

Editorial

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The editorial team of *African Performance Review* are delighted to introduce Vol. 8 No 2 (2016), we are well aware that the volume has been slightly late in coming out and sincerely apologise for this delay. It has sometimes been challenging to edit and put the volumes together but we are doing all we can and promise that we will be able to shortly keep to expected times for the production of the journal – in June and December of each year.

But having said this, this number is here and in it, the team has been able to yet again assemble quite a diverse range of research articles that truly capture and represent the African Theatre Association (AfTA) and the journal's vision and hope, which is to produce and encourage scholarship and practice that cover the multiple traditions, forms and styles of theatre and performance across the African continent and the African diaspora. The first essay, Nadia Anwar's "Dramatic Distancing through Meta-theatricality in Wole Soyinka's *Death and the King's Horseman*" examines the instances and functions of meta-theatre and the way it modulates dramatic distancing at different levels in *Death and the King's Horseman*. The paper argues that drawing on different indigenous and Western performance techniques, Soyinka creates and deploys a pervasive meta-theatricality that combines elements such as 'mimicry, mock masquerades, and caricatured behaviours' to effectively distance the audience or reader from the emotional and existential reality of the characters. Pepetual Mforbe Chingong in her essay, 'Negotiation in Participatory Development Theatre: Interface of the "Static" and the "Dynamic"' reassesses the role of the theatre facilitator in raising awareness, instigating participation and 'conscientisation' leading to change in theatre for education projects. Using Paulo Freire and Augusto Boal as starting points, she advocates for facilitators to adopt "a-method-within-a-

method" approach that is based on a principle of negotiation as the best means of removing hierarchies and binaries from within the communities or participating groups that so often replicate the superior-inferior dynamics of colonial and postcolonial relationships and exchanges. In the final essay, "Design, Technology and Human Capital: Exploring the Paradigm Shift in Contemporary Nigerian Carnival Performance", Francisca Nwadigwe and Charles Nwadigwe argue that 'the emerging trend of Westernization, copying and outsourcing of design and technical production projects in contemporary African carnival programmes poses a challenge to sustainable human capital development in the industry'. The paper investigates this phenomenon in the context of popular carnival performances in Nigeria and other parts of Africa and offers suggestions for how sustainable development of the artistic and technical aspects of African theatre and creative industry can be achieved and extended beyond the carnival tradition.

Finally, in keeping with the diversity that *African Performance Review* set out to achieve in its coverage of theatre and performance practice and scholarship in Africa and the diaspora, this number (Vol. 8 No.2) includes Annette Bühler-Dietrich's "Ouagadougou – A Site for Theatre and Dance in 2016: *Les Récréâtrales* and *Danse l'Afrique danse!*", which is a review of two major theatre festivals in late October to early December of 2016 in Ouagadougou, the capital city of Burkina Faso in the last year and is worth a read for the way it introduces as well as the insight it gives into these two festivals. There are also two book reviews by Charles Nwadigwe and Sarahleigh Castelyn.