

Postmodernism as Quality Assurance in Live Theatre Productions

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Abstract

The ineffective application of requisite theoretical and methodological frameworks in stage productions affects the quality of performances in live theatre practice. This study evaluated the production techniques of postmodernism in two live theatre productions. The productions are Emmanuel Ebekue's A Time in the Zoo and Rosaline Yacim's Naira Has No Gender. These case studies were purposively selected because the Directors' attempted to achieve quality assurance through the application of postmodern production techniques to influence both the production and reception of the stage plays. Hinged on the Zeitgeist theory as proposed by Edwin Boring, the study found that the Directors' applied postmodern techniques like pastiche, intertextuality, metafiction, parody, and co-artistry to influence the overall aesthetics of the productions to reflect the creative spirit of postmodernism. The study concludes that contemporary theatre must always evolve along with trends in order to render quality service for improved patronage. Therefore, the study recommended the integration of postmodern techniques and methods in the production of stage plays to ensure quality assurance in the theatre.

Introduction

Postmodernism is one of the three main epochs in history that has permeated almost all facets of human endeavour, especially in the contemporary age where digital technology is involved in almost every aspect of human expression, resulting in a change of taste in creative production and reception of cultural products. Colin Trodd affirms that postmodernism is a practice that digs deep into the nature of contemporary experience in order to indicate that reality has been assimilated into the endless stimulatory processes of creative productions (89). The undeniable influence of postmodernism in the creative sector of global and national economies has “enabled artists to attack the allegedly mandarin nature of modernism, reorient artistic practice, enlarge the productive range of art and develop an inclusive approach to the use of culture and its objects” (Trodd 89) to improve the quality of creative productions. Trodd observations provide the

perspective in which practitioners in this era aspire toward quality assurance in the creative enterprise.

Ideally, every creative production accentuates a level of quality for the target market. The parameter for measuring the quality of a creative production depends on several factors that include the time and period, which in turn determines the style and technique, type and availability of materials (human and non-human), and the target market. Quality assurance is a concept of management that involves the articulation of human and material resources in the production and reception process. Emmanuel Jegede defines it as the process that “includes the management of the quality of materials, packaging products and components, services related to production; management, production and inspection process” (23). In this regard, the human and non-human materials are necessary and also play fundamental roles in determining the outcome of a product or service, and by extension how the product will be received by the intended market. In the views of Niniola Ogunkoya and Juliet Douglas, quality assurance is a systemised process of achieving quality results in any enterprise (Ogunkoya 7; Douglas 12). Alexander Gillis adds that it is a process that helps to determine whether a product or service meets specified requirements and standards (Parr. 1). In other words, it provides the template for maintaining and ensuring excellence in service or product, and more fundamentally presents the overall guidelines for the “assessment, judgement and acceptance” (Nwosu and Nwosu 154) of any product or service by the consumer or recipient. For this to happen, Jegede outlines two principles that must enable a product or service to attain quality. “First, is that it must be fit for purpose while the second is that it must be right first time (23). The essence of these principles is to forestall any error that could bring dissatisfaction.

Douglas underscores two important functions of quality assurance. The first is to provide the “means of monitoring the quality of performance...by determining whether products meet customers’ expectations” and the second is “a way of measuring, improving and maintaining the quality of any human activity that has value” (12). Ultimately, quality assurance is measured by the satisfaction a consumer derives. It also serves as a means of evaluating the worth of a product to improve on its standard. The process of quality assurance is progressive and ensures the steady improvement of a product and the consumers’ satisfaction. For this reason, Armstrong Aduku, affirms that “quality assurance is a process-centred approach to ensuring that a company or

organisation is providing the best possible products or services” (64) for the intended market because “suitable quality is determined by the product users, audience, clients, or customers, and not the society in general” (Mohammed-Kabir 73). Thus, quality assurance is purpose-driven and governed by the law of specifics rather than the generic, and further aspires toward maximum satisfaction of the specified market.

Theatre as an enterprise constantly relies on quality assurance for the services it renders to the audience. As a synthesis of different unique art forms with diverse functionality aimed at improving society, the efficacy and quality of a performance lies with the application of both the theoretical and artistic method(s) to guide the process of stage production for optimal result. Ifeyinwa Uzundu notes that the proper combination of all artistic and aesthetic elements in the theatrical process is “to ensure an efficient and organic input, as well as a qualitative and productive output”. Implicitly, achieving a desired quality is a function of the apprehension of laid-down theories, methods, and procedures targeted at helping practitioners achieve a specific production objective. The objective could be to communicate serious socio-cultural issues, for sheer entertainment, therapeutic or religious purposes, to affirm or disprove a theory or concept, and more so, for economic gain. Whatever the purpose or reason could be, the process of achieving that desired result in the theatre remains as important as the intended result.

Although theatre has important functions that help improve the quality of life and society, live theatre practice in Nigeria, which was once the intellectual and entertainment hub of the country has sadly been experiencing a decline in its fortunes due to the overwhelming influence of the screen visual culture, poor creativity as a result of non-application of requisite theoretical and methodological frameworks in the production process, commercial interest, lack of professionalism in packaging and branding of the theatre, and adequate sponsorship and funding to encourage practitioners to meet the artistic and aesthetic demands of the contemporary theatre, and general institutional neglect of theatre by the Ivory Tower. All these contribute to poor quality assurance of the live theatre which inadvertently results in low patronage. This study looks at the potential of postmodernism in providing quality assurance for live theatre practice in the age of postmodernism by examining the influence of some postmodern techniques in the production of selected theatre performances.

Quality Assurance in Theatre Practice

Every theatre production aspires toward quality assurance by maintaining certain standards for its production, reception, and evaluation of stage performances. From the evolution of theatre both in Africa through the mortuary performances in Egypt, and the classical theatre in Greece, theatre artists have always aimed at quality productions to meet the taste of their audience. In Egypt for example, Ikhernofret was reposed with the right to produce mortuary plays for the Egyptian audience. This enabled him to establish the process and criteria of achieving quality in the dramatisation of the legend of Egyptian pharaohs. According to Emeka Nwabueze, “Ikhernofret, who played the major role, wrote down his observations and critical ideas, and these were supported by well illustrations and inscriptions depicting artistic interpretations of the play as perceived by Ikhernofret” (*The Word...ix*). In the Greek theatre, prizes were set up to encourage the creation and production of quality drama based on artistic and aesthetic preference of the Athenian audience. Certain criteria like elevated language, exposition of state affairs, “vatic intellectualism, strict attention to structure and symmetry, logicity and dominance of reason” (Nwabueze *Studies...14*) were regarded as indicators of quality assurance in the production process of Greek drama. These criteria also conditioned the production of plays in the Renaissance and Neoclassical periods after the decline of medieval theatre, a period where a premium was placed on religious philosophies and the biblicalisation of stage productions for the salvation of the human soul. The Elizabethan-Jacobean/Caroline periods, through to the Restoration and Eighteenth-century theatre that culminated in the evolution of Modern theatre and consequently postmodern theatre also provided indicators that show that theatre practitioners understand the importance of quality assurance in the theatrical process.

Beyond the above evolutionary trends that underline the existence of quality assurance in theatre practice across different eras, contemporary scholars have argued on the various methods of achieving quality assurance in the theatre. Uzundu argues that “the only possible way to raise the overall quality of artistic creativity in professional practice is through qualitative and quantitative training and exposure of personnel” (3). She goes on to state that quality assurance “involves teaching and learning of principles and dynamics of art, to fit into the challenges of society” (3). Uzundu’s argument buttresses the importance of theoretical knowledge as a guide to practice which is central to the outcome of a stage production. The effectiveness of theoretical

knowledge is tested through practice. In other words, both theory and practice are inalienable factors that must drive a sustainable theatre practice. This is why Canice Nwosu observes that the lull in creativity of the modern stage practice is because “practitioners of the live theatre and the machinery that sees to the organisational well-being of the people...failed to evolve a survivalist strategy for reviving and sustaining the development of stage performance in Nigeria” (*Reviving...98*). To this end, Nwosu advocates for the exploration of postmodernism in general, and the Afro-postmodern theoretical principles in particular as paradigms for quality assurance.

In the view of Tochukwu Okeke the adequacy of theoretical knowledge without practical tools to experiment with is only but an effort in futility. This is because theatre architecture, design, and technology are imperatives for achieving quality assurance. Nwabueze affirms this by stating that “the earliest permanent theatre was built in Greece in the latter part of the sixth century BC called the theatre of Dionysus, this edifice was built in Athens and provided an adequate venue for Thespis to win the first recorded prize for dramatic competition” (*Studi.es...14*) Sadly, in Nigeria, “where so many schools offer theatre studies as a curriculum, not all the schools are adequately equipped in manpower and equipment for the training of students in technical theatre and design technology” (Okeke 568-9). This supposes that while it is important to have the basic theoretical knowledge of art, the application of the theoretical knowledge to practice through the provision and availability of the necessary material to execute a successful stage performance is rather fundamental.

Also, the audience forms an indispensable element in the theatre because the success of every live theatre performance is mostly judged in great measure of the group experience (Mohammed-Kabir 70). Undoubtedly, this has been part of the theatre experience across the globe, periods, and regions. For instance, the standard set by Greek playwrights and consequently by theorists informed the awareness and acceptance of plays by the Greek audience. The same was also applicable in the medieval theatre. A more iconic example within the Victorian era is the Popular Taste affirmation of Pierre Corneille’s *Le Cid* as meeting the taste of the French audience as opposed to the harsh criticism the play received by the French Academy for failing to adhere to the Aristotelian tenets. Implicitly, though playwrights and theorists provide the professional guidelines for theatre productions, the audience plays a major role in affirming the relevance of that production. The modern theatre audience also ensured that the director and playwrights

performed and wrote plays that reflected the standards and expectations of the modern theatre audience. The postmodern theatre audience plays a major role in the aesthetics of performance because they are not isolated from the creative process, and their participation in the theatre affects the overall outcome of the performance. This is why Edwin Creely notes that for a theatre to be postmodern and achieve quality assurance, it is basically what you put on and what the community wishes to put on (3). The audience, therefore, becomes a determinant factor in measuring the quality of stage performances in postmodern theatre.

All the criteria outlined by scholars above are integral in fostering quality assurance in the postmodern theatre. Naturally, the postmodern theatre provides its criteria for quality assurance. This is because postmodern theatre is market-oriented and driven by market forces. Therefore, the theatre strives toward professionalism and standardisation of stage productions to enable them to compete with the emerging and dominant screen culture that has become the hub of global entertainment in the age of technology and new media. As such, the theatre aims to radicalise the way live productions are packaged and presented to meet the expectations of the contemporary audience which in turn enables the artists to make a return on investments. The creative techniques of postmodernism like pastiche, fragmentation, intertextuality, metafiction, co-artistry, parody, techno-symbiosis, and metaphors among others, help theatre practitioners to experiment with different materials, merge genres, explore the people's cultures, and even break cultural boundaries by accommodating cultures from other regions of the world. In doing so, the postmodern theatre becomes not just an experimental theatre but a platform for inclusivity and participation, where the peoples' socio-cultural and political realities are critically addressed through the creative process.

It is this basic desire to ensure that the postmodern theatre provides and sustains quality assurance through its methodological approaches and techniques that practitioners like Edwin Creely in *Operating Postmodernly—My Intentional Postmodern Theatre*, Patrice Pavis in *Intercultural Theatre...* and Canice Nwosu in *Postmodernism and Paradigm Shift...* proposed the aestheticisation and re-functioning of the transgressive tenets and artistic principles of the postmodern art for the purpose of achieving quality assurance in stage productions and the services rendered to the audience by contemporary theatre. As Janetta Gilliam observes “Postmodernism is not simply a body of thought, a way of theorizing, but also a way of practicing” (3) that involves

the understanding of the stylistics that engender a functional theatre practice in the Twenty-First century.

Theoretical Framework

Zeitgeist describes how the spirit of an age influences creativity. Popularised by Edwin Boring, Darryl Bruce and Eugene Winograd note that every creativity or scientific invention is conditioned by the “prevailing theories, facts, problems, and methods, as well as the values, opinions, and attitudes of its practitioners and societal context in which it functions” (615). Therefore, zeitgeist is nothing short of a “pattern in meaningful practices that is specific to a particular historical time-period (Krause 1). The postmodern culture like every other culture before it provides its creative framework to ensure that a cultural enterprise like the theatre reflects the reality of the period in which it exists. Therefore, it is imperative to examine contemporary theatre productions in line with appropriate frameworks, both in theory and practice.

Postmodernism as Quality Assurance in *A Time in the Zoo*, and *Naira Has No Gender*

A Time in the Zoo is a play that was produced by the 300 Level students of the Department of Theatre and Film Studies, Nnamdi Azikiwe University, Awka, at the University Auditorium, on the 15th of March, 2017. It was a matinee production to mark the 11th Convocation Ceremony of the University. Written and Directed by Emmanuel Ebekue, the play dramatises the struggle for power and its attendant conflict in an imaginary empire of Bermuda. The play begins in an interview session with the presenter and her guests, Prof. Bruhaha and Barr. Nicodemus. The interview is an exegesis of the origin of the existential crisis in Bermuda. In the scene that follows, the actual problems in Bermuda are revealed. The Emperor of Bermuda has chosen Prince Zifa of the Alusa tribe to marry his only child Princess Zara despite other interests from Prince Damian, Leo, and Stephen. Against his father’s choice, Princess Zara falls in love with a Commoner and proposes to disrupt the wedding process that will cede her to Prince Zifa. Consequently, she publicly objects to marrying Prince Zifa and goes on to introduce her lover to the bewilderment of her father, the other princes, and the entire kingdom. Infuriated by her choice and public denigration of his authority, the Emperor orders the incarceration of the Commoner and further consults the priest for a solution to the imminent chaos, insurrection, and clamour for secession by the tribes of the Rising Sun and the Riverine. The Emperor’s attempt to ensure that Zara is married

to Zifa takes a worse turn when the Empress announces that their daughter is pregnant for the Commoner. Prince Zifa is further enraged and promises to make Bermuda ungovernable for the people. Action dovetails to a heightened state of chaos and agitations for revolt from the constituent tribes over Zifa's craze to usurp power by all means, and the Emperor's willingness to consign power to him. The agitations by the tribe of the Rising Sun and Riverine trail into the origin and incidences that led to the 1967 Civil War, and the devastating effects of the War on the tribe of the Rising Sun. The play ends with a poetic rendition of gloom over the future of Bermuda.

Power tussle has remained a nagging issue in the existential discourse of Nigeria's history. The production examines the concept of power and buttresses its facade and implication to the unity and survival of the various tribes and regions that make up the Nigerian State. To achieve this, he uses marriage as a metaphor to discuss how the forceful union of the constituent tribes that make up a nation has resulted in the many existential threats like oppression, suppression, and exploitation, and the secession attempts by marginal forces like the tribe of the Rising Sun and Riverine.

A Time in the Zoo embodies the various aspects of postmodern production techniques. Firstly, the pastiche technique featured prominently through the blend of various production elements, genres, and other forms of the arts to recreate life in the fictional Empire of Bermuda. The avid blend of talk shows, music, sound, dance, poetry, and the dramatisation of the major plot by actors on stage produced an aesthetic appeal that is characteristic of postmodern theatre. More so, there is also the blend the fantasy, uncanny, and the real to accommodate as well as evoke the sense of hyperreality on stage. The blend of comedy, tragedy, melodrama, and farce degenised (breaking down of genres) the production and removed the rigidity caused by adherence to a particular genre in the creative enterprise. There is also a fusion of the Western, Asian, and African cultures, as reflected in the use of Western contemporary costumes, the Sangeet dance of India blended with the Nigerian narrative. The significance of this experimentation shows the intercultural and multicultural interaction and exchange that is at the core of postmodern theatre.

The play is an aggregation of several events blended to drive the production concept. Though the main plot follows a lineal narrative pattern of cause to effect, the director employs fragmentation through the use of dance, musical performance, and mini discourses to break the

sequence of linearity. Hence, while the main plot retains its linearity, some other actions appear to be episodic with their peculiar themes and effects. For instance, the play begins in a talk show that presents the etymology of the problem in Bermuda in a farcical manner. This is followed by the actual tragedy in Bermuda with intermittent melodrama and comedy. The implication is that it shatters the traditional ways of viewing reality and human action, and consequently creates multiple vistas for the audience to interrogate the underlying issue of oppression. Ultimately, the director's attempt to fragment the entire production beginning with a talk show and ending with a poetry rendition leaves the play open-ended.

There is a conscious effort to make the performance intertextual. The play examined existing texts, historical events, genres, styles, and techniques. All of these served as a network of signs for the production of meaning. To intertextualise the play, the director created a metatext that reflects the works of authors like William Chancellor and Thomas Macaulay, political speeches by Hon. Patrick Obahiagbon, and songs from Disney to enrich and enhance the performance text. The implication of intertextuality in the production is that it reduces the influence of a single author but allows the combination of different texts in the creative process. More so, by referencing other works and acknowledging their creative sources, the performance naturally becomes a parody that allows the director and the performers to experiment through improvisation to create a metatext that challenges the original forms.

One of the significance of the production is the critical statements it makes on the socio-political problems in a convoluted Nigerian state polarised by ethnic tension and insecurity. Though the thematic fixation of the play is on the quest for power, it also weighs in on both the contemporary security challenges by referring to the past historical event of the Civil War in 1967, its effects on the socio-political and economic development of the Igbo race and other constituent cultural groups in Nigeria. The play through its metafictional attribute conscientiously questions the viability and unity of the entity called Bermuda as seen in the Presenter report of the incidences in Bermuda.

Presenter: Hello friends, events in Bermuda are getting more dramatic and the socio-political climate is getting to its boiling point. I sense what I may call an ideological polarisation of Africa's biggest Empire. The other princes have all accused Halusa of nurturing this perennial plan of subjugating Bermuda to another reign of Bermuda colonisation. This Halusan rejection has

become so conspicuous with the tribes of the Rising Sun and Riverine... Reports reaching me this morning indicate that there have been cases of private bombing as well as the kidnapping of foreign expatriates in the Riverine area. Reports also indicate that there is an uprising of the Halusans featuring an organised massacring of non-Halusan indigenes and looting of their shops as well as their Christian holdings. Now the Christian churches in this area suffer the same fate as they are denominated by Christians from the tribe of the Rising Sun

While the aim of metafiction as a production technique in postmodern theatre is to awaken the audience's consciousness to think and be part of the meaning-making process, the director further uses Bermuda as a self-reflexive metaphor to narrate the existential issues that bother inequality, injustice, oppression, and marginalisation of the marginal forces, which still are germane challenges affecting contemporary society.

On the other hand, *Naira Has No Gender* was produced by the students of the Department of Theatre Arts, University of Abuja, on the 24th of February, 2022, at the Arts Theatre, Faculty of Arts. The play as directed by Rosaline Yacim is also a matinee production that reflects the various social conditions that affect people of different ages and sex in a repressed economic environment. The play opens with two lovers Aina and Otunla at the riverside discussing the circumstances hindering their desire to get married. At first, Aina taunts Otunla with the numerous customary rites and payments that he must perform before she accepts to become his wife, later she reassures him that their inability to have the glamorous wedding of their desire should not stop them from getting married eventually. These lovers are torn by the harsh economic realities confronting their marriage plan, gross corrupt practices in government among the elites in society that undergirds poverty and failed dreams, especially among the youths, and the growing class disparity that exists between them and their friends Dokun and Debby who are privileged because of the corrupt practices of Dokun's father, Chief Awadanu. Meanwhile, Chief Awadanu returns home with a multimillion naira cheque for a contract that he had won the previous day. Abike his wife is suspicious of the source of the money and queries to learn how Chief receives an immediate payment for the contract. She fears that Chief has traded their daughter again for money. However, Chief convinces her that the multimillion naira contract fee is a testament to his astute loyalty and commitment to the growth of his political party. The argument between them exposes the subversive nature of the political elites. Their argument is truncated by the entrance of their son

Dokun in the company of his wife Debby. Dokun and Debby's home visit is to help finance the wedding of Otunla and Aina with their father's stolen wealth. Otunla, at first, blatantly refuses to accept the offer from Dokun and Debby on the grounds of his integrity and angst against stolen wealth. Later locked in the dilemma of choice he considers accepting the offer to satisfy Aina's desire of having a befitting contemporary wedding ceremony but is bewildered by Aina's sudden refusal to allow him to undermine his integrity. Instead, they have a bizarre wedding that is stripped of the glamour of contemporary expectations. Their choice eventually pays off as Otunla immediately receives a job offer based on the testimonies of his uprightness and integrity in the community.

The production concept of *Naira Has No Gender* hinges on the idea of change enforced through the individual and collective struggles of the protagonists in their quest to resist oppressive tendencies that overburden their personal development in society. Otunle and Aina's strong desire to achieve their dream of getting married against the various odds mitigating their aspiration situates the motif of the performance and further elucidates the production concept. Using the metaphors of love and marriage, the director addresses critical issues of national concern, such as corruption, oppression, political rascality, election malpractices, poverty, unemployment, and class struggle which are part of the problem in the postmodern era. The production also treats ethical issues like honour, chastity, respect for one and the other, trust, integrity, and honesty.

Naira... is a modern African play that is re-aestheticised by the director to show the influence of postmodernism in the creative process of today's theatre. To achieve this, she employed two postmodern production techniques; the co-artistry and pastiche techniques to project the production concept. Co-artistry as a technique of postmodern production is a creative symbiosis between the actors on stage and the audience. This technique was evident in the production and was used to show the synergy between the stage and the audience in the creative process. As a postmodern production technique, it allows the audience to be part of the process of meaning-making on and off the stage which goes beyond mere appreciation of the actors' performance. As an educational theatre production, the majority of the audience who watched the production were involved in the preproduction process, especially at the rehearsal stages to know the vital areas their responses could create emphasis and generate a dramatic effect. For example, in the first scene where Aina narrates the glamorous wedding between Dokun and Debby, we see

the role of the audience in giving alternate responses to Aina's hyperbolic reference to the whitish beautification of all the elements used for the wedding. Also, in scene two, we see the use of the audience in creating a typical political rally scenario through their alternate response to Chief Awadanu's call for "one people one nation". Co-artistry in postmodernism is hinged on the fact that the audiences are familiar with the cultural, political, and social conditions that the actors try to represent. The effect is that theatre becomes more engaging and participatory. Unlike in epic theatre where audience integration is used to create emotional distancing, the involvement of the audience in this performance evoked a sense of awareness and integration in the emotional, psychological, and physical responses of the actors toward role interpretation.

Secondly, the pastiche technique played a paramount role in the success of the production and showed the director's knowledge of the need for the harmonisation of contrast variables to create new aesthetics for the postmodern audience. In seeking to enhance the relationship and involvement of the audience in the creative process the director created an operatic form that allowed the expressive use of songs that have significance in the dramatisation of the plot to create the necessary mood for each scene, help interpret the messages inherent in each scene, aid in establishing transitions and enhance the overall meaning of the performance. The songs chosen for the performance were a medley of popular contemporary Nigerian songs and Western classics carefully scored by the orchestra to convey the essence of each scene and the underlying messages. For example, in scene one, two contemporary Nigerian songs; *Running* by Chike and *Aye* by Davido were used by Otunla to emphasise firstly his readiness to fight and protect what he shares with Aina and secondly to show that despite Aina's initial resistance to his proposal due to financial constraint she is willing to stay with him to fight for their survival. In scene two, Victor AD's song *Wetin We Gain* was used to buttress Chief Awadunu's character as a corrupt megalomania and also was used for a scene change. In scene four, *Ile Aiye* a Yoruba classic was employed to show the transition from the city to Aina's village. While Bob Marley's *One Love*, *Cavemen's Fall*, and All Stars *We Are The One* were used interchangeably to enhance the message of the play. The combination of vocals (orchestra and audiences) and the percussion instruments created a symphony that carried the audience along in the performance process. The songs were the live wire that held the production to its crescendo and created a concert-like atmosphere that encouraged the audience to be fully involved in the process of meaning-making. The blend of

music with acting exposed the creative dexterity of the actors, making them the agency for the construction of meaning beyond the underlying message of the play. Again, pastiche features in other technical areas of the production like costume and set design used to show the multicultural aesthetics of postmodern production.

Conclusion

The study set out to evaluate postmodernism and its production techniques as suitable alternatives for quality assurance in live theatre productions. This is premised on the fact that production methods and techniques of modernism have become very ineffective in enhancing the quality of live theatre productions to meet the creative demands of postmodern theatre, which Radu Teampău notes among other things, involves “postmodern scenography, a postmodern lighting, postmodern costumes, a postmodern soundtrack, a postmodern acting, etc” (192). The production techniques of the postmodern theatre when effectively applied in the creative process adequately improve the quality of creativity as seen in the evaluation of the productions of *A Time In The Zoo* and *Naira Has No Gender*. The outcome indicates that the directors of these productions understand the aesthetic needs of a postmodern theatre by ensuring that the service rendered met the audience’s expectations in the same way practitioners in the Victorian and modern periods showed craft and mastery of the aesthetic and artistic requirements of their periods. Ensuring quality assurance in the production process of the theatre therefore involves adequate knowledge of the creative demands of both the profession as well as the audience. As each era has aesthetic principles that condition stage productions, contemporary theatre must always evolve along with trends in order to render adequate service for improved patronage.

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Play Productions

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