

## PERFORMING ARTS OR PERFORMANCE ARTS: A CRITIQUE OF YIBO KOKO'S *SEKI*.

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### ABSTARCT

The lacuna that exists between dance pedagogy and praxis in Nigeria, which manifests in some trial performances on contemporary stage, is potentially injurious to the development of dance art. Such dance experiments that evoke the avant-gardist ideals of 'Art Attack', by deploying dance as mere happenstance, exhibit more characteristics of 'Performance Art' than the Performing Arts. This is an analytical study of the 'Dance-drama' created by Yibo Koko, titled *Seki*. The study exteriorizes *Seki*, examining it as a potpourri of selected pure dances and costumes of the Rivers people, on contemporary proscenium stage, and finds it deficient in the Performing Arts mode, for Dance-drama. The study deploys in-depth interview and participant observation as primary sources for data, and observes that *Seki* does not conform to the tenet of Dance-drama, in form and content. Anchored on Performance aesthetics theory, the paper examines how *Seki* failed to draw on, and proffer the robust aesthetic values that a Dance-drama performance should exude. The study recommends that Nigerian dance practitioners should bridge the gap that, obviously, exist between 'town' and 'gown', by making effort to intellectualizing their dance experiments, in the interest of building and sustaining a robust Dance art in the viable Nigerian creative industries.

**Key Words:** Dance-drama, Performance Art and Performing Arts.

### INTRODUCTION

The need to explore economic diversification from sole dependency on the oil and gas sector, in the interest of national development, became exigent to the Nigerian government because of an economic recession. Consequently, the Government is providing intervention schemes for neglected sectors that, potentially, can boost the economy in both short and long terms. Interestingly, the Creative Industries are also being considered alongside Agriculture, Mining and Manufacturing sectors for this quick intervention. The Minister of Information and Culture informs us in a stakeholder's forum, that the government is establishing a "National Endowment for the Arts to cater for the development of all aspects of the Creative Arts: as part of our massive social intervention policy, this administration has made available the sum on N500 billion Naira to be

accessed by creative people like you...” (Qtd in Naija News online). In the same vein, other governmental and non-governmental bodies are lending supporting hands to the intervention plan. Such schemes as the Twenty Five Billion Naira grant offered by Lagos State Government, One hundred million USD grant from Toney Elumelu Foundation, and the Two Billion Naira loan offered by the Bank of Industry (Osagie, allAfrica.com), which are all geared towards developing the Nigerian creative sector, are some of the financial interventions to keep the creative industries viable.

Undoubtedly, the Performing Arts is the largest employer of labour in the Creative Sector, and thus, will benefit largely from the robust intervention. This is because of its all-encompassing nature as it captures all aspects of Music, Dance and Drama in their distinct or fused performance forms, as performed live on stage, screen or recorded in other devices for mass broadcast. Expectedly, with the increasing support for the Performing Arts, divers experimentations, aimed at exploring new vistas and innovations would ordinarily arise. There is therefore the need for Scholarly interventions to ensure that these emerging experiments abound within the context of informed essence, in order to optimise their effectiveness, which will justify the viability and relevance of the industry, and position it for expanded support. It is based on the above concern, that this study, critiques the experiment of *Seki-* a Dance-drama by Yibo Koko, and thus seeks to offer pedagogical contribution to Dance creation, re-direct journalistic performance reviews and contribute to the overall development of Dance Art in.

### CONCEPTUAL CLARIFICATIONS

The place of experimentation for the development of an art form cannot be overemphasized. This is because experiments bring the refinement and enhancement that births development. In the same manner that the World’s technological wonders were derived from successful scientific experiments, the Arts discipline, performing arts inclusive, has advanced as a result objectified experiments. Such experiments, which occur by purposefully injecting creative innovations into existing orders constitute a quantum of modern and post-modern innovations in performance studies. The manifestation of the experimental innovations is akin to what Bell refers to as "creative anti-structure", which characterises rituals, and occasions the evolution of an enhanced order (21). To this end, Theatre Anthropologists and Historians reckon with the theory of Cultural Darwinism, and suggest that the enhancement of the innovative engagement of ritual performances gave rise to drama and theatre in all societies. (Brockett, 1-3). For instance, Thespis’ experiment with a dithyrambic performance entry at the first inter-tribal contest in the ancient Greece had occasioned drama in the classical Europe (Turner, 27), in a similar way that St. Ethelwold’s experiment with the four-line Easter liturgy gave rise to the evolution of the drama and theatre in the Middle age Europe. (Whiting, 35). Western drama and theatre, became very developed and flourishing as a result of various commitments veered towards successfully refined experiments by Actors, Directors, Dramatists, Designers and by extension Theorists. The same can be said concerning the development of dramatic performances in Africa, Asia and other parts of the world.

However, behind the refinement process of all successful performance experiments is criticism. In many regards, performance criticism differs from a performance review, as most people tend to confuse them. The latter can be described as an articulation of alluring impressions about a performance for the mass media. It is in this light that Brockett and Ball refer to reviews contained in newspapers as "consumer guides, alerting readers" to the performance (29). Possibly, the newspaper Reviewers are either playing mercenaries, hired for such ‘alert services’, or due to

paucity of column content, they oblige to publish what Cohen describes as "favourable reviews" (501). Against this backdrop, Whiting observes that -

Too few of the newspaper critics (reviewers) really know the theatre well enough, and some yield to the pressure to turn out exciting journalism for the sake of editors and readers rather than balanced judgement for the sake of the player (156-157).

Bothered by the concern that Nigerian performance reviews/critiques for media; newspaper and television, mostly provide 'favourable reviews' in spite of obvious production shortcomings, and because such reviews will remotely proffer huge disservice to the development of the Performing Arts amidst the fabulous opportunity which the Nigerian Society is offering, this study is poised to critique the performance under study differently, in spite of the opinions of the existing media reviews on it.

It is noteworthy to establish that the Performance Critic is not a scholar or practitioner who malicious would make hostile comments concerning a performance, as many already assume. The Performance Critic is an Artist who combines a number of intrinsic qualities such as "high standards, knowledge of the theatre, deep understanding of human nature and dedicated desire to improve the theatre... (Whiting, 157). It is these qualities that afford the Critic a sense of sound judgment to probe into any performance, in order to examine it against the background of theoretical contexts, without recourse to the opinions of performance agents; be it Producer, Director, Performers or Audience members.

Critical evaluations made through participant observation and interviews reveal that the *Seki* experiment that was intended for a theatrical engagement of the Performing Arts, as Dance-Drama, is at variance with the outcome of the engagement, which is reminiscent of a Performance Art exhibition. The Performing Arts is different from Performance Art. Anyanwu describes Performing Arts as the "melting pot of the arts" because it subsumes other aspects of arts- Fine Arts, Applied and Liberal Arts (66-67) for theatrical communication. It is a communication mode that engages a complex system, which deploys any of, or the fusion of music, dance and drama, as presentation models before a live audience, or to be recorded for mass media. Also, it is a discipline where all the Arts engage in a performance to support cognition with what McConachie describes as "parallel distribution process", which draws on Audience's attention for enhanced communication (27).

Observably, each of the Performative Arts; drama, music and dance, is propelled by rhythm, which in turn, impels Audience's attention. The application of rhythm in drama is all inclusive, touching on all audio and visual aspects of the performance including music and dance. However, rhythm in music is an underlining beat that animates sound, while for dance, it is the underlining beat that animates movement. Thus, either at pure state or in fusion with other Arts, rhythm is the soul of the Performing Arts. It is in this regard that Dean and Carra considers rhythm as essential to Performance Aesthetic values. (228). The deployment of rhythm in the Performing Arts goes beyond its manifestation in any of the Performative Arts, rhythm also manifest in all aspects of the performance system. This includes performance structure, use of light, scene changes, and Audience engagement among others. According to Snyder and Drumsta "rhythm refers to orderly changes and to the pattern of different beats, pauses or actions in a play" (92), and Bakare corroborates this when he submits that rhythm "functions as the underlying beat that must animate every other concrete element in any theatrical work that would generate mass audience appeal" (194).

However, in modern times, theatrical experiments have taken unprecedented turns, and the Performing Arts, for all its complexity have been influenced by the wave of emerging trends. The history of western theatre suggests that with the gory experience of the World Wars came Art Avant-gardism; a series of movements that attacked the arts for all its realistic ideals. Such movements as Symbolism, Futurism, Dadaism and Expressionism, demanded for the "reassessment" of the prevalent modern ideals as reactions to the World wars (Brockett and Ball, 195). From the above movements, "Dadaism", which is a movement that seeks to replace the realistic sense of rationality and unity with illogicality and disharmony, became a precursor to Performance Art.

Performance Art was pioneered by Allan Kaprow, an American painter, as an avant-garde movement that defies theatrical rules and de-emphasizes the need for the plot of a story, and according to Brockett and Ball, it "uses performers not as actors but as narrators... as objects to be manipulated spatially" (236). It is a presentation mode that jettisons imitation and defies structural unity, and as such cannot be a dramatic art. Cohen supports this when he states that Performance Art is "a largely improvised nondramatic performance by visual artists... it recognizes no conventions, ordinarily takes place in non theatre facilities and normally employs people without theatre training" (318). There is difficulty in the attempt to further define Performance Art because of its no-rule imperative. However, its features consist of borrowings from dance, music, narrative, multimedia and other theatrical elements, that accompanies a visual exhibition. Brockett and Ball explain that Performance Art was inspired by the idea of "Happenings", which draws on the following: de-systemizes the performing arts, aims at the process and not a product, communicates subjective ideas, practices a no-rule art, deemphasizes training, discipline and professionalism (235). Remarkably, while other theatre experiments that were inspired by Avant-gardism still blossom in the Theatre, the Performance Art experiment gained no pedigree on the theatre stage. Though this practice is sustained in some American and European Art galleries, it is not an awesome practice for the Theatre because of its poor dramatic imprints.

It has been observed that the misconception about the performance form referred to as Dance-drama abounds amongst certain practitioners and scholars. Perhaps the confusion tends from the overlapping of one performative art over the other as tandem by rhythm. As part of effort at refuting the use of dance as mere appendage to dramatic performances, and to intellectualising the concept 'Dance theatre', as practiced in the University of Ilorin- Department of Performing Arts, Ododo and Igweonu state that "the term Dance-drama needs to be reviewed and done away with..." (77). The concern here is not for ratification of nomenclatures, but to illuminate on critically grey areas on the requirements for Dance-drama in order to arbitrate the experiment under study. Ododo and Igweonu exemplify the 'Dance-theatre' concept with the performance of Felix Akinshipe's libretto, titled "No Cause for War", and from their analysis the performance largely ingresses critically into the tenets of drama performances. According to them-

...the artistic resources were limited to movements, gestures, facial expression and pantomimic dramatization. Others were costume make-up and props. There was no scenographic conception, just as there was no sound of music, songs or speech as would normally obtain in Dance-Drama (56).

The attempt to jettison some theatrical elements, and retain others does not change the said performance from being dramatic. Beyond the aesthetics of pattern and form, which 'movement', 'gestures', 'facial expression' and 'pantomimic dramatization' achieves in the theatre, they serve

drama for imitation of character. These, and not only 'speech', are vital elements that defines Drama, which distinguish Acting from Dancing and Singing. From Ododo and Igweonu analysis, 'Prostitutes', 'Armed robbers', 'Imam' and 'Pastor' were identifiable dramatic personae.

That clarified, the term Dance drama is the modern African performance description of what western theatre reckons as Narrative Dance (Bakare, 10). Thus, Pavis points out that it "engaged the Actor-dancer who alternates between 'danced gesture' and 'mimetic gesture'" (125). A Dance-drama is basically a dance work with dramatic outlook, therefore dance overwhelms its presentation. It emphasises on rhythmic movement as mode of communication instead of verbal speech. However, verbal speeches can manifest in a Dance drama through, chants, songs, or brief narrations. Dance, being the fundamental element in a dance drama, thus animates the actor-dancers into movements that are impelled by the prevailing bit of every performance moment. The dramatic outlook of a Dance-drama therefore tends from its manifestation of mimetic impulse, and the attempt to narrate a story that is plot structured, employing the basic theatrical elements. Pavis emphasizes this when he states that "the Movement choreography doubles up with a Mise-en-scene (use of space, setting, text and narrative construction) that usually belongs to the theatre (126) A Dance-drama takes free reign to imbibe elements of drama such as plot, character, conflict, gestures etc, for optimum communication.

### **PERFORMANCE AESTHETIC THEORY**

Aesthetics in performance bother on all considerations geared to evoke an awesome sense of beauty, propriety and order in the audience as percipient. According to Beckson and Ganz, its etymology derives from the Greek word "*aisthetikos*...: a sense of perception" (7). Though some school hold that aesthetics is rather an inherent quality, which needs not reckon on percipient's sensory (Danton, 1). However, in the Performing Arts, where the audience, (percipient) is a major participant, aesthetics is evaluated from the Audience perspective. In fact, the aesthetic value of Performing Arts, as perceived by Audience members is significant to its communication essence. Lind asserts this when he states that:

...an art work must be aesthetic as well as meaningful. Without this further specification, what the artist has to say could not be distinguished from many non-artistic forms of communication. Indeed, for anything to be art, its meaning must sub serve the aesthetic function of the artwork in a role I shall call 'significant' (17).

From the foregoing, the imperatives of aesthetics in Artistic communication, is what distinguishes the arts from other forms of communication. Regarding aesthetics in the Performing Arts, Johnson states that "it would mean how the elements which make up theatre can be intelligently and creatively harnessed and orchestrated for the attainment of optimum satisfaction" (22-23). Therefore, the concern of Performance aesthetic theory touches on the appropriation of the elements of aesthetics to provoke the perception of beauty in a performance audience. These elements, which manifest in the structure, procedure and content of performance, include luminosity (smoothness), clarity of form, complexity of composition, balance and symmetry in good proportion (Johnson, 34-35). It is against the backdrop of these aesthetic imperatives that the performance of *Seki* is evaluated.

### **SEKI: A CRITICAL EVALUATION**

*Seki*, the ‘Dance-drama’ created by Yibo Koko, is a massive production that engaged over ninety-two performers on stage, including the Creator Yibo Koko, who was the Narrator. The performance is rooted in the Okrika culture, of Rivers State, Nigeria, where Yibo Koko hails from. He is a man of many parts in the Nigerian creative industry: an event Compere, a Stand-Up-Comedian, a Production Designer, a Dancer, a Director for stage and screen, and somewhat he is an Experimentalist. Aside his training at the University of Port Harcourt, Theatre Arts Department, he has also acquired other relevant professional qualifications from New-York and the United Kingdom. The *Seki* was initially prepared as an entry for the 1998 Atlanta Georgia National Black Arts Festival, but got its premiere at the Eko Hotels and Suites, Lagos, on Saturday 26 March, 2016, as commissioned by Heritage Bank Nigeria Plc. The performance was not open to the public, but to a class of special invitees, and was remarkable graced by Okrika Traditional Rulers, Okrika indigenes that are resident in Lagos and Port Harcourt, Entertainment moguls, and Politicians and Public servants, including the former Commissioner for Culture and Tourism Delta State and the Honourable Minister of Information and Culture who was the special guest of honour.

For the most part, some audience members would have experienced *Seki* as a re-enactment of selected Rivers state house-hold masquerades’ display on stage. Koko suggests this in the event brochure when he states that “we search for sources for contemporary theatre activities from traditional, cultural and religious rituals...” (3). However, others will receive and relish the performance as an unconventional theatrical production. In response to such recipient, Koko, asserts that the production was an effort geared towards the transmogrification of African traditional performances of masquerade groups for contemporary proscenium theatre production. However, he admits that the drawbacks that were occasioned in the production included the stage depth deficiency, and multimedia support hitches.

*Seki* was performed with about fifty-seven (57) masquerade dancers sourced from the traditional society, to which he infused a team of Professional stage artistes. The performance of *Seki* ran on two locales: the water-ways and a tree-sheltered public square. A huge digital screen suspends upwards at the centre, and stretched half the breath of up-stage, as part of the Cyclorama. The screen is flanked by two huge A-shaped flats, which bear two sides with designs that sought to compliment the screen displays. Jolting out on the stage-left is the Orchestra that provide music for the performance. The Narrator enters and exits via Centre-Stage-Right, while all performers enter from Up-Stage-Left, except *Ogwein* masquerade which comes in through Up-Stage-Right due to its massive paraphernalia.

The performance opens with a dirge that rends the air in a characteristically African melody. As songs fades, the Narrator enters, and gives an exposé to the unfolding performance, while the drum beat sets his acts in rhythm. In this manner, the Narrator returns at the end of every unit movement to introduce a pending movement. The first movement is set in the creeks, going by the display on the two A-shaped flats. At this point, the digital screen was blank dark. Two Fishermen enter dancing, with a make-believe boat dangling from their waist as they chase their catch. With gestures and facial expressions, they communicate their experiences well-enough to the audience. Soon, their boat is hit by a boisterous storm, and about then, the digital screen comes on, displaying a stormy sea. Then a wonder sight of unknown dancing masquerades appears in a distant which made the fishermen to abandon their catch and look on. At the end of the sightseeing, the Fishermen run homestead. Swiftly, the Fishermen appear in the street, summoning the community to the public square, and share their experience of the wonder sight. They engage the townspeople in rigorous rehearsal sessions, teaching them the dances of the unknown Masquerade. In the next movement, a

Priestess enters and prepares the community square for festival. After her exit, she returns with the royal harem who enters with the lofty *Iria* dancers, and afterwards the Community Head arrives to take his seat. Then, enter a set of five masquerade groups: *Owu-ama*, *Ojongo-owu*, *Pioru*, *Ogwein* and *Owembe* respectively. One after the other, the group take turn to perform, and only interrupted by the Narrators appearance. As the *Owembe* group performer steps out of stage, the performance comes to an end as the Community Head and his harem stand and leave the festival arena.

The reviews of the performance of *Seki* in Art Columns of Newspapers fall were mostly patronizing. They belong to the category that Adelugba, in an interview describes as mediocrity. Frowning at such services, Adelugba state that-

ADELUGBA: ...Very often they say they are talking about production but they are merely talking about the dramatist (Creator) and his ideas in the play... no careful analysis of the strength and weakness of character portraiture, not to talk of direction and the work of various lenders of the production personnel (Ododo, 147-148).

The review made in *New Telegraph Nigeria*, *Daily Trust* and *The Guardian Nigeria* are of the sort that Adelugba refers to above, which are unhelpful to the development of the Performing arts, because they merely echo the creator's intent and not the outcome of the production as performed. In the mentioned Newspapers, the Reviewers curled from the bourgeois remarks of the Special Guest of Honour, and the Chief Host who is the benefactor to the production. They also lifted the 'Creator's intent' from the production brochure to make up a review. However, Yinka Olatubosun of *This Day Live*, made considerable effort at critical evaluations of *Seki* when he notes that-

...but against what many in the audience must have anticipated, it is not a conventional drama piece... It seemed to lack a well-developed plot in its deliberate use of few distinct characterizations to tell the story. Every drama should have a conflict. For *Seki*, the conflict came with the infiltration of Western culture in the lives of the Africans who are represented by the Okrika people... yes, there was narrator (Yibo Koko) who interrupted the rhythmic flow of dance in the performance just as it is in literature with authorial intrusion. Yet, a logical storyline didn't run through the series of dances such as *Owembe*, *Owu-ama*, *Ojongo-owu* and *Iria* dances. (thisdaylive.com)

Beyond this view, the performance of *Seki* did not seem to enjoy the much needed critical comments that can inform its creator and further develop his experiment.

In spite of the overwhelming use of dramatic elements, this study holds that the *Seki* experiment, as produced at the Eko Hotels and Suites, is a Performance Art exhibition in many respects, and not a Dance-drama as proposed by the creator, and acclaimed by hos team of media reviewers. This position is not only informed by the fact that the supposed Dance-drama is set against the quintessential of the Performing Arts, but also that it manifests overwhelming characteristics of the Performance Art. From the excerpt of Olatubosun's review above, his self-contradictory assertion, which attempts to identify a non-existent conflict in the performance is by itself conflicting, giving earlier remark on the aberration of 'plotlessness' and the lack of characterization. Apparently, a plotless performance that is grossly deficient in characterisation will ordinarily lack conflict. *Seki* does not only lack conflict, it also thrived on low representation mode. Aside the deployment of mimetic impulse in a fairly good degree to the opening movement of the

fishermen on expedition, every other movement lacks imitation (mimesis), which is the kernel of drama. Likewise, the paraphernalia and accessories used by most of the performers fail to function as costumes or props, for the enhancement of imitation. The experiment seemed more like colourful and flamboyant exhibition of cultural arts in the apparel of the masquerades, which is characteristic of Performance Art.

The use of narrations in *Seki*, which Olatubosun aptly captures 'interrupting', is loosed and undramatic. In spite of the Narrators' adornment of related paraphernalia, the Creator-Narrator gave free rein to sloppy improvisations that turn out of tune with the prevailing mood. Even though the Narrator makes effort to dance in the numerous appearances, because he has no particular identifiable character, the indulgence in crude spontaneity presents him within the roles of a commentator, a Comper and an announcer. This role becomes counterproductive to the aesthetic unity of the entire performance. Another form of inordinate improvisation, is observable in the manner at which an anonymous performer takes over the performance plot by calling for a 'playback' that demands an unrehearsed repetition of previous dance steps. Francis Ibuomi, the lead drummer of *Seki*, attests to this observation by stating that such playbacks are permissive in the traditional society, being made out of sheer excitement or to correct a mistake during performance. Also, Yibo Koko categorically states that the playbacks, as observed in the performance, are not erroneous but deliberate, as an attempt to achieve on stage the traditional convention obtainable in the proper masquerade festivals. These deliberateness bear huge likeness with the Performance Art, because it is an attack on the organised dramatic performance form.

Other indices of the Performance Art deployed in *Seki* include the use of unprofessional and undisciplined performers. Koko categorically states that in carrying out a task of this manner, rules should be ignored, apparently, this will help to accommodate the shortcoming of unprofessionalism and indiscipline. The traditional players who were lifted from their public-square performance space to perform on a contemporary proscenium-like stage exhibited the lack of theatrical training and discipline, which played out on stage. The use of mixed-media for both audio and visual impressions is another noticeable feature. During the performance, the huge digital screen placed at Up-Stage-Centre played recorded video of the 'wonder sight' while light reveals the actions of the fishermen who were watching from the screen. It is in the same manner that recorded music played via public address system was superimposed on live music from orchestra. Worthy of note is the ending of the performance, which ought to be a resolution. Expectedly, a performance with absence of plot and conflicts will have nothing to resolve. These are largely prominent features of happenstance, a core characteristic of Performance Art. Koko excused this to his 'transmogrification experiment', as he notes that performances never truly end in the traditional society, because once the spectacular masquerade exits the performance space, the Chiefs, Elders and indeed all Townspeople will rise and follow suit. This typifies the nature of Performance Art, where attention goes to the process than the product. Once the product is ignored, resolution becomes a nullity.

On the lever of aesthetics, the Researchers observe that the *Seki* experiment explores an overdose of the festival aesthetics derived from the Okrika masquerade displays, at the expense of the dramatic arts performance aesthetics. It is in this regard that Bakare highlights certain dramatic element which a Dance-drama should consist of: "...characterization, mood, spatial relationship, exaggeration of action and body shape..." (10). Thus, the lack of plot, conflict, characterization, poor imitation and the absence of artistic unity were huge inhibitions to the values of dramatic performance aesthetics, which *Seki* fail to explore. We thus posit that the *Seki* experiment is a potpourri of pure dances that has no dramatic impulses, which Bakare describes as a display of



“kinaesthetic stimulus” (7). Therefore, in the absence of the manifestation of drama, *Seki* fails to be a Dance-drama, which it proclaims, and in the same vein cannot be in a form of the Performing Arts. However, if *Seki* is to be adjudged as a Performance Art, it can pass for a fair experiment in this regard.

## CONCLUSION

Many Performing Arts experiments have successfully deployed the use of traditional masquerade and festival performances on contemporary stage: Kalu Uka’s *Ikanma* (1981), Femi Osofisan’s *Another Raft* (1988) and Essiaba Irobi’s *Nwokedi* (1991) amongst others. Therefore, if the *Seki* experiment must succeed as a Dance-drama, there is the need for the creator to be flexible and accommodate further modifications to the structure and content of the performance as staged. These modifications will take into consideration the change in spatial space, plot deficiency, lack of conflict, blank characters and non-existent characterizations, and the need for performance artistic unity. If above are considered and appropriately effected in the *Seki* experiment, they will not only transform it into a successful word class performance, but will project Yibo Koko’s vision: exploring a new vista to ‘feed’ contemporary Theatrical productions by drawing on the Nigerian rich traditional heritage.

With the example of *Seki*, this paper recommends that the Nigerian dance practitioners, and indeed performing artists’ community, should endeavour to intellectualise their experiments, and be open to useful critical evaluation for the development of their experiments. As a result, the products of the Nigerian creative industry can be roundly developed as world-class commodities that raise the sector to the level of self-sustenance, which can play a significant role in the Nigerian economy.

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