or developed from it, on stage through the manipulation of sounds and pictures before an audience. In the same vein, Oga defines directing as the art of harmonizing the contributions of the artistic collaborators in a theatrical production (2007, p.88)[21].

While a director's job is fundamentally artistic because he creatively interprets playtexts using actors and other theatrical elements at his disposal, his job extends to performing managerial functions, as he is involved in the scheduling of meetings and rehearsals not only with the artistic arm of the theatre but with other non - artistic theatre collaborators: like the Business Manager, the Publicity Director etc., where he performs the duty of a manager; managing personnel from the non-artistic arm of the theatre, and harmonizing their efforts with that of the artistic collaborators in a theatre production. Bell-Gam (2007) describes directing as the auditory or visual interpretation of a playscript by the artistic director (p.71)[22]. For Effiong Johnson (2003), directing is an intellectually tasking, creative theatrical stage activity, which involves the management of artistic personnel and creative devices of the theatre towards a deliberate moulding of a perceived vision into its most sublime form (p.57)[23]. Inih Ebong (2001) supports Effiong Johnson's position when he asserts that directing is:

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[17] Lehmann, H. T, *Postdramatic Theatre* (USA and Canada: Taylor & Francis e-Library, 2006), p. 27.

[18] Munby, J. K. (Trans.), "Introduction" in *Postdramatic Theatre,* By H. T. Lehmann (USA and Canada: Taylor & Francis e-Library, 2006), p. 1.

[19] Ibid., p. 14.

[20] Wills, R. Ed., *The Director in a Changing Theatre* (California: Mayfield Publishing Company, 1976), p. 3.

[21] Oga, C. E, "Theatre Directing: An Introductory Statement," in H.L. Bell-Gam (Ed.), *Theatre in Theory and Practice for Beginners* (Port Harcourt: University of Port Harcourt Press, 2007), p. 88.

[22] Bell-Gam, L. H, "Rudiments of Play Directing," In H.L. Bell-Gam (Ed.), *Theatre in Theory and Practice for Beginners* (Port Harcourt: University of Port Harcourt Press, 2007), p. 71.

[23] Johnson, E, *Visions Towards a Mission: The Art of Interpretative Directing* (Lagos: Concept Publication Limited, 2003), p. 57.

A behind-the-scene activity between the director and his team to create in the 'private' seclusion of the theatre, away from the curious and prying eyes of the public, the three-dimensional beauty that is seen on stage in production (p.27)[24].

This researcher agrees with the positions of Wills (1976), Oga (2007), Bell-Gam (2007), Johnson (2003) and Ebong (2001) on the meaning of the art of directing. The recognition of the director as an independent artist occurred less than a century ago. Harold Clurman (1972) observes that the director as we know him today is a product of the nineteenth century theatre. Modern directing began in 1866, with the Duke of Saxe-Meiningen (p.9)[25], and the development of directing has had much to do with the development of modern theatre which has witnessed a lot of dramatic innovations. Prior to this time, in ancient Greece, playwrights often directed and acted in their plays, however, the modern period ushered the director to the position of authority as we know him today; as the harmonizer of all the arts of theatre in a production.

4.1 The director's media

The director's media refers to the tools used by the director in his interpretation of scripts creatively in collaboration with other artists in the theatre's three dimensional space, giving shape, sound, rhythm, images and unity to his artistic vision in the presence of a live audience. In fulfilling this objective, the director works with the elements of the script, actors and the space or stage. The script is the raw material from which the director builds from. It provides him with the idea or story. The script may be written in the form of a playtext or unwritten; where the director relies on improvised story lines and works this out with his actors in order to create theatre. A play (the text), as defined by Azunwo, Eziwho Emenike (2014) is "a creative and artistic letter composed by the supposed conscience of the theatre" (the playwright), "first and foremost to the director, actors and other members of the production crew, informing them of his current ideological standpoint, vision and positive commitment to the development of his society. The supposed conscience of the theatre weaves the society of his play through: plot, character, thought, diction, music and spectacle" (p.52)[26]. Hence, the play or script serves to guide the director as he performs his creative and interpretative functions.

The actors are the human personnel who embody the roles in the play. They are the agents of the dramatic action. They assume the roles created by the playwright by suppressing or augmenting aspects of their personalities in order to reveal the actions and motivations of the characters in a play. As such, the director cannot do without them. The space or stage is the place where the dramatic action or performance takes place. For Johnson (2001) "wherever is found suitable for locating the drama becomes the space or stage" (p.54)[27]. It may not necessarily be a raised platform. The space is the venue for the performance; it is where the director works with the actors. Thus, a director needs a space to enable him function and realize his objectives. However, in addition to these tools, Bell-Gam (2007) adds that the director also requires time, costumes, makeup, lighting, designs and adequate funding to realize his goals (p.73)[28]. He also advises that an artistic director should budget properly for a production, as he (the director) does not manipulate these tools alone but does it in collaboration with other professionals in the theatre (Bell-Gam, 2007, p.73)[29].

4.2 Qualities of the director

For Clurman (1972), the director must be an organizer, a teacher, a politician, a psychic detective, a lay analyst, a technician, a creative being. Ideally, he should know literature (drama), acting,

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[24] Ebong, I, "Introduction to Johnson," in *Play Production Processes,* By E. Johnson (Lagos: Concept Publications Limited, 2001), p. 27.

[25] Clurman, H, *On Directing* (New York. The MacMillan Company, 1972), p. 9.

[26] Azunwo, E.E, "Dramaturgy and Playwriting in the Theatre: Concepts of Conflicting Identity," *The Crab Journal of Theatre and Media Arts*, Vol. 9 (2014), p. 52.

[27] Johnson, E, *Play Production Processes* (Lagos: Concept Publications Limited, 2001), p. 54.

[28] Bell-Gam, L. H, "Rudiments of Play Directing," In H.L. Bell-Gam (Ed.), *Theatre in Theory and Practice for Beginners* (Port Harcourt: University of Port Harcourt Press, 2007), p. 73.

[29] Ibid.

the psychology of the actor, the visual arts, music, history, and above all, he must understand people. He must inspire confidence, all of which means he must be a "great lover" (p.14)[30].

More so, a director must be logical when making decisions and not rely on sentiments because sentiments could hamper the production. The director must learn to have a warm disposition towards those he is working with. He must be disciplined, regular, time conscious and punctual at rehearsals. He must have good listening and observing abilities. He must be humble. Oga (2007) speaking on humility, says that humility is one of the striking qualities of a good director. It is important to note, however, that such humility must not mean stupidity. He may welcome suggestions, comments and opinions at appropriate moments. But on no account should the director allow actors or other theatre workers to usurp his role (p.90)[31]. A director must have high cognitive and intuitive abilities, he must be intelligent. He must be diplomatic, imaginative and creative. He must possess managerial skills. He must know how to manage the human and material resources of the theatre. He must learn and know how to manage time; he must be patient, accommodating, and also authoritative. He must be knowledgeable in the arts, familiar with play productions, willing to learn, ready to accept challenges and confident in himself. He must be good in public relations and must possess the sixth sense.

4.3   Types of directors

Broadly speaking, there are three types of directors, which Oscar Brockett, Cameron and Hoffman, and Edwin Wilson have all identified. The first is referred to as one that faithfully follows the playwright's script, to arrive at the playwright's vision (the Slavish director). Johnson (2003) citing Cameron and Hoffman, submits that this type of director is a slave, because he recognizes, accepts and follows the playwright as his master. This type of director can hardly look beyond the script. This is the director who obliges the playwright with obeisance of all instructions and if he has any doubts, goes for consultation and discussion with the playwright to seek clarity (p. 67)[32]. The second type of director is referred to as the "Auteur director." Johnson (2003) describes this type of director as one who picks up a script and relates with it meaningfully to the extent of using it as a raw material for creation. This director remains fluid and independent enough, and in a creative spirit of readiness to contribute additions or subtractions to the script, does not hesitate in doing so in an attempt to enforce or enhance the vision intended for communication (p.68)[33].

Ukala argues that this description is more of what may be called the "Mild adapter director," who makes such creative amendments to the play which enhance the thought and vision of the playwright. The amendments range from changing a few inappropriate words or lines to expunging an unclear or dull section and/or rewriting it. The more essential/elaborate his amendments, the more the director qualifies to be called a "co-author". Young or inexperienced playwrights benefit immensely from the work of such a director. But the "auteur" (French for "author") director assumes authorship, replaces the author, and makes the work essentially his, bearing the indelible and overwhelming inscriptions of his concepts and style, hence Cook describes him as "prime author". He is a ruthless adapter of the original script to the extent that he could make the play communicate the exact opposite of the original author's thought (S. Ukala, personal communication, January 21, 2017). Unlike the first type of director who merely takes someone else's vision and expresses same on stage; the auteur director is interested in experimenting with techniques, form and content. The hallmark of auteur directors are that:

- They repeatedly return to the same subject matter.
- They habitually address a particular psychological or moral theme.
- They employ a recurring style.
- They stick to a particular genre.
- They demonstrate any combination of the above.

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[30] Clurman, H, *On Directing* (New York. The MacMillan Company, 1972), p. 14.
[31] Oga, C. E, "Theatre Directing: An Introductory Statement," in H.L. Bell-Gam (Ed.), *Theatre in Theory and Practice for Beginners* (Port Harcourt: University of Port Harcourt Press, 2007), p. 90.
[32] Johnson, E, *Visions Towards a Mission: The Art of Interpretative Directing* (Lagos: Concept Publication Limited, 2003), p. 67.
[33] Ibid., p. 68.

David Cook (2004) describes the auteur - director as that particular director with a recognizable and distinctive style, who is considered the prime 'author' of a film or in this case, a stage production (p.910)[34].

The third type of director, as described by Milly Barranger (1991) is like the reverse of the auteur-director and becomes the servant or coordinator of a group of actors, thereby de-emphasizing his vision of the play and rather opening up himself much more to the suggestions, criticisms and encouragements of the group (p.94)[35]. This type of director is the Collaborative director. In the words of Barranger:

> This organic method involves director and actors working together in rehearsals to develop movement, gestures, character relationships, stage images and line interpretations. Rather than entering the rehearsal period with entirely preset ideas, the director watches, listens, suggests, and selects as the actors rehearse the play (1991, p.98)[36].

This style of collaborative approach to directing is common with experimental directors like Bertolt Brecht, Peter Brook, Richard Schechner, Eugene Barbara, Joseph Chackin, Johnny Papp and so many others.

4.4 Principles of directing

The principles of directing are regarded as the guiding codes that govern the art of play directing and must be applied and present in every well directed play. As identified by Alexander Dean and Lawrence Carra (2009), in their book *Fundamentals of Play Directing*, these principles are Composition, Picturization, Movement, Rhythm and Pantomimic Dramatization:

4.4.1 Composition

Composition simply means the arrangement of actors and properties on the performance space by the artistic director. Bell-Gam (2007) defines composition as the rational arrangement of actors or objects on stage through the use of emphasis, stability, balance and sequence to achieve beauty (p.84)[37]. Oga (2007) describes composition as the general arrangement of a stage picture using both animate and inanimate objects in order to create the environment for the dramatic action by the director (p.93)[38].

Emphasis is the giving of attention to an important stage figure or object to capture the attention of the spectators. It is the projection of a character or an object for the audience's recognition (Oga, 2007, p.93)[39], as well as the giving of attention to the most important character or object on stage by the artistic director (Bell-Gam, 2007, p.85)[40]. Emphasis can be achieved through body position (the body position of the actor), level (high level, low level), contrast, and focus; especially with the use of lights. Bell-Gam (2007) identifies the following kinds of emphasis:

1. Direct Emphasis: Here only one important stage figure is emphasized.
2. Duo Emphasis: Here two characters or stage figures are given emphasis.
3. Secondary Emphasis: In this type of emphasis, the most insignificant figure is given the emphasis.
4. Diversified Emphasis: Here emphasis is given to several figures at the same time (p.85)[41].

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[34] Cook, D. A, *A History of Narrative Film* (New York, London: Norton, 2014), p. 910.

[35] Barranger, M, *Theatre: A Way of Seeing* (New York: Barnes & Noble Inc, 1991), p. 94.

[36] Ibid., p. 98.

[37] Bell-Gam, L. H, "Rudiments of Play Directing," In H.L. Bell-Gam (Ed.), *Theatre in Theory and Practice for Beginners* (Port Harcourt: University of Port Harcourt Press, 2007), p. 84.

[38] Oga, C. E, "Theatre Directing: An Introductory Statement," in H.L. Bell-Gam (Ed.), *Theatre in Theory and Practice for Beginners* (Port Harcourt: University of Port Harcourt Press, 2007), p. 93.

[39] Ibid.

[40] Bell-Gam, L. H, "Rudiments of Play Directing," In H.L. Bell-Gam (Ed.), *Theatre in Theory and Practice for Beginners* (Port Harcourt: University of Port Harcourt Press, 2007), p. 85.

[41] Ibid.

4.4.2   Picturization

Picturization is the visual representation of the relationship among characters and objects on stage. Picturization is the image composition creates on stage. Oga (2007) asserts that composition is the general arrangement of objects on stage, while picturization portrays the emotional relationship between objects/characters on stage, and in order to achieve good picturization, the director must understand the background of the situations, the socio-economic background of the characters and the setting of the play generally (p.93)[42].

4.4.3   Movement

Movement is referred to as the displacement of the body of an actor from one stage area to another. Oga (2007) opines that movement may express itself through walking, running or dancing; it is the act of transiting through space within time, from one stage position to another. Movement is used by actors in entrances and exits to express the mood of a character, to emphasize a character or characters in relation to others, to evaluate characters and to suggest subtextual meanings (p.93)[43]. The use of movement by a director is also captured in the use of blocking (the direction of the movement of an actor in relation to the stage space by a director).

4.4.4   Rhythm

This is the giving of life to the hidden pulse of a play. Bell-Gam describes it as "the response to accented beats" of the play (2007, p.84)[44]. It deals with the rhythmic pattern or flow of the play and its connotative value. For example, shorter beats or pulses convey an element of excitement, sharpness, irritability, while longer beats or pulses give the impression of futility, composure, dullness. Oga (2007) refers to it as the ordering of sequence of auditory or visual impressions as perceived by the audience (p.94)[45]. Rhythm deals with the tempo and flow of the dramatic action. As a principle of directing, rhythm is very important because it establishes mood, the dramatic genre, dramatic situation and characterization. The dramatic action of tragedy in terms of tempo is slower than that of comedy. Rhythm can also be captured in the use of songs and music in a play, as well as in the use of drums and other rhythm-producing instruments, as these help to augment and supply pace to the dramatic action.

4.4.5   Pantomimic dramatization

Pantomimic Dramatization refers to the use of gestures, mime and action without words by actors. According to Bell-Gam (2007), in pantomimic dramatization, meaning is given to movement, gestures without words or dialogue by actions (p.84)[46]. For Oga (2007), pantomimic dramatization refers to the theatrical communication that relies on the use of gestures, facial interplay, body language and movement generally to the exclusion of dialogue. It combines all the different principles of directing (p.94)[47].

5.   Multimedia: A conceptual review

The term 'multimedia' simply means the use of more than one artistic mediums or a combined use of several mediums in a theatre production. These mediums include text, audio, images, animations, film, video and live performance. *Oxford Dictionary.com* defines multimedia as "the art of using more than one medium of expression or communication,"[48] or designates or relates to applications which incorporate the mediums of text, audio, video and animation interactively. However,

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[42] Oga, C. E, "Theatre Directing: An Introductory Statement," in H.L. Bell-Gam (Ed.), *Theatre in Theory and Practice for Beginners* (Port Harcourt: University of Port Harcourt Press, 2007), p. 93.
[43] Ibid.
[44] Bell-Gam, L. H, "Rudiments of Play Directing," In H.L. Bell-Gam (Ed.), *Theatre in Theory and Practice for Beginners* (Port Harcourt: University of Port Harcourt Press, 2007), p. 84.
[45] Oga, op. cit., p. 94.
[46] Bell-Gam, op. cit., p. 84.
[47] Oga, op. cit., p. 94.
[48] *Oxford Dictionaries.com,* "Multimedia," (Online).Available: https://en.oxforddictionaries.com/definition/ multimedia (2017, September).

this research does not include multimedia in cyberspace (the use of the internet for communication). This study focuses on analogue and digital forms of multimedia that are not internet based.

Pauline Sheldrake (2007) observes that analogue devices include sound recording equipment and slide and film projections. Digital technologies include computer generated video, sound scopes, animations, still images, and kinetic interactive equipment either worn or triggered by live actors in the theatre space (p.5)[49]. David Saltz advances that the digital technologies of multimedia can further be categorized according to their ability to react with the performers and other production elements on stage. The two categories are linear multimedia and interactive multimedia. Linear multimedia reacts to performance in the theatre space; its changes are triggered by the computer technicians who operate under the direction of the director. This form of multimedia remains unchanged (unless the changes are generated by the computer operator) regardless of the performance in the theatre space. Interactive multimedia is responsive to stage actions of the performers and other production elements, meaning that this type of technology changes its contents when triggered by either the physical movements or by the voices of the performers or light and sound elements on stage. The response can be random or programmed in some way. Hence, it is the live performance that creates the changes to the multimedia portal displays (Saltz, 2001, pp. 107-108)[50].

6.   Synopsis of "Omo Dumping"

The production of "Omo Dumping" took place at the University of Ibadan, in December, 2009. "Omo Dumping," meaning poor people in the slums, who live on leftovers dumped on refuse heap sites, is a multimedia production on the effects of uncontrolled urbanization. The beginning scene presents a typical morning in the city of Lagos; when women who fry bean cake, popularly known as "Akara," gather their fired woods and other items to begin the bean cake making process. Set in the market, we see a lady preparing fire woods and a pot, as she starts the bean making process. Another lady comes in and says she wants to buy a portion of the earth. The lady who appears to be cooking something tells her that earth is finished. The buyer tells her that it is impossible for the earth to be finished because everyone sits on the earth. She says the air, water, fire all sit on the earth. The earth seller tells her that is why the earth is finished. She says because everything sits on the earth, it means that all want a portion of it. The buyer asks her what is wrong with having a portion of the earth. The seller replies that everyone takes from the earth, but do not give back. She says they say the earth is mine and plant their mines and fight for the wealth of the earth. The buyer tells her that humans feed the earth with themselves, and says the earth eats all. She insists that she wants some portion of the earth. The seller tells her to join the cue; that the birds are waiting and insists that the earth is finished.

The action moves to the next scene which is displayed through a multimedia screen. The scene showcases an eye witness account of the effects of urbanization in Nigeria. We see an Old Man who appears to be farming with a hoe in his farm. He reacts when told that they said the earth is finished. He says how can one say there is no earth and asks if there is no earth, where will people plant what they eat? Because it is from the earth that we get everything we need. He says we have left our original occupation and culture as farmers, and that is why there is laziness, hunger and other problems in the country.

The next scene brings us back to the stage as we see three young men with a large blanket which they spread on the stage, and on it we see all sorts of refuse dumped by humans. Obviously, it is a refuse dump site and they are there as scavengers. On the multimedia screen is a projected image of another refuse dump site, somewhere in the slums of Lagos, with children playing in it. The images on the screen change as we see pictures of other slums in Lagos and the harsh living conditions of the people who live in the midst of these refuse dump sites.

The three men onstage are excited and begin to dance and pick up items from the dump site. One of them picks up a cigarette pack, opens it, brings out a stick of cigarette, lights it and begins to smoke. He coughs from the effects of the smoke and says the cigarette has not expired. Another of the

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[49] Sheldrake, P, "Weaving Worlds: Multimedia and Space in Contemporary Theatre," (Master's Thesis, Queensland University of Technology, Brisbane, Australia, 2007), p. 5.
[50] Saltz, D. Z, "Live Media: Interactive Technology and Theatre," *Theatre Topics*, Vol 11, No. 2 (2001), pp. 107-108.

men says smokers are liable to die young. One of the men picks up a phone and calls his mother. He tells her that there is so much money where he is. Another of the men picks up a wall clock and says they have been timed. Another picks up a radio, turns it on and listens to the news. He then relays the message to his colleagues as he tells them that the Economic and Financial Crimes Commission (EFCC) has arrested Nigeria. The men continue to search through the refuse dumps as one of them picks up a brasier. The three men are excited and perform a sexually suggestive mimetic dance. Another of the men picks up a condom and the men continue with their sexual innuendoes. Another picks up a book and reads to the audience that William Shakespeare says that life is a stage and we are all players, and that life is a tale told by an idiot, full of sound and fury, signifying nothing. After which the scene ends.

7.   Directing and multimedia in "Omo Dumping"

This analysis shall examine the use of the aesthetics of space, time, bodies of the performers, the text, other production elements and such high-tech intermedia aesthetics as video and film projections in the production by the director. These would be discussed using the principles of directing, which are composition, picturization, movement, rhythm and pantomimic dramatization. Such play production processes as script selection, audition and casting, are excluded from this analysis because the production is owned by a private theatre company, and most times their productions are commissioned and sponsored, as such, they have a retinue of actors on standby to perform roles, consequently, the directors table cast actors for roles in productions. Hence, discussions on the use of directing and multimedia in the production would be based on analysis of the production of "Omo Dumping", while discussions on rehearsals in the production would focus on the whole process of planning and using multimedia from the pre-rehearsal stage to the post-production stage of the production. Furthermore, this analysis would focus on a selected scene where multimedia was used, so as to provide for a better understanding of the discourse.

In the production of "Omo Dumping," in the first scene we see a female character seated on a stool downstage centre. She is an Earth Seller. In front of her is a local stove with fire woods and a pot on it. She appears to be cooking some earth as she blows the fire so that it can heat fast.

Minutes later, another lady, a buyer, walks towards the Earth Seller from upstage left and squats, while the Earth Seller moves two steps towards stage right facing the audience kneeling with one leg.

From the image 2, the stage composition is

Figure 1: Showing the earth seller preparing to cook

Figure 2: Showing the earth seller and the buyer

balanced and the picturization is one that reveals the relationship between a buyer and a seller. The Buyer then climbs on top of the stool and speaks thus:

Buyer: Earth Seller. I want to buy a portion of the earth. (*Comes down from the stool and squats while the Seller climbs on top of the stool and speaks*).

Seller: The earth is finished. (*Comes down from the stool and squats*).

After this action, both actresses stare at the audience inquisitively:

From the image 3, both actresses gain emphasis, and the

Figure 3: Showing the earth seller and the buyer staring at the audience

stage picture has stability and balance because no part of the stage is heavier than the other. The element of sequence is seen in the fact that all stage figures are united by the stage space.

In terms of the use of multimedia, the action moves to the multimedia screen placed against the upstage centre wall. On the multimedia screen is the projected image of an Old Man; a farmer who is being interviewed.

The interviewer tells him that they said the earth is finished. The Old Man replies that it is an abomination and impossible for the earth to be finished. By this, the director unites the previous stage actions with the action projected via the multimedia screen. After this, the action returns back to the stage, as the two actresses who are in a freezing position resume their actions. We see the use of the element of movement in the use of blockings as the Buyer stands up downstage centre from her squatting position and addresses the audience:

Figure 4: Showing the old man responding to an interview on the multimedia screen

Buyer: (*Moves two steps to her left and speaks*). It is impossible for the earth to be finished. (*Squats, while the Seller stands up from her squatting position and speaks*).

Seller: How so? (*Moves three steps diagonally further downstage right*).

Buyer: On the earth sit all. (*Moves a step towards the Seller*).

Seller: How so?

Buyer: (*Moving towards her initial position*). Air, water, fire, they all sit on the earth (*squats*).

Seller: That is why the earth is finished. (*Moves towards the stool and stands on it*).

Buyer: How so?

Seller: All sit on it is equals to all want a portion of it. (*Comes down from the stool*).

Buyer: (*Climbs the stool*). And what is wrong with having a portion of the earth? (*Steps down from the stool*).

Seller: How and why is what is wrong. (*Stands on the stool*).

Buyer: Meaning?

Seller: They take, they don't give.

Buyer: Meaning?

Seller: (*Comes down from the stool and sighs*). Your ears must be dumb.

Buyer: (*Moves and squats by the right hand side of the Seller*). Give me pot.

Seller: (*Stands up and moves diagonally towards downstage left*). They say the earth is mine and plant their mines. They fight for the wealth of the earth.

Buyer: (*Stands up*). But they feed the earth too.

Seller: With what?

Buyer: With them. (*Points towards the audience*).

Seller: And the earth feeds on them.

Buyer: And the earth feeds all.

The action progresses as it moves to the multimedia screen. On it is displayed the image of a riverine area with palm trees and grasses:

After this we see the clip of the Old Man, who is farming. He stops farming and responds to the interview on the effects of uncontrolled migration of people from villages to cities. This is rendered in Yoruba language, but an English translation is provided thus:

The interviewer tells him that they say the earth is finished. The farmer says how can people say that there is no earth? And asks if there is no earth, where will people plant what they eat? Because it is from the earth that we get everything we need. He says that in the olden days, if a man has ten children, he would send two to school and two would remain at home to assist him in his farm. The two who work with him in the farm are the ones who produce the food that those who go to school eat. But unfortunately today, if a man has ten children, all would go to school, and none of them would go to farm. This is why there is so much hunger and starvation in the land because there is no food. He says that Obafemi Awolowo, a political leader of Nigeria, once said that education without farming is impossible, because if people go to school and ignore farming, they will have no food to eat

Figure 5: Showing a riverine area

and will suffer. He concludes by saying that he used to live in the city but left it for the village because the air he inhales is polluted because of fumes from cars and congestion due to over population.

From the foregoing, one can see a good use of the elements of movements, and the use of levels as the two women occasionally climb the stool to gain emphasis. We also see a blend of the stage actions with the projections from the multimedia screen.

In terms of lighting, the stage is illuminated with white light that helps us identify the characters on stage. The two actresses in terms of costume are dressed in traditional Yoruba adire blouse and wrapper tied round the waist. It is brownish in colour with white circular stripes. The ladies are bare footed. In terms of makeup, the actresses wear a simple straight makeup, which is meant to highlight their physical features as young Yoruba women.

Figure 6: Showing the farmer as he responds to the interview

The element of rhythm is captured in the actions of the actresses; in their actions and reactions as they create and respond to the accented beats in the scene. Through the timing that accompanies each action in the scene, the mood of the play; which is one of sarcasm, the dramatic genre of the play; which is satire, as well as the situation and characterization of the actors are established.

The element of pantomimic dramatization, which refers to actions executed without words, can be captured in the various gesticulations and actions rendered by the actors without the accompaniment of speech. An example of this is seen in the earlier part of the scene, where both actresses stare at the audience, as though lost, without saying any words. This conveys the feeling of uncertainty and the confusion humans experience in their endless search and propensity to capture space; taking from the earth, without giving back to it.

In terms of the processes involved in the planning and utilization of multimedia in the production of "Omo Dumping," Segun Adefila, when asked how he planned his use of multimedia in his production of "Omo Dumping," with reference to the things he did during the Pre-Rehearsal Stage, the Rehearsal Stage, the Production Stage and the Post-Production Stage, responds thus:

The use of multimedia starts from conceptualization of the project itself, when you start the project, in considering your approach to it, you want to find out how realistic you want it to be? How do you want to situate it? And so on and so forth. So, this informs the assemblage of the materials to be projected in the multimedia. You know multimedia is not only about video projections. Mind you, sound projection is part of it. Installation is part of multimedia. So all of these sequential arrangements are usually part of the conceptualization of the entire project, and so, for instance, if you are telling a linear story like something happened in a market, and you want the actors to act against this background, you project the picture of the market. You know after the market, then the person goes to the school, and from the school to the hospital, to a church. You don't want to put the church when you are talking about the market, except you so desire and you don't want to put the market where the person is supposed to be in school, except you are deliberately doing this. The sequential arrangement is anchored around how the story is told.

During the rehearsal stage, you know rehearsal comes after conceptualization, you have agreed that this is how you want to go about the story you are going to tell, and then, the rehearsal period for me is what I call the "framing period." I mean when you begin to put structure to the ideas, you begin to create visual images and blockings and the movements, if there are dances, and so on and so forth. At each of these stages, I bear in mind the picture that will follow; that will accompany a particular execution of movement or performance or action on stage. If there are other places where I feel, if you put any picture, it will divert the attention of the audience unduly, sometimes, we leave it blank. But all of these usually happen in the end, not during rehearsals. It is when I want to do my dress and tech that I come up with fusing all the elements together, but until that time, we just run the rehearsals, and of course, after the show you keep the materials you have used in the multimedia presentation, if you are going to need it in the future (S. Adefila, personal communication, February, 12, 2018).

From Adefila's submission, the whole processes of planning and using multimedia in the production of "Omo Dumping" began with the conceptualization of the idea or the production's

concept at the pre-rehearsal stage. Here, the director works with the multimedia manager as they sort and harmonize ideas regarding the use of multimedia in the production. This is followed by the 'framing period' in the rehearsal stage, where visual images for multimedia projections are created and arranged in the way they would be used in the performance. After this comes the 'blending stage', where movements, dances, sound and other production elements are blended with multimedia projections during dress and technical rehearsals. In the post-production stage, materials used in the performance are preserved for future uses, but also crucial to this stage is an appraisal of the success of the entire performance, and how various production elements were blended with the multimedia. This is necessary to identify areas of weaknesses and strengths, which would create room for improvement in future productions.

Corroborating Adefila's submission, Joy Akrah, a member of Crown Troupe, who participated in the production of "Omo Dumping," observes that:

The planning and execution of the multimedia at pre-rehearsal and rehearsal stages were quite hectic because where and how and what was needed was kind of a challenge. So at the pre-rehearsal stage we went to Badagry, where we spent over a week making researches, interviews, gathering information related to the production. At the rehearsal stage we did sieving and selection of relevant information. For instance, what picture was significant for a particular scene? Or a video that would project the story. In terms of audio, there wasn't much clarity coupled with the fact that the language was Yoruba (Western Nigerian language). So for easy comprehension subtitling was introduced. Thus, the use of text, picture, video and audio was executed efficiently at the production stage. In the post-production stage we had reviews on future possibilities of productions with multimedia (J. Akrah, personal communication, February, 2, 2018).

8.   Conclusion

Live theatre in Nigeria is in a dwindling state because of the absence of patronage from Nigerian audiences. While some have blamed this phenomenon on the rise of the television and video mediums, others have blamed it on the security situation in the country among other reasons, but a major cause of the current state of live theatre in Nigeria is as a result of the old fashioned style of interpreting plays that many Nigerian directors are stuck with, and their inability to adopt media - friendly play production approaches that align with the present social realities of the time. Interestingly a few Nigerian directors are beginning to embrace the use of multimedia in their productions, which is a welcome development for the Nigerian theatre.

This study has examined the art of directing and the use of multimedia in Nigerian theatre using Segun Adefila's production of "Omo Dumping," which showcases the effects of uncontrolled migration from rural areas to urban centres in Nigeria. The production x-rays how land is abused by Nigerians and used as refuse dump sites, especially in the slums of Lagos, and how the poor in turn live on the leftovers dumped at refuse heap sites by the rich.

From the study, this researcher observed that the use of multimedia played a crucial role in the telling of the story and in sending the play's message to the audience, as it provided more visual impact to the story as well as enriched the production's aesthetic vocabulary. This thus enabled the spectators to travel with the performers as they reenacted the story together. Also, the use of multimedia provided for a new type of theatre experience that synchronizes the old style of live stage performance with the modern cinema, all with the aim of appealing to the taste of the technologically savvy contemporary Nigerian audience.

9.   Recommendations

Based on the findings made, this study therefore makes the following recommendations for relevant parties/policy makers in the academia and industry:

1.   That more studies on the need for Nigerian theatre directors to reinvent their production approaches to be media - friendly should be carried out, and conferences and workshops should be organized by theatre scholars in the academia and practitioners in the industry, in partnership with the government in order to train directors on how to use multimedia in play productions.

2.   A major challenge of live theatre in Nigeria is the growing lack of interest on the part of Nigerian audiences for theatre productions. However, multimedia theatre productions are tailored to meet the tastes of our present day technology savvy audience members, as such, because of the traditional theatre characteristics and the modern cinematic elements of multimedia theatre productions, multimedia performances have the potential to win back lost theatre patrons. Hence, Nigerian directors should embrace the use of multimedia in their play productions.

3.   Lack of fund has remained a major challenge that discourages most directors from trying out new approaches to play productions in Nigeria. In this regard, the Federal Government of Nigeria, in partnership with such relevant bodies as the Society of Nigeria Theatre Artists (SONTA), National Association of Nigerian Theatre Arts Practitioners (NANTAP) and others should be encouraged to provide incentives that encourage theatre productions in Nigeria, and these incentives should be accessible to directors.

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