



Research Paper

# Empirical Exploration of Community Theatre As Alternative Conflict Resolution And Peace-Building Mechanism

Umukoro, M. Oghenevize, Ph.D

(Department of Theatre Arts, College of Education, Warri, Nigeria)

&

Oganwu, I. Philippa, Ph.D

(Department of Social Studies, College of Education, Warri, Nigeria)

---

## Abstract

Tertiary institutions in Nigeria have at one time or the other witnessed intra-institutional conflicts which sometimes snowball into violent proportions that end up elongating the institutions' academic sessions and in some cases leading to loss of lives. This research empirically investigated whether Community Theatre can be used as conflict resolution and peace-building instrument. Using the quasi-experimental-pretest-posttest control group model with 2X2X2 factorial design and a fixed factor ANCOVA and practice based research method the study shows how Community Theatre provides a powerful means of conflict resolution and peace-building synergy in tertiary institutions. The scope of the study covers Delta State, Nigeria Colleges of Education. Taken as a whole, the study concludes that Community theatre can be employed to create a forum for students, staff and management of Colleges of Education, to commune, identify, reflect, brainstorm and resolve common problems through interactive avenues that are vital for social cohesion and sustainable development.

Received 25 Jan., 2023; Revised 07 Feb., 2023; Accepted 09 Feb., 2023 © The author(s) 2023.

Published with open access at [www.questjournals.org](http://www.questjournals.org)

## I. Introduction

There have been several cases of violent conflicts between students and institutions' managements in Nigeria's tertiary institutions, some leading to arson and even death. This research examines how community theatre can be used as a non-violent conflict detection and resolution instrument in tertiary institutions, using the Delta State Colleges of Education, Nigeria as special focus.

Theatre is one of the oldest endeavours embarked upon by man. It is not a surprise, therefore, that historians, anthropologists as well as art critics are yet to agree on a specific date for its origin or how it started. What is striking amongst the various accounts of the origin of drama and theatre is that they originated as human impulse to trigger peace and enhance and celebrate harmony between man and his environment. From antiquity till date, man has devised several means of employing the theatre not just for his comfort, but for creating meanings out of the complex life he finds himself. This is why Umukoro (2014) sees the theatre as: "a creative art whose energies activate a re-creative process in man and the world he lives in; a re-creation of his mind, feelings, cognition, intellect, and his whole culture with the ultimate aim of achieving harmony in his existence".

As an art form, theatre has been variously defined. One of the most common definitions is that theatre is an art that presents life experiences on stage. It seeks the meaning of existence with the intent to inspire man to reflect on life itself. According to Barranger (2009), theatre starts with the deliberate selection and arrangement of events, words, and images into a dramatic pattern that makes up a meaningful course of human event. How man, lives his life, and how such life affects humanity as a whole are the major concerns of the theatre.

In the same vein, Boal in Umukoro (2014) sees theatre as a form of knowledge, which should, and can also be a means of transforming society. Boal notes that "theatre can help us build our future, rather than just waiting for it". Thus, as a very unique endeavour, the theatre preoccupies itself with individual and societal overhauling. From the classical to post-modern era, the theatre has created fora for societies to commune,

witness with graphic details, their own conflicts and challenges and reflect on possible solutions. The theatre's ability to touch the deepest emotions of those who experience it makes it possible for it to influence attitudes much more than other information sources can. Aristotle, writing as far back as the 5<sup>th</sup> century B.C. emphasizes that drama helps to purge individual's excesses because it affects people's deep emotions.

Regrettably, with the growth of societies, theatre, especially in this part of the world, is now erroneously taken, sometimes with levity, as a medium of trivial entertainment. It is instructive to note that by the 4<sup>th</sup> and 5<sup>th</sup> centuries BC in Greece, where theatre was well entrenched, it was regarded as a civic responsibility for every adult to attend the theatre to learn from the graphic presentation of societal discourse. Although performances at the period were not free, the State in conjunction with eminent wealthy citizens paid the fees of those who could not afford it.

Over the years, the theatre has taken different colouration. We now have the professional theatre, the educational theatre as well as community theatre. This research takes a look at how Community Theatre could be employed as Alternative Conflict Resolution (ACR) and Peace-building instrument in Delta State Colleges of Education.

### **Problem Statement/Justification:**

Theatre, as an art, seeks the meaning of existence with the intent to inspire man to reflect on life itself. Interestingly, the Nigeria University Commission (NUC) having recognized the vital role Theatre plays in peace-building, introduced it as an aspect of a compulsory study area in a General Studies course titled "Peace Building and Conflict Resolution". The National Commission for Colleges of Education (NCCE) also includes Community Theatre as a compulsory course in the curriculum of Theatre Arts Department. Regrettably, the Researchers have observed that the benefits of Community Theatre to peace-building has not been explored and properly harnessed by the tertiary institutions in the country, especially in the Delta State Colleges of Education. The need to seek peaceful approach to conflict resolution in our tertiary institutions, especially in volatile Delta State cannot be over-emphasized, hence this research is not only timely, but very expedient. This research therefore examines if community theatre can be used to detect and resolve impending conflicts in Colleges of Education.

### **Objectives of the Study**

The specific objectives of the study are to:

- i. demonstrate how community theatre detects and arrests immediate community problems through communal effort;
- ii. inculcate in the students and the college community, the knowledge and skills to resolve conflicts non-violently;
- iii. promote communal dialogue/effort as an alternative means of conflict resolution, peace building as well as mechanism for social change;
- iv. produce a pamphlet which will be distributed to tertiary institutions in Nigeria demonstrating how community theatre can be used to detect, relate and resolve issues through non-violent means; and
- v. test the efficacy of the use of community theatre for detecting and arresting immediate community problems through communal effort.

### **Hypotheses**

The following hypotheses were formulated to guide the study:

1. Will there be any statistically significant difference in knowledge between members of the College of Education community exposed to community theatre on Conflict Resolution and Peace building and those not exposed to it?
2. Will there be any statistically significant difference between males and femalesexposed to community theatre on Conflict Resolution and Peace building and those not exposed to it?
3. Will there be any statistically significant difference between staff and studentsexposed to community theatre on Conflict Resolution and Peace building and those not exposed to it?

## II. Literature Review

### What is Conflict?

From the Latin word “*conflictium*”, which literally translates to mean a clash or struggle, the word “conflict” at once exudes a kind of negativity, a disagreement, a fight, war, violence, incompatibility, crises, and an aura that is anti-peace. One common definition of conflict is that by Lewis Coser (2020), which defines conflict as a “struggle over values, and claims to scarce status, power and resources in which the aims of the opponents are to neutralize, injure or eliminate their rivals”. This definition is in consonance with Squelch and Lemmer (1994), who posit that once two or more people within an environment have incompatible goals, and each party believes that the other party may prevent them from achieving their own goals, conflict is imminent. This position is akin to Michell (1981) who sees conflict as a situation where two or more social entities believe they possess incompatible goals.

Similarly, Imhanlatimhin in Okpetu et al (2011) conceptualizes conflict as an advanced form of discontent or intense disagreement over values in which parties in contention with each other maintain a position unacceptable to the other, leading to degeneration and hence hostility. It is in this light that Max Weber sees class, status and power as potent matrixes in the understanding of the concept of conflict.

No doubt, whether in the human or animal world, conflict is part of nature. Wolff and Nagy (2022) put it succinctly that conflict and change are natural parts of life of all agencies, organizations and nations.

Since conflict is almost part of human nature, and conversely, since every society yearns for peace, various sociologists have probed into what constitutes conflict and how to manage it. Notable scholars like Max Weber, Lewis Coser, Frantz Fanon and Carl Marx, have all postulated on the causes and nature of conflicts. There are therefore divergent definitions of what conflict is. For whatever the definition, as stated earlier, conflict exudes a kind of negativity, a disagreement, a fight, war, violence, incompatibility, crises, and an aura that is anti-peace.

However, conflicts may yield some positive results. This is why it is noted that not every conflict is harmful. In fact, societies need some kind of conflicts less they stagnate. On the other hand, when not properly managed, conflict can stagnate or hinder the growth and development of any society. Therefore, conflict resolution becomes expedient as a means of providing succor to conflict as human nature. Wolff and Nagy (2022) see conflict resolution as a way through which two or more parties attempt to find a peaceful solution to a disagreement, be it emotional, personal, financial, or political. The essence of conflict resolution may not be to permanently end a conflict, but to understand more about the different perspective that may have prompted the conflict, by so doing, you come to grasp with the ideas, beliefs, that may be different from yours. In other words, you view the conflict from your opponent’s perspective. This is why Jacob (2022) notes that conflict resolution skills are needed to facilitate discussions, increase understanding and control emotional responses.

Therefore, issues that can trigger conflict must be identified, analyzed and managed, using the available apparatus in a society. These instruments of conflict resolution and management are very diverse and are in fact, culturally referenced. In some communities, oath taking was an effective instrument of conflict resolution and management. However, with the growth of societies as well as modern exigencies, more proactive and scientific approach, depending on the conflict as and environment, are now engaged for conflict detection, moderation and management.

In tertiary institutions, like the larger societies, there are different quasi or micro communities within the larger institution communities. We have the student community, academic staff community, non-teaching staff community, management community, security personnel community etc. Although collectively, they all aim to work and achieve the objectives and goals of the institution at a macro level, each of these micro-communities within a tertiary institution has peculiar demands, peculiar taste, and peculiar desires, which may be incompatible with those of the other micro-communities within the system. It is this incompatibility within the system that can fuel conflicts. Before we look at the place of community theatre in conflict detection, mediation and resolution in the tertiary institutions, it will be apropos to take a causerie look at what the theatre cum community theatre is and how it can be engaged for the conflict detection, mediation and resolution.

### What is Community Theatre?

Community Theatre has been defined severally. It is sometimes called Participatory Theatre, Theatre for (Integrated) Development, Popular Theatre, or the People’s Theatre. It is a theatre that is run by the local people of a given community, with or without the aid of outside facilitators. This is why Ayakoroma (2007) defines community theatre as “the theatre of the people, by the people, for the people”. As a unique theatre, it is conceptually deferent from the conventional professional theatre. In a professional theatre, paid actors perform before a paid audience. Its major goal, like other business ventures, is to make money for its owners. Some of the largest professional theatres are situated in America, Britain, Germany, France and the Orient countries,

Japan, China and India. They are big financial empires that create wealth for their owners. Educational theatres are found mostly in educational institutions as well as among philanthropic non-governmental organizations.

On the other hand, community theatre, according to Umukoro (2014) entails a group of un-paid actors, who come together, goes into a community, finds out facts about the reality of the community and draws a scenario from among the most pressing problems detected, and presents it in form of drama to the community. After the performance, the people are made to discuss and brainstorm over the problems and collectively fashion the best possible solution. In this regard therefore, the programme philosophy of community theatre, as Umukoro notes, is not money-making, but *problem-solving*, that can usher in peace and development and checkmate intra-communal conflicts.

It is not quite clear how and when community theatre started. Lynch (2015) observes this when he notes that “even the name ‘community theatre’ took some time to evolve as it was earlier called different names such as “art theatre”, “amateur theatre” and even ‘tributary theatre’”. Lynch further posits that the name ‘community theatre’ was coined by Louise Burleigh in 1917. The emergence of community theatre, in its modern perspective as an instrument for development, peace-building and community service, is attributed to the effort of two Latin Americans in Brazil, Augusto Boal and Paulo Freire. Their treatise titled *Theatre of the Oppressed* and *Pedagogy of the Oppressed*, respectively, carved the roadmap for modern community theatre practice. In his treatise, Boal proposes for a theatre that is people oriented, that involves everyone to perform rather than one that has dichotomy between the actor and the audience. This is one of the cardinal objectives of community theatre; everyone must come together and reason together in order to tackle common issues.

It is relevant to reveal here that over the years, the potentials of the theatre as a means of solving problems have been explored. Various studies have looked at the ways theatre and drama can be used for conflict analysis and resolution as well as the relevance of engaging non-violent approach to problem-solving. Turne (2010), Stringer, (2014), Schutzman and Cohen (2013) and Oganwu (2018) are among such studies. This research, therefore justifies the relevance of Community Theatre model as alternative vehicle for conflict resolution and peace-building not only in tertiary institutions, but in our immediate communities. Problems that could have led to direct confrontation are presented in entertainment/participatory mode and communally discussed.

The relevance of employing this unique method for problem solving has been underscored by various communication experts. Oganwu and Ikem (2004), Oganwu (2015) as well as Klink and Crawford (2017) aver that the arts are natural forum for teaching, modelling, and using conflict resolution (CR) processes to provide tools for creating more peaceable environments within families, schools, and communities. Thus, through community theatre participatory model, situations that would have brought the school authorities and students, or even management against staff into direct conflict are discussed and resolved under mutual and a kind of play-away dramatic method. Through this means, members of the community share experiences and are made to understand that conflicts are bound to occur in human society but that brainstorming, however help to mitigate against conflicts snowballing into violence. Knap (2017) also notes the above when he avers that the most productive conflict will arise when both parties enter the encounter with the orientation that inter alia, they accept that conflicts are natural part of all human relationships, that differences of opinion can, indeed be helpful.

Hawkins and Georgakopolous (2010) also underscore the above fact. They note that “the various masks worn by people as they move through their lives can be taken off, put on others, and examined through theatre. Theatre is “transformational, creating or incarnating in a theatre what cannot take place anywhere else”. In other words, certain things which cannot be expressed ordinarily could be expressed through the “playful” environment created by the theatre.

Boon and Plastow in Hawkins and Georgakopolous (2010) aver that the most vital aspect of theatre for development (community theatre) is that it represents real lives ‘from below’. In other words, it creates a platform for a two-way flow of messages. Thus, everyone in society must pull their resources together in tackling issues of common interest. This is why Paul Harvey in Ahuja (2006) opines that “if you hate war, you share the common hope that discussing differences rather than fighting over them is the way of the future”, and that this is the best way to relate with conflicts. This is what community theatre is all about. To this effect, Umukoro (2014) notes that community theatre is a genre of development communication on the one hand, and community development, on the other. Umukoro posits that the focus and modus-operandi of community theatre lends itself to the domain of both concepts. Citing the Cambridge Summer Conference of Africa Administration, he defines community development as: “the movement designed to promote better living for the whole community with the active participation and if possible, on the initiative of the community, but if this initiative is not forthcoming spontaneously, by the use of techniques (like community theatre) for arousing and stimulating it”. Thus, acting as programme facilitators, community theatre exponents fulfil the task of “arousing and stimulating” the interest of a given community or organization to come together and table and tackle issues that may act as clogs to their peaceful coexistence. The above position re-emphasizes the observation of the American Association of Community Theatre (2009). The Association argues that, inter alia, community theatre adds to the social capital of a community and creates avenues for debate, self-expression and interactivity that

are vital to the health of the community. The Association further adds that community theatre can disarm problems in a community. This position is also conversed by Umukoro (2007). It is in this vein that Vak (2012) notes the following as some of the numerous advantages of community theatre:

- i. It is a public non-intrusive vehicle to communicate information
- ii. It can be a means to listen to the voices of the silent sector of the community and allow expression of issues by peer groups
- iii. It is an instrument to foster peace and development
- iv. It can serve as social lubricant for change

As Breed (2010) reveals, Theatre for Development (TfD) provides an alternative way for development agencies to acquire and distil information that ushers in peace and community development.

The reviewed literature espouses what community theatre is, and its relevance to the formation of unity, which is vital ingredient for the progress of communities. The literature did not however capture the engagement of community theatre as a vehicle for peace-drive in the realization of the much sought harmony in our tertiary institutions, especially the Delta State-owned Colleges of Education. This research fills this gap.

### **III. Methodology:**

#### **Research Design:**

The study employed the quasi-experimental-pretest-posttest control group model, with the 2X2X2 factorial design. The study used this technique because it dealt with people's attitude and it is not possible to measure in exactitude, attitude and opinions. This is why it is not a pure experimental study. The design enabled the researchers to evaluate the quasi-independent variables under naturally occurring environment.

#### **Population, Sampling Technique and Sample Size:**

Delta State has three colleges of education, viz College of Education Warri, Delta State College of Education, Mosogar and College of Education, Agbor (now converted to University of Delta, Agbor). Two of the three Colleges, the College of Education Warri and College of Education, Agbor were selected for the study through randomization. The simple random sampling method was also used to select College of Education, Agbor as the experimental group and College of Education, Warri as the control group. As at the time of this research, the two Colleges has a total population of 1,115 (Students and Staff).

A randomized sample size of 240 was used. The sample had the following distribution:

STATUS	GENDER	COMMUNITY THEATRE (EXPERIMENTAL GROUP)	NO COMMUNITY THEATRE (CONTROL GROUP)	ROW TOTAL
Staff	M	30	30	60
	F	30	30	60
Students	M	30	30	60
	F	30	30	60
<b>Column Total</b>		<b>120</b>	<b>120</b>	<b>240</b>

Table 1: Variable Matrix

The 3 independent variables (IVs)/treatment in the table above are explained with the following illustration:

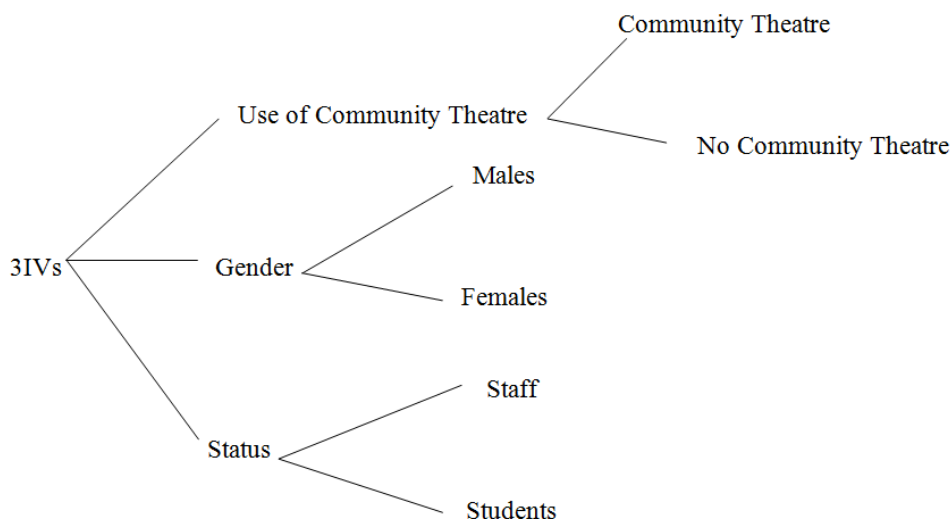


Fig. 1: IVs/ treatment

### **Instruments of Data Collection**

Data collection was on two levels; the first level entailed a face-face interview designed to identify the challenges that could trigger conflicts in College of Education communities. The interview method was necessitated by the fact that it is an excellent way to gather first-hand information that may not be available in written form. In order to cover as much areas as possible, the Research Assistants were split into two broad groups during the interview sessions to cover the staff and Students of the institutions. The responses from the direct face-face interview was used to write a small drama script, which was performed before the College community from which the sample was drawn. The drama script had a linear plot and the theme and sub-themes took into account the situations that could trigger conflicts from the perspectives of the college community, as gathered from the direct face-face interviews. At the end of the drama presentation, brainstorming session followed in which the College community articulates positive ways of arresting the problems articulated in the drama.

The second level of data collection entailed the use of the questionnaire instruments. Three main instruments were used for collecting data for testing if there will be any significant O2 -O1 difference due to treatment. They are the pretests/posttests to measure knowledge and techniques of Conflict Resolution, attitude towards Conflict Resolution and self-efficacy beliefs on Conflict Resolution. The three instruments, were tagged Knowledge & Techniques of Conflict Resolution (KTCR), Attitude Towards Conflict Resolution (ATCR), and Self-Efficacy Belief in Conflict Resolution (SEBCR). While the KTCR contained 10 items on knowledge and techniques of Conflict Resolution and the ATCR, 8 items on attitude towards Conflict Resolution, the SEBCR instrument contained 6 items on self-efficacy belief.

Each of the items had Likert response model having 5-point response of Strongly Agree (SA), Agree (A), Undecided (U), Disagree (D) and Strongly Disagree (SD). Some of the items were stated negatively. The responses were scored 5,4, 3, 2, &1; for SA, A, U, D, SD. Respectively for positively stated items. The scoring was reversed for negatively stated items, that is; 1,2,3,4,5, for SA, A, U, D, SD, respectively.

### **Validity and Reliability of Research Instrument**

The instruments were face and content validated through expert judgement. The test re-test method was used to determine the reliability of the instrument while the Pearson product moment correlation technique was used to determine its coefficient.

### **Procedure:**

The study employed the following procedure as illustrated in the diagram below:

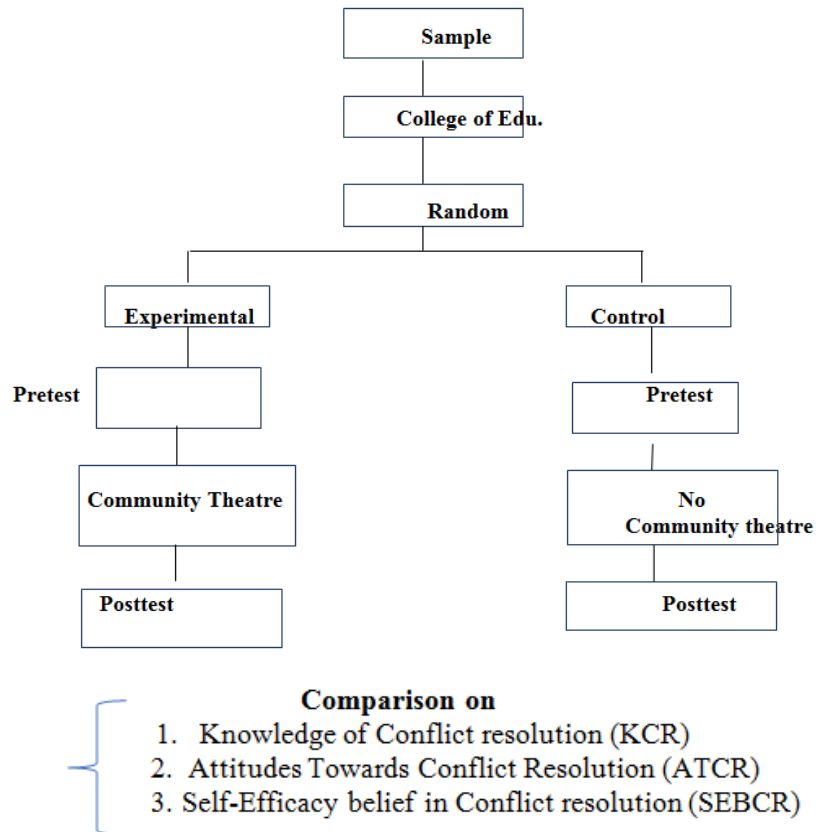


Fig. 1.1: Steps in experimental phase of the procedure.

**Method of Data Analysis**

The Descriptive and Inferential statistical instruments was used for the analysis of data. The descriptive method involved percentages, means, standard deviation and variances. Inferential aspect involved the use of 2X2X2 fixed factor ANCOVA

**Presentation of Results/Discussion of Findings**

**Hypotheses**

1. Will there be any statistically significant difference in knowledge between members of the College of Education community exposed to community theatre on Conflict Resolution and Peace building and those not exposed to it.

**Tests of Between-Subjects Effects**

Dependent Variable: POSTCRPAD

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	1831.696 <sup>a</sup>	4	457.924	28.272	.000	.325
Intercept	4382.406	1	4382.406	270.568	.000	.535
PRECRPAD	106.663	1	106.663	6.585	.011	.027
Institution	10.352	1	10.352	.639	.425	.003
Treatment	1576.733	1	1576.733	97.347	.000	.293
institution * Treatment	44.868	1	44.868	2.770	.097	.012
Error	3806.304	235	16.197			
Total	2287138.000	240				
Corrected Total	5638.000	239				

a. R Squared = .325 (Adjusted R Squared = .313)

There is no significant difference in the mean scores between staff and students exposed to community theatre on Conflict Resolution and Peace building and those not exposed to it.

Based on the table above we reject the null hypothesis that our treatments result in equal mean exposed to community theatre on Conflict Resolution and Peace building,  $F(1,235) = 97.347$ ,  $p = 0.000$ . Importantly, the

effect size for treatment is between control and experimental group :partial eta squared (written as  $\eta^2$ ) = 0.293, this indicate s a large effect as it is higher than 0.14.

There was no statistically significant interaction between treatment and institution of the respondent on community theatre on Conflict Resolution and Peace building,  $F(1,235) = 44.868, p = 2.770$ , partial  $\eta^2 = .012$ .

2. Will there be any statistically significant difference between males and females exposed to community theatre on Conflict Resolution and Peace building and those not exposed to it.

**Tests of Between-Subjects Effects**  
Dependent Variable: POSTCRP

Source	Type III Sum of Squares	Df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	336.256 <sup>a</sup>	4	84.064	3.137	.015	.051
Intercept	7420.072	1	7420.072	276.851	.000	.541
PRECRP	36.106	1	36.106	1.347	.247	.006
Treatment	273.654	1	273.654	10.210	.002	.042
Gender	15.212	1	15.212	.568	.452	.002
Treatment * Gender	4.855	1	4.855	.181	.671	.001
Error	6298.394	235	26.802			
Total	2279952.000	240				
Corrected Total	6634.650	239				

a. R Squared = .051 (Adjusted R Squared = .035)

There is no significant difference in the mean scores between male and female exposed to community theatre on Conflict Resolution and Peace building and those not exposed to it..

Based on the table above we reject the null hypothesis that our treatments result in equal mean exposed to community theatre on Conflict Resolution and Peace building ,  $F(1,235) = 10.210, p = 0.02$ . Importantly, the effect size for treatment is between control and experimental group :partial eta squared (written as  $\eta^2$ ) = 0.42, this indicate s a large effect as it is higher than 0.14.

There was no statistically significant interaction between treatment and Gender of the respondent on community theatre on Conflict Resolution and Peace building,  $F(1,235) = 4.885, p = .181$ , partial  $\eta^2 = .001$ .

3. Will there be any statistically significant difference between staff and students exposed to community theatre on Conflict Resolution and Peace building and those not exposed to it.

**Tests of Between-Subjects Effects**  
Dependent Variable: POSTCRP

Source	Type III Sum of Squares	Df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	352.316 <sup>a</sup>	4	88.079	3.295	.012	.053
Intercept	7525.229	1	7525.229	281.492	.000	.545
PRECRP	39.166	1	39.166	1.465	.227	.006
Treatment	279.386	1	279.386	10.451	.001	.043
Position	3.292	1	3.292	.123	.726	.001
Treatment * Position	32.771	1	32.771	1.226	.269	.005
Error	6282.334	235	26.733			
Total	2279952.000	240				
Corrected Total	6634.650	239				

a. R Squared = .053 (Adjusted R Squared = .037)

There is no significant difference in the mean scores between staff and students exposed to community theatre on Conflict Resolution and Peace building and those not exposed to it.

Based on the table above we reject the null hypothesis that our treatments result in equal mean exposed to community theatre on Conflict Resolution and Peace building,  $F(1,235) = 10.451, p = 0.01$ . Importantly, the effect size for treatment is between control and experimental group :partial eta squared (written as  $\eta^2$ ) = 0.43, this indicate s a large effect as it is higher than 0.14.

There was no statistically significant interaction between treatment and position of the respondent on community theatre on Conflict Resolution and Peace building,  $F(1,235) = 1.226, p = .269$ , partial  $\eta^2 = .005$ .

**Discussion of Findings**

Taken as a whole, the results obtained therein explicates the place of community theatre in peace-building in tertiary institutions. This result is in tandem with Umukoro (2020) position that irrespective of age, gender and



other social factors, the effect of community theatre in engendering peace and development is huge. The result also corroborates Klink and Crawford (2017) who posit that the arts are natural forum for teaching, modelling, and using conflict resolution (CR) processes to provide tools for creating more peaceable environments within families, schools, and communities.

The result also justifies Vak (2012) position that community theatre can be a means to listen to the voices of the silent sector of the community and allow expression of issues by peer groups. Since it allows bottom-up communication strategy, decisions reached in conflict resolution through community theatre model is always acceptable to all thereby creating a lasting peaceful environment.

#### **IV. Summary/Conclusion and Recommendations**

The research demonstrates how the theatre combines entertainment with an exploration of attitudes that stimulate institutions, organizations or communities to commune and share knowledge about their common problems and how they can be resolved mutually without violent confrontations.

The down-to-earth step by step processes of how Community theatre can be carried out as explained in this research makes the model easy to be adopted one by any institution or community desirous to tackle conflict non-violently. In this regard, this research will be very handy to help the State Colleges in Delta State to detect and tackle conflicts, using non-violent approach and this could be a model that could be shared with other tertiary institutions in the country.

Tertiary institutions in Nigeria offering Theatre Arts as discipline should periodically carry out community theatre programmes in their institutions. While it is important to extend this service to other communities, they should not forget to use it to remove the speck in their eyes before attempting to remove the logs in others. Similarly, community theatre groups should be established in institutions that do not offer Theatre as a discipline,

More so, various higher institutions' authority should encourage community theatre projects in their institutions and back them with financial support where necessary. The management of higher institutions should imbibe the participatory mode of community theatre to create two-way communication flow in their institutions.

#### **References**

- [1]. Ahuja, P. (2006). How to resolve conflicts: a unique approach to the management of conflicts. Benin-City: Mindex Pub. Ltd.
- [2]. Ayakoromo, B. (2017). Community theatre and the search for a mass ideology. *Journal of creative arts*. 1 (1). 45-52
- [3]. Baranger, M. S. (2009). *Theatre*. New York: Continuum.
- [4]. Brecht, B. (2001). "The street scene" in Counsell, C. & Wolf, L (Eds), *Performance analysis*. London: Routledge.
- [5]. Boal, A. (1979). *Theatre of the oppressed*. NY: Theatre Communications Group.
- [6]. \_\_\_\_\_ (2006). *The aesthetics of the oppressed*. New York: Routledge.
- [7]. Breed, A. (2010). *Playback in theatre for development*. <http://www.playbacktheatre.org/wp-content/uploads/2010/04/Breed-Playback-In-Theatre-For-Development.pdf>
- [8]. Burns, D. (2007). *Systematic action research: A synergy for whole system change*. Bristol: The Policy press.
- [9]. Candy, L. (2017). *Practice-based research*. www.researchgate.
- [10]. Freed, D. & Davis, M. (2009). Exploring "the prodigal son" through Augusto Boal's Forum theatre with Seventh-Day Adventist Academy Drama Students. Ph.D Dissertation, Arizona State University.
- [11]. Freire, P. (2003). *Pedagogy of the oppressed*. New York: Continuum.
- [12]. Glass, G. V. & Stanley, J. C. (1970). *Statistical methods in education and psychology*. Nj. Englewood Cliff: Prentice-Hall Inc.
- [13]. Golden, I. (2009). *Performing cultural empowerment: Native American activism on Alcatraz Island*. Davis: University of California.
- [14]. Hawkins, S. T. & Georgakopolous, A. (2010). Dramatic problem solving: Transforming community conflict through performance in Costa Rica. *Journal of Alternative Perspectives in the Social Sciences*. 2(1), 112-135
- [15]. Herr, K. & Anderson, G. (2016). *The action research dissertation: A guide for students and faculty*. London: Sage.
- [16]. Jacob I. (2022). Why conflict resolution important? [www.northcentralcollege.edu/news/2022/09/13/why-conflict-resolution-important](http://www.northcentralcollege.edu/news/2022/09/13/why-conflict-resolution-important)
- [17]. Klink, M. & Crawford, D. (2017). Conflict resolution and the arts. <https://www.ncjrs.gov/pdffiles1/fs9880.pdf>. Accessed on 5/7/2019
- [18]. Knapp, M. L (1978). *Interpersonal communication and human relationships*. Boston: Allyn & Bacon Inc.
- [19]. Lynch, T. (2015). Let there be art. <http://www.collectiveartists.co.uk>. Accessed on 5/7/2019
- [20]. Morton, D. & Krauss, R. (2009). "studies of interpersonal bargaining". *Journal of Conflict Resolution*. 6(2). 155-187.
- [21]. Oganwu, P. I. and Williams, T. (2018). Social studies education: Agent of change in Nigeria socio-political history. *Niger Delta Journal of Education (NIDJOE)*. 4(2). 212-223
- [22]. Oganwu, P. I. (2015). The role of women in conflict mediation and management in Nigeria. A paper presented at the International Conference of Women in Colleges of Education (WICE) held at Wyndham Galleria, Atlanta, Georgia, 27<sup>th</sup> – 31<sup>st</sup> July.
- [23]. Oganwu, P. I. & Ikem, K. (2004). Social studies education: A means of conflict resolution and social reconstruction. Focus on the Niger Delta of Nigeria. *Journal of Curriculum and Instruction*. Vol. 5 (1) p. 17-25
- [24]. Schelling, T. G. (2017). *The strategy of conflict*. 5<sup>th</sup> ed. Cambridge: Harvard University Press
- [25]. Schutzman, M. & Cohen, C. (Eds) (2013). *Playing Boal: Theatre, therapy, and activism*. New York: Routledge.
- [26]. Stringer, E. (2014). *Action research*. London: Sag
- [27]. Turner, V. (2010). *From ritual to theatre: The human seriousness of play* (2<sup>nd</sup> ed.) New York: PAJ Pub.
- [28]. Umukoro, M. O. (2007). Community theatre as a virile development strategy for rural development. *Journal of Business and Management Studies (JBMS)*. 2(1). 335-346

- [29]. Umukoro, M. O. (2014). Issuesincommunitytheatre. Ughelli: Eregha Press.
- [30]. Winer, B. J. (1971). Statistical principles in experimental design. New York: McGraw Hill Inc.
- [31]. Wolff, R. and Nagy, J. (2022). Conflict resolution. <https://ctb.ku.edu/en/table-of-contents/implement/provide-information-enhance-skills/conflict-resolution/main>