

The Place of the Audience in Cybernetic Theatre for Development: A Study of Ebenebe Children's Theatre

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Abstract

Post modern revolution in cybernetic theatre and performance is a major turn of events in internet related theatre and film world especially, in area of audience, audience participation and information assessments. This situation turned the attention of Tfd to internet. Giving the modern trends in digital technology and development in the world, stage performances especially Theatre for Development needs gain a new momentum. As a result of these, this research is an attempt to re-position children theatre for development through experiment by converting the skit into internet-based Theatre for Development performances that would cover a wider audience and bridge the gap in learning, social transformation and still offer another way through which children theatre imbibe virtual technology as a transmitting or broadcasting model using Live Streaming Application as a technique. Thus, the new theatre becomes a theatre performance in a physical and virtual environment with more people-centered-approach to social change. This evidence was noticed in theatre and films as soon as the cinemas, celluloid films developed out of the existing theatre and film forms. It on this background that this study has set out examine the impact of the mediated children theatre for development on the audience, their virtual connectedness and their physical presence. This research dined it necessary to explore the colossal benefits inherent in cybernetic theatre by incorporating them into our target of social transformation and education. This paper is theoretically grounded on Varley Jamieson's Cyberformance, the utilization of internet technologies to create performance for the audience delight. Mixed method which offer opportunities for qualitative, quantitative, participatory action research and content analysis were applied. The study discovered that there more online popularity as against the physical presence or immediate audience. The paper concludes that there is the need to meditize tfd to expand its outreach and audience participation.

KEYWORDS: Cybernetic, Children Theatre, Audience, Tfd

Introduction

The obvious thing from the various scholarship available to that the 21st century internet mediated scholars are the foregrounding in different way, the notion of 'liveness' and 'audience participation, placing both as major characteristics of their arts. Philip Auslander, Benjamin Walter, Steve Wurtzler calls this art 'mixed media', the simultaneous uses of

live actors or animated material in theatrical performances. Sequel to these shifts in communication and participation which is from analogue to digital, from wired to wireless, from broadcast to networked, from internet led media to interactive network, and to every man a broadcaster, there is a need for resuscitating Theatre for Development's audience reception and coverage to align with this shift in modern trends and in communications. The need to vie for space or position in the current global technological trends and theatre practice makes the reformation of TfD inevitable. Mario Chatzichristoulou, Monica Wunderere, Gianniachi, Susan Kozel, believe is the proposed application of technology in theatre for development to provoke the audience into participation and action. This resulted to a move away from practice to perception and participation through mediums especially in technology and media interactivity. For instance, in Cybertech-Theatre, the stage and the virtual world are each spaces of appearance and are also spaces in which the mode of participations and visibility are different. The virtual space gathers the audience electronically to act and react irrespective of where they are at the moment of the production. This is called 'a performance in present and in present-absent'. Both the stage and virtual audience in the mentioned performance partakes on thematic discussion of the possibility and the plausibility of proffering solution to the issue at hand and to discover more meaning and to add values to mediated Theatre for Development. At this point, the communal involvement needs re-examination to decipher the position of cybernetic audience and indigenous audience in participation and problem solving. The incorporation of live actors that perform in real time and space before a live audience becomes a worthy innovation but requires a possible definition of 'live' to suit this dimension the live now becomes, "as a kind of performance in which the performers and the audience are both physically and temporally co-present with one another" (Auslander, 110). We considered this definition cardinal as a result of our involvement and experiences in Cybertech-Theatre practice as we shall find out at the end of this journey. This research is to reform and challenge the conventional dichotomy between 'live' and 'mediated' performances using the Ebenebe Children's Theatre as an example.

An Overview of Cybertech-Theatre

As we are aware that Theatre for Development exists anywhere there is a community of people. It is marked out of other theatre performances because of its autonomous,

transposable potentials and its acknowledgement of the community as an artistic construct that needs examinations or that opens dialectical discourse(s). And by involving the community, liberates them from shackles of individuals with impaired visions of life and transforms them into individuals with a broader sense of life. At this juncture, Cybertech-Theatre becomes an effort to reform and redefine Theatre for Development to incorporate cybernetic(virtual) platform and to eventually create cross-reality theatrical performances by combining physical and virtual space.

The coalescing of cyber and technology (Cybertech) as a single word infers a microcosmic representation of features which the internet, streaming technology and TFD encumber and can exhibit. This by implication means that there is a space created in the virtual environment by the technology where people who are not present on the performance venue can watch, interact and share opinions. Inversely, a flow of digital signal through the physical stage in a networked interconnected computer resulting in another performance. This compound medium places it in a new pedestrian of absorbing Cyber/Technology/Theatre for Development to represent a communal and participatory theatre anchored in research, improvisation, and performance. According to Michael Etherton, “it’s ... a reflection of the human condition, an unexpected insight” (27). This kind of arts has been with the folks from time immemorial where they create characters, stories and performing them in the presence of the people (audience) in the market square or village square as a way of entertaining the people or as a way of passing serious information. So is not entirely new but a kind of updating to accommodate the prevalence practice of the old culture with a touch of modernity. This art gives the rural or village people the opportunity to learn some creative and play making skills. As community members who have volunteered to be participants are privileged to develop some inborn skills and after words, proffer solution for social change. This improvised drama then becomes Cybertech Theatre when is streamed to reach a group of audience (cybernetic) who were not present or were not part of the improvised play. This form appropriates it not just as a communication tool but as a model for communication and interaction in physical and technological created environment. Vsevolod Meyerhold’ called this form “a cinematification of the theatre (for development)” (254).

This theatre could be indoor, outdoor, raised platform, village square, market square, open field, under a tree, etcetera depending on the nature and structure of the community environment. The physical stage and the TfD project are the most important and without which there will be no Cybertech-Theatre. This physical space or stage is the breeding ground for the performance. It is that venue where the rehearsals, meetings, interactions and collaborations, research, conscientization take place. This stage is mobile, fluid and shapeless. It can assume any shape or form during performances since the performances are always improvised. These stage like every other theatre stage, serves as the informant to the virtual space. Auslander re-affirms that there is an energy that supposedly exists between performers and spectators in a live event and the community that live performance is often said to create among the performers and spectators. She calls this energy and relationship; “the magic of life theatre” (2).

According Asigbo, & Nnalue:

“Cybertech-Theatre is therefore a theatre that gears towards societal development, behavioral change, and community transformation through interactive participation, research and performances using live streaming technologies as technique for exploring the physical and virtual world. It is usually a community-based theatre” (18).

Asobelle calls it a “theatre (that) stimulates their imagination and enables them to seek new strategies and solutions to old problems” (133). This theatre must take place in dual locations, virtually and physically. It can be done simultaneously or not depending on the host communities’ knowledge of social media. The physical is the performer and audience coming together in flesh and blood and in a physical space to co-interact and perform while the virtual is the media presentation of human actions in the virtual world. This world is created through Instagram, YouTube, Periscope, Face book, Twitter enable phones or laptops. But in more complex and professional dimensions, the use of decoders, like Terradek, Dacast and CDN (content delivery network) etc. to create a virtual world. The virtual world becomes an online stage, which is begotten through a transmission of the realistic stage experience in the internet.

The technological mechanism receives signal from the physical stage and transmits to online through the process of live streaming. The streaming offers the finished product of

the project to the audience. This in turn offers the audience the opportunity to contribute, be part of the performance and interact with the people during and after performance. Given the numerous and variety of cameras and capture devices, encoders in the market today, the breath of technical setup becomes diverse as the content creators either from a single-camera setup to a much larger multi-camera production with switchers. The encoder is a stand-alone-player or a plugging that works as part of a web browser. The tiny line between live and mediated is harmonized in the creation of Cybertec-Theatre. This assertion creates the scenario and the confidence that Cybertec-Theatre is not the first to have delved into an online performance. That what Cybertec-Theatre is proposing is a reformation and redefinition to align TfD with the concept of performance and practice that shall be called Virtual Theatre for Development:

Thus, Cybertec-Theatre becomes a rebranding term and launch pads for this new form of Theatre for Development (TfD). This proposed new term in Theatre for Development practices would usher in the convergence of 'cross media' (employing different media) and using streaming concept to describe something that is not a collapse of the boundary between technology and TfD, but a different kind of relationship and interaction. This Theatre becomes a hybrid of Virtual Theatre and stage performances in a dedicated environment where the internet; the performance and the streaming software become the enabling technologies. (Asigbo etel: 17)

These reformations are pertinent and crucial especially in the era of internet facilities and technological dominations of the globe. As Charles Nwadiwe rightly observes:

Observations of current trends in the performing arts show that the modern theatre benefits immensely from the increasing advances in science and technology. This trend, a response to the global digital march, has virtually turned the 21st century performance art into a designer's theatre characterized by electronic gadgetry... 'theatre historians now look upon the introduction of the computer into the theatre as event rivaling the importance of the introduction of electricity...the computer offers an even greater potential for theatrical creativity (40).

Meyerhold suggested a possible way out of this ugly situation mediatized theatre imposes on theatre and its audience:

The cinema is attracting far greater audiences than any other type of theatre, 'cinefication'. Give us the chance to work in a theatre incorporating modern techniques and capable of meeting the demands which our conception of

the theatrical spectacle will create and we shall stage productions which will attract just as many spectators as the cinema (40).

The fact remains that many scholars have tried in different capacities as theatre professional to mediatize Theatre for Development. It seems that the more they try, the more the problem increases. Thus, the proposal for a Cybernetic Theatre for Development is in its own, an answer to reforms Theatre for Development to meet the current global of 'presence –absence', the mediated presence of the audience at a particular time of the performance but physically absent in the venue of the stage performance. This is to say that the stage performance is not the last performance.

For syncretism, we have placed live and virtual stage to run concurrently, so both can make inroads into their various audiences. And in most cases, the performance is consumed in mediatized form more than is consumed in live. The reason is that live ends when the performance ends but the mediatized performance continues. If it continues, it continues as product of Cybertech-Theatre. Therefore, Cybertech-Theatre exist in two worlds; physical and virtual. And both must be simultaneously and dependently functional.

Technical, Technicality and Aesthetics in Cybertech-Theatre

This is the proposed details for this theatre. The first technical means and most vital in the actualization of this theatre is the streaming. Video or on demand Streaming is the act of transmitting a video content or shot films to viewers through a particular platform that allows access to broadcast in the internet. It uses cameras or mobile phones, or a computer webcam to send signal to the internet or web. The streaming process transmits a content especially a video directly to an audience either or online or offline. These transmission signals can be sent through cables or via waves around the world. It requires a form of source media to broadcast in real-time for instance, a video camera, an audio interface, and screen capture software, an encoder to digitize the content, a media publisher, and a Content Delivery Network (CDN) to distribute and deliver the content. Content Delivery Network is usually called the server.

To create a host domain, connect your camera to the technology device like your computer and enter a unique code into the web browser search engine and your streaming host is ready. Then to streaming for simultaneous broadcast to multiple server and platforms, the

encoder offers additional inputs as IP like (RTMP, MMS, and HTTP). And considering the benefits the host like Upstream, Bambuser, Dacast, Showcaster etc. that offers such as; white label-service (where you can insert your own branding or advert). It also offers monetization options. (Where you get paid for the number of viewers your live stream attracts). The viewer expects great transitions between events and interaction from the events. They also provide rooms and provisions for security (a kind of restrictions via passwords or through fencing). These ensure that viewers get their best experiences with little or no restrictions. All one needs to do is to create a link early and share it since you broadcasting from a video hosting platform so that the audience become aware of the upcoming event unless you are sharing from a social media like Facebook where the viewers are notified automatically.

In Cybertech-Theatre therefore, the virtual space does not exist unless created by the output of the physical stage or space. This is because the physical stage of the Cybertech-Theatre provides more of the magic of life theatre than the virtual stage. But the virtual stage becomes more quintessential to this theatre because the performance is never ending in virtual world unlike the physical stage. For syncretism, we have placed physical and virtual stage to run concurrently, so both can make inroads into their various audiences. Therefore, Cybertech-Theatre exist in two worlds; physical and virtual. And both may be simultaneously or not but dependently functional during the operation to produce multiple interactions needed within the audience. Thus, this coinage and its exigency, has created an opportunity for Theatre for Development performances to be viewed by immediate and remote audience (indigenous and cybernetic audience).

The Audience in Cybertech-Theatre

In Cybertech-Theatre, the audience is dual. Those virtually connected (cybernetic audience) and those physically present in flesh and blood (indigenous audience). The indigenous audience is the actors/audience (participants in the stage performance) while the cybernetic audiences are participants in mediated platforms. They could be online or before a screen audience. Philip Auslander acknowledges the dual existence of these audiences when she remarked; "...the performer/audience relationship in film, for instance, is thought to be mediated by the camera and the rest of the filmic apparatus; in the theatre,

by contrast, this relationship is seen as direct and unmediated” (108). And Frank Propper affirms this as:

A wholly new relationship has grown up between the artist, the work of art and the spectator. The work loses its materiality, and becomes simply an effect or an event; the artist loses his halo and becomes a researcher; the spectator leaves the domain of cultural conditioning and himself becomes active and creative (7).

Brook speaks about the absolute necessity of the presence of the audience and the roles in the success of any theatre venture while Meyerhold lend a voice to the role of audience with his summation, “we produce every play on the assumption that it will be still unfinished when it appears on the stage...that the crucial revision of a production is that which is made by the spectators.” (256). He once created the possible reactions of the audience as a way of integrating them into his practical theatre. These actions according to Monika: “describes the pure presence of the audience” (257). Boal political theatre explored, transformed theatrical means to get the audience involved. He went further to assert, “If they are not together in the same room at the same time and do not care for each other, the theatre performance does not exist at all” (Monika, 258).

Boal's assertions did not augur well with the researcher in that we insisted and maintained that the audiences do not need to be together in the same room at the same time for theatre to take place as we have seen in internet or cyber mediated performances. An audience can be in London, another in Africa or anywhere in the world and still be part of the performance through available paraphernalia. Consequently, the creation of cybernetic audience.

The Indigenous Audience and the Cybernetic Audience

The Indigenous Audience

“...all spectators are close to all actors, the audience can smell the coffee being served on stage and observe the spaghetti as it is being swallowed...” (Boal, 138). This prefatory statement paints the picture of an Indigenous Audience. This audience comprise of “people whose total social (cultural) experience is at one with each other and with the presenters”

(Enekwe:1455). This audience is free like the actor and the actor is also like an audience. Apart from the audiences who have volunteered, who have accepted to co-perform, the rest of the people gathered on the performance venue are assembled through the medium employed by the facilitators. For instance, in the project under study, the facilitators joined procession together with the audience. The audiences were like, 'let's see what they are doing...let's see what they are up to'. Then their curiosity transformed them into audience who becomes integral part of the performance. They are allowed to move freely during the performance as their role may demand in the performance.

This is to say that the audience on the stage as the performer plays different roles at a time; he acts in the empty spaces between the media and the people and watches or rather observes when not acting. This audience is according to Boal "an actor on an equal plain with those generally accepted as actors, who must be spectators...in collaboration, heal themselves of their sickness...that is something capable of changing the society" (135). As lore of traditional African performance aesthetics and considering the importance of the audience in the said project, you must ask for the permission of the audience or host community for collaboration. According to Ukala, the performer:

...in fact, seeks the blessings or permission of the audience to perform.... The story teller metaphorically throws white chalk on the chest of the audience to obtain its blessing. He hails the audience, 'E yem unu nzum!' ('I give you white chalk!') 'I gwo, o re-e!' ('If you concoct, may it be efficacious!') (3).

These approval responses give the theatre team permission to conscientize, heal, educate and empower the land. In Theatre for Development, scholars call this permission seeking mission "advocacy visits" as a means of dialoguing with the host community on the aims of project and objectives.

The interesting thing about this audience is that they are the same people who give approval and permission for the project to happen. They in turn become part of the project through their involvement. This is to emphasize how important these audiences are to the success of this theatre. This audience as a matter of fact cannot be ignored or overlooked. If so done, the theatre becomes incomplete. This audience validates and criticizes the performance either by approving or disapproving the actions of the performers and thus, propagating a theatrical interaction between the performers and the performance.

The indigenous audiences are those who operate in real world of the performance and have unmediated contact and interactions with the audience and the performance. They are usually the community members who volunteered to work and co-perform with the theatre team in a particular project. By this volunteerism, they become part of the team as actors, actress, researcher, dancers, mobilizes, critics and agents of developments. They are the ones whom questions are asked on some communal issues or problems that needs clarifications. They are the immediate audience who enjoy the pre-knowledge of the performance. The major characteristic of this audience is the physical co-presence with the performers and temporal simultaneity in production, reception and response; sharing experience in the moment. These indigenous audiences undergo some special trainings and rehearsal to unlock their potentials especially as regards the use of cameras, computer and mobile phone for streamlining. Through this training, they are empowered. This theatre as a project cannot hold in a vacuum. It has to be situated in a community, village or town.

Cybernetic Audience

Similarly, Cybernetic audience is that technologically separated audience who may be online watching, and interacting and criticizing while the stage performance is going on. This type of audience borrows extensively from Augusto Boal's 'simultaneous dramaturgy' according to Boal, "This is the first invitation made to the spectator(s) to intervene without necessitating his physical presence on stage...the discussion itself need not simply take the form of words, but should be effected through all other elements of theatrical(technological) expressions as well" (109).

These audiences are assembled to participate in an ongoing event especially a dramatic event. They are not physically present on the stage performance but spatially present on the screen. Nick Couldry opines that this audience could be found, "from very small groups in chat rooms... or the liveness of a small mobile group of friends who are in continuous contact via their mobile phone through calls and texting" (356-7). Their call or texting as was expressed by Couldry is a means of interaction. In other words, there is an interaction between these audiences and the event.

The cybernetic audiences participate in the project through watching and interacting during the post-performance evaluation. This is because they are not physically present in the

performance venue but they are virtually present in either online or mediated space reacting and responding during or after performance. Their roles are limited unlike the indigenous audience who participate in flesh and blood and their voices heard. This audience is unique; they exist before and after the play or when the performance must have ended or even when some of the indigenous audience must have gone back to their homes. They are most valuable during the post-performance because the memory of the performance may not leave them immediately.

Furthermore, they are performance and post performances commentators or critics. Their participation and evaluations diversify the project by making people who are in the same problem see themselves in the shoes of the host community and may sort to try out the suggested solution to their own problems.

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Their roles are limited unlike the indigenous audience who participate in flesh and blood and their voices heard. This audience is unique; they exist during and after the performance must have ended but the indigenous audiences exist before, during and after the performance. The cybernetic audiences are most valuable during the post-performance discussion because their post-performance contribution is needed for the next level of action. Furthermore, both audiences are needed for the follow-up's interactivity. The next chapter shall look at project, role and the impart of the audience as it regards the new theatre for development.

The Place of the Audience in Cybertech Theatre in Ebenebe Children's Theatre

The Ebenebe Project Background.

The Ebenebe children theatre is the second experiment using the Cyber-Tech Theatre Approach. The first was the Anam herdsmen advocacy project. The like every other TfD project, took the research to Anam City school, a primary school, with British standard, located in Anambra West Local Government Area, Anambra State. The Anam New City Nursery and Primary School was established in 2015 by dr. alloy and Mrs Gesare Chife, a baby project under Dr. Aloy and Gesera foundation. It is situated in Ebenebe, a farm

settlement area in Anam, towards Iyiora community. The goal of the foundation is to eradicate illiteracy among the school age children of this farm settlement and the communities at large. According to available data, prior to the establishment of the school ten years ago, children of the farmers in the area are out of school. Many of them following their parents to the farm, others going for apprenticeship with the basic education.

Hence, Chife Foundation felt the need to take the bull by the horn by building the school, furnish it and employ adequate staff to cater for the children well-being. It is on this background that the researcher, who is from the area decided to contribute his quota in the educational awareness and the development of the area.

The project and the performance were like every other TfD project of gathering the children for problem solving. But this has a unique feature of digitizing the project through live streaming the performance in a created you tube channel. The target is to educate the children on the importance of education, seek their opinion between education and cyber-crime which is a rampant phenomenon in the area, develop a drama skit out of the data generated from the discussions and at the end, test the efficacy of cyber-tech theatre in the drama skit.

The Advocacy Meeting with the Stake Holders

Our first point of contact was the foundation for approval of the project. we reached out to Mrs Gesera Chife and told her of our plans to contribute to the development of education in our area and she was very pleased to welcome us. According to her, it when this child sees their people who have gone to schools and are into the academics that they will be motivated to acquire more education. She approved our visit and directed to the Head Mistress of the school for further actions and discussion. The head was overwhelmed with our idea and project and promise to assist in any area she and the school can assist us to give the best to the students. She took us around the school and introduced us to the students. The team having seen the students, opted for the primary four to six pupils whose ages brackets will be around four to thirteen years.

The following week, after the first meeting and visit to the school, we arrived the school for the project. The school gave us two spaces, one an open field with a tree for shades and then the school library for use. We prefer the open field as against the indoor because of the hotness of the weather. The project started with the primary four to six pupil who are

about ninety pupils. The researcher introduced himself as a member of the community and ask them to do same. We were astonished with the level of the proficiency in their spoken English language.

The researcher having come from the area, gave them the confidence to open up to the topic of discussion. They told us the story of their class mates who have gotten married and the ones who dropped out of school. And these stories were confirmed by their class teacher who was assign to us to monitor the process and report to the school, other words, she was the eyes of the school in the project. the research team educated them on the importance of education by giving them examples of the son and daughter of the community who made it life through education. The perfect example is the founder of the school. They were delight to hear so many of these stories of the successful indigenes of the town who are educated and were motivated to be one of them in future. At this juncture, we venture into the skit making using the stories we have been told by the pupils and the ones we have told them to juxtapose issues and arrive to a possible conclusion. The pupils were led to role creating and mastering process through trial and error methods and at the end, a skit was ready.



The Participants During an Interaction Section

Synopsis of the Skit

The skit employed symbolic character to represent four families. Each family inviting his children to a meeting to decide their future careers considering the age of the parents and

the present situations in the country. The first family children chose to be farmer, a lawyer, and an engineer. The second and the last family all took different careers and each family prayed for their success in their chosen careers. Along the chosen career paths, some deviated and some continued. Even some of the girls had to get married and dropped out of school. Then some persisted and continued with their chosen careers.

On the day of reckoning, those who continued were the ones being celebrated by the community because of the success they have attained in the society while those who dropped out were seen lamenting. The performance end with a voice over advising the parents to support their children in their quest for education and employed the pupil to be focused in their career.

The Critical Analysis of the Skit Using Cybertech Theatre Approach

In the skit performance, the camera captures the video from the stage or the performance and redistributes to the audience in the internet through enabling an avantgarde television channel created in you tube. In the Project, for example, multiple cameras were used to capture and streamline to the audience. This multiple camera platform used a mixer or video switcher. For instance, in the Ebenebe drama skit, there were a total of three cameras: a still camera positioned at the entrance of the performance venue to capture the entrance and exit of the characters and the narrator's entrance. The other two cameras were handled by the members of the team to capture simultaneous scenes on stage.

According to the convergence of the technicality and technique in Cybertech-Theatre, the video streaming can be divided into live or on demand streaming. As a result of hostile environment of the host communities, such as, lack of internet facility in the area and little or no knowledge of internet usage by the community members, the researcher adopted on demand video streaming.



Cross Section of the Elders/Families and Their Children

A kind of or an act of repeated video transmission to viewers through a platform that can allow access to broadcast using the computers enabled platforms or any other means the artist may deem fit.

This is as a result of the transposable roles theatre has played or continued to play in the inter-media arena. For instance, in the performance the camera was directly connected to the stage to capture but indirectly connected to encoder for streaming. The reason is because the medium of exchange is not live streaming. The world of the stage is transformed to the world of the screen in a three dimensional form. That is drama in filmic forms that contains life situations with realistic characters and portrays solution and conflict for social change. So the streaming creates an accurate representation of the stage performance in mediated dimension. However, there are a lot to gain: on both hands; the possibility of an accurate and detailed descriptions of the events and actions that are taking place in the story, on the other hand, an extensive streaming of the experiences through which the people become involved.



Some Cast of the Skit

Summary and Conclusion

This research ascertained that Cybertech-Theatre is a perfect and efficient in bridging the gap between the audience and theatre for development and also in creating awareness through reaching a wider audience. For example, On the performance day according to our head count, there were 168 women, ladies inclusive and 56 men, boys inclusive. Making it a total of 224 persons who watched the stage performance. These people in turn are called the indigenous audience according to our assertion. Then during the video streaming, the audience tripled. The community Secondary School where it was streamed has over five hundred students of boys and girls. During the streaming, a total 380 girls watched the performance while 180 boys saw the performance.

Placing both audience participatory survey together, we discovered that there were more audience in the streaming than in the stage performance and that there are more women in both performance than the men. Thus, it was concluded that Cybertec-Theatre is a quintessential Cybernetic Theatre for Development because of its ability to reach a wider audience and still keep the performance alive even the project has ended.

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