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(ESSPIN)**

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Community Theatre for Southern States

(Lagos, Enugu and Kwara)

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- ESSPIN 0-- Programme Reports and Documents
- ESSPIN 1-- Support for Federal Level Governance (Reports and Documents for Output 1)
- ESSPIN 2-- Support for State Level Governance (Reports and Documents for Output 2)
- ESSPIN 3-- Support for Schools and Education Quality Improvement (Reports and Documents for Output 3)
- ESSPIN 4-- Support for Communities (Reports and Documents for Output 4)
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Reports and Documents produced for individual ESSPIN focal states follow the same number sequence but are prefixed:

- JG Jigawa
- KD Kaduna
- KN Kano
- KW Kwara
- LG Lagos
- EN Enugu

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Acronyms and Abbreviations

CSOs	Civil Society Organisations
CT	Community Theatre
DSA	Daily Subsistence Allowance
ES	Education Secretary
ESSPIN	Education Sector Support Programmes in Nigeria
LGA	Local Government Authority
LGEA	Local Government Education Authority
NLC	Nigeria Labour Congress
NUT	Nigeria Union of Teachers
NURTW	Nigerian Union of Road Transport Workers
SBMC	Schools Based Management Committee
SMOs	Social Mobilisation Officers
SSIT	State School Improvement Team
SUBEB	State Universal Basic Education Board
TfD	Theatre for Development
ToR	Terms of Reference
YARAC	Youth Adolescence Reflection and Action Centre

Abstract

1. Community Theatre in the three Southern States (Lagos, Enugu and Kwara) is part of ESSPIN'S continued desire to raise public awareness of critical issues around basic education in Nigeria and directly engage communities with their schools, thereby promoting the formulation of evidence based education policy and sector reform in response to informed demand side opinion.

Executive Summary

2. The Community Theatre project for the Southern States was scheduled to commence on January 9th 2012. Unfortunately, the plan was disrupted due to the nationwide strike action by the organised Nigeria Labour Congress (NLC) and Civil Society that resisted the Federal government new fuel subsidy regime early January 2012. Consequently, the activities towards the commencement of the Community Theatre Project began on January 23, 2012 after the suspension of the strike action.
3. This consultancy is a follow up to a similar ESSPIN project in three Northern States (Jigawa, Kaduna and Kano) held between December 6th 2010 and July, 2011. Like the previous exercise, the purpose of this consultancy is to “inform the public of their rights, responsibilities and roles to securing a better quality of basic education for all Nigerian children. The theatre presentations encourage open and wide-ranging debate of the challenges and successes of the education system. Sensitised audiences will be encouraged to become proactively involved in demanding quality basic education and holding service providers to account for its effective and efficient delivery, whilst understanding there are individual and collective actions they take can take to support their local schools” (See Annex 4 - ToR p.3).
4. The activities involved include a series of consultations through preliminary tours to ESSPIN State Offices and Projects; scriptwriting workshops, training and rehearsal with local artists and the actual performances across the identified local government areas in each of the three states.
5. There were interesting but diverse findings from the field visits. (i) In Kwara State there were impressive signs that the State Government has keyed into ESSPIN's reform framework. However, observations were made around issues of late disbursement of funds from State Universal Basic Education Board (SUBEB). This contrasted with the successes recorded with schools that enjoyed ESSPIN Direct Funding Initiative. (ii) Another critical observation was in the area of unqualified teachers which also linked to the issue of inappropriate teacher recruitment. But again Kwara appeared to be ahead of other states in terms of efforts to develop professional teaching force through the activities of SSIT. (iii) The issue of inclusive education for all was visible in almost all the conversations in Kwara State.

6. Lagos State presented an advanced scenario. Evidently, schools and LGAs are quite in tune with the activities of ESSPIN in Lagos State. Nevertheless, there were observations which included (i) the profound issue of out of school children with particular reference to working children, (ii) Linking the first is lack of parental /poor community involvement. (iii) One impressive story that came out quite strongly in Lagos is the activity of SSIT making schools quite successful. In view of the above, the emerging critical perspective or implication the narrative (drama) sought to highlight was how successful schools encouraged parents' interest and how parents' interest could encourage teacher performance and successful schools respectively.
7. Enugu State offered a different and complex dynamic. Unlike in Kwara and Lagos States, ESSPIN activities only began in Enugu State in 2010 and are focused on one LGA – Udi. The inclusion of Missionary schools amongst the benefiting schools makes the Enugu context uniquely different. Nonetheless, the following observations were recorded (i) Need for the development of strong School Based Management Committee (SBMC) in all schools; (ii) There was an overwhelming outcry of poor parents involvement in the quality of education of their children. (iii) Of course the issue of uneven deployment of teachers to schools was uncontested.
8. Following the preliminary tours was the script writing workshop in each state where the findings of the visits were translated into drama with selected State Theatre/community actors; representatives of ESSPIN and members of Social Mobilisation unit of State Universal Basic Education Board (SUBEB). The output for this activity was the production of three scripts (*Agbajowo (Lagos)*, *Igwe bu ike (Enugu)* and *Ajose (Kwara)* respectively. The titles mean '**People Working Together**' and or '**Unity is Power**'.
9. The most critical activity was the Community Theatre Performance in the three states. In collaboration with the relevant ESSPIN staff, the SMOs and the artists, the script was translated into drama and performed for fifteen days in each state. The process includes a three day training rehearsal with actors and actresses in each state. Local language was used to ensure comprehension and encourage adequate participation of community audience.
10. In keeping with the overall purpose of the project, the findings deriving from the preliminary tours served as a catalyst to the unique capacities of theatre to stimulate people to talk together in new ways about issues that matter in their communities - in this instance the nation's children and their future.
11. There were over 78 performances in all, an average of 26 performances per state. The responses during the post-performance discussions were evocative and participatory. The responses showed that the event encouraged a different kind of conversation; it encouraged people to feel safe expressing their hearts around issues that affected the future of their children. Parents, SBMC members, traditional rulers, SUBEB staff, school

pupils and other members of the public commented positively and contributed sincerely to the debate about the state of education in their respective communities. Essentially, the process of ensuring a critical voice had begun with these categories of persons.

12. The summary of the feedback from each state is quite impressive and encouraging. ESSPIN is in possession of a letter of commendation and demand for the extension of the community theatre exercise beyond ESSPIN intervention schools from Lagos State following the quality of community engagement and public participation that was experienced. Over three thousand stakeholders and over one thousand senior primary school pupils were reached during the period. During the performances in Lagos State, DFID staff and UK Parliamentarians were opportune to watch one of the performances and made encouraging comments regarding the use of the strategy of theatre to galvanise and encourage people, groups to learn new ways of engaging on common issues and how public input can influence decisions.
13. In Enugu State over two thousand community members and stakeholders were reached and made valuable contributions to the performances. Theatre Producers have received calls from the SMOs in respect of positive comments coming from the higher authorities in the Ministry of Education regarding the quality of the performances and possible plans to replicate same to other areas.
14. Kwara State almost upstaged the results of the performances in Lagos due to the qualitative synergy that exist between ESSPIN and the State Government. No wonder the quality of social mobilisation was reflected in the impressive participation of critical stakeholders at every level of the performance. Over six thousand men and women were reached while over eight thousand senior primary school pupils and almajiris watched the performances during the 15 days. Generally, stakeholders acknowledged that in all the strategies ESSPIN has used to interact with the people, they consider the community theatre approach the most effective.
15. Considering the quality of community and stakeholder response and participation in the three states, it is evident that community theatre is not just about the play but the play in its community context. This was the profound experience in the three states. The approach can and has strategically complemented ESSPIN's existing radio drama series. Significantly, the theatre process offered community members a dialogical and democratic process of engagement by stimulating public recognition about their rights, responsibilities and roles towards securing basic qualitative education for their children.
16. There were challenges in every state. In Lagos for instance traffic challenges caused delays sometimes in reaching to locations on time even when performers were compelled to set out as early as 5.00am. The challenges in Enugu state were complex. The rural nature of the environment contributed immensely to the poor outreach and community participation. Similarly, the inability of ESSPIN staff in Enugu State to recognise the

community theatre exercise as an alternative to enhancing the quality of their work also complicated the value of the results and feedback arising from the performances. Except for the challenge of distant locations and some difficult terrains to travel, Kwara state offered the best experience in terms of high level quality participation.

17. It is significant to mention the quality of work of SMOs in States Lagos and Kwara. This was evident in the qualitative contributions that received the performances in these states.
18. The project was a huge awakening and successful event considering the high level civic engagement to help communities recreate themselves. Some of the quotable quotes that justify our conclusion are contained in the main body of the report. Therefore, it can be argued that the purpose and objectives of the project were achieved, and the events contributed beyond ESSPIN's four programme outputs.

Introduction

19. The thrust of ESSPIN's action is to bring about structural improvements and systematic change in the governance and the delivery of basic services in the Education Sector in the three Southern States where ESSPIN is working. Therefore, the community theatre presentation hopes to encourage "open and wide-ranging debate of the challenges and successes of the education system" in the communities.
20. The overview of the pedagogy of Community Theatre is that it is a dialogical process where a theatre group explores issues of concern to the community and makes plays in order to educate people. This could be achieved through role-playing or on-the-spot improvisation. It was Augusto Boal who said "theatre is a form of knowledge; it should and can also be a means of transforming society. Theatre can help us build our future rather than just waiting for it" (Boal, 1992, p. xxxi). And according to Ross Kidd, Community Theatre is "people's theatre speaking to the common person in their language and idiom and dealing with problems of direct relevance to their situation" (Kidd, p.3). Though the approach used may not be a complete process of CT, the technique applied still reflects the stories of the people in view of the consultations that occurred during the preliminary tours.
21. Community Theatre (CT) is participatory, inspirational, empowering and above all, full of fun. In community theatre, people see, hear, talk and do. As a result it requires minimal skills. The steps to doing CT include:
 - Problem identification as defined by participants through brainstorming and or such activities as preliminary tours, reports, etc.
 - Analysis of the problem(s) by the participants
 - Codification: problems are put into dramatic representation/context
 - Presentation of the play
 - Discussion of the issues and connecting same to solutions

- Action: the application of the solutions to actions.
 - Putting in place sustainable strategies for continued dialogical civic engagement
22. The objective of the Community Theatre presentation is that sensitised audiences become a critical voice in demanding quality basic education and holding service providers accountable for its effective and efficient service delivery. In doing this also, the process is aimed at encouraging individual and collective actions that will lead to sustaining public dialogue to support their local schools. Essentially, the Community theatre model helps to shift public perspectives from decision-making to the underutilised patterns of public dialogue. Our experience with this exercise has shown that when people are invited into dialogic patterns they want more. Of course things will go better when people feel their ideas are valued and conversations are respectful and open.

Purpose of the Consultancy

23. Significant reasons for the utilisation of Community Theatre are: (a) to logically inform the public of their rights, responsibilities and roles to securing a better quality of basic education for all Nigerian children. (b) Encourage responsive citizens' participation as sensitised audiences will be motivated to become active players in demanding quality basic education and holding service providers to account for its effective and efficient delivery. (c) Encourage individual and collective actions to support their local schools. (See Terms of Reference at Annex 5)
24. The objectives therefore include:
- To raise public awareness of and more responsible engagement with the critical issues around basic education in Nigeria thereby promoting the formulation of evidence based education policy and the reform and development of the sector in response to informed demand side opinion
 - To promote particular initiatives taking place in States with the assistance of ESSPIN, e.g. SBMCs, School Development Programme, Girls Education Initiative, Challenge Fund (Enugu), Direct Funding of Schools (Kwara) etc.
 - To provide a public forum for policy makers and education providers to highlight critical issues and present the challenges and successes of their reform programme.
 - To reflect the status of education service delivery in Nigeria over the course of the ESSPIN programme, focusing on key areas of ESSPIN support.
 - To provide a record of programme achievement and education sector development for the client, partners, stakeholders and wider dissemination. (Whilst not overtly promoting the support of ESSPIN or DFID, it is necessary that these are acknowledged at appropriate times).

Methodology and Main Activities

25. The methodology of the consultancy involves the use of the ecology of theatre in Community Theatre strategy. This is symbolic of a genre of theatre that stays close to its origins in terms of place, ethnicity or circumstances. The approach of Community Theatre (CT) particularly for an exercise of this nature requires methodological conversations. Grassroots theatre is about not just the play but the play in its community context.
26. The approach to this consultancy had three fronts: (a) the preliminary visits to ESSPIN State Offices and project sites, and engagement with critical beneficiaries and stakeholders; (b) Based on the findings during the visits, a script writing workshop was organised in each state; (c) the final performances throughout the three states were based on the narratives developed during the scriptwriting workshop. The following paragraphs of this report outline the hint of the web this project represents. How the pedagogy of Theatre in and with the community as a dialogical process for public and civic engagement has helped to interrogate and undo the silence around critical issues of primary education in Nigeria.
27. The concept of CT is used to add value to existing ESSPIN communication and knowledge approaches. In the context of this assignment, the pedagogy of CT hopes to encourage and stimulate instant engagement and direct participation of critical mass of advocates (community members and critical stakeholders) that will seek systematic change in the education sector.
28. This was achieved through the following activities:

Preliminary Tours

29. The preliminary tours started with in Kwara state followed by Lagos and Enugu states. The dates for the tours were 23rd January to February 3rd 2012.
30. The objective of the preliminary tours was to enable the Community Theatre Producers to access first hand information regarding ESSPIN's work in the states, and also listen to the voices and narratives of communities already benefiting from ESSPIN's programmes. It was an interesting interactive exercise for the CT producers because of the quality of first hand information that was generated from the field.
31. Interactive sessions were held with critical groups such as relevant ESSPIN Staff (State Team Leaders, Knowledge Management Specialists (KMS), and other programme specialists i.e. Education Quality, Access and Equity, Social Development, Community Engagement, and Planning and Monitoring Specialist). Similarly interactive sessions were held with members of the School-Based Management Committee (SBMC), Head Teachers, SSIT, Proprietors of Missionary schools, Civil Society Organisations (CSOs).

32. Other stakeholders visited were the State Ministries of Education, State Universal Basic Education Board (SUBEB) and Education Secretaries of Local Government Education Authorities. These establishments, especially SUBEB, are quite critical to the activities and success stories of ESSPIN. Visiting their programme activities, offered the CT producers better understanding of the stakeholders perceptions and we were able to key into ESSPIN's work for the education sector in Nigeria.
33. The tour was eventful because the CT producers had the opportunity to observe some training activities for SMOs and CSOs. These capacity building spaces helped to enhance further discussions with members of SBMC and civil society representatives relating to their perception of ESSPIN's intervention and how they intend to pursue the ideals in terms of concrete actions of demand and supply.
34. One other critical activity during the tour was to identify local theatre groups that would participate in the final drama production and presentation to the public. The purpose of the local theatre group is twofold: a) to identify a professional group that will help with the interpretation of the messages as it relates to ESSPIN's four programme outputs, (b) ESSPIN is keen to develop theatre in Nigeria and its potential for helping secure good governance in education and other sectors.
35. Some other critical activities during the visits included:
 - Securing any necessary permission for public performance with relevant authorities.
 - Pre-publicity for the performances.
 - Secure spaces for the script writing workshops and rehearsals.
 - Linking activities to other media being used for ESSPIN communications, e.g. video, radio and press
36. However, it is important to mention that the success and quality of engagement of CT Producers with all the stakeholders and the succeeding activities was made possible through the impressive coordination and efforts of ESSPIN Knowledge Management Specialists in Abuja and of the Southern States.

Situation analysis and key issues in the states

37. The three southern states – KWARA, LAGOS and ENUGU are in three different geo- political zones in Nigeria. Historically, these zones do not run exactly the same educational structure. It is also evident that the states are not at the same level of implementation of the ESSPIN programme. Enugu for instance is still at its infantile stage compared to the extensive work in Lagos and Kwara. It was equally evident that ESSPIN programme is embraced in the three states. However, each state has its peculiar issues and concerns. The particularities of the rest of the findings are captured below.

Kwara State

- There is a strong effort to develop a professional teaching force through SSIT
- Planning and budgeting have become an inclusive pattern of the Kwara State Ministry of Education
- Functional SBMC just as public schools are becoming attractive
- Some of the problematic areas are late disbursement of funds to schools from SUBEB which largely affects basic infrastructural development or maintenance
- In spite the efforts towards the development of a professional teaching force, the issue of unqualified teachers reared its head
- The above problem is caused by inappropriate teacher recruitment
- Other concerns are inclusive education for the girls and the physically challenged
- Poor implementation of the budget for education
- Poor synergy between the Ministry of Education and SUBEB
- Poor infrastructural development evidenced by visibly decaying and abandoned structures

Lagos

- There is a huge effort on the part of the State government to put into practice ESSPIN's programme
- Strong and functional SSIT model that is making schools more successful
- Highly informed and trained SMOs making SBMCs functional
- Improved synergy among boards and the ministry of education in Lagos state.
- Nonetheless there are worrying signals in Lagos State i.e. huge population of out of school children with particular reference to working children
- Poor parental/community involvement in matters relating to children's education
- Many parents are yet to comprehend, reconcile or establish the relationship between PTA and SBMC
- Many children living in difficult circumstances like the Lagoons or the rivers miss out in education during the rains.

Enugu State

- Enugu is still upcoming with its programme consequently it was evident that some of the advances made in Kwara and Lagos states are yet to happen here.
- All the same it is evident that the State government is slowly but enthusiastically keying into the ESSPIN reform agenda for the education sector
- ESSPIN is working in six LGAs at the moment with the hope of extending to other LGAs
- Unlike in other states, the incorporation of Missionary Schools in the ESSPIN programme uniquely defines the Enugu intervention.
- Planning and Budgeting have improved due to availability of data

- However, there is still work to be done in many respects i.e. the development of SBMC
- Shortage of qualified teachers relating to the uneven teacher deployment
- Multi-grade teaching in the rural areas due to shortage of classroom infrastructure
- Weak knowledge of the functions of SBMC by community stakeholders including teachers
- There still exist confusion around the roles of PTA and SBMC especially in the Mission schools
- Infrastructural decay and some other place the lack of it.
- Some people see ESSPIN and other donor funds as “white man’s” money that should be shared.
- The issue of proportion of boys missing in education for trading is quite high and disturbing.

Issues to Consider for the Community Drama

38. In view of the voices heard during the methodological conversations; the lamentations, tribulations and to a large extent triumphant initiative by ESSPIN relating to education sector as stated above, the CT producers requested contributors to suggest what kind of message, themes or thoughts they would be happy to see reflected in the community narrative and performance.
39. Whereas some were quite careful that the drama must not hurt the cultural and religious sensitivities of the people, many others wanted any narrative that would expose and bring to the public domain anything that has contributed to the systemic failure of the education sector. Several priority issues were mentioned for consideration in the drama in each state:

Kwara:

- Late disbursement of funds from SUBEB- with possible link/comparison with ESSPIN direct funding to schools initiative
- Unqualified of teachers
- Inappropriate teacher recruitment
- Inclusive education for all
- The deplorable nature of school infrastructure

Lagos:

- The critical issue of Out of school children referencing working children
- Lack of parental/community involvement in matters of education
- Giving voice to the success efforts of SSIT
- Increased funding and infrastructural development

Enugu:

- The issue of SBMC development was paramount
- Physically challenged children missing in education
- Improved parental involvement (participation in terms of voice)

- The problematic issue of uneven deployment of teachers

Activity One - Pre-production: Script Writing Workshop

40. On the account of the issues identified as highlighted above, a script writing workshop held in each state at different dates respectively: Lagos 13th – 18th Feb. 2012; Enugu ran from the 20th-24th of February and Kwara 14th – 18th May 2012. The participants included relevant ESSPIN staff for each state, two representatives of theatre groups from each state, two CT producers and representatives of SUBEB mostly their SMOs.
41. In each state the quality of participation at the script writing workshop was impressive. The lead Community Theatre Consultant facilitated the activity with support from his assistants. Participants were also introduced to the technique of Community Theatre and how the pedagogy is applied in the context of public engagement.
42. Borrowing from the experiences of the Northern states, short video documentaries of some of ESSPIN programmes were shown in each state as a preceding activity to the script writing. The purpose was to ensure that participants have a shared understanding of the activities of ESSPIN in these states.
43. This video showing was followed with an exercise. Participants were asked to write and describe what they saw and heard from the video. The idea here was twofold; 1) expose activities of ESSPIN to those coming in contact with ESSPIN programmes for the first time; 2) to begin the process of distilling and crystallising ideas. The visuals helped us to connect what we saw and triangulate with what we heard on the field during the tours.
44. With the above foregrounding, the process of scripting the play commenced: naming of the issues, forming and developing the story. Participants were grouped and each group was asked to develop its story. In doing this, the following steps were taken:
 - Identifying and isolating issues according to the four outputs and other related issues
 - Brainstorming,
 - Creating settings (learning about the cultures and religious dynamics of the states)
 - Building characters and character description
 - Developing the short story bearing in mind (setting, context, characters, point of view, conflict, tension, plot, dialogue, crisis and climax)
 - Participants also rehearsed and acted out their skits so as to visually explain the concept and perception of the story.
45. At the end of the five day activity each state developed a script reflecting its peculiarities. The title of the script in Lagos was **Agbajowo** meaning (*people working together*); Enugu

State had ***Igwe bu ike*** (*Unity is Power*) while Kwara had a similar script as Lagos titled ***Ajose*** also (*People working together*).

Activity Two - Pre-production: Writing/production/Translation of Scripts.

46. The script writing workshop achieved two things: 1) Participants were exposed to basic skills about Community Theatre practice; and 2) Synopsis of potential stories for the theatre production was developed and tried. During the scriptwriting workshop, participants ran rehearsals with the lines and ideas that they were already putting together. Participants came to appreciate the approach of community theatre and its potential to galvanise community action. Following this development, the TfD producers wrote the scripts with tremendous inputs from Mr. Richard Hanson, Lead Specialist - Information Management.

Activity Three - Drama Production: Performances in the three states.

47. The essence of the community theatre project is captured here. Each state had three days of pre-production activity. This include rehearsing with local theatre groups, making necessary contacts, e.g. seeking permission for public performances, inviting relevant stakeholders and placement for radio announcements relating to the theatre production. This was achieved with the support of Knowledge Management Specialists and the Social Mobilisation Officers in SUBEB for each state.

Lagos

48. Lagos served as the pilot State to kick start the theatre performances in the Southern States. The script ***Agbajowo*** (*People Working together*) is weaved around the problems that were identified during the preliminary tours.
49. The brief synopsis refers: *Ikye works as a facilitator seeking greater cohesion within his community in Laseko. Laseko is a community that is highly diverse. Once envied as a rich community with high life expectancy and literacy levels, free education and sound economic position, the same community has now been propelled into a vortex of concerns from which it cannot extricate itself: large population of children on the streets trading; dilapidated infrastructures where children are learning under very difficult circumstances; and, as a result of their poverty, parents are 24/7 on the move struggling to make ends meet for their families, etc.*
50. *Ikye's organisation is commissioned to carry out the Annual Schools Census of Teachers in all the public primary schools in the community. In the course of this assignment, Ikye makes unpleasant discoveries about the conditions of most of the schools; the governance structure; poor quality of teachers; overcrowded classes and dilapidated structures; general unhealthy and congested learning environment. Ikye's organisation soon completes its assignment but Ikye personally becomes deeply concerned about the situation and conditions of the schools.*

51. *Unknowing to Ikye, Mrs. Kpomo the Head Teacher of Laseko Primary School has already decided to approach Ikye's organization to nominate one person to serve on the School's SBMC and assist with community mobilisation relating to the threats by parents to withdraw their children to another nearby public school at Fasaki. But before Mrs. Kpomo could even act on her decision, parents had made their threat a reality.*
52. *The unfolding plot is the intriguing revelation of the efforts and roles of SBMC and SSIT in Laseko Primary School; the indifferent nature of some parents regarding their children's education; the difficult circumstances under which children go to school and of course the intrigues in building a strong community voice that can bring issues of demand and supply relating to education on the front burner. These complex issues informed the community performance.*
53. The Theatre performance began in Lagos and ran for fourteen days. Over three thousand adults and eight thousand pupils watched the performances. The performances began on March 4th and lasted till March 18th, 2012. Efforts were made to hold at least three performances a day in many places. Performances took place for fourteen days including Saturdays. In all, 21 performances were held across thirteen identified LGAs in Lagos State.
54. Lagos State indeed is not only a huge success but a strong statement on the potency of grassroots theatre to stimulate greater community participation and action. Several exciting quotable narratives are reflected below to demonstrate how parents, community traditional and religious leaders (*Baales, Baloguns*), teachers, representatives of Parent Forum, PTA and SBMC members, NUT members, CSOs, school pupils and other stakeholders (i.e. government officials from the Ministry of Education and SUBEB; political public office holders (Councillors of Education)) responded to the performance. These demonstrate the quality of engagement that ensued at each level of community performance.
55. The responses show the contagious nature of community theatre and its dialogue and that unexpected things happen in the process of dialogic engagement. This process is nurtured by the use of local language and it is one of the most significant leverages for creating and maintaining healthy community relationships.
56. The approach also helps to provide the public with balanced and objective information to assist them in understanding existing problems, alternatives, opportunities and or solutions. Therefore, the goal of this pedagogy is to inform, consult, involve, collaborate and empower voiceless communities to have voice in decision-making. It is a simple spectrum of community participation that describes what also transpired in Enugu and Kwara States.
57. The first performance in Lagos suffered some logistic challenges and so started slightly late. Decisions about appropriate venue were still debated in view of the crowd that had come

to witness the performance. Nevertheless when the play began, it was clear from the faces, reactions and side comments of the audience members that they identified with the issues dramatised and are quite paramount to them.

58. In some communities, the audience did not allow the performance to end before interjecting. Each time they found space they interrupted the performance so as to interrogate and follow up some of the issues raised before the performance continued. There were different reactions; some were interrogative, subtle requests and or confrontational. This was a very positive development.
59. The community quotes shared below reflect the pattern of thoughts of those that contributed passionately at the different stages. The reflections touched on a variety of concerns: insecurity of school premises linked to the issue of dilapidated /uncompleted structures, need for community cohesion, qualified teachers, adequate funding, poor parent-teacher relationship, strengthening SBMC, improved collaboration between government and community, accountability, etc.
60. Throughout the performances, community members were in total agreement that the issues dramatised are of immediate concern to them. The most impressive response was at St. Theresa’s Primary School Apapa, where the Baale Asade took the lead to demonstrate the form community involvement and contribution to quality education in their community should take.
61. Very unexpectedly, he used his royal cap for financial contribution for the construction of the school fence. Seeing this royal gesture and humility other community members made various donations ranging from money to blocks.
62. The quotes below are only a selection from the numerous robust voices. While some were directed at the performance others derived from the conversations that ensued. The Lagos performances were a huge success due to the quality of community involvement. The presence of traditional and religious leaders, CSOs, market women and traders, etc is a reflection of the quality of mobilisation by SMOs.
63. Lagos of course is considered the centre of excellence in many ways. It is the hub of art and the entertainment industry. Some of the actors and actresses were drawn from the national troupe of Nigeria. No wonder therefore that the quality of acting made the difference with precise message delivery. The high level attendance recorded during the performances equally reflects the attitude of Lagos residence towards performance art.

Audience Responses to Lagos Community Theatre Performances

- Baale Dopemu: “As a result of the intervention of ESSPIN, teachers are now waking up to their responsibilities. I appeal to the government to provide more classrooms because there are about 100 pupils in a classroom. I also challenge

other Baales here present to strengthen the SBMC within their jurisdiction to be able to engage and collaborate with government. I urge parents not to be like “Baba Titi” in the play who did not know his child’s school”.

- Mrs. Akinyemi- Darocha (CDA member): “The play we have just watched is the story of Darocha Pry School. I will take the message to the rest of my community members, we must wake up. Hence forth, we will attend our project implementation committee meetings regularly because we have seen the need”.
- Arch Taiwo Awukanye: “The SBMC meeting in the school in my community is not active at all. Out of the four schools within the complex, the one I am a member is the worst. While pupils of other schools in the complex are already settled down by 9.30am our pupils are still loitering around. Pupils come to school in torn and dirty uniforms; I don’t think the government should be held responsible for that. The parents hardly ever visit the school; they don’t show any interest. If things have to change, every member of the community must be involved. It has to be a collective thing”.
- Hon. Ojo Majiyagbe (ES): “If we do not collaborate in providing qualitative education and other skills for our children, they would turn out to become the dreaded area boys and the community would be in danger. Government cannot do it alone, all hands must be on deck and we must be willing to make sacrifices today for a better tomorrow. The government has released money for the renovation of Ifelodun, Olusanya and two other schools. It is now the responsibility of the community to monitor the use of these monies and the quality of work done by the contractors”.
- Chief S.A Awosade- Chairman P.F Fred Williams Pry. Sch. “We Parents have been contributing to the development of this school but the challenges are beyond our capacity. There is a classroom that has become a death trap. The government has built a block of class rooms but after one year these classrooms are still under lock and key, they say we can’t use them until they are commissioned. Sincerely, Parents are no longer willing to wait; they would break the locks if in three days time government does not do the right thing”.
- Mrs. Isijola. (Acting Head Teacher) – “This play is one best thing that has happened to us here, parents don’t want to get involved with the school, they are not even willing to provide for their children’s school needs because the government has declared free education. I will immediately liaise with the Baale so that we can start our own SBMC”.
- Mrs. Ogunleye- “There is nothing wrong with head teachers networking with other head teachers whose SBMC are functioning well. In fact this meeting presents that opportunity; take their phone numbers and that of their SBMC chairmen”.
- Mr. Giwa Suleiman (parent, Anglican Girls Sec. Sch.) “This drama might seem like a comedy to some but it sure passes its message. Though not all fathers really know their children’s school because many of us don’t care. Child education should

involve both parents. I suggest that the play be recorded and distributed to as many people as possible in the community for enlightenment and mobilisation”.

- Chief F.O.K Sanya (SBMC cluster 5 Chairman) - (Responding to Mr. Ibrahim T.K from SUBEB) “you want us to collaborate with government but you people at SUBEB work in isolation. Community members or even the head teachers don't know the contractors working in their schools and communities. For instance, St. Matthias School is under construction but the contractor is nowhere to be found. He has abandoned the project and neither the HT nor the community know the contractor and your office has refused to disclose his name to us, what do we do? How do we monitor the project? The SBMC persuaded an individual to use his own resources to build a fence round one of our schools; the person agreed and commenced work. But you people came and ordered that the work be stopped because according to you we did not obtain approval from your office, what kind of approval, we are helping you meet your obligation to our children and you are talking of approval. The other day we had to ask one of your contractors to stop work because he was using sub-standard materials for the work. We should be the ones urging you SUBEB to work hand in hand with the community”.
- Barbara Payne (DFID Education Adviser in Nigeria): “This is one of the best dramas I have watched. As usual the community has a catalogue of needs. But it is even more exciting to see the eagerness to engage with the issues the drama raises. This is impressive”.

Enugu

64. Enugu State was next for the Community Theatre project. Enugu as earlier stated is comparatively new to ESSPIN reforms compared to Lagos and Kwara states. Nevertheless there were noticeable achievements and areas of encouragement the drama needed to highlight. The process was same as in Lagos. The pre-production exercise took place from 16th to 18th April in Enugu at ESSPIN office space. The theatre production commenced on April to May 5th 2012. Twenty four performances were carried out within the period of fifteen days in over 24 different communities.
65. Like in Lagos State important stakeholders and top Ministry of Education officers were able to come to some of the performances. The Permanent Secretary for instance was at the script writing workshop and was able to witness some of the community performances. Key Participants included, Head Teachers, Education Secretaries, Supervisory Counsellors for education, town union president generals, traditional leaders (Igwe), State House of Assembly members, representative of State Ministry of Education, SUBEB, SMOs, religious leaders, pupils and out of school children
66. The title of the community drama is *IGWE BU IKE* (Unity is Power). *Igwe bu ike* is a short drama skit based on the narratives and experiences of the people of Enugu state relating to the need for improved quality education.

67. **Synopsis:** *The protagonist here is Chijoke, a very poor man who really had no contact with modern education even at the primary level. In contrast his physically challenged child (Uchenna) desires to go to school. Uchenna forces his father to enroll him in the community primary school called Udimiri against his wish.*
68. *This was just enough to spark the rest of the unfolding events relating to poor condition of teachers, dilapidated structures, inclusive education and of course the efforts of external bodies to rewrite the wrongs in the education sector from the local to the state levels. The actions of Chijoke and other key stakeholders positively change the perception of other members of the community.*
69. The performances in Enugu State covered five LGAs: Udi (where ESSPIN is currently intervening), Enugu East, Igbo Etiti, Ezeagu, Aninri and Nkanu West.
70. In Enugu State cultural patterns and dynamics defined to some extent the character of the community theatre performances in some of the communities. In some communities, traditional leaders (Igwes) would insist on performing the traditional breaking of Kola, a symbolic gesture to welcome and bless such events.
71. These are some of the tangible and intangible results of community theatre practice. It is significant to recognise that when theatre is made in such intimate collaboration between artists and community, the histories, cultures, traditions, cares, concerns, questions, faiths, doubts, fears, perspectives and experience of the community are more than present, and quite essential to the plays made. For any community theatre to succeed, the gate keepers such as the traditional leaders are the first to know. By virtue of the expression of some Igwes to perform the traditional breaking of the kola, is an indication that the play ***Igwe bu ike*** in this instance is an expression of the stories of the people of Enugu State.
72. Though the highlights of the performances may not be as positive as the narratives recorded in Lagos State, there are impressive moments that deserve mention. One of the most important outcomes of the activity was that it provided an opportunity and platform for the “ordinary” people to engage in a spontaneous but frank and sincere interaction with their leaders and representatives. Using the issue of demand and supply of basic education as the main focus, participants seized each moment to raise issues of good governance and service delivery as part of the bigger question.
73. There were positive acknowledgements relating to the quality of work ESSPIN was doing. Similarly government representatives recognised that the strategy of community theatre was a strong and effective tool for community education.
74. Unlike in Lagos state, the media coverage of the community theatre event ran almost throughout the duration of the activity. However by comparison with Lagos, there was very little to cheer about in Enugu.

75. The mobilisation was totally disappointing despite the assurances given by six SMOs that were at the script writing workshop. Throughout the duration of the community theatre event only one of the SMOs was involved in the mobilisation of communities and attended the theatre. The Community Theatre producers and the artists were now directly involved in mobilising the communities at each stage of the performance. Similarly, the participation and visibility of SUBEB was weak.
76. The inability of ESSPIN staff in Enugu State to recognise the community theatre exercise as an alternative to enhancing the quality of their work also complicated the value of the results and feedback arising from the performances.
77. In spite of the challenges of mobilisation and cooperation of all those connected to helping with the project, the efforts still paid off in many respects. The comments below are reflections of the voices of the community members and MOE officials that were part of the audience at some point. These quotes are not organised in any particular order. The content, manner or temperament of contributions during the post-performance exercise are indicative of a serious disconnect with issues.

Audience Responses to Enugu Community Theatre Performances

- Mr Onyeosi - Chairman SBMC Ngwo Umo: “I am extremely happy with your visit to our community today. It has further simplified our job because through the drama presentation the people have seen the importance of the SBMC. I also want to say that ESSPIN intervention in our school development is not only to the school but the entire community. We have been trained on how to operate and now our school looks like a university. We must support ESSPIN and the government so that our children will have a better future.”
- Mr. Victory Okechukwu: “I thank God for today and I encourage everybody here to support the SBMC by bringing suggestions that will enhance the progress of our school. I can testify that ESSPIN has provided and improved the infrastructure in our school, this marks a new dawn in the education sector. I call upon parents to participate in what is being done and let us all be united in the demand and supply of quality basic education to our children”.
- Onuaguluchi Chiwetalu (Chairman SBMC): “ESSPIN has always been teaching and organising Seminars for us. We thank you for giving us the practical steps today. The drama you presented has taught us everything we should know. Igwe bu ike that is what we should be. I thank you ESSPIN for your presence in our community today”.
- Oluka Mariette (Education Secretary): “In this part of the council there is a serious lack of teachers. We are fortunate to have an honourable member of the State Assembly here with us today. Please sir, take our case to the house, right now the government is recruiting volunteer teachers, and please sir ensure that some are

deployed to this place. This school has only three teachers and they are paid only N2500 every month, which is unacceptable”

- Emeka Ani (Head Teacher): “We are highly overwhelmed with what we have seen today. You have truly done awareness creation at the grassroots. You have informed community members that they can participate in their school affairs. I am not sure this sensitisation is going on in every community. I suggest that it is taken to every corner of the state”.
- Felicia Akpu: “The story about Udimiri primary school is amusing but the truth is that a school in my community is in a similar condition. People have also withdrawn their children from the school just like we saw in the play. I appeal to everybody who has withdrawn his child from the school to return so that together we can rebuild the school like we saw in the play”.
- Anthony Chinedu: “It is appalling that in Udi, we still have mud houses as school building. It’s time we tell ourselves the truth. This school would have been empty if not for the assistance of Rev. Father Peter Ogbozor”
- Igwe Chioke: “I had expected something else to be done for our community because we built the primary and secondary schools, our need is money to plaster the buildings already built and not drama presentation”
- HRH, Prof. Ken Onyia- Aguna Echemba 11 of Nsude: “What you have come to do today is very important and I am very grateful. We shall effect all necessary changes to move education forward. I must also commend your punctuality, this shows that you are very serious about what you are doing. Theatre is a very powerful instrument for community education and mobilisation, the impact last longer because you get spontaneous response. One of the major problems we have with the teachers is that most of them live outside this community. I assure you that we shall implement all the positive things we have seen in the play today”.
- Mr. Charles Oluka -Community Primary School Oma-Eke: “Why were teachers not mentioned as members of SBMC? Secondly, does the community have authority over SBMC as to question their activities? Finally, the P.T.A is a standing committee in the community and now we have SBMC - how can they work without their interests conflicting?”
- Mrs. Aneke Nwanyi Eze (Head Teacher, St. Martins Nursery and Primary School Umulumgbe): “I thank everyone that has this made possible, especially because of the issues that have been raised here today. SBMC members should be committed and work with school and government for the sake of the pupils. These days parents abandon their responsibilities towards their children to the teachers. Parents sometimes take their children to private schools though the private schools teachers are not as trained and qualified as government teachers. The SBMC members can also check teacher lateness to school; they can also assist in fixing the leaking roofs”.

- Mrs. Silvia Onwubuemeli (Permanent Secretary, Ministry of Education): “I am here because what you are doing today is very important to me. So it is good that everybody has seen through this drama that SBMC is important. We saw that SBMC is not for only the educated ones but for all. We saw a female member of the SBMC, a tailor who stitches pupil’s uniforms as part of her contribution to the development of education in her area. Our problem is that we are always waiting for the government when we have not made any effort. Igwe, I expect that as you form this committee you should select people who will look into the attendance of teachers. What kind of students do you intend to produce in a situation where Head teachers don’t come to school always. Our problem is that we regard everything as government business; we have to embrace this responsibility as God given. May the lessons from the drama wake us up”

Kwara

78. Kwara State (4th-20th June) was the last phase in the series of the southern community theatre activities. The Kwara state experience is comparable to Lagos. In Kwara State there is visible connection amongst all the critical groups involved with the education sector.
79. The quality of organising we saw at every community is a strong reflection of the responsive synergy that exists between ESSPIN, State Government, MOE and SUBEB in the state.
80. Over six thousand adults representing men and women, critical stakeholders (parents, gate keepers, private citizens, government reps and political leaders, traders, market women, and officials of SUBEB, MOE, LGEA, CSO) and over eight thousand senior primary school pupils watched the performances across the state. The mobilisation was impressive and commendable.
81. Performances in Kwara started on a high quality note and ended same. 29 performances were held across the state. This clearly expresses the desires and recognition the State team (ESSPIN and other stakeholders) attach to the community theatre project.
82. **Synopsis:** *Afonja, once a thriving community and envied by neighbours has been brought to her knees by leadership failure and wanton disregard for established systems and standards. As a result, that old community spirit that she was noted for and benefited so much from has been compromised. One of the victims of this state of affairs within the community is Afonja community primary school. The school has been allowed to fall apart and has also become an arena for the show of power and influence.*

83. *Baba Agbabiaka, though an illiterate farmer, values education and would do anything to ensure that his son, Kamoru escapes the drudgery and pain of peasantry. But his efforts are being frustrated by agents of retrogression represented by Chief Owonikoko, “The Octopus”, who has exploited the weaknesses within the educational system at the basic level for selfish gains. The inability of Kamoru to read and write, though in class six, has cost his father, Agbabiaka, dearly.*
84. *Baba Agbabiaka now suspects that there is a grand design to rob him of his tomorrow by denying his son quality basic education, this he must challenge. It is only a matter of time before things come to a head and Agbabiaka becomes the change agent whose agitation serves as a wakeup call and energizes the community to initiate the process of change. It is these events that the drama unveils.*
85. The process began with the three day Community Theatre training and rehearsal. The versatility and experience of the actors and actresses made the work in Kwara less problematic compared to the Enugu experience. It took the artists a shorter time to understand and interpret the script because two of the actors were part of the script writing workshop in Lagos.
86. The Community Theatre production in Kwara was approached the same way as the previous experiences. The performances were well received by the audience. The audience composition across the state includes traditional and religious leaders, parents, artisans and business men and women.
87. The performances covered eleven LGAs where ESSPIN has intervention programmes. The experience generally was significantly exciting for the communities and the artists. The comments, suggestions and recommendations below clearly indicate to us that people are indeed sensitised and challenged by the drama to demand for quality education for their children. Kwara is a state with diverse cultures. Some of the artists could speak the local languages and were able to combine the local dialects with the generally spoken Yoruba to dramatise the issues, particularly in such areas as Baruten, Kaiama and Patigi.

Audience Responses to Kwara Community Theatre Performances

- Chief Solomon Ishola- (Baale) after the performance summarised it this way: “This play is a proverb to the entire community- Change came because Agbabiaka dared to challenge a situation he did not like. We all must learn from him”.
- Mrs. A.I. Popoola- SMO unit: “We have seen that the government cannot do everything. Taking a cue from the SBMC of St. Peters Primary school that has built a classroom for the school, the SBMC of this school can equally mobilise the community for self help while reaching out to the government”.

- Mr. Dele Olasehunde: “From the play, it is clear that the delivery of quality basic education is a collective venture. Everybody is a stakeholder and thus has his/her roles and responsibilities. To my mind that is the only way forward”.
- Mr. Samuel- SMO: “The issue of the recruitment of unqualified teachers is one of the things that the SBMC can address by engaging with the LGEA”
- Mrs. Alufoge Omoaye: “One of the lessons from the play is responsible parenting. Baba Agbabiaka in the play was concerned about the inability of his son to read and write even though in class 6. He was able to relate a weak primary education foundation to future failure and challenged the situation. Therefore parents must be concerned about how their wards are performing in school and be interested in what is going on in their children’s school.”.
- Hon. Fayeye (Councillor representing the area): “I am pleased that I had the opportunity to watch the play, I have been educated and also challenged. I want to remind us here that many well placed Nigerians including myself went to public schools. One do not have to go to a private school to excel in life thus I challenge us all to contribute our quota in seeing that our public schools are effectively and efficiently run for the good of our children and our community”.
- Mr. Alabi Kadupe: “I have never had interest in drama but this one has been an experience. It has been both entertaining and educative. One of the key things I got from the play is the role of the community in the monitoring of government projects in the community”.
- Abibat Isman (Community Leader): “Today we have seen from the drama the roles and responsibilities of every group- parents, teachers, community leaders and government. What is now left is for us to put into practice all we have learnt today”.

Outcomes of the Performances

88. The diverse contributions from the communities tell us that people are indeed sensitised and challenged to begin to take proactive measures to demand for quality education for their children. The contributions are indicative of people desperate for space to undo their prolonged silence.
89. There is government acknowledgement that the community theatre approach has added tremendous value to the existing social mobilisation and communication efforts of ESSPIN and government in making sure that communities key into the new education reforms.
90. It is on this note also that we are confident to say that the purpose and the objectives of Community Theatre as contained in the ToR were achieved. The community theatre exercise was able to:
 - (i) Raise public awareness of and more responsible engagement with the critical issues around basic education in Nigeria. The comments and contributions of policy makers

who witnessed the community theatre indicate their awareness of the need to promote and formulate evidence based policies that will improve quality education in the respective states.

- (ii) Facilitate recognition of particular initiatives taking place in States with the assistance of ESSPIN, e.g. SBMCs, School Development Programme, Girls Education Initiative, Challenge Fund (Enugu), Direct Funding of Schools (Kwara) etc. Questions were asked around these initiatives and community members indicated interest in participating and contributing to the success of these initiatives in their respective states
- (iii) Provide a public forum for policy makers and education providers to highlight critical issues and present the challenges and successes of their reform programme. It would appear this was the opportunity most community members wanted. In Lagos and Kwara States policy makers and education providers took great advantage of this opportunity to ensure dialogic communication as well as establish inclusive and reflexive ways of government and community being and acting together on common issues such as quality education for all. The few government officials that witnessed the performances in Enugu also attempted to utilise the space to engage though not as in depth as the qualitative engagement in Lagos and Kwara States.
- (iv) To reflect the status of education service delivery in Nigeria over the course of the ESSPIN programme, focusing on key areas of ESSPIN support. Without us overtly trying to promote ESSPIN, all communities sang songs of acknowledgement and recognition of the tremendous contributions of ESSPIN to the education reforms in their states and communities. The narratives cited earlier are practical examples of the pattern of feelings and thoughts relating to the support. In Enugu for instance, the communities and CSOs acknowledged how the Challenge Fund was making a difference in the lives of the beneficiaries. Similarly, the Direct Funding to Schools initiative in Kwara has contributed measurably to changing the dynamics of governance and school management.

91. ESSPIN's initiative to develop the capacities of local theatre groups may soon be paying off. In all the states, there are possibilities that the process may be replicated to areas that were not reached by the community theatre performance. The local theatre groups are already equipped to do this. ESSPIN State teams now can facilitate this process in collaboration with the SMOs and the local artists.

Conclusions

92. The theatre production across the three states was quite an experience. The exercise came at the threshold of Nigeria's several narratives. The new fuel subsidy regime introduced at the beginning of the year and the quality of resistance that accompanied it caused political tension across the country. The persistent terrorist explosions that have affected all

corners of the country added to the tensions and there were challenges of insecurity throughout the period of the exercise. Fortunately, the CT producers did not encounter any major incident relating to insecurity or accidents during the period.

93. Generally, the exercise was successful. The success of the activities in all the states can also be attributed to two strong factors: (i) the timely release of funds for the activities, (ii) and the support of staff of ESSPIN and SUBEB in all the three states. And all these would not have been possible without the coordination and monitoring of ESSPIN Staff, particularly, the Lead Communication and Knowledge Management Specialist, Richard Hanson, and State Knowledge Management Specialists: Tolase Olatinwo (Kwara/Lagos) and Grace Udoh-Ukaegbu (Enugu), and Bankole Ebisemiju (Communications and Knowledge Management Coordinator).
94. Special mention must be made of the contributions of Tolase Olatinwo. His capacity and candour to manage Kwara and Lagos is commendable. The ESSPIN State Team Leaders provided the needed support and were available from time to time to ensure that the process was agreeable to the goals and objectives of the programme.
95. The outcomes already discussed are a demonstration of the power of the theatre to facilitate citizen participation, organise people around issues of mutual concern, build coalitions and above all allow public hearing and social monitoring. The trials and tribulations within the context of the education sector notwithstanding, the process has shown that with the lessons of the interventions of ESSPIN, moments of triumphs are ahead.
96. YARAC Management would like to acknowledge this opportunity and hopes that there would be similar opportunities in the future should ESSPIN find its services satisfying and necessary to continue with the project.

Options and Next Steps

97. In terms of what the next steps should look like, the CT producers would like to suggest the following:
 - Enugu State deserves close attention. The attitude and mindset of the people can unnecessarily delay the potential results of ESSPIN's work. There is need therefore to make public engagement and civic dialogue regarding the reforms a critical matter. This suggestion is based on the kind of contributions and conversations that were recorded during the performances.
 - Similarly, the communities in other states would need thorough follow up so as to sustain the enthusiasm the drama had activated. People are provoked and conscientised; they recognise the strategic role of SBMC and so are eager to

cultivate a voice to support SBMC and promote systemic change and ensure quality education for their children.

- There is need to revisit the budget of the project should ESSPIN want to continue with this process. Every single item would require review.
- We would like to recommend that this exercise and the experiences are fully documented as a research material that can benefit communities, theatre practitioners and institutions of high learning particularly the universities. Huge amount of information was generated during the process. The methodology and dynamics of engagement are indicative of the fact that people and not institutions make history and make things happen.

Annex 1: List of Persons consulted during the Preliminary tour

Lagos State:

- Dr. Gboyega Illusanya- ESSPIN Lagos State Team Leader
- Mr. Oluwafunmilayo Olalusi- Deputy state team leader
- Mr. Abiodun Fowomola –Access and Equity specialist

STATE SOCIAL MOBILIZATION OFFICERS

- Tunji Adefuye – Director social mobilization – SUBEB- Lagos
- Mrs. Runti Ogunleye- Ikorodu LGA
- Mrs. Kemi Adeoye – Lagos Island LGA
- Mrs. Kembu E.A Agege LGA
- Mr. Samuel Jaiola- Badagry LGA
- Mrs. Ojo A.K- Apapa LGA
- Hon. Olalekan O. Majiyagbe- Education Secretary Agege LGA
(Those present at the interaction with Hon. Majiyagbe)
 - Mrs. Bola Kembu- Head of SMO unit Agege LGEA
 - Head of Human resource unit
 - Financial controller
 - Head of Unit –Guidance and counseling
 - Head of Unit- Quality assurance
 - Head of Unit – Budget and Planning
 - Head of Unit- Co-education
 - Health Officer
 - Coordinator computer education
 - NUT Chairman
 - Members of the management committee of the LGEA
 - Chairman association of Head Teachers
 - Teachers
 - Representative of Pupils
 - Political leaders in Agege LGA(Action Congress of Nigeria-CAN)
 - Chairmen of SBMCs
 - Representatives of NGOs,CSOs,and Media(Nation News Paper& Eko FM).

Enugu State:

- Pius Elumeze-ESSPIN Enugu State Team Leader
- Mrs. Grace Udoh-Ukaegbu - KMS
- Mr. Ifeanyi Eze – Director of Schools- Enugu State Ministry of Education
- Rev. FT. DR. Ikechukwu Ani- Enugu Diocesan Education Secretary(CATHOLIC)
- Mrs. Patricia Ofonaguru- Diocesan Education supervisor(CATHOLIC)
- Rev. Freeman- Schools coordinator-METHODIST
- Mr. Paul Ugwu – SMO UDI LGEA (SUBEB)
- JESUS BU-EZE Cultural group

- Representatives of CSOs, CBOs, NGOs
- Head Teachers
- SBMC chairmen
- Community primary school Nachi-Udi LGA SBMD and PTA members, Teachers and Pupils
- Community Primary School Nsude Udi LGA- SBMC and PTA members, Teachers and Pupils

Kwara State

- Mrs. Emma Uba - ESSPIN Kwara State Team Leader
- Mr. Tolase Olatinwo- KMS
- Mr. Rau- VSO-SMD
- Mr. Ibrahim Ibn Woro
- Mrs. Ajide
- Mr. Philip O. Adigun
- Sheriff M. Raji
- Dare Abiodun
- Ibiwoje Olatunde
- Mrs. F.F. Aboride
- Teachers
- Mrs. J.O. Ogundiji
- Teachers
- Mr. Adeyemo Adeyimi- CSO- Hill Top Foundation
- Mohammed Kudu Umar- SUBEB

Annex 2: List of Participants at Script writing workshop

Lagos State:

- Mrs. Oni Oluwatoyin – P.E.O(Inf.) SUBEB
- MRs. Ojo Ajoke- ACEO-APapa LGEA
- Mrs. Adewuyi Oluwakemi- CEO-Lagos Island- LGEA
- Mrs. Ogunleye Ranti- ACEO-Ikorodu LGEA
- Mrs. Kembu Bolajoko- H.O.S- SMU- Agege LGEA
- Jayeola Samuel- SMO- badagry LGEA
- Mr. Olatunji Adefuye- HOD of SMD- SUBEB
- Ms. Ajamufue Funmi- Artist
- Mr. Ajibode Tairu- Artist- National Troupe of Nigeria
- Uwenni H. Johnbull – Artist- National Troupe of Nigeria
- Mr. Abiodun Fowomola-ESSPIN
- Mr. Tolase Olatinwo – KMS- ESSPIN
- Mr. Ikye Kimemenhe- CSO- Talent Plus Resources International
- Rev. Duke Ogbureke- Support Consultant
- Tor Iorapuu- Lead Consultant

Enugu State:

- Sunny Nweke- SIRP
- Mrs. Lydia Okonkwo- SMO- UDI LGEA
- Lolo Fidelia Ozo- ENSUBEB
- Mr. Paul Ugwu- SMO-UDI
- Mrs. Patience Nnamani- SMO
- Mrs. Uju Igwe- SMO
- Mrs. Priscilla Neboh-SMO
- Mrs. Promose Ogu- DSM
- Mr. Okey Anyaji ESUBEB
- Mrs. Josephine Orji- PM II
- Ms. Chioma Emeafor-Artist- DBT
- Mr. Patrick Njoku- Artist- DBT
- Ms. Ucheoma Alagbo- CSO- RACTI
- Mr. Gilbert Ugbordiegwu – Artist
- Mr. Joseph Ugwu- Artist
- Mr. Valentine Ugwu- Artist
- Mrs. Grace Udoh- Ukaegbu-KMS- ESSPIN
- Rev. Duke Ogbureke (TfD Assistant Producer)
- Tor Iorapuu (TfD Lead Producer)

Kwara State

- Aboyeji S. Abiola
- Hajia I.A. Alabi
- Idris Suliaman
- Afolayan A. F
- Ibrahim A. B
- Tolase Olatinwo- KMS-ESSPIN
- Kolawole David- Artist
- Taiwo Oladeji- artist
- Adekanye Femi- Artist
- Mr. Akinyemi (HOS) Oyun LGEA
- Mrs. Popoola A. I. (HOS) Oke Ero LGEA
- Mr. Akewoshola (HOS) Ilorin East LGEA
- Mrs. Fati Yakubu (HOS) Kaiama LGEA
- Rev. Duke Ogbureke (TfD Assistant Producer)
- Mr. Pomak Tengya (TfD Assistant Producer)
- Tor Iorapuu (TfD Producer)

Annex 3: List of Artists per State

Lagos State

- Tairu Ajibade
- Ajamufua Funmi
- John Bull Henry
- Aiyekooto Abiodun
- Obidiran Bukola
- Disu Tosin
- Fabian Alozie

Enugu State

- Patrick Nkoku
- Joseph Ugwu
- Paul Ugwu
- Chioma Emeafor
- Ucheoma Alagbo
- Gilbert Ugbodiegwu
- Ego Ugwu

Kwara State

- Tairu Ajibode
- Bukola Obidiran
- Dosu Babalola
- David Kolawole
- Comfort Oritogun
- Taiwo Oladeji

Annex 4: Schedules of Performances per State.

Lagos

DAY	DATE	LGA	SCHOOLS/COMMUNITIES	TIME
1	Mon 05/03/12	Agege	Ajgunle primary school, Agege, St. Peter's Blessed primary school	9.00am 12.00pm
2	Tue 06/03/12	Ifako Ijaye	St. Kizito Catholic primary school, Ogundimu primary school	9.00am 12.00pm
3	Wed 07/03/12	Alimosho	Hurch Ifesowapo primary school, African Church primary school, Mosan	9.00am 12.00pm
4	Thu 08/03/12	Ikorodu	Etunrenren primary school, Ansar-ud-deen primary school, Igbogbo	9.00am 12.00pm
5	Fri 09/03/12	Epe	Army children school Epe, Baptist day primary school	9.00am 12.00pm
6	Sat 10/03/12	Ibeju Lekki	Community primary school, Abijo, Community primary school, Iberikodo	9.00am 12.00pm
7	Mon 12/03/12	Lagos Island	St. Paul primary school, Ansa-ud-deen primary school, Okepopo	9.00am 12.00pm
8	Tue 13/03/12	Badagry	Ansa-ud-deen primary school, Anglican primary school, Iworo Ajido	9.00am 12.00pm
9	Wed 14/03/12	Ojo	Anglican primary school III, Ijanikin, L.A primary school Ilogbo Elegba	9.00am 12.00pm
10	Thu 15/03/12	Apapa	St. Theresa primary school, Apapa, Ire Akari primary school II	9.00am 12.00pm
11	Fri 16/03/12	Ajeromi Ifelodun	Awodi Ora primary school, Jimoh Ojora primary school I	9.00am 12.00pm
12	Sat 17/03/12	Ikeja	Agidingbi primary school, Ogba primary school	9.00am 12.00pm

Enugu:

PERFORMANCE SCHEDULE FOR ENUGU STATE TFD DRAMA- COMMUNITIES AND SCHOOLS

<i>Date</i>	<i>Venue</i>	<i>Time</i>
Thus.19 th April, 2012	Community Pri. Sch. Ngwo Uno,Udi	10:00am
	Community Pri. Sch. Amachalla Ngwo, Udi	2:00pm
Fri. 20 th April,2012	Community Pri. Sch. Umulumgbe	10:00am
	Community Pri. Sch.Ukana	2:00pm
Sat. 21 st . April, 2012	Community Pri. Sch.Oma-Eke	10:00am
	Community Pri. Sch.Ebe	2:00pm
Mon. 23 rd April,2012	Community Pri. Sch. Umuavulu Abor	10:00am
	Community Pri. Sch. Nsude	2:00pm
Tues. 24 th April, 2012	Community Pri. Sch. Umabi, Udi	10:00am
	Community Pri. Sch. Amokwe, Udi	2:00pm
Wed.25 th April, 2012	Community Pri. Sch. Abia	10:00am
	Community Pri. Sch.Obioma	2:00pm
Thus. 26 th April, 2012	Community Pri. Sch. Udi	10:00am
	Community Pri. Sch. Nachi	2:00pm
Fri. 27 th April, 2012	Community Pri. Sch. Umuovu Egede	10:00am
	Community Pri. Sch.Amozalla	2:00pm
Sat.28 th April, 2012	Community Pri. Sch.Amofia-Agu Affa	10:00am
	Community Pri. Sch.Nze	2:00pm
Mon. 30 th April, 2012	Fr. Ogbonna Memorial Pri. Sch. Aguobu Owa	10:00am
	Community Pri. Sch. Akama Oghe	2:00pm
Tues. 1 st May, 2012	St. Mark's Anglican Pri. Sch. Emene	10:00am
Wed. 2 nd May,2012	Wesley Methodist Pri. Sch. Agbani	10:00am
Thurs. 3 rd .May,2012	Community Pri.Sch. Emudo Nnenwe,Aninri	2:00pm
	Community Pri. Sch. Ohodo, Igbo-Etiti	10:00am

NOTE: This performance schedule had to be adjusted to end on the 5th of May because some communities were not sufficiently mobilized. Meaning that about three communities had to be revisited again after attempted performances in the communities failed

Kwara

DATE	LGA	LOCATION: School/community	
		9:00am	12:00am
Mon.4 th	Oke Ero	Jamaat School iloffa	St. Joseph School Odo Owa
Tues.5 th	Oke Ero	St. Paul School Idofin Igbana	St.Michael Cath. Sch.Ekan Meje
Wed. 6 th	Oyun	Baptist LGEA School,Ijagbo	St.Mathias LGEA Sch.Erin-Ile
Thu.7 th	Oyun	Community School Ilemona	ST. Peter's School Ira
Fri.8 th	Ilorin East	St. Barnabas LGEA Pri. Sch.	Okesuna LGEA Pri. Sch.
Sat.9 th	Ilorin east	Oke-oyi LGEA Pri. Sch.	Panada LGEA Pri. Sch.
Mon. 11 th	Baruten	BLGEA Kosubosu (10:00am)	
Tue.12 th	Kaiama	KLGEA School Aboki	Central sch. Kaiama(5pm)
Wed.13th	Kaiama	KLGEA School Venra	KLGEA School Kemanji 1
Thu.14 th	Ilorin West	Baptist LGEA Sch. Surulere	Pakata A&B LGEA SCHs.
Fri.15 th	Ekiti	SDA Pri. School Osi	Central Pri. Schs.1&2
Sat.16 th	Isin	Baptist Pri. Sch. Ijara Isin	Community Pri. Sch. Iwo
Mon. 18th	Irepodun	St. Paul Pri. Sch.Omu Aran	ST. Michael's Pri. Sch. Esie
Tue.19 th	Patigi	Emir's Palace Patigi	LGEA Pri. Sch. Central Lade
Wed. 20 th	Ilorin south	United Pri. Sch. Ilorin	Fufu LGEA Pri. Sch.

Annex 5: Terms of Reference

Education Sector Support Programme (ESSPIN)

Terms of Reference for ESSPIN Community Theatre, 2010 - 2014

Background

ESSPIN

The Education Sector Support Programme in Nigeria (ESSPIN) is a six year DFID programme of education development assistance and is a part of a suite of State Level Programmes aimed at improvements in governance and the delivery of basic services. ESSPIN's aim is to have a sustainable impact upon the way in which government in Nigeria delivers education services and is directed at enabling institutions to bring about systemic change in the education system, leveraging Nigerian resources in support of State and Federal Education Sector Plans and building capacity for sustainability. It is currently operating in six States (Enugu, Kano, Kaduna, Kwara, Jigawa and Lagos) and at the Federal level.

ESSPIN Communications and Knowledge Management

Communications and Knowledge Management (C&KM) has a vital role to play in raising issues, promoting solutions and explaining stakeholders' rights, roles and responsibilities in order to encourage greater transparency and accountability across the Nigerian education sector and to achieve ESSPIN's higher level governance objectives. ESSPIN and the programme partners need a two-way engagement with diverse audiences at all levels of the sector to ensure the flow of relevant information to facilitate the supply and demand of improved education services. In promoting the "reform agenda" at Federal, State / LGA, School and Community levels we seek to create understanding as to why the system is broken and what is needed to fix it, with the opportunity to highlight success and failure. We can prompt the questions and indicate the answers and, by working with the various media (an integral part of civil society), ESSPIN can help create a critical mass of advocates willing to actively seek systemic change from inside and outside the Nigerian education sector. This translates into pressure for funding to flow to schools, for comprehensive improvements in the delivery of quality education and for greater community participation in the management of schools. Ultimately, in the progression from information and awareness raising to mobilisation and engagement, C&KM is about provoking a response and a spur to action. In the long term this promotes institutional development and behavioural change.

The production of high quality "Community Theatre" is one of a range of communication activities, ideally interlinked, which is proposed under the ESSPIN Communications and Knowledge Management strategy. This strategy is based on the premise that C&KM do not constitute distinct programme outputs but are cross cutting. C&KM activities, including theatre production, must

therefore support the delivery of the four programme outputs and the achievement of the programme purpose¹.

Key Reference Documents on Communications and Knowledge Management for ESSPIN

- Annex V Communications and Knowledge Management, pp 183 to 188, ESSPIN Technical Proposal, February 2008
- Communication & Knowledge Management Approach Paper, April 2009
- ESSPIN Inception Report (including Implementation Plans), May 2009
- ESSPIN Communication & Knowledge Management Technical Paper, May 2010
- ESSPIN Communication & Knowledge Management Results and Forward Planning Paper, May 2011
- www.esspin.org

Concept of ESSPIN Community Theatre

Despite the advancements in information technologies in many parts of the country, many people are still not connected to modern electronic mass media. A strong tradition of drama and storytelling prevails throughout Nigerian communities. Theatre offers the opportunity to reach the most disadvantaged and excluded amongst a widespread population with low literacy statistics and a largely non-reading culture (notably poor rural women) and represents a main plank of ESSPIN's media platform. In seeking to connect to a diverse audience, ESSPIN understands the advantage of drama entertainment to convey information and raise issues whilst keeping them engaged.

Community Theatre has been tried and tested across the continent and proven successful in raising awareness of social issues. Several institutions and agencies (UNICEF, UNDP, Universities, NGOs, etc) have used the strategy of Community Theatre to advance similar issues in Nigeria. By presenting the trials, tribulations and triumphs of basic education through the medium of theatre to a live audience in schools, community town hall meetings, markets, motor parks and other places where ordinary people meet, we can engage with them directly as a community in their own context. It is fully intended that the plays will prompt immediate public discussion and debate and promote better understanding and engagement with the education sector reform process. Communities will have a sense of belonging and connect with policy makers and service providers with their clients in working towards quality basic education for all.

ESSPIN therefore wishes to commission the production and presentation of a first series of short plays featuring the intertwined lives and stories of a range of characters who are stakeholders in the progress of schools and, at micro level, the development of the education system in Nigeria. Above all the stories are about the nation's children and their opportunities for learning and advancement. The drama and characters should be as realistic as possible – reflecting some of the

¹ = "The planning, financing and delivery of sustainable and replicable basic education services in terms of access, equity and quality are improved at Federal level and in up to six States"

most serious issues faced by schools and communities by a representative cross-section of the people of Nigeria (and closely related to ESSPIN initiatives in this regard). Whilst the schools and communities presented may be artificial constructs in unidentifiable, fictitious locations, it should be possible to portray the diversity of ethnicity, culture, religion, politics and economic wellbeing found in many of Nigeria's towns and villages, especially those located on the fault lines of society. The issues raised, the characterisation and the presentation must allow the audience to relate the fictional drama directly to their own life experience of schools and education.

With technical input provided by the ESSPIN team, the short plays will be written and produced by a small team of talented Nigerian dramatists sensitive to local culture and customs and prepared to adapt them on the spot. As much as possible it is intended to use local drama groups in the states and there is considerable potential for developing capacity within the country for further theatre work – not least of all in schools and colleges.

The theatre production should complement ESSPIN's radio drama series allowing us to strategically consolidate messages across different media. Future plans also include the filming of stage versions of the play for presentation on TV and for more widespread community screening on DVD.

Purpose

By informing the public of their rights, responsibilities and roles to securing a better quality of basic education for all Nigerian children, the theatre presentations will encourage open and wide-ranging debate of the challenges and successes of the education system. Sensitised audiences will be encouraged to become proactively involved in demanding quality basic education and holding service providers to account for its effective and efficient delivery, whilst understanding there are individual and collective actions they take can take to support their local schools.

Objectives

Primarily, ESSPIN must engage and entertain a diverse audience without offending cultural sensitivities.

- To raise public awareness of and more responsible engagement with the critical issues around basic education in Nigeria thereby promoting the formulation of evidence based education policy and the reform and development of the sector in response to informed demand side opinion.
- To promote particular initiatives taking place in States with the assistance of ESSPIN, eg SBMCs, School Development Programme, Girls Education Initiative, Challenge Fund (Enugu), Direct Funding of Schools (Kwara) etc.
- To provide a public forum for policy makers and education providers to highlight critical issues and present the challenges and successes of their reform programme.

- To reflect the status of education service delivery in Nigeria over the course of the ESSPIN programme, focusing on key areas of ESSPIN support.
- To provide a record of programme achievement and education sector development for the client, partners, stakeholders and wider dissemination. (Whilst not overtly promoting the support of ESSPIN or DFID, it is necessary that these are acknowledged at appropriate times).

In the interests of sustainable development, ESSPIN is keen to develop theatre in Nigeria and its potential for helping secure good governance in education and other sectors. Proposals that demonstrate wider and long-term benefits to the industry, e.g. through action-learning, will be favourably received. It is possible that capacity building may be offered to local theatre groups to secure their participation, for example, and ESSPIN may place individuals with the production team.

Outputs

- Ultimately, two complete cycles of Community Theatre performances in all ESSPIN states are proposed, visiting communities selected by the ESSPIN state teams and their partners – concentrating on the LGA's selected for support. It is estimated that a month will be spent in each state per cycle with a minimum of two performances per day in at least fifteen locations within each state.
- Following the success of work in the northern states, the second part of the first phase of the project, and contract, will be for the production and presentation of performances in the three southern ESSPIN states. Commissioning cycles of performances across all states is dependent on the success of the initial one. (Technical proposals should cover the first complete cycle of performances in the north and in the south but proposed budgets should now be produced only for the first performances in the three southern states).
- Plays must be presented in local languages but Nigerian English (pidgin) versions should be available for presentation to select audiences at national level. The re-versioning will not necessarily be a simple translation but will need to be sensitive to the different ethnic regions targeted and, where necessary (and without losing the key messages), adapt the base story line and dialogue to reflect different cultural traditions.
- The drafts of scripts in English and each presentation language (predominantly Hausa, Igbo Yoruba) are to be submitted to ESSPIN prior to production and presentation for review and comment. In future, the theatre drama may be professionally recorded and presented on national network TV or radio or online by ESSPIN. (Copyright of all forms of the production will be with ESSPIN / DFID).
- Discussions with the theatre producers will determine the detail of the plays but ESSPIN requires the production and presentation of a minimum of three dramas, each of approximately 30 minute / maximum 45 minutes, for each cycle of state performances. The themes for the dramas should be drawn from each of the three ESSPIN output areas (improved

state and LGA governance of basic education; improved management and teaching in schools; and community engagement) – to be re-versioned as appropriate for each location.

- As ESSPIN moves in to the second half of the programme timeframe, there is increased opportunity and emphasis for providing evidence of positive impact and progress made, especially at school and community level. It is important that the theatre can demonstrate programme learning and best practice especially to promote ESSPIN’s integrated package of reforms² to improve the quality of teaching and learning, make school management effective, provide a positive learning environment, and thus create better schools for Nigeria’s primary school children. This is essential for ESSPIN’s advocacy for replication strategy to gain traction with a critical mass of influential Nigerian policy makers beyond the current programme boundaries at LGA, state and federal level and leverage more of Nigeria’s resources for transforming basic education.
- A final project report documenting the production process and experience, highlighting issues arising, and guiding future theatre production is required on completion of the assignment.
- The production must subscribe to a process of quality assurance and monitoring and evaluation to be developed with ESSPIN (Annex 2).

Scope of Work

Prospective service providers for the theatre drama production must detail their proposed approach and methodology to delivering the first complete cycle of theatre drama *in all six ESSPIN states*. Key areas of activity will include:

- Liaison and collaboration with ESSPIN Lead Specialists, programme partners and other service providers to ensure theatre production is integrated with the delivery of the programme outputs and approved by key stakeholders. Interaction with State Team Leaders, State Specialists, State Knowledge Management Specialists and, as directed, the Communications Committees within SMOE is critical.
- A process of quality assurance and monitoring and evaluation to be developed with ESSPIN.
- Representation of ESSPIN theatre production to external stakeholders, as required.
- Community Theatre pre-production, writing / production (including touring and logistical arrangements), post-production.
- Liaison and collaboration with local theatre groups and education institutions as appropriate.
- Securing any necessary permissions for public performance with relevant authorities.

² See Annex 1.

- Performance of the plays. Presentations should reflect contemporary and local issues in education.
- Pre-publicity for the performances.
- Linking to other media being used for ESSPIN communications, e.g. video, radio and press.
- Project management, including the management of other technical inputs as required, logistical arrangements, tour management and financial management.
- Reporting (see below).

Timeframe

The overall timeframe of the project is estimated at approximately four years with each of the two *complete* cycles of state shows lasting approximately 15 months, including the pre-production / writing, state performances, and review / reporting. It is suggested therefore that production of the first state performances in the north will be in 2010-11, the second part of the first phase in the south in early 2012 and the second complete cycle in late 2012 to late 2013. Seasonal adjustments may be necessary. The second part of phase 1 of the project and second contract is for production and presentation of the first performances in the southern states according to the provisional schedule below.

Phase 1 – Part 2 (Southern States) Activity Schedule

Week Beginning (2011 – 2012)	Activity
14-Nov	Preliminary negotiations
12-Dec	Contract signing*
09-Jan	Prelim visit Lagos, Kwara
16-Jan	Prelim visit Enugu, report back Abuja*
23-Jan	Script writing Lagos
30-Jan	Review Lagos script
06-Feb	Lagos rehearsal / performances
13-Feb	Lagos performances
20-Feb	Lagos performances*
27-Feb	Script writing Enugu
05-Mar	Review Enugu script
12-Mar	Enugu rehearsal / performances
19-Mar	Enugu performances
26-Mar	Enugu performances*
02-Apr	Easter
09-Apr	Easter

16-Apr	Script writing Kwara
23-Apr	Review Kwara script
30-Apr	Kwara rehearsal / performances
07-May	Kwara performances
14-May	Kwara performances*
21-May	
28-May	Final report*

* = contract milestone

Management Arrangements and Reporting

The Theatre Producer will optimise use of, and development of Nigerian personnel in providing its services. The Theatre Producer, working in close coordination with ESSPIN will develop an appropriate and lean project management structure, identifying and mobilising a small team of key personnel to provide technical assistance for the implementation of the project. It is not anticipated that the project should support a large centralised staff or office given the state based nature of the activities.

The Theatre Producer will report to the Lead Specialist Information Management. Monthly progress meetings will be held between ESSPIN and the Theatre Producer. ESSPIN will provide technical guidance on education sector issues for the development and production of the theatre drama and logistical support (transport within the ESSPIN states) for the production team, as appropriate. (Given the intended use of local drama groups, technical theatre personnel deployed to the states will be minimal).

ESSPIN and DFID support must be clearly acknowledged in all performance credits and printed materials and approved branding used.

The contract will be designed on a milestone basis with subsequent engagement dependent on satisfactory achievement of agreed milestones.

Technical and Project Reports, and other documentation as appropriate, are required relating to the Outputs as described above. All reports should use the prescribed template and formatting styles. (NB all ESSPIN reports are potentially public documents for widespread circulation and should therefore be written with due sensitivity and the use of appropriate language. Any necessary comment likely to cause offence should be made in an accompanying memo).

Organisational Background, Experience and References

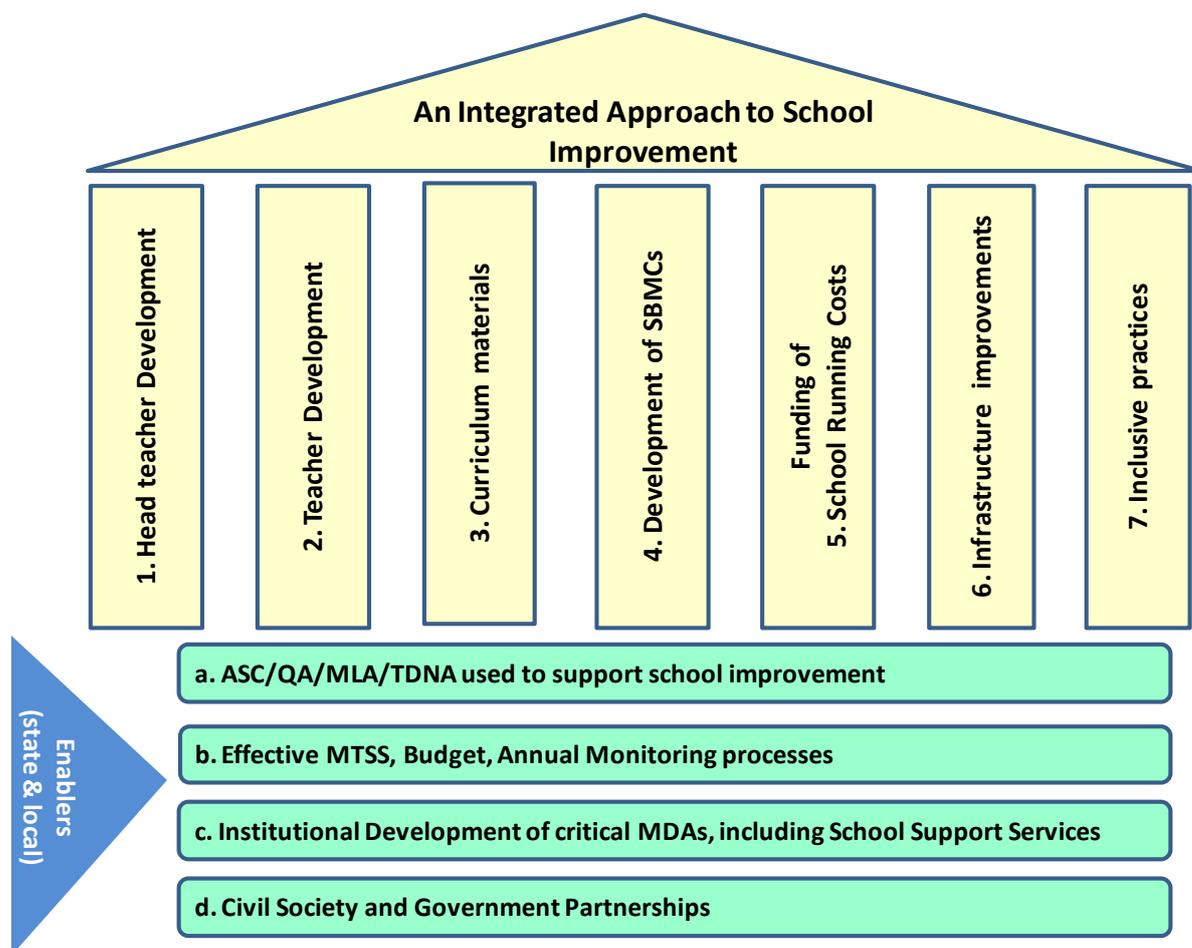
Organisations / companies intending to undertake the theatre production for ESSPIN must provide an organisational profile indicating the organisation's governance and management structure and staffing. Evidence is required of the organisation's registration with appropriate Nigerian authorities (right to operate in Nigeria) and financial probity, including bank account details.

Proposals for undertaking the theatre production project must include evidence of previous relevant contracted experience including the project title, duration and dates, total contract budget managed by the organisation, client and a brief description of the project (max 200 words). We require named referees at executive management level within a minimum of two previous client organisations.

Qualifications and Competencies

The prospective Community Theatre Producer must provide the names and CVs (maximum 3 pages) of key personnel to be deployed on this project indicating their relevant:

- Qualifications
- Professional experience
- Other experience, skills and abilities relevant to this project



The 7 Pillars emphasise: 1. the importance of leadership and management of schools, 2. the importance of quality teaching and learning, 3. the provision of materials to support teaching and learning, 4. the value of community based accountability mechanisms (School Based Management Committees), 5. the need to provide funding for school managers to undertake improvements in line with identified needs, 6. the importance of minimal infrastructure improvements such as boreholes, toilets and classroom provision, 7. the value of schools which deliberately seek to ensure that all children are made welcome and are given the opportunity to learn.

The 4 Enablers refer to a set of critical factors to be put in place at state and local government level – a. the need for quality data surveys to be carried out and used to support planning and implementation of improvements – Annual School Census, Whole School Quality Assurance, Monitoring of Learning Achievement and Teacher Development Needs Analysis, b. the value of effective planning, budgets and monitoring in the form of Medium Term Sector Strategies, realistic budgets and annual education sector performance reporting, c. Institutional development and clarification of roles and responsibilities among critical agencies such as the State Ministry of Education, the State Universal Basic Education Board and the Local Government Education Authority and ensuring institutional mechanisms are present to support ongoing improvements in

schools, d. the benefits of partnership between civil society organizations and local government to support ongoing school improvement.

Annex 6

QES Process for ESSPIN Film / Radio / Theatre Production

Project Stage	Sign off	Validation	Notes
Terms of Reference	TTC*	Requests for Proposals	Form part of contract. Includes statement on intellectual property rights and need for all material to be sensitive to programme and stakeholder reputations.
Proposal (concept)	LS	Draft Contract	Due reference to programme objectives, C&KM strategy, company / partner / client priorities and sensitivities.
Contract	NPM	<ul style="list-style-type: none"> •Signed Contract •Milestone Payment 	TOR attached to contract
Briefing / Research / Creative Workshop	LS	<ul style="list-style-type: none"> •Possible preliminary report or email trail, otherwise scripts. 	Technical input from prog specialists and senior management team (SMT) on content themes and issues. Should relate to TORs.
Script / Shooting Script	LS	<ul style="list-style-type: none"> •Documented scripts in English and local languages. •Emails (re translations) •Milestone Payment 	Possible further technical input from prog specialists and SMT on specific points arising. (May need multiple iterations and edits). Translations checked by local staff.
Recording / Filming / Rehearsal	LS	<ul style="list-style-type: none"> •First DVD / CD recordings. (Checked against agreed scripts). 	Reedits as necessary. (May involve partners).
Final production	LS / CKMC	<ul style="list-style-type: none"> •DVD / CD (Checked against agreed scripts). •Milestone Payment 	Public Broadcast / Performance ready
Broadcast / Performance	LS	<ul style="list-style-type: none"> •Certificate of Broadcast. Audience testimony – including staff. (Audio / visual for live performances). •Final report agreed. •Milestone payments 	Project process documented.

TTC = Technical Team Co-ordinator; LS = Lead Specialist; NPM = National Programme Manager; CKMC = Communication and Knowledge Management Co-ordinator.