



### Interrogating Climatic Change/Environmental Challenges through Theatre for Development (TfD) in Epe Local Government Area of Lagos State

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#### ABSTRACT

The impact of climate change is increasingly felt across the globe, with communities in developing countries particularly vulnerable to its effects. In Nigeria, climate change poses a threat to food security, public health and economic stability, particularly in rural areas where the majority of the population depends on agriculture for their livelihoods. In response to these challenges, Theatre practitioners have used a variety of techniques, such as participatory theatre and forum theatre, to engage community members in discussions about climate change and encourage behavioral change towards sustainable practices. These practices include sustainable agriculture, waste management, and energy conservation. Through a combination of literature review and qualitative research, including interviews with community members, the paper examines the impact of Theatre for Development (TfD) initiatives on climate change awareness and behavioral change in the local community. The paper identifies several challenges faced by community members in Epe Local Government Area of Lagos state, including limited funding, lack of government support, and low levels of community engagement. In conclusion, the paper argues successfully that Theatre for Development (TfD) has the potential to be an effective tool for raising awareness of climate change and promoting sustainable practices in Epe Local Government. However, to fully realize this potential, there is a need for increased funding and support from government and other stakeholders, as well as greater community participation and engagement in theatre initiatives.

**Keywords:** Climate/Environmental Challenges, Theatre for Development (TfD)

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**KOMOLAFE, Ayodele Michael, PhD** is a Professor of Theatre for Development (TFD) and teaches at the Department of Theatre and Film Arts, Lagos State University, Ojo, Lagos State. A prolific scholar of Applied Theatre majoring in Theatre for Development, Community Theatre management and Capacity Building advocacy in Children Theatre. He has contributed immensely to scholarship advancement through his national and international papers, journals and articles. He has also interfaced with communities and development through the numerous TFD projects he carried out.



**APENA, Jamal Caleb**, attended Tai Solarin College of Education, Ijagan, Ijebu Ode, Ogun State for his N.C.E. in Yoruba and History in 1995. He graduated with a Second Class Upper division in the B.A Theatre Arts programme of the University of Ibadan in 2002. His B.A. project topic was "Theatre therapy: its relevance to the prevention and treatment of mental illness; a case study of Neuro-Psychiatric Hospital Aro Abeokuta, Ogun State". He has a Masters degree in the same programme from same university in 2005 with his dissertation entitled "The problem of maternal mortality and the intervention of theatre for development at Oluyole Local Government Area of Oyo State". The landmark recorded in the former project which was financially empowered by UNICEF with the support of his supervisors and the departments drew the attention of UNICEF again and extended the same financial gesture for his Masters project. Based on this, he had represented the department in a couple of UNICEF seminars and workshop sharing his experiences on the two field projects. He is presently on his PhD program at the Lagos State University, Ojo, Lagos-State on Drama as a Therapy: An example of the Federal Neuropsychiatric Hospital, Yaba, Lagos State. (Yaba Left)

Jamal has directed, stage managed, coordinated and participated in various drama productions for stage and screen. He was Ropo/Stage manager in Kola Ogunmola's **Palm wine Drinkard**, Oyomesi/Stage manager in Duro Ladipo's **Obakoso**, Leper/Orunmila in Femi Osofisan's **Esu** and the **Vagabond minstrels**, Baba ibeji in Femi Osofisan's **Twingle Twangle A Twynning Tayle**, etc. Jamal has worked with great directors like Dapo Adelugba, Femi Osofisan, Bayo Oduneye, Chuck Mike, Niji Akanni, Tunde Awosanmi, Yemi Akintokun, Seyi Ogungbesan, Tope Idowu, etc. n the film industry, Jamal has played Obaaro in Muyiwa Ademola's **Akinkanju**, Ajisefinni in Muyiwa Ademola's **Jide-Jamal**, Dapo in Razak Olayiwola's **Bi Mo Ba Jolorun**, Production Manager of Bayo Alawiye's **Ija Okan** and **Ala Mi** , Babalawo in Muyiwa Ademola's **Alapadupe**, Baba awo in Adebayo Tijani's **Korikoto**, Doctor and Architect in Tunji Bamishigbin's **Kamson and Neighbour**, Bala in Tobi Awosoga's **Eesu** (Nemesis) etc.

As a two-time UNICEF sponsored-project beneficiary, he has also worked with other NGOs like USAID/OTI, CENPED, JDPCC, etc in many Community Theatre/Theatre for Development projects touching vital contemporary issues on health and communal conflicts. He was a drama tutor in Atlantic Hall, Epe Lagos State (a co-educational international school) where he designed a drama curriculum for the School. He has attended national and international workshops and conferences as well as written papers for publications. He also has to his credit over 15 published books on Cultural and Creative Arts (with bias in Drama) for Junior Secondary Schools (based on the new Nigerian Universal Basic Education Syllabus) as well as post-Secondary Schools institutions. Jamal teaches Drama and Theatre Arts in the Department of Theatre Arts, College of Humanities Education, Lagos State University of Education (LASUED) Oto-Ijanikin with a campus at Odo-Noforija, He rose to become the Head of Department of Cultural and Creative Arts of School of Arts and Social Sciences, Michael Otedola College of Education, Noforija-Epe, Lagos State before the transmutation of the College to University. He is married with children

### Introduction

In recent years, it has become clear that using Theatre for Development (TfD) as a tool to address Climate and Environmental concerns is a promising strategy (Uzaji, 2021). Climate change and environmental degradation are now serious issues that require immediate attention. Innovative strategies are required to include communities, increase awareness, and promote long-term solutions to these complex problems. Theatre for Development has become a powerful tool for solving societal concerns because of its capacity to explain complicated issues through storytelling, experiential learning, and audience interaction (McNaughton, 2010). Our grasp of this topic has greatly improved as a result of earlier researches on the application of Theatre for Development to climate and environmental issues (Lavery, 2016; McNaughton, 2010; Uzaji, E 2021). The researches above have shown that theatre has the power to raise consciousness, impart knowledge, and promote behavior modification in regard to environmental and climate change issues. They have shown how effective theatre can be in fostering conversation, challenging social conventions, and empowering people and communities to take action (Hobbs-Morgan, 2017). It has been noted that participatory theatre can be used as a research method in a variety of areas, such as action research, social research, and community development (Erel et al., 2017; Sloman, 2012). According to Kaptani and Yuval-Davis (2008), participatory theatre techniques give embodied, dialogical, and illustrated insights, which differ from other research methods in terms of data and information. The advantages and drawbacks of using theatre for development as a method to address climate and environmental concerns have become clearer because of these precedent findings.

In order to elicit reflection and empathy on people's experiences with climate change, Law et al. (2020) employed theatrical storytelling as a method. They concluded that the psychological obstacles that can prevent people from understanding and empathizing with the effects of a changing climate system on daily life can be effectively overcome by storytelling. Additionally, drama can transmit factual information in addition to engaging characters and plots, according to Balestrini (2019). Further, Woynarski (2020) discusses how theatre influences how we see ecology, our relationship with the environment, and what it means to be human in the context of climate change. It provides a thorough analysis of the various ways that contemporary performance has criticized and re-imagined common ecological relationships in ways that are more just and equitable.

Although progress has been done, there are still many open problems and information gaps in the fields of climate/environmental challenges and theatre for development. The case study of Epe Local Government in

Lagos-State serves as an example of the huge knowledge gap that result from the scanty examination of the unique role of theatre for development at the local government level. Research that has hitherto been conducted has generally concentrated on larger contexts, ignoring the complex problems, possibilities, and consequences that are present within local government limits. This information gap highlights the demand for a thorough examination into the particular use of theatre for development in the Epe Local Government. This study uses cutting-edge technologies, ideas, and research methodologies to fill in the gaps in existing knowledge. It uses a participatory research methodology that includes working with regional communities, theatre professionals, and environmental specialists. This study attempts to assure relevance, contextual understanding, and the production of context-specific insights by including stakeholders directly in the research process. The study also uses multidisciplinary methodologies, combining quantitative data collection methods with qualitative methods including focus groups, interviews, and observations. In the context of Epe Local Government, this mixed-methods methodology enables a thorough investigation of the intricate interaction between Theatre for Development and Climate/Environmental problems. We hope to contribute new knowledge to the field of climate and environmental studies through this research, notably in the area of theatre for development. This study aims to give context-specific findings that can guide future interventions and policies in contexts with similar local government settings by concentrating on the case study of Epe Local Government. This study intends to close information gaps and provide fresh viewpoints on the function of theatre for development in solving climate and environmental concerns by utilizing recent advancements in participatory research, interdisciplinary approaches, and community engagement.

This study aims to advance theory, practice, and policy-making in the fields of theatre for development and climate/environmental studies by producing new insights. The results of this study will advance our understanding of the possible effects, difficulties, and opportunities of using theater to address climate and environmental issues at the local government level, adding to the body of existing information. In addition, this research intends to take advantage of current advancements in communication and technology to improve the efficiency of theatre for development in the context of climate and environmental concerns. Digital platforms, social media, and interactive technology can be combined with theatrical performances to increase their audience involvement and spread important messages. The way audiences interact with live events has

seen unmatched changes in the early 21st century, claims a report by Arts Council England (2016). This project aims to increase the potential uses of theatre as a transformative medium in addressing climate and environmental concerns by examining these new tools and concepts.

Furthermore, this study acknowledges the need of taking into account local perspectives and indigenous knowledge systems in initiatives to solve climatic and environmental concerns. By recognizing and honoring local knowledge, cultural traditions, and traditional wisdom, this study intends to foster a more inclusive and contextually relevant approach to theatre for development in Epe Local Government. By focusing on their opinions and experiences, the project hopes to engage the local population in addressing climate and environmental issues. Through the use of theatre for development and an emphasis on the Epe Local Government case study, this project aims to further knowledge by examining climate and environmental challenges. By filling in information gaps, applying original methods and research approaches, and capitalizing on recent developments, this study aims to shed new light on the potential of theatre for development in addressing climate and environmental concerns. Through a collaborative and interdisciplinary technique, the study seeks to generate insights that are relevant to the area and can inform community-based initiatives, policy decisions, and future field research endeavors. This project's overarching goals are to strengthen communities, encourage lasting change, and contribute to the greater discussion on environmental studies, climate change, and theatre for development

### **The Concept of Theatre for Development**

Theatre for Development began as a social movement in the late 1970s that provided information on development-related topics to people in poor countries on a local level. Although it was a branch of the traveling theater movement, the adult education movement fostered it. The origins of Theatre for Development can be found in Community Theatre, a relatively recent idea that was promoted in Latin America in the early 1950s by Augusto Boal and Paulo Freire. Boal believed in the ability of theatre to challenge repressive structures and strengthen neglected communities (Burns et al., 2008; Essien, 2020).

The concept of Theatre for Development (TfD) has gained significant attention in the field of participatory theatre and community development. Theatre for Development is a participatory kind of theatre that uses performance to include audiences, spark conversation, and ignite social change. By applying theatrical approaches to study and confront social concerns, it

emphasizes the agency and empowerment of both individuals and communities (Wrentschur, 2021). To enable disadvantaged voices, question power relations, and advance social justice, TfD is based on the ideas of popular education and participatory methodologies. TfD is a type of participatory theatre that works with communities to address problems that impact them in an effort to bring about social change. As a tool for community mobilization and empowerment, it is frequently employed in development work (Pincock & Jones, 2020).

**Theoretical Frameworks and Approaches:** Several theoretical frameworks inform the practice of TfD, providing conceptual frameworks for understanding its objectives and methods. Freire's concept of critical consciousness and dialogical pedagogy, as outlined in his seminal work "Pedagogy of the Oppressed," is central to the ethos of TfD. It emphasizes the transformative potential of dialogue, collective reflection, and praxis to empower individuals and communities (Kerr, 2014). The concept of "Forum Theatre," developed by Augusto Boal, has been instrumental in shaping TfD practices. Forum Theatre encourages audience participation and enables them to intervene in the performance, challenging oppressive structures and rehearsing alternative solutions to social issues. This interactive approach fosters collective problem-solving and active citizenship (Warheit, 2017).

**Principles and Key Elements:** TfD is guided by a set of principles that underpin its practice. Participation, inclusivity, and ownership are essential elements, as TfD aims to involve community members at all stages of the creative process. This ensures that the performance reflects their lived experiences, concerns, and aspirations (Warheit, 2017). TfD also emphasizes the use of local languages, cultural expressions, and indigenous knowledge to enhance relevance and resonance within the community (Sloman, 2012).

In recent years, theatre for development has faced challenges, particularly in the context of funding and sustainability. The reliance on external funding for theatre for development projects can make it difficult to sustain initiatives over the long term. Additionally, the rapid pace of social change and the changing priorities of donors can sometimes lead to a disconnect between the goals of theatre for development initiatives and the needs and priorities of communities (Essien, 2020).

Despite these challenges, theatre for development remains a powerful tool for promoting social change and community development. By engaging community members in the creative process and promoting cross-cultural understanding, theatre for development can contribute to building more inclusive, equitable, and sustainable societies. As such, it is a valuable tool for international development and community empowerment

initiatives (Inyang, 2016).

**Impact and Outcomes:** Numerous studies have documented the impact of Tfd in various contexts (Egwemi & Salifu, 2021; Okpadah, 2017). Tfd has been shown to promote critical thinking, empower marginalized groups, and facilitate social cohesion and dialogue (Plastow, 2015). For example, Forum theatre, a type of Tfd that uses drama to explore social issues, has been used effectively to address a range of social issues such as gender inequality, HIV/AIDS, environmental sustainability, and political participation. It is based on the belief that by watching a play, people can gain a better understanding of social issues and be motivated to take action. Forum theatre aims to engage the public audience in understanding and exploring creative solutions to the issue, and it encourages audience interaction and explores different options on how to deal with a problem or issue. This type of theatre gives room for the audience to bring out their experiences and possible solutions to issues being discussed, fostering dialogue and generating ideas and possibilities for the future (Sloman, 2012).

Moreover, Tfd has the potential to influence policy and bring about systemic change. Through performances, Tfd raises awareness, challenges social norms, and provides a platform for marginalized voices to be heard by policymakers and other stakeholders (Bamuturaki, 2018).

### **Climate/Environmental Challenges in Epe Local Government Area of Lagos State**

#### **Climate Change in Lagos State**

Lagos State, like many other states in Nigeria, is already experiencing the impacts of climate change. These impacts have significant social, economic, and environmental consequences for the State. For example, flooding is a major challenge in the state, with many communities facing the risk of displacement, loss of property, and damage to infrastructure. In addition, rising temperatures and changing rainfall patterns do have significant impacts on agriculture, water availability, and public health (Abolade et al. 2013); Lawanson et al., 2022).

To address these challenges, the Lagos State Government has developed a number of initiatives aimed at promoting climate change adaptation and mitigation. These initiatives include the development of a Climate Change Policy and Action Plan, the establishment of a Climate Change Unit, and the implementation of a number of climate change adaptation and mitigation projects (Adelekan, 2015). One example of the use of theatre for development in addressing climate change in Lagos State

is the "The Green Club" initiative. The initiative, which was launched by the Development Bank of Nigeria (DBN) in partnership with the Lagos State Ministry of the Environment and Water Resources, uses theatre as a tool to promote environmental education and sustainable practices among school children in the state (Onyedinefu, 2021). The Green Club initiative works with schools to establish "Green Clubs" that focus on promoting environmental awareness and sustainability. As part of the initiative, participating schools are provided with theatre performances, workshops, and other educational materials aimed at promoting sustainable practices such as waste management, energy efficiency, and sustainable agriculture (Ezema et al., 2022; Onyedinefu, 2021).

In Lagos State, using theater for development to address climate change and promote sustainable habits is a significant and expanding trend. Theatre for development can aid in fostering community resilience and supporting initiatives to address the global challenge of climate change in Lagos State by involving communities through creative expression and fostering conversation on climate change and sustainable development.

#### **EPE AND CLIMATE CHANGE**

Epe Local Government is located in the southwestern part of Nigeria and is home to a diverse population of over 200,000 people. The area is known for its rich agricultural resources, with fishing and farming being the mainstay of the local economy. However, the effects of climate change, including erratic rainfall patterns, declining fish stocks, ocean acidification, sea-level rise, extreme weather events, limited access to resources and markets, pollution and marine debris, disruption of traditional knowledge and practices, loss of coastal habitats, rising temperatures, are already being felt in the region. These challenges are having profound effects on their livelihoods, food security, and overall well-being. This underscores the urgent need for concerted efforts towards promoting sustainable practices and raising awareness of climate change in the area, hence the need for Tfd intervention

#### **Theatre for Development Experiment**

In order to achieve the aims of this research project, the seven cardinal procedures of community theatre (preliminaries, researching into the community issue, data analyses, scene breakdown, rehearsals, performance with post-performance evaluation and follow-up) were deployed and effectively utilized using the Outside-in approach. The perfect location of the research was **Chief Oluwo Market, Epe**, a designated venue in the midst of the Market women, Fishermen and buyers passing by. This avenue is an iconic market in Lagos State place where the fishing business and other agricultural food chain trade thrives.

Lastly, through the play, it was discovered that people learn faster through drama adaptation. The community understood the vital information embedded in the play as a pivotal point and as well reacted to the play in a descriptive manner.

The play was a four well knitted-scenes. The first scene showed three fish sellers advertising their stock while three Fishermen walked in to sell fish to their customers (the fish sellers). The major point of focus in this scenario were the three Fishermen and the third fish sellers who had an alternative trade (Garri, Eluboetc) along with her fishing trade. The two Fishermen who came in were friends but could not help each other in terms of the business they engaged in. One of them was lucky to hunt well on that day while the other was out of luck to hunt better and the last fisherman did not have any catch. Meanwhile the third fish seller (IyaAduni) was not really bothered about her customer delivering small Crabs in as much as she was not depending on the fishing trade alone for a living. And the lucky fisherman engaged the audience to ask them thus "Is it his fault for the poor hunting of his fellow fisherman?" The audience response was "No." And he added to his question, "can I use charm to catch fishes in the water?" and the audience responded with a rousing "No."

In the second scene, the same set of characters appeared and this time around, the table had turned for the two fishermen. Baba Idris who was able to hunt a sizeable number of fish during the previous expedition the last time was apparently out of luck this time around, and his friend Baba Debo was able to hunt better than him. And it was still the same story for Baba Samson. At this juncture, the fish sellers became worried and started grumbling among themselves to discuss what could possibly be responsible. Baba Idris then told the fish sellers that one of the reasons for the poor hunting was water pollution and he advised them to always take good care of the water because water pollution could prevent the fishes from swimming with freedom and breeding which will definitely keep them out of reach from fishermen. One of the major foci of this scene is to help them eradicate the problem of water pollution in the area. Baba Debo while contributing to the discussion added that apart from water pollution, the weather changes a lot and became unpredictable which made it difficult for the fishermen to even differentiate between dry season and raining season. The audience reacted to his assertion by contributing verbally when opinions were thrown at them.

The third scene was acted under the same atmosphere and when the characters appeared this time, it was worse

because none of the fishermen could hunt better and they were exhausted while interacting with their customers concerning the challenges. IyaAduni, the third fish seller who had a backup trade then advised the three fishermen to diversify their trade by venturing into another business to survive and fend for their family. She went further to use herself as a great example to the audience asking if the opinion was good or bad and the response was also a positive one. However, Baba Idris and Baba Debo welcomed the idea that IyaAduni suggested to them and immediately thought of a business they can venture into. Baba Samson on the other hand insisted that the idea was a not the way out, stating that the fishing trade has been his major means of survival since his childhood and a sacred heritage handed to him by his fore-bearers from time immemorial. He argued that they should not expect him to suddenly abandon the trade and divert to another alternative trade, insisting that he would forever remain a Fisherman till he dies. At this point, the audience reacted to his opinion and identified with his point of view.

At this last stage, the second fish seller has improved on her fishing trade by adding up vegetables and other petty business to her fishing trade, she has learnt from IyaAduni and also took the right step by doing the same. But the first fish seller was still having doubts, undecided diversifying her business or not. Then, Baba Debo and Baba Idris arrived at the market square happily and cheerfully, with smiles on their faces. They exchanged pleasantries with the market women and extended their gratitude to IyaAduni for her timely advice. They ventured into the sale and repair of boat engines which was fetching them reasonable income. Moreover, Baba Samu still stood his ground but was found taken food on credit from IyaAdunni with the assurance to pay when next he hunts successfully. Baba Debo and Baba Idris tried to persuade their colleague emphasizing on the benefits of diversifying his trade some of which included family purpose, nature adaptability, etc. but he was adamant.

IyaFatimo the first fish seller later concluded that she will look for another trade as an alternative to her own fishing business too pending the time that the fishing business would come to normal situation

The reactions from the audience were key factors to the play and in the hope of delivering a clear and direct message to them, we discovered that the play educated them about how they can survive under the circumstance of Climate change as a Fisherman or Fish trader and same goes to the other market women in the market square.



**Figure 1: An actor explaining the effects of Climate change to market women**



**Figure 2: A view of the market women at the performance**

### **The Community Members' Participation and Views**

After the performance, a post-performance session with the Baba Oloja in person of Mr. OlotoKabiru was conducted. He contributed immensely to the play by encouraging the team with words of wisdom, adding that he falls into the category of the character of Baba Samu. This, he said, was because he inherited the fishing job from his forefathers and it's difficult to abandon the legacy. He congratulated the team on the successful performance and wished them success in their academics. The following were the groups of community members that constituted the audience:

- **Active Fishermen:** Active fishermen who were directly engaged in fishing activities have firsthand experiences and valuable insights. They actively participated in the play, sharing their observations on changes in fish populations, fishing conditions, and environmental challenges. They also expressed concerns about declining fish stocks, unpredictable weather patterns, and the impact on their livelihoods.
- **Elderly Community Members:** Elderly community members, especially those with a deep understanding of traditional fishing practices and cultural heritage, also supported the post-performance by providing valuable knowledge and historical perspectives. Their participation offered insights into long-term environmental changes, the impact of climate change on fishing traditions, and potential adaptive strategies based on traditional knowledge.
- **Women Traders:** There's no doubt that women trading in fishing also played significant roles in processing and marketing fish. Their perspectives and participation are essential for understanding the diverse impacts of climate change on different aspects of fishing communities' lives. They also contributed to the research by highlighting the changes in fish availability, impacts on their income-generating activities, and the role of women in sustainable resource management.
- **Community Leaders and Representatives:** Community leaders and representatives, such as local fishermen's associations or cooperatives, also supported the research by providing a collective voice for the fishing community. Their participation reflects community-wide concerns, interests, and proposed solutions. They also advocate for policy changes, government support and intervention improved resource management, or community-led initiatives to address climate change challenges.
- **Youth and Next-Generation Members:** Younger community members, including the next generation of fishermen, also offered fresh perspectives on climate change and environmental challenges. Their participation shed light on the potential impacts on their aspirations, willingness to continue traditional fishing practices, and ideas for sustainable adaptation and diversification of livelihoods.
- **Non-Fishing Community Members:** Although it is not all community members that are directly involved in fishing activities, non-fishing community members,

such as those engaged in support services or other occupations, also provided valuable insights. They discussed how changes in fishing and the environment affected other aspects of the community, such as local businesses, tourism, or cultural practices related to the fishing industry.

Community Elders and Traditional Leaders: In a fishing community with strong traditional governance structures like Oluwo market, community elders and traditional leaders hold significant influence and authority. Their participation and views also offered insights into the community's cultural values, the relationship between humans and the environment, and traditional practices that promote sustainability and resilience.

### Conclusion

The role of Community Theatre/Theatre for Development in raising awareness of climate change and promoting sustainable practices in Epe Local Government of Lagos State is significant. By using theatre as a tool for community engagement and education, Theatre for Development can help to build awareness, encourage behavior change, and promote sustainable practices in Epe Local Government. Through the use of creative expression and the power of storytelling, Theatre for Development can help to create an emotional connection with audiences and motivate them to take action on climate change and sustainable development. Additionally, by engaging communities in dialogue and participatory activities, Theatre for Development can help to build community ownership of climate change and sustainable development initiatives. In Epe Local Government, where climate change impacts are already being felt, the role of Theatre for Development in promoting awareness and sustainable practices is crucial. By working with community members, schools, and other stakeholders, Theatre for Development can help to promote the adoption of sustainable practices, build community resilience, and contribute to efforts to address the global challenge of climate change. The use of Theatre for Development in promoting awareness of climate change and sustainable practices in Epe Local Government can be a powerful tool for building community resilience and contributing to sustainable development efforts in Lagos State.



**Figure 3: Actors and Actresses who performed in the TfD on Climate Change**

### Recommendations

Based on the discussion, there are several recommendations for the use of Community Theatre/Theatre for Development in raising awareness of climate change and promoting sustainable practices in Epe Local Government of Lagos State:

1. Partnership with relevant stakeholders: To effectively engage the community, Theatre for Development should work in partnership with relevant stakeholders such as schools, community-based organizations, and local government authorities. This will help to ensure that community members are reached effectively and that the initiative is sustainable.
2. Integration of traditional knowledge: Community Theatre/Theatre for Development should integrate local knowledge and practices into their messaging and performances. This will help to ensure that the initiative is culturally relevant and resonates with the community.
3. Evaluation and monitoring: There is a need to evaluate and monitor the effectiveness of Theatre for Development initiatives in raising awareness of climate change and promoting sustainable practices in Epe Local Government. This will help to identify areas for improvement and ensure that the initiative is achieving its objectives.
4. Sustained engagement: Community Theatre/Theatre for Development should maintain sustained engagement with the community to ensure that the messaging and practices promoted are embedded and adopted

by the community over the long-term.

5. Funding and support: The government and relevant organizations should provide funding and support for the use of Theatre for Development in addressing climate change and promoting sustainable practices in Epe Local Government. This will help to ensure that the initiative is sustainable and can be scaled up to reach more communities in the state.

By following these recommendations, Community Theatre/Theatre for Development can be an effective tool in raising awareness of climate change and promoting sustainable practices in Epe Local Government of Lagos State, ultimately contributing to efforts to address the global challenge of climate change.

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