

Article

Rural Youth Empowerment through the Innovative Blend of Biotechnology and Theatre for Development

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Abstract

This study explores the potential of combining biotechnology with Theatre for Development (TfD) to empower youth. By leveraging biotechnology to address local agricultural and environmental challenges, and TfD as a participatory method of communication and education, the research created an inclusive platform for youth engagement and capacity building. In collaboration with over 100 community members, mostly youth, the project successfully developed a sustainable cassava peel-based animal feed using readily available waste materials. Guided by the Diffusion of Innovation theory, the findings suggest that this integrated approach enhances community awareness and fosters a sense of agency among participants, offering a replicable model for youth-driven, sustainable development in rural communities.

Keywords: Rural Youth Empowerment, Biotechnology, Theatre for Development (TfD), Sustainable Development, Agricultural Waste Management, Community Engagement, Capacity Building

Introduction

The intersection of science and the arts presents a powerful platform for addressing societal challenges and driving meaningful change. In the context of youth empowerment, the fusion of biotechnology and Theatre for Development (TfD) offers innovative ways to educate, inspire, and engage young people in marginalized communities. Biotechnology, with its transformative potential to improve health, agriculture, and the environment, has the capacity to address practical challenges faced by many rural areas. Theatre for Development, on the other hand, serves as a participatory tool for raising awareness, fostering dialogue, and encouraging collective action within communities, as it is a horizontal communication model that strives towards development planning and action. This paper explores the synergy between these two disciplines, focusing on their functional application, as it seeks to empower the youth towards addressing pressing local issues, ranging from food security to sustainable development. The introduction of these tools not only enhances their knowledge and skills but also nurtures a sense of agency, enabling them to become active participants in shaping their future.

This effort can be likened to Ross Kidd's Strategy of using CLTS (Community-Led Total Sanitation) to trigger awareness of the dangers of open defecation (OD) and make rural dwellers strategize ways of stopping the ignoble practice (195 -212). More precisely, this project (also nick-named "Entertainment Education for Biotechnology" presents in capsule format the employment of TfD to make rural cassava processors and livestock farmers learn the biotechnological method of using

cassava peels, Bambara nut waste, and Bovine blood to produce very nutritious animal feedstuff.

Finally, through a detailed examination of this innovative approach, this study shall highlight the potential of interdisciplinary collaborations in fostering youth empowerment and community development in resource-constrained settings.

Theoretical Framework

The study latched onto Everett M. Rogers's 1962 theory of Diffusion of Innovation. This conceptual framework explains how over time an idea or product gains momentum and diffuses or spreads through a particular population, ensuring that they adopt the idea or product as a better alternative (Daramola, 65). Diffusion of Innovation theory postulates that the development and application of technology can solve virtually all human physical problems with the diffusion of communication. Given that diffusion of innovation develops a predictive account of the diffusion phenomenon that supposedly helps technology implementers propagate diffusion of selected technologies, this study explores how TfD can be an immeasurable communication tool in the propagation of this simple, folks-friendly, biotechnological process of turning cassava peels into crude protein-rich animal feedstuff. It is hoped that the diffusion of this innovative process will result in greater yield for livestock farmers, utilization of food processing wastes that had hitherto constituted environmental pollution and ecological degradation, and reduction of unemployment in the study area.

The relevance of Everett M. Rogers' (1962) Theory of Diffusion of Innovations (DoI) to the concept of biotechnology and Theatre for Development (TfD) in empowering youth in Itchi Community can be profound. Rogers' theory addresses how innovations are communicated and adopted within social systems, focusing on the processes that enable or hinder the spread of new ideas, practices, or technologies.

Explaining Key Concepts of Rogers' Diffusion of Innovations Theory

- **Innovation:** In this context, biotechnology can be seen as the innovation that has the potential to improve agricultural practices, healthcare, and overall community livelihoods.
- **Communication Channels:** Rogers emphasizes the importance of effective communication in spreading innovations. Theatre for Development acts as a powerful medium to disseminate information about biotechnology, utilizing storytelling to engage and educate youth about its significance and applications.
- **Social System:** The Itchi Community as a social system affects how quickly and effectively biotechnology is adopted. The established socio-cultural norms and values influence the willingness of youth to embrace new ideas and practices introduced through TfD.
- **Adopter Categories:** Rogers categorizes adopters into innovators, early adopters, early majority, late majority, and laggards. Understanding these categories can guide initiatives by identifying key community members or leaders who can

champion biotechnology initiatives in TfD plays, thus bridging gaps between different adopter groups.

Biotechnology and Theatre for Development

Biotechnology encompasses a wide range of applications that can address local challenges, such as improving crop yields or developing health solutions. Theatre for Development, on the other hand, is a participatory approach that involves community members in the creation and performance of plays that reflect their realities. This method can be particularly effective in promoting biotechnology, as it encourages collaboration and dialogues that resonate with the community's unique cultural context.

When integrating the principles of Rogers' DoI theory into TfD, community engagement is prioritized. Innovative biotechnological practices can be illustrated through performances that depict their benefits and practical applications. Utilizing relatable narratives, as in the case of the Itchi project, empowered the youth to understand and engage with biotechnology, not just as a scientific discourse, but as a tool for their own development.

Youth Empowerment: The Itchi Case Study

The youth in Itchi Community represent a critical demographic that can channel innovation towards meaningful change. Empowering them through education about biotechnology helps build their skill sets while allowing them to challenge traditional norms. Adopting roles as informed advocates in their communities enables them to lead initiatives that encourage the adoption of these innovations. Rogers' assertion that innovation adoption occurs through a social process aligns well with the participatory nature of TfD. Through fostering collective action and empowering youth to take the lead, the community can achieve greater acceptance and application of biotechnological developments, ultimately enhancing their quality of life.

Lastly, Everett M. Rogers' Theory of Diffusion of Innovations provides a framework that elucidates how biotechnology can be effectively integrated into Theatre for Development initiatives, fostering youth empowerment in Itchi Community. This approach not only aids in the diffusion of innovative practices but also enables the community to engage with and adopt beneficial technologies in a manner that respects their cultural values.

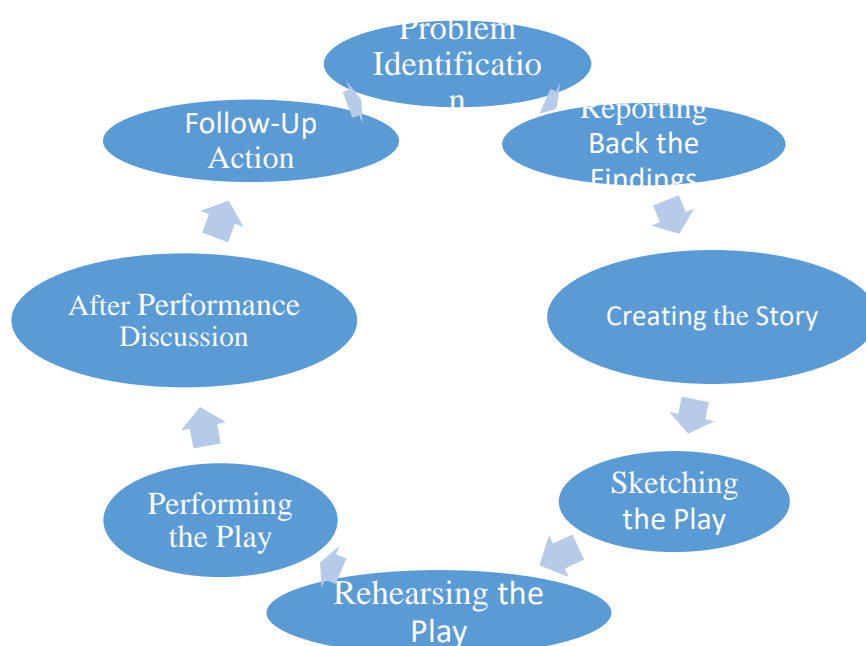
Research Methodology

The methodology adopted for this study was that of Theatre for Development, especially the Migration approach, which emphasizes participatory methods that integrate local knowledge and experiences while maintaining a flexible structure. The researchers intermingled with the community members, especially the volunteers, familiarizing themselves with the cultural idioms of the community

(such as their dances, songs, myths and legends) and other relevant aspects of their culture (such as history, occupations, and world views). They studied their contemporary method of cassava processing, with a keen interest in their usage or disposal of cassava peels. After a participatory analysis and synthesis of their findings, the visitors, in partnership with the volunteers or spect-actors, improvised a play, called the *Umuoma Story*. The play was infused with modern biotechnological techniques of using cassava peels, Bambara nut wastes and bovine blood to produce animal feed that was rich in protein. This simple technique (which will be described later) was effortlessly carried out by the rural peasant farmers and illiterate livestock feed producers) is known simply as microbial fermentation. Community members were given equal opportunity to act with the researchers/facilitators because they were the ultimate beneficiaries of the study/experimentation. In fact, beyond the expectations of the university egg-head facilitators, they eventually took over not only the acting but also the dancing, singing and musical instrumentations!

At the end of the play performance (which Augusto Boal calls **the last rehearsal**), a participatory evaluative exercise was conducted. This was to ensure that the message of the workshop had been properly internalized by the volunteers who were in their numbers. This exercise was done in conjunction with members of the Action Committee (made up of one volunteer from each of the six villages that constitute the community) which was set up with the sole mandate of ensuring that concrete action was taken to bring about change in the application of the waste materials towards the production of useful animal feedstuff. The evaluative exercise was done in the form of a follow-up action – a very important methodological step in Tfd.

Tfd Template for Entertainment Education Research for Biotechnology



The process of cassava peel meal formulation, Adapted from Aondowase Boh (2018)

Animal nutritionists (such as Okeke, J.E. (1988); Okoli, Ifeanyi Charles (2020), and A.E. Onyimonyi and G.C. Okeke (2004; 2005; 2007; 2008, among others, have propounded the simple process of Cassava Peel Meal (CPM) formulation. According to them, cassava peels are collected from cassava processing plants or from homes of cassava processors. The fresh peels are stuffed into a jute bag tied at the mouth and left to ferment for up to five days. For the benefit of uneducated community members, it is observed that during fermentation, one could feel the heat coming from the jute bag. When the bag feels cold or less hot, it suggests that fermentation is complete. The fermented peels are then sun-dried and milled. Because of the fluffy nature of fermented and dried peels, the tendency is that they will not be easy to mill. It is, therefore, advised that some Bambara nut (*Okpa* in Igbo) waste be added before milling to give it some kind of grip and ease milling. Bambara nut waste is traditionally used by pig and chicken farmers to augment animal feed and is rich in protein (Onyimonyi and Okeke, 20). That means that while contributing textually to ease milling, it also adds immensely to the protein richness of the meal.

According to Onyimonyi and Okeke in their journal article “Nutritional Evaluation of Cassava (*Manihot Esculenta*) Peel in the Diet of Weaner Pigs”, the feed can be added to the pig’s meal up to 15% equivalent of the proportion of maize hitherto used and it “contains crude protein”(83). Crude protein is in its natural form, not yet purified.

Addition of Bovine Blood for the Feeding of Broilers and Pigs

Due to the rate at which the world (and especially the Nigerian) population has been growing and the attendant dwindling of foodstuffs for the consumption of the people, there has ensued a spirited effort by agricultural scientists to try to find alternative food sources for animals, especially pigs (acclaimed by Google as the most eaten meat in the world) and Chicken (acclaimed as the second choicest meat in Nigeria after beef). The food sources for these two animals consisted significantly of maize and soybean. Onyimonyi and Ugwu have stated further that:

A serious competition exists between the feed industry and other channels in the food chain (especially man) over conventional feedstuffs poultry feed producers are thus faced with task of finding alternative feedstuffs that will not compromise quality (318).

With this objective in mind, many animal nutritionists across the world have been looking at the potential of Cassava Peel Meal (C.P.M) and Bovine Blood. Interestingly these two are waste products of cassava and the abattoir respectively, and are not usually consumed by man. Onyimonyi and Ugwu experimented with these waste products and reported thus:

Feeding early growing broilers cassava peel/bovine blood can effectively replace soybean meal in the control without any adverse

effect on the performance of the birds, while cassava peel/bovine blood at 1:33 rate gave the highest economic return (318).

The Process of Bovine Blood Meal Formulation

For this art-science investigation, the discussion will be shorn of all the unnecessary technical jargon which will not make significant meaning to theatre people and the rural and sub-urban livestock farmers for whom the TfD workshop was majorly meant. During a personal interview with Prof. Anselem E. Onyimonyi of the Animal Science Department, University of Nigeria, Nsukka, at the Nsukka Campus of the University, on the 13th of August, 2020, he broke down the simple treatment option in the following steps:

- Step One** - Harvest bovine blood from the abattoir;
- Step Two** - Boil in a pot or metal drum (depending on quantity) until it congeals;
- Step Three** - Sun-dry (if machinery for this purpose is not available);
- Step Four** - Add cassava peel meal (CPM) at the rate of 1:3 (one quantity of bovine blood to three of CPM)
- Step Five** - If it is for feeding of Broilers or our native chickens, it will need to be pelleted and locally made and cheaper pelleting machines are available at the Onitsha machinery market.

Benefits of Using the Indigenous Theatre Model to Facilitate Development

Theatre for Development (TfD), as one of the forms of Applied Theatre, uses performance to mobilize, sensitize and conscientize people on the existing realities of their life. It is a development practice that utilizes a community's art forms in a performance with the aim of social transformation for sustainable development.

The concept of using the indigenous theatre model to facilitate development is essentially to raise awareness of the nagging issues confronting a target community, and initiate action by engaging them through the use of their folk media. This process, makes the community (audience) become co-players as they are transformed from the conventional spectator status to the "spectator" status. The new statuses enable them to be co-catalysts for change in which they are the sole beneficiaries. Theatre for Development, therefore, relies on *perforaltics* which engender practical audience participation from people whose voices are not ordinarily heard in a community. Adopting the Indigenous theatre model to facilitate development involves the employment of the people's systems of doing things while doing theatre with them; this makes them voluntary and active participants in a change process. In line with this, a Chinese Philosopher, Lao Tzu, admonishes community development facilitators in a poem:

Go to the people
Live with them

Learn from them
Love them
Start with what they know
Build with what the people have
But with the best leaders
When the work is done, the task accomplished
The people will say
We have done this ourselves (5-6)

The above poem summarizes the Indigenous model of development communication as a people-oriented approach using the people's cultural models which is otherwise, known as *perforaltics*. Perforaltics is a word coined by Oga Steve Abah, the Nigerian Theatre for Development doyen, literally to mean "Performing Orality". This word was coined to capture and crystallize people's art forms to actively and collectively engage them. With this benevolent art form which allows for the mixture of the people's cultural codes, starting from the planning, execution, monitoring and evaluation of a development experience, the people voluntarily participate knowing full well that the entire project is built on what they already know. This brings about trust and conviction in the said project which in turn, brings about easy and successful facilitation.

It becomes imperative in the praxis of TfD to employ the people's cultural codes of language, folk media, dance, music, songs, groits, idioms, proverbs, drumming and taboos to communicate the process of change. John Ediri and Dennis Teghtegh have observed this; it agrees with the basic tenets of theatre for development which seeks to communicate with the people using their folk media, language and indeed cultural icons that reflect the collective will of the people" (21). Through this model, the people can divulge and bring to focus the problem of their community using improvisation and role play. Practically, this stage in the developmental process could be said to be the most challenging. Again, Oga observes this when he says, "This stage in T.f.D practice can be and, is indeed a very complex one as it involves reflection and analysis in the creative process of writing the community's story through action. This writing is not literary, it is **Perforaltics**" (39).

Explicitly, he further explains: **Perforaltics** is the oral and gestural amalgamation of community's cultural system into a dramatic representation of their own reality. The oral which names and codifies the issues in this system of performance does not only refer to dialogue. It is about the gamut of language which includes speech, song, drum and dance. They expound and locate the community's philosophy and ethos (39).

Indigenous model, therefore, utilizes performance and galvanizes the people's cosmology to promote development facilitation.

Among the many communication tools available, the indigenous theatrical model is more representational and effective in the process of development facilitation. This is because Indigenous theatre models possess several advantages towards attitudinal and behavioural change over any other medium of communication

which in the words of Ogunsuyi S., “are perspectives less participatory and which lack the learning-by-doing approach” (102).

The Indigenous theatre model therefore possesses many other benefits which go beyond attitude and behaviour and spread into the fabric of the everyday life of a target community. These benefits range from the social, religious, and cultural to the economic spheres of the community. For a successful development facilitation which involves active audience participation, the members of the target community need to trust the facilitators starting from the inception of the project. This can only be achieved by employing their communication models which they are used to and which would make them divulge the information needed for the entire process.

When trust has been built, attention of the people is drawn to the project and their interest is attracted and sustained throughout the development facilitation. With the people’s attention and sustained interest, successful development is almost guaranteed.

With the adoption of the people’s cultural systems of language, dance, speech, proverbs, music and taboos, the people’s emotions are stirred up, causing them to bring out their best, especially their time, secrets of the community during and after the process. It further provokes critical thinking, self-discovery and actualization among the members of the community.

Once the people are gainfully engaged with their familiar art forms (indigenous model), they get endeared to the entire process which in turn, spurs them to continue with the development agreements even after the external agents are done with the facilitation and leave the community. This boosts data collection, enriches data analysis, enhances follow-up and evaluation and sustains developmental strides.

Performing orality (the use of indigenous model as proscribed by Abah concentrates on awakening the capacity of the people to actively participate, and make their own decisions on how to organize themselves for a common concern that would help ameliorate their living conditions. The Indigenous theatre model shifts from an elitist kind of theatre to a more realistic and critical kind of theatre that allows the input of the community members as people who can reason and make meaning out of their life experiences. In line with this, Obadiogwu Chiduo states that:

In order to effect change in any society, the people who are aspiring for change, must be involved in the larger process of changing their community. The change agent should not see the people as a group without thinking faculty and therefore incapable of finding solutions to their problems. They are not scatter-brains, they have “mind of their own” (xiii).

The above piece by Obadiogwu encapsulates the beauty and the benevolent nature of the Indigenous theatre model in the facilitation of development. The people like every other person(s) have minds of their own which when provoked through their

folk media, spur them to become enablers in a change process in which they are the beneficiaries.

Conclusion

The writers employed the fullest possible indigenous model of the theatre for the Itchi N'amudu workshop. This brought out the best in the volunteers. Because there were no attempts to force them into alien theatrical systems, it led to an increase in the number of participating community members, their enthusiasm and the unity of purpose with which they pursued the project.

The visiting facilitators were, therefore, stunned when they unanimously agreed that their most debilitating problem as a community was pride and laziness. They also developed a play which encompassed these vices and performed it with a glaring interest in change for the better. The university theatre professional only assisted in arranging the play. Titled "The Umuoma Story" the play goes thus:

The Umuoma Story

The Opening Glee

The drums are rolling and the villagers seem to be in a festive mood. A masquerade appears and begins to comment on the living realities of the community and the people present.

It urges the people, its posterity, to think deeply to find solutions to their nagging problems. It says that it was their ancestors' deep thinking that led them to invent the hoe, machete, and all other agricultural and hunting implements which they still use without modifications. It leaves to the wonder and excitement of the crowd. While they dance and gossip, a fiercely costumed wrestler moves violently into the scene encircled by spectators. He makes some daring moves at the audience and greets some major stakeholders who also form part of the spectators' ring. These stakeholders include the Igwe, his Lolo, the elders, titled men and the ex-commissioner of Police. He picks a spot within the wrestling circle and squats in wait. Not long after, another wrestler who is not as fierce-looking as the former bumps into the scene, with well-mastered moves and a flawless display of dance steps and acrobatics, he acknowledges the presence of everyone before taking a spot in the middle of the pack. Just then, the music changes to that of tension. The drums and flutes begin to speak the language of confrontation. The two wrestlers grapple and begin to wrestle. They seem to be evenly matched in terms of strength as the villagers could hear the sounds of their creaking bones and grinding teeth. They lose grip of each other, engage and separate again. They continue with this process until one subdues the other and throws him to the ground. This causes a tumultuous uproar from the crowd. The latter wrestler wins. Some of the villagers rush into the circle and lift the hero's shoulder high in appreciation.

As they cheer, an elderly woman who is later understood to be the narrator walks in. She stylistically makes some dance moves and in a singsong manner, she greets the people in their language. She begins to comment on what they had just experienced, remarking that the fierce-looking wrestler represents vices such as

pride, laziness, poverty, hardship, envy, malice and so on. On the other hand, the winner of the bout represents the virtues of humility, hard work, wealth, patience etc. She explains to them that what they witnessed is a story about what had happened in a village known as Umuoma; a people whose collective promise became threatened by individual pride and laziness. She greets them again and encourages them to see the rest of the story with her.

Episode 1

Edambekwu, Okonkwo's son searches his father's hut very early in the morning for money. He finds some and immediately rushes out of the house with a broad smile. Okonkwo Omeje, a hardworking man in his late 50s' walks out of his hut in wonderment and disappointment. He appears to be seriously looking for something. When it becomes obvious that what he is looking for is not there, he raises an alarm and his wife joins him. He laments on how he has tried to make ends meet with his little proceeds from the farm, supported by his efforts at rearing a few pigs. Now, he cannot find the money he had kept to buy feed for his pigs. After a little bantering with his wife as to who is the one to blame for the loss, Okonkwo Omeje suspects his son might have a hand in the sudden disappearance of his money. His wife cannot bear to see him accuse his son. However, she appeals to him to maintain his cool until she comes back from the market. She promises to support her husband with some money after selling her Okpa in the market. As she keeps encouraging Okonkwo, their son Edambekwu walks in. His father accosts him and asks him to give him his money. After a few shots at denial, the young boy owns up to the fact that he took the money. He took it to buy food for breakfast. "After all, a human being should eat before pigs," he adds. His father rushes to hit him, but he dodges with the help of his mother who gets in the way. While struggling with his father, a piece of paper falls out of Edambekwu's pocket. Okonkwo picks it up and finds out upon inspection that it is a bet slip. His son had used his hard-earned money to stake a gamble. He shouts at him in anger, but the boy remarks that his old father should calm down and hope that his bet works. "If it works, I will demolish this old, useless hut of yours and build you a mansion. I will buy you a hundred pigs," he continues. As he speaks, his father reaches for his machete, and he runs as fast as he can for safety. The narrator dances out to wrap up the scene and usher in the next scene.

Episode 2

Early the next morning, Edambekwu is seated with a few of his lousy friends, playing Cards and sipping some sachet vodka. As they play and joke, Peter comes into view with his shovel, trowel, and other work tools. He tells them how wrong it is for young men to play early in the morning. It is a sign of perpetual poverty in the future. He admonishes them to join him at work in some building sites and make some cool, clean money for themselves. While still speaking, they interrupt him and ask him to leave them alone. They note that they cannot be seen doing menial jobs like carrying cement at building sites. "T's a dirty job for local and Jew guys like you Peter. What will the girls say when they see big boys like us in such business? they ask. They continue to laugh at Peter until he leaves. Just then, a

group of girls pass and they resolve to woo them. Consequently, they all stand and run towards the girls' direction. Nwanyi Okwu the narrator steps in.

Episode 3

A few elders including the retired Commissioner of Police are having an informal meeting in their usual palm wine-drinking spot. They discuss the issues affecting Umuoma over some glasses of Nwanyi Nkwu's fresh palm wine. Okonkwo Omeje walks in and they all exchange pleasantries. However, they all notice Okonkwo's weary face and begin to ask him what the problem is. Okonkwo narrates to them how his son had gambled with the money he had kept for pig feedstuff. They console him and ask Nwanyi Nkwu to bring him a glass of the white substance. They begin to lament about what sports betting is turning the youths of their community into. They all believe in get-rich-quick and the majority of them think that sports betting is the surest way. As they lament, Anuruma the drunkard staggers in with his bottle of gin tightly food under his arm. He mutters his greeting and aka the gathering to start buying drinks for him. When the retired CP asks him to sit down and talk with them first, Anuruma insults him, asking him what he ever did for his people in his position. Before he leaves, he equally insults every member of the informal group, including Nwanyi Nkwu who has asked him not to scare away her customers. The narrator steps in.

Episode 4

Otenkwu the palm wine tapper is hurriedly rushing off to somewhere. He meets a groundnut seller who asks where he is hurrying to. Otenkwu replies that he got a call from Emenike his son who stays in Lagos. Emenike complains about how hard it is for him to feed due to his inability to secure a job in Lagos. Therefore, he as a father has to rush to the bank to pay in the little money he has for his son to feed. The groundnut seller laments about the current reality of unemployment plaguing the entire country. Graduates now have to depend on their parents for sustenance. She leaves echoing her usual mantra, "Buy your sweet groundnuts." The narrator steps in to comment on the scene and usher in a new one:

Episode 5

Edambekwu is playing cards with his friends Obi and Ozo. Obi's mother is approaching the scene with a friend. They are on their way to the market to buy chicken feed. On seeing her son playing cards by that time of the day, Mama Obi loses herself. She begins to scold her son for neglecting all the chores at home in favour of card playing early in the morning. She had earlier asked her son to buy feed for her chickens, but Obi would rather be lazy about it with his fellow lazy friends. At this point, Edambekwu and the other boy began to protest against the women for referring to them as lazy. They ask Obi to take her mother away. The women further insulted them while lamenting what their children had turned into. Immediately after the women leave for the market, a girl rushes in and announces the arrival of the prince of Umuoma who had been away for years in Cambridge studying. He has asked every member of the community to come for their share of the many goodies he had returned with. The boys jump up in ecstasy, vowing to match directly to the palace for their share of foreign gifts.

Episode 6

Everybody is gathered at the Igwe's palace for a welcome party in honour of the prince. The atmosphere is a lively one as different groups of dancers and singers perform. The Igwe and his Lolo welcome everyone present and ask them to relax and enjoy themselves while the prince addresses them. The prince greets them for honouring him with such a resounding welcome party. He however expresses his disappointment that nothing has changed in their village since he left. He expected to see a certain level of development in his village, not infrastructure per se, but most importantly attitudinal. Within the short period he had spent in the village upon his return, he had seen a lot to convince him that there was a need for a rethink. He however notes that there is good news. At this point, the villagers cheer and hail him. He continued that he had returned with a package for everybody. The drumming continues and the villagers dance momentarily in jubilation. When they stop dancing to collect their packages from the prince, he tells them that the package he had come back with is information. He had studied abroad for years and has come back with knowledge about how to produce animal feed using agricultural wastes. This is a package he is willing to give free of charge to his people.

At this point, the villagers who thought of physical gift packets from their prince begin to murmur against him. They begin to curse him for wasting the resources that went into his long years of training abroad. Anuruma accuses him of being a providing him with his gift (a bottle of foreign gin) or watches him leave. When he stretches his hands and receives nothing from the prince, he staggers home. Some other villagers join him as they utter their disappointment. The narrator steps in and calms the situation by admonishing them to listen to their prince before condemning him. When they are calm, the prince remarks that it is better to teach the people of his community how to fish instead of giving them fishes to eat. He takes them through the process of feedstuff formulation using cassava peels, Bambara nut wastes and bovine (cow) blood. He tells them to simply source the materials mentioned, put the cassava in a jute bag and tie the mouth up. He tells them that they should leave the peels to undergo what is called microbial fermentation for about five days. He says that after five days they should spread the peels in the sun, he tells them that after drying they should mix it with the Bambara nut waste and mill it together. He tells them that as for the bovine blood, they should boil it until it congeals, and spread it in the sun, if there is no electric drier. When it dries, they should mix it with the ground cassava/Bambara nut waste. On seeing the experiment and realizing their ignorance, they embrace the process and vow to practice it on both commercial and subsistence scales. The narrator summarizes the whole story by asking them to discard their get-rich-quick mentality by shunning pride and laziness. She further admonishes them to embrace the virtues of humility and readiness to work for their future. They all agree and dance to their new knowledge.

The Nigerian food insecurity has, instead of abating intensified so much that the citizens are more in need of innovative means of reducing the blow dealt with human food by animal feed producers. For this reason, this article may not have come at a more auspicious time than now. Parodying Augusto Boal, (35), the

writers state that this type of theatre “is essentially the poetics of liberation: the farmers no longer delegate powers to the foodstuff produces either to think or to manufacture feeds in his place. The farmer frees himself; he thinks and manufactures feeds for himself. He can combine the jobs of farming and manufacturing”.

At the end of the Itchi N’amudu workshop, a robust follow-up effort was carried out. Even though the attempt to launch a business outfit, solely for the production of animal feedstuffs failed, very many volunteers who produce the feed at a subsistent level reported economic gain as the feed reduces their cost of production. Those who complained about their inability to procure the bovine blood were advised to use soybeans as an alternative for bovine blood even though it was costlier. It was noted that it would still be cheaper than buying the ready-made brands of animal feedstuffs in the open market.

Since the level of awareness and action already noticeable about the benefits derived from the production of the C.P.M in the Itchi Community was appreciable, the researchers have concluded the Itchi workshop was a huge success.

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