

**A STUDY OF *LHMB ZAAR* FESTIVAL AS A STRATEGY FOR
SUSTAINABLE COMMUNAL DEVELOPMENT**

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FEBUARY, 2017

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**A DISSERTATION PRESENTED TO THE SCHOOL OF
POSTGRADUATE STUDIES AHMADU BELLO UNIVERSITY,
ZARIA, IN PARTIAL FULLFILLMENT OF THE REQUIREMENTS
FOR THE AWARD OF MASTER OF ARTS (M.A) DEGREE IN
THEATRE AND PERFORMING ARTS**

**DEPARTMENT OF THEATRE AND PERFORMING ARTS
FACULTY OF ARTS
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ZARIA**

FEBUARY, 2017

DECLARATION

I declare that the work in this Dissertationentitled “**A Study of *LhmbZaar* Festivalas a Strategy for Sustainable Communal Development**” has been carried out by me in the Department of Theatre and Performing Arts. The information derived from the literature has been dully acknowledged in the text and a list of references provided. No part of this dissertation was previously presented for another degree or diploma at this or any other Institution.

Bako, Christiana Musa

Date

CERTIFICATION

This project dissertation, entitled “A STUDY OF *LHMB ZAAR FESTIVAL AS A STRATEGY FOR SUSTAINABLE COMMUNAL DEVELOPMENT*” written by BAKO Christiana Musa, (P13ARTP8047) meets the regulations governing the award of Master of Arts Degree in Theatre and Performing Arts from Ahmadu Bello University, Zaria and approved for its contribution to knowledge and literary presentation.

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DEDICATION

I dedicate this work to my parents Mr. and Mrs. Musa Bako for all their priceless efforts and support for me. I am forever grateful to you.

ACKNOWLEDGEMENTS

I wish to express my profound gratitude to God Almighty for blessing me with life, knowledge, wisdom; grace, willpower and the resources that made this project a reality.

My deep gratitude to the Head of Department of Theatre and Performing Arts, Ahmadu Bello University, Zaria, Professor M.I. Umar-Buratai who was my supervisor. His tolerance, constant encouragement, constructive criticism and un-tiresome guidance helped in making this project a reality. I am proud to say that it has been fruitful working under your guidance.

I owe a very special thanks to my second reader Professor Steve OgaAbah for his valuable suggestions. To Professor Emmy .I. Idegu, I am grateful for the time you put into this work and the discussions. His encouragements provided an additional source of energy and vitality for the success of this work. I also want to warmly and gratefully acknowledge the Post Graduate Coordinator Dr Emmanuel Jegede for his support, help and the listening ears he gives me whenever I go to him.

I want to also specially appreciate Dr Emmanuel .T.Gana for his scholarly contributions and encouragement through the course of this work, Sir, I am grateful to you for your time and support. I wish to also register my appreciation to the entire staff of the Department of Theatre and Performing Arts Ahmadu Bello University Zaria, Mr. Steve Daniels, Dr Rashida Liman, Mr Sylvanus Dangoje, Mallam Rabi Usah, Mr. Dodo M, and finally Mallam Salihu Bappah, Sir, you are indeed a Father.

I remember and cherish with gratitude my class mates, Mrs. EmmanuellaAvong, Prince Nathan Kure, Mr. Andrew and finally Mr. Emeke Stanley. To the entire P13 class, I am grateful to you all for your meaningful contributions and observation that have helped in making this work better. To Yusuf Shamagana, words alone cannot express my gratitude, thank you for your encouragement and scholarly contributions. I also appreciate my friends, Emmanuella, Funmi, Blessing Hills, Kuyet, Muhajira, Florence,Ufwil,Rofiat and Kemi.

At this moment, I want to reveal my respect and love for my family, the family of Mr. and Mrs. Musa Bako. I am highly indebted to my parents for giving me the strength of will to pursue this programme and for giving me strength of character to lead a moral life. To my siblings, Peace, Grace, Nathan, Miracle and Victor, the Lord Almighty shall keep you and preserve your lives.

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ABSTRACT

Recent approaches to community development are driven by some practices that fail to recognize the integral link between culture and development. For development to speak to the needs and realities of a people there is a need to re-conceptualize development as a process, one which examines how cultural forms such as festivals can inform development within a community. Using a discursive structure, this study assesses the LhmbZaar festival of the ZaarSayawa people of TafawaBalewa and Bogoro local Government Areas of Bauchi State with the aim to determine ways in which it could strategically function to foster communal growth. This was done to achieve the set objectives of the study which looked at the activities of the festival, challenges facing the festival in ensuring sustainable development and to suggest ways through which sustainable development can be achieved through the LhmbZaar festival. There has been a renewed emphasis on recognition of culture and communal participation by community members as important steps towards the attainment of sustainable development. Hence, festivals present themselves as veritable platforms through which endogenous development can be achieved when they are effectively utilized. The study therefore deployed community participation theory and qualitative research tools to collect and analyze data. Through focus group discussions, participant observation, and interviews with local community associations, local chiefs as well as community members, the findings revealed that festivals are culturally friendly tools capable of engineering community development. However, this function has largely been compromised in the case of LhmbZaar Festival due to inadequate participation and involvement of some important people in the community such as the youths, girls, and some traditional rulers. More so, the findings reveals that there has not been any attempt to set up an institutional structure with a mandate to consolidate all development projects usually discussed and initiated during the festival. Consequently, the study recommended that communal participation should be encouraged and structures should be put on ground to ensure continuity and sustainability in community development projects.

CHAPTER ONE

GENERAL INTRODUCTION

1.0 Introduction

This research was carried out with the desire to promote festivals as avenues to foster and engender positive development in Zair community. The perceptions among ordinary people have limited festivals to the realm of entertainment, cultural observances, and merrymaking. In the old society, festivals served to fulfill specific communal purposes but with the adoption of western ideas and globalization, there has been a decline in their observance as most festivals lost their essential religious or ritual values and purpose assuming secular functions. This is evident with the emergence of festivals created by group of individuals or organizations both at the National and International levels. Example of such festivals are, Annual sport and cultural festivals in Brazil, the Abuja Carnival in Nigeria, film, music and art festivals as well as the recently introduced Global Citizen festival by the United Nations in 2015 in relation to its Sustainable development goals which took place in New York and was open to all people of different races and Countries.

United Nations (2015) defines Global Citizen Festival “as a group of people who come together with the sole purpose of providing solutions to the challenges facing the world and planet at large”. This reveals that festivals can be created for the purpose of meeting certain needs just as existing ones can also be utilized to address some social problems in the society towards engendering community development. Therefore, the study assists people and community members to see festivals beyond the actual performance and cultural observances but as tools or raw materials to foster communal development that could be

sustained by the people themselves due to the communal and participatory nature of festivals. Consequently, festivals offer a forum for community interaction purpose as people can be involved in discussions; opinion sharing sessions and major decision making towards engendering positive social development that lead to improvements in the general welfare of their community.

1.1 Background of Study

Festivals play vital roles in the life of a people or communities' and their value cannot be over emphasized as they touch every area of a peoples' existence. Hence, many scholars, researchers and development planners have given various views and opinions about them. Festivals are believed to be the platform which theater evolved from in the ancient Greek society. Theatre festivals are among the earliest types of festivals recorded while discussing the close link and relationship that exist between festivals, theatre and community.

Classical Greek theatre was associated with religious festivals dedicated to Dionysus extending to the medieval period where mystery plays were presented at major Christian feasts. Festivals are celebrated throughout the world and they have grown exponentially over the centuries as people celebrate local and regional cultures, and more importantly seek to use them to stimulate and promote community development through the people's involvement and active participation in the entire process of the event. Contemporary theatre practice in Nigeria also grew out of a long tradition of masquerades, festivals and storytelling traditions. For instance, Hubert Ogunde (1916-1990) developed the *Alarinjo* theatre out of the *Egungun* festival which was celebrated with masquerades and

performances which celebrated the link between life, death, past, and present. Embedded in festivals are a lot of theatrical activities or features characterized by communication, reenactments of some historical events, cultural displays, acrobatics, movements, costumes, music, songs and dance. Festival as a cultural practice is vital to a people's development depending on how they choose to make use of it. In correlation to the above statement, Glen (2004:133) attests that "cultural practices may be important or unimportant for the survival of a culture". The implication of this statement is that the way people see or view festivals will determine the impact and outcome it will have in their lives and community be it negative or positive. In the then traditional society, festival time was a period when the people of a community experience a kind of spiritual rebirth through cleansing and renewal of ties with the supernatural being for them to prosper in all of their future endeavors relating to leadership, farming and commerce.

The origin of festivals dates back to a people's history and some folklorists believe that festivals came out of the anxieties of early people to understand the forces of nature that controlled their environment and they are characterized by masquerade performances, rituals, dance, music, costumes and makeup as well as feasting. According to Turner (1982:11) "people in all cultures recognize the need to set aside certain times and spaces for communal creativity and celebration". This implies that festivals are people's creation and have long existed as significant cultural practices devised as forms of public display, collective celebration and civic ritual by the people themselves to maintain a cosmic balance. No people exist without a culture, which forms the integral pattern of their lives and the created cultural forms such as festivals are part of the preservation practices of the people. Additionally, Carla (2004:14) is of the opinion that culture "is a shared pattern of

human behavior and interactions, cognitive constructs and effective understanding that are learned through the process of socialization. These showed identity patterns of the members of a culture group while also distinguishing those of other groups.” This definition supports Turner’s idea of festivals being product of people’s conscious creations and it is a collective effort of people within the same community having same beliefs and ideas which are different from those of other communities.

Festival according to JenkeriOkwori, (1998)“is the process of bringing together performance elements like costumes, crafts, cooking, rituals, worship, artistic forms of expression and spontaneous acts by a group in a situation of celebration, fellowship or commemoration to express group solidarity and identity”.These events clearly project the differences in the performance patterns of communities which distinguish them from that of other tribes or communities.

In addition, communal celebration in its various forms is part of the lifestyle of all people and makes an input to the living history of modern society as it does to the present community and embedded within it is the people’s belief and practices. Hence, festivals that are held within Nigeria and Africa as a whole cover an enormous range of events from harvest to betrothal, installation of a new chief or king and also for funeral rite of some important figures in the society, naming ceremony, initiation and cleansing. This portrays that an African man sees a reason for celebration in everything that happens to him which can be death, birth, marriage, circumcision, worship and harvest.

In the past years, people’s wellbeing and existence depended on festivals but in recent times, people attend festivals to unite with friends and generally to make merry, entertain

and remind themselves of their cultural heritage in an attempt to save it from total extinction. These festivals that are celebrated now stand as an expression of the cultural identity of the people and the significance and meaning is mostly only known to the given people or community who celebrate them.

Festivals differ in context as some are religious, while others focus not just on the religious significance of a particular faith, but a secular public harmony to celebrate events of meaning to an individual or his community. In Africa at large, people celebrate different festivals which they exhibit through the performance of traditional ceremonies where they re-enact important events in their history. Most festivals are considered sacred and in them, patterns of man's religion, social or cultural institutions and activities are established and projected both within the neighboring communities and beyond.

One of the ways in which Africans have kept and preserved their rich culture and heritage is through indigenous festivals and performances in which some fading practices are re-enacted during these events to prevent them from extinction by reason of the influence of westernization. Westernization has to an extent affected traditional societies in the way they carry out their cultural performances, yet they are still very important and relevant to the people even though they are not done in their purest ritualistic forms. Ruth Gregory (2009) is of the opinion that as societies change, the characteristic of their traditional festivals and feast may alter also, new ones often emerge as others decline in popularity. From time memorial, they have been widely recognized as having potentials of providing benefits to the people that celebrate them.

Most likely therefore, some festivals will remain unaltered for generations because of the meanings they accord to the indigenes of the communities who practice them. Despite the significance attached to festivals and the roles they play in advocating for social transformation in communities, positive changes and development plans are hardly ever sustained when carried out as these events are sometimes not taken seriously in terms of development discourse and practice.

Social change deals with the idea of fostering positive development which is only possible when communicated through a peoples' language or cultural medium in which festivalsturn out to be a product of. To understand a peoples life and experiences, a critical reflection of their past is important in the comprehension of the present because it helps in reconciling the past with the present and assists to make provisions and projection for the future as community members come together to take collective actions that will promote positive change and enhance sustainable development.

More so, Baran (2004:16) defined culture as" world made meaningful through communication. It limits as well as liberates us;it differentiates as well as unites us. It defines our realities and thereby shapes the way we think, feel and act". Since festivals deal with people and also serve as veritable communication channels, it can therefore be argued that when effectively explored, festivals can play a key role in the process of engineering social change in the community.

Yet, while these ideas have come to assume a central place in contemporary discussions of developmental issues as it is also seen during the *LhmbZaar* festival, there have been little efforts towards sustaining the initiatives which highly rest or depend on the people

themselves. This is due to the fact that most people, communities and some development workers do not see festivals in this line of providing an avenue or suitable platform for development practice. In this vein, Wahab (2001:21) states that:

Development planners and policy makers have also realized that it is cost effective to work with, and through indigenous organizations on any development programme. The scope of development has also expanded to include a process by which members of a society develop themselves and their institutions in ways that enhance their ability to mobilize and manage resources to produce sustainability and justly distribute improvement in their quality of life.

Festivals have been and are still significant cohesive and informational devices for the continuity of societies and religious institutions and hence the need for utilizing them for developmental purposes instead of only entertainment and performances meant for the sole purpose of preserving culture. According to Bradley and Eric (2012:13) “culture is as much about novelty as it is about tradition, as much about changes as it is about stability”. These festivals illustrate a number of key factors that can propel social change through culture using its materials but goes further to also advocate its sustainability which is only possible when the people remain committed.

In addition, Holly (2011:1) is of the opinion that “culture and the arts are essential means by which all people explain their experiences, shape their identity, and imagine the future. In their consistency and their variety, culture and the arts allow us to explore our individual humanity and to see our society as a whole”. Various communities celebrate festivals and ceremonies yearly. This presents a window of opportunity where the people can collectively work for the growth and development of their community. Consequently, there is a need for community members to leverage on festivals and initiate programmes and

decisions that will stimulate change and future advancement of their community. The periodic nature of festivals guarantees that development projects and initiatives can always be revisited for re-negotiation.

Dandaura(2013:16) while discussing post-development in relation to communities and the strength indigenous societies have through their local knowledge, opines that communities have full control of their developmental decisions because “the beginning of post development thought is the conscious effort to free oneself from the preconceived ideas about what development ought to be and to recognize that every society is capable of improving its lot, at its own pace, and with its indigenous resources”. The indigenous resources here are the art forms peculiar to them like their folklore, songs, music, dance, ritual and other cultural modes of expression. He further argues that societies ought to develop along the lines and pace of their historical realities. This submission corroborates the argument of Rodney, (1973:3) when he states that “A society develops as its members increase jointly their capacity for dealing with the environment. This capacity for dealing with the environment is dependent on the extent to which they understand the laws of nature; on the extent they put that understanding into practice”. The implication of this statement is that first, people have to jointly understand their environment to be able to identify needs before seeking for ways to solve them.

The tools to engender and measure progress in any society therefore should be fashioned within and not from outside the society in question. This perception of development entails encouraging each society to harness its inherent potentials to better the well-being of its members regardless of whether or not such initiatives conform to conventional style. One of the major challenges festivals encounter is the nature of the new society which seems to

be more individualistic than communal because unlike the old society where every member of the society has a role to play in the events, a lot of people today do not participate based on some acquired ideologies and beliefs which also affects the process of development.

For instance in Nigeria, the Calabar Carnival is attended by both local and international communities. This has greatly promoted the country's tourism sector through economic and cultural promotion because Calabar Carnival stands as one of the widely attended festivals in Africa. The festival has brought a lot of positive development to the people and the state at large. The Argungun fishing festival in Kebbi State is also another example of festivals that encourage economic activities and draw tourists from far and near. It also enables social interactions between them and the people of the community where vital development ideas could be shared. But the question here is, can these festivals be utilized for engendering sustainable development? How can they serve as platforms for political and social interactions? These are some of the questions that this study seeks to answer about festivals, using *LhmbZaar* festival as a paradigm.

The *LhmbZaar* festival of the ZaarSayawa people is done yearly at the end of each farming season to thank the supreme being (Chong) for a bumper harvest but the context of the festival now is to revive, promote and preserve the rich cultural heritage of the people as it draws sons and daughters of Zaar land from far and near to participate and witness the event. It is performed in TafawaBalewa Local Government area of Bauchi State and it also serves Bogoro Local Government as they are all ZaarSayawa speakers and all the villages which are under the two local governments participate equally and collectively in the event from its planning, organizing and actual realization.

Looking at the *LhmbZaar* festival, often times, most developmental ideas or projects executed or planned are either not carried out within the stipulated time promised or those executed are not sustained. Most Efforts are not properly put in place after the event to sustain them but rather, every year seems to have its own agenda while previous ones are not adequately revisited to foster the change needed by sustaining them. There is a need for the communities to open up new vistas through which they can utilize and open the grounds these cultural events pose by understanding the socio-cultural values and important roles they play as it would for the generations to come. Consequently, people do attend the festivals, and listen to all the speeches on the need for collective social advancement, and then leave the arena hoping to see next year's in order to meet people, re-unite with old friends from diaspora without really minding other opportunities the event presents. This is usually evident on the recurrence of same social and developmental challenges always discussed and have remained so at the festivals for so many years.

1.2 Statement of the Research Problem

Ordinarily, festivals are perceived as mere traditional performances and means of providing entertainment; rarely are they ever seen as prospective avenues for promoting communal development. Yet, festivals could and indeed do provide good grounds and avenues for the promotion of development initiatives and projects. By their very nature which is periodic and communal, festivals could allow for effective planning and evaluation of developmental goals and objectives because it enables issues to be revisited every year to ascertain the level of progress being made. Similarly, the periodic nature of festivals could allow for a follow through or monitoring process thereby ensuring the effective attainment of project benefits to the communities. Furthermore, because festivals are community based,

projects initiated through this means are more likely to be annually reviewed and thus guarantee sustainability.

Against this background, the intention in this research is to explore the potentials of the *LhmbZaar* festival as strategies for prosecuting development among the people as the changes the people desire is achievable through their own cultural platform which in this study is the *LhmbZaar* festival of the Zaarsayawa speaking people of Bogoro and TafawaBalewa Local Government areas of Bauchi State.

1.3 Aim of the Study

The aim of this study is to project festivals as possible strategies for promoting sustainable communal development. Using the *LhmbZaar* festival of the ZaarSayawa people of Bauchi State, It will explore the possible links between festivals and the various institutions in order to seek ways through which they can mobilize each other for the purpose of making social realities meaningful for the people and the community at large.

1.4 Objectives of the Study

The research is set to achieve the following objectives:

- i. To interrogate the activities of the *LhmbZaar* festival and their implications for development.
- ii. To investigate the challenges encountered by *LhmbZaar* festival in bringing about sustainable communal development.
- iii. To suggest ways through which sustainable development can be achieved through *LhmbZaar* festival.

1.5 Research Questions

The study will work towards answering the following questions:

- i. What are the activities involved in *LhmbZaar*, and how can they foster sustainable development?
- ii. What are the challenges that hinder the attainment of communal development in *LhmbZaar* festival?
- iii. What better ways can sustainable development be achieved through *LhmbZaar* festival?

1.6 Significance of the Study

This study reveals how festivals can be effectively used to enhance positive development in communities, thereby changing people's views and perceptions about festivals and the role they play. This study further serves as a model for other students of culture to emphasize the need to appreciate and project these festivals to other frontiers beyond cultural practices and entertainment.

The study has served as a model to *Zaar* community and those in the culture and tourism sector on how the ministry can be expanded through the use of many other festival performances in the country that have not been given due attention especially those performed in the local areas and are richly embellished with cultural artifacts. This study further emphasizes on the need to utilizing festivals by communities and government for the purpose of instigating change which have social impact on the host communities by enhancing their reputation and strengthening the identity of the ethnic minority.

The study has also served as a means of documenting the festival thereby contributing in the preservation and promotion of indigenous African traditional practices that are fast being submerged by the flood of globalization.

1.7 Delimitation of the Study

Festivals are performed in many parts of the world and Nigeria in particular have festivals that date back to prehistoric times starting from the arrival of new religions as well as westernization and they cover a very wide range of events from harvests, installments, initiations, commemoration and transitions among others. This study therefore cannot cover allbut would capture the *LhmbZaar* cultural festival performed by the ZaarSayawaspeaking people of Bauchi State inTafawaBalewa LGA on 7th November 2015.

This cultural performance speaks a lot about the people's history, culture and the importance they attach to it in their community as it brings the people under one entity with a common aim and desire to move the community forward. Like other festivals, the performance is sight captivating and entertaining as it collects and presents series of performances and activities which are heavily nourished with the people's practices, values and beliefs'. Much attention and emphasis would be made on the forum it provides for the community for communal dialogue about the general welfare and wellbeing of Zaar community.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Introduction

This chapter reviews various literatures on festivals, rituals and theatre, and also explores the concept of sustainable community development, festivals and communal development, the relationship between culture and the theoretical framework.

2.1 Festivals, Rituals and Theatre

Theatre history provides evidence of the evolution of theatre from rituals and festivals. Theatre has had a close knitted relationship with festivals and in its relationship, it became relevant precisely when it came to creating communal experiences through the use of indigenous cultural practices, historical events and performances patterns of the people usually showcased during communal festive events. Theatre came from dithyramb, a hymn sung or chanted before religious rituals in honour of Dionysus, the god of wine, rebirth and fertility in ancient Greece where Thespis a priest of Dionysus engages in a dialogue with the chorus. In theatre history, the relationship is often said to be, from rituals to theatre and rituals are inherent in festivals revealing the relationship between the terms which clearly reveals that theatre development from religious rites in the ancient Greek city of Athens as is the case of the development of theatre and drama in most communities across the globe. Theatre seems to have existed in all societies in some forms. In affirmation to the above statement, J.P. Clark (1966) attests that “we believe that as the roots of European drama go

back to the Egyptian Osiris and the Greek god Dionysus, so are the origins of the Nigerian drama likely to be found in the early religious and magical ceremonies and festivals of the people of the country". This further reveals that in most communities, there exist a close relationship between their cultural art forms and the evolution of theatre from, rituals, history, beliefs and festivals. Similarly, Echerou (2002:30) while giving an explanation on the development of theatre (drama) from festivals and rituals presents that:

On the level of theory, this is the explanation often advanced for the development of Greek drama. It is maintained that the plays depended on the identification of Greek civilization with its common religious and cultural roots and the transformation of that identity from its strictly Dionysian or Apollonian origins to the equivalent secular experience which nevertheless, still retained something of the original religious implications. Where this happens, drama becomes the ideal festival, communal feast which features re-enactment and rededication for every individual in the community. In Greek and similar societies, drama, as festival, reinforces common values, shared bonds and common taboos. It re-establishes links with the past and compels the living to participate in hilarity and comradeship of a communal happening.

Performance elements which are theatrical are found or inherent in festivals as they involve a lot of physical activities. The series of performances that are performed constitute what make up festivals in traditional societies. Various scholars have given their views on what festivals are and the relevance or meaning they accord to different communities as relating to their sole purpose and aim be it religious, cultural or a social function. Some scholars argue that Africans had no culture before the coming of the Europeans by writing about festivals, rituals and other performance arts that are practiced by the people. While other scholars see them more as social events and opportunities to foster communal development since that has been the function they perform in the old communities. It is also obvious that there are others who see festivals in both perspectives that is, as forms of cultural

expressions as well as the role they play in terms of bringing about communal development. This is so because in most communities, the unifying events are festivals because they help to bring people together in communal gatherings and they are observed to fulfill specific communal purposes. These events are important because they usually provide avenues where members of a community converge to dialogue on sensitive matters that concern their collective well-being. In recent times, this practice seems to have been waning away. However, there are some communities, who still maintain the practice even though, with some modifications suffice us to say here that generally, cultural festivals aim to act as dynamic force behind cultural innovation and social bonding, while bringing in financial support to the host communities (Herrero, Sanz, Bedate, and Barrio, 2011)

Festivals and feasts have many importance and values beyond public enjoyment ranging from political, social, economic and religious dimensions. In pre-historic societies, festivals provide an opportunity for the elders to pass on folk knowledge to the younger generations and are associated with planting and harvest times, celebrations of great achievements of communal importance. Oluwatosin(2013:267) sees festivals as “celebrations of important events in every human society which bring together people from all walks of life”. He further asserts that through these festivals, the values and beliefs of the people are demonstrated; they give meaning to the social, political and religious life of the people celebrating them. Ekpenyong (1981:31) defines festivals as:

Periodic recurring days or seasons of gaiety or merrymaking set aside by a community, tribe or clan, for the observance of sacred celebrations, religious solemnities or musical and traditional performances of special significance. It is an occasion of a historical occurrence like conquest of a neighboring village in war. It can take the form of a religious celebration during which sacrifices are offered to the different gods having power over rain, sunshine, marriages and good harvest.

This is done as a kind of tradition by the people and it is of great significance to them and tradition.

According to Mohanty and Parhi (2011:01), festival is the process of transmission of the age old values and the contextual manifestation and interpretation of the universe. The traditional performing arts indicate belongingness and affinity in cultural context and are considered as an integral part of general life of people in traditional societies. By this, traditional performing arts forms what binds the people together which in turn helps them grow together and strengthen their community as they are always done within a particular context.

To further explain how festivals promote unity and bond among people of a given community, a research conducted on the AjeAlekwu festival of the IdomasbyOtaboOchoechi(2011:29) confirms that “Festivals have unique social unifying tools that bring people together. This social unifying role is an attestation of the peoples view to common values; belief in shared bonds as well as a call for partnership”. This partnership will help them work together to achieve a common goal and present this shared aspect of their culture as a popular culture. Otabo (2011:93) further reveals in his findings that:

The social relevance of the AjeAlekwu festival is that it underlines the re-examination of the ordinary and the unseen behavior and attitudes of the people to one another. As characterized in the festival, the culture and traditions are about the ways of the community; so it is the time for both home comers and dwellers to have the opportunity to acquaint themselves with the attitudes and behaviors of the community.

The festive event brings people from far and near to identify with the celebrated culture, enhancing their collaborative strength. An issue with cultural festivals is that they can devolve to displaying popular culture instead of authentic culture (Crespi-Vallsbona and Richards

2007). This demonstrates that festival participants may be less interested in learning about heritage than they are about being entertained which is what this study is trying to demystify thereby promoting collective interest among the people, towards sustainable communal development.

Chris (2011:41) is of the view that “most traditional festivals are seasonal and have direct implications of some sort to members of the community that celebrate them”. This underscores the fact that festivals are platforms where community development agenda can be initiated and actualized. Ogunba(1987:88) while writing on Yoruba festivals, further observes that:

Festivals are important for several reasons: first they are the chief media of the religious expression of the people. Secondly, the institution of the festival is in itself a giant cultural establishment which can accommodate virtually every experience of the community and mould it into its own special idiom in practice. Therefore, the festival often achieves more than mere religious expressions and has material that can be an important source for the reconstruction of Yoruba history once the idiom is understood.

This brings us back to the issue of using these cultural events to further mould or create a better future in the community by harnessing ideas that will strengthen communal leadership, thereby promoting general wellbeing among the community members. Other scholars also see in festivals a process through which communities are being regenerated. One of such scholars is Mbiti (1969:137), who argues that:

Through festivals the life of the community is renewed. People are entertained and their tensions find an outlet. Festivals also bring together people as a group, thus strengthening their unity and cohesion. Religious and social values are repeated and renewed through communal festivals; artistic talents are utilized to the full, in form of art, music, drama and oral communication. People seize such occasions to solicit blessings from God or the departed, and there is a general feeling that the visible and the invisible worlds co-exist for the benefit of man who are at their centre ... festivals are religious ways of implementing the values and beliefs of

society, without them African life would be dull...human life needs some relevant rituals and festival to give it both solemnity and laughter.

Similarly, another scholar in this discussion Ezeani (2015:2) does not deviate from this line of thought by observing that:

Festivals provide an opportunity for the local communities to develop and share their culture, which create a sense of values and beliefs held by the individuals in a local community and provide opportunity for members of the local community to exchange experiences and information. Festivals provide the tourist the opportunity to see how the local communities celebrate their culture and how this affects the community's development, it also helps the visitors to interact with the host community and help people to enjoy and meet their leisure needs.

Furthermore, it is important to note the existence of two different views on festivals held by scholars. Some see festivals from the prism of religious expression, while others see them as entertainment or social events created by different groups, individuals and organizations for different purposes. From the above views, one thing that stands out is that festivals, either in religious forms, or as entertainment, are products of social construction. This assertion is corroborated by Tardif (2002:13) who opines that "culture is not genetically transmitted rather it takes place by process of absorption from the social environment or through deliberate instruction. This reveals that culture is learned and such learning does not occur through natural inheritance" and probably that is why Jekayinfa (2002:2) maintains that man learns culture through the process of socialization, enumeration, personal experience and through deliberate indoctrination or teaching.

It should be noted that learning of culture is a lifelong process. That is, learning of culture is from birth to death. Jekayinfa (2002) further observes that what is learnt differs from society to society and from one stage to another. However, all that is learnt is geared

towards the realization of the goal of the society. Doki (2006:1) affirms that “festivals reveal the maximum utilization of social and cultural institutions, artistic creation and the moral and socio-religious ethos of the individual and societal life of the people”. From the submissions made by these scholars who have given their views on festivals and how they have also come to assume a role in contemporary practices, it can be said that festivals can be efficient when thinking of ways to bring about positive social reformations that would lead to social change in communities. This possibility could be credited to the very nature of these festival events which can be said to be development friendly due to their periodic nature that could allow for issues and projects to be reviewed and evaluated as it also serves as a form of cultural revival for the people and the community at large.

Parallel to this opinion, Okwori (1998:28-29) opines in his study of Alekwo festival of the Idoma people that “through the Alekwo festival, the Idoma community renews its life. The occasion also pulls people together re-establishing their oneness, invigorating their community and identity. It is also an occasion for reaffirming and reiterating social and religious values, for renewing contact with the ancestral beings”. He asserts further that performances become the occasion for entertainment and neutralization of tension for a people whose mode of living is that of constant struggle, and these performances strengthen religious and social values and renew or establish them in the minds of those who are growing, who are learning. This according to him is a way of transferring age long values to the younger generation. Mbiti (1975:201) observes that Festivals serve both individuals and the community in so many ways and while putting in mind other functions festivals serve, Akuso (2008:300-301) asserts that:

The communal art forms, while they are meant to provide a forum for the expression of a religious belief, often provide entertainment through singing and dancing and often aim at knitting the people together. They are concerned with celebrating those values that enhance community development and progress.

In many ways, traditional festivals are the past made present, which as historical constructs, may legitimate actions of the present (Prosterman 1995). This presents the developmental possibilities in festivals as it also brings together political and highly placed people in the society figures just as Zakes (1993:48) also poses that “these cultural vehicles are the most effective carriers of political and social messages simply because they are forms of artistic expression with which the people are most familiar, since they are part of their everyday experiences”. As societies change so also the nature of their performances and hence the need to also change the focus in favor of the people's wellbeing.

Kafewo (2005:273), while writing on traditional dance performances in Nigeria avows that “the implications for the future are very obvious that in the next few years the next generations may not only read about these performances as documented but gone with it too is the efficacy of these performances. When performed now, it may be for symbolic reasons”. This provides that some of the festivals have to take a new stand beside the ones they serve now. Similarly, Holly (2011:1-2) opines that “much needs to be done for the arts and culture funders to stay current with the changing field and relevant to the needs of our communities”. He further asserts that art and culture have a dual role that they play in the society. They can reflect a society's customs and fortify its conventions and ideologies or they can catalyze processes of change and propel social and political movements. It has been argued by some researchers that most traditional festivals that were held in high

esteem due to their religious impacts through festivals have been modified to serve different functions now. Still on this, a research carried out on the Eyo and OsunOsogbo festival of Lagos and Osun state as given by OgunkoyaNinilola (2011:131) reveals that not all festivals have lost their spiritual or religious essence when she presents that:

In spite of the great changes these two festivals have passed through dating from the first contact with the Whiteman on African soil through trade, and presently in the hands of globalization, Eyo and OsunOsogbo festivals are struggling between retaining their belief/spiritual essence and assuming the new status foisted upon them by the full blow of globalization.

In her findings, Ogunkoya(20011:132) further present that the study have been able to maintain position that not all Nigerian festivals have lost their belief systems nor wane in efficacy in the face of all modernity and globalization as it is believed by some individuals because the participants in the festivals most especially the OsunOsogbo believes that the river goddess still gives children to those who ask and prevent children from ailments and diseases.

Having looked at what other scholars and researchers have said about festivals and how they can be used to aid in communal transformation and growth, preserve and promote culture, it is evident that there are those who share similar opinions that festivals have in the past years been utilized by different communities to ensure their well-being and hence, promote social change and positive communal development.

2.2 Culture and Development

Raymond Williams (1963) developed and expanded the concept of culture beyond the literary. He conceptualized it as “a whole way of life that encompasses mode of sensibility, values, and practices”. The definition from Mondicut (1982) as given by Marana (2010:4) integrates cultural expressions, as specific manifestations of the cultures. Hence, “culture is that which offers the context, values, subjectivity, attitudes and skills on which the development process must take place”. Similarly, Carla (2004:14) sees culture as “a shared patterns of human behavior and interactions, cognitive constructs and effective understanding that are learned through the process of socialization. These showed patterns identify the members of a culture group while also distinguishing those of other groups”. In other words, culture differentiates one group from the other and a people can be identified through their various forms of cultural expressions.

In discussing on the place of culture in development, the United Nations (1988:33) launched the world decade for cultural development running from 1988-1997. The four main goals of the decade are: to ensure that the cultural dimension is taken into consideration in development, affirming and enhancing cultural identity, encourage participation of the public and artists in cultural life and finally, to promote international cultural cooperation. This was done with the aim of strengthening and projecting the contribution of culture to achieving sustainable development.

The focus of the United Nations during that period was to achieve the following: enhancing understanding of the relationship between culture and development, identifying successful regional and local interdisciplinary projects that demonstrate the importance of

cultural factors in the development process, and lastly, the acknowledgement of cultural factors with regard to environment, population and cultural tourism and on the application of cultural methodologies in the field. This decision was taken to affirm the place and role of culture in ensuring the success of development projects. In an article on the subject of The World Decade for Cultural Development according to Mayor Zaragoza (1988:2) reveals that:

The experience of the last decades has shown that culture cannot be dissociated from development in any society, whatever its level of economic growth or its political and economic orientation. From now on culture should be regarded as a direct source of inspiration for development, and in return, development should assign to culture a central role as a social regulator.

This submission posits that society should give reference to its cultural environment which have been conspicuously ignored and underutilized in the past in terms of development.

Culture forms the integral part of a people's lives and is now gaining cognizance in development plans and practice as Marana (2010:4) opines that "culture, always seen as a complex issue and socially and politically highly sensitive, has nowadays become a cliché, used abundantly in almost all contexts of our reality". This means that all the forms of culture that are being neglected and not utilized for developmental purposes beyond being done for arts or performance sake, can be harnessed and used to engender sustainable development.

According to Harunah (2000: 32) "culture is the totality of the way of life evolved by a people in their attempts to meet the challenges of living in their environment which gives order and meaning to their social, economic, aesthetic and religious norms and modes of organization thus distinguishing them as a people from their neighbors". This means that

man uses his culture to create an identity and makes efforts towards carving out meaning from his existence. Femi (2005:94) is of the opinion that “Culture is the product of ecology and is greatly influenced by the environment. Hence, it encompasses all the material and nonmaterial expressions of a people, as well as the processes with which these expressions are communicated”. These consist of our literature, music, arts, customs, social institutions and other intellectual expressions of the society.

He went further to explain that the community life of a set of people is based on their culture. Community life is almost the same with culture of the people and this entails activities within the regulation and scope of culture which morality also takes cognizance of. Some scholars gave their views about man’s interaction with his culture which is a process of social interaction and it is in this process that leads to social change. Development should be with what people have, with the indigenous resources, technologies and structures that a given community has in place or in existence, (JDPC 1998:69).

In addition, Mda (1993:47) is of the opinion that development should be a process of social transformations which involves all aspects and areas of human life be it social, economic and religious. Mda(1993:47-48) further observes that “African societies do not live in a cultural vacuum, and it is not possible not to have culture, nor is it possibly simple to take one culture off and put another on. Culture itself is dynamic, and in its evolutionary pace, it gathers new concepts in response to prevailing social circumstances”. This means that culture responds to our social realities.

Onugo(2011:66) submits that " development in this stance is not a return to old order and meaning, but a social change that is founded on the principle of reflecting on past experiences through cultural means, so as to inform the present situation, in order to find an anchor in the future". While giving his view on the importance of festivals to the Idoma community, Okwori (1998:36) is of the opinion that festival:

Are means of not only entertaining the community and informing them but are also a means of inculcating knowledge. The Idomas realize that there must be a way of preserving their past and their future generations can see, not only what levels of development have been achieved but also how to improve on those levels and how to poses the knowledge of the past which will help them in their interpretation of the present.

Even with traditional performances as given here, there is always room for changes and improvement in the practices by the people themselves who see the need for their future advancement as a community. Abija (2005:31-32) opine that peoples participation in determining their lives allows them to envision and see another world as possible beyond the received notion that have saturated our thinking and colonized our consciousness. There is therefore a viability of indigenous knowledge to development, more especially as the classical development model has proved ineffective because people are not given the opportunity to make inputs or participate in their own development. Hence, the search for an alternative route to development is predicated on the need to make development participatory and sustainable through the use of the people's culture and indigenous knowledge.

Abija (2005:33) defined indigenous knowledge as "those practices, knowledge systems, values, attitudes, artistic and cultural forms of expression, developed overtime by a people in response to the challenges of their environment and survival". He further asserts that

because indigenous knowledge systems are easily handled by the people, they engender discussion and communication among them, and make them retain control over the media; ideas decisions and solutions arrived at in the process of their own development. When indigenous knowledge is ignored, the result of a development effort may be woeful.

Consequently, Brady and Eric (2012:52) assert that “the social and cultural are in reality distinct phenomena. Society is composed of interacting groups of individuals whereas culture is composed of tools, method, codes and forms that the interacting groups produce and through which they function”. In other words, cultural practices like norms, belief systems, customs, taboos, rituals, festivals, and ideologies among others which form and shape the performance patterns of the people can also be harnessed to perform other functions which could lead to social change. Collectivism and participation of the people in a community cannot be set aside in the creation of culture as well as in the process of their development. It is important to note therefore that culture and development are collective and the collaborative efforts of the people involved in them and can regulate collective relationship and inform the kind of performance and activities they produce.

In line with this, Udoka (2009:164) argues that cultural performances in form of festivals go beyond actual performances but “also permeates the fabric of the society’s emancipatory attitudes that release man from individualistic and ego trapping into group or collective oneness in order for the community to truly harness its human and creative resources”. However, he did not deviate from the idea that cultural forms and resources can be used or harnessed to bring about social changes and growth in the community as this study seeks to project festivals in this line.

2.3 Sustainable Communal Development

The desired outcome for any development project is not just for it to be successful, but to be sustained. According to the World Bank (2015), the three pillars of sustainable development are economic growth, environmental stewardship, and social inclusion. Sustainability in any development program or initiative is very crucial to any development project as it will determine the level of impact the project will have through social inclusion and participation.

The Brundtland (1987:43) report to the World Commission on Environment and Development, defines sustainable development as “development that meets the needs of the present without compromising the ability of future generations to meet their own needs”. In this vein, participation of members of the community, both young and old would aid in ensuring continuity in developmental projects and plans hence ensuring sustainability. Also, decisions and action taken toward engendering development in communities should also be of benefit to the future generation rather than becoming a challenge to them in trying to meet their own need. For this reason, the interest of the future generation should be considered and they should also be carried along in any developmental project and endeavor. When the youths of a community are carried along in developmental activities and projects, and their interest not compromised, development projects would continue to be of immense benefit to them even in the future.

By so doing, development projects can be sustained and subsequent development ideas would be carried on and brought into fulfillment by the younger generation to improve their own wellbeing. This kind of thinking would also serve as a model for the younger ones to not only consider their own benefits while making decisions and taking actions, but

also that of the future generation. Festivals have to a large extent served as means of preserving and passing across cultural values from one generation to the other. Hence, they can be appropriated in advancing the course of engendering sustainable communal development among the people that own them. But before this can happen, the people may need to properly articulate the challenges confronting them, and also deliberate on some of the ways through which they can be mitigated. Festivals can serve as veritable platforms for the deliberation of those challenges because they usually encompass majority of the community's population. When decisions are taken with recourse to maximum participation of the people, then the sustainability of those decisions, projects or development initiatives can be guaranteed to a large extent.

The concept of sustainability entails the ability to retain a desired effect or result for an indefinite period without damaging or depleting a resource. Development on the one hand will be understood to imply the gradual process of attaining greater height or change through the application of new ideas to practical problems confronting the people. Over the years, alternative development advocates have argued that people in every community, no matter how remote, have local ways of approaching crucial issues that concern their development. This is otherwise known as Indigenous Knowledge (IK). Therefore, in a bid to engender sustainable development in every community, it is important to tap from the people's well of indigenous knowledge.

In essence, community development seeks to empower individuals and groups of people with the skills they need to effect change within their communities. These skills are often created through the formation of social groups working for a common agenda. In development studies and practice, the ultimate goal is not only to achieve or attain any

kind of development, but one which would be sustained by the people whose participation and involvement is very crucial to ensuring sustainability. The possibility of attaining sustainable development as earlier stated is always high when the people's cultures are put into consideration. Hence, the need to explore the possibility of using cultural platforms or modes of expressions such as festivals for development purposes becomes imperative. This is the main thrust of this study.

When discussing culture and sustainable development, there are other cultural practices that can be utilized as strategies for promoting community development such as songs, drama, folklore, and dance performances. Developmental messages can be infused to these cultural practices to promote community development as it is the case with theatre for development practice (TFD), popular theatre practice, and community development practices. These practices and intervention programmes are done with the aim of working with communities, using their indigenous cultural practices, indigenous art forms and traditional media to discuss developmental issues with the aim of proffering solutions to them. At the end of such projects, community members and community stakeholders come together to participate in ensuring their own development and hence, ensure their sustainability.

2.4 Festival Performances and Communal Development

For a proper understanding of the relationship between festivals and communal development, it is important to appreciate the nexus between theatre and society. Theatre is a reflection of happenings in the society comprising of peoples beliefs, practices, history, and daily experiences. All these inform the creation of culture in which festivals are

embedded. Theatre entertains, educate, and also proffer some solutions to the social vices in the society with the aim to change the society to a better one. Festival celebrations aside serving as cultural observances also provide entertainment to the communities that observe them. With the current changes in the way festivals are observed, there is no doubt that they are beginning to assume other roles and functions.

Boal (2008) states that “nothing is going to remain the way it is, let us in the present, study the past, so as to invent the future”. This implies that change is inevitable and in every area of our lives, we tend to be affected by the changes in our environment. Man, naturally devices ways of quickly adapting to such changes to his own advantage. And for the change to occur, man has to accept those changes and see the need for them to better his life from his own former conception. This heralds the emergence of meaningful development in every society. Corroborating this assertion, Maiava (2002:1) observes that development can be achieved through “the willingness to empty oneself of preconceived notions of what development should be, to recognize indigenous efforts to improve wellbeing, however unconventional and unofficial”.

Ogunba (1978) suggested the use of the term festival theatre to describe a traditional African performance mode which occurs at traditional festivals. Theatre has been used as a potent tool for effective conscientization, mobilization and advocacy that can bring about positive development to communities. Storytelling traditions, the use of songs and enactments and dances have been used to achieve that purpose in traditional societies. Additionally, Bell-Gam (2005:99) observes that:

Theatre has admirable potentials for development of a nation or state. In the first instance it possesses pedagogic quality, which projects teaching and learning as well as

entertainment quality, enlightens the society and also affords entertainment. Theatre reforms the society and creates an ideal environment for the benefit of mankind

In the case of festivals, development issues can be channeled through songs and some of the enactments done can depict some of the social issues that are of concern to the people celebrating the event. Community members can produce skits to present their challenges or pass across messages through their songs and dances. The various communal art forms are theatrical in nature because we see the use of space, performers, audience or spectators, songs and dances most of which tells a story and involves enactments and impersonation. They serve as communicative tools because the audience understand the messages been passed across to them as members of the community during festivals or communal events which are participatory in nature. In relation to this, Bakare (2013) in a lecture delivered in an International Theatre day on theatre in pursuit of peace presented that theatre art has a lot of impact on National development due to the great potentials it has when he asserts that "theatre is still potent and art does change things: however, the environment and those who populate it must make themselves available and receptive to the messages of the theater maker". Bakare (2013) gave an instance on a research conducted by Search for Common Ground (SFCG) in Rwanda where they use participatory theatre as a tool for dialogue. He further asserts that "in this same Rwanda, we have another example in the Rwanda Ballet Isonga where songs and dance were employed to mediate in the conflict between the major ethnic groups, the Hutus and the Tutsis in Rwandan crisis". Bakare (2013) described theatre as a corrective social apparatus, a change agent and a corrective mediator in pursuit of peace. The nature of the environment, people's history and experiences shapes the pattern of their performances which gives a better understanding of

their existence and hence can be used as a change agent. Additionally, Bamidele (2013:29) affirms that

In African society, the resulting alliance between art and society is so close that during festivals or seasonal rituals, a unique and constant identification between the two (art and society) is noticed.

The occupational life and experiences of a people is also visible in the nature of their songs and dances as it gives a clear picture and understanding of their experiences. Similarly, Iyama et al (2013:138) avows that “theatre thrives on performances that encompass the activities of an individual or group, during a period marked by their continuous presence before a particular set of observers”.

Using a festival arena, event or performance to foster communal development may sound irrational to some people as they do not see it beyond cultural shows for entertainment and projections of culture, not looking at the opportunity it presents to the community to deliberate on development issues. While festivals bring people of a given culture from far and near to come and identify and celebrate together, development can be achieved when they interact with one another and get themselves acquainted with their social realities and needs. In relation to the above statement, Otabo(2011:93) asserts that:

As characterized in festivals, the culture and traditions are about the ways of the community; so it is the time for both home comers and dwellers to have the opportunity to acquaint themselves with the attitudes and behaviors of the community. Therefore, the attitudes generated by being part of the festival will create psychological values for one another both as individuals and as collectives.

According to Holly(2000:2), "culture and the arts are essential means by which all people explain their experience, shape their identity and imagine the future" he went further to say it helps people make sense of their lives, explore their capacity and see their society as a whole. More so, there is a need for development planners in communities to be aware of the role culture plays in the process of development. The implication is that people and communities would have to start looking at festivals in a different direction while thinking of ways to make them serve more, just as Jan (2008:15) observes that:

Development programs cannot produce change without an ongoing, culturally, and socially relevant communication dialogue among development providers and clients and within the recipient group itself, which in this it is the host community who must reach a realization of what structures they need to put in place.

For change to occur, people have to put in their efforts by planning their festivals with the intend of achieving and realizing some communal development goals that can help foster and facilitate positive changes in their welfare as a community. Furthermore in relation to this, Stephen (2008:1) asserts that "the decisions and investments we make today can have serious implications for our future and the future generation to come". This calls for a need for members of the Zaar community to come together and plan on how to make their community better for the sake of their children and the general wellbeing of their community in times to come and engage in major decision making that would stimulate change and future advancement of the community. Any developmental plan or program they embark on would be a huge investment to them and hence should not be taken lightly. In this, community groups and associations have a role to play as JDPC (1998:69) observes that:

In local communities, community associations help to promote popular participation by encouraging individuals to play various roles that have been socially and culturally defined for them in terms of age, gender, occupation, status and other considerations. In this vein, an association is formed in response to the particular needs of a community. It is a process through which groups of individuals interact to attain specific goals and respond to the need of a community.

It is therefore important to understand the role the ZaarSayawa leaders, associations and stakeholders in their disposition of power within the community and these cultural events and practices through the various roles they play and their implications to development.

Karen(2000:2) while reflecting on the trends in developmental practices over the years observes that in“recent history of development discourse, we see that approaches to development have posited different perspective on power within the process of social change”. Here, the roles and importance of associations and groups in communities are being explored and viewed from different perspectives. However, the challenge that has continued to linger is on how to utilize these existing local structures to ensure the sustainability of development projects or initiatives. Just as Karen (2000:3)continued further to say that:

Participatory approaches to development then drew our attention to the power of local communities to recognize and resolve social concerns. Recent attention to social movements complements participatory approaches by emphasizing the ability of marginal communities to control their own social change.

Similarly,Communities most especially local ones can exert control over their own development and are not oblivious of the social problems and concerns around them. When people participate in events and activities that would bring about positive impacts and changes to their community, then not just development is attainable but a long lasting and sustainable one occurs as this study seeks to look at.

2.4.1 Theatrical elements in festivals

There are certain elements common to all theatres which are presented whenever a theatre event takes place; without them, the event becomes a different experience. The following are major elements of the theatre that are situated within festivals:

Performers: they are artist who perform before the audience, they communicate with them through gestures, stylized movements, props, costumes, music and songs. African tradition of professional entertainment is mostly showcased during festival events, as groups make their presentations there by creating an effect that is magnified by the fact that theatre is a communal.

Audience: the audience is the most important group of individuals in any theatre performance. In the case of festivals, community members and others gather at a given time and space to watch the event.

Theatre space: is where the performers and audience come together and interact through a theatrical performance or experiences. Festivals are performed on a space where performers and community members interact.

Story: every performance tells a story which can be communicated through, songs, dances and even the use of costumes to send messages to the audience. Songs for instance tells a lot of stories about peoples experiences both past and present and social issues confronting

Spectacle: this is seen through the setting of festival space, the use of costumes and props by performers and participants all of which are used to communicate messages to the large audience or spectators. This aspect of festival is seen in all the visual aspects of the event.

2.5 Theoretical Framework

This study is based on the theory of community participation. Community participation theory was propounded by Oakley and Marsden (1987) who defined it as the process by which individuals, families, or communities assume responsibility for their own welfare and develop a capacity to contribute to their own and the community's development. In the context of development, community participation refers to an active process whereby beneficiaries influence the direction and execution of development projects rather than merely receive a share of project benefits (Paul, in Bamberger, 1986). Paul's objectives to which community participation might contribute are:

- a. What kind of participation is under consideration?
- b. Who participates in it?
- c. How does the participation occur?

In conformity with this, Evens (2007) also points out the importance of the following issues in order to assess the extent of community participation when he points out to the following questions:

- i. Who participates?
- ii. What do people participate in?
- iii. Why do people participate?

Participation means to take part in an event, and it aims at increasing self-determination over development initiatives. A deep sense of participation promotes solidarity and identity common to a large number of people who share a vision and passion for change which will enhance their well-being. Participation is necessary for community development which is one of the most important aspects of festival. Alfonso Gumucio cited in Jan

Servae(2008:70) states that “without people’s participation, no project can be successful and last long enough to support social change”. Since it’s a communal event, it involves the whole community as participation is necessary for community development as it serve as an avenue where the people deliberate on issues and strategies on how to tackle some problems in the community and foster change. People participate to promote the spiritual wellbeing as well as the physical to their societies and further improve their living conditions.

Festivals perform very significant role by providing a collective communal experience and enhance the feeling of oneness of identity as members of communities are actively involved in the organization. This process of organization in the preparation stage usually require joint efforts of several organizations, groups and institutions’ and this strengthens teamwork skills which is a good opportunity for the participants to awaken their creativity for self-realization and emancipation. To achieve this, people must be given the opportunity or provided the ground.

Supporting this assertion, JDPC (1998:49) argues that “for people to participate meaningfully in the development of their community lives, they must be guaranteed freedom of expression, freedom of opinions and freedom from fear. These are necessary requirements for people’s participation. They are part of the fundamental entitlements for a dignified human right”. What this implies is that people should be allowed to exercise their rights in contributing their quota to communal advancement and growth as members of the community hence, stressing the need for active participation of members. This theory is relevant and applicable to this study because without participation, development cannot be

achieved and looking at the nature of festivals, they present viable avenues through which community participation in development can be negotiated.

Festivals are communal and participatory in nature and without the people, the event cannot take place and the organizers cannot achieve anything on their own without involving the people to participate in the activities of the festival. It is in this spirit that this study seeks to explore the possibilities of using *LhmbZaar* festival to foster sustainable community development.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

This research is a qualitative one and has only relied on the tools of qualitative research to collect and access data. The tools that were deployed by the researcher in collation of data include documentary observation, focus group discussions, key informants interviews and participant observation. The researcher also employed these tools to carry out the proposed topic through information gathering to achieve the sole aim and purpose of this research.

3.1 Research Design

Research design is seen as a logical structure of an inquiry as Yusuf (2013) states that” it is a logical task undertaken to ensure that the evidence collected enables us to answer questions or to test theories as unambiguously as possible”. It is a layout of how the researcher intends to carry out the research. Daramola(1992) defines research as “any organized inquiry carried out to provide information for the solution of a problem”. Best and Khan (1998) define research as “the systematic and objective analysis and recording of controlled observations that may lead to the development of generalizations, principles or theories, resulting in prediction and possibly ultimate control of events”. This is the actual plan or process in which the research would be carried out. Osuala(2005:1) sees research as “a process of arriving at a dependable solutions to problems through the planning and systematic collection, analysis and interpretation of data” It’s the overall structures that the researcher would put in place while carryout this research. It includes the overall strategy

that the researcher integrates into the work. This study is a survey research as contents of the findings were analyzed and discussed.

Therefore, this study is strictly qualitative and had only relied on qualitative tools for eliciting information from the respondents. Data collected from the field was analyzed qualitatively through discussions that are in tandem with the objectives of the study.

3.2 Research Instruments

As part of efforts to progress in the research area presented, the researcher has opted to use the Qualitative approach of research writing under which the following instruments will be deployed in order to gather data for analysis. The instruments are:

3.2.1 Focus Group Discussion(FGD): The purpose for focus group discussion is to gain knowledge about a particular topic or need by interviewing a group of individuals of similar background or experiences. It is a form of qualitative research in which a group of people are asked about their perceptions, opinions and ideas about a service or concept. Focus group discussion involves organized discussion with a selected group of individuals to gain information about their thoughts and ideas about a given subject. In the course of this research, the researcher had discussions with respondents categorizing them into men, women, girls (adolescent) and boys (adolescent). The exercise was done in the two local government areas of the study that is, Bogoro and TafawaBalewa. In TafawaBalewa, the communities are Maryam and Dunga while in Bogoro, the discussions were held in SarkinKudu and Mallar. This decision was taken by the researcher to listen to the different opinions about issues that are of concern to the different groups. This is because these groups share different concerns and interest relating to issues that affect them in relation to

their age grades, social status and profession. This was done by the researcher to give each group a voice to air their own opinions and concerns as members of the same community.

3.2.2 Key Informant Interviews (KII): Are qualitative in-depth interviews with people who know what is going on in the community. The purpose of key informant interviews is to collect information from a wide range of people including community leaders and residents who have firsthand knowledge and information about the community under study. They were conducted by the researcher in the two study communities with key individuals within the study community to collect data needed for this study. They include officials and EXCOS of ZDA(Zaar development association) and ZAYODA(Zaar youth development association). The researcher also engages the traditional rulers of the communities visited as well as some important Elders within the communities.

3.2.3 Participant Observation: Using this method, the researcher participated in ongoing activities of the *LhmbZaar* festival and recorded observations. This gave the researcher a kind of ‘insider’ viewpoint and the information may be much richer in complementing the other tools deployed by the researcher to collect data. In this research, the researcher attended the festival and participated in the events by watching, observing, taking notes and pictures as well as interacting with the performers and other participants in attendance. Through interactions with participants, the researcher was able to gather meaningful information that helped in making the work richer.

3.2.4 Documentary Materials: Is the use of outside sources, documents, to support the viewpoint of the research work. It involves the use of text and documents as source materials. The term documentary materials mean any material on which information

is recorded and it includes written or printed materials, photographs, audio and video tapes as were used by the researcher in the course of the study to further solidify findings and responses gotten from the research population. The festival have been in practice for years and various individuals and organizations have developed interest in the event and have written and documented about the festival making it possible for the researcher to have access to written documents and video tapes to observe the activities of the festival over the years.

3.3 Study Population

Okoro and Hassan (2009) define population “as the target group, which the researcher is interested in studying and which he intends to obtain information and draw conclusions”. For the purpose of this study, it is not possible for the researcher to cover the entire population of Zaarland. Therefore it became necessary for the researcher to focus on targeted individuals and groups who fill the criteria for the research comprising of youths, men and women. Equal importance is given to the people, officials and village heads. On the other hand, the youth’s opinion and observations also helped the researcher by providing raw data for the research.

The population of this study consists of ZaarSayawa people from the local communities that is, the indigenes of TafawaBalewa and Bogoro local government areas who are the owners and practitioners of this performance. It also includes their traditional rulers and planning committee of the event. To arrive at the study population, the researcher held focus group discussions with indigenes shared into groups according to their age grades and gender. Hold interviews both formal and none formal with some important personalities in

the community like the Gung Zaar 1, village heads, chiefs, youth leader, the youths as well as men and women. The researcher intends to also have an interaction with some personnel in the states ministry of culture and tourism and interviews with some other individuals in the community to collect data and relevant information that would aid in this research.

3.4 Sample Size/ Technique

According to Bello and Ajayi, (2000) “sampling is a systematic process used to select a required portion of a target population” and this is to further aid the researcher remain focused. The researcher will employ the use of simple random sampling technique which is a kind of technique that ensures that every unit in the study population areas has a known and equal chance of being included in the sample while collecting data (Eboh 2009:67) in order to be able to access the population and study the festival in-depth, the researcher adopted a non-probability sampling technique to meet the preferred established criteria for the study. Since the researcher has adopted qualitative research method, a non-probability sampling and purposive sampling would be more convenient for the study.

The adoption of this method enabled the researcher to select the population accessible to, and whose help and opinions are important for the researcher based on their age, gender, knowledge and social status. Equally important is the use of purposive sampling method which enabled the researcher to select participants from groups to meet the needs of the research based on the set research questions as relevant to addressing the research question. Due to the fact that the researcher cannot study the entire population, to arrive at the population, the researcher worked mostly with the youths in the community because

they constitute the majority of the participants as well as some elderly people in the community who are still actively involved in the practice.

The population was made up of randomly selected individuals in Zaar communities that provided relevant information to the researcher while collecting data. The researcher held focus group discussions with four groups each comprising of the men's group(elders), women group, young men, and finally young girls (youths) from the two study local government areas. Each group consists of 12 persons in the four communities visited that is, two from each local government area respectively. Major community stakeholders were also interviewed in the communities to get access to data.

3.5Method of Data Analysis

Data collected and collated in this study were analyzed qualitatively and content analysis will be used. Content analysis is the intellectual process of categorizing qualitative textual data into clusters of similar entities, or conceptual categories, to identify consistent patterns and relationships between variables or themes (Julien,2008). It is a commonly used method of analyzing a wide range of textual data including interview transcripts of focused group discussions, informal and formal interviews, recorded observations, narratives, responses to research questions, speeches and videos. Data obtained from interviews, focus group discussions and documented sources were analyzed based on their contents to respond to the demands of the research.

CHAPTER FOUR

PRESENTATION OF DATA AND ANALYSIS

4.0 Introduction

This chapter presents the observation and analysis of findings of the researcher in a bid to properly project that festivals can be used as prospective avenues for promoting sustainable community development. The study was carried out in four communities, two from each of the two local governments: TafawaBalewa and Bogoro. In TafawaBalewa, the communities were Maryam and Dunga while in Bogoro the researcher went to Mallar and Sarkin Kudu. As part of the efforts of the researcher to progress in the research topic presented, the researcher used the Qualitative research under which the following instruments were deployed: Key informant Interview, Documentary Observation, Focus Group Discussion, and Participant Observation to achieve the research objectives. In respect of the first objective of the study which is, to interrogate the activities of the *LhmbZaar* festival and their implications for development, the researcher discussed her findings under the subheadings below.

4.1 *LhmbZaar* Festival and Zaar (Sayawa) People's Development Drive

In order to interrogate how the series of activities that characterized *LhmbZaar* festival impact in the lives of the people, the researcher engaged with four Zaar (Sayawa) villages (Maryam, Dunga-Sabo, Sarkin Kudu, Mallar) in TafawaBalewa Local and Bogoro Local Government Areas of Bauchi State through focus group discussions, in-depth interviews with key community stake holders that included leaders of Zaar Development Association (ZDA) and Zaar Youth Development Association (ZAYODA) which is the youth wing of

the ZDA. The association (ZDA) is the body responsible for the annual organization of *LhmbZaar* festival. This section therefore presents the findings obtained from the field on the importance of the festival to the people, and how the festival has been used to promote unity and progress in the entire Zaar nation. For the purpose of easy comprehension and precision, the findings are presented in three sub-topics: an overview of *LhmbZaar* festival, the organization and activities of the festival, and the drivers of development and social change in the festival.

4.1.1 *LhmbZaar* Festival

Like many festivals extant in most African communities which are celebrated for either the purpose of appreciating the gods for a bountiful harvest (example, New Yam festival of the Igbos in the eastern part of Nigeria), Eyo and OsunOsogbo festival of the Yoruba's or the Adaye festival of Akan people in Ghana which is observed annually to usher in the new year. *LhmbZaar* festival is observed by the Zaar people in appreciation to God for how he protected them from the beginning to the end of the farming season and for giving them new crops. Agriculture is one of the dominant economic activities of the people where majority of the population are peasant farmers making a living out of the fields, both men and women engage in farm activities in the entire Zaar community. The main crops cultivated in the area are guinea corn, millet; Hungry rice (*Accha*), rice, maize and groundnut. But guinea corn is the food crop that is cultivated in large quantity because of its use in the community most especially during festive seasons to prepare local beer (*nduh*), gruel (*kunu* in Hausa and *dwulinZaar*) and then *koko*, *tuwo* and pap for daily consumption in the home.

Farming plays such an important role in the life of the people as evidently seen in their yearly calendar which is occupied with farming activities. A man's wealth is measured not in terms of his money but in terms of the size of his barn and his ability to sustain his family all year round with the produce of his farm. Additionally, the festival is usually celebrated in the first Saturday of November and the whole day is filled with activities that involves songs and dance performances. During the festival, many traditional and cultural groups that specialize in traditional dances, arts, crafts and music usually display their talents and works in their bid to add colour and splendor to the event. To Zaar people, the festival is an important event because it gives them the opportunity to register their appreciation to God as a people in their unique cultural forms and also to discuss important issues that concern or affect them as a people, with the aim of fostering progress in the community. Furthermore, speaking on the significance of the festival to the Zaar people, a respondent by name Mr. Haruna Sarkin Yara has this to say:

When you say *LhmbZaar*, it is an annual festival celebrated in Zaar land and it is a very important event to all of us, the Zaar people. In the past, our forefathers used to celebrate it when they spot the new moon. The town crier will tell people that next tomorrow it will be celebrated. The women would prepare gruel and local beer (ndu) and the men would go out in celebration shouting 'gadalagadala' we have seen the moon until they reach the village heads house. It's a thanksgiving event to thank God for harvest, and New Guinea corn is used to prepare gruel and beer for the community who have benefitted from the season and as a result, engage in praise songs, dances and merry making. Today, even though there are slight modifications made on the festival because of modernization, people all over the country have come to know about Zaar people and their culture especially our songs, costumes and dance performances. The festival is very important because it is also our source of national pride as a people. (In-depth-interview on 7/11/15)

Initially, the festival was celebrated in all the Zaar villages scattered across Tafawa Balewa and Bogoro whenever the new moon was sighted, but this practice has changed over the

years with the emerging centralization of the event in TafawaBalewa which is considered as the headquarters of the Zaar people. In a focus group discussion with some men, this submission was made:

The festival is one of the major events we celebrate and reverence as a people because there are other minor festivals we use to celebrate but only *LhmbZaar* is still observed till now. We use to celebrate *MumtsuTsir*, *Kamas*, *Dur*, *Nadamula*, *Gut*, and *Ma-Lap* which are no longer in practice now due to their nature which involves some form of rituals or initiations which led to the decline in the practice. (FGD Sarkin Kudu 9 /11/15).

However, the *LhmbZaar* festival survived because of the emergence of ZDA as a body that revived the fading practice by putting forward an argument that since the festival no longer contains its ritualistic component, it does not contradict the teachings of Christianity. But with this notwithstanding, some people have abandoned the festival with the idea that it still has its roots in the practice of traditional worship and beliefs with they don't want to be associated with.

More so, information gleaned by the researcher in the course of this work did not unearth any formal announcement given at any point in time urging these communities to be coming over to TafawaBalewa for the festival. As revealed by some officials, the centralization is made possible by the gradual decline in the number of people participating in the festival in these villages as many of them convert to Christianity, leaving the few traditionally conservative ones with no option than to go to TafawaBalewa and team up with their counterparts where they would have a significant number. A respondent agrees with the above statement when she confirm thus:

There have been a lot of changes in the way the festival is celebrated. When we were young, rituals were performed and a lot of masquerades come out during the festival period but that is not the case now. We engage in different performances from morning till the next day singing, dancing and moving from house to house

but this present one has been modernized. With the event taken to TafawaBalewa we hardly attend the festival but only a few of us go to participate in the event because our village here is far and the road is not good.(Focus Group Discussion 9/11/2015)

The Zaarpeoplealso see the festival as an important cultural edifice worth maintaining and sustaining, albeit for the benefit of the younger generation. The continuous struggle for the official coronation and the formal presentation of staff of office to Gung Zaar 1 of Zaar Land by the Bauchi State government was also identified as one of the motivating force behind the centralization of the festival in TafawaBalewa. Since the official royal residence of Gung Zaar is located in TafawaBalewa, majority of the people deem it necessary to always troop there to celebrate *LhmbZaar* festival as a mark of solidarity to their leader and the occupant of their ancestral stool. In other words, TafawaBalewa, besides being the traditional headquarters, it is as well regarded by Zaar people as the epicenter of Zaar civilization. To further ascertain this, Mrs. Keziah Dada a respondententhusiastically declares that:

We all go to TafawaBalewa to celebrate *LhmbZaar* Festival to show the younger generation what has been in times of old. We also go there to dance and celebrate with friends and family, and also to show our support to Gung Zaar 1, our royal father. I also feel that the festival reveal us as peace loving people since many of our neighbors that are not Zaar do attend the festival with us. ” (Focus Group Discussion 8/11/15).

Inaddition, the festival through its various activities brings to the fore various development challenges confronting the people of Zaar Land. Issues that bother on politics, economic and social welfare of the people are usually brought to focus during the festival for deliberation and appropriate line of action to be taken in order to mitigate them. Proud sons and daughters of the land also use this platform to disclose their packages for the people either in form of cash donations, or welfare schemes like scholarship aids to the less

privileged children who are in school. Sometimes, farmers are also given loans of fertilizers as a form of encouragement from the government or private individuals through the festival.

Furthermore, *LhmbZaar* festival, from time memorial has served as an important platform for cultural expression, which promotes unity and social coherence by serving as a veritable tool for cultural socialization among the people but, the problem still remains that it has not been properly utilized to achieve better results to the greater benefit of the peoples wellbeing and future advancement to both their individual and communal needs as would be unveiled by this study.

Therefore, in order to progress in this study, the researcher critically examines the activities that characterize the festival so as to investigate how they affect the lives of the common people in the communities. This is because, for meaningful development to occur, it is necessary for the majority of the people in the entire Zaar land to be able to identify some key progress in their lives which can be attributed to the efforts been initiated through the *LhmbZaar* festival. Then, such endeavors or progresses recorded can be encouraged and made to serve the people better thereby, yielding more visible results to their lives.

4.1.2 The organization and activities of the festival

The organization and activities of the festival are divided into pre-festival preparation, festival activities and post-festival activities. As earlier stated, ZDA (Zaar Development Association) which is the main body that is responsible for planning and organizing the festival yearly, makes plans and preparation with her branches extant in most states in the

country where Sayawa people are found. These branches make financial donations to support the activities of the festival and acquire some facilities that would be needed to make the event a success. They pass across messages through some media outlets most especially radio and television, while the youth body also participates in creating more awareness about the event through the use of banners and handbills. To achieve the general success of the festival, they (ZDA) seek the support and partnership of ZAYODA whomobilizes the youths to engage and partake in different activities.

Also, as part of the preparations for *LhmbZaar* festival, various Performance groups engage in songs and dance performances in their various villages in the evenings where community members come to watch and participate in the celebration. Participants come out in groups displaying different types of costumes that project their culture, social status, occupation and history as a people. The groups move from house to house and are given *dwul*(guinea corn gruel) or *dhuh*(local beer) by the different households who make sure they have something to offer the dancers when they come while some members of a household most especially the head of a house prefers to spray or give them money when they come to perform. These groups in preparation sometimes visit other neighboring villages with their celebrations and performances. The youths are usually the major participants in the festival both as workers and spectators and they are assigned some specific tasks to ensure the success of the event. They (youths) join units like ushering, protocol and security among others and each have vests made by ZDA for identification. They are given the task of ensuring that participants comply with the rules and regulations developed for the success of the event. This is achieved through their mutual collaboration with the security personnel.

To take the preparation further, special prayer sessions are being organized in Central Primary School TafawaBalewa which is the temporary venue of the festival. The pre-festival period is a time when prayers and supplications are made to God (*Chongvhon*) in order to grant the people a successful festival celebration. The prayer sessions usually come up two days before the day of the festival. At the last *LhmbZaar* festival which was held on 7/11/2015, Miss *LhmbZaar* beauty pageant was introduced. The competition is open for all young beautiful Zaar girls who are knowledgeable in the areas of Zaar language, culture, history and tradition. The contest is scheduled to be taking place on the eve of the festival, so that the winner would be unveiled and introduced to the public the following day at the festival venue.

The essence of the Miss *LhmbZaar* beauty pageant is to inculcate the long age values of ZaarSayawa culture comprising of its past history and events, language, food and practices into the young girls who are expected to become mothers that would train their children in the ways of their tradition and culture. The pageant is also one of the strategies initiated to mitigate the rate at which Zaar girls are straying into alien culture at the expense of their indigenous tradition, especially in this contemporary society that is characterized by the unprecedented proliferation and exposure of people to various dominant cultures through the media.

The girls are reported to be less knowledgeable of Zaar culture and tradition than their male counterparts. This is made known to the researcher in the field that men in the community seem to have more knowledge about events and current happenings than the girls most especially in relation to the local politics and current happenings in the communities. The existence of male-dominated platforms like ZDA, ZAYODA, and other community

basedgroups lends more credence to this assertion. Very few ladies are involved in vying for political posts in their own communities in relation to the various youth bodies in the four study communities which are: MAYODA (Maryam Youth Development Association), DUYODA(Dunga Youth Development Association) MAYODA (MallarYouth Development Association) and finally SAYODA (Sarkin Kudu Youth Development Association). In view of the above, the Miss *LhmbZaar* beauty pageant becomes a veritable platform for the inculcation of Zaar tradition and values into the minds of the young girls.

The competition is also done to encourage young girls to participate fully in the festival and to become respectable members of the society as there are a lot of issues relating to young girls in the community that affects development as confirmed by Miss Charity Yakubu who stated that:

The problem with some girls here is that they prefer early marriages and engage in unhealthy relationships. Most of them don't want to go to school and don't learn any handwork and this is one of the reasons why most women suffer in their husbands' homes, but if learned, they can contribute meaningfully to their families and even the community".(FGD Dunga 13/12/15)

This can be viewed from a larger perspective as a giant stride towards ensuring gender equity and fairness in Zaar community structure. The initiative, when properly utilized will go a long way in encouraging young girls to be hard working as many of them would like to participate in the pageant. Challenging young girls with questions that are based on Zaar culture, history and language is also a way of building the spirit of nationalism among Zaar girls. This is so because it has been observed that the level at which girls are involved in the festival and its various activities is poor compared to the young men in the community

who are seen to be more actively involved in all matters relating to the planning, organization and actualization of the festival.

In a focus group discussion with the girls in TafawaBalewa, majority of them indicated interest in the beauty pageant initiative, and promised to participate actively in next year's *LhmbZaar* festival. Some of them however relate their failure to participate in the first contest to lack of awareness and adequate information about the event. The respondents also observed that with adequate awareness and information about the event, more girls would indicate interest and participate in the Miss *LhmbZaar* contest.

The Festival Day

On the day of the festival, the venue which is the football field of Central Primary School TafawaBalewa is seen to be colorfully decorated using the three (3) Zaar Sayawa colour merger which is symbolic to their history. Black stands for the dark age of the people's existence, white stands for peace and red for the blood of the Sayawa martyrs (freedom fighters). Invited guests and participants also wear Zaar traditional attires to identify with the celebrated culture. The event starts with the arrival and welcoming of special guest to the venue which is central primary school TafawaBalewa, located at the heart of the community. Many performance groups from Zaar communities and other neighboring communities do register their presence in the festival with each of the groups carrying a banner for easy identification. Many people attend the festivals and all traditional rulers and village heads make their entry before the commencement of the event as people give their respect to them. As part of preliminary performances, a dance performance is done

by a performance group to put the people in a celebrative mood as they display their tools most of which are farming tools used in the olden and present day farm practice.

During the *LhmbZaar* festival of 2015, one group that captured the attention of participants was the Igbo welfare community who also grace the event ground with their musical instruments and costumes to partake in the event wishing the entire Zaar people a happy *LhmbZaar* celebration. This reveals the kind of peaceful relationship that exists between the Igbo's (who are mainly traders) living in Zaar community with the indigenes of the land.

With all traditional groups present at the event and all invited guests seated, Gung Zaar 1 declares the event open, key note addresses are delivered by the special guest of honour at the event, the chairman of the Igbo welfare community gives a goodwill message on behalf of the association to the entire Zaar community. The National President of Zaar Development Association (ZDA) also addresses the people in the event. As the personification of Zaar people's interest, the address of ZDA national president usually cover issues that bother on the activities of the association aimed at bringing about development to the people. He further discloses the projects being embarked upon by the association and also how the association is representing the people of Zaar land in the political scheme of things. Lingering political issues are expected to be brought up and addressed by the ZDA National president. It is during these addresses that key development issues are brought to focus and fabulous monetary donations are made for the purpose of attending to such development needs of the people. On the contrary, discussants were quick to point out the shortcomings of the program and the association in a discussion with the researcher after the event.

Over the years, considerable amount of funds have been realized from donations made during *LhmbZaar* festival. However, the people lament lack of commensurate development to justify the amount being realized. This poses a serious challenge regarding trust among the people concerning the leadership of the EXCOS (ZDA).

A typical case is the building of ZDA secretariat in TafawaBalewa, a project that kicked off five years ago but has not been completed till date. This kind of feelings tempers with the peaceful atmosphere, thereby posing a possibility of the people reacting or protesting in the near future if changes are not made and adequate measures taken concerning how funds are used. To further ascertain this fact, a respondent in Dunga states that

ZDA who receives the donations take people for granted because they receive without saying what it was used for. We have not seen them do anything in any of the Zaar communities with the donations they receive. The question among people always remains, where is the money going to? (FGD Dunga 14/12/15).

In relation to this, a respondent MrAbsolomAdamu suggests that “I think the donations made can go a long way in improving the community, for instance, ZDA can build a hall for hosting programs that can generate funds instead of relying on donations and grants as sources of income. Through this, it can get money to fund her projects without relying on donations (FGD Maryam 10/11/2015). Similarly, the people report that no visible project has been executed so far in the various communities that make up Zaar land as a result of the festival. It would have been beneficial if the association (ZDA) has been able to embark on a project but so far, there has not been anything like that to really show that they are concern about the physical and general wellbeing of the people in the development of their locality. Even the secretariat project that was started by ZDA has been abandoned for a long time even though they had achieved some level of progress without giving any

reason to the people as to why it was abandoned and it is not even mentioned during the event while the people's curiosity is still not attended to. In a submission made in a focused group discussion, a respondent opines that if projects are executed yearly and commissioned, it would really go a long way in promoting development and its sustainability. It would also encourage people and dignitaries in making donations that would enhance the growth, development and progress of Zaar community.

In a focus group discussion with community members of Maryam village in Tafawa Balewa local government, a young man laments thus:

We have been celebrating this festival for many years. They have never built a secretariat or school with the money that have been generated. There has been an old *LhmbZaar* field which they promised to build. They put blocks there but now the blocks are not even there. They have not put any tangible structure there for the community to see.

To further support this assertion, this submission was also made in an FGD with some adult men by a respondent:

People donate even in millions during the event but ZDA have nothing to show for it. And people are seriously complaining because in every *LhmbZaar* festival, there are donations made. (FGD Dunga 9/11/15).

Furthermore, majority of the people are not allowed to participate in discussions during the festival. The opportunity to speak at the event is the exclusive reserve of key community stakeholders, dignitaries and invited guests. Since majority of the people do not usually air out their opinions even concerning development issues that affect them, it is expected that sub-groups or ad-hoc committees be created for the purpose of attending to local needs. Unfortunately, there is nothing like this in existence. Therefore, after every *LhmbZaar* festival, the people usually return home with so many questions left unanswered.

Theatrical features of the *LhmbZaar* Festival

- i. **Songs and Dance:** are among the most prominent features of the *LhmbZaar* festival of the Sayawas. Dancers wear ankle rattle on their legs to produce musical sounds that go with the drum as the dancers dance in unison to produce the same rhythm. They are accompanied by traditional musical instruments such as drums, flutes, and rattles among others. There are also enactments during the festival event as women are seen carrying pots with guinea corn gruel or local beer and serving the men as they normally do during the farming season. Most of the songs sung during the festival are done in appreciation for bumper harvest, good health and the gift of life while others are more of chants that involve call and response by the performers. Chants are mostly sung by elderly people both men and women and each group have their own peculiar rhythm. This is mostly seen in the performances of the farmers and hunters as well as the famous *Taka kaSha Mari* group of dancers which is strictly for men. Additionally, the hunters also enact some of their experiences in the bush portraying their encounters with some wild animals and how they capture and kill their games. Some of them display and wear the skins of the animals they kill. That is why some of the hunters are seen wearing hyena, alligator and snake hides. In the same way, masquerade displays are also done with farm masquerades that appear wearing coverings made of grasses that enable them disguise and look invisible in the farms as they keep watch to catch those who come to steal and temper with other people's crops when they are ripe for harvest.
- ii. **Costumes and Makeup:** various performance groups come to the festival wearing different costumes that distinguish them from others. For example, young girls

organize themselves in groups and decorate themselves with beads while they tie leaves on their waists to display their own dance steps. The young men are seen wearing cloths made from animal skin, with painted faces while holding their bows and arrows enacting some hunting experiences and displaying their skills. Other performance groups most especially that of the elderly men perform with their farming tools and implements which they use in the farm to dance and celebrate the end of the farming season which comes to an end when all crops have been brought home and stored. Performers use costumes and makeup to impersonate some important persons most especially the Late ZaarSayawa Patriarch Baba Peter Gontowhile members of the audience applaud and greets.

- iii. Artistic and professional performances: there were a lot of cultural artifacts and farm implements on display besides the performances. Elderly women dance with baskets on their head filled with various kinds of crops and another group comes in to the festival arena in a single line dancing while holding up guinea corn stalks on their hands and forms a circle while singing and dancing in appreciation. The use of guinea corn stalks is attributed to the fact that it is the major farm produce of the people among the many crops found in the area because of its many uses. In the same way, professional singers and dancers also grace the events with their performances and the praise singers sing the praises of those who are contributing to community development through their assistance and contributions. The decoration at the festival arena is seen to be done using Zaar colours that is, red, black and white all of which are symbolically related to the people's experiences and history. A lot of participants are seen wearing the woven fabric either as cap,

cloth for the men and wrapper with head gear for the women. To complement their dressing, they also wear beads on the neck and hand which is also made with the three colours.

Post Festival Activities.

After *LhmbZaar* festival, one would expect that follow ups are immediately made on the development issues raised during the festival, but this has not been the case. Funds generated during the festival are left at the mercy of ZDA executives for the purpose of carrying out development projects that would benefit Zaar people. However, the realization of this objective is largely dependent on the integrity of the ZDA leadership per time because there is no structure put in place to ensure judicious use of the resources or saddled with the responsibility of carrying out projects independently or under ZDA's supervision. Had there been in existence such structure, the issue of accountability through mutual checks and balances would have been seriously enhanced.

Apart from the return of Zaar sons and daughters to their various places of abode, the subsequent ZDA meetings in their respective branches across the 36 states of the federation, nothing tangible was identified by the researcher in the course of this study as a post festival activity that is specifically aimed at consolidating the development initiatives, issues or deliberations made during the festival. Lack of follow up on development activities or project can be argued to be one of the reasons why most projects initiated by ZDA such as the building of their secretariat is left uncompleted for long. This assertion was corroborated during a group discussion in Mallar village of Bogoro local government when a woman says:

After the festival, no action is taken or done about the issues being discussed. Some people make promises during the event, but nobody amongst us here can boldly say whether these promises and pledges are later redeemed or not. In short, we don't hear anything again until the following year when the festival is approaching. I think there should be a group or a committee that will take care of these things, and also enlighten the people about their activities. This will encourage more participation of Zaar people in the festival (Focus Group Discussion with Women Group in Mallar Village on 10/11/15).

Having gleaned information from the respondents about ineffective follow up on development issues usually raised during *LhmbZaar* festival, the researcher deem it necessary to also bring to focus some groups that are considered as drivers of social change in *LhmbZaar* festival, and by extension, Zaar community at large. The essence of this re-examination is to bring to the fore the lingering gaps in the activities of these associations/bodies for the purpose of extenuating them.

4.1.3 *LhmbZaar* Festival and Sustainable Communal Development

The concept of community development, as earlier discussed in this study entails the process of initiating concrete social change in a particular community. In doing this, the position culture occupies in the quest for a sustainable community development is expected to be appreciated and appropriated by whoever happens to be facilitating such development. For a particular development initiative to be identified and sustained by the people which it is meant for, their participation in the entire process is very crucial. The people's participation in turn is made easy when their cultural modes of expression, mores and values are incorporated into the process. This not only gives them a sense of belonging, but also provokes a feeling of solidarity amongst them which may culminate into a genuine desire to see that they put in their best to consolidate such projects or

development initiatives. Therefore, for the Sayawa people, *LhmbZaar* festival is a cultural vehicle through which sustainable communal development can be achieved.

This is because *LhmbZaar* festival of the Sayawa's can be used to respond to some of the issues that are inherent in the communities, and which affect their development. However, for the festival to be effective in bringing about social change in the community, certain modifications need to be done in the way the festival is observed to achieve that ambition. For instance, the people may need to make conscious attempt towards making the identification and solving their problems a major feature of the festival. In other words, the people must be awake to the challenges confronting them.

It may be noted that a situation becomes a problem only after the people become aware that certain cherished valuations are threatened by conditions which have become acute. Without such awareness no situation can be identified as a problem. This awareness can be known when the people begin to say that "something ought to be done" to remove the situation. When the people say "something ought to be done" they also propose that "this and that should be done". Herein ends and means are discussed and alternative solutions proposed as encouraged in this research through the community participation theory to achieve sustainable communal development by the people.

Within the context of *LhmbZaar* festival, the drivers of community development are the two major associations of Zaar people: Zaar Development Association (ZDA) and Zaar Youth Development Association (ZAYODA). These associations have also been responsible for the modernization of the festival as it is being celebrated today. For instance, the ritualistic content of the festival has been abandoned, and replaced by a

coterie of media men and tourists who see in this event a fascinating expression of tradition by a people, and also a platform for socializing with friends and loved ones. This was also revealed in a discussion when a respondent affirms that” during the event, a lot of media people both NTA (Nigerian Television Authority)Bauchi, BATV(Bauchi State Television Authority), some Radio houses as well as individuals are seen covering the event and interviewing people. Some of them also cover the events done on the eve of the festival which are all celebrative and in anticipation on the festival. Participants are also drawn from neighboring communities as revealed by a respondent to the researcher thus“many of our neighbors also come along side some of their traditional performers to witness the event and participate in the dances and celebration” (Interview 12/11/2015).

Through their activities, ZDA and ZAYODA help in promoting unity and harmony among Zaar people by bringing the people together under one umbrella to celebrate their cultural heritage hence strengthening the bond of kinship. To further support this assertion, in an interactive session with a group of young girls one of them comments thus” *LhmbZaar* have really helped in bringing about unity in Zaar land unlike how we see disunity in other communities but it has united us with even the minority tribes in Tafawa Balewa and Bogoro who all participate in the festival” (FGD Dunga). The Zaar Sayawa people have a good relationship with their neighbors and other tribes that live among them. It also extends to the ethnic minorities that are within the same geographical setting and locality even though they have a history of some clashes which have internal and external causes in the past.

The festival also stands as a means of preserving and promoting the culture of Zaar people, e.g. through the various performances and cultural displays by different performance

groups. Within the various communities in Zaar Land , many groups and some individuals specializes in different cultural performances some of which reveal a lot about the past history and practices of the people. There are some groups who specialize in masquerade dance and display while wearing the costume made from leaves and grasses. Masquerade performances have long been stopped in Zaar land but through the performance, young people have the opportunity of having the tales they hear from their parents and grandparents about masquerades a reality. Other performers put on skins and local clothing's to re-enact their farming and hunting experiences depicting the occupations they present. Through this cultural displays and performances, the rich cultural practices of the people would be preserved and the generation to come will get to know much about their culture through it. The Miss *LhmbZaar* pageant earlier discussed is also another important avenue of passing long age values, information and knowledge of past history to the young girls who are to become mothers of tomorrow. A submission by MrYarda suggests thus:

The *LhmbZaar* festival has been an avenue where parents are urged to educate their children, while the children are advised to study hard. During the event, you will see a lot of children in the premises and ushers always come around to control their movements. Some of them don't even understand all that is going on there but they are more interested in the performances. It would be good if they are acknowledged instead of been sent away from the event ground (FGD Mallar 13/12/15).

The festival serves as a platform for Zaar sons and daughters to present information about their stewardship in political issues and other patriotic acts. Most of the indigenes of the land that are highly placed either in politics or in prestigious organizations come to grace the occasion and many of them are celebrated because of their achievements and various contributions in the community. Looking at the past records of the festival, it has also served as a forum for political manifestos, where some individuals come to reveal their

political ambitions to the larger population seeking their encouragement, prayers and support. The platform also serves as a platform where some individual efforts toward promoting and preserving the rich cultural heritage of Zaar people are acknowledged and applauded. MrHaruna has these to say about what they did

We have produced two (2) films about our culture, practices and history in Zaar language without any sponsorship and we all launched them during *LhmbZaar* respectively. The first was about children's behaviors and how it affects them, their family and the community. The second is about the coming of Christianity to Zaar land and the conflicts that ensue between the traditionalists and the new religion. (Interview Maryam 8/11/15).

The CDs among are displayed and sold during the festival by the ushers and many people are seen patronizing them while others give them monetary supports and make promises to support them. Other items like the traditional cultural attires are also on display for sale during the event as it encourages economic activities.

The question that still lingers however is: what are the specific activities of these associations and how have they been able to impact positively in the lives of the people?

According to the national Chairman of ZDA,

The major activities of the association are the monthly meetings which are organized independently in the state chapters of the association. It is in these meetings that each chapter deliberates on specific development projects they want to carry out. The only general project we carry out as the national body of ZDA is the organization of the *LhmbZaar* festival and other projects that are on-going in TafawaBalewa. This is so because, all of us members of the national executive, also belong to local chapters of the association in our respective states of residence. So, structurally, you can see that the association is not centralized as it appears to be in the eyes of the people. Now if you go to TafawaBalewa for instance, there are also youth associations fashioned from ZAYODA and localized in the various Zaar villages. For example, in Mallar where you said you had a discussion with the people, what the youths have there is MAYODA, an acronym for Mallar Youth Development Association. "(In-depth Interview with ZDA national Chairman on 18/12/2015)

From the above statement, it is evident that whereas ZDA and ZAYODA can be found co-existing in many large cities of the country, smaller villages like Mallar only have their local branch of the youth association known as MAYODA, while the elderly of the village don't have any platform for meeting and deliberating on serious development issues concerning them. They instead rely on the village head for any instruction or information about their development destinies because ZDAs are not extant in these villages. This by implication means that many people in Zaar villages are not being involved in the process of development. They are therefore regarded as gullible, passive and mere recipient of development projects initiated by others (ZDA National body in collaboration with their State Chapters).MrRabo submits that:

Even though most of the officials of ZDA are not staying with us in the villages, it would be good if they delegate their members or officials once in a while to come and interact with village or community elders on some pressing needs and issues. This is important because it will help make their work easier and it would be of great help to us too because we know the association is clamoring for development in Zaar land and we have problems they can offer solutions to. Since it will not be easy for us to be going to them, it is good they come to us and things will get better. It will be good if they can share responsibilities to each state branch (Interview 6/11/2015)

ZAYODA's activities are extant only in Bauchi, Bogoro and Tafawa Balewa which is the association's National headquarters unlike ZDA that has branches in Different states. ZAYODA depends on ZDA for monetary allocation to enable them carryout development activities for the benefit of the people. ZAYODA is the major supplier of labour force for the organization of the *LhmbZaar* festival. Besides the monetary allocation they get from ZDA, they also generate funds locally through contributions from the members of the association to execute some projects. An example of such projects executed by ZAYODA

is the building of the statues of late Sir AbubakarTafawaBalewa, Baba Peter Gonto (a prominent Zaar patriarch) and a Zaar woman grinding her grain on a grinding stone.

According to ZAYODA's vice chairman Mr Sunday Gidas,

The association also provides loans for the youths that are interested in starting a small scale business. The association also lobbies for scholarship slots for its members to go and study abroad. The members of this association also engage in public enlightenment campaigns against drug abuse by the youths with the aim of engendering and promoting positive social behavior among Zaar youths.(in-depth interview 10/12/15)

With these achievements notwithstanding, there are still lingering issues that need to be addressed by the association for more effective operation. In the course of this study also, the researcher observed that the absence of state branches of ZAYODA is a serious hindrance to the association's drive to promote unity and development among Zaar youths across the country. This is because the activities of ZAYODA is only limited to TafawaBalewa and Bogoro axis. And with this limited coverage capacity, the vision of promoting community development and harmony among Zaar youths across Nigeria will continue to elude the association. . It has been discovered by the researcher that ZAYODA has the most closest relationship- with the people and could be one of the easiest route in which the various communities can channel their development related problems to the general Zaar body or the government but, it has also been discovered that their yearly plans and agenda differ and which without uniformity and agreement between the two bodies, it would be difficult to achieve development and even ensure its sustainability even if it be. There is an existence of youth group meetings in virtually all the villages and communities. This group allows people to share ideas and information's that can be beneficial to them. There is also a general student body known as NUZAS (National Union of

ZaarStudents)which is in collaboration with ZAYODA especially in relation to youth's education, employment opportunities and issues pertaining scholarships. Every community has their EXCOs and representatives who are recognized by the organization and village heads. This has made it possible for them to be aware of happenings within the entire Zaar communities in order to take immediate actions towards proffering solutions to them.

Also, despite the enormous commitment of the youths to community development, they have not been deemed worthy of any responsibility during the festival except as major suppliers of labor. In other words, the youths or their representatives are not given opportunity during the festival to also contribute meaningfully in discussions that concern the development of the people. Other challenges that have continued to hinder *LhmbZaar* festival from making maximum impact on the lives of Zaar people were also identified by many respondents engaged in the course of this study. These challenges are discussed in the next section below in respect to the second objective of the study which is, to investigate the challenges encountered by *LhmbZaar* festival in bringing about sustainable communal development.

4.2 Challenges Encountered by *LhmbZaar* Festival in Bringing about Sustainable Development.

In view of the study conducted, the following were found to be the major challenges facing the festival that affects the achievement of development and by extension, its sustainability in Zaar community.

Inadequate involvement and participation of the youths in the festival: In the course of this study, the researcher observed that inadequate participation of the youths in the

discussion of issues during the festival hinders maximum attainment of development. Instead of making the youths among the key players in the festival, they are only given responsibilities like serving as ushers and crowd controllers among others. In relation to this, Mr. Ezekiel Amob gave his opinion thus

I think more attention should be paid to the youths who are the future of Zaarland. And efforts should be made to improve the standards of children's education. Parents should also be encouraged to give their children proper education because education is one of the most important things that helps a community to develop, those who are interested in acquiring skills should be encouraged and given support because we have youths that have zeal and will be very useful to their family and the community at large (FGD Dungah 10/11/15).

To obtain optimum development in any community, the youths need to be clearly seen in the picture of community plans and activities towards improving the social welfare of community members. Mrs Mbami a respondent in a discussion affirms that:

ZDA will achieve a lot and make more impacts in the community if they partner with the youths. I think they will achieve in a very short time what they have not been able to achieve for years. Partnering with the youths will even help reduce cost for them on some things they spend money to get done during the festival. Even if it concerns executing projects because of the will and zeal the youths have towards the development of our community they can organize themselves and get it done. There are times you will see youths of a particular community engage in some activities like repairing roads, digging gutters, environmental sanitation and even creating vigilante groups in their various areas. And all this are decisions they take on their own which is very commendable. (Interview 10/11/2015)

The youths also need to be empowered and given a voice of opinion. It was also observed by the researcher that the youths are handicapped when it comes to the issues of finances. From their activities, it is evident that they have a lot of good plans and intentions for the general wellbeing of Zaar community as patriotic sons and daughters but are limited by their lack of substantial funds and dependence on ZDA for finances and funding. To tackle this issue, it would be good for the youths to seek other forms or ways of sourcing funds to

finance their projects and activities. In the same vein, youths within the community need to be empowered because there are a lot of youths within the community who are unemployed and lack capital to set up businesses.

The activities of ZAYODA are commendable; especially in helping some youths acquire loans to start up business thereby empowering them with financial strength. However, there were reports of favoritisms in the selection of people to benefit from the loans where this support is given to the unserious ones, family and friends denying the more serious and desperate ones who have limited sources of getting help and support. In a discussion with MrYarda, he affirms that

There is no doubt ZAYODA is helping, but there is no fairness in their activities. My brother who applied for a loan to start up a business was denied but I know of someone who is not a serious minded person but was given loan by the association. He used the money to acquire a motorcycle which he moves around the town with and it would have been better if he bought it for commercial purpose. There is a need for them to checkmate the people they give loans to so as not to deprive the more serious and desperate ones in need because some have the money they apply for but still apply because they have someone in position to give them. (InterviewDunga /2015)

The Communication approach employed by ZDA: Another challenge facing the festival as observed by the researcher is the communication approach deployed by the organizers and planners(ZDA) who do not provide adequate information to the people concerning the activities and plans relating to the festival which they should be aware of. There is no adequate channel of communication between the organizers and the people as they are not consulted regarding anything. Similarly, at the festival ground, the organizers, dignitaries and other members of the elite class talk and bring up issues before the people without giving them opportunity to contribute or to seek clarifications in some development issues which they are not at home with thereby making the event an elitist forum.

This fact was corroborated by the respondents in TafawaBalewa who reported that communal groups or traditional leaders most especially village heads are not given the opportunity to forward issues that are of much concern to them and their people . Every community has peculiar issues that affect their everyday life and the inability of the organizers of the festival to give room for such discussions during the event has left so many issues unsettled and it has continued to be a cog in the wheel of the people's development. When such issues are brought up and discussed, they would receive immediate response as their attention is drawn to it and would seek ways to mitigate them. Unfortunately, in the festival, only issues that concern the entire Zaar community and have political bearing that are been given due attention. Furthermore, it can also be argued that the occasion has served as a forum for political orientation to the people also helping to ensure peace and order during political events and activities carried out within the two communities. People of the two study communities are not adequately carried along in developmental discus and future plans and this affects their participation in the festival event; people should be involved in all activities and should not only be allowed to be spectators during the events because this has affected their level of awareness on the agenda and plans made each festive event. It is a people's festival so they should not be sidelined as guests or mere spectators but hosts of the event. Rather they should be given an opportunity to go there and air out their voices and opinions for their collective interest.

This reoccurring error has limited the people's faith in the festival serving as an avenue where their problems could receive attention and solutions. As observed and gathered, most of the issues being brought forward at the event as developmental problems actually fail to be the most pressing need of the people even though it is of concern to them. In

addition, ZDA do not reach out to people in communities. Hence, a lot of people in the villages are not aware of their existence and are not impacted by their activities. Therefore, ZDA does serve their development needs. Information gleaned from the women and young girls revealed that a good number of people are not aware of the existence of ZDA as a body, but are aware of the existence of ZAYODA . This reveals one of the major weaknesses of ZDA as the strongest body in Zaar land. To support this finding, Miss Patience reveals that “we don’t know about the existence of ZDA but we know ZAYODA as a body through their activities here”(FGD Mallar 13/12/15). There is a need for them to spread out their tentacles to communities and build a great rapport and trust with the people. As given by Gung Mallar:

We will develop as a community when we bring developmental issues forward and deliberate on them together. It would make things more clear and easier for ZDA and we the people too because there would be a sense of relief that things would be better after such sessions(Interview in Mallar 13/12/15).

Their inability to do so has been a demerit to their existence because a good number of people are not aware of their existence or what they stand for. By making themselves popular through their activities in communities, it would help community members to know more about them and their mission as it would bring them close to the people and they would easily identify with the people’s problems and concern. Like someone suggested in a focus group discussion, ZDA/ZAYODA can buy educational materials with some funds acquired or raised during the event like books, writing materials and distribute to children of both primary and secondary schools or it can be distributed in schools to the authorities to encourage learning among students. This would at least show the parents that ZDA is really concerned with their children’s education which would encourage them to

become responsible citizens of the community. They should also establish a good relationship with the local chiefs and village heads so as to enhance the flow of information to the people concerning certain issues that may need immediate attention.

Inadequate information about some activities of the festival (lack of awareness) is another challenge facing the festival. A typical case in point is the issue of Miss *LhmbZaar* beauty pageant where a lot of girls lamented that they were not aware of the introduction of the contest which affects the level of participation in the event. A submission from Miss RambaiGizo confirmed that in as much as the young girls in the community have interest in the activities of the festival and the introduction of the Miss *LhmbZaar*pageant, they are not informed about it when she said that

ZDA is really doing a lot to see the progress of Zaar land and the success of the festival. I am impressed with the recent development of the miss *LhmbZaar* even though we were not aware of it, but we hope it will really encourage our Zaar daughters to be more responsible members of the society.(FGD Dunga 11/12/15)

Another respondent also made a submission that before they got information about the pageant it was late and so could not participate in it when she said that

I was excited to hear about the Miss *LhmbZaar* competition because I had always wanted to partake in a pageant but the news arrived late and I had no access to any information on how I can enroll, the things I needed to do or what to wear so I just went there to experience it and prepare against next year's which I hope they would announce it in time.(FGD Dungah 11/12/15)

To attain sustainable development through the platform of the festival needs Identification and Participation of the people in development activities will enhance their capacity to perceive their own needs. Through participation, local people identify their needs as well as the relevant goals of a program. By participating in decision making and implementation activities, local people help project officials identify (1) needs, (2) strategies to meet those

needs, and (3) the necessary resources required to implement the various strategies (Shelly 2013:6). For example, community participation will be discouraged if political issues are given priority without addressing issues such as, health, water, education and other basic necessities perceived to be more important by the communities as at that time. A typical example is the issue of the relocation of Tafawa Balewa local government secretariat to Bununu and the issue of Chieftaincy title of Gung Zaar 1 which is also a need but not a pressing one to the communities without looking out to the immediate needs of the people which comes first to them in terms of priority. Therefore, it is important that people's social wellbeing should also be an issue of concern during the festival as many communities lack some social amenities like light, schools, health care centers, road and water. The inability of the festival to carry a large population of the community poses a great challenge to the development of the entire Zaar land. Even though it has succeeded in uniting the people of the various Zaar communities, it has not taken the opportunity to significantly improve their general wellbeing. To attest to the above statement a respondent Mr Polshi suggests that:

I think it would be good if the ZDA branch we have here will be organizing meetings like two times every year. It can be announced and communities to send their representatives and issues that concern the communities will be brought to the fore. After which the association can decide on projects to embark on that would be of great benefit to the communities. When this is done, the association can partner with the communities on how to execute the project. By so doing, the image of the association to the community would be favorable. (Interview 11/11/2015)

Lack of follow up to developmental issues: The inability of ZDA, ZAYODA and other stakeholders in the community to respond to serious developmental issues raised and

discussed during the festival is also slowing down development in Zaar community. During the festival event, issues concerning development are mentioned in virtually all the speeches but actions seldom follow the speeches made concerning community development. This clearly shows that there is a hunger by the people for development which has not been matched with commensurate actions. In a group discussion with the women, a woman comments thus

Promises are made concerning youth development and communal progress. If they had been fulfilling their promises, there would have been so much improvement in the community but they just say it without doing anything about it. We really hope they would really start acting on their promises even though they are trying in terms of organizing the festival and bringing people together. (FGD Sarkin Kudu 12/12/15).

This also leaves the people in the dark concerning issues that were promised to be addressed because they are not given feedback information about the progress made. When committees are set to look into the problems of different communities and provide feedback information on some activities and happenings, it can cover up for the absence of communal dialogue during the festival as the local chiefs can speak on behalf of the people they serve. This will go a long way in building a good relationship between communities and ZDA national body which would also help in mitigating the challenges slowing development in the communities.

The Centralization of *LhmbZaar* festival in TafawaBalewa: This also limits people's participation in the festival which is due to some reasons ranging from distance and cost of transportation thereby causing a challenge in terms of participation and coverage. In the past, the festival used to be celebrated independently by the villages that make up the Zaar land. But when the festival began to be celebrated in TafawaBalewa, the people in these

villages gradually lost interest in it because they feel that the festival no longer serve their respective interest . It would be difficult and challenging to communicate development to the people via this platform as many of them feel it does not serve their interest but that of the organizers who claim monopoly of the event.

Because the people feel disconnected from it, any discussion initiated about or during the festival as far as they are concerned has no bearing whatsoever to their collective yearnings and aspirations. The centralization of the festival can therefore be said to be one of the factors making it difficult for sustainable development to be achieved. Reasons are, first most people are not aware of issues raised and decision made and this lack of information is a serious problem as adequate and proper information is needed for sustainable development. Secondly, the people feel disconnected from the festival especially those in the villages as the event is seen as an elitist forum.Over the years, the festival has been organized from the top and brought to them as a finished good for their own consumption but not as something that belongs to them.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

This is the last chapter of the research and it covers the summary, research findings, conclusion, recommendations, and finally the contribution of the research to the body of knowledge.

5.1 Summary

The research suggests that there is no doubt that *LhmbZaar* festival can foster communal growth and development from the information and data gathered. From the discussion and interviews carried out with the sample population of the study, consisting of men, women, and youths (male and female) of the community, it is apparent that the festival holds great potentials to foster communal development. However, the inability of the organizers to effectively carry people along in their activities poses a challenge and limits their achievements in terms of development and proper management and utilization of funds gotten during the festival.

Another factor responsible for the inability of the planners to execute projects could be attributed to the kind of relationship they have with the people which is only limited to the event (festival) and does not extend to the traditional rulers in Zaarcommunities. More so, the study discovered that some challenges also contribute to the failures identified due to the fact that adequate measures are not taken to address developmental issues usually brought up and discussed during the event. Lack of information on some issues and poor inclusion of people in the event process that is, from planning to realization can be said to be responsible for the challenges identified as factors affecting development in Zaarcommunity. The inaccessibility of ZDA to community members in terms of identifying and deliberating on issues together is also another challenge which can be overcome when

they begin to collaborate with the people and set up measures to realize and achieve sustainable developmental.

5.2 Research Major Findings

- 1 *LhmbZaar* festival promotes peace and unity among the people of Zaar land and its environs as it unites the two Zaar local governments that is, TafawaBalewa and Bogoro and their respective villages as one people. It provides a forum for the discussion of developmental issues bothering Zaar land projecting their common goals and interests whom they all strive together in unity to achieve.
- 2 Inadequate participation of the youths and some important individuals in the community hinders the maximum attainment of development which is mostly channeled through the festival.
- 3 Lack of follow up on issues and projects embarked on by ZDA and ZAYODA reveals that there is no unity of purpose among them. More so, ZAYODA's dependence on ZDA for funding limits their activity which is usually attributed to inadequate funding.
- 4 Funds are not judiciously used: It is evident that during the festival, donations are made and many people who are in the festival grounds are aware of it but the problem is, the people are yet to see any concrete evident of what the money was used for to their collective benefit. Thus creating doubts in the mind of the people concerning how the funds are spent and who have access to it. This also questions the intentions of the executives as to the reason why they are

interested in the leadership which is either for patriotism and love for one's motherland or for selfish reasons.

- 5 *LhmbZaar* festival is too elitist: This study found out that the occasion is seen to be more of a political and elitist forum than a communal feast: judging from the nature of the persons who are involved in the planning process, to the invited guests who are usually highly placed members of the society. This alienates the common man from participating maximally in the festival. From observation, most of the issues brought forward and discussed are politically related and does not necessarily have direct impact on the people.

5.3 Conclusion

This research has brought and discussed issues surrounding the festival that affects development which can serve and act as agents that would foster positive changes that can be sustained. The *LhmbZaar* festival allows for *Zaar* communities to open up new vistas through which they can utilize the open grounds festivals pose by understanding the socio-cultural values and important roles they play in promoting positive social changes that would benefit them and the future generation. The essence of festivals as well as the *LhmbZaar* festival is not only to provide entertainment, but they also provide direction on how the society can be made better. And this can be achieved when the potentials of these seeming small scale events are utilized effectively to not just create a legacy but a lasting one.

5.4 Recommendations

In the light of the above research key findings, the following recommendations are made:

- 1 Participation and attendance in the festival should be encouraged among Zaar sons and Daughters to further increase bond of unity and purpose. Furthermore, Individual or collective efforts should be fully recognized and applauded to encourage patriotism among members of the community toward promoting positive development.
- 2 Youths and community members most especially traditional rulers should be fully involved in the festival and be carried along in the vision, mission and aim of ZDA. They should also be given fair opportunities to participate in the discussion of development issues. This can be achieved through the selection or election of youth's representatives from all the villages in Zaar land to present their peculiar development challenges in the festival arena.
- 3 Committees should be created with the mandate to act upon discussions and issues raised in the course of the event. The membership of this committee should be drawn from ZDA and ZAYODA in order to address the issue of mutual distrust among the two bodies which is manifesting in ZDA not releasing enough funds to ZAYODA.
- 4 ZDA should go beyond organizing and spending money in the festival but look into the problems in the villages and seek ways of addressing them. The association can also acquire some facilities to avoid rent so that the funds generated during the event can be used to fund development projects that have been initiated. It is evident that most of the funds realized by ZDA from the national to the state

levels are always used in funding the festival most especially through rentals of seats, canopies, loud speakers and microphones.

- 5 There is need to create a brief interaction forum that will give the common people opportunity to talk with the invited guests who are mostly government officials about crucial issues that concern their well-being. Through this forum, the social gap which *LhmbZaar* festival seems to be widening will be mitigated.

5.5 Contribution to knowledge

The sole reason for every research is to add to the existing body of knowledge in order to further improve and develop the society thereby making it better. So also, this research harnessed its findings and observations to open more vistas and dimensions to other research works that might be carried out in the same or relevant field.

This study has established that besides serving as platforms for cultural expression and preservation, African festivals are also catalysts for community development using *LhmbZaar* festival of the Zaar (Sayawa) people as a paradigm.

The study also reveals the importance of community based groups and organizations in promoting unity and facilitating communal development by projecting festivals as possible avenues for communal dialogue which is a necessary panacea for attaining sustainable development.

Conversely, the study has shown that when festivals are not effectively organized and the issues discussed taken seriously with maximum participation of the people, development projects may not last long to be sustained.

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Appendix I

Samples of questions for a field work on the research topic: *A study of Lhmb Zaar Festival as Strategy for Sustainable Community Development.*

A. Sample Questions for the key informant Interview (ZDA and ZAYODA)

- i. What is the festival all about, and what are the main reasons for it?
- ii. What are the agenda of ZDA/ZAYODA?
- iii. Have you planned or executed any developmental project through the festival? If yes, where?
- iv. Do you think the festival can be utilized to achieve the aim of ZDA?
- v. What has your association being able to achieve through the festival so far?
- vi. In the process of planning the festival, in what ways do people get involved (to participate)? If no. Why are they left out of the process?
- vii. In what ways do you think you can contribute to the growth and development of Zaar community through the festival?
- viii. In What ways can the festival be effective in projecting and responding to societal issues?

The questions above are intended to be asked in an open-ended form so as to give the respondents the liberty to freely give relevant information to the researcher. In the course of their response to the above questions, follow up questions would come up to add more information.

B. Sample Questions for the Focus Group Discussion (FGD) with community members

- ✓ What are your views regarding the festival?
- ✓ In what ways do you participate in the activities of the festival?
- ✓ What have the community benefited from the festival in its years of practice?
- ✓ What is your relationship with ZDA, and what can you say about their activities?
- ✓ How are they reaching out to you in terms of planning the festival?
- ✓ As members of the community, what are your contributions towards achieving communal development through the festival?

- ✓ What is your relationship with ZDA and ZAYODA?
- ✓ How do you think the festival can be used to better the community?
- ✓ What other ways do you think the festival can be used to address development related issues in the community?

Follow up questions are also likely to come up in the cause of the discussions.

Appendix II



Fig.1. Decoration of podium using Zaar symbolic colours



Fig 2. Performers wearing and displaying their cultural attires



Fig 3. Performers group paying homage to Gung Zaar 1 (select)



Fig.4 Women dancing with guinea corn stalks (Major farm produce)

Fig 5 Member of Igbo welfare committee at the event



Fig 6 Picture of Miss Lhmb Zaar 2015 in her cultural attire



Fig 7 The researcher with taka kashamari group (Men group)



Fig. 8 Traditional Masquerade performance (farm masquerades)





Fig. 9 Performance by the farmers during the festival (they display their skills)



Fig 10. The researcher with members of the farmers and hunters group