



Content, Methodology and Context in the Applied Theatre Intervention of All for Peace in Akungba Community

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Abstract

This essay presents a dynamic theory of change as an evaluative tool for Applied Theatre. The tool evaluates All for Peace, a community theatre production of the Department of Performing Arts, Adekunle Ajasin University. The evaluation adopts Helen Cahil's model of developmental evaluation. The analysis is framed around the tripartite components of content, methodology and context to investigate the production's thematic concern and its participatory drive towards achieving environmental sustainability. By simultaneously pitching students as facilitators, and participants, the study reveals how applied theatre can help to instigate endogenous development, initiate critical awakening, and orchestrate joint resolve in the community.

Keywords: Applied Theatre, evaluation, content, context, methodology, environmental sustainability.

Introduction

The 2024 community theatre production of All for Peace by the Department of Performing Arts, Adekunle Ajasin University offers a veritable platform to explore the issues of environmental health within the context of development and participation. Beyond that, and more specifically, the production positioned itself as a model of applied theatre with an intense gaze on attaining developmental goals through its content, context and a predominant methodology of participation. To effectively achieve this, it becomes imperative to take a close look at the production with a view to evaluating the entire process viz-a-viz content, context and methodology.

The production of All for Peace came up at a time the tradition of theatre for development (TfD) has already gained recognition in Nigeria. Considering the array of TfD models that have sprung up and flourished nationwide and beyond, it is inevitable that certain standard has been established for upcoming practitioners to emulate. All for Peace is a model of Applied Theatre that functions as a generic term embracing Theatre for Development,

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Community Theatre, et al. It is an intentional theatre serving a specific purpose in mainly unconventional venues and performed by concerned performers [1][2]. The genre is a “crossroads of theatre, knowledge and community development” [3]. “The logic of this tripartite intersection manifests in the fact that theatre engenders knowledge which itself liberates, and in the process ushers in development” [4]. This underscores the “intentionality” (Ackroyd) of the goal of development which is related to the goal of Paulo Freire’s “humanisation”

In all the various TfD engagements over the years, two major problems have continued to haunt the practice. Emmanuel Dandaura draws attention to the problem of finding a suitable methodology that will not sheepishly adopt the manipulative ideology of the ruling class which, often leads to, “blaming the victim syndrome” (2013, 20-21). Dandaura avers further that, “Another obvious gap in the design of most TfD projects to date is the inability of the organisers to include the monitoring and evaluation process, an instrument to gauge the impact of the TfD workshop on the facilitators themselves” (21).

The fact is that there has not been a standard method of evaluating applied theatre engagements. With these observations in mind, and coupled with the benefit of access to a robust history of TfD engagements that have spanned a period of over fifty years in Africa, we intend to undertake an evaluative survey of the community theatre production of All for Peace staged by the Department of Performing Arts, Adekunle Ajasin University, Akungba in July, 2024. In this process, the perception of development as a fixed “destination” and a process, and also that of participation as a methodology will be examined. In the same vein, both “development” and “participation” will be deployed as a site for the evaluation of applied theatre. In this respect therefore, “development” and “participation” are interrogated as operational and ideological terminologies in this study.

The Department of Performing Arts, Adekunle Ajasin University received an invitation to participate in Thespian Family Theatre’s 2024/2025 Conversations along with eight other Nigerian universities on the platform of The Komuniti where they mobilized and enlightened the public on enervating social issues. So, together with Thespian Family, the group engaged Akungba community - indigenes, students and other stakeholders, on environmental issues. Specifically, the focus was on “Good Health and Well-being” as it relates to the residents of Akungba, and it was addressed through the machinery of theatre.

Helen Cahill’s Theory of Evaluation and Change to All for Peace

Helen Cahill argues in her essay titled “Evaluation and the Theory of Change” that the field of applied drama must ensure that it is not inadvertently complicit in its own marginalization by failing to document its own contribution to social and personal change. This paper is a response to Cahill’s charge to practitioners on the significance of documenting applied theatre activities and advancing its contributions towards nation building.

The need to want to claim the transformative power of applied theatre has proven to be a great concern among practitioners. Ascribing efficacy, in definite terms, to the practice of applied theatre comes with the requirement of having a standard method of evaluating the different components of the practice. Coming from a background that believes that developmental evaluation can help shed light on the impact of applied theatre, Helen Cahill [5] proposes three key practices that can help build transdisciplinary partnership between applied theatre practitioners and evaluators. The first is that the practitioners and evaluators must have something to offer and something to learn from each other (178). Secondly, They must both articulate a methodology and a theory of change and define ways in which the

change can be assessed. Thirdly, they must work together to build content knowledge, pedagogical knowledge, context knowledge and methodological knowledge [6].

The major concern here is to find a standard and simple method of evaluation for the practice in order to detect efficacy or transformative power within the society. For this reason, this study adopts some of Cahill's theory embodied in the concepts of Content, Method and Context to help determine development or the extent of change attained in the community theatre production of All for Peace. Paying attention to the embodied concepts of content, context and methodology would help us to evolve an adaptable set of guidelines to carry out a credible evaluation of the production process of All for Peace. The three concepts of content, method and context therefore provide the platforms on which the process of evaluation of applied theatre may begin.

Target and Rationale of the Evaluation

This evaluation was carried out on the content, context and methodology of the applied theatre intervention of All for Peace staged by the Department of Performing Arts, AAUA in the palace of the Alale of Akungba on the 17th of July, 2024. It began with undertaking a detailed documentation of the environmental and public health situation of the students/residents of the university town of Akungba. The preliminary information gathered helped in articulating the project goal. In other words, the question is asked as to what goal the applied theatre project hope to achieve through the intervention [7].

The next task centred around how the goal was to be achieved and the methodology to be adopted. This evaluation examines the applied theatre methodology which includes the participatory approach of engaging students who are also resident in the neighbourhood in the entire process of the intervention. From another perspective, indigenous and contemporary dance, music, costume, chants were infused into the production to help attain the goal of making the production aesthetically appealing to the local audience. Apart from that, the process of the production is largely improvisational as there was no pre-written script. The traditional storytelling technique was also deployed through the introduction of two narrators who spoke both Akoko dialect and English language to further enhance the communication reach of the intervention [8].

The evaluation also documents and examines the three contexts from which the intervention was birthed and nurtured. The first is the educational context of hosting the production as an academic requirement and component in the Department of Performing Arts, Adekunle Ajasin University. The second context is the social reality of the students of Adekunle Ajasin University who also double as residents in the neighbourhood under investigation [9]. This context captures the lived experience of the students as victims and perpetrators of environmental neglect and abuse. The third is an exogenous context of an NGO (Thespian Family Theatre and productions) that is concerned about youths and environmental sustainability through the deployment of theatre as a way of proffering solution to the environmental challenges. The project involved eight other universities and put them in competitive mode.

The three components of content, methodology and context are the primary target of this evaluation through which the project goal and objectives are to be defined. This effort at evaluating these components of applied theatre is necessary because, it simultaneously serves as a means of documenting, analysing, archiving and critiquing the contribution of applied theatre to the developmental process of society. It helps to allay fears with respect to Helen Cahill's argument that, "the applied drama field must take responsibility for ensuring

that it does not inadvertently participate in its own marginalization by failing to engage in the substantial work of charting its contribution to social and personal change” (173). This is therefore an attempt to document and examine the applied theatre intervention of the Department of Performing Arts in the environmental challenges faced by students and residents of Akungba [10].

The framework for this evaluative research is conceived around the attempt to document the relevant background information of the target community. This captures the environmental problem under focus and deploys it to identify the goal and objectives of the applied theatre intervention. The first step to commence the evaluation is to access information about the target community and the problem in focus. A knowledge of background information of the target community prepares the ground for a detailed evaluation of the project. The next task is to identify and undertake an analysis of the problem of the target group. It is also necessary to name and define the methods and strategy of the analysis. This analysis digs into the root of the problem and reveals the ways of identifying the orchestrators.

Know, name and understand the contexts in which the intervention is operating. Know, name and redefine the goals in each of the contexts hosting the intervention. The final step is to identify the proof of efficacy [11].

The Framework for an Evaluative Survey of All for Peace

1. Content: Background information on the target group: stakeholders, history, problems, extortion
2. Methodology: Participation: Storytelling techniques, bio-mechanics, hybrid art forms,
3. The Contexts: Academic, Social and Exogenous
4. The Goals of the Intervention: Academic goal, Environmental goal, Competitive goal
5. Evidence of Goals attainment:

Content: Background Information on the Target Group

All for Peace captures the lived experience of the off-campus students of Adekunle Ajasin University, Akungba. A rough estimate of students' population in the university is 20,000 with about 80 to 90% percent living off campus. Majority of the students live in Akungba while others live in surrounding towns and villages. This point underscores an acute shortage of decent accommodation in the university town of Akungba. Many of the spaces available are old private homes crudely converted to students hostels. Quite a good number of these houses have life-threatening structural defects. Some of the houses are dangerously close to a canal that meanders its way around the village [12].

Another issue of great concern is the poor environmental health condition of the community. Waiting for the government at whichever level to fix the problem has been an effort in futility. Ultimately, a grave health challenge is posed by the poor environmental sanitation and non-challant attitude of the residents – students and indigenes. As at the time of this production in July, 2024, there was no single dump-site and refuse-disposal van in the whole of Akungba apart from the ones that service the university. The canal, perpetually overgrown with weeds, has been playing unsavoury host to the refuse generated by students, indigenes and other residents in the community. The tragedy of 2019 was no surprise when a final-year female student was washed away by a raging flood after the walls of her room next to the canal collapsed [13].

The story of the community drama was built around this tragic incident and the carnage that has repeatedly occurred on the narrow highway that runs through Akungba. Loose heavy duty trucks, tankers and commercial buses (with brake failure) descending the slope of Ikare-Akungba have claimed the lives of many students and residents. Specifically, Peace Afolabi, a 200 Level student of Performing Arts was run over by a commercial bus. Her death inspired the title of the community drama – All for Peace. We consider the danger posed by the narrow highway as an integral part of the environmental problem of Akungba, even though our direct focus is on environmental health [14].

Given this background information, the drama unfolds by painting a picture of the deplorable living condition of the students and other residents in a particular neighbourhood in Akungba. The first environmental challenge is the precarious proximity of the private students hostel to a canal. The building which has only one toilet serving 24 tenants makes no provision for a septic tank as the waste from the toilet is channeled directly into the canal next to the house which leaves the entire neighbourhood putrid [15]. The well, also close to the canal, is not useful to the students because of its foul smell and contamination. Even the tenants, largely students, are complicit in their refusal to maintain a minimal level of hygiene. This is where Peace lives, with her room being the closest to the canal. The first incident is an outbreak of cholera that claims the lives of many residents including that of a student named Precious. Afterwards, a quarrel ensues between Ogunlowo, the negligent landlord and the tenants over an arbitrary hike in rent. This leads to a physical confrontation between the landlord and Zikko, a student. Zikko ends up in police detention. Peace along with the landlord's daughter dashes back from campus and the police station where she had gone to check on Zikko as a stormy rain threatens. Together with the landlord's daughter, they take refuge inside the decrepit room of Peace where both of them eventually lose their lives at the collapse of the building. What follows is a confrontation between the students and the indigenes. The indigenes claim Peace is responsible for the death of the Landlord's daughter while the students accuse the landlord of killing Peace through the negligence of erecting a decrepit hostel close to a canal, and refusing to effect necessary repairs and maintenance of the facility. The narrator, acting as the mediator, intervenes to stop the impending clash. The dialogue begins among the different stakeholders at this point.

Research Method

It was the migrant approach of community research that was adopted as the group visited the neighbourhoods where both students and indigenes are resident. The major task was to discover the environmental problems confronting them. The team discovered that only very few houses were barely decent enough for human habitation. Many houses were poorly constructed and do not have toilets at all. Where they are available, the toilets are in deplorable states. Aside that, there is no functional refuse disposal system in place in the entire the village. The team also visited the site where Doyin Boluwaji, a final year female student was washed away by flood. Her private hostel facility was built next to a canal perpetually clogged with refuse and wastes. The canal which meanders its way around the village, also serves as refuse dump site. The walls of her room had given way to the high torrents of the flood. This led to her tragic death. As at the time of visiting the site in 2024, the house still remained half dilapidated while people still live in the opposite wing.

The research team also discovered that the neighbourhoods had a general problem of sanitation. At different points, there are make-shift rickety wooden bridges laid across a

canal overgrown with weeds and filth. The houses are not standard hostels, they are private homes crudely converted to hostels. Many indigenes and their families share the same facilities with students. The students interviewed said they had no other options than to accept the houses as they were.

The production was guided by the rubrics of PFA 206: Theatre for Development I: Community Theatre that is offered in the department by 200 Level students. The engagement was guided by the course description as a people-centred theatre that encourages improvisation and audience participation. Its theoretical component introduced students to different modes and techniques of theatre and the attendant mandate to disseminate information, mobilize, or to conscientise communities about their cultural, social and political realities.

The opportunity came to key the practical component of the course into an external programme organised by Thespian Family Theatre and Productions, and it was seized. But then, certain guidelines had to be followed:

1. All stories created must be woven around sustaining our environment
2. It must have all the elements of theatre embedded in it
3. Thorough research must be made on the environmental issues raised
4. Duration of the play must not exceed an hour fifteen minutes.

All the guidelines did not in any way contradict the laid down principles of the course. So, the group started by adopting a mosaic of methodologies that put the people at the centre of the discourse. Also incorporated in the production are the elements of participation, dialogue, and community-centered methodologies that prioritize experiential engagement, and social transformation.

The group adopted participatory approach on a platter of providence by virtue of the composition of the students that were involved in the production. More than 90% of participating students live off-campus within the vicinity of the concerned neighbourhood. About 30% of the students are indigenes of Akungba and surrounding villages. All the participating students know the stories of Peace Afolabi (the hit-and-run victim) and Doyin Boluwaji (the flood victim) and they live right in the middle of the environmental problem under focus. On account of that, they readily volunteered useful information for the workshop and were able to internalise their roles as appropriate. Aside that, the lecturer in charge (myself) and a group of students (Zechariah Akinmoladun and Anthony Adeniyi) went to the neighbourhoods to confirm the information earlier received from the students. They interviewed other residents and took photographs. Some of the photograph were used in advocacy flyers.

Beyond the stage of research, members of the community were well represented in all aspects of the production. The rehearsal segment was largely improvisational as the cast did not start the rehearsal with any written script. In their early meetings, they agreed to merge the story of Doyin Boluwaji with that of Peace Afolabi. They first came up with a sketchy scenario through which the entire team deliberated on the story line which I volunteered. We broke the story down into sequences. A team of five students (Zechariah Akinmoladun, Faith Ezele, Ibukun Ajakaiye and Oyindamola Ajayi) along with myself created the characters, actions, and dialogue for each of the sequences. These sequences were brought to the rehearsals and some major and minor roles were identified and shared out. Those with roles were mandated to further develop their characters and dialogue through a continuous process of improvisation. As the cast continued to develop and master the dialogues and

actions at rehearsals, we informed the king, Alale of Akungba in writing that we would be coming to his palace with a drama presentation on the theme of environmental sustainability. Principal officers of the university were equally duly informed of the date while we continued with our rehearsals and other preparations.

In the course of the rehearsals, assorted types of relevant music were introduced as appropriate to make the performance appealing to the cross-sections of the community audience. In this regard, there was a combination of the indigenous music of Akoko and contemporary music. In the same vein, dances incorporated into the production were both traditional Yoruba dances and Afro-hip-hop dances. The theme song was a combination of the folk and hip-hop traditions that harps on the most invaluable benefits of good hygiene and healthy habits. The first part of the theme song is as follows:

The folk song: Imototo lo le segun arun gbogbo (Sanitariness it is, that can overcome diseases) (2x)

Imototo Ile (Sanitariness at home)

Imototo ara (Personal hygiene)

Imototo lo le segun arun gbogbo (x2)

(A rap follows, composed and chanted by Lekan Azeez)

The Rap: Prevention is better than cure

E je ka tun ayika se ke teti ke gbo (Let's take good care of our environment, Listen!)

Everybody should be ready to work

In case you don't know, cleanliness is a must

K'awon alaigboron kan teti beleje (Let the obstinate be attentive)

Galala yato si Gelede (Galala dance is different from Gelede dance)

Sakara yato si Sekere (Sakara drum is different from maracas)

Ilera loro mo ti so tele (Health is wealth, I have said that before now)

Dirty Environment can kill easily

E dey cause typhoid, e dey cause dysentery (It causes typhoid, it causes dysentery)

Ko d'igba ta ba nlo Septrin ka to mo pe ayika wa lo ye ka clean

We don't have to fall sick before we learn to keep our environment clean.

The folk song and rap is a blend of Yoruba oral tradition with contemporary hip-hop idioms, which reinforces the message of environmental health in a culturally accessible form.

Yet from another angle, the indigenous storytelling tradition was employed through the introduction of two narrators. The male narrator delivered his lines in English Language while the female narrator delivered hers in Akoko dialect. Costumed in aso-oke attire of the indigenous Yoruba people of Akoko, the narrators identified with the indigenous culture and environment while giving a brief history of how the university came to be established in Akungba. They trace the genesis of the environmental problem in Akungba and set the mood and rhythm of the drama rolling. Through these narrators that complement each other by switching between English Language and the local dialect of Ikare Akoko, the drama is introduced to the community audience with the aid of dance and music. At different intervals the narrators came in to ensure that the audience understood the theme and flow of the story. This indigenous narrative technique helped to infuse cultural resonance and emotional connection into the community drama. The choice of bilingual narrators in English and Akoko

dialect, costumed in aso-oke, is an embodiment of a decolonial dramaturgy that places premium on indigenous identity and an activated cultural retention.

One or two principles of biomechanics also came to play as actors were arranged in lines, shapes, or formations to represent the set itself. The team adopted embodied scenography in the way actors' bodies replaced the physical stage set to achieve the scenery. The spatial arrangement of actors in lines, diagonals and clusters helped to create the illusion of walls, pathways, or boundaries. This way, the human body performatively functioned as both character and environment. Biomechanics and spatial dynamics came to play when the torrential force of the flood overwhelms the human walls of Peace's room and the actors fall like a pack of cards to signify the collapse of the walls. The illusion of that part of the hostel collapsing was not lost on the audience as they responded appropriately in the post-performance segment of the production. The cast made use of swinging upright rectangular and square flats to represent doors and windows. This aligns the production with the "poor theatre" tradition of Jerzy Grotowski which is symbolic and minimalist in its approach. The audience is engaged imaginatively in this process.

Results and Discussion

The Contexts: Academic, Social, Exogenous

The community theatre project was a product of the three contexts that happened to intersect. The first can be found in the academic programme of the students of Performing Arts. PFA 206 is a compulsory Community Theatre workshop class in the Department of Performing Arts. It takes students through the rigours and techniques of using the theatre to engage with the community and address social problems.

The second, a social context, presented the students wearing two caps: the first presented students as facilitators, and the second presented students as participants/residents of the community whose environmental and health problems were being addressed through the intervention. They were being saddled with the responsibility of investigating the roots of their environmental and health problems as members of Akungba community. They were required to deploy their theatrical knowledge and skills to analyze and proffer solutions to the social problems.

The third context came in form of the competitive programme through external evaluation instigated by Thespian Family Theatre and Productions based in Lagos. Thespian Family Theatre is itself affiliated to a foreign NGO interested in driving the Sustainable Development Goals of the United Nations. The theme pushed forward by Thespian Family happens to be "Environmental Sustainability" which was to be addressed through the machinery of theatre by theatre and performing arts departments across the following universities: Bowen University, Adekunle Ajasin University, Lagos State University, University of Abuja, Dennis Osadebey University, Kaduna State University, Ekiti State University, University of Port-Harcourt and University of Benin. A grant of N500,000 was approved for each of the schools with a set of rules and guidelines to be followed by participating schools. An un-named prize was to be awarded to the best school.

For the Department of Performing Arts, Adekunle Ajasin University, it was a case of killing three birds with one stone. The project is first and foremost an integral part of the students' course work that exposes the students to community theatre workshop practices. From another perspective, it provided the students the opportunity to apply what they have learnt in class to query their lived experience in their neighbourhood. The third provided an

opportunity for the students to submit production video and documentations for external assessment in a competitive exercise that involved other universities.

Post-Performance Dialogues

The performance ended with the narrator brokering truce between the students and indigenes of Akungba to avoid a distraction from the real problem. This was the point at which the Boalian “simultaneous dramaturgy” and Freirean dialogics came in. After the performance, audience engaged in discussions to reflect, critique, and propose actions. The project coordinator (myself) mounted the stage to invite the king of Akungba to respond to the issues raised in the drama.

It is noteworthy that the first leg of the performance took place right inside the palace of the king, the Alale of Akungba while other took place on campus. The king added colour to the event by gracing the occasion with his presence along with his chiefs. The response of the monarch left no one in doubt that he and his subjects not only understood the message of the play, but also deeply understood and agreed with the balanced diagnosis of the environmental problems offered by the students’ drama. The Alale however primarily acknowledged the negligence of the government to provide basic social amenities like the waste-disposal van and a dump-site. He promised to make provision for a dump-site and reach out to some prominent political figures who are indigenes of Akungba for a meaningful intervention in other areas of need so mentioned.

His chiefs and other members of the community came out to applaud the apt depiction of their reality in the drama. They also pledged to encourage landlords to comply with environmental regulations by providing standard toilets and other facilities in their houses and the ones they rent out to students. The joint responsibility of clearing the canal and keeping it clean was discussed among the various audience members present. All these was after the head of the university’s public health unit had given a short lecture on the importance of Environmental Sanitation.

Applying Carhill’s Theory of Change to All for Peace

A theory of change, according to Cahill, is “like a sketch of the anticipated change process. It identifies the goals and objectives, and a description of the context and starting point. It names the strategies that will be used to advance towards the desired outcomes” (180). This theory of change, describes the inputs, outputs and outcomes. A breakdown of the three components will look like:

Inputs: Facilitators, participants, spaces, and resources used to generate the activity.

Outputs: Products, experiences, performances, exercises, or events, such as concept maps, workshops, scripts, rehearsals, and performances. The logic model explains how and why these inputs and outputs contribute to generating the desired outcomes.

Outcomes: Changes in knowledge, attitudes, conditions, skills, capacities, dreams, hopes, or actions (Cahill 180).

For the production of *All for Peace*, the components of the logic model are presented as follows:

Goals:

1. To learn the techniques and processes involved in using theatre to address social problems.
2. To engage students in the process of using theatre to address environmental problems in Akungba.

3. To apply the same engagement process in a community theatre competition with the intention of winning.

Inputs:

Lecturers-in-charge, students, the Open-Air Theatre, the Multipurpose Hall, the Alale's Palace, streets in Akungba, props, costumes, lighting equipment, musical instruments, and other resources used to facilitate the activity.

Outputs:

Community-based experiences, performances of *All for Peace*, practical exercises, a scriptwriting workshop, rehearsals, and the post-performance script of *All for Peace*. The logic model explains how and why these inputs and outputs contribute to generating the desired outcomes.

Outcomes:

Changes in participants' knowledge of public and community health, environmental sustainability, and alternative forms of theatre; changes in attitudes toward personal hygiene and social justice; improvement in community theatre production skills and capacities; the development of dreams, hopes, and commitments to action; promises of intervention from the town's monarch, the Alale of Akungba; and recognition as the overall winner of the "Komuniti Project" competition.

The Goals of the Intervention: Academic, Social, Exogenous

There are certain questions that require answers regarding the goals of the intervention. What were the goals articulated in the three contexts mentioned above? What were the indicators to show that the set goals have been attained? Have the goals been attained?

The Goal in Academic Context

As mentioned earlier, the eventual production of *All for Peace* is the output of PFA 206 – Theatre for Development I: Community Theatre in the Department of Performing Arts, Adekunle Ajasin University. It is an academic course and the goal is to teach students the skills of using theatre to identify and analyse social problems, and also proffer possible solutions to the problems. It is a practice-based course that requires students to pass through some process and arrive at certain ends. The process begins with introductory class work and includes: Community research, pre-performance analysis of the social problem, scenario building, rehearsals, advocacy, publicity and mobilization of the audience, performance, post performance dialogue with the audience. Without doubts, existing records show that the students, having successfully engaged themselves in all the stages of production, have attained the desired academic goal.

The Goal in Social Context

The second goal derives from the social context whereby the student-participants have identified certain environmental problems in their neighbourhood. The overarching goal here is environmental sustainability. This is a bit complex because many interrelated issues can be factored into achieving a sustainable environment. Amongst these issues are: safe housing practices, regulated waste disposal management, sustained waterways management, good personal hygiene, environmental sanitation and public health. The attainment of these goals (or the lack of it) can be perceived from two main angles: the short term goals and the long term goals.

Short Term Goals

The short term goals are those ones that the participants and residents of the community, on their own, can achieve within a relatively short period through change of attitude and behavioural patterns. Under this category are a positive attitude to good personal hygiene and environmental sanitation. It is not a one-off affair that can be assessed at the close of the production. The impact of the intervention is supposed to develop into habits and later crystallize as a way of life. Although it is grouped under short term goals, it actually takes a much longer time to fully manifest in the life of people concerned. The intervention is like a seed planted in the life of a people, it must be watered and nurtured until its roots are in the firm grip of the soil. This is why a sustained follow-up plan is necessary to keep an eye on the community. Going by the warm reception and response of the community to the drama, one would expect a sharp change of attitude to reflect in the neighbourhood. Post performance visits to the place showed community still struggling to maintain a minimal level of personal hygiene and environmental sanitation.

Long Term Goals

In the category of long term goals are project goals like safe housing practices, regulated waste disposal management, sustained waterways management, and public health maintenance. Accessing these services requires the sustained involvement of government ministries or agencies, and expectedly, they are capital-intensive. The attainable goal that can be achieved with this kind of intervention begins with first ensuring the presence of relevant and well-meaning personalities and government functionaries who are in position to relay the message of the drama to the powers that be. In this respect, the king, Alale of Akungba and his chiefs, the traditional representatives of the community were on ground to watch the drama. At the end of the drama, during the post-performance dialogue, the Alale demonstrated that he understood the message of the drama and he promised to reach out to a “son” of Akungba who is a member of House of Representative to help attract the presence of government to Akungba in respect of the environmental problems. The promise of calling the government to perform its duty appears to have been truncated by the sudden demise of the Alale not long after the production. At the moment, more of this kind of intervention and sustained follow-up plans and action plans are required to be able to achieve the long-term goals.

The Goal in Exogenous Context

The idea of keying the production to the “Komuniti Project” of Thespian Family Theatre and Productions emerged as a complementary advantage for the student-participants of the production. In the first place, the komuniti project offered an unsolicited funding for the community theatre production which was designed to be a competition with other universities. Thespian Family furnished participating universities with guidelines and demanded for a proper documentation of the entire production in print and video format. The organisation also sent representatives from Lagos to Akungba to assess the preparations and the performance. For Adekunle Ajasin University, the goal was to win the trophy. At the end of the competition, the Department of Performing Arts, Adekunle Ajasin University emerged as the best institution winning the Best Coach Award, the Best in Advocacy Award and the Overall First position with her production of All for Peace.

Findings

1. The community theatre class project that comes up once in a session is not enough to serve the multifarious social needs of the community. It takes more than

just one intervention to attain the goal of using theatre to impact the society. Applied theatre interventions need to occur more frequently so that it can birth and nurture an independent community based organisation that can function independently without having to wait for the university intervention.

2. The students who performed excellently well in using theatre to preach against poor personal hygiene and environmental health are yet to imbibe and manifest the principles of what they advocated. The students demonstrated that they merely wanted to pass the course with good grades. More still requires to be done by way of training, grooming and re-orientation for the students to walk their talk.
3. There is a general lack of government presence in Akungba. A major problem lies in the hands of the government that has starved Akungba of their meaningful presence. Basic social amenities are lacking in the university town. The roads are bad and the waterways are clogged with filth. Healthcare facilities and security are almost non-existent. These are some of the problems that students and other residents have had to cope with.
4. Not enough was done to attract or invite the people of influence to watch the drama. Although the size of the audience was impressive, relevant government functionaries were not invited. The only dignitaries present were the king and his chiefs. Unfortunately, the king passed on six months after the event, the implication of which is that the intervention has to start all over.
5. Inadequate hostels facilities on campus. The hostel accommodation available on campus can barely cater for 15% of students' population which is about 20,000. This gives undue advantage to negligent and greedy landlords who would always exploit the students and never carry out due maintenance of their hostel facilities

Conclusion

Carrying out an evaluative survey of the community theatre production of All for Peace begins with agreeing that embarking on a developmental project like this requires the full participation of all stakeholders either as facilitators, participants or audience members. The production did not rely solely on the support coming from Thespian Family Theatre as the students and the department were able to look inwards to raise the funds and other resources required to execute the project. On another level, in trying to address the environmental challenges confronting them, the students who are also members of the community were very proactive by surrendering themselves as having a role to perform to mitigate the debilitating effect of the environmental problem confronting them. The participatory initiative is backed up by their right to claim ownership of their community and the desire to make it a decent and habitable environment. This endogenous participatory development that was displayed in the production of All for Peace underscores a sense of duty and responsibility as expounded by Afolabi.

Ultimately, All for Peace transcends a conventional performance. It is a praxis. It demonstrates how applied theatre, rooted in community, culture, and critical pedagogy, can catalyze both reflection and action. By combining academic learning with lived experience, and by transforming tragedy into collective resolve, the production offers a replicable model for participatory development in African contexts. It is, in every sense, an organic theatre that breathes, listens, responds and transforms.

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