

Communication and Contributions of Drama to National Development in Nigeria

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Received: May 2, 2026

Received in Revised: May 19, 2026

Accepted: June 10, 2026

Abstract

This discourse x-rayed the contributions of drama to national development. In the same vein, it examined drama as a potent instrument for development, taking into cognisance of establishing a synergistic interplay between drama and national development in nexus with drama as a tool for advocacy and national development. Anchored on Agenda Setting theory, the discourse built on existing literature which data were gathered with the aid of secondary sources such as textbooks, monographs, research gate, google scholar, book of reading and scholarly journals of communication and media studies. Findings revealed that drama can: revitalise the economy through employment generation, revenue generation, promotion of tourism, preservation and propagation of our culture and national history, provide pathways to solving violent issues in society and advocate for peace vis-à-vis function as a competent strategy for mass sensitisation. It concluded on the premise that drama has been identified to have unlimited influence on national development as it encompasses the power of all other Arts, Science, Social Sciences and Communication and Media Studies which accords it the position of a formidable tool of communication for national development. It is recommended, among other things, that for a significant amount of positive change to be recorded in the advancement of the nation, drama can be used through plethora of media channels to highlights sensitive topics and social problems such as teenage pregnancies, unhealthy sexual behaviour, sexual harassment, STIs/STDs and HIV/AIDs which have plague Nigerian citizens' overtime.

Keywords: Communication, Contributions, Drama, Development and Nigeria

Introduction

It is impossible to contemplate life without communication and life, without progress, advancement, improvement and in one word, development; is meaningless. The foregoing underscores the rationale why Watzlawick's "man cannot not communicate" resonate well with everyone and Desmond Wilson's dictum, "communicate or perish" makes a whole lot of meaning. Communication is seen as meaning, message, understanding, medium and; development, not as skyscrapers, flyover, asphalt jungles and mega cities but as food, decent habitation, sound health, peace of mind, education, gainful employment, safe and serene environment and all such things that ensure the worth of every human being. Apparently, there is a strong nexus between development and communication.

The state of communication resources is indicative of a people's level of development (Ojemudia, 2013). Importantly, communication done through drama provides the platform for the broadcast of development goals, issues and programmes in both endogenous and modern ways. Since Nigerian society in today's 21st Century is replete with development crises namely poverty, health crisis, cultural crisis, debt crisis, environmental crisis, moral crisis and education crisis; drama done on these issues can to a greater extent help ameliorate these crises.

This simply portends the fact that detailed drama carried out on communities with ripple effect of the named crisis showcased to the public through veritable media of communication would to a greater degree engender Non-Governmental Organisations (NGOs), stakeholders, key players and government intervention to salvage such communities from its perilous state. In the same vein, drama that adequately chronicles the state of things in such communities can engender community dialogue, advocacy for change and participatory development and can helped set an agenda for public discourse within the nooks and crannies vis-à-vis members of the community. It is against this backdrop that this discourse seeks to unravel communication and contributions of drama to national development in Nigeria.

Conceptual Clarification

Communication

Communication is an indispensable part of human existence which often necessitates continuous inquiries into the various aspects in such a way that more knowledge is needed for the purpose of solving as many communication problems as possible. This alludes to the fact that communication carried out through diverse media channels in the form of drama can assist in finding dependable solutions to some of the problems facing humanity.

In lieu of the foregoing, the growth and development of the nation depend on effective communication. Communication erodes dilemmas and uncertainties, promotes development, enhances acceleration, and deepens knowledge sharing, goal attainment, among others (Nda et al., 2024; Rajhi, M., & Aljuhmani, 2026; Mohanty et al., 2024; Atobishi & Mansur, 2025). Interestingly, for a country to develop, it must put its knowledge of innovation to use with the use of drama for public consumption which could influence paradigm or fundamental shift in thinking. This thus underscores that the need to build quality dramatic platforms/cinemas for audience consumption and the capacity for the smooth take-off of development via dramatic content are important as pedestals of awareness and eventual acceptance.

Communication can be seen as a potent tool through which individuals use to take informed decision in a bid to actualise their set goals and objectives. Effective communication is mandatory for achieving intended behaviour or social behavioural change communication in any community. Also, communication carried out with the use of drama can lead to advocacy for change and participatory development where necessary. Based on the foregoing submission, communication is therefore essential in bringing about change to the Nigerian public and media sphere which is therefore feasible through drama displayed via various media platforms. Today, the contributions of drama have lent credence to this fact. Likewise, Falade et al., (2020); and Ogbogbo (2021) cited in Ekpenyong (2025) observe thus:

Nigeria is one of the most richly endowed nations on earth. It has a teeming population of very vibrant people; its oil and gas wealth rank's sixth in the world. Its solid minerals are yet untapped, its forest and water resources are vast though, heavily threatened by population and degradation. Furthermore, Nigeria is the most populous nation in Africa; with inhabitants occupying 923,768 km² of land. Despite having the 14th largest land area in Africa, it is the seventh most populous country in the world and represents 16% of the continent's total population. They further state that even with Nigeria being the largest economy, with \$481 billion in GDP and almost US\$2,000 in per capita income (as of 2015), the country seems to be threatened with insecurities in recent time which thus impedes national development. Nigeria's population is estimated to be over 206 million inhabitants, according to current census estimates for the country, has over 250 ethnic groups, speaking over 529 languages and dialects which makes her the second most linguistically diverse country in the world (p. 152).

In the light of the foregoing, United Nations Children's Fund (UNICEF) and United Nations Fund for Population Activities (UNFPA) report cited in Batta and Mbang (2017) underpin that Nigeria is said to account for over 14 percent of the world's maternal death; notes that about 145 of such deaths occur per day, this figure is high if we should quantify that the figure translates to 576 death per 100,000 births and that Nigeria's population is just two percent of the world's population. The causes responsible for this high maternal death rate include haemorrhage, infections, unsafe abortion and others (including HIV/AIDS). The foregoing could be preventable through drama displayed via various media platforms about preventable measures with proper antenatal care, skilled supervision and interventions for preventing or treating complications that could arise at birth.

However, with the media in Nigeria today playing a significant role in influencing not just what messages are disseminated to members of the public, but also how such messages are perceived and what importance should be attached to them, mass media owe society the duty of creating awareness on issues that could endanger the existence of Nigeria and the dangers such issues could cause to the well-being of the people. Also, it is appropriate to underscore that with the large ethnicity groups of people in Nigeria speaking varied languages and dialectics which makes it linguistically diverse, the nation still suffers from issues of insecurities and corruption among others which have eaten deep into the fabric of the nation's existence. Therefore, with the aid of drama creating awareness, knowledge and improved education on the foregoing, the burden of corruption and insecurities in the nation could be lessened.

Therefore, dealing with these daunting challenges in every stratum of the nation demands the use of drama as a potent tool in bringing about advocacy, participatory development and behaviour change communication which is needed in a bid to put the nation on the pedestal that it deserves. Hence, citizens usage of the media of communication as platforms for showcasing drama to the public can assist to salvage or assuage the nation from its bedeviled state. In addition, Ekpenyong (2025) notes that communication efforts tailored towards achieving societal goals displayed through varied media of communication using drama in a bid to improve the living standards of its citizens is what constitutes development. This thus echoes the submission of Casado-Asensio & Steurer (2014) that the unique aspect of communication for development lies in its capability to integrate various communication strategies, ranging from traditional media to innovative new media platforms to mobilise and engage the populace in developmental projects that will lead towards lasting change in any society.

Conceptualising Drama

Drama acts as a medium for information dissemination, communication, education, conscientisation and entertainment. It is usually created, and its very creation determines what it is and what it does. Drama is created in such a way as to express meaning, feeling, and spirit so that the audience members will have an opportunity to experience what the actors want them to experience. Drama aids man in the formation of a view of the world; an accurate and comprehensive evaluation of events; a logical, well-reasoned perspective on his surroundings; and an accurate evaluation of himself.

Drama aesthetically expresses man's emotional-intellectual world in his relationship to the environment. In Nigeria, the world over, drama has played significant roles in forming and consolidating ethnic and national identities. Drama therefore is an effective tool for national development. The foregoing proposition is in alignment with the submission of Iyamah & Dennis (2013) who observe that:

Drama has admirable potentials for the development of a nation or state in that it possesses pedagogic quality, which projects teaching and learning as well as entertainment quality, enlightens the society and also affords entertainment. Drama reforms the society and creates an ideal environment for the benefit of mankind. It is an agent of political agitation, social and economic reformation. The role of theatre in dislodging apartheid in South Africa through the performances of Ipitombi Theatre Company is a good testament of the evidence of drama in changing the affairs of a nation. However, in Nigeria, Hubert Ogunde effectively used drama to fight British colonisation... (p. 65).

Drama could be likened to an art form which utilises varied elements of production such as play scripts, proscenium, costume and make-up, scene design and many other elements to communicate to an audience. Ojemudia (2014) notes that drama is a particular genre of performance-based narrative. The term comes from a Greek word meaning “action,” which is derived from “to do.” The enactment of drama in theatre, performed by actors on a stage before an audience, presupposes collaborative modes of production and a collective form of reception. The structure of dramatic texts, unlike other forms of literature, is directly influenced by this collaborative production and collective reception.

Drama deals with creation. In contrast to all other forms of art, it builds a world. Drama is the pinnacle of artistic expression, with creators practically crafting a whole and living world that centres on people and human existence (Joel, 2018). A play script could reflect the society in which the playwright exists. The dramatic experience itself, both by the artist and the audience, makes the created world appear real. Dahami (2024) notes that drama mirrors the life, customs, manners, and general living habits of the people. Also, Dahami (2026) observes that drama develops behaviour within a specific cultural level through what the individual learns and watches in different theatres, what the individual reads between the pages of books and what he follows in the audio and visual media.

Theoretical Underpinning

Agenda Setting Theory

The theory was propounded by Benard Cohen in 1963. One of the suppositions of the theory states that the media may not be successful in telling people what to think but they are stunningly successful in telling people what to think about. Imperatively, the press is more than purveyors of information and opinions and successful in telling its listeners and viewers what to think about. Therefore, the media sets agenda for our general discussion. Audience tends to discuss and think of most things the media highlights as important. The theory suggests that the more attention is given to a particular message (drama), the more exposure people get from it (drama) and the more importance they place on it. The media link the activities or events that have become the focus of attention to secondary symbols whose location on the political landscape is easily recognised.

A logical conclusion from the above implies that issues not given much attention by the mass media via drama are usually regarded as unimportant or are ranked low by media audiences in their knowledge of issues scale. Therefore, the media bring issues generated by the public to the front burner of public opinion. McQuail (2007) explains that the media could be a potent force for public enlightenment, education and entertainment. Agenda setting relates with the question of media responsibility because the media are the vehicles to propagate various issues and events. Also, such issues tend to shape the way the public perceives such event. The relevance of this theory to this study simply underscores that the amount of attention paid to drama on issues bordering the nation which is usually disseminated to the audience through the

media of communication for national development determines the importance that the Nigerian public would attach to the drama done via the media on such issue.

Methods

The methodology adopted in this study was a literature review approach. A literature selection and review method was developed to identify and assess a wide range of interdisciplinary sources, including peer-reviewed academic papers from Google Scholar, institutional repositories and ResearchGate, as well as books, monographs and policy documents. Furthermore, to analyse the data, the researchers employed a thematic analysis strategy to gain broader and deeper insights from the gleaned data.

Results and Discussion

Drama: A Synergistic Interplay for National Development

Simply express, United Nations (2022), notes that development is a multidimensional undertaking to achieve a higher quality of life for all people. This presupposes that economic development, social development and environmental protection are interdependent and mutually reinforcing components of sustainable development. The foregoing echoes the thought of Ochonogor (2019, p. 153) who observes that, “development is considered as the growth or expansion in the social, economic and general well-being of the community members. It is the improvement of basic amenities that are required to make life meaningful and worth living”. To Obong & Bassey (2021, p. 46) “development either in theory or practice underscores the applicability of the logic of communication inferences to address challenges which will lead to the overall improvement and advancement in the quality of life and existence.”

On the same note, Lawal & Oluwatoyin (2011, p. 238) states that “national development therefore can be described as the overall development or a collective socio-economic, political as well as religious advancement of a country or nation.” Conversely, there cannot be development without development communication. Therefore, it is on this note that Ashong (2021) and Ekpenyong (2025) states thus:

Development communication is the deliberate and systematic application of communication techniques in print and audio-visual mass media, as well as interpersonal channels, to: gather and share information with all parties involved in order to get to a decision or tackle development issues that need to be addressed, which one to prioritise and what solutions to proffer; mobilise people for development action, and to assist in solving problems and misunderstandings that may arise during project implementation; enhance the pedagogical and communication skills of development agents (at all levels) so as to improve their ability to dialogue more effectively with their audiences; and apply communication technologies to training and extension programmes, particularly at the grassroots level, in order to improve their quality and impact (p. 158).

In the light of the foregoing, communication efforts directed towards achieving societal goals and improving the living standards of its citizens is what constitutes development communication. This communication efforts could be in the form of drama. Therefore, drama can be used to achieve national development in Nigeria. This implies that drama is an expressive medium of human conditions through creative works at a point in time. It is obvious that the sync interplay between drama and the society is one that cannot be easily separated. Iyamah & Dennis (2013) note that drama is essential in a bid to enable man to recognise and change the world. Drama and national development are inextricably linked since every country

is mostly characterised by and associated with media studies and communication works that reflect its fundamental ideals. As a form of expression that seeks to entertain, inform, enlighten and educate, drama finds its means of communication from the modes that identify with the socio-cultural milieu that inspired it.

Drama has become part and parcel of man's life; it has become one of man's current requirements and manifestation, a never-failing aspect of a man's way of life. In other words, drama is a core aspect of culture. Thus, national development can be influenced through drama and in turn, drama influences national development through content being showcased to the consuming public. Thus, the playwright through his human instinct to express himself and communicate a certain ideology or perhaps just to entertain the society creates a literary piece through his creative power, which is later transformed into play that is dramatised for audience consumption through diverse media of communication thereby leading to national development.

Therefore, it can be inferred that the relationship between drama and the society for national development is such that, drama exemplifies what the society is going through at any given moment. Drama in itself is a social reality as the dramatist acts as a social mirror who reflects societal reality with his drama. Drama is more than just a mechanistic reflection of social reality as part of man's artistic activities; it is in itself part of man's weapon for achieving change and self-realisation as he struggles to overcome the forces inimical to his survival and existence.

Drama: A Potent Conduit for Advocacy and National Development

Simply put, Oyigbenu (2009) states that with the contemporary paradigm shift in the notion and practice of development efforts as departure from the anachronistic 'top-down' approach to the now popular and acceptable 'down-up' participation stratagem, the rural populace must be seen to be carried along in all stages of development efforts. In fact, as both the stakeholders and beneficiaries, the people should be made to initiate their own project needs and follow all the stages of implementation through to completion and maintenance for sustainability and derivable values and benefits. To facilitate this objective, a clearing ground must be established. This ground therefore is the preparedness of the rural people to embrace and accept new innovations and ideas that have an impact on their life. This is where drama comes in as an agency for advocacy, behavioural change, mobilisation, and conscientisation through the efforts of non-governmental organisations which must seek to work in tandem with the rural communities.

Drama's power has been recognised and valued throughout Nigeria's political and social history as an essential instrument for widespread political and social mobilisation. For instance, the late Hubert Ogunde effectively used drama as a political tool in the 1940s to combat the cruel and obnoxious colonial practices. Joel (2018) drives the point home in his submission that in the 1940s and 1950s, theatre was used for propaganda and to comment on policies during the nationalist struggle for independence. Thus, it is apparent that, even in the colonial days, theatre was inextricably linked to the struggle for independence in an attempt to bring about a better society in Nigeria. Oyigbenu (2009) submits that:

Post-independence governments in Nigeria came up with myriads of propaganda outfits that were intended to mobilise the people to achieve certain set policy objectives and goals of government. From Olusegun Obasanjo's historic 'Operation Feed the Nation' to Shehu Shagari's 'Green Revolution', to Mohammedu Buhari's 'War Against Indiscipline' (WAI). Then came the celebrated Ibrahim Babangida administration, conscious of the morass and the decay in national ethos and values, introduced an agency that was saddled with the onerous responsibility of mobilising the populace

towards identifying with and accepting policies and programmes of his government. Babangida's propaganda machine was known as Mass Mobilisation for Social Justice (MAMSER). As it were, since every government in Nigeria tends to create an identity of its own that is separate from its predecessor's, when Babangida 'stepped aside' after eight years of 'motion and no action', Ernest Shonekan took over the reins of power, but was toppled in a palace coup by Sani Abacha. Abacha therefore came up with a rebranded version of the propaganda agency which was christened, National Orientation Agency (NOA) (p. 56).

Common to all these publicity outfits is the realisation that their level of success lies in their use of drama for advocacy and mobilisation drive. Oyigbenu (2009) describes such efforts by government as “bureaucratically inspired plays” whose themes usually centre on the need for building pit latrines, digging of wells for drinking water, the need for family planning, and literacy. More often than not, government agencies employ the glamour of public enlightenment films and jingles over the broadcast media to appeal to the public. This scenario establishes a disconnection between the people and government programmes. This is because government efforts have failed in varied ways to record desired success, there are now community-based organisations working in the communities as intervention stop-gap with village groups, welfare or cultural associations and co-operative societies. Needless to say, that the role of hometown associations in promoting rural development cannot be ignored.

Therefore, community drama must be viewed as the community's property and as functional, emancipatory, focused, collaborative, and devoted. It develops from the people as a cultural manifestation of their entire being and essence rather than being the kind of traditional play that is brought to them. In addition, it is a drama in which participants and actors are identifiable members of the community who engage in acting out the shared problems of the community with a view to finding common practicable solutions.

As such, the songs and dances, the language and narratives, the idioms and proverbs must be used in the drama for communication purpose. This is indeed the drama that gives the people an opportunity to express themselves so as to be heard. It also gives voice to the voiceless, purpose and relevance to those who would have felt unwanted, marginalised or irrelevant in the community.

Potentials of Drama to National Development

Economic Development

Interestingly, Musa (2005, p. 17) states that “drama can revitalise the economy through employment generation, revenue generation, educational development, social engineering, and political socialisation.” The entertainment industry in Nigeria is one that is second to crude Oil in terms of foreign exchange generation for the country. This to a great extent has boosted the Nigerian economy as citizens no longer export Oil alone but Arts through drama and film. This industry can only thrive and be sustained if drama and film is well encouraged by the government and the private sector through adequate funding and constitutional implementations of laws guiding drama and film industry to enable it thrive. As a nation grappling with unemployment and underemployment, if the entertainment industry particularly drama practice is well developed, it will be able to employ a good number of unemployed graduates roaming the streets as it needs all the hands it can get to handle the various aspects (Iyamah & Dennis, 2013).

Preservation of Culture

The culture of every society is its uniqueness. Iyamah & Dennis (2013) observe that the Nigerian society is one that has veered off its part of cultural history, giving way to modern civilisation that is perhaps detrimental to our Arts and Culture. Notable Theatre Artists, Playwrights, Poets and Novelists like; Wole Soyinka, Ola Rotimi, Femi Osofisan, Niyi Osundare, Chinua Achebe and others, through their works have in no small measure contributed to the promotion, preservation and propagation of our culture and national history through drama on various media of communication. They draw inspiration from, myths, folktales, and legends that were only preserved through oral traditions. Today, the performance of these works through drama has given the younger generation opportunity to aesthetically appreciate their past and know how to go about the future thereby bridging the gap in their social history.

Tourism Development

Drama can revitalise the economy through the promotion of tourism. This can be achieved through the organisation of carnivals, festivals and concerts that will attract tourists from all over the world to Nigeria, as the largest black nation in the world. The success story of the annual Abuja carnival and other state carnivals such as Cross River, Rivers, Lagos, to mention but a few, has demonstrated that Nigerians are prepared to leverage on the enormous potential of tourism.

The Nigerian government needs to do more to encourage and develop this aspect. Countries like Brazil, India, and Malaysia, earn large foreign exchange from tourism by simply showcasing arts and drama. This to a great degree can boost the economy of Nigeria and provide job opportunity for her citizens. Nigeria has what it takes in terms of cultural heritage; and also has various types and forms of festivals that need to be showcased to the world through drama in an attempt to engender tourist, educational development, integration and innovation.

Peace and Conflict Resolution

At present, the Nigeria nation is plagued with lots of communal unrest and social insecurity arising from youth restiveness and ethnic disagreement and conflict of ideology as in the case of “Boko-Haram” which is said to be against modern civilisation. This is disheartening and threatening the social stability and strata of the nation. Drama as a performing and participatory art has unique and various ways vis-à-vis techniques to provide pathways to solving violent issues in society and advocate for peace. Matiza (2015) contend that drama can act as a stimulant or tranquiliser for a people to understand their individual self and to harness their potentials towards a collective social development. In addition, Matiza (2015) projects drama as an alternative conflict resolution mechanism as it can bring about peace in conflict situations. Drama can always appeal to our sense of shared values for tolerance and social equality in an attempt to prevent violence. The foregoing is in accordance with Mavroudis & Bournelli (2019) who note thus:

The participation of students in group drama activities in education motivates them to communicate through art, exchange information, and explore their similarities and differences. Also, in their attempt to meet their goal, students learn to handle their disagreements and ultimately respond to positive behaviours with their own appropriate positive contribution. Consequently, a positive climate of trust is built, promoting relationships of friendship and collaboration, since the aspects of social interaction that lead to the creation of friendly relations are linked to the participation in common activities, effort for clear communication, exchange of information, conflict resolution, and reciprocity (p.78).

This can be achieved through the adoption of the developmental programmes known as Theatre for Development (TFD) designed to conscientise the people on specific issues in a community or the nation as the case may be (Iyamah & Dennis, 2013). It is a process of stimulating and sustaining participation through a people-oriented programme of play production. Drama could be used to identify community issues, dramatise those issues, and ultimately determine the most effective way to address them. Therefore, drama performed through interstate or intercommunity competitions and presentations offers opportunities for people from all backgrounds to communicate, which ultimately promotes peace and development.

Sensitisation Mechanism

Drama functions as a competent strategy for mass sensitisation. Its power of persuasion is put to use through the medium of television and radio to reach a wide audience. They employ dramatic programmes which have proven to have wide audience receptivity as it has the ability to entertain while passing its messages across. Notable organisations like World Health Organisation (WHO) and United Nations Children's Fund (UNICEF) have used such dramatic programmes on radio and television to pass several messages across the world that has yielded positive results (Iyamah & Dennis, 2013).

On the other hand, various companies and service providers acknowledge drama as a powerful tool of sensitisation, and have engaged the medium of dramatic presentations to advertise and promote their goods and services as it has the power to persuade the people to patronise them. Various NGOs and government ministries in Nigeria have also adopted this means of sensitisation to influence the people's attitude towards some governmental programmes, of which it has often yielded good results.

Promotion of Societal Development

Learning, Communication and Cultur

Drama is one of the strongest ways of communicating social messages to the audience. It helps the producer to give a certain message to the society. Drama helps to promote culture. The young people can learn about the cultural and social aspects of different countries. Watching drama about other cultures and nations can generate interest in various subjects like languages and culture of a nation.

Drama Helps to Break the Ice

Drama can be an ice breaker in families or between friends, because drama highlights sensitive topics and social problems such as sexual harassment, STIs/STDs HIV/AIDs. When families or friends view drama together, they can discuss these sensitive topics with each other. This gives confidence to youths and children that they can discuss any issue with their parents.

Watching Drama Develops Reading Habit

Once a child is able to develop an interest in drama, the interest can be further extended to reading. For instance, after watching some interesting drama about Nigeria cultural heritage, national identity formation or foreign culture, it is easier for an individual to develop interest in reading about them in detail.

Drama Allows Viewers to Analyse and Learn About New Culture

Drama highlights many sensitive topics of the world. This allows us to critically synthesis and analyse the cultural and social problems of many different countries. Watching drama about a certain country or region or issue in the world educate people about new places and this is advantageous for those people who have an interest in knowing about other cultures but cannot

afford the luxury of travelling. For instance, drama that displays various cultures and traditions of the Niger Delta people of Nigeria can help bring to the fore, neglected traditions.

Drama Teaches Human Motivation and Psychology

This means that drama teaches us about human motivation and psychology. On the same note, in historical plays, listeners/viewers leverage on drama to learn about issues that deserves attention, leadership and government. In contemporary plays, listeners/viewers learn about people and cultures in different parts of the country and the world in general.

Conclusion

Developed countries in the world used drama as a propelling force for the actualisation of their dreams. They listen and watch drama, develop their drama and understand their country more through their drama. This is because they are able to identify the power of drama and to harness it to social and national development. Drama is one of the communication instruments that has been identified to have unlimited influence on national development as it encompasses the power of all other Arts, Science, Social Sciences and Communication and Media Studies. This gives it the status of a powerful instrument of communication for national development. Therefore, worthy of note is the fact that drama, as a tool for national development in Nigeria, has the capacity to transcend linguistic and cultural barriers, provoke viewers to reflect on what they have witnessed, force them to confront aspects of their lives that they attempt to ignore, challenge societal beliefs, and shape the mind to bring about behavioural change while still entertaining and advancing the country.

Suggestions

For a significant amount of positive change to be recorded in the advancement of the nation, drama can be used through plethora of media channels to highlights sensitive topics and social problems such as teenage pregnancies, unhealthy sexual behaviour, sexual harassment, STIs/STDs and HIV/AIDs which have plague Nigerian citizens' overtime in a bid to achieve behavioural change. Since drama serves as a potent conduit for communicating social messages to the audience, drama displayed through the media of communication should be used as a creative muse in disseminating information to the yearning public on issues that boarder on national development.

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