

Showcasing African Story through Multimedia Performance: A Review of *Rejected Blessing*.

Lilian Okoro

Department of Theatre, Film and Carnival Studies,
University of Calabar, Calabar, Nigeria.

lilianokoro@unical.edu.ng

Uwaoma C. Nwazue

Department of Theatre Arts,
University Of Maiduguri, Maiduguri, Nigeria

uwaomanwazue@unimaid.edu.ng

Abstract

*Oral story telling as an African tradition used in safeguarding and transferring values from one generation to another has come under serious threat as a result of the modernization and digitalization of the arts. These oral traditions, like folk stories, are sometimes told and performed under the moonlight games, but seem to be going extinct with the advent of digital platforms where children can watch only foreign content, thereby forgetting African didactic content which inculcates values in them. Using the performance of *Rejected Blessing* in a multimedia approach, this study sees the infusion of media elements as a catalyst in reinvigorating and sustaining African storytelling and also refreshing the interest of the theatre audience in watching live performances. The methodology of exploring the multimedia and the stage in presenting the play is the recommendation of this paper. This paper also recommends that the infusion of multimedia creates a new spice for children and theatre-goers who may have lost interest in African traditional stories due to the influence of new media. Finally, this study suggests more experimentation with multimedia in order to sustain the values of African storytelling.*

Keywords: *African Story; Multimedia Performance; Rejected Blessing; literary act.*

INTRODUCTION

Storytelling as a literary act can be done in diverse forms. Such forms include creative writing, visual narration (film and television), and oral storytelling. The practice of these forms of art is facing peculiar challenges in reaching a targeted audience and in sustenance of interest. For example, the digitalization of storytelling has reduced the interest of young people in reading and oral storytelling, thereby increasing their concentration of interest in the electronic and digital visual media. Storytelling basically deals with human emotions by compelling our attention to the content of a story. Lugmayr *et al.*, (2017) introduce what they call "serious storytelling," a situation where story telling goes beyond the purpose of entertainment to using it to teach and inculcate

serious ideas in society. This emerging idea by Lugmar aligns with what folk stories are traditionally used for: a situation where epic entertaining stories are told for didactic purposes, which in turn mold the character of children and adults alike in society.

African traditional performances have arguably faced more challenges as a result of the advent of storytelling through the new media energized by the use of the internet, cable television, etc., (Pavithra *et al.*, 2018). These African traditional performances, including dancing, singing, drumming, and storytelling (folklore), etc., are sometimes relegated to the background because the modern generation are occupied with mobile devices where they watch more oriental content with so many intriguing special effects that capture their attention. Furthermore, the sustenance of African content is constrained by the absence of that communal life that enabled the gathering of children, parents, and grandparents to tell stories of activities that took place in the farm, market, and village square. There is no doubt that the growing insecurity in most Nigerian towns and villages has contributed to poor communal interaction where traditional oral stories are told, but digital storytelling has quickly replaced the gap created by civilization and insecurity. Presently, the use of iPads, handsets, laptops and computers provides short films, series, telenovelas and thrillers with captivating special effects that make some viewers see the traditional African stories as less intriguing and captivating. On the other hand, performing these indigenous African stories on a conventional stage without the resemblance of what is seen in films leaves their curiosity unsatisfied. The search to attract, satisfy, and sustain the interest of the modern audience leads to the introduction of multimedia in staging Pamela Udoka's *The Rejected Blessing*. It is the same sense of appeal that led Lugmayr *et al.* (2017) to apply the use of video games, video, and other effects into their concept of serious story telling in order to capture the attention of the modern audience.

About The Play

The Rejected Blessing is a 60-page play in four movements. The play is a narration of the pre-colonial experience of twins set in Arochukwu, in present day Abia State, Nigeria. The story is expressed in a folktale as follows: The king (Eze), after many years of childlessness, takes a second wife who conceives and gives birth to twins, which she considers a blessing, but the law of the land states the contrary: twins are considered an abomination. The queen and her babies are banished into the evil forest. There they receive help from the animals and survive. Their mother dies, and the twins continue their lives with the help of the animals who provide food and protection. A hunter noticed them one day but ran away while keeping the information to himself. After many years, the Eze (king) falls very sick and the oracles are consulted. The solution to Eze's ailment is that the twins have to perform some sort of ritual on him. The Eze sends delegates to different Nigerian ethnic groups, which include the Efiks, the Hausa, the Yoruba, and the Benin Kingdom, to get twins to help him, but they will not succeed. The hunter at the end was able to bring back his own twins from the forest. The twins forgave their father, performed the sacrifice, and the Eze was healed. The play uses storytelling as a tool for cultural literacy. In this play, the

content of forgiveness is highlighted as a virtue every child needs to cultivate. Contrary to the expectations of the villagers, the twins exhibited forgiveness and brought healing to their father.

Being a folktale, the play harnesses the didactic nature of drama in inculcating morals in both children and adults. In the play, the long-age issue of the rejection of twins is brought to bare. As a cultural issue, Udoka replays the history of the killing of twins, which was paramount in some communities of Southern Nigeria. The use of twins here is symbolic of the free gift of nature, which should not be rejected by mankind, not even on cultural grounds. The king had no children and had longed for children for so many years, but he is imprisoned by the culture of his kingdom, which believes that twins should be abolished. The issue of cultural enslavement is highlighted in the play. The king is torn between paying obeisance to the culture and tradition of the land and abolishing harmful cultural practices. It therefore calls attention to the question of the extent to which man must continue to be under bondage over what he desires from God and nature. As expected of children's drama and storytelling, the lesson of forgiveness is copiously thought through the actions of the rejected twins who have been abandoned in the forest for years. This showcases the contrast between adults' reactions to injustice and children's reactions; hence the children forgave their father and brought healing, joy, and celebration to the land. These didactic elements in the play justify Aristotle's idea of a good play as quoted by (Betti, 2015).

Multimedia Defined

Multimedia consists of some basic elements, which include text, sound, audio, static graphic images, animation, and full motion video (Pavithra et al., 2018). In recent times, practitioners have incorporated artificial intelligence as an integral element of multimedia. Through the use of artificial intelligence, replications of human beings are generated and made to speak different languages to different audiences with the same accuracy as the original language of the presenter through a system known as hologportation. This makes it possible for 3D actors to be generated to either fill a human gap or co-exist with human beings in the same production. The basic feature of a multimedia performance is that it harnesses more than one medium in staging a performance. This paper will attempt to provide a justification of these elements as they are applied to the production of *The Rejected Blessing* as presented by the University of Calabar Theatre, 2016. The multimedia elements and their application in realizing the play will be explained in this session.

Conceptualizing Video

Video as a major component of multimedia, forms part of the visual during a multimedia presentation. The visual component could be moving or static depending on the technical and artistic requirements of the production. This is the aspect of multimedia that recreates the feeling of a film or motion picture in the minds of the audience. The importance of motion pictures is expressed by Bordwell and Thompson, (2015) when they averred that "motion pictures are part of our lives that it's hard to imagine a world without them" (p. 2). Therefore, reenacting some scenes in *The Rejected Blessing* to achieve the illusion of cinema in the performance experience. Bordwell & Thompson, (2015) believes that film communicates information and ideas and takes the viewers

on a journey, offering them a patterned experience that engages their minds and emotions. The film component of the presentation had to be shot, edited, and rehearsed with the stage component in order to achieve the seamless continuity required for a multimedia staging. Continuity is the uniformity of every element of a media production, including the movement of actors, light, sound, and special effects. The ability of these elements to synchronize to achieve an ensemble is the pivot upon which multimedia presentation resolves.

Film-making is essentially a business that involves the combination of several resources (materials, talents, manpower, and equipment) together to form or produce a product—film. The video film was not an original component of the play text under study; hence, the script was originally written strictly for the stage. The first stage of making the video aspect of this production is to determine what to show on video and what to show on stage. Therefore, the researchers decided to showcase scenes that expose African exterior environments and the child's birth, which should require a great taste of realism. The scenes include the town crier; the discovery of the twins; the running away of the hunter; and the hunter's encounter with the twins. As an African folktale, the choice of these scenes brings our young audience the natural aesthetics of the African habitat; hence, it could be expository for a child who is not acquainted with such a forest environment. With the goal of telling an African story in mind, these scenes were costumed and shot in a rural setting where nature depicts the uniqueness of the African environment.

The video component of a multimedia production is never complete without proper editing of the video to align with the direction of the stage and other elements of the production. Although it is edited independently of other mediums, it is never done with considerations of the continuity and transitory points which will link the film scene to the stage and vis-a-vis. According to Dancyger, (2007, p. 258), "The goals of the editor are particular: to find a narrative continuity for the visuals and sound of the film, and to distill those visuals and sound shots that will create the dramatic emphasis so that the film will be effective." These roles, as outlined by Dancyger, guide the editor in editing the filmic elements, but they are strictly executed with the knowledge that the next action after a scene might not be a film component. For the production of *The Rejected Blessings*, the film scenes were edited with a dark screen of about 10 seconds after each scene. The reason is to allow for proper cueing and stoppage during the performance. The black screen before and after each scene is an intentional screen time, infused to assist the technical crew cue each video without exposing the content of the preceding scene. Editing also takes care of the size of the frame and texture of the film.

METHOD

This study is qualitative in nature focusing on the the integration of multiple forms of media in the presentation of a performance is known as multimedia (Montagud, *et al.*, 2012). According to Pavithra, (2018), multimedia "is the computer controlled integration of text, graphics, drawings, still and moving images (video), animation, audio, and any other media where every type of information can be signified, stored, communicated, and handled digitally" (p. 271). These media could be stage, film, sound, or any other elements of a theatre in telling a story. The combination of two or more of these elements has given rise to the practice of multimedia. So, in staging a multimedia production, there must be a combination of more than one medium in interpreting and showcasing a play. Therefore, it is based on the dynamism of theatre and media practice that this paper seeks to express the use of multimedia in interpreting the story in *Rejected Blessing*. The methodology of this study is based on the experimentation of multimedia using Udoka's The

Rejected Blessing as staged at the Department of Theatre and Media Studies, University of Calabar in 2016.

FINDINGS AND DISCUSSION

The Screenplay

In realizing the video aspect of the play, the scenes designated for the screen needed to be screen-played in order to properly situate them for the camera medium. This is to enable the crew to interpret those scenes as a component meant for the screen format. (Barsam, 2006) explains screenplay as ' understanding the interaction of story, plot, and narrative; being able to write visually (meaning not only putting a world on a page but also foreseeing it on the screen ' . One of the major aspects of the screenplay is reducing the length of the scenes shot on video. The reduction does not in any way imply removing the essence of such scenes, which might in turn affect the thematic preoccupation of the story. Therefore, in keeping faith with the purpose of the story, which is to teach the lesson of forgiveness and reconciliation, the researchers maintained dialogue that buttresses the plot and theme of the story. On the contrary, the screenplay made the scenes more expressive, as done on page 3 of the script, *The Rejected Blessing*.

NARRATOR

After a while she goes into labor (*all the women rush in to help her*)

The screenplay creates how many women who are involved in the childbirth scene as well as assigning of dialogue to each of them.

Also, in the original script for stage, pages 42–48, there is a conversation between the twins and the hunter. This long conversation is to convince the twins to forgive their father and follow him (the hunter) home. The production makes use of the most striking lines that appeal to the emotions of the audience. This is a major difference between a stage play and a screen play. It is worthwhile to note that in the original script, this conversation has a flashback at pages 44-45, which is a repetition of the birth of the twins. This research avoids this repetition in order to discourage long, boring experiences during the proper production. This conversation takes place on screen while the entire village is waiting on stage in freeze. In practice, it was discovered that it helped to suspend the interest of the audience.

The Stage

The ideology behind a multimedia production is in the fusion of all media used in the production. The stage forms a major part of the production, as it did not just serve as a place of live performance but also was instrumental in creating the fusion among other elements that made up the multimedia production. Firstly, the stage needs to be understood and appreciated as a place of performance. Because of the concreteness of the stage, it becomes difficult for any other element of multimedia to successfully function without the stage. Be it video, film, sound or special effects, all must be displayed in a defined performative environment called the stage. The stage might be conventional or unconventional in nature, but it is basic to have a melting pot where the audience members will gather to appreciate the artistic ingenuity. According to Okeke (2016):

every theatrical performance takes place in a particular venue which, to a large extent influences the audience's theatrical experience. The shape and size of the

stage, and architectural shape of the auditorium, facilities, etc influence what the audience see and hears (p. 113).

From Okeke's assertion, the nature of the stage contributes a great deal to the success of the production while influencing the audience's reception of the performance presented to them. The venue of the play becomes a tool in helping to realize the director's vision. It is worthy of mention that the choice of multimedia presentation has added more challenge in choosing, designing and managing performance venues for a multimedia presentation. It is also pertinent to state that the locale (performance venue) must tally with the unity of time and set while interpreting the thematic occupation of the play. Johnson, (2003) sees set and performance venue as:

a canvas upon which the performance -art is exhibited...these multidimensional capacities within which the stage serves. The stage is the performance space not any available space, but a prepared space which takes cognizance of the scope and scale of the production (p. 6).

In interpreting *The Rejected Blessing*, the Chinua Achebe Arts Theatre was chosen with its proscenium theatre as a choice stage for the presentation of the play. Certain considerations were made, which include the position of the projector screens, the placement of the orchestra, the blocking of the stage scenes, and the position of the sound system. These major elements were positioned for proper appreciation by the audience members. Some scenes were considered necessary to be on a live stage. Scenes that took place at the king's palace, the Emir's palace, and the shrine of the oracle, etc. The size and position of the set design were done according to the contribution of such scenes to the development of the plot of the story. In terms of colour, the dominant colour of the set was made of earth, which epitomizes the African soil as seen in most mud houses within the southern part of Nigeria. To create a balance between the set at the right kidney of the stage and the use of the projector in projecting some scenes, the projector was placed at the left kidney, close to the left crash door of the theatre. Using the African traditional theatre approach in staging the play, the audience sitting area was incorporated into the acting area to create the illusion of an African story-telling setting. Scenes involving characters like the narrator, gossip, and villagers were made to perform within the audience. The performance venue for the film part of the production was carefully selected to tally with the general design of the production. This demands that the locale to be used for the screen have the same relationship with the set to be designed on stage. These relationships are in terms of era (time), colour, and unity of time. The following were selected; a similar thatched roof mud house; a thick forest to express a place of abandonment; a village road for the town crier. These locales were carefully chosen to accommodate some modern film gadgets used for shooting these scenes, like the drone.

Sound (Audio)

Sound and sound effects are another component of multimedia used in the staging of *The Rejected Blessing*. Sound, according to Gomes (2021), is the rhythmic compression or back and forth bouncing. The compression travels in repetitive spherical waves until the energy of the source is cut off. Because audio signals come from various sources, the use of sound in a multimedia production becomes technically manipulative. These sources include the actor's voice on stage, the actor's voice in film, and any other external sound from the public address system or the orchestra. The technicality of delivering sound in a multimedia production is anchored on the cohesion of modulating these sources of sound to satisfy the audience's ears. Sound is an integral

part of any theatrical production. Sound is any audio signal which comes either independently or as an accompaniment to visuals and which can be interpreted and understood by the ear (Aloba, 2001). The audio in *The Rejected Blessing* was drawn from these sources. The film, the characters on stage, the orchestra (singers and drummers) and sound effects were played through the public address system. The play's text is full of traditional songs rendered from the orchestra pit of the Chinua Achebe Arts Theatre. The dialogue for the video sound is recorded with a Zoom H6N, then recorded and enhanced in post-production before being projected for the audience. Sound generated by the orchestra through singing and drumming is technically factored in. The sound is then amplified through a public address system for the purpose of achieving the similarity in film sound. It becomes a synergy between the actors' voices on stage, the actors' voices in film, the sound from the orchestra, and the sound from the electronic public address system. Apart from these sources of sound, special effects sound were played from the public address system, which was an accompaniment to some live stage directions. For example, during the visit of the Benin Kingdom, the electronic public address system played some sounds that depicted the cultural scenario of the Benin Kingdom. Also, at the opening glee of the presentation, children were made to dance a contemporary dance played from the public address system.

A major challenge in *The Rejected Blessing*, which is common in multimedia production, is that sound accompaniment is never from one source. While the film's sound is electronically projected through the public address system, the actors on the live stage are speaking with their natural voices, and the orchestra is singing from the pit with both their natural voices and the microphone. So, in the process of rehearsal, the actors are made to match their energy with the volume from the public address system. For example, while we see the town crier in the film talking to the twins in the forest, we maintain the same audio energy heard in the film when he rushes back to the city to announce the strange thing he saw in the bush. Voice fluctuation could be challenging for beginner actors who don't understand the concept of multimedia.

AFRICAN STORY TELLING

Multimedia Progression

The ideology behind a multimedia production is in the fusion of all media used in the production. The stage forms a major part of the production, as it did not just serve as a place of live performance but was also instrumental in creating the fusion among other elements that made up the multimedia production. Firstly, the stage needs to be understood and appreciated as a place of performance. Because of the concreteness of the stage, it becomes difficult for any other element of multimedia to successfully function without the stage. Be it video, film, sound, or special effects, all must be displayed in a defined performative environment called the stage. The stage might be conventional or unconventional in nature, but it is basic to have a melting pot where the audience members will gather to appreciate the art. The procedure of staging a multimedia production begins with the creative conception of an idea that will later translate to the final presentation. The process begins with the choice of a play to be produced. While some people will prefer to write an experimental play for the multimedia production, some people will choose to confront a published play despite its staging challenges.

For the published play, it could be a stage play or a screenplay. But the basic idea is that the directors and the designers are willing to interpret the story in a multimedia format, which means that the script is used as a guide in the creative journey. Another situation where the process of multimedia differs is in a live event situation where many activities are happening from different

sources but meant to be projected to the multiple screens in the locale. Some examples of it include a church service, a conference or seminar, a wedding ceremony, rallies etc. While a live event might not be telling a specific story like we have in the theatre, the goal of reaching a large audience is never compromised. Having chosen a script to be interpreted via multimedia, the script is analysed and broken down into scenes and sequences for each medium.

For *The Rejected Blessing*, the decision to shoot scenes like the birth of the twins, the town crier, and the meeting of the hunters with the twins was taken during this stage of the production. The need to make a proper break down of the script is that for a large cast production like this, it will be more challenging and time-consuming to continue running stage rehearsals for scenes that you are sure of shooting for screen. Therefore, this breakdown enabled the cast and crew to concentrate on each medium at a time. The scenes meant for film were separately rehearsed and shot before integrating both. The shooting of the film scenes first enabled the film to be incorporated into the overall rehearsal process for a well-articulated progression of the play. As stated earlier, the bane of achieving any multimedia production is "continuity." It is important to ensure proper transitional shots are in place.

After assembling the film, sound, and special effects, the next stage is to wield these elements together to form one artistic whole. At this stage, rehearsals were conducted with video, stage, sound and special effects available. This enabled the researchers to smooth out gray areas that appeared challenging to the delivery of the play. The methodology of execution is that video and sound components are played from a makeshift console while the stage actions are executed by the movement of actors on stage. Light for the stage was projected and controlled from the control room. The make-shift console is a setup comprising two computer devices; a DVD player and the projector machine used in projecting images onto the projector screen. One laptop computer was meant to play the video scenes while the other was used for playing sound effects as needed. The essence of the DVD player was for backup should the computer system malfunction. As mentioned earlier, the ten second black screen before and after each video was to enable the crew at the makeshift console to cue each scene at the appropriate time required for exposing the content of the next video scene. The audio from the two laptop computers was connected to the amplifier to achieve the desired sound for the theatre hall. The operators at these consoles are given a detailed breakdown of the entire play for easy understanding of the sequential arrangement of the play. With this, the video is played at the exact time and also stopped at the exact time for the stage scene to seamlessly come up. The alternate displays of stage, film, and sound without any discontinuity make a perfect delivery of a multimedia production.

Challenges of the Multimedia Experiment

Every production comes with its own challenges. The projection of *The Rejected Blessing* came with peculiar challenges, especially with the experimentation of traditional African drama and the fusion of different media in interpreting the play. The first challenge is working with children; they are the dominant human component of storytelling. In this production, over 30 children were involved. From the African cultural milieu, oral story telling is usually put together for children by an adult (narrator/storyteller). Most of the time, storytelling allows for both relaxation and education. In this production, managing many children was challenging as it shot the number of cast to about 60. The search for an identical twin young enough to fit into the role of the twins was a bit challenging. The director had many options for twins who were older and

bigger, but they did not create the desired believability needed for the story. The several auditions provided the avenue for selecting the best twins who are young and willing to act.

On the technical side, the team experienced a challenge in the use of the projector. This is because the projector was placed on the left side of the stage, which caused light rays from the projector to splash onto the stage, especially when it was not needed. This is because after projecting a scene on the projector, the projector remains on, thereby killing the illusion of a dark stage, as might be needed on stage. Another challenge was that the rehearsal needed to be run on all the media that the team was using to produce the play. The pace of the stage rehearsal was not the same for the film medium, hence there were nitty-gritty needs from the actors acting for screen. The different requirements for acting for stage and screen needed to be well articulated. So, rehearsing the film medium on stage without the film component was a challenge. The issue of power outages in a developing country like Nigeria was a challenge during rehearsals and presentation. To run a multimedia production, power is constantly needed to achieve maximal efficiency.

The hostility of the community where the video was shot was also a big challenge. For any theatre practitioner who has not been vexed with film shoots, it could be frustrating to see your shoot disrupted by community youths and threaten the cast and crew. This was the experience of the cast and crew after duly securing permission from the community authorities; lawlessness and insecurity have become serious challenges to media practitioners in Nigeria.

Discussion

This experiment has the following findings: multimedia production is more enticing to children and young adults; most audiences find the combination of these media very fascinating. The experience of watching a film alongside a stage drama enhanced their interest in African storytelling. This could be attested to by the audience's responses to the play. On the second night of the production, the theatre capacity was filled and over 50 more chairs were brought in to accommodate more audience members. It is also realised that digitalizing African stories is a strong attraction for children and theater-goers who have hitherto lost interest in African folk stories.

In terms of technicality in multimedia staging, this paper recommends that practitioners should plan on the best way to avoid the infiltration of light rays from the projector onto the part of the stage selected as the screen. For *The Rejected Blessing*, the technical director needed to block the ray of light with an opaque object each time no image was projected. Alternatively, the projector should be placed in a position not facing the stage to avoid light spill.

The research also found that rehearsing a multimedia production with all the elements ready is the best way to avoid artistic and technical hitches. Believing the actors and crew members understood what to do without using the actual gadgets could be disappointing. For practitioners in developing countries like Nigeria, this paper strongly suggests that all gadgets and electronic equipment be powered by a different power generator from the one powering the theatre building. The advantage of this is that if there is a power outage in the building, it will not affect the elements that have been cued to play for the audience.

To overcome the hostility experienced during the film shoot, this research recommends hiring a suitable security team but not neglecting to secure all shooting permits before setting out to shoot any content.

CONCLUSION

African traditional stories are rich both as theatrical pieces and as didactic drama. The reinvention of such stories through the input of the digital media will go a long way in reawakening the consciousness of the public in appreciating such indigenous stories. A successful combination of different media has been proven to be a panacea to dwindling interest in African storytelling. For the theatre practitioner who wishes to apply the methodology of multimedia, it is recommended that more elements of multimedia should be infused to equate with the challenging effects posed by the filmic medium via the online platform. As a result of the challenges experienced in the production of *The Rejected Blessing*, this study further recommends the engagement of expectations in the different mediums and more support crew during the presentation of any multimedia presentation.

Finally, multimedia mix experiments, such as this children's theatre production, are a highly recommended initiative capable of animating children towards theatre both as practitioners and as audiences. In promoting children's theatre as well as boosting theatre patronage, multimedia productions should be encouraged extensively with adequate creative ingenuity.

REFERENCES

- Aloba, F. (2001). *Film Sound in Making the Transition from Video to Celluloid*. Jos National Film Institute.
- Barsam, R. (2006). *Looking At Movies: An Introduction to Film* (2nd Edition) New York McGraw Hill Learners.
- Betti, M. J. (2015). An Introduction to Drama. Diwaniya: Dar Nippur. https://www.researchgate.net/profile/Mohammed-Jasim-Betti-3/publication/344599996_An_Introduction_to_Drama/links/5f83711192851c14bcc13484/An-Introduction-to-Drama.pdf
- Bordwell, D., & Kristen, T. (2004). *Film Art: An Introduction*. New York: McGraw Hill Learners.
- Dancyger, K. (2007). *The Technique of Film and Video Editing History, Theory, and Practice*. Focal Press.
- Gomes, A. (2021). *Rhythms of Broken Hearts*. Springer International Publishing.
- Johnson, E. (2003). *Visions Towards A Mission: The Art of Interpretative Directing*. Lagos: Concept Publications Limited.
- Lugmayr, A., Sutinen, E., Suhonen, J., Sedano, C. I., Hlavacs, H., & Montero, C. S. (2017). Serious storytelling—a first definition and review. *Multimedia tools and applications*, 76(14), 15707-15733.
- Montagud, M., Boronat, F., Stokking, H., & van Brandenburg, R. (2012). Inter-destination multimedia synchronization: schemes, use cases and standardization. *Multimedia systems*, 18(6), 459-482.
- Okeke, T. J. (2016). *Shapping the Space "The Effect of Architecture on Theatrical Performance*. Scene Duck, Lagos: Nigeria.
- Pavithra, A. (2018). *MULTIMEDIA AND ITS APPLICATIONS*. https://www.researchgate.net/publication/329417059_MULTIMEDIA_AND_ITS_APPLICATIONS

- Pavithra, A., Aathilingam, M., & Prakash, S. M. (2018). Multimedia and its applications. *International journal for research & development in technology*, 10(5), 271-276.
- Udoka, P. (2007) *The Rejected Blessing*. Lagos: Eyimloju .