

**Theatrical Productions as Collaborative Art: A Critical Analysis of the
Production Design of *Little Drops*.**

By

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Abstract

This paper examines the impact of lighting design as an important collaborative element in articulating meaning and interpreting value in theatrical productions. For effective communication in theatrical productions, there must be harmony between the director and the entire design crew guided by a common vision emanating from the director's interpretation. In view of the above, this paper

explores the design input of Teju Wasee's Kareem in the production of Little Drops as directed by Fiji Ajani. The study discovers that the entire world of stage production which constitutes actors and design elements are components of signs and symbols creatively utilized to articulate meaning in a playwright's vision. These theatrical elements remain in disarray without the input of lighting as a collaborative element to enhance and harmonize other theatrical elements to communicate meaning. Light as an element conveys both external and internal meaning and when properly applied, is capable of enhancing the plastic setting and create a three dimensional picture. The methodology adopted for this research is qualitative. It recommends the need for harmony between the lighting designer and the entire production crew for better articulation of meanings in theatrical productions.

Keywords: Design and Construction, Design elements, Projection, Sound, Costume, Lighting design, Automated fixtures.

Introduction

A theatrical production is a consequence of the creative inputs of numerous professional artistes in diverse areas of specialty bringing together their wealth of experiences and ingenuity into play. The resultant impact of a harmonious theatrical team is a well-articulated and adequately interpreted production, with the various elements of production complimenting one another. This study emphasizes that the directorial interpretations which are appreciated through the creative ingenuity of actors on stage is further enhanced with the embellishment of befitting costumes that place the characters within a status and a geographical background, it is further heightened with scenery to justify the performers relationship within a specific environment and lighting to accentuate the atmosphere and harmonize the entire theatrical production. Other elements like sound, props and make-up also contribute in enhancing the actor's performance

on stage. In a nut-shell, the totality of the actualization of a theatrical production is a product of the collaborative effort of both the artistic and the design crew. To further buttress this, Oren and Block informs that:

The design of a production is usually divided among a scene designer, a costume designer, a lighting designer and a sound designer. These four work together in collaboration with the director, forming the artistic team. Each area of design is directly influenced by the others and creates the total atmosphere of any theatrical production (2008, p. 12).

The above statement presupposes the collaborative nature of the various elements in theatrical productions. The various experts (designers) listed above, need to digest the director's concept regarding the production interpreted in several designs towards actualizing a common goal. In buttressing the above; Enendu stresses that a "theatrical production entails the co-ordination of diverse professional skills, talents and crafts of the production team" (2002, p. 22). Oren et al in support of the above view, informs that ' each of the designers cannot with integrity design without concern for his colleagues...constant communication among the designers with the director is critical throughout the production process" (2003, p. 12).

The various experts in a theatrical production are individually indebted in collaborative terms to the central communication of a production. Concerted attention must be paid to all spectacular details of a theatrical production, if only to achieve the visual interpretations required for bolstering the communication of the central theme/ message to the audience.

The entire scenery, performers, costumes, make-up, properties, sound and lighting must be creatively and artistically conceived and galvanized into a single whole for there to be communication in a production. This can only be actualized when these various design elements do not stand out as

separate design entities within the production, but as collaborating complimentary units to enhance the aesthetic value of the general design elements within the visual environment.

This paper argues that lighting design is a strong coordinating catalyst for collaborative design in the overall interpretation and actualization of theatrical productions. It explores the creative ingenuity of Teju Wasee kareem in theatrical design. Teju is one of Nigeria's most versatile theatrical designers with over three decades of experience. His design style and approach to productions speak volume and could serve as a yard stick to analyze the role of lighting design as a collaborative element in articulating meaning in theatrical productions. The study explores Teju's input of lighting design in Ahmed Yerima's *Little Drops*, as directed by Fiji Ajani for the Niger Delta Development Commission, in commemoration of the 2016 edition of the International Women's Day (IWD). The play was presented in Abuja, Benin, Port Harcourt and Calabar to celebrate the event. The Port Harcourt event which forms the basis for this paper was presented at the Atlantic Hall of the Hotel Presidential in March 2016.

Lighting Design: A Theoretical Framework

The art of lighting design has developed over time both in sophistication, technique and style. At the early theatre days of the Greek and Roman experience, it was the question of how the natural sun light could be influenced and this attracted great minds with such creative ingenuities that served the purpose. The impact and importance of theatrical lighting became even stronger when theatre eventually moved indoors. Apart from the creative abilities in the development of numerous alternative artificial light sources were employed prior to the development of electricity. This era generated theorists, critics and creative artists who saw lighting beyond mere illumination to becoming a significant theatrical tool for interpreting productions. Some of the theories advanced then have continued to be relevant till today and remain yardstick to shape and guide thoughts and choice of interpreting designs. Appia's theory of Plasticism was developed

from his in-depth understanding and knowledge of the potential qualities inherent in light. According to Baldwin:

Appia was the first to develop and practice multi-directional colored lighting that painted the stage and moved in harmony with the production. He believed that light was a medium capable of conveying both external and internal meanings. Appia observed contemporary theatre and thought that most productions failed to use light and its potential to serve a production. The newly introduced electrical lighting was practiced with a dull notion of how light can work and appeared exceedingly bright, which destroyed any sense of dimensionality. Appia discovered that in order to enhance the plastic setting and create a three dimensional look; he identified and utilized two types of lights. The first type was diffused light, which provides an undercoat illumination for the more suggestive effects. The second type of light was active, which molded what it lit; providing the means for enhancing both the external setting and the inner life as well (2006, p. 11).

Another great theorist who also contributed to advance the course of what has developed today to a magnificent industry is Gordon Craig. He was noted for his brilliant ideology on theatre aesthetics, his emphasis was on the ability of visual and auditory compositions (set, light, costume, sound, and props) could unanimously convey meaning beyond their physical compositions. He stresses that people go to the theatre not to hear but to see theatrical productions that are extensions of real life situations and this

must be reflected in the aesthetic composition that constitute the production. This great advancement in the mid-18th century has continued to be relevant even today as could be reflected in vibrant theatrical discourses and study of visual perception, theatre aesthetics and semiotics. Interestingly, these form the basis with which modern theatrical designers visualize and interpret productions.

To further buttress the expressive function of lighting, Zakari stresses that, "in the theatre light does not just enable us to see, it creates the aesthetics of performance by combining colours and recreating the world of illusion (2002, p. xxi). Corroborating the above, Cuttle observes that, "The lighting designer's primary task is to reveal those attributes in ways that meet the expectations of the viewers. This implies that the visual qualities of lighting are to be determined by the nature of the art.." (2007, p. 10). In affirmation with Cuttle, Jackman asserts that, "Great lighting begins with the creation of an illusion of depth..No amount of great acting or wonderful music will create that illusion of the third dimension; it's entirely up to the lighting designer to create the feeling of depth" (2010, p. 6). Thus, lighting becomes a coordinating element design in a theatre production which illuminates and activates related designs within the stage compositions. Lighting tends to harmonize the entire theatrical element into a single whole, the actor, set; costume, props and sound are completely in disarray without lighting. It is only when these theatrical elements are creatively pulled together that a harmonious interpretation can be harnessed.

Today, lighting design has developed not just in technology but also in sophistication with well-articulated theories and ideologies. This has prepared the ground for both study and practice in lighting design. The art of stage lighting design could be said to begin with a production, whether drama, musicals, opera etc. This becomes the basis from which the designer can kick start his interpretation where his or her ideas are visualized and concepts adopted. According to Oren et al:

The design of lighting begins with an idea in the theatre, this idea results from interpretation of the

script by the director and the production design team (lighting, scenic, costume and sound design). In dance the idea comes from the choreographer, the movement and the music. In opera and concert, lighting begins with the music. In advertising, it is inspired by the product (2008, p. 334).

The study agrees with the above statement but would want to include that vision and concepts of the lighting designer must be guided by the designer's foreknowledge of performance venue and availability of functional equipment. This is very important especially in developing nations like Nigeria where most theatres lack adequate lighting facilities. Visualizing and developing concept based on one's knowledge of equipment becomes thwarted when such facilities are up not available. There is indeed the need for government to encourage industrialization and also encourage foreign investments; we have to procure equipment abroad at very exorbitant rates. This has been one factor that has contributed to the slow pace of development of lighting design in Nigeria. According to Nwadiwe as cited in Joel Fanyan, he asserts that, "Most of the Nigerian performance venues lack the basic instrument for stage lighting while others barely manage with few obsolete and inefficient instruments that mock the arts" (2012, p. 102). This of course does not stop the use of such theatres for theatrical performances.

Synopsis of Yerima's *Little Drops*

The play *Little Drops* focuses on the continuous unrest in the Niger Delta region as a result of the long years of neglect and exploitation which has brought about gross underdevelopment in the region. The play emphasizes on the anguish women and children are subjected to with the consistent crises in the region. Memekizi, Mekume, Azue and Bonuwo meet by fate in the cause of running for their lives as a result of crises in the community. Their meeting brings to fore their different traumatic experiences resulting

from the crises. Memekizi, an old woman in her mid-70s lived the better part of her life in the creeks distance away from town. She takes solace in the creeks after she lost her entire family to a bomb explosion during the civil war. After then, she did not see reasons leaving the remains of her family to the town that was continually ravaged either by militants or government forces. The pressure of her circumstances and the zeal to survive in the midst of adversity gives her the strength to carry on at her age. She is resolute and determined, she devices means to secure her life within the circumstances she finds herself.

Mekume, Azue and Bonuwo are also victims of the Niger Delta crises; they find themselves in Memekizi' s abode trying to run away from the clash between militants and government forces at different occasions. Mekume, who just got married some few days ago, is seen celebrating her honeymoon with her husband in a hotel in town when the hotel is raided by militants, the husband escapes through the window but Mekume is apprehended, thoroughly beaten and raped by the militants. She eventually escapes into the bush ending up at the river bank. Sadly Ovievie, Mekume' s husband, did not escape from the militants; he is apprehended by another set of militants outside the hotel and later murdered in cold blood.

Azue the last wife of the king also narrowly escape from the palace when the palace is raided by militants few days back. The king is accused of conniving with the government against the will of his people. On that fateful day, the palace is burnt down and the king beheaded. Azue is lucky to escape with the little prince strapped on her back.

Tragedy befalls Azue as Memekizi discovers the lifeless baby strapped on her back few minutes after she arrives. The baby is been shot with a stray bullet without her knowing. The baby is finally buried behind Memekizi' s shed after some traditional ritual.

Bonuwo, a school teacher in the community school found herself running for her life after she lost 41 of her students to bomb blast in a single day. Bonuwo is lucky to have gone to ease herself in the school restroom, when

she heard an explosion. She eventually came out only to see everywhere in chaos, the roof of her classroom is blown open with smoke gushing. Not even a single child was spared, they are dismembered beyond recognition. When the parents of the dead children eventually arrive the scene, they did not find it funny that the class teacher is the only one that survived, so they went after her to take her life. She escapes into the bush and wondered for days before she found Memekizi' s abode.

The play climaxes with the arrival of Kuru one of the militants, he is lucky to have also escape the attack of the government Joint Task Force (JTF) on the militants. Kuru had wandered in the bush for days before finally arriving Memekizi' s abode. Kuru on sighting the women, surrounds them all with his gun and threatens to kill them. He treats them with ignominy and ties Memekizi up to a stake. He accuses the women of spying for the government forces which they deny. In the midst of the tensed situation, Kuru collapses. Unknown to Kuru, he has sustained bullet wound on his right thighs which has been gradually dripping blood; he passes out after he has lost so much blood. Ironically, the same women he treated with disgust and threatened to kill are the same people who revive him after some traditional first aid is administered.

Kuru eventually wakes up and finds he has been disarmed and overpowered by the women who use his weapons to subject him into leading the course to end the war. Kuru pledges to an oath to reach the other leaders of the various militant groups to embrace dialogue instead of violence. The play comes to an end as the women help Kuru escape through the creeks to Port Harcourt, after disguising him in an apparel traditional 'etibor'. He leaves for Port Harcourt through the creeks together with the other women except Memekizi.

Analysis of the Production Design of *Little Drops*

The production *Little Drops* is a one act play with actions unfolding within a specific scenario. There are no scene changes or light out in-between the duration of the play. The entire story starts and ends at Memekizi' s abode

at the river bank, spanning through the night to very early in the morning. For clarification of the analysis, the study will emphasize on specific unique design input adopted by Teju Wasee Kareem in the performance of *Little Drops* as the event progresses. These inputs will be analyzed within specific sub topics for better emphasis.

Stage Orientation: The stage orientation of the Atlantic Hall of the Hotel Presidential Port Harcourt which the play *Little Drops* was performed is a proscenium by structure. The performing area (stage) does not have a permanent elevation; rather the elevated stage is actualized by putting together moveable platforms of 4ft length x 8ft width and 2ft height each. These platforms can be expanded to whatever dimension not exceeding 48ft width. The depth of the stage (length) could also be extended between 24ft to 28ft towards the auditorium. The height of the roof top is approximately 15ft from the floor without the elevation, while from the floor of the elevated platform; the height of the roof is approximately 13ft. The Cyclorama has only one entrance and exit at the extreme Up Left (UL). It has an auditorium that could sit about a thousand people but does not have permanent sitting arrangement on ground. There is also no permanent lighting booth; a makeshift lighting console was mounted at the extreme of the auditorium directly behind the last row of chairs for the performance of *Little Drops*.

From the above illustration, it is apparent that the Atlantic Hall of the Hotel Presidential was not designed specifically for professional theatrical productions. Apart from the fact that modern proscenium stages are fitted with elevated platforms with arch' s, grids and other accessories that are absent in the Atlantic Hall, it sounds absurd to have a theatre design with 13ft height from stage floor to roof top. This will no doubt restrict designers to set properties that will fit within the height of the roof. In as much that the idea of a dismountable platform as stage floor could have the advantage of determining the size of the stage for specific production; it could be a lot better if it has a defined dimension. It will not be out of place

to refer to the Atlantic Hall of the Hotel Presidential Port Harcourt as a multi-purpose hall not restricted to just theatrical activities.

Design Concept: The general design idea of *Little Drops* as reflected in the choice of set, sound costume, props and characterization as creatively utilized by the director director was that of insecurity. This was necessitated by the consistent clash between the militants and government forces which brought about unrest in the community. Other concepts that emanated from the dominant concept include dejection, depression, gloominess, tension etc. These were reflected in the various designs of the production of *Little Drops* as directed by Fiji Ajani. The rickety farm house which in the true sense is unfit for human habitation became the comfort abode of the characters resulting from the pressure of insecurity. The designers choice of dilapidated pieces of planks creatively woven together to create a rickety shed with a make shift door at the middle without a window, in the middle of the forest describes the level of dejection experienced by the characters. This could be deduced from the rickety composition of the structure and its awkward surrounding environment. This is further enhanced by the muffled, shabby and worn-out costumes that the characters did not bother about irrespective of their status. The choice of weary costumes compliment the level of physical torture the characters had gone through in the creeks. The terrifying sound of gunshots and shelling from the distance filtered the air intermittently and this contributed to heighten the tension in the play. Lighting was not left out, Teju choses a dominant blue filter of different shades to accentuate the entire scenery. The designer used deep blue to simulate a dense night while a much lighter blue symbolized an atmosphere of unity and hope as could be deduced from the emotional dispositions of the characters entangled in the dilemma. The intermittent flicker of reddish shade and amber that mostly accompany the sound of gunshots and shelling, signals impending danger. This continually kept the characters on alert and ready to defend their territory at all times. With the introduction of light on set, the entire atmosphere of the scenery becomes alive with some sense of harmony between the actors and their

environment. The various ambience create different shades and intensity and elicit specific moods as could be seen in 'plate 1 & 2 below'. The entire scenery, costume, props becomes more meaningful to characterization.



PLATE 1 & 2: LIGHT ACCENTUATES MOOD AND HARMONIZES THE ENTIRE SCENIC ELEMENTS

Style: Teju adopts realism as an art style to actualize the design of *Little Drops*. Realism in art attempts to describe human behavior and surroundings or represent figures and objects exactly as they act or appear in real life (Merrit, 2009, p 1).

In actualizing the design for *Little Drops*, Teju simulates a shed and its surrounding environment as realistic as possible as could be seen in plate 1 to 8. The shed is situated 'Up Center Center' Stage (UCC) with a dimension of about 8ft width x 11ft height. It is designed with pieces of dilapidated planks hinged together in rows with a door at the middle. The roof top is designed with brown native raffia palms and no windows at all. This created the impression of a dilapidated shed that has been in existence for ages as could be seen in plate 3 & 4 below.



PLATE 3 & 4: A REALISTIC INTERPRETATION OF FARM HOUSE AMIDST THICK VEGETATION IN THE NIGHT

The shed is flanked on the right, left and behind with thick green vegetation receding backwards, creating the impression of a shed sandwiched in the middle of the forest. The combination of backlighting and the receding vegetation enhances the illusion of depth to the scenery as could be seen in plate 3 and 4 above. The open space in front of the shed which simulates the compound slopes downwards into the river some distance away and the Teju integrates the auditorium to simulate the river. Directly by the side of the shed is a fire place with a small tuber of water yam roasting. A bamboo bench of about 2ft high x 3ft long is directly in front of the fire place. At the extreme of Center Right (CR) is a log of wood of about 2ft high serving as an improvised chair sandwiched in-between two trees to give it shade. While on the opposite side at the Up Left (UL) and Center Left (CL) stage are also log of woods 2ft high improvised for sitting. With the above picture we can appreciate the effort of the designers in creating entire production scenery as realistic as possible. He utilizes very familiar objects and costumes that are not alien and are identifiable within the culture of the Niger Deltans. The scenery is further enhanced by the creative use of costumes, the shabby looking and muffled blouses and wrappas justify the torture they had undergone in the forest. The choice of very deep colours like grey, brown and black for costume helped to accentuate the atmosphere and deepen characterization. The harmony created with set, light, costume, characters and sound, contributed to justify the illusion of an isolated rickety farm house amidst thick swampy vegetation at the river bank.

The general illusion of lighting for *Little Drops* as conceptualized by Teju is a simulation of a dense night illuminated majorly by the natural moonlight and complimented with the glow from oil lamp. The entire sequence of the play spans through the night into early hours of the morning, between 11:00 pm and 4:30 am. Teju utilizes lighting to harmonize the entire theatrical elements into a single whole. The characters, set, light, costume, props and sound are creatively fused with each one complimenting the other. The choice of blue colour which remains dominant throughout the duration of

the play is complimented sometimes with subtle reddish filter to enhance the illusion of a dense night and the glow from the oil lamp. The flicker of amber which is interjected occasionally gives the illusion of lightning amidst a cloudy atmosphere.

The creative utilization of light, set costume and sound unanimously contribute to enhance the desired aesthetics and also create the tension associated with the mood of the play. For example, when Memekizi senses the intrusion of an unwanted person in the vicinity, she quickly disguises herself and hides in-between the bush with her gun. The impact of the choice of deep blue colour shade with very low intensity, set and costume aides her total transformation and enhance the desired tension expected of the scene as could be seen in plate 5 and 6.



PLATE 5 & 6: LIGHT HEIGHTENS THE AESTHETIC VALUE OF COSTUME AND SCENERY

Illusion of Depth: Teju actualizes the illusion of depth at the background of the scenery with the creative combination of light and set. He actualizes this by adopting 'backlighting'. Series of lighting fixtures were planted from behind the set, especially in-between the vegetation from a low angle. The choice of low angle and deep blue tone with low intensity at the background creates deep shadows from the receding trees and this enhances the illusion of dense vegetation extending further away as could be seen in plate 7 and 8. Teju actualizes this with the use of lighting fixtures with very subtle intensity that will not distort the view of the audience and camera with good focusing. The choice of LEDs for this purpose is not

unconnected with its quality of soft intensity and the ability to emit realistic colours.



PLATE 7 & 8: LIGHT CREATES THE ILLUSION OF DEPTH

The LEDs planted in their numbers were programed to emit deep blue colour to compliment the concept of night and enhance the entire scenery. Some shade of subtle amber were interjected from the key and fill angles. This was creatively projected with some mild intensity to enhance visibility of the foreground and compliment the illusion of depth at the background of the scenery.

Transition: The designer utilizes light to enable the transition from the physical realm to the spiritual. The already tensed mood was further aggravated as the women narrate their ordeals one after the other. The atmosphere is calm with a solemn dirge at the background as the narrations persist. The women who are active participants of the dirge gradually find themselves in frenzy. The atmosphere is heightens as the women in their dazed state see and communicate with their departed loved ones. At this point, Teju creatively utilizes light to enable the gradual transition from the physical to the spiritual realm. The already dominated deep blue of the physical world gradually fades to minimal and the red tone fades in almost immediately to dominate the scenery.

Teju highlights the scene with reddish tone at the foreground with minimal blue at the background. This distinguishes the spiritual realm from the already dominated bluish background representing the physical realm. The atmosphere is more of a farewell dance and it is embellished with colourful costumes and choreographed dance enhanced with creative use of light. Teju utilizes the key, back and the fill angles to allow for adequate illumination. The key and the fill lights are projected from an angle of about 45 degrees; this allows for adequate illumination without the interference of shadows.

The backlights are projected from a low angle, this allows for the interplay between light and shadows to enhance the dense vegetation. The illumination especially from the backlights is reduced to the barest minimum, creating the illusion of a thick night devoid of illumination from the moon. The source of illumination of the reddish intensity was not quite clear; it is difficult to assume it was from the moon or overcast of the oil lamps. The reddish ambience would rather go for a burn fire that was never part of the scenery. This could also be justified with the fact that in the dream world anything could go without looking at reality.

The thick green vegetation which makes up the background of the scenery still retains its depth. Teju alters the dimmer setting of the blue background projecting a minimal reddish tone giving the background more darkened vegetation. He enhances illumination from the key and fill angle by selecting PACAN 64s with reddish filters to actualize the atmosphere. The intensity of the fixtures is mildly lit to create the desired aesthetic totally different from that of the physical realm as could be seen in plate 9 and 10 below.

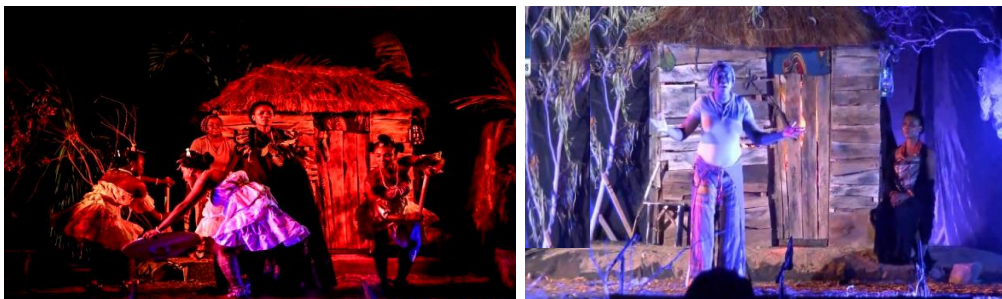


PLATE 9 & 10: LIGHT DIFFERENTIATES THE PHYSICAL FROM THE SPIRITUAL

Equipment Distribution/Angle of Projection: A total number of 36 lighting fixtures were used for the production of *Little Drops* in the Atlantic Hall of the Hotel Presidential Port Harcourt. The choice of fixtures includes 12 PACANs 64 series, 4 FRESNEL 1k, 4 SOURCE FOUR 1k and 16 LEDs 3watts. These various fixtures were creatively utilized from specific angles of projection with specific shades, intensity and colour to actualize the various atmosphere discussed above. The Atlantic Hall does not have permanent hanging accessories for stage lighting facilities, as a result moveable light tripods were provided. The key lights were mounted on two tripods of about 13ft height in the auditorium about 20mtrs away from the stage. Each of the tripods with a total of 8 lighting fixture were opened up towards the right and the left flank of the auditorium. Teju chose to accommodate 4 PACANs, 2 FRESNEL and 2 SOURCE FOUR in each of the tripods. The fill lights were hung on an improvised baton from an angle of about 35 degrees on the right and left angle of the auditorium. The baton had four lights each, 2 PACANs and 2 LEDS.



SOURCE FOUR

PACAN 64

FRESNEL

LED

A total number of 10 LEDS were used as backlight, and were creatively planted and projected from behind the cyclorama. While one LED each were used at the extreme Down Right stage (DR) and Down Left stage (DL) as foot lights.

The control console is made up of four 6 channels dimmer rack, one 36 channels light mixer and one 12 channels DMX control. The 36 channels light mixer was specifically used for the PACANs, Fresnel and Source Four. The lights were looped in twos to a single channel, assigning a total of ten faders to these categories of lights. The LEDs were assigned to the DMX controller. The ten LEDS used as back light were looped in chain and assigned to 5 specific channels. Each of these channels had specific impact. Channel one was “strobe” while channel two was “random”. Channel three, four and five specifically projected red, blue and green respectively. The designer is also able through additive mixing actualize other secondary and tertiary colours in the colour spectrum by blending the faders of two or more colours. The designer was able to actualize the specific ambience and colour shades in the production of *Little Drops* with the creative manipulation of the faders of the three primary colours.

Conclusion

It has been established that there has to be harmony between the entire visual design elements of a production for there to adequate interpretation. The harmony between the entire design crew and the artistic accounts for the success of the entire production

an actualized theatrical production is the creative collaborative effort of the entire artistic and design crew. The entire design collaborators must look beyond individualism and see the task ahead as teamwork. Designers must look beyond aesthetics to the expressive function of design. An aesthetically developed scene that lacks communication within the ambit of the culture it represents will lead to faulty interpretation. Every integrated visual composition in a production must communicate its essence in relation to

the background of the production. The entire design crew must have one vision towards actualizing a specific goal.

Teju Wasee Kareem in collaboration with the other designers in the production of *Little Drops* adequately utilized lighting, set, costume and sound to compliment the directors style and vision. The entire theatrical elements utilized to express various emotions were continuously complimenting one another with light harmonizing them into a single whole.

With the complexity and pace of development in the area of lighting design, it is important that formal training in the area of lighting design is a necessity. Especially now that modern lighting technology has interfaced with computer, this has made possible communication between the computer and the fixtures on stage. Adequate training in a formal school will enhance the ability and efficiency of designer in productions. Apart from the advantage of exposition to numerous design theories, ideologies, styles and techniques, it will also expose the designer to the knowledge of specific fixtures, functionality, structure and inherent qualities and this will allow for better exploration and utilization of such fixture to actualize maximum desired results.

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