

BUILDING BRIDGES BETWEEN YOUNG PEOPLE RAISED IN THE DIGITAL ERA AND LIVE THEATRE.

Associate Professor Maria Jennifer IYERE &
Department of English & Literature
Faculty of Humanities
Federal University Gusau
Zamfara State, Nigeria
mariaiyere@gmail.com

OGUNKOYA Ninilola Jennifer, Ph.D
Theatre Arts Department
Federal University of Education-FUEZaria,
Kaduna State-Nigeria.
lollykoya@gmail.com

Abstract

Constant engagements in network technologies have become the norm for young theatre audiences in Nigeria's 21st century. The love for digital culture has affected the ways young people experience the theatre with digital predispositions in place. The marriage between digital technology, theatre practice, and education is constructing new and innovative ways in which technology is used to improve teaching and learning. This qualitative study explores the implications of digital culture on the future of live theatre, navigating the complexities of this intersection through the lens of a stage play, If My Father, an adaptation of Madeleine L'Engle's novel A Wrinkle in Time. Performed in September 2024, in Federal University of Education-Zaria Theatre Space. Just as Demilewa Omodo's journey through space, and time challenges traditional notions of reality, this research delves into the ways digital technologies are redefining a live theatre experience. Using a qualitative approach, this study employs in-depth interviews (Key In-depth Interview), and focus group discussions (Focus Group Discussions) to gather data from theatre practitioners, theatre arts students, educators, and administrators. This study is fore-grounded on Richard Schechners' Performance Studies, and Stuart Hall's Cultural Studies. The findings reveal the transformative impact of digital culture on live theatre, including new forms of storytelling, increased accessibility, and shifting audience behaviors. This research contributes to the ongoing conversation about the future of live theatre in the digital age, highlighting the need for theatre practitioners to develop digital literacy skills, and adapt to new business models. Ultimately, this study illuminates the possibilities, and challenges of navigating the intersection of digital culture, and live theatre, inviting further exploration, and innovation in this evolving landscape.

Keywords: *Building Bridges, Young People, Digital Era, Live Theatre.*

Introduction

The coming of modernism ushered in forms of communicative technologies in theatre productions that changed the activities in the theatre from its former fixed perspective of the theatre performers, and spectator. The notions of space, spectacle, and time were altered. Although, theatre scholars attributed these giant strides in the theatre to the late 1900s advent of film, and the continual growth in science and technology (Willett et al. 2008). The astronomical growth in digital technologies is at the heart of the contemporary world, from mobile devices, social networking sites, and online/portable technologies, which have become an accompaniment of everyday social engagements, and interactions for 21st-century people. These new technologies, and tools render themselves useful, and easy to manipulate by an individual to habitually access information, receive, and produce content, and share the same content at will with family, friends, loved ones, and business associates (Beavis and O'Mara, 2017). Consequently, the conception of theatre today is being shaped by these technologies and are inviting contemporary spectators to re-negotiate life performances.

Young people, who are active participant in convergence culture, also have become witness participants of these new technologies and their endearing tools; these concepts, however shape

convergence in their out-of-school environments. Technologies have found their way into the entertainment world of the youth. For example, global entertainment companies such as Nickelodeon re-produce popular programs like Dora The Explorer, Blues Clues, etc in live arenas, capitalizing on modern-day theatrical conventions to expand their popular, global brand into local communities (Boyd, 2014). There is an ongoing scramble for children's audiences by giant theatre companies in the United States, producing works that engage children's audiences in technological experiences situate characters in online/digital environments, and explore themes and issues created by those technologies.

Young people in today's world are constantly engaged in networked technologies, luring students into living for longer periods in networked publics (Davies and Eynon, 2013), spaces constructed through networked technologies and the imagined global community that are made available by such intersections of people, practices, and technologies. Driven by the desire to spend time with friends away from adult supervision, the new techno-practices are taken for granted by teenagers and can seem disconcerting to adults (Boyd 2013; Ito 2010). Today, digital technology is ideally suited to create inclusive and creative environments in which to play. Children and young adults will always find ways to entertain themselves and have fun. These new world technologies have encouraged educational leaders and policymakers to have encouraged the schools, teachers, and learners, to imbibe the culture of digital technologies in the facilitation of teaching and learning in the classrooms.

Resultantly, this influence of new technologies has affected how young adults, and teenage theatre audience members seek theatre experience with digital predispositions in place, leading to the theatrical producers, directors, and creators to seek more and more reasons, and ways to use them, while the audience itself, demand more progressive and impressive theatrical performances and shows (Manovich 2009). Pavis (2003), claims that technology influences, and interferes with dramatic art through all those new possibilities that are offered by technical means in the direction, stage design, lighting, and music. For example, the 2019 invasion of the coronavirus that ensured the sacking from public spaces, and the locking down of people from the public performance places heightened the fear that children, and young adults are having a part of their childhood stolen by the coronavirus pandemic. Resultantly, the 'radical reconfiguration, and cultural re-articulation now taking place in educational, and social life' (McCarthy et al. 2003), due to digital technology has arrived in the theatre-traditional theatre practices and experience changed. This paper, therefore seeks to interrogate/assess high school students' responses to live theatre, in the age of digital technology.

Theoretical Grounding: Richard Schechner's Performance Studies, and Stuart Hall's Cultural Studies.

This theoretical framework provides a comprehensive and interdisciplinary approach to understanding the complex relationships between young people, digital culture, and live theatre. This paper adopts Richard Schechner's (2002)' Performance Studies, and Stuart Hall's (1980) Cultural Studies. On the one hand, Performance Studies emphasizes the importance of considering the performative aspects of social phenomena (Butler, 1990). This means examining how live theatre, as a performance practice, can be transformed by digital technologies, such as social media, online platforms, and digital tools. Performance Studies highlights the role of embodiment, and materiality in shaping performance practices (Conquergood, 2002). Performance Studies is an interdisciplinary theory that examines how performance shapes, and is shaped by cultural, social, and historical contexts (Schechner, 2002).

On the other hand, Cultural Studies is an interdisciplinary theory that examines how culture shapes, and is shaped by power relations, social identities, and historical contexts (Hall, 1997). This theory provides a framework for understanding how digital culture, youth culture, and theatre culture intersect to shape young people's experiences and identities. Cultural Studies emphasizes the importance of considering the cultural context in which social phenomena occur (Grossberg, 1997). This means examining how digital culture, with its attendant technologies, social media platforms, and online communities, is shaping young people's engagement with live theatre. Furthermore, Cultural Studies highlights the role of power relations in shaping cultural practices, and identities (Hall, 1997). This

allows the readers to see how digital culture can both empower, and disempower young people in their engagement with live theatre.

This paper is adopting these two theories, for the writers to provide a comprehensive, and interdisciplinary understanding of the complex relationships between digital culture, youth culture, and live theatre. These two theories complement each other by providing a nuanced understanding of the cultural context (Cultural Studies), and the performative aspects (Performance Studies) of the phenomenon being studied. Moreover, these two theories allow berating the power relations, social identities, and historical contexts that shape the complex relationships between digital culture, youth culture, and live theatre.

Operation Definition of Terms

It is necessary to briefly define the keywords: building bridges, young people, digital era, and live theatre, for us to establish our conceptual framework:

Digital Era: The digital era, also known as the Information Age, the Computer Age or New Media Age, is a historical period that began in the mid-20th century, characterized by a rapid epochal shift from a traditional industry established by the Industrial Revolution to an economy primarily based upon information technology. They are shaped by digital technologies, including social media, online communities, and digital arts (Jenkins, H. (2006).

Live Theatre: A live performance given in front of an audience, performed by actors and actresses on stage in front of a live audience, rather than being recorded and then broadcast or shown in a film. A performing art form that involves live performances, including plays, musicals, dance, and other forms of theatrical expression Carlson, M. (1996).

Young People: A period of transition from the dependence of childhood to adulthood's independence. Usually, persons between the ages of 15 and 24 years, are digital natives and active participants in digital culture (Hargittai, E., & Hinnant, A. (2008).

Building Bridges: To establish a relationship to foster understanding and appreciation of cultural differences among different individuals. The process of connecting or linking two or more entities, in this case, young people, digital culture, and live theatre, to facilitate understanding, collaboration, or exchange (Love, K, 2015).

Literature Review

Digital Technology and Live Performance

The world we live in has become digital, so we live in a digital age. Digital technology has transformed our society, and is rapidly changing the world. This new phenomenon has impacted all aspects of post-modern life, ranging from the cash desk in a supermarket to the controls in our homes and offices, to nuclear weapons in the power of digital devices, and ultimately, has found its way into teaching and learning; coalescing into how we watch stage performances in the theatre. This dawn has deepened, and heightened the impetus to study the connections between live performance, and electronic representation in contemporary theatre. Our tele-prosthetic relationship between the physical world, and the virtual world is now part, and parcel of the reality in which we live. (Weems 2015).

Digital technology is changing the way of learning, teaching, understanding, and perception of millions of teens, youth, and teachers worldwide. There are growing number of networks of internet, and smart phone users among our students. For generations that are surrounded by digital devices, and the Internet from earliest childhood – the so-called digital natives (Prensky 2001) – the claim that we live in the digital age is not an issue at all. Digital technology is gaining an increasingly important role in children's lives, shaping their everyday activities; the way they spend free time, communicate, play and socialize with peers, learn and acquire new experiences that most of today's children accept digital technology with great interest and excitement. This new culture has ensured that every day, new 'smarter' digital devices, 'online platforms and applications' are becoming available to children. The Internet of things, the Internet of toys, social robots, virtual and augmented reality, artificial

intelligence, and machine learning, are just some of the digital age products that create not only new opportunities for children, but also, new challenges.

However, (UNICEF, 2017), opines that on a global level, a large percentage of children do not have access to the Internet, especially when it comes to underdeveloped and developing countries. Even when they have access, children do not possess the appropriate skills to use digital technology, as well as the adults who care about them (Sotiria 2018). So, they are unable to use many of the opportunities provided by such technology, nor are they able to overcome potential risks in the digital environment.

Teenagers and Youth as Networked Public

One-fifth of today's college students in Nigeria began using computers between the ages of five and eight. By the time they were sixteen to eighteen years old, all of today's current college students had begun using computers, since the Internet was commonplace in the world in which they lived (Jones and Madden 2015). World Development Indicators, cited by Ngonso (2019) also, states that, "social media users in Nigeria are officially put at 53.5% of the population, in 2012 higher than the national average for 2008 which was projected in 2016 over 80% of those who live in the urban areas in Nigeria use social media". In the day-to-day learning environment, both the Internet and social networking sites have played a crucial role. An estimated ninety-one percent of college students in Nigeria utilized facebook.com. Facebook friends, videos on YouTube, posts, Twitter, and other online communication than they are with face-to-face friends (Adekanye et al., 2018).

Today, youths are defining users of social media. Social media made available the platform for youth to build social networks or social relations among people. Adolescents and young people are now the most connected of all age groups with one in three Internet users worldwide being a child (UNICEF). Brady, Holcomb, and Smith, cited in Ngonso (2019), state that social media provides efficient ways for education; students use social media to watch movies, drama, and dance, develop communication skills and raise their learning skills.

Like any other technology, the use of the Internet has both beneficial and negative consequences (Akintola, 2020). Worldwide, 346 million adolescents and young people are not connected to the Internet. Unfortunately, many of them are in Africa, where 3 out of 5 young persons are offline as compared to 1 in 12 in Europe (Ogungbemi et al. 2016). Although there are more than 90 million Internet users in Nigeria, which ranked the country as first in Africa and tenth with the highest number of mobile GSM subscribers across the world, more than half (53%) of the population still lack access to the Internet (Ogungbemi, 2016). Jacobsen and Forste cited in (Ogungbeni 2016), show research findings of the two-thirds of the population of the students with a lower grade in the examination, because of the use of social media during class hours. The herald of high-speed internet access, and its availability in many youth hands, and the availability of trendy smartphones have illuminated several new avenues for teaching, and learning. Resultantly, the introduction of 4G technology is already being pinned as the next big thing in the mobile internet revolution. The birth of the Internet is one of the defining technologies of the digital age (Ogungbemi 2016).

A Qualitative Methodology

The world has arrived at digital technology. As mentioned earlier, digital technology is rapidly changing all aspects of modern life, children, and young adults inclusive. From the cash desk in our supermarkets to the controls of homes, offices, and automobiles, to nuclear weapons, and the smartphones, and tablets devices we carry in our hands, and bags to facilitate communication. The researcher's focus is on promoting a synergy between digital technology, and live theatre, to include and retain children and young adults in live drama in this post-industrial, and globalized world of the 21st century. This paper employed a qualitative study, into asking 'how young people raised in the digital era

experience live theatre, and how digital era may impact the experience of watching a play. The research design includes focus group discussions, and key interviews.

Focus groups, and in-depth interviews have a long and established history in qualitative research, and audience in particular (Barker 2008, Given 2008, Glazier and Powell, 1992, Morgan 2008), and allow participants to share, articulate and build upon their ideas and experiences. This method sees qualitative research as a process of data condensation, data display, conclusion drawing, and verification. The audience to the play consisted of focus groups, and key individual interviews with theatre directors, producers who have experience working with digital technologies, theatre educators, scholars who specialize in theatre, and digital culture. Also, digital technologists, and designers, who have worked on theatre productions or projects, arts administrators, as well as policymakers who have experience with theatre and digital culture. Included, also are PRE NCE, and NCE (National Certificate of Education) students, ages between fifteen- to eighteen years-olds, who are required to attend the theatre as part of their drama, and Literature in English subject. The play, *If My Father*, is an adaptation of *A Wrinkle in Time* by Madeleine L'Engle (1962), directed by Ogunkoya N.J. and performed in September 2024, at the Federal University of Education-Zaria Theatre Space. Chosen for its educative purposes, and of interest to both PRE NCE, and NCE 1 students of the college, with unusual settings, and engaging themes.

Synopsis of Stage Play, *If My Father*,

Demilewa, is a 13-year-old girl, who is struggling to find her place in the world. Demilewa's scientist father, Dr. Omodo Mathew, has gone missing while working on a top-secret government project called the "catalyst," which involves traveling through space and time. Demilewa's life is turned upside down when she meets three mysterious and supernatural beings: Mrs. Whatsit, Mrs. Who, and Mrs. Which. These beings claim to know the whereabouts of Demilewa's father, and offer to take her on a journey through space, and time to find him. Demilewa is joined on her journey by her younger brother Dewole, a genius, and sensitive boy who is, also struggling to fit in, and Temiye, a popular athlete who becomes Demilewa's friend, and ally. Together, the trio travels through the universe, visiting various planets, and encountering strange creatures. Along the way, they discover that Dr. Omodo Mathew is being held captive by an evil force known as "The Black Thing," which is threatening to destroy the universe.

If My Father, was a stage drama that examined the power of love, and the value of individuality as core themes, and the struggle between good and evil as the main conflict. The ending of the stage drama was happy. The core themes, or predominant concepts, in *If My Father*, include the power of love, and the love, of individuality. The primary conflict or clash between ideas or characters is the contest between good, and evil. Combining theology, fantasy, and science; it is the story of travel through space, and time to battle a cosmic evil. The drama was 1 hour, 30 minutes.

Findings and Discussion

Objective One: How do digital technologies facilitate youth engagement with live theatre?

The advent of digital culture has revolutionized the way people interact, communicate, and consume information. Young people, in particular, have grown up in a world where digital technologies are ubiquitous, and their lives are increasingly mediated by social media, online platforms, and digital devices (Hargittai & Hinnant, 2008). Even though, Gerald, (2022), noted that frequent use of modern digital technologies has impacted negatively on teenagers' attention towards live theatre. One of the KII, Edwin Lagasse, a Digital Technologist/Designer who has worked on theatre productions and projects submits that:

Digital technologies can create immersive experiences that engage young people with live theatre, such as virtual reality (VR) and augmented reality (AR) experiences that transport audiences to new worlds, just like Demilewa's journey through the catalyst. Digital technologies can enable live theatre practitioners to engage with young people through social media, just like how Demilewa, and her companions communicated with each other through telepathy. Digital culture requires live theatre companies to develop new business models, such as subscription-based services or pay-per-view streaming, just like how Demilewa's father, Dr. Omodo Mathew, was working on a top-secret government project (Key Interview with Edwin Lagasse, 2024).

Dr. Adelarín, a Theatre Educator avers that:

As we saw Demilewa Omodo's journey through space, and time in *If My Father*, digital technologies can be fused into the theatre arts curriculum, to enable new forms of storytelling in live theatre, such as interactive, and immersive performances that incorporate digital technologies. Digital technologies can increase accessibility to live theatre for young people, just like how Demilewa, and her companions traveled through the universe, visiting various planets, and encountering strange creatures. Digital culture requires live theatre practitioners to develop a digital literacy curriculum, just like how Demilewa, and her companions had to adapt to new environments, and technologies during their journey (Key Interview with Dr. Adelarín Taiwo, 2024).

Florence Richard, a Theatre Director cannot agree less with Edwin, and Adelarín when she says:

Digital culture is leading to a shift away from traditional theatre forms, and towards more experimental, and innovative forms of storytelling, just like how Demilewa's journey through the catalyst challenged her perceptions of space and time. Digital technologies can enable increased collaboration between live theatre directors, and other artists, just like how Demilewa, Dr. Omodo, and Dewole worked together to overcome challenges during their journey. Digital culture provides new opportunities for audience engagement, and participation, such as through social media, and online forums, just like how Demilewa and her companions encountered various creatures, and beings during their journey (Key Interview with Florence Richard, 2024).

The above KII positions are corroborated by a Focus Group Discussant, Christiana Ladoke, a final year Theatre Arts student when he says:

Digital culture provides more opportunities for self-promotion as a stage actor, just like how Demilewa Omodo discovered her own strengths, and weaknesses during her journey. Digital culture provides access to more resources, and information about live theatre, just like how Demilewa, and her companions encountered various forms of knowledge, and wisdom during their journey (FGD Participant Christiana Ladoke, 2024).

From the above respondents, it has become empirically clear that, despite the proliferation of digital culture, live theatre remains a vital, and vibrant art form that offers unique experiences, and opportunities for engagement, creativity, and community-building.

Objective Two: How can live theatre practitioners harness digital technologies to promote youth participation and engagement?

Many theatre companies and practitioners are exploring new ways to harness digital technologies to enhance the live theatre experience, promote audience engagement, and foster greater inclusivity and accessibility (Love, 2015). Dr. Adelarín noted that:

Just like Demilewa's journey through space and time in *If My Father*, live theatre, through its educators can harness digital technologies to promote youth participation, and engagement through new forms of storytelling, such as interactive, and immersive performances. Digital technologies can increase accessibility to live theatre for young people, just like how Demilewa, and her companions traveled through the universe, visiting various planets, and encountering strange creatures. Digital culture requires live theatre educators to develop digital literacy curriculum, just like how Demilewa, and her companions had to adapt to new environments and technologies during their journey (Key Interview with Dr. Adelarín Taiwo, 2024).

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In corroborating the KII, Christiana Ladoke says:

As a Theatre Arts student, digital technologies enable new forms of storytelling, such as interactive and immersive performances that incorporate digital technologies, just like how Demilewa's journey through the catalyst challenged traditional notions of space and time. Digital technologies can increase accessibility to live theatre for young people, just like how Demilewa, and her companions traveled through the universe, visiting various planets, and encountering strange creatures. Digital technologies require colleges and universities to include digital literacy skills in their curriculum. Only then can the Theatre Arts graduates do what we watched Demilewa, and her companions did in the stage drama. They adapted to new environments, and technologies during their journey (FGD Participant Christiana Ladoke, 2024).

Another discussant Hannatu, a scriptwriter agrees with Christiana Ladoke when she noted thus:

Digital technologies provide me with new opportunities for creative expression, just like how Demilewa, and her companions encountered various forms of art, and creativity during their journey. Digital technologies can enable collaboration with other artists, just like how Dr. Mathew, Dewole, and Demilewa worked together to overcome challenges during their journey. Digital culture enables new forms of storytelling, such as interactive and immersive performances that incorporate digital technologies. Digital technologies provide me with a wealth of research materials, and inspiration for my writing. I can access online archives, watch videos, and read articles to inform my work. I can now collaborate more easily with other scriptwriters, directors, and other artists. We can share scripts, provide feedback, and work together to develop new ideas. I reach a wider audience with my work. I can share my scripts

online, enter competitions, and connect with producers, and directors who may be interested in producing my work (FGD Participant Hannatu Abdullahi, 2024).

From both the KII, and the FGD's submissions above, it is clear that the world of live theatre is undergoing a significant transformation, driven in part by the rapid evolution of digital technologies. As younger audiences increasingly expect immersive, interactive, and digitally enhanced experiences, live theatre practitioners are recognizing the need to harness digital technologies to promote youth participation and engagement.

Objective Three: What are the implications of digital culture for the future of live theatre?

The rise of digital culture has transformed the way we consume and engage with artistic content. Live theatre, in particular, is facing significant challenges, and opportunities in the digital age (Auslander, P. (2008). In responding to this particular objective, Edwin Lagasse submitted that:

Digital culture will lead to an increased use of virtual, and augmented reality technologies in live theatre, creating new, and innovative ways to engage audiences, just like Demilewa's journey through the catalyst. Digital culture will lead to an increase in online content related to live theatre, such as live streams, podcasts, and online reviews, just like how Demilewa, and her companions encountered various forms of communication during their journey. Digital culture requires live theatre companies to develop new business models, such as subscription-based services or pay-per-view streaming, just like how Demilewa's father, Dr. Mathew, was working on a top-secret government project (Key Interview with Edwin Lagasse, 2024).

Following Edwin, Dr. Adelarín noted that:

Just like Demilewa's journey through space, and time in *If My Father*, digital culture will enable new forms of storytelling in live theatre, such as interactive, and immersive performances that incorporate digital technologies. Digital culture will change the way audiences behave in live theatre, just like how Demilewa and her companions encountered various creatures, and beings during their journey, challenging their perceptions of the universe. Digital culture requires live theatre educators, and practitioners to develop digital literacy curriculum/skills, just like how the characters in the play had to adapt to new environments, and technologies during their journey (Key Interview with Dr. Adelarín Taiwo, 2024).

Florence Richard corroborated Edwin and Adelarín thus:

Digital culture is leading to a shift away from traditional theatre forms, and towards more experimental, and innovative forms of storytelling, just like how Demilewa's journey through the space challenged her perceptions of space and time. Digital technologies can enable increased collaboration between live theatre directors, and other artists, just like how the characters in the drama worked together to overcome challenges during their journey. Digital culture provides new opportunities for audience engagement, and participation, such as through social media, and online forums (Key Interview with Florence Richard, 2024).

By this particular objective, both the KII, and the FGD submitted that the implications of digital culture for the future of live theatre are complex, and multifaceted. While digital technologies offer significant

opportunities for increased accessibility, innovation, and collaboration they, also pose challenges to the financial sustainability, and traditional dynamics of live theatre. As the digital landscape continues to evolve, theatre practitioners, policymakers, and audiences work together to ensure that live theatre remains a vibrant, and relevant art form for the 21st century.

Conclusion

The digital presence has compelled play creators, theatre administrators, directors, and educators on the need to build bridges between teaching, educating, the knowledge, and experience of the learner, and the subject. This is because, today's people are familiar with the technology, and its achievements, seeking more the show than the concept, while at the same time, it seems that they give more importance to the performance itself, as a complete result of individual elements, rather than to the text of the drama. Also, this new communication possibility between actors, and the audience allows them to watch online a live broadcast of a theatrical performance that is played in another geographic location at the same moment. It is commonly accepted that the Internet has radically changed the way of communication on a global scale, as people from different parts all over the globe are able, not only to communicate and exchange views, but also to see in real-time each other using online platforms. Digital theatre is a channel that allows for bridge-building between the experience of consuming or producing digital content on a handheld, and the experience of watching a play. It takes into account the dispositions that result from students' experiences, and the new possibilities offered by the stage, allowing teachers to understand more clearly some of young people raised in digital culture experience a stage performance.

Recommendations

Based on the findings of this study, the following recommendations are made:

1. Technology influencers, and interferes with dramatic art should ensure that live performance grows hand in hand with digital media. Theatre contents, and developments should give more attention to issues, and themes that concern teenagers, and youth audiences, since, undoubtedly, children are much more interested and impressed by the image than the story.
2. Theatre companies should ensure that their digital platforms are accessible, and inclusive for all young people, including those with disabilities.
3. Theatre companies, and educational institutions should invest in digital literacy programs that teach young people the skills they need to engage with live theatre in the digital age.
4. Theatre companies should use social media to engage with young audiences, promote their productions, and provide behind-the-scenes insights into the theatrical process.
5. Theatre companies should develop interactive, and immersive digital experiences that complement their live productions, and provide new ways for young people to engage with live theatre.
6. Theatre companies, and educational institutions should foster online communities, and social media groups that provide a space for young people to discuss live theatre, share their experiences, and connect with others who share their interests.
7. Theatre companies, and educational institutions should provide opportunities for young people to develop their creative skills, including playwriting, directing, and designing.
8. Theatre companies should collaborate with digital artists, and technologists to develop new and

innovative ways of using digital technologies to enhance live theatre productions.

9. Theatre companies, and educational institutions should evaluate the impact of digital technologies on youth engagement with live theatre, and use this information to inform their future programming, and outreach efforts.

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