


Peter Brook's *Empty Space* and Mike Bamiloye's *Multimedia Versatility*: Verticals of Intersection and Divergence

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Abstract

Driven by two research objectives: to map their conceptual and practical convergences and deviations and to propose the integrative "Ubiquity of Theatre" framework; this study critically explores Peter Brook's Empty Space and Mike Bamiloye's multimedia versatility in contemporary theatre practice organized around key verticals of intersection and divergence. Using a qualitative design informed by grounded theory, guided introspection, and ethnography, the study mostly draws on published digital sources including scholarly texts, performance reviews, practitioner manifestos, and visual artifacts and employs iterative-inductive coding across five verticals: philosophical underpinnings, spatial deployment, performer–audience dynamics, media integration, and cultural/faith-based context. Analysis reveals three basic dimensions of ubiquity: (1) medial and spatial ubiquity, thus confirming that any physical or virtual environment can serve as theatrical space; (2) extended audience integration, demonstrating that instantaneous engagement transcends co-location when dramaturgical integrity is maintained; and (3) layered narrative delivery, which revealed that judicious multimedia scaffolding amplifies rather than dilutes live performance. The resulting "Ubiquity of Theatre" model presents a coherent theoretical guide for artists, theatre practitioners and dramatists to create performances that are simultaneously highly accessible and intimately immediate.

Keywords: Ubiquity of Theatre; Peter Brook Empty Space; Mike Bamiloye Multimedia Versatility; Theatre Convergence; Spatial Minimalism; Digital Performance; Audience Engagement; Layered Storytelling.

Introduction

The beginning of theatre being an art is speculated to have begun in Africa. As expected by any great phenomenon, the origin of its track record is often trailed by scrutinizing minds. Within the community of scholars, it is debated that theatre must have begun in Egypt. This argument however is written in water when the question of evidential documentation is raised (Nwabueze, 2011). The proponents of drama having its Egyptian roots owed its assertion on

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the premise of Egypt being the world's earliest civilized empire before its conquest by the Persians - civilization spanning 3,000 years has a lot to teach the world of wonder. History explained the conquest of Egypt was first by the Persians, then the Greeks and later by the Romans (Smith, 1877; Sijpesteijn, 2007; Bowman, 1996; Freeman, 2014; Vaux, 1893; Breasted, 1909). In the bank of speculation, the conquerors of Egypt may have stolen ideas customized into home land practice consequently claiming to be the progenitors.

As affirmed by literature, theatre gained ascendancy by deviation from normalcy (Aniago et al., 2020; Nwaozuzu & Aniago, 2021; Ugwu, 2016). It was Thespis of Attica who stepped out of the chorus of 50 men (Dithyramb) known as the *goat song* in the Sixth Century BC – a singular act that acclaimed him the father of drama, the first actor and first writer of tragedy (Nwabueze, 2011, p. 12). By the fifth century, drama had seen several playwrights. Initially, Aeschylus added to the second actor termed *deuteragonist* and reduced the number of singers to 20. Much later, Sophocles added the third actor called *tritagonist*. Euripides maintained the legacy of the Sophoclean model (Nwabueze, 2011).

From the classical tragedies to the modern theatre, drama has evolved into a collaborative art. Peter Brook, one of the modern theorists presented a paper in 1968 titled 'The Empty Space.' It asked questions on the traditional method of practicing theatre. Brook advocated for a more conservative approach that is minimalistic in nature. According to Brooks, theatre could be initiated in any space:

I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged (Brook, 1968).

The work of Brook expatiates on Holy, Deadly, Rough and Immediate as varied types of theatre (Brook, 1968a, 1968b, 1968c; Cozma, 2021). Each type reflects varying degrees of authenticity, engagement, and innovation, with Immediate Theatre emphasizing a spontaneous and unmediated connection between actor and audience.

In the contextuality of Brook's work, performance is accorded more emphasis than aesthetics. The interaction between the audience and the actor is given more attention. According to this philology, space is enough to recreate theatre. Resultantly, this model of theatre has birthed varied non-traditional practitioners bringing about a more inclusive theatre (Klavan, 2018).

Mike Bamiloye, founder of Mount Zion Faith Ministries, a Nigerian born dramatist; since 1985 pioneers the concept of multimedia integration as an integral approach for Christian drama globalization. Bamiloye's idea is to utilize different platforms inclusive of television, stage,

film, radio, print, digital media and everywhere human endeavours thrive (Profit, 2025) using drama to spread the gospel through captivating stories that are relatable to the audience (Sunford Express, 2024). The methodology of Bamiloye is adopting available media models to gain publicity of the gospel of Jesus Christ in order to create better impact. His assertion is pinned on using one's gifts and talents for godly purposes (The Nation, 2024).

While Mike Bamiloye's multimedia method stresses maximizing outreach across several platforms, Peter Brook's minimalist and space-centric approach to theatre emphasizes the purity of performance. Investigating the junction and differences between Brook's theoretical framework and Bamiloye's pragmatic use of multimedia in drama offers an interesting field of research from this contradiction. Aiming to create a coherent knowledge of modern theatre practices that bridges traditional and modern approaches, this paper seeks to solve the central problem of the lack of a thorough theoretical model that encapsulates the convergence of Brook's "empty space" philosophy with Bamiloye's multimedia flexibility.

Objectives of the Study

- i. To examine the point of intersection and divergence between Peter Brook's "empty space" and Mike Bamiloye's multimedia versatility
- ii. To propose a theoretical framework that integrates the principles of "empty space" with multimedia versatility in contemporary theatre practice

Materials and Method

This section on methodology describes a thorough study strategy for investigating the intersections and differences between Mike Bamiloye's multimedia performance methods and Peter Brook's "Empty Space" concept. Using accepted qualitative research techniques fit for theatre and film studies, the study depends on already published web material as data sources.

Research Framework and Design

Informed by methodological ideas from grounded theory, guided introspection, and ethnography, this study uses a qualitative research design. A qualitative framework lets Brook's "Empty Space" highlight the core of theatre stripped to its most basic elements and Bamiloye's work seem to combine evangelical content with multimedia approaches to allow for a synchronized investigation of their conceptual and practical approaches to performance.

Using a comparative analytical method set on the following investigative verticals, the study reviews philosophical roots of performance techniques, spatial ideas and application,

relationships between performers and their audience, technology use and media integration, contextual cultural, religious, and sociopolitical, pedagogical effects as well as community ones.

Techniques of Data Collection

Review of Literature

The main approach of data collecting is a methodical assessment of the already published web resources. This method fits the accepted approach in theatre research that make use of main sources and library resources. The review of the literature consisted in:

- i. Digital versions of books, book chapters, and scholarly journal entries
- ii. Performance assessments and criticisms
- iii. Talks with or by the practitioners
- iv. Visual material (performance logs, production stills)
- v. Manifestos, production notes, writings produced by practitioners

Using iterative-inductive methods taken from ethnographic ideas, the literature search let themes develop naturally while still keeping attention on the central research issue.

Sampling Strategy for Literary Works

Until saturation is attained, where developing theories are regularly proven, the sampling approach follows the ideas of theoretical sampling. This Method acknowledges that:

- i. Academic coverage of Peter Brook's "Empty Space" idea spans decades.
- ii. Mike Bamiloye's work might have several kinds of documentation, maybe more prominent in Nigerian or religious media.
- iii. The work of both practitioners comes inside different cultural settings needing balanced representation.

Organization and Recording Documentation

Following accepted standards in theatre research technique, all collated material was methodically recorded in research journals including thorough field notes. Data structure helped thematic analysis by means of qualitative coding tools.

Methodologies of Analysis

Theme Analysis

Using grounded theory's ideas, the study will open code the literature about every practitioner to find recurrent themes, concepts, and patterns. These ideas will then be contrasted to show points of intersection and divergence.

Relational analysis which would involve drawing on ideas from research-based theatre (RbT), stressing relational and cooperative approaches, the study examined how Brook and Bamiloye conceptualise and operationalise relationships in their work with audiences, actors, venues, and media.

Contextual Examination

Examining how Brook's idea of the "empty space" stresses the raw interaction between the actor and audience, while Bamiloye's approach seems to mix evangelical content with multimedia possibilities, the research placed both practitioners within their respective theatrical traditions.

Comparative Structured Approach

The comparison study examined how Brook's understated "empty space" idea compares with or enhances Bamiloye's media versatility approach involving;

- i. The many cultural settings guiding their work
- ii. Their individual methods of involving the audience
- iii. The spiritual/religious aspects of their respective performance philosophies
- iv. Their impact on modern rehearsal techniques

Data Handling and Interpretation

The theatrical approaches of Peter Brook and Mike Bamiloye were examined in this paper using qualitative research techniques. Academic publications, interviews, and multimedia materials among other sources were collated for data. Every source had thorough notes collected to support accurate interpretation. Any sensitive material was anonymised as necessary to guarantee confidentiality. Using qualitative methodologies, the data was coded in order to spot vital trends and themes therefore enabling a thorough knowledge of the topic

Techniques of validation

Several validation methods were used to guarantee the validity of the research conclusions. Using data triangulation, that is, the comparison of material from several sources including practitioner-generated content, media articles, and scholarly literature. This method offered a

stronger knowledge of the phenomena under research and helped to confirm results. Added to the fore, the study aggressively explored disconfirming data to refute developing trends, thereby strengthening the validity of the conclusions reached. Any gaps in the body of current research were specifically noted, and the analytical techniques used were freely provided to enable replication and critical evaluation.

Constraints and Ethical Issues

Ethical issues always come first even if this study depends on publicly accessible resources instead of direct participant contact. To honour intellectual property rights, all sources were correctly referenced. Care was taken to prevent distortion of the practitioners' work, thereby guaranteeing that interpretations follow the original context. The study was carried out with awareness for the religious and cultural settings that shape the practitioners' approaches, therefore acknowledging the possible impact of Western prejudices on theatrical interpretation. Moreover, the study noted several limitations, such as depending on internet resources, which can restrict access to non-digitized or unpublished materials. The differences in the availability and kinds of records for every practitioner can cause analysis to be off-balance. Comparisons across cultures also provide difficulties keeping consistent conceptual frames. The researcher's own cultural background and positionality may influence interpretations; therefore, these factors were openly acknowledged to uphold the integrity of the study.

Results and Discussion

Dramatic art is taking bold initiatives to tell a story the audience can relate with often by imitation. This assertion is crystalized when Thespis of Attica stepped out of the Dithyramb. If the chorus was exciting to hear there would be no need to mount better initiatives.

The Intersections and Divergences of Peter Brook's "Empty Space" and Mike Bamiloye's Multimedia Versatility

Ontology of Theatrical Minimalism by Brook

Reversing complex staging in favour of essentialist performance philosophy, Peter Brook's conception of the "empty space" results. As expressed in *The Empty Space* (1968), Brook suggests that theatre basically calls for "a man walking across an empty space while someone else watches" (Schott Acting Studio 2025, Wikipedia contributors 2024).

This extreme minimalism functions as both aesthetic concept and ideological stance against commercialised "Deadly Theatre" that gives spectacle above substance top priority. Brook's Holy Theatre approach stresses using ceremonial simplicity to "the invisible visible" so generating transcendent experiences free from technical mediation (Schott Acting Studio 2025).

Bamiloye's Theology of Multimedia Evangelism

Contrastingly, Mike Bamiloye's Mount Zion Faith Ministries uses versatile media as evangelical tool. Documented in the Zion Royal Theatre projects (since 2022), Bamiloye combines digital projections, soundscapes, filmic techniques, and collapsable stage designs to dramatise Biblical narratives for modern audiences (Oki et al. 2024). This method departs from Brook's asterism by seeing technology as divinely approved "guns of spiritual warfare" to counter secular cultural influences (Oki et al. 2024).

Points of Intersection

- i. Although, Brook is anti-commercialism while Bamiloye is anti-secularism however, both models reject performative excess
- ii. Both frameworks are intentionally ritualistic – Brook's Holy Theatre transcendence and Bamiloye's Christian Theatre didacticism.
- iii. Both theatre practitioners share similar perspectives of non-vacuum in the art. It is similar to an expatiation of Bamiloye's idea on Christian drama premised on wherever man is, the gospel of Jesus Christ must be preached through captivating theatrical productions and that of Brook's hinged on all available spaces are potential theatre pieces.

Point of Divergence

Where Brook's philosophy excludes technological brokers to reach immediacy, Bamiloye intentionally employs media versatility as behaviour modification amplifier.

Proposing a Theoretical Framework That Integrates the Principles Of "Empty Space" With Multimedia Versatility in Contemporary Theatre Practice

We suggest an integrative framework called "Ubiquity of Theatre" that merges Peter Brook's minimalist ethos with Mike Bamiloye's media versatility approach. This model emphasises the point that, as in Brook's empty space, theatrical meaning can be produced anywhere and via every media (as in Bamiloye's multi-platform approach). While Brook says theatre could be

initiated anywhere, Bamiloye's concept on drama evinced the efficacy of such assertion is the deliberate and voracious utilisation of the cyber space inclusive of projected AI models.

Table 1: The Intersection of Peter Brook and Mike Bamiloye Theatre Ideation

<i>Aspect</i>	<i>Brook's "Empty Space" (Brook, 1968)</i>	<i>Bamiloye's Multimedia Versatility (Bamiloye, 2022)</i>
Core Philosophy	Core Philosophy	Core Philosophy
Audience Engagement	Audience Engagement	Audience Engagement
Use of Technology	Use of Technology	Use of Technology
Spatial Utilisation	Spatial Utilisation	Spatial Utilisation
Narrative Focus	Narrative Focus	Narrative Focus

Source: Brook, 1968; Bamiloye, 2022; Oki & Olatunji, 2024

1. Medial and spatial ubiquity

Emphasizing that the actor-audience dynamic alone defines theatre, Brook contended that "I can take any empty space and call it a bare stage" (Brook, 1968, p. 9). Conversely, Bamiloye brings this ubiquity into media: stage, television, film, and internet platforms all become sites for dramatic involvement (Bamiloye, 2022). Under "Ubiquity of Theatre," practitioners use any physical space or any channel of communication to create meaning, so supporting Brook's assertion while appreciating Bamiloye's technological range.

2. Audience Involvement for Integration

Although Brook's Immediate Theatre is focused on a live, unmediated encounter (Ley, 1993), Bamiloye's works search the same immediacy via screens, cameras, and interactivity (Sunford Express, 2024). The framework suggests that, given the fundamental dramaturgical principles are maintained, audience presence need not be co-located; emotional and cognitive engagement can be equally powerful when mediated via multimedia.

3. Delayed Storytelling Approach

Brook implied against external stimuli such as distractions that diffuses narrative potency, but Bamiloye delineates layered media elements being that theatre is not just autonomous but also

a collaborative art such as musical infusion, choreographed movements, stages effects (fog machines, colour grading with light dynamism) and edited sequences which can add depth to the story (The Nation, 2024.). "Ubiquity of Theatre" thus advises careful application of technology: scaffolding the actor's performance without overwhelming the "empty" essence of theatrical encounter.

Adopting " Ubiquity of Theatre" theory, modernists are urged to view every geographical location and every media as possible venue, so ensuring that appreciation of the art stays both personally close and widely available.

Discussion, Conclusion and Recommendation

1. Ubiquity of Theatre Theory

There are several studies of theatre's spatial reach that have confirmed Brook's assertion that "I can take any empty space and call it a bare stage" (Brook, 1968, p. 9). Recent studies underline how site-specific and non-traditional venues from urban premise to digital platforms function as active performance fields, so supporting Brook's thesis of spatial ubiquity (Starzyk et al., 2023). In the same context, Auslander's work on liveness in a mediatised society contends that the "being live" relationship can endure across film and broadcast media, so illustrating that theatre is fundamentally actor–audience dynamic extends beyond physical boundaries (Reason & Lindelof, 2016). Empirical studies of outdoor and digital performances (Dixon, 2007; Coyne, 2010; Beery et al., 2020) highlight even more how easily viewers change their perspective to fit environments that are not conventional. A finding as this correlates with the integration of Bamiloye's media versatility conceptualization (Creative Australia, 2023).

2. Live Audience Integration Initiatives

Although Brook's Immediate Theatre insists on unmediated encounter (Ley, 1993), modern studies show that mediated environments can replicate and sometimes improve audience immediacy implying audience response to the art as significant (Power, 2006). Field reports from theatre-for-social change projects show how interactive forums such as live polls, real-time feedback through the availability and utilization of mobile apps drive co-presence regardless of whether participants are geographically scattered (University of Saskatchewan, 2024). Adding weight to the discourse, Auslander (2008) argues that audience interaction with broadcast events creates a real "here and now" via digital liveness. Added to the explained, a study of AR/VR theatre experiments reveal similar degrees of emotional and cognitive engagement as in-person environments, so preserving dramaturgical coherence (Abhimanyu,

2023). It supports the outcome that the spontaneity of theatre can be achieved in the presence of a waiting audience needless of non-based audience.

3. Layered Storytelling Approach

Brook cautioned against extraneous stimuli that might "dilute" dramatic potency (Brook, 1968), but current practice shows that when used creatively, layered media projection mapping, immersive soundscapes, choreographed multimedia sequences can deepen narrative impact (HeavyM, 2023). Empirical studies of mixed-media Christian dramas confirm that adding film clips, original music, and dynamic lighting improves thematic resonance without overpowering live performers (Profit, 2025). Digital Front Row studies also show that viewers value layered storytelling and that, when multimedia scaffolds actor-driven events, core message retention increases (Creative Australia, 2023.). On the other hand, some critics caution that depending too much on high-tech effects runs the danger of reverting to Brook's "Deadly Theatre" by distracting from the actor's immediacy (McGrory, 2016). The "Ubiquity of Theatre" suggests scaffold rather than replace live performance, fits best practices coming from these investigations.

Within the context of the proposed "Ubiquity of Theatre," this study examined the similarities and differences between Peter Brook's idea of "empty space" and Mike Bamiloye's versatility in multimedia. Medial and Spatial Ubiquity, which confirms that any physical or digital space can be used as a theatrical space (Brook, 1968; Oki & Olatunji, 2024); Extended Audience Integration, which shows that when dramaturgical integrity is upheld, engagement is more immediate than co-location (Ley, 1993; Auslander, 2008); and Layered Narrative Delivery, which shows that thoughtful multimedia scaffolding can improve rather than detract from live performance (Brook, 1968; Profit, 2025).

According to academic studies on site-specific and digital liveness, these results support Brook's claim that the actor-audience interaction is essential to theatre and expand its applicability to modern media contexts (Creative Australia 2023, Litwak 2019, and Starzyk et al. 2023). The study also reconciles empirical evidence that well-integrated technology improves audience engagement while maintaining dramatic immediacy with Brook's concern about unnecessary stimulation (HeavyM, 2023; The Nation, 2024). In all, the "Ubiquity of Theatre" framework provides a coherent theoretical base that combines media versatility and minimalist approaches, enabling practitioners to create performances that are both widely available and deeply captivating.

Recommendation

To fully realize the potential of the "Ubiquity of Theatre" framework, practitioners are recommended to rethink performance spaces by embracing both real and virtual environments. Using blocking and design choices that highlight the actor-audience relationship, non-traditional venues like public plazas, repurposed industrial sites, and immersive online platforms should be regarded as legitimate stages (Brook, 1968; MDPI, 2023). The essence of a live performance can be preserved even in a staged environment by directors and designers who place a high value on spatial flexibility.

To maintain fundamental dramaturgical principles and improve audience co-presence in mediated environments, theatre practitioners should incorporate interactive technologies without compromising the principles of aesthetics. The proliferation of automated models such as artificial intelligence is a clear pathway. As a result, the immediacy of Brook's Immediate Theatre can be replicated in film and streaming media through the use of live polling, real-time chat applications, and augmented reality overlays (Auslander, 2008). Without compromising the artist's talent, the thoughtful application of these approaches extracted by the "Ubiquity of Theatre" push for narrative supplements rather than merely spectacles which is consequent on enhancing audience participation.

Put forward, the actor's art is complemented through media versatility layering, immersive soundscapes, and edited scenes complement rather than replace the actor's performance. Emphatically, multimedia elements must improve thematic clarity and emotional impact, in line with Brook's warning against overstimulating (Brook, 1968) and McGrory's criticisms of "Deadly Theatre" (2016). Ameliorating the likelihood occurrence of this outcome therefore, visual and aural effects complement live performances rather than take away from them, practitioners should set clear rules for their use.

Modelling this theory, theatre practitioners and film makers must use technology with a keen understanding of local values and spiritual contexts in faith-based and culturally unique shows, like those hosted by Mike Bamiloye to be artistically relevant decades ahead. While reducing cultural dissonance, the use of multimedia technologies and AI models that represent faith-based injunctions and community aesthetics can increase audience engagement (Oki & Olatunji, 2024; Profit, 2025). Customizing technical solutions to successfully engage target markets can be facilitated by cooperative seminars with community stakeholders, interest collaborations and novelization of stories.

Empirical audience-reception studies conducted across a range of platforms and cultural contexts in consideration of extant literature on the subject should be used in future research to assess and improve the "Ubiquity of Theatre" methodologies. The use of mixed-methods techniques, such as surveys, focus groups, and physiological assessments of audience reactions, will provide detailed insights into how media, AI and spatial ubiquity affect sustained engagement (Creative Australia, 2023). The effectiveness of the framework will be confirmed by this study, which will also direct iterative enhancements to guarantee its adaptability to new performance contexts, film theories and analytical underpinnings.

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