

**CHALLENGES FACED BY A STAGE MANAGER IN A THEATRE
PRODUCTION: UNIVERSITY OF LAGOS THEATRE ARTS DEPARTMENT
AS A CASE STUDY**

BY

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**UNIVERSITY OF BENIN,
CITY BENIN.**

NOVEMBER, 2022.

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**A RESEARCH PROJECT SUBMITTED TO THE DEPARTMENT OF
THEATRE ARTS IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE AWARD OF A BACHELOR OF ARTS DEGREE IN THEATRE
ARTS, UNIVERSITY OF BENIN.**

NOVEMBER, 2022.

DECLARATION

I, OLORUNFEMI, HANNAH MOTUNRAYO (MISS) declare that, this project is based on study undertaken by me in the Department of Theatre Arts under the supervision of Dr. Vincent Diakpomere.

All ideas and views are products of my personal research and where the views of others have been used and expressed, they are duly acknowledged.

OLORUNFEMI, HANNAH MOTUNRAYO
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DATE

CERTIFICATION

This is to certify that this project was done by OLORUNFEMI, HANNAH
MOTUNRAYO under my supervision in partial fulfillment for the award of Bachelor
of Arts Degree in the Department of Theatre Arts, University of Benin.

DR. VINCENT DIAKPOMRERE
(Project Supervisor)

DATE

DR. VINCENT DIAKPOMRERE
(Head of Department)

DATE

DEDICATION

I dedicate this work to God Almighty my maker, who made this work to be possible, my friend Alexander Adeoye Faremi and my family for their support and prayers.

ACKNOWLEDGMENT

I want to express my gratitude to God Almighty, who by his grace and abundant mercy saw me through my course of project.

My greatest gratitude goes to my friend Alexander Adeoye Faremi, my uncles, Toba Obafemi and Johnson Obafemi. Who supported me financially, morally and spiritually. I love you all and pray that God Almighty will continue to bless you all. (Amen).

I want to thank my mother Oluwafunmilayo Obafemi. For all her prayers and love through the cause of this project. I pray that your expectations for me shall not be cut off. (Amen).

I want to say thank you to all my friends, Gideon, Jumai, Elizabeth, Deborah, Chioma, Ayo and my lovely course mate Isabella for supporting and loving me. I can never forget the wonderful time we spent together in University of Benin.

I thank the Head of Department and the entire staff of the Theatre Arts Department for their assistance through this course.

I say a very big thank you to all who contributed to make the entire cause possible for me, and to my able supervisor Mr. Vincent Diakpomrere, May God bless you all.

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ABSTRACT

There is no task without challenges. This study focuses on the challenges faced by stage managers in a theatrical production and how these challenges can be avoided or overcome to allow the smooth running of a theatrical production.

CHAPTER ONE

INTRODUCTION

1.2 Background to the Study

What is a challenge? A challenge is a demanding task that an individual or group of individuals wish to overcome. It can be seen as shortcomings or setbacks that prevent an individual or a group from achieving its sole purpose or aim of organization or existence.

The challenges pertinent to theatrical production are the demanding tasks that are needed to be overcome to ensure successful theatrical productions. One of these challenges is finance. Producing a play either on the stage or screen requires a lot of money, this makes the producers or directors to source for sponsors to fund the production and he is called an executive producer. However, during the production, security of the actors and equipment is another challenging factor. Furthermore, logistic in production is another big factor affecting a play production. This logistic is attached to a lot of things in the production; it is about getting things done for the production, for instance, transporting the needs during the production, even the actors and crew. Lastly is finding a perfect location that fits to the script of the play production.

The major challenge of a theatre organization in the course of putting up live performances is basically on the stage management. This is because the success of a performance depends on an effective management of the affairs of members of the cast and crew in a production both on stage and back stage towards having a successful performance.

Stage management has been a long existing concept since the advent of theatre practice. It exists for the good of the performers, performance and the audience. It contributes in all its activities, decisions and procedures toward the artistic success of a theatrical production in the greatest possible manner. In theatre, the stage is a designated space for the performance of productions. The stage serves as a space for actors and performers, and a focal point for the audience. There is, especially, in the contemporary theatre practice, an extraordinary interest in management and its consequent effect on the theatre practice.

Henri Fayol stated in his 1916 book 'Administration Industrielle et generale' the definition of management: "to manage is to forecast and to plan, to organize, to command, to co-ordinate and control". He considers management to consist of five functions; planning (forecasting), organizing, Commanding, coordinating and controlling.

Management also refers to the act of managing. Management as defined by George R Terry (1877 - 1955) "Is a distinct process consisting of planning, organizing, actuating and controlling; utilizing in each both science and art, and followed in order to accomplish pre-determined objectives."

Managing in other words is the process of planning, organizing, directing, coordinating and controlling men, materials, machines and money so as to ensure the optimum achievement of aims and objectives. The act of management exist and helps in maximizing the ways in which human beings organize themselves, time, energy and resources.

This work focuses on the challenges faced by a stage manager in theatrical production University of Lagos Creative Arts Department and solutions to these challenges by providing information on how these challenges can be overcome.

1.2. Statement of the Problem

What are the specific challenges stage managers face in the University of Lagos Creative Art Department? The challenges specific to University of Lagos include rehearsal scheduling, deciding the set to be used for a production, getting props and costumes, crew management, impatience, budget and time.

1.3 Objective of the Study

1. To discuss the challenges faced by stage managers in a theatrical production.
2. To determine ways by which these challenges can be best addressed.
3. To examine the specific challenges of stage management in theatrical production of University of Lagos Creative Art Department.
4. To explore ways to reduce challenges faced in stage management by stage managers generally.

1.4 Research Questions

1. What are the challenges faced by stage managers in a theatrical production?
2. In what ways can these challenges be best addressed?
3. What are the specific challenges of stage management in theatrical production of University of Lagos Creative Art Department?

4. In what ways can these challenges faced in stage management by stage managers generally be reduced?

1.5 Scope of the Study

This study will explore stage management challenges generally, and the focus shall be on the challenges faced by the stage managers in the University of Lagos Creative Arts Department.

1.6 Significance of the Study

This study is meant to provide information about the challenges of stage management towards ensuring the smooth running of theatrical productions especially in University of Lagos Creative Arts Department.

1.7 Limitation of the Study

The major limitation was inadequate financial resources for this project coupled with time constraints. Those to be interviewed to give detailed information on the challenges faced by the stage manager were also very minimal.

1.8 Definition of Terms

ORGANIZATION: it is an entity, a company, an institution, or an association. It is an organized group of people with a particular purpose such as business.

PLANNING: This is consciously engaging in futuristic thinking. Furthermore, planning is deciding in advance what to do, how to do, when to do and where to do.

ORGANIZING: Organizing is a part of management that involves establishing an

intentional structure of roles for people to fill in an organization. To organize a business well, it is required to provide all the useful things for its proper functioning.

CONTROLLING: Controlling is measuring and correcting the activities of subordinates towards making sure that the work is going on as per the plans. It measures performance against goals and plans, shows where short falls or deviations exist and takes necessary corrective actions to enhance achieve goals.

COMMANDING: This means to give order to people

COORDINATING: Coordination is a function of management which ensures that different departments and groups work in sync

CHAPTER TWO

LITERATURE REVIEW

2.1 Nature and Meaning of Theatre Management

Theatre is one of the ancient forms of entertainment in which actors perform live for an audience on a stage or in any space designated for the performance. The word theatre is derived from the Greek word “theatron” which means “a seeing place,” a space set aside for performances, either permanently or temporarily.

A prominent theatre director, Peter Brook, of Britain, posited that for theatre to take place, an actor walks across an empty space while someone else is watching. This empty space, called a stage is where actors present themselves in a story about some aspect of human experience. The actors, the audience, the space are major essentials of theatre. The fourth is the performance, or the actors’ creative work in production. The performance can often be a tragedy, comedy, or musical play. Theatre performances are comprised of various forms of entertainment.

Anthropologists and theatre historians traced the origins of theatre to myth and rituals found in dances and mimed performances by masked dancers during fertility rites and other ceremonies that marked important passages in life. Early societies acted out patterns of life, death, and rebirth associated with the welfare of village tribes. Imitation, costumes, masks, makeup, gesture, dance, music and pantomime were some of the theatrical elements found in early rituals. At some unrecorded time, these ceremonies and rituals became formalized in dramatic festivals and spread west

from Greece and east from India. Throughout the history of the world cultures, actors have used a variety of locations for theatre, including amphitheater's, churches, marketplaces, garages, street corners, warehouses, and formal buildings. It is not so much the building that makes a theatre but rather the activity that goes on inside it .

However, in addition to the actor and the audience in a space, other elements of theatre include a written or improvised text, costumes, scenery, lights, sound, and properties(props). Theatrical performances require the collaborative efforts of many creative people working together towards achieving a common goal. Theatrical text often referred to as drama, it usually provides the vital framework of a performance. The word drama is from the Greek verb “dran” meaning “to do” , “to act” or “to perform”. A Greek philosopher Aristotle, writing in the 4th century BC, thought of drama as the most direct response to humanity's need to imitate experience. Aristotle further defined drama as an imitation of an action.

Theatre Management deals with broader issues that affect all of the performing arts: mission statements, legal organization and structure, non profit organizations, personnel, place of performance, budgeting, box office/ticketing, fundraising, marketing, public relations, advertising, and performance management. Theatre management can be regarded as the deliberate and purposeful application of managerial principles and strategies to theatrical procedures and operations in order to achieve optimum result.

Generally, management involves creating an environment that is conducive for performance, leading to achieving optimum results.

2.2 Who is a Theatre Manager

A Theatre Manager oversees the administrative and production-related aspects of a theatre. They can address the financial, marketing and organizational concerns when necessary to ensure the theatre operates successfully.

According to Langley(1974:25), “a theatre manager is any person who plays a vital part in bringing together or facilitating two or more of the elements leading to a theatrical performance “. A theatre manager is a facilitator, a person who assists in coordinating the overall aspects of production towards ensuring maximum achievement of preselected objectives. According to the Rockefeller foundation report on the future of the arts in America, 1966, in Langley; the modern theatre manager is “a person who is knowledgeable in the art with which he is concerned, an impresario, labor negotiator, diplomat, education, public relations expert, politician, skilled businessman, a social sophisticate, a servant of the community, a tireless leader-becoming humble before authority-a teacher-a, a tyrant, and a continuing student of the arts”. With Langley’s definition, a theatre manager is not an ordinary person and the theatre manager is the arrow head and cornerstone of any successful theatre.

2.3 History of Theatre Management Across the Ages

It is very important to note the beginning of theatre management in human

existence in terms of historical periods known as eras. Each period has certain peculiarities associated with that time. We have the Greek age, Roman age, middle age, Elizabethan age, and Nigerian theatre management history.

2.4 Theatre Management in the Greek Period (500AD)

The management of the Greek theatre was a state affair, that is the government controlled and managed all theatrical activities. The state appointed an official of government who was in charge of all theatrical activities. These officials performed all the functions regarding the management of the theatre in Greece. The official was known as choregus or choregoi. He was assisted by the Archon Eponymous and he performed the following functions:

1. Coordinated the elements of production which are : ideas, artists and theatre.
2. Coordinated the place of performance.
3. Coordinated the audience during the performances.
4. Was in charge of the daily activities of the Greek theatre.
5. Advertised for and invited dramatists to stage performances as competition in the festivals.
6. With the help of the committee, appointed wealthy citizens who financed theatre productions took charge of the administrative parts of performance.
7. Negotiated terms with the major playwrights(Sophocles, Euripides, Aristophanes, Aeschylus).

Publicity in the Greek theatre was a state affair which declared holidays for

productions and attendance of performances as compulsory for government and ordinary citizens. Theatre productions that receive state financial support were free of charge, i.e there was absence of gate fee. Other theatre productions that were supported by individuals charged a token. The state declared winning productions and awarded a joint prize to the playwright and the wealthy citizen who sponsored the show.

2.5 Theatre Management in Rome

Roman theatre management derived its pattern from the Greek. Indeed, much of the architectural influence on the Romans came from the Greeks also. Roman theatre progressed into high standards of professional competence. The Romans appointed an administrative head called the magistrate to manage the theatre, who performed the following functions:

He represented the state or government

He recommended another official called the Domini who coordinated and supervised the production functions to be appointed.

He previewed and approved plays that were to be performed.

He used posters to advertise and publish the various attractions of the theatre festival.

He was in charge of approving grants for the performance and managed the festivals.

On the other hand the Domini was in charge of the various acting troupes the competed in the festival. The Domini in the Roman theatre can be likened to the

Archon in the Greek theatre. The Domini's functions is as follows:

He provided the idea for the performance.

He assisted in developing the idea.

He supervised the entire acting troupe.

He selected and recommended places for performance to the magistrate for approval.

He was a kind of modern actor manager.

He entered into contract with the magistrate to handle particular theatre productions.

The place or arena for performance in the Roman theatre was managed by the state or government. In the early days the theatrical performances were held at a venue called the Acropolis, which had seats carved around a hill side. The performances were later moved into a modern theatrical arena called the Amphitheatre. Both the acropolis and amphi-theatre were maintained by the state. The architectural structure of the Roman amphi-theatre was modeled after the Greek style. In the Roman period, the audience was also a concern of the state and citizens were encouraged to attend the Roman festival which was popularly called Ludi. It was the duty of the state to advertise and publicize dramatic activities. Attendance at the Roman Ludi were free of charge, but private or non-state performances charged a little gate fee. Special seats were reserved for state officials and senators.

2.6 Theatre Management in the Middle Ages (1500AD)

The middle age is also known as the medieval era, during this period, there was little or no progress. During the Middle Ages, there was a decline in all aspects of human activities. Drama and theatrical practices were seriously condemned. Actors were rejected and shamed in the society. All the progress that was recorded during the Roman and Greek era were seriously eroded. The management of the theatre during this period was handled by church. They performed the following functions:

The church appointed official to supervise performance for religious festival.

All script for performance had to be approved by clergyman or lay readers.

The places of performance were usually within the church premises or moveable platform and audiences were mostly devotees who came to watch the drama as part of church activities.

2.7 Theatre Management in Elizabethan Era

During the early part of the 16th century, there were two distinct types of theatre in England. One was represented by small groups of professional actors who performed in halls, inns, or marketplaces. The location of a play was established by the words and gestures of the actors. As in the *commedia dell'arte*, these localities had little significance. The second type of theatre, found in the London area, was made up of amateurs, usually university students, performing for the royal court and assorted gentry. The audience and the actors were educated, acquainted with the classics, and knowledgeable about theatre in other countries, particularly France. The stage was

probably set with buildings made of laths, covered with painted canvas, with cloud borders masking the upper part of the acting-area.

The significant achievement of the Elizabethan stage was connected with the theatres of professional acting groups, not the court theatre. During the second half of the 16th century, as they became successful, the troupes no longer needed to remain itinerant. In 1576 the first permanent public theatre, called simply the Theatre, was erected by the actor James Burbage. The building boom continued until the end of the century; the Globe, where Shakespeare's plays were first performed, was built in 1599 with lumber from the demolished Theatre.

2.8 Theatre Management in Nigeria

In Nigeria, art management as a course was first introduced into the syllabus of the Department of Theatre Art, University of Ibadan in 1974 and later, it spread to other universities that have also embraced arts management course in their curricula. The history of modern Nigeria visual arts can be traced to the pioneering efforts of Aina Onabolu who, on his return from Europe to Nigeria in the early 1920s, armed with a diploma in fine arts, established a European type of art education in the Nigeria school curriculum. He taught the art of drawing, painting and design in Lagos secondary school. According to Bernice Kelly, Onabolu is credited with bringing Kenneth .C. Murray from England in 1927 to teach art in secondary schools.

Art was added to the curriculum of teacher training colleges in Ibadan, Umuahia, and later Uzoakoli in teaching fine arts. Among the artists trained under

Murray's tutelage, who later became Nigeria's first art education Ben Enwonwu, C.C. Ibdo, Uthman Ibadan, D.I.K Nancy J.O. Ugoji and A.Pumana. Ben Enwonwu later became federal art adviser to the Nigeria government in 1948. With the establishment of the exhibition center in Lagos by the late 1940s; artists had acquired a new avenue where a new kind of art could be spotlighted. The first post – secondary art training institution in Nigeria was established in the early 1950s. Art courses were taught at Yaba technical institution in Lagos from 1952 and a regular art department was created in 1955.

An art department, established at the Ibadan campus of Nigeria College of arts, science and technology in 1953, was transferred to Zaria in 1955 and in 1961 became part of Ahmedu Bello university. The greatest impetus to the expression of contemporary art philosophies and activities was engendered in 1960 with the Nigeria independence. It was a period of high expectations and renewed zeal to promote indigenous art and culture. There were new patronage and new audiences, the use of new media, the opening of more department of art universities in Nsukka and later in Ile Ife and the appearance of experimental art workshops all coalesced to bring about an artistic renaissance that continues to flourish the Oshogbo school of artist was an experiment which grew out of the Mbari writers' and artist' club that began in Ibadan in 1961. Mbari was transplanted to Oshogbo in 1962 by Duro Ladipo and Ulli Beier. MbariMbayo, as it came to be known in Oshogbo, became a cultural centre that offered series of workshop for visual and performing artists given by Ulli Beire, Susan Wergen Denis Williams, Jacob Lawrence, Geogina Beire and others. The

informal workshops and regular painting sessions with Geogina Beier produced several promising visual artists.

The post-independence Nigeria witnessed the blossoming of arts. Art galleries were established foreign cultural institutions sponsored exhibitions private individual held open houses in the community, thus bringing the artist of public attention the society of Nigeria artists established in 1964, gave an additional boost to aspiring artists. The decade, 1970 to 1980, witnessed the devastating Nigeria civil war (1967-1970) followed by the oil boom, the oil glut. The impact of the war was glaringly reflected in the work of many artists, particularly those from eastern Nigeria. Similarly, the sobering economic realities of the 1980, the poverty and hardship, did not escape the purview of the artists. Art became even more a vehicle of communicating the feelings of a nation.

The University of Nigeria in Nsukka, devastated by the civil war, was rebuilt and it resumed its cultural production in the 1970s. the symposium of contemporary artists and scholars, who discussed far-reaching cultural and culture (FESTAC 77) held in Lagos in 1977, displayed the most comprehensive collection of Nigeria art ever assemble reflecting the development of the several new art schools and a new generation of artists.

In the late 1970s and early 1980s new art schools emerged in Abraka, Auchi, Benin city, Enugu, Ondo, Owerri and Portharcourt, which not only made art education more accessible but also allowed outlets for expressing the aesthetic values

and images of regional culture. The opening of the new culture studios in Ibadan by Demas Nwoko, the establishment of the Asele institute of arts and culture in Nimo, the inauguration of the National Gallery of modern art in Lagos, broadened the outlets for having collection and exhibition of Nigeria artists' works and enlivened public interest in the patronage of the arts.

Between 1980 and 1990 official government sponsorship of the art was rivaled by private initiative and avid growing local patronage. Consequently, establishment of DiDi museum in 1985 in Lagos, the first privately owned museum in Nigeria, further widened the channels of collection and exhibition of the numerous artist work. The enunciation of Nigeria's national cultural policy in 1988 established lofty goals to promote the cultural undertaking, international recognition was gradually bestowed upon a growing number of professional artists whose works were exhibited and collected more and more frequently both within and outside Nigeria.

By the 1990s, within exhibition venues more readily available, some of which were rented spaces. Many exhibitions were also held in private studios, open fields, art galleries and at foreign embassies' premises. Nigerian artists at Nsuka, Ile Ife, Zaria, Oshogbo, Lagos and elsewhere were beginning to forge a national identity, as they adapted and fused the traditions of the past to the realities of the present.

2.9 History of Stage Management

The title, 'stage manager' was not used until the 18th century, though the concept and need for someone to fill the area of stage management can be seen with

the Ancient Greeks. The playwrights were usually responsible for production elements. Sophocles is the first known stage technician, supported by his employment as a scenic artist, playwright, musician, and producer.

In the Middle Ages, there is evidence of a *conducteur de secrets*, who oversaw collecting money at the door and serving as a prompter on stage. The prompter held the script and was prepared to feed performers their lines; this was a common practice of the time.

Between the Renaissance and 17th century, the actors and playwright handled stage management aspects and stage crew. In the Elizabethan and Jacobean theatre there were two roles that covered the stage management: stage keeper and book keeper. The stage keeper was responsible for the maintenance of the theater, taking props on and off stage, and security of performance space. The book keeper was responsible for the stage script, obtaining necessary licenses, copying/providing lines for the performers, marking entrances and exits, tracking props, marking when sound effects come in, and cueing props and sound effects.

Between the Renaissance and the 16th century, actors and playwrights took upon themselves the handling of finances, general directorial duties, and stage management. Stage management first emerged as a distinct role in the 17th century during Shakespeare's and Molière's time. During Shakespeare's time the roles of stage management were left to apprentices, young boys learning the trade. There is still evidence of a prompter at this time.

It was not until the 18th century in England that the term stage manager was used. This was the first time a person other than actors and playwright was hired to direct or manage the stage. Over time, with the rise in complexity of theatre due to advances such as mechanized scenery, quick costume changes, and controlled lighting, the stage manager's job was split into two positions director and stage manager.

2.10 Stage Management

Stage management is the practice of organization and coordination of an event or a theatrical production. Stage management may include coordinating communications among production teams and personnel, as well as overseeing the rehearsal process. Stage management requires a general understanding of all aspects of production and offers organizational support to ensure the process runs smoothly and efficiently.

2.11 Who is a Stage Manager

A stage manager organizes and coordinates an event or theatrical production. A stage manager is a person who has overall responsibility for stage management and the smooth execution of a theatrical production. The stage manager is responsible for overseeing the rehearsal process and coordinating communications with various production teams and personnel.

The stage manager is responsible for coordinating all the different aspects of a production, from the costumes, sets, and props to actors and rehearsals. To survive as a stage manager, you need to be organized, have good communication skills, and have a good eye for detail.

A stage manager must also be a director, playwright, designer and a producer. A stage manager will also find himself/herself in the position of confidant, counselor and confessor.

2.12 Duties/ Functions of a Stage Manager

- He/she is responsible for the calling of all rehearsals, before or after opening
- He/she assembled and maintain the prompt book, which is defined as the accurate playing text and stage business, together with such cue sheets , plots, daily records etc. are as necessary for the actual technical and artistic operation of the production..
- He/she works with the director and all the heads of all departments during rehearsal and after opening, scheduled rehearsal and outside calls in accordance with equity's regulations.
- He/she is responsible for managing furniture and props

- He/she is responsible for arranging costume and wig fittings
- He/she liaise with all theatre departments and collate information
- He/she liaise with Production Manager regarding budgets
- He/she supervise the 'get in' and 'get out' (When the set, lighting and sound are installed and removed from the space)
- Make alterations to the set and props between scene changes
- He/she cue the lighting and Sound Technicians
- He/she creates a risk assessment to ensure the safety of the full company
- He/she manage the backstage and onstage area during performances
- He/she call Actors for rehearsals and performances
- He/she maintains props, furniture and set during the run
 - - Liaise with resident staff (if touring).

2.13 Qualities of a Stage Manager

A good stage manager must assume responsibility: he/she must make sure the production runs smoothly. He/she must take charge and accept responsibilities.

A good stage manager keeps his/her cool, because he/she might be working with a lot of people who are volatile, sensitive, and self-centered. You will serve them best if you don't get involved in their arguments, controversies, or displays of temper.

A stage manager should keep their mouth shut and keep their eyes open.

A good stage manager thinks ahead: what is the company going to be doing later today? Tomorrow? Next week? Does everyone know about it? Is everything prepared? You should make a master calendar, schedule, to do lists, duty rosters, a promptbook and checklists. All these are instruments to help he/she think ahead.

A good stage manager is considerate: a good stage manager should be considerate with respect to the creativity of others. He/she should be constructive in his/her criticism.

A good stage manager should have a sense of humor: theatre should be enjoyable for everyone. Delay, deadlines, economic pressures, personality conflicts, and other factors can make the process grim. Don't be a part of the grimness.

A good stage manager is organized and efficient: a good stage manager should be able to plan its activities efficiently

A good stage manager is punctual and dependable: a good stage manager should always be on time for meetings.

2.14 Challenges or Problems Faced by Stage Managers

The stage managers faced many challenges during rehearsal , before and after production.

1. They are faced with choosing the play to be produced on stage .They have to choose according to their budget, which can be very challenging.
2. Budget is another challenging factors in stage-managing a play production.
3. Another challenge the stage managers faced is that the actors might not show up on time for rehearsal.
4. Sourcing for props and costumes, because he/she has to work hand in hand with all the department heads.
5. Getting the right venue that will suit the budget can be challenging too.
6. They are faced with a lot of stress because they have to be available or present at every rehearsals to note every blockings, cues, stage movement and corrections by the director.
7. Compiling the prompt book can be challenging too, because he/she will have to gather all the cues, stage movements of the actors, all the charts of each departments, all their rehearsals and meetings, attendance together in the prompt book to be submitted on the day of the production.

8. On the day of production he/she has to be up and doing to make sure the the production runs smoothly, make sure the actors are where they are meant to be at the right time to avoid mistakes.
9. Another challenge is that after production, he/she will have to stayed back to check if the costumes and props are kept properly, he/she makes sure the venue is properly swept and tidy before leaving.

This study is aimed at exposing these challenges faced by the stage manager and by so proffering solutions to overcoming these challenges. With adequate research done, being specific to the Creative Arts Department University of Lagos.

CHAPTER THREE

3.1 Research Design

A project research can take different forms or patterns depending on that branch of human knowledge deployed to aid the subject of research.

However, this research uses historical and sociological methodologies in discussing extensively and robustly the subject matter:

“Challenges faced by the stage managers in theatre production, University of Lagos creative arts department as a case study”

Historical Methodology: This deals with the human history because present events and activities are mainly subsumed in past archives of similar events. Gathering histories and facts serve as points of reference between the past, present and the future.

According to Chime" the trilogies (past, present and future) are very important in the discourse of human and non-human because they are existing in time and space". The research delves into the history of the subject matter for proper grasp and analysis.

According to (seatup.com) for centuries, people have enjoyed drama, comedy, music and other forms of entertainment. The history of theatre can be traced back to 6th century BC where the ancient Greeks were the first to present the dramatic presentation. In this time and era, the development of the theatre comes after many decades when the theatre becomes a major means of entertainment.

Talking about stage play (drama) according to pbs.org The earliest forms of drama are to be found in Athen where ancient hymns called dithyrambs were sung in honor of the god Dionysus.

However, the development comes later in the 6th century B.C Pisistratus who then ruled the city established a series of new public festival. One of these, 'city of Dionysia's festival of entertainment held in the honor of the Greek god Dionysus, featured competition in music, dance and poetry. Most remarkable of all the winners was Thespis.

In the early theatre, we must not exclude the likes of Aeschylus Sophocles, Euripides who are the first developers of the theatre works.

In other words, these developments grow from era to era, medieval, Elizabethan and to the modern drama which is being practice till today.

3.2 History of University of Lagos Creative Arts Department

In 1975, the University of Lagos established a center for cultural studies as a research and art center with a sub-department of music and fine arts. The music components later developed into a full-fledged department based on the faculty of arts while the fine arts section did not really take off.

In 1987, following a rationalization exercise, the music department was merged with the centre for cultural studies and the B. A. Music programme phased out. Subsequently, the centre began a one year programme in creative arts and incorporating studies in music, theatre arts and visual arts.

In December 1997, the centre was phased out and a department of creative arts was established to run the B.A. programme in creative arts.

The B.A programme in creative arts incorporating studies in music, theatre arts and visual arts is conceived as an interdisciplinary programme to be located in cosmopolitan Lagos, the cultural capital of Nigeria. Thus located in faculty of arts, the programme aims at producing graduates of the creative arts (music, theatre arts and visual arts) who will be articulate and competent both in international sense and also in their own African tradition. The programme has incorporated courses from department of architecture in the faculty of environmental sciences, and from the department of English and philosophy in the faculty of arts. The introduction of the programme has no doubt enhanced the relevance and prestige of Lagos.

The University of Lagos, popularly known as UNILAG is one of the giants

institutions for entertainment in the country Nigeria.

Moreover, we have produced lots of students, who are currently doing well in the movie industry, the stage play here is what everyone can associate with, the conducive environment, though, staging plays in Lagos is not rampant, the opponent of this stage work has gone digital which is the cinematic work, the film work to be premiered and previewed in the cinema hall with a mega and digital screen to the live audience. (Professor Olatunji Sotimirin; Stage Management)

Sociological Methodology: This talks about the environment of the subject matter, its impact in such an environment, how the environment affects the subject matter, the belief system of the society on the subject matter, its relevance and other societal factors and modifications that might not be practically captured under the literary methodology. This seeks to investigate the practicality of the subject matter in relation to its contemporary society.

3.3 Population of the Study

The population is any group of individuals, items or valuable characters that have one or more characteristics in common with what the researcher wants to study.

What the researcher aims at studying is the Challenges faced by the stage managers in a theatre production. The population of this study is therefore the University of Lagos environment in particular and the Nigerian society in general.

3.4 Instrumentation

The research instrument from both document and interview are helpful for

easy access to solid research. Talking about historical things which are still dragging on the challenges faced by the stage managers of the theatre production works. However, the instrument used in collating information for this research are documents about the past and interview of the present stage manager to predict future outcomes. Which is, in the course of gathering the facts, the interviews with both the lecturers and students of the department of creative art.

3.5 Validity of the Instrument

This is a vital quality of any measuring instrument in research. It is used to establish the confidence that a given research instrument produce acceptable results and significant information.

3.6 Reliability of Research

The research is practically based on interviews, interactions and sampling of facts from a Stage Management Professional and Students in the Creative Arts Department University of Lagos which to a large extent proves the reliability of the work.

3.7 Method of Data Collection

This can be done via interviews, observations, internet, and other sources. According to Max "Data are the raw foundational facts that guide a research and also the raw mines that are processed by a researcher to bring a more refined and presentable information". In this work, we shall be sourcing our data through interviews and interaction with a Stage Management Professional and Students in the

Creative Arts Department, University of Lagos.

3.8 Method of Data Analysis

The qualitative method used in analyzing the research findings was based on interviews.

CHAPTER FOUR

PRESENTATION AND ANALYSIS OF FINDINGS

1. What are the Challenges Faced by Stage Managers in a Theatrical Production?

According to Professor. Olatunji Sotimirin a stage management senior lecturer, Creative Arts Department, University of Lagos. The stage managers faced many challenges during rehearsal , before and after production. They are faced with choosing the play to be produced on stage. They have to choose according to their budget, which can be very challenging. Budget is another challenging factors in stage-managing a play production. Another challenge the stage managers faced is the rehearsal scheduling. Sourcing for props and costumes, because he/she has to work

hand in hand with all the department heads. Getting the right venue that will suit the budget can be challenging too. They are faced with a lot of stress because they have to be available or present at every rehearsals to note every blockings, cues, stage movement and corrections by the director. Compiling the prompt book can be challenging too, because he/she will have to gather all the cues, stage movements of the actors, all the charts of each departments, all their rehearsals and meetings, attendance together in the prompt book to be submitted on the day of the production. On the day of production he/she has to be up and doing to make sure the production runs smoothly, make sure the actors are where they are meant to be at the right time to avoid mistakes. Another challenge is that after production, he/she will have to stayed back to check if the costumes and props are kept properly, he/she makes sure the venue is properly swept and tidy before leaving the hall.

2. In what ways can these Challenges be Best Addressed?

According to Professor. Olatunji Sotimirin a stage management senior lecturer, Creative Arts Department, University of Lagos. It is essential that any stage manager in the Department of Creative Art University of Lagos must posses these qualities; He/she must take charge and accept responsibilities. He/she must exercise emotional self control during all phases of production because he/she might be working with man excitable, conceited, self-centered, temperamental, volatile, sensitive, nervous, explosive people. He must be observant, organized, affectionate and can offer words of encouragement to his colleagues. He should have a good sense of humor, he/she should be punctual and dependable.

3. What are the Specific Challenges of Stage Management in Theatrical Production of University of Lagos Theatre Art Department?

According to Victor Odeye, a student of Creative Arts Department of University of Lagos. Inability of the students/actors to show up for rehearsals is one of the major challenges. Some student/actors refuse to show up for rehearsals which sometimes affects the performance of the students. Or in some cases, actors/students do not show up until a few days to the performance.

While lateness to rehearsals is so rampant among the students, most of them have a lazy and lackadaisical attitude towards rehearsal and education generally.

Also, actors/students rudeness to the stage manager because they feel they are less important in the production is another challenge faced by the stage managers. A stage manager as a student coordinating other students can be so frustrating because students tend not to take their colleagues seriously due to the fact that they happen to be course-mates.

Compilation of the production book can also be challenging because the stage manager will have to gather all the cues, stage movement of the actors, all the charts of each department including the rehearsals and meetings, attendance together in the production book to be presented on the day of production. Also on the day of production the stage manager is charged with the responsibility of making sure everything runs smoothly backstage and maintaining decorum.

Moreover, after the production, the stage manager is responsible for ensuring

the costumes and props are properly disposed. He also ensures that the place is neat and tidy.

4. In what ways can these Challenges faced in Stage Management by Stage Managers Generally be Reduced?

According to Balogun Abdulwali, a former student of Creative Arts department of University of Lagos. They can be reduced by improving Stage Management Skills in the following ways; Taking Theatre Classes, Gaining Backstage Experience, Exploring Internship Experience, Consider Additional Education, Working in different teams, By being more tolerant toward people. During an interview with professor Olatunji Sotimirin, he made mention that as a stage management student, in 300level you are advised to enroll for internship in a theatre company for three months to learn the practical aspects of stage management.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary

This research focused on the challenges faced by a stage manager in a theatre production using university of Lagos Creative Arts Department as a case study. This study has shown the responsibilities and the challenges which the stage managers faced in ensuring the smooth running of a theatrical production and ways in which these challenges can be reduced and dealt with.

5.2 Conclusion

As a stage manager, we must learn to accept responsibilities and be responsible for others. And when faced with challenges, a stage manager must find ways to tackle those challenges to ensure the smooth running of the production

5.3 Recommendations

Stage management is a different phenomenon from other forms of management, especially in the theatre practice . A stage manager, must go through stage management training, so as to trained them on how to deal with actors. As a stage manager, there is need to understand that you are dealing with human beings and not animals, so you need to deal with your actors both psychologically and physically . The psychological aspects is that some of the actors might be going through trying times which you might not know. While physical aspects is that you are stage managing them whereby you have to tell them what the director said in the previous rehearsal, how he said they should move and what motivated the movement. As a stage manager, there is need to treat actors with respect so as to get reciprocated respect. As a stage manager, there is need for patience, consideration and perseverance with actors. Putting yourself in other people's shoes is also a virtue of the stage manager. There is need to see beyond their facial looks to understand emotions and countenance of the actors. As a stage manager, you are the mediator between the actors and the director, many of the actors might find it difficult to approach the director therefore they come to the stage manager for assistance; as a stage manager, you should be approachable and accessible to your cast and crew

members. As a stage manager, there is need for organization and coordination of oneself as it is the only way to coordinate and organize others. The stage manager, you must also try to consult your cast and crew members to know their schedule before fixing rehearsals. It is also necessary for the stage manager to create and maintain good relationships with cast and crew to avoid misunderstanding.

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