

EFFICACY OF MONITORING AND EVALUATION IN PROPELLING THE THEATRE AND TOURISM INDUSTRY FOR SUSTAINABLE DEVELOPMENT IN NIGERIA

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Abstract

Theatre and tourism had had a long history and twin relationship. Their potency towards the socio-economic, cultural, and national development of society cannot be overemphasized. Apart from being employers of labour, theatre and tourism have significantly contributed to wealth generation for the economic growth of Nigeria that runs into billions of Naira. Thus, contributing robustly to the country's foreign exchange earnings as well as to national growth. However, Monitoring and Evaluation (M&E) as a potent factor and an in-built mechanism that ought to propel the practice of Theatre and Tourism has often been downplayed or completely ignored by governments, practitioners, development experts, project managers, and other professionals in allied fields. Without Monitoring and Evaluation (M&E), it is difficult to assess the efficacy of any project, workshop, or programme. In such a situation, its impact cannot be properly assessed. Monitoring and Evaluation is the periodic observation and assessment of the overall achievements in the process of implementing a project. It is concerned with the outcomes and ultimately the impact of a programme. The objective of the study is to examine the effect of Monitoring and Evaluation as key components of any Theatre and Tourism project as well as illuminate some potential implementation constraints to the practice. The study adopts the qualitative research method in gathering and analyzing data. While data collected for the study were documented using the APA style of documentation. The study reveals that Monitoring and Evaluation have not been given pride of place in project planning and implementation. It concluded by recommending robust attention to Monitoring and Evaluation as key to the survivability and sustainability of any project.

Keywords: Evaluation, Sustainability, Monitoring, Tourism, Theatre and development.

Introduction

The relationship between theatre and tourism has a long history. Apart from being fundamentally a source of entertainment, education, and information, the socio-economic opportunities which they offer to society are invaluable. Theatre and tourism have become not only major sources of employment in a depressed economy like ours but have contributed significantly to wealth generation for the economic development that runs into billions of naira. Thus, contributing in no small way to the country's foreign exchange earnings as well as to national growth. They have been viewed as tools for national and international integration culminating in the unification and cooperation of many nations.

Theatre or Theatre for Development (TFD) in particular represents the most immediate and vital form of a remarkable human invention in the story and the relations it has with everyday experience in the lives of people watching (audience). It has been and remains the best and most interesting form of entertainment, according to Yomi Owope (2002:47), the theatre “brings both the actors and the audience into a close relationship than any other medium of mass appeal”. Since the ancient Greek period, the theatre has been seen as a noble means of livelihood and economic dominated American empowerment. To this end, Norbert Oyibo Eze (2011:46) citing Arthur Lithgow reasons that, “commercial considerations have completely theatres of the 1960s and that art market was seen as one of the fastest growing markets in the United States today, yielding about 7 billion dollars yearly.” Globally, theatre and film industry has been high revenue earners for both individuals and governments. Citing Lambert Tyme (2010:1) and Nelson T. Obasi (2013:46) observes that, “the indigenous film industry in Nigeria popularly known as Nollywood has since the 1990s, grown into the third largest industry in the world next to Hollywood and Bollywood, generating approximately up to \$250 million a year, thus contributing immensely to the growth and expansion of the Nigerian economy.”

The gains of theatre as an industry are manifold. From its social and economic standpoints, Edde Iji (2014:260-263) in what he describes as ‘the business of theatre’ and ‘the theatre of business’ reasons that, “the business of theatre is concerned with the upliftment of humanistic essence; ethical, emotional and psychological elements through moralistic edification via cultural affluence, de-emphasizing financial gains.” While the theatre of business, emphasizes the application of business methods toward monetary profits maximization. The implication is that both operate axiomatically on the maxim of what Iji describes as *utile et dulce* – utility and entertainment. The business of theatre emphasizes humanistic elements, while the theatre of business emphasizes monetary benefits predominantly – the commoditization and commercialization intents of theatre.

Like theatre, tourism, on the other hand, has the potential as an employer of labour with hundreds and thousands of businesses both nationally and internationally. It is labour-intensive and given the level of revenue or capital investment, it creates many more jobs than the same level of revenue or investment as would in agriculture, automobile manufacturing, or petrochemical industries (Smith 1995:7). According to Pendergast (1997:4), “tourism brings in large amounts of income in payment for goods and services, thereby contributing to an estimated 5% to the worldwide gross domestic product (GDP).” According to the World Travel and Tourism Council (1993) “tourism provides direct and indirect employment for more than 200 million people as well as generates over 10.3 percent of the global wages (\$1.7 trillion). Tourism also accounts for 11.0 percent of all consumers' spending (A Handbook of Tourism, 1995:1). Its realm of operations has no bound. It creates opportunities for employment in the service industries, such

as airlines, cruise ships, and taxicabs; in hospitality services such as accommodation, hotels, and resorts; and entertainment venues such as amusement parks, casinos, shopping malls, music venues, and also theatres.

The diverse gains of tourism to the different stakeholders in the industry cannot be overemphasized. To this end, Stephen L. J. Smith (1995:6) submits that; "tourism is a source of income to hundreds of millions of individuals worldwide." Moreover, workers and employers can benefit significantly from even research that would improve the efficacy of business structure and administration arrangements; improve the strategies for coping with the risk and uncertainty inherent in the industry; and offer a firmer basis for profitable marketing, among others. Nigeria and, indeed, many other African countries are haven for tourists and tourism experiences. Therefore, there is a dire need to harness and safe-guard the potentialities of the theatre and tourism industry for future generations, to ensure sustainable development. Sustainable development would enable the present generation to meet their needs without compromising the ability of the upcoming generations to meet their own needs (United Nations World Commission and Development 2009:1). It is an economic development that is conducted without depletion of natural resources. Writing from the angle of human resources, the United Nations Development Program (UNDP) reasons that, "to be sustainable, economic growth must be constantly nourished by the fruit of human development such as improvement in workers' knowledge and skills along with opportunities for their efficient use" (UNDP 2007:1). It is noteworthy that only development that guarantees and manages to balance economic, social and environmental objectives can be sustained for a long time.

However, despite the laudable objectives and superlative socio-economic attributes of these industries, many practitioners, government agencies, scholars, development experts, and other facilitators have paid lip service to the important indispensable roles of monitoring and evaluation play in sustainable economic development. It is this unique role of Monitoring and Evaluation in the execution and management of the theatre and tourism industry that the study seeks to interrogate.

The Concept of Monitoring and Evaluation

Without Monitoring and Evaluation (M&E), it is difficult to ascertain the worth or merit of a project and also its impact and sustainability. Monitoring and evaluation allow the stakeholders (industry managers, governments, donors, theatre practitioners, tourism experts, community members, etc.) to collaborate and synergize to actualize the objective and outcome of a project. One of the key elements in the policy cycle is Monitoring and Evaluation (M&E). It is also a basic function of Management. However, this aspect of project, policy, and management is often taken for granted or underplayed by many project planners. The failure of some projects, especially those owned by the government may not be fundamentally due to poor

planning, implementation, and under-funding, but may arise as a result of the poor or outright negation of the essentiality of monitoring and evaluation.

J. Y. Sule (2006:199) avers that "every project is expected to have a clear start and end points, a defined set of objectives and a sequence of activities in between." He contends that, as the various activities are being carried out, monitoring and evaluation would enable managers assess how the project is faring against stated objectives and time targets. In this vein, it becomes easy to deal with problems and changes before a project is thrown off course. The role of monitoring and evaluation, therefore, has become inevitably vital in project execution, the lack of it often spells doom and results in improper planning, execution, management, and implementation of policies and projects.

Basics and Potentiality of Monitoring and Evaluation

Monitoring has been variously defined as a "device for observing continuously the activity or output of a system, to indicate deviations from a planned or normal state;" "the process of assuring that the performance is in keeping with the plan;" or "the realigning or redirecting of efforts within predetermined standards to assure that planned goals are reached" (Sule, 2006:200). Monitoring is also, "the process of periodically checking on the implementation of an activity, to find out and state whether the inputs, work schedules or other required actions and outputs (results) are proceeding according to plan, and if not, to ensure quick corrective actions so that we achieve the objectives established at the beginning of the activity (Illah and Warritay, 2004:54).

Monitoring is essential in project planning, management, and implementation and anything to the contrary, the outcome of a particular project may not be guaranteed. Lack of monitoring may result in the use of sub-standard materials not equal to specification as initially planned. No wonder the incessant reports of collapsed buildings and other incidences are being experienced in many parts of the world today, especially in Nigeria. However, where effective, regular, and continuous monitoring is carried out from the beginning to the completion of a project, the chances are that the outcome will produce a better result.

On the other hand, ever since its emergence as a profession and becoming prominent in project planning, management, and implementation in the 1970s and 1980s, many experts have attempted or adduced some definitions of evaluation. According to the Monitoring and Evaluation Training Manual (2005:1) on Nigeria National Response Information Management Systems (NNRIMS), "evaluation is the "periodic assessment of overall achievements." It is concerned with the outcomes and ultimately the impact of a programme. Evaluation is also "a process that attempts to determine as carefully as possible, the relevance, effectiveness, and impact of an activity based on the goals established at the beginning of the activity" (Illah & Warritay, 2004:54). It is a way in which researchers help in improving

the ongoing activity, future planning, the actual activity and decisions that need to be taken in respect of the activity. Consequent upon the foregoing, Sule (2006:200) in his view avers that evaluation is, "a process of finding out the value of or a state of assessing the work done." Through evaluation, attempts are made to determine as systematically and objectively as possible, the relevance, effectiveness, efficiency, and impact of activities in the light of specific objectives. Irrespective of the diverse definitions of evaluation, one common denominator among them is the fact that; evaluation is the assessment of achievements in the process of implementing a project.

For monitoring and evaluation to be meaningful there must be sufficient proof that the activity is succeeding or is likely to succeed. This can be realized through a well-designed and well-implemented programme of monitoring and evaluation which must clearly define what is to be monitored. To firmly lay claims to the impacts created by our theatre efforts; the monitoring and evaluation exercise should be carried out before the actual Theatre for Development (TfD) programme (Ekpe Inyang, 2016:8). The essence is to establish the baseline on which to anchor the assessment of the success of the programme or project. Monitoring and evaluation also empower the stakeholders and other beneficiaries by providing them with information and knowledge, and as an avenue for reflection and analysis of what to do. The implication is that the target audience will not be seen as mere objects to be studied but as subjects who are actively involved in the process of evaluation or what could be referred to as "spect-actors" rather than "spectators" according to Augusto Boal (*Theatre of the Oppressed*, 1979: 224).

Users of monitoring and evaluation adopt various types of evaluation in their projects but each depends on the type of project. These types of evaluation according to Stern include - formative, summative, process, outcomes, and impact evaluations. Formative evaluation; evaluates a programme during the development stage to make early improvements, especially when starting a new programme. Summative evaluation documents concrete evidence of achievements as part of a process of acknowledgment or award. It provides information on programme effectiveness and is conducted after the completion of the programme design. Process evaluation is used to determine if specific programme strategies were implemented as planned. It is also to establish if the programme has changed over time. While impact evaluation focuses on long-term sustained changes as a result of the programme activities which could be positive or negative; intended or unintended - all in a bid to influence policy-decision.

Evaluation tools also vary according to the project design and approach. These tools are used for collecting quantitative and qualitative data for the assessment of achievements, challenges encountered and lessons learned. Quantitative evaluation tools produce data in numerical forms such as questionnaires. While qualitative tools generate data in narrative or essay forms. Evaluators usually chose between the two depending on the type of project. However, experts in these fields of study recommend the use of both

tools which results in what is known as 'Triangulation' (Moshood, 2006:15). The essence of using both tools simultaneously is that it is more effective and more efficient in the collection and analysis of data.

The results of monitoring and evaluation exercises should be communicated to all the stakeholders concerned with the project. This may comprise individuals, governments, donors, theatre and tourism practitioners, and indeed, the target communities who invariably are the actual beneficiaries or end users of the project. They also need to brainstorm, observe, visualize, and reflect on the follow-up plan and evaluation framework. This development takes us to the question of who participates in monitoring and evaluation.

Participation in Monitoring and Evaluation

Monitoring and Evaluation (M&E) requires the active participation of all those concerned with the project from the planning, designing, and implementing stages. The essence is to ensure that the evaluation process becomes a learning experience for everyone involved in it. According to Kennedy Chinyowa (2011:337), "Participatory Monitoring and Evaluation (PM&E) seeks to engage all the stakeholders in planning, designing, implementing, and assessing the outcome of the projects." This is antithetical to the conventional monitoring and evaluation strategies which mainly involve outside experts coming in to measure the impact of projects against prescribed social science-based indicators.

Participatory evaluation is very vital and aims at finding solutions to what, how whom and why of evaluation. The aim, according to Folorunsho Moshood (2014:18), "is to give participatory evaluation the potential to improve development work and its management; to strengthen communal learning; and to influence and inform policy decision."

Information produced from follow-up activity can be useful by development agents or experts, especially those responsible for developing the communication strategy. The participants and community members in theatre and stakeholders in the tourism industry, all benefit from monitoring and evaluation. This is to help them along the way in solving the problem and to recognize, at the end of the activities, the results that have been achieved as well as the lessons that can be learned for the future.

Evaluation is beneficial to members of the community, particularly the authorities responsible for the problems addressed by theatre and tourism activities to help them carry out their responsibilities more effectively. Sponsors - whether local or outside development agencies benefit from evaluation. Ideally, those who contributed to the above activities would like to know if their investment was worth the while and if it has served its objectives (Moshood, 2014:17).

Efficacy of Monitoring and Evaluation

The efficacy of Monitoring and Evaluation cannot be over-emphasized. It is a major aspect of any business that has often been underplayed or outrightly ignored in the course of executing a project, business, workshop, or programme. Without monitoring and evaluation; the impact of a project will be difficult to determine. It should be noted that monitoring and evaluation are simultaneously carried out with follow-up activity which assesses the progress and impact of a project.

Monitoring and evaluation enable participants in theatre and tourism activities to know if they are on the right track based on the plan, design, implementation, and assessment of the outcome. This will also ensure whether the original objective and the results have had an impact on the problem to be addressed. A well-established monitoring and evaluation strategy in any project activity can assist to get adequate information and input for policy design and implementation. Data collected can be collated, analysed and stored to form a databank which could become a secondary source of data for future research.

Regular monitoring and evaluation of projects would assist in maintaining standards in project performance. While failure to meet or adhere to standards result in poor project execution. However, Sule (2006: 204) believes that; "monitoring and evaluation act as a control device in the utilization of scarce resources." But where this is lacking it may lead to under-utilization or misapplication of a particular input in the implementation of a project. Moreover, accountability is enhanced where there is a well-institutionalized monitoring and evaluation system. Positive feedback on the overall performance of any project activity gives the people a sense of satisfaction with the development programme.

Evaluation enables one to identify areas for improvement and ultimately helps one to realize his goals more efficiently. It enables one to demonstrate one's programme's success or progress. The information collected to allow you to better communicate your programme's impact to others, which is critical for public relations, staff morale, and attracting and retaining support from current and potential funders. The aim of the evaluation is also to determine the relevance and fulfilment of objectives, efficiency, effectiveness, impact, and sustainability of a project.

Militating Factors Against Monitoring and Evaluation

In the course of planning a programme, an effort should be made to set a clear objective of what is to be achieved. When the objective of a particular project is properly articulated and spelt out, there is usually the problem of designing effective mechanisms for monitoring and evaluation. Inadequate budgetary allocation and untimely release of funds by sponsors can affect the proper conduct of monitoring. Inadequacy of funds may also lead to a lack of motivation on the part of the participants resulting in the

presentation of shoddy and ineffective reports that may affect the intended outcomes.

Theatre for Development, for instance, requires creativity, endurance, and perseverance. It is time-consuming. Therefore, unqualified personnel can hamper the work of monitoring and evaluation if the right people are not engaged. To be effective, well-trained personnel must be recruited especially in the qualitative and quantitative analysis of data. In addition, such people should have a good knowledge of report writing. To carry out thorough and effective monitoring and evaluation, those in charge of the programme should be good managers of human and material resources. That is people with proven integrity, accountability, and result-oriented without 'cutting corners.' Else they will not be able to write credible reports on their findings to cover up their deeds.

Discussion: The Theatre and Tourism Industries in Nigeria and their Roles in Sustainable Development

Sustainable development according to The United Nations World Commission and Development (UNWCD) (2009) "is the development that meets the needs of the present without compromising the ability of future generations to meet their own needs" ...a kind of development that manages to balance economic, social and environmental objectives of the people for a long time. To this end, theatre especially Theatre for Development (TfD) approach has an immense role to play in this regard. Theatre apart from finding solutions to a community's problem, instructs individuals through participation to develop self-reliant skills, and also creates the energy needed in ensuring community growth and development (Nwamuo, 1996:1). Theatre achieves this objective by using the environment's human, linguistics, creative, and material resources as raw materials. While dramas are created for educational and entertainment purposes to impart development purposes.

This kind of theatre allows people to identify their problems and make decisions for themselves, encourages direct communication at the grassroots, and avoid unnecessary duplication of effort and personnel to solve the original problem of rural people using their traditional structures. Inyang (2016:2) avers that community theatre helps awaken some level of consciousness in the rural people using the instruments of local structures and materials which they are already conversant with. This form of theatre is increasingly becoming a predominant tool for sensitization and mobilization of the local communities for economic, political, and environmental development by which the rural people (the voiceless and powerless) are afforded the opportunity to express themselves and act in a way that can contribute significantly and meaningfully to the betterment of their community and the society at large.

To achieve its development objective, Theatre for Development uses the process of demystification in stimulating community or group in problem-solving and action, bringing the community together, building community cohesiveness, raising important issues as identified by the community,

creating a forum for discussions, and stimulating group action (Gbilekaa, 1990:29). Through its conscientization tool, theatre enables community members to begin to look critically at the social situation in which they find themselves. Bradby David and John McCormick (1978:11) see Community Theatre as “a theatre of struggle in search of the tools for survival in the face of uneven development that enables the oppressed and the neglected to be conscientious and mobilized for action.” By so doing, Community Theatre becomes a weapon for mass social transformation and community development that will be sustained for posterity.

As an instrument for economic development, transformation, and socio-political control, Theatre for Development has been used, according to Hagher H. Iyorwuese (1990) as “a tool for calling, persuading and convincing the people to take agriculture very seriously.” For instance, in Tiv land and other Benue areas, Theatre for Development has been used extensively to educate farmers on some farming techniques. To this effect, Benue State has achieved the feat of being the highest producer of oranges and other citrus fruits since the 1980s to date by engaging traditional singers and dancers to conscientize, sensitive and mobilize the rural folks for the economic potential and advancement of agriculture. Similarly, research carried out in 2018/2019 by this researcher in Anambra, Benue and Kogi State titled “Evaluation of Interventionist Theatre as Catalyst for Community Development in Selected Theatre for Development Projects” also points to the effectiveness of theatre as a tool for sustainable economic development as attested by the communities selected and surveyed for the study. From the two communities selected from each of the three states of Anambra, Benue, and Kogi, the respondents agreed that theatre, particularly Theatre for Development was a potent force for economic development that has positively impacted their lives through numerous people-oriented projects embarked upon by local and international agencies like the Theatre for Development Workshops undertaken by the Department of Theatre Arts of the Nnamdi Azikiwe University, Awka, Benue State University, Makurdi, and Kogi State University, Anyingba. While the international agencies included projects carried out by DFID and UNICEF.

Like theatre, the tourism industry has been a noble means of livelihood and economic empowerment geared towards sustainable development. Obasi (2013), citing Smith (1995) reasons that, the tourism industry has been a major source of revenue for many countries that had successfully harnessed their tourism potential. There has been an upward trend in tourism over the years, especially in developed countries, where international travel for short periods has become commonplace. The economic importance of tourism presently is overwhelming and has brought humongous amounts of income in payment for goods and services available, thus, contributing to an estimated 5% of the worldwide gross domestic product (GDP) (Pendergast, 1997:4). Tourism has created opportunities for employment in the service industries such as in airlines, cruise ships, and taxicabs. The hospitality industries are not left out as they provide such services as accommodation, hotels, and resorts;

entertainment venues such as amusement parks, casinos, shopping malls, music venues, and theatres.

According to Chukwuemeka U. Okoye (2017:58) tourism is, “an important driver of economic, social, and cultural development in both developed and developing countries.” Okoye stresses that tourism has become a major source of economic growth, employment, earnings, and foreign exchange for many countries as well as the main source of development and growth for local economies. Thus, tourism has become a sustainable economic buffer not only for the present generation but also for future generations. He identified employment, income, and enhancement to the quality of life as the benefits of tourism to individuals, organizations, and local economies and communities. To achieve this feat, the Nigerian Tourism Development Master Plan (NTDMP) 2006 was established to promote the sustainable development of the tourism industry through capacity building in the areas of human resource development, research and development, improved sectoral planning and governance (Okoye, 2017:60).

Similarly, Clement O. Ebim (2015:25) identifies tourism as a priority area for Nigerian economic development in which the Nigerian Tourism Master Plan (2005) harbours five major clusters for ease of harvesting tourism potential in the country. These include The Sahara Gateway Cluster (Kano Region), The Scenic Nature Cluster (Plateau Region), The Capital Conference Cluster (FCT Region), The Atlantic Gateway Cluster (Lagos Region), and The Tropical Rainforest Cluster (Cross River Region). To achieve the millennium development goals and sustainable economic development of Nigeria, the Master Plan was designed to address the nation’s poverty alleviation, unemployment, physical environmental enhancement, cultural and social issues, etc. through the instrumentality of the tourism industry. For instance, the Tropical Rainforest Cluster has the potential for a rich and diverse historical, ethnocultural, archaeological, and very rich ecological heritage, all with the prospective window for investment that should appeal to top investors. The Scenic Nature Cluster has scenic natural environments established to protect the natural habitat of hippopotamus, crocodiles, and other reptiles such that if well harnessed will earn big revenue for the country. The Capital Conference Cluster is known for its big hotel’s and conference centres within the FCT and its environs. The Atlantic Gateway Cluster is characterized by big hotels and Conference Centres as well as several natural and man-made sites of attraction. While The Sahara Gateway Cluster’s main attraction is its location in Kano City. Kano is strategically located, according to Ebim (2015:32), and holds a leading position as a commercial hub in sub-Saharan Africa. Kano is also known for its large market, craft, and die pits, and famous for its Durbar festivals which constitute a robust tourist attraction.

Theatre and tourism industries, as a matter of fact, hold much potential for the country’s economic growth. If properly harnessed through monitoring and evaluation, it will hold much hope for our sustainable economic development for both the present and future generations.

Conclusion

Theatre and tourism constitute a major driving force to the socio-economic development of many developing nations and have been considered the major revenue earners for the economies of most developed and developing nations. They are also veritable avenues for leisure and entertainment; information, education, and job creation; provide ample opportunities for social engineering; and also contribute significantly to national economies. Sustainable theatre and tourism, albeit, a new concept in tourism and theatrical productions have led to the management of all resources in such a way that economic, social, and aesthetic needs can be fulfilled while maintaining cultural integrity, essential ecological process, biological diversity, and life support systems (WCED, 1987:29).

Sustainable development made its debut in the early 1970s and was further legitimized in line with the United National Conference on Environment and Development held in Rio de Janeiro, Brazil in 1992 popularly referred to as the 'Earth Summit.' These conferences, Makinde (2014:43), facilitated the globalization of the concept and the establishment of an international consensus on the concept of sustainable development by the formulation of actions and guidelines that metamorphosed into the Brundtland Report and Agenda. Sustainable development had fundamentally focused on an environmentalist framework that gave impetus and priority to the issue of ecological degradation. Thus, environmental concerns, as research by Bell (2003; and OAECD (2001) reveal are the cornerstone of sustainable development. This study further reveals that culture is a key element of the sustainable development framework. Culture, therefore, should be regarded as an added pillar of sustainable development like environmental, economic, and social objectives. The reason is that peoples' identities, signifying systems, cosmologies, and epistemic frameworks shape how the environment is viewed and lived in (Makinde, 2014:43). Undoubtedly, culture shapes what we mean by development and determines how people act in the world.

Arts and culture are also at the core of these industries (theatre and tourism) for they serve as springboards for the development of 'rounded' characters within a geographical environment (Austine E. Aniagala 2005:2).

The study, therefore, recommends that contrary to the negligence of this aspect of Theatre for Development and tourism in the past, a robust effort, and attention should be directed to the employment of Monitoring and Evaluation (M&E) in every theatre and tourism project, business, policy, programme, and workshop. Monitoring and Evaluation nonetheless, should be incorporated into the programme of any theatre and tourism programme as part of the blueprint right from the outset.

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