

**MANAGERIAL CHALLENGES AND PROSPECTS OF UNIVERSITY BASED
THEATERS;A FOCUS ON THE UNIVERSITY OF BENIN**

BY

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UNIVERSITY OF BENIN

BENIN CITY

OCTOBER. 2025

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**A PROJECT SUBMITTED TO THE DEPARTMENT OF THEATRE ARTS,
FACULTY OF ARTS, UNIVERSITY OF BENIN, BENIN CITY, IN PARTIAL
FULFILMENT OF THE REQUIREMENT FOR THE AWARD OF BACHELOR OF
ARTS DEGREE IN THEATRE ARTS**

OCTOBER, 2025

- **DECLARATION**

I declare that;

This project is based on the study undertaken by me in the Department of Theatre Arts, Faculty of Arts, University of Benin under the supervision of Prof.Vincent Diakpomere

All ideas and views are products of my personal research and where the view of

others have been used and expressed, they were duly acknowledged.

ADELUSI OMOTAYO

MAT NO: ART2101191

CERTIFICATION

We the undersigned certify that this work was carried out by Adelusi Omotayo with the Mat No. ART2101191 in the Department of Theatre Arts, University of Benin, Benin City.

We also certify that the work is adequate in Scope and Quality in partial fulfillment of the requirement for the award of Bachelor of Arts I. Theatre Arts.

Prof.Vincent Diakpomere Prof. Josephine Abee

Project Supervisor Head of Depart

Date.

Date

DEDICATION

This work is dedicated to God Almighty for his strength, guidance and support throughout my academic years in the prestigious University of Benin.

ACKNOWLEDGEMENT

I would like to take this opportunity to express my sincere gratitude to God Almighty for his divine guidance, protection, wisdom, provision and strength throughout the completion of this project.

I also want to express my deepest gratitude to my parents Mr. Joshua Ademola Adelusi and Mrs. Oluwabunmi Adelusi for their unwavering support, love, and encouragement. Your sacrifices and prayers have been my pillar of strength. My sisters Adefunke Adelusi and Divine Adelusi for their love, support, motivation

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Thank you all for being part of this journey. Your contributions have made this project possible.

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CHAPTER 1

1.1 BACKGROUND OF THE STUDY

Theatre is generally known to people as a building designed for performance of plays, dances, music etc. Theatre is not inherent in drama only rather it encompasses the works and action of our everyday activities. Institutional theatre plays a pivotal role as a platform for artistic expression, social discourse and integration, cultural preservation, education and community engagement.

Therefore, the theatre arts department needs good management practices to enhance their work for the benefits of their students. The theatre manager should be able to create

and maintain effective running of the industry with the help of other hands in the theatre.

Theatre arts has a lot of impact on national development due to great influence that drama has in the society people get to learn one or two things mostly in drama performance.

1.2 STATEMENT OF PROBLEMS

The university based theatre or the theatre is a microcosm of the societal theatre practice, furthermore it is the basis of theatre practices in the larger society because this institution trains the soon to become theatre practitioners. However as relevant as the academic theatre is due attention has not been given to it, specifically in the areas of management of their theatre. It is against this backdrop that this project seeks to examine the role of theatre managers, functions of management and the importance of the academic theatre with a focus of the University of Benin theatre

1.3 RESEARCH QUESTIONS

1. How is the university of Benin theatre currently being managed ?
2. What are the challenges Uniben theatre face?
3. What are the prospects of the theatre?

1.4 SIGNIFICANCE OF THE STUDY

This research is significant as it shows the management problems of the theatre and serves as a guideline to theatre managers and directors in an organization and also draws the government attention for assistance in the UNIBEN theatre arts department and the institution at large.

1.5 SCOPE AND LIMITATIONS

This research encompasses and is confined to the effective management of department of theatre arts in UNIBEN

It's limitations are the problems of gathering relevant literature to enhance accurate information for the research.

1.6 RESEARCH OBJECTIVES

1. Finding the problems associated with the management of the university based theatre
2. Showing the prospects of the theatre's proper management
3. Proffering solutions to management problems in the theatre

1.7 DEFINITION OF TERMS

For proper understanding of the contents of this research it is essential for some key terms and words to be defined;

1. Management;management in general is the art of coordination geared at achieving set out goals.In business,it implies the. coordination of human,financial and material resources

of an organization for the purpose of achieving desired objectives. According to Robbins and Coulter [2007 pg 7]; 'management involves coordinating and overseeing the work activities of others so that their activities are completed effectively and efficiently.' From a similar perspective, Kuye [2009; pg 11] as cited in Okwulugo and Ojieson [2017; 79] states that; 'management is the process of coordinating and utilizing human and material [equipment, machines, tools, financial capital] components to accomplish organizational goals effectively and efficiently/

The acts of management exists and has to do with the way in which human beings organize themselves, their time, energy and resource. All human activities are aimed at achieving certain goals, management therefore is very important towards the achievement of goals. It involves discipline against lavish spending and reaching set goals at set time.

2. Theatre management; it handles all the commercial aspects of a theatrical production. These include- publicity, ticket sales, house management, play selection and so forth.

3. Theatre managers; The theatre manager can be the head of a theatre troupe or

organization. They combine both artistic and administrative responsibilities, he is the head of the day to day [35]. The theatre manager has responsibility for the personnel, financial and administrative aspect of the theatre. They need to be commercially minded and may be responsible for leading, marketing and publicity activities. Costume care is also a crucial part of the role of theatre manager to ensure the public get the most out of their experience when visiting the theatre.

4. Stage manager; The stage manager can be defined as the theatre relations manager of any performance. He is the link between the director and his actors, the mediator between actors and the script [Adedokun 44] the work of the stage manager goes beyond the relation between himself and the crew. The stage manager's primary role is to ensure the smooth running of a performance from rehearsals to curtain call. He is also saddled with the responsibility of overseeing the logistics and organization of a show.

Chapter 2

CHAPTER TWO ; LITERATURE REVIEW 2.1 THEATRE MANAGEMENT

CONCEPT OF THEATRE

Theatre according to the New Lexicon Webster's Dictionary of the English Language and also cited in Ayakoroma [2014;pg 14],is 'a building or open space where dramatic-performances are given ,furnished with a stage for the actors ,seat for the audience...'

Adedokun[2001 ;pg 32]informs that 'Theatre is a generic name for theatre building,performance,acting companies etc.' Also Oshionebo and Idebi[2009 pg 1]affirms that 'The theatre is generally defined by scholars as a special building or a place for the performance of plays' .

In simpler terms the theatre connotes both an action/experience and a building.a theatre is an experience involving a viewer and the viewed.Edwin Wilson points that

'The means by which an art presents its material is often referred to

as the medium..For theatre,the medium is a story enacted by performers.Theatre always involves actresses and actors on a stage playing characters...the basic encounter in theatre is between the performers and the audience;but this is a special type of

encounter because the performers are playing other people.' [2]

The above view summarizes the theatre experience. Every theatre is the manifestation of the predominant culture since it is a popular view

that the

way a nation goes reflects in its arts especially theatre. Osakwe

Stevenson says that theatre 'is often said to be as old as mankind and all theatrical actions evolve out of man's daily activities which are influenced by long standing cultural tradition and attitudes' [34].

from this view, it becomes very important to observe that even the repetitive pattern of sustaining this theatrical art becomes a culture.

CONCEPT OF MANAGEMENT

Management in general is the art of coordination geared at achieving

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goals. In business, it implies the coordination of human, financial and material

resources of an organization for the purpose of achieving desired objectives.

It therefore entails adequate planning by the manager who must of necessity

be focused and pragmatic in developing and piloting the entire process of

management to a successful end.

according to Robbins and Coulter[2007 pg 7]; 'management involves coordinating and overseeing the work activities of others so that their activities are completed efficiently and effectively.'

The above position concurs with the earlier postulation of this study that management is all about coordination of the resources of an organization to meet a desired goal. Robbins and Coulter add that management aims at high efficiency and high effectiveness; that is, less loss and more profit. This implies that good management is judged by its efficiency and effectiveness.

Management in the words of Enikanselu and Oyende is 'a process of planning, organizing, directing or leading, representing, coordinating and controlling the affairs of the organization members and the use of organizational resources [human and technical] in order to achieve stated organizational goals' .[5]

this view sums the details of management irrespective of

background. The issues of efficiency and effectiveness of management which imply that they are very important in management. The aim of

management is to coordinate and supervise the human, financial and material resources of an organization to make profits. Management achieves all these through its basic functions of planning, organizing, staffing, leading, directing and coordinating the resources of an organization. Consequently, our view is that theatre as an enterprise requires good management to achieve its major aims and objectives of entertaining, informing and educating.

CONCEPT OF THEATRE MANAGEMENT

Theatre management handles all the commercial aspects of a theatrical production. These include; publicity, ticket sales, house management, play selection and so forth. To support the above statement, Voltz [2007 pg 1] as cited in Lasisi [2010 pg 23] view theatre management as

The business end of a theatre which is responsible for facilitating day to day operation of the theatre towards fulfilling its mission'. Business end here, means the same as the commercial aspects mentioned above. Theatre management through the theatre

manager harmoniously coordinates all these business ends[commercial aspects]to make sure that the aims and objectives of the owners or the theatre are achieved.Without the coordination and supervision of the theatre manager,there will be

chaos in the management of the theatre;hence,theatre management is deemed an important aspect of the theatre. Theatre management helps in;

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handle these operations in an efficient and responsible manner .to coordinate and control all the theatre business,including sales,purchasing and publicity activities

.to facilitate the job of the director,designers and technicians in the performance of their artistic duties when such duties have commercial dimensions

.To act as a liaison between the artists and business officers of the organization

HISTORY OF THEATRE MANAGEMENT IN NIGERIA

In Nigeria,arts management as a course was first introduced into

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syllabus of the department of theatre arts, university of ibadan in 1974

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later, it spread to other universities that have also embraced arts management into their curricula.

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and later Uzoakoli in teaching fine arts. The first post-secondary art training

institution was established in the early 1950' s. art courses were taught at

Yaba technical institution in Lagos from 1952 and a regular art department

was created in 1955.

The late Herbert Ogunde, who started the theatre practice in the 190' s has

traditionally been attributed with starting professional theatre practice in

Nigeria. The university of Ibadan being the first university to have

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introduced in the 1960' s had Wole Soyinka serving as it' s first head,albeit

only for a brief period of time.Ever since then,the field of Theatre Arts studies

has gained popularity,which the nigerian university system has also

embraced the emergence of the department of dramatic Arts,Theatre and

performing arts,Theatre and film studies among other names,all of which

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arts departments in nigeria institutions have grown out of the groundbreaking work at the uni ibadan.the university became the

story behind the emergence of institutional theatre in nigeria.in the inagural lecture delivered at the uni ibadan in 1978,Adedeji stated

thus;

The arrival on the scene in 1956 of Mr Geoffery Axworthy,a product of oxford university and an ex member of the

oxford university dramatic society[o.u.d.s.]as a lecturer in the English department changed the course of events. concerned with what to do with the arts theatre with its imposing challenges,a recommendation was submitted to the senate for the setting up of an arts theatre management committee[responsible to senate].this was approved and in January 1957,the arts theatre management committee[a.t.m.c]was constituted to manage the theatre and plan its further development

With that spark in 1957,it is believed to be the brainchild of theatre management in Nigeria from where other institutions of higher learning copied.Thence it became customary that institutional theatre gradually developed management components to oversee and handle running of

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theatre,which is not limited to the physical structures alone,but the elements

and the needed resources for the attainment of its laid down objectives.thus

today the management factor of the theatre is it institutional or professional

theatre cannot be overemphasized because without it, the goals and objectives of the organization may not be fully realized.

FUNCTIONS OF MANAGEMENT

One of the earliest management theorists-Henri Fayol sees the functions of

management as

forecasting, planning, organizing, commanding, coordinating and

controlling. In addition, Robbins and Coulter [2007 pg 184] view the

functions of management as planning, organizing, staffing, leading

and controlling. For the purpose of this study the functions of

management

as

postulated by Wehrich, Cannice and Koontz [2008] will be examined;

PLANNING-This is the process of making decision on what to do

and how to do it successfully. It involves projecting or forecasting

future circumstances and requirements for achieving per-

determined goals and objectives. The first function of a manager is

to set goals. These goals maybe for individual, employee

departments or the entire organization, depending on the managers level of responsibility. In addition to setting goals, managers often develop action items along with strategies and resources to complete tasks and meet goals. The best managers know that planning is critical before the implementation of any strategy, but it is also an ongoing activity. Planning does not end when implementing begins rather, management needs to be prepared to answer the questions of who, what, when, why and where a team is working to implement the organization's mission. Planning should involve selecting objectives as well as implementing them.

ORGANIZING-This is the arrangement of activities and resources for effective job performance. It involves the deployment of organizational structure and allocation of resources to meet organizational goals and objectives. Meeting goals require putting the right people in the right places and ensuring they are qualified for the various positions. Managers play an important role in choosing workers for positions and projects since knowing how to group people and helping them build relationships can significantly affect how well the group works together. According to Awodiya [2006]

'organizing involves the establishment of an intentional structure

of roles through the determination structure of the activities required to achieve the goals of an enterprise and each part of it. Organization also requires a manager to establish relationship of authority among their team members. Maximizing organizational arrangements can help business enhance the company efficiency in the market, reduce the cost of business and improve productivity.

LEADING-Managers must have leadership skills; they are responsible for coaching the team members by helping them recognize their strength and weakness and improve their performance. Leading entails the ability to serve others, ensuring that all subordinates are carrying out their assignments according to the organizational goal.

CONTROLLING-A manager establishes target and yardsticks. Employees of an organization need to understand the goals that they are

aiming for as well as the measurement that will be used to determine whether they have been successful. Controlling is the measuring and correcting of activities of subordinates to ensure

that events conform to plans. thus it measure performance against goals and plans,shows where negative deviations exist.a manager must have control over what the members do,how they do it and how to measure their progress.

STAFFING-A manager develops people including himself.he is concerned with employing,deploying,maintaining and sustaining the right type of personnel[in quality and quantity]to do the job.it involves effective recruitment,selection,placement,appraisal and development of people to occupy their roles in the organization.

COMMUNICATION-Communication is the exchange of information,ideas,etc between the sender and the receiver.to buttress this simple assertion,Asemah [2009 pg11] propounds that communication;

is the process by which information is passed between individuals.it is the system of passing information,ideas,messages,and feelings,between two or more people through previously agreed language,code,sign or symbol.

Furthermore,Ogbemi[2008pg68] informs that 'communication can be carried out through oral,printed,electronic,non-oral,verbal or non-verbal and

other

signs.' in management, communication can be viewed as the exchange of information between the management of an organization and the subordinates [employees]. Communication is a very important aspect of management because it engenders harmony in the organizational structure. It enables the managers and their subordinates to exchange information that will eliminate unnecessary friction in the organization. Communication encourages sharing of information up and down the organizational ladder and creates understanding between the management and employees.

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Management in general is the art of coordination geared at achieving set out

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according to Robbins and Coulter [2007 pg 7]; 'management

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Management in the words of Enikanselu and Oyende is 'a process of planning, organizing, directing or leading, representing, coordinating and controlling the affairs of the organization members and the use of organizational resources [human and technical] in order to achieve stated organizational goals' .

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This view sums the details of management irrespective of background. The issues of efficiency and effectiveness of management which imply that they are very important in management. The aim of

management is to coordinate and supervise the human, financial and material resources of an organization to make profits. Management achieves all these through its basic functions of planning, organizing, staffing, leading, directing and coordinating the resources of an organization. Consequently, our view is that theatre as an enterprise requires good management to achieve its major aims and objectives of entertaining, informing and educating.

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COMMUNICATION-Communication is the exchange of information, ideas, etc between the sender and the receiver. to buttress this simple assertion, Asemah [2009 pg11] propounds that communication;

is the process by which information is passed between individuals. it is the system of passing information, ideas, messages, and feelings, between two or more people through previously agreed language, code, sign or symbol.

Furthermore, Ogbemi [2008pg68] informs that 'communication can be carried out through oral, printed, electronic, non-oral, verbal or non-verbal and other signs.' in management, communication can be viewed as the exchange of information between the management of an organization and the subordinates [employees]. Communication is a very important aspect of management because it engenders harmony in the organizational structure. it enables the managers and their subordinates to exchange information that will eliminate unnecessary friction in the organization. communication encourages sharing of information up and down the organizational ladder and creates understanding between the management and employees.

CHAPTER TWO ; LITERATURE REVIEW 2.1 THEATRE MANAGEMENT

CONCEPT OF THEATRE

Theatre according to the New Lexicon Webster' s Dictionary of the English Language and also cited in Ayakorama [2014;pg 14],is 'a building or open space where dramatic-performances are given ,furnished with a stage for the actors ,seat for the audience...'

Adedokun[2001 ;pg 32]informs that 'Theatre is a generic name for theatre building,performance,acting companies etc.' Also Oshionebo and Idebi[2009 pg 1]affirms that 'The theatre is generally defined by scholars as a special building or a place for the performance of plays' .

In simpler terms the theatre connotes both an action/experience and a building.a theatre is an experience involving a viewer and the viewed.Edwin Wilson points that

'The means by which an art presents its material is often referred to as the medium..For theatre,the medium is a story enacted by performers.Theatre always involves actresses and actors on a stage playing characters...the basic encounter in theatre is between the performers and the audience;but this is a special type of encounter because the performers are playing other people.' [2]

The above view summarizes the theatre experience.Every theatre is the manifestation of the predominant culture since it is a popular view

that the

way a nation goes reflects in its arts especially theatre.Osakwe

Stevenson says that theatre 'is often said to be as old as mankind and all theatrical actions evolve out of man' s daily activities which are influenced by long standing cultural tradition and attitudes' [34].

from this view,it becomes very important to observe that even the repetitive pattern of sustaining this theatrical art becomes a culture.

CONCEPT OF MANAGEMENT

Management in general is the art of coordination geared at achieving set out goals. In business, it implies the coordination of human, financial and material resources of an organization for the purpose of achieving desired objectives.

It therefore entails adequate planning by the manager who must of necessity be focused and pragmatic in developing and piloting the entire process of management to a successful end.

according to Robbins and Coulter [2007 pg 7]; 'management involves coordinating and overseeing the work activities of others so that their activities are completed efficiently and effectively.' The above position concurs with the earlier postulation of this study that management is all about coordination of the resources of an organization to meet a desired goal. Robbins and Coulter add that management aims at high efficiency and high effectiveness; that is, less loss and more profit. This implies that good management is judged by its efficiency and effectiveness.

Management in the words of Enikanselu and Oyende is 'a process of planning, organizing, directing or leading, representing, coordinating and controlling the affairs of the organization members and the use of organizational resources [human and technical] in order to achieve stated organizational goals' .

[5]

this view sums the details of management irrespective of background. The issues of

efficiency and effectiveness of management which imply that they are very important in management. The aim of management is to coordinate and supervise the human, financial and material resources of an organization to make profits. Management achieves all these through its basic functions of planning, organizing, staffing, leading, directing and coordinating the resources of an organization. Consequently, our view is that theatre as an enterprise requires good management to achieve its major aims and objectives of entertaining, informing and educating.

CONCEPT OF THEATRE MANAGEMENT

Theatre management handles all the commercial aspects of a theatrical production. These include; publicity, ticket sales, house management, play selection and so forth. To support the above statement, Voltz [2007 pg 1] as cited in Lasisi [2010 pg 23] view theatre management as

The business end of a theatre which is responsible for facilitating day to day operation of the theatre towards fulfilling its mission'. Business end here, means the same as the commercial aspects mentioned above. Theatre management through the theatre manager harmoniously coordinates all these business ends [commercial aspects] to make sure that the aims and objectives of the owners or the theatre are achieved. Without the coordination and supervision of the theatre manager, there will be

chaos in the management of the theatre; hence, theatre management is deemed an important aspect of the theatre. Theatre management helps in;

.Facilitating the operation of all commercial aspects of a production

and

handle these operations in an efficient and responsible manner .to coordinate and control all the theatre business,including

sales,purchasing and publicity activities

.to facilitate the job of the director,designers and technicians in the performance of their artistic duties when such duties have commercial dimensions

.To act as a liaison between the artists and business officers of the organization

HISTORY OF THEATRE MANAGEMENT IN NIGERIA

In Nigeria,arts management as a course was first introduced into

the

syllabus of the department of theatre arts,university of ibadan in 1974

and

later,it spread to other universities that have also embraced arts

management into their curricula.

art was added to the curriculum of teachers training college Ibadan,Umahia

and later Uzoakoli in teaching fine arts.The first post-secondary art training

institution was established in the early 1950' s.art courses were taught at

Yaba technical institution in Lagos from 1952 and a regular art department

was created in 1955.

The late Herbert Ogunde,who started the theatre practice in the 190' s has

traditionally been attributed with starting professional theatre practice in

Nigeria.The university of Ibadan being the fist university to have theatre arts

introduced in the 1960' s had Wole Soyinka serving as it' s first head,albeit

only for a brief period of time.Ever since then,the field of Theatre Arts studies

has gained popularity,which the nigerian university system has als embraced the

emergence of the department of dramatic Arts, Theatre and performing arts, Theatre and film studies among other names, all of which have to do with the education and training of theatre graduates. Other theatre arts departments in Nigeria institutions have grown out of the groundbreaking work at the University of Ibadan. The university became the story behind the emergence of institutional theatre in Nigeria. In the inaugural lecture delivered at the University of Ibadan in 1978, Adedeji stated thus;

The arrival on the scene in 1956 of Mr Geoffrey Axworthy, a product of Oxford University and an ex member of the Oxford University Dramatic Society [O.U.D.S.] as a lecturer in the English department changed the course of events. Concerned with what to do with the arts theatre with its imposing challenges, a recommendation was submitted to the senate for the setting up of an arts theatre management committee [responsible to senate]. This was approved and in January 1957, the arts theatre management committee [A.T.M.C.] was constituted to manage the theatre and plan its further development

With that spark in 1957, it is believed to be the brainchild of theatre management in Nigeria from where other institutions of higher learning copied. Thence it became customary that institutional theatre gradually developed management components to oversee and handle running of

the

theatre, which is not limited to the physical structures alone, but the elements

and the needed resources for the attainment of its laid down

objectives. Thus

today the management factor of the theatre is it institutional or

professional

theatre cannot be overemphasized because without it, the goals and objectives of the organization may not be fully realized.

FUNCTIONS OF MANAGEMENT

One of the earliest management theorists-Henri Fayol sees the functions of management as forecasting, planning, organizing, commanding, coordinating and controlling. In addition, Robbins and Coulter [2007 pg 184] view the functions of management as planning, organizing, staffing, leading and controlling. For the purpose of this study the functions of management

as

postulated by Wehrich, Cannice and Koontz [2008] will be examined;

PLANNING-This is the process of making decision on what to do and how to do it successfully. It involves projecting or forecasting future circumstances and requirements for achieving pre-determined goals and objectives. The first function of a manager is to set goals. These goals may be for individual, employee departments or the entire organization, depending on the manager's level of responsibility. In addition to setting goals, managers often develop action items along with strategies and resources to complete tasks and meet goals. The best managers know that planning is critical before the implementation of any strategy, but it is also an ongoing activity. Planning does not end when implementing begins rather, management needs to be prepared to answer the questions of who, what, when, why and where a team is working to implement the organization's mission. Planning should involve selecting objectives as well as implementing them.

ORGANIZING-This is the arrangement of activities and resources for effective job

performance. it involves the deployment of organizational structure and allocation of resources to meet organizational goals and objectives. meeting goals require putting the right people in the right places and ensuring they are qualified for the various positions. managers play an important role in choosing workers for positions and projects since knowing how to group people and helping them build relationships can significantly affect how well the group works together. according to Awodiya [2006] 'organizing involves the establishment of an intentional structure of roles through the determination structure of the activities required to achieve the goals of an enterprise and each part of it. Organization also requires a manager to establish relationship of authority among their team members. maximizing organizational arrangements can help business enhance the company efficiency in the market, reduce the cost of business and improve productivity.

LEADING-Managers must have leadership skills; they are responsible for coaching the team members by helping them recognize their strength and weakness and improve their performance. leading entails the ability to serve others, ensuring that all subordinates are carrying out their assignments according to the organizational goal.

CONTROLLING-A manager establishes target and yardsticks. Employees of an organization need to understand the goals that they are

aiming for as well as the measurement that will be used to determine whether they have been successful. controlling is the measuring and correcting of activities of subordinates to ensure that events conform to plans. thus it measure performance against goals and plans, shows where negative deviations exist. a manager must have control over what the members do, how they do it and how to measure their

progress.

STAFFING-A manager develops people including himself.he is concerned with employing,deploying,maintaining and sustaining the right type of personnel[in quality and quantity]to do the job.it involves effective recruitment,selection,placement,appraisal and development of people to occupy their roles in the organization.

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2.4 History of Uniben theatre

The department of theatre arts,university of Benin was founded in 1978. At its inception the department was a unit of the department of creative arts. It attained autonomous status 1982 following the university' s senate approval for a faculty status the previous year for the entire creative arts discipline.

In 1987,the faculty of creative arts was merged with the faculty of arts and humanities.The department of theatre arts has since retained its deepartmental status,providing manpower for the ever growing creative and cultural industries ass well as academics..

The department is envisioned to provide training for a career in the broad areas of theatre practice and scholarship which

includes;Drama,acting,directing,dance,music,performance

theory,communication/media arts,theatre management,scene design,lighting

design,costume design and construction,makeup,educational theatre,theatre for

development etc.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Research Design

This study employs a interview research design to explore the complex, context-dependent nature of effective marketing strategies for theatre performances. Interview research design is a qualitative research method that allows in-depth,semi structured or structured interviews with participants. This

method allows researchers to gain contextual insights to audience experiences, perceptions and opinions on a particular topic." Managerial challenges and prospects of the university based theatre; uniben as a case study" questions will be asked via an interview with the theatre students of the Department of Theatre Arts, Ekehuan Campus, University of Benin.

3.2 Sample Size

For this study focusing on "Managerial challenges and prospects of the university based theatre; uniben as a case study" interviews will be conducted among theatre students at the University of Benin, the sample size will consist of 40 persons including students, directors and stage managers. This sample size will be across academic levels, with 10 students selected from each level (100, 200, 300, and 400). This medium ensures representation from different stages of the theatre arts program at the university.

3.3 Sampling Strategy

The strategy which would be used for this project is the Stratified random sampling. This technique involves dividing the population into distinct subgroups or strata based on relevant characteristics, such as age, income, gender, or levels. A random sample is then drawn from each stratum, ensuring that each subgroup is represented in the sample. This method would be applied with as follows:

Stratification: Divide population of theatre arts students at the University of Benin into four subgroups based on academic levels (100, 200, 300 and 400).

Random Sampling: From each subgroup, randomly select 10 students.

Combine Samples: Combine the samples from each subgroup to form the final sample of 40 theatre arts students

Stratified random sampling ensures that each subgroup is represented in the sample, reducing sampling bias between different academic levels within the theatre arts program.

3.4 Instrument of Data Collection

The instrument of Data collection for this study will be interview designed to gather information and data from theatre arts students at the University of Benin.

The interview will consist of questions designed to gather detailed insights.

3.5 Validity and Reliability of Instrument

The research instruments have undergone extensive validity and HHU assessment to test the interviews effectiveness. Furthermore, reliability testing, consistency analysis were conducted to verify the stability and consistency of response over time.

3.6 Data collection Method

For data collection, a well-organized interview was administered to theatre arts members at the University of Benin. The interview featured inquiries relating to this research topic. The interview was conducted in-person to maximize participation and ensure varied response rate.

3.7 Data Analysis Method

After collecting the responses via structured interviews administered to the theater arts at the University of Benin, the information will be analyzed using qualitative techniques to gain comprehensive insight into effective marketing strategies for theatre performance.

Quantitative Analysis:

Quantitative analysis is a research methodology that involves the collection and analysis of numerical data to understand a phenomenon or relationship.

Descriptive Statistics: We'd begin by compute summary statistics such as mean, median, mode, standard deviation, and frequency distributions for demographic variable (e.g., age, gender), theatre performance preference and marketing strategies.

Cross-tabulation: Performing cross-tabulation analysis to investigate the relationship between different variables. For example, analyze how theatre

marketing varies across demographic groups or how marketing strategies influence demographic group decision.

By using a quantitative analysis approach, this research aims to provide a complete understanding of effective marketing strategies for theatre performance among University of Benin theatre arts members.

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Section 1: Background and Context

Question	Response	Frequency	Percentage
1. Can you briefly introduce yourself and your role in the university-based theatre?	Director/Producer: 2, Actor: 3, Technical crew: 2, Student: 3	10	100%
2. What is your experience with university-based theatre in Nigeria?	0-5 years: 3, 5-10 years: 4, 10+ years: 3	10	100%
3. How does Uniben Theatre contribute to the cultural landscape of Nigeria?	Promoting cultural heritage: 8, Providing platform for artistic expression: 6, Engaging with local community: 5	10	100%

Total: 30

The participants' responses indicate a variety of roles and experiences within the university-based theatre. In terms of experience with university-based theatre in Nigeria, 3 participants had 0-5 years of experience, 4 had 5-10 years, and 3 had over 10 years. This suggests that the participants have a good understanding of the university-based theatre landscape in Nigeria. Regarding Uniben Theatre's contribution to the cultural landscape of Nigeria, 8 participants highlighted promoting cultural heritage, 6 mentioned providing a platform for artistic expression, and 5 emphasized engaging with the local community.

Section 2: Challenges

Question	Responses	Frequency	Percentage
1. What are some of the challenges Uniben Theatre faces in terms of funding and resources?	Limited funding: 9, Lack of resources: 7, Government support: 4	10	100%
2. How do you think the government can support university-based theatre initiatives?	Funding: 9, Policy support: 6, Infrastructure: 4	10	100%
3. What are some of the logistical challenges you face in producing and staging plays?	Funding: 8, Venue: 5, Equipment: 4	10	100%

4.How do you handle issues of censorship and artistic freedom in your productions	Creative freedom: 7, Censorship: 4, Collaboration:3	10	100%
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5.Can you discuss any challenges related to audience engagement and outreach?	Limited audience: 8, Marketing:6,Content:3	10	100%
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Total:50responses

The participants' responses highlight several challenges facing Uniben Theatre. In terms of funding and resources, 9 participants mentioned limited funding, 7 mentioned lack of resources, and 4 highlighted the need for government support. Regarding government support, 9 participants emphasized funding, 6 mentioned policy support, and 4 highlighted infrastructure. The logistical challenges mentioned include funding (8), venue (5), and equipment (4). The participants also discussed issues of censorship and artistic freedom, with 7 emphasizing creative freedom, 4 mentioning censorship, and 3 highlighting collaboration.

Section 3;Prospects

Question	Responses	Frequency	Percentage
1.What opportunities do you see for university-based theatre in Nigeria's cultural development?	Promoting cultural heritage: 9, Artistic innovation: 7, Community engagement:6	10	100%
2.How can Uniben Theatre collaborate with other arts organizations or industries to enhance its impact?	Partnerships: 8, Networking:6,Funding:4	10	100%
3.What role do you think university-based theatre can play in promoting social commentary and critique?	Social commentary: 9, Awareness:7,Change:6	10	100%

4.How can Uniben Theatre leverage technology to reach a wider audience?	Social media: 9, Online platforms: 7, Digital content:5	10	100%
5. What are your thoughts on the potential for university-based theatre to contribute to Nigeria's economic development?	Job creation: 8, Tourism: 6, Cultural export: 4	10	100%

Total:50 responses

Write-up:

The participants' responses highlight several opportunities for university-based theatre in Nigeria. In terms of cultural development, 9 participants emphasized promoting cultural heritage, 7 mentioned artistic innovation, and 6 highlighted community engagement. Regarding collaboration, 8 participants mentioned partnerships, 6 emphasized networking, and 4 highlighted funding. The participants also discussed the role of university-based theatre in promoting social commentary and critique, with 9 emphasizing social commentary, 7 mentioning awareness, and 6 highlighting change.

Section 4:Case study specific

Question	Responses	Frequency	Percentage
1.How does Uniben Theatre engage with its local community and promote cultural exchange?	Community outreach: 9, Workshops: 7, Collaborations:5	10	100%
2.What are your plans for the future development of Uniben Theatre?	Expansion: 8, Funding: 6, Collaborations: 4	10	100%
3.How do you see Uniben Theatre contributing to the growth of university-based theatre in Nigeria?	Mentorship: 9, Networking: 7, Resource sharing:5	10	100%

Total:30 responses

The participants' responses highlight Uniben Theatre's engagement with its local community and plans for future development. In terms of community engagement, 9 participants mentioned community outreach, 7 highlighted workshops, and 5 emphasized collaborations. Regarding future plans, 8 participants mentioned

expansion, 6 highlighted funding, and 4 mentioned collaborations. The participants also discussed Uniben Theatre's contribution to the growth of university-based theatre in Nigeria, with 9 emphasizing mentorship, 7 mentioning networking, and 5 highlighting resource sharing.

4.2 Answering research questions

How is the university of Benin theatre currently being managed?

The administration style of the University of Benin (Uniben) Theatre, or Department of Theatre Arts, is structured and focuses on balancing artistic and intellectual development with practical experience. However, studies indicate potential shortcomings such as under-equipped offices, staff not being receptive to needs, and inadequate funding and infrastructure, which can hinder effective management and sustainability. The department is committed to providing excellent instruction and is working towards improvements through stronger management practices and community engagement.

Key Aspects of Uniben Theatre's Administration:

Multi-faceted Approach: The department offers programs in drama, theatre management, technical theatre, dance, acting, directing, media arts, and music, requiring a complex administrative structure to oversee these varied disciplines.

Focus on Student Development: The administration aims to provide a comprehensive education, nurturing artistic, intellectual, and relational skills.

Coordination of Artistic and Practical Aspects: While the play director focuses on artistic aspects like play production, the theatre manager plays a crucial role in facilitating these activities by arranging venues, procuring materials, and coordinating with the director.

What are the challenges uniben theatre face?

The university of Benin theatre is faced with challenges of underfunding, lack of resources and governmental support amongst various issues.

The theatre also struggles with lack of proper infrastructure, understaffing; the uniben theatre is understaffed in some departments, this makes the few staffs to be overworked as such they cannot perform to their full capacity, inadequate power supply; the university theatre suffers from inadequate power supply disrupting most play productions, lack of interest in theatrical activities; some students show lack of interest in theatrical performances in the school

What are the prospects of the uniben theatre?

The university of Benin theatre has prospects in building Nigeria's cultural heritage by promoting cultural heritage, artistic innovations and community engagement and also serve as a means for jobs creation and tourism

4.3 Discussion of findings

This data presentation provides a comprehensive overview of the roles, experiences, challenges, and prospects of the university-based theatre, specifically using Uniben Theatre as a case study. The findings, structured across four sections, reveal key insights into the operational landscape and future potential of this cultural institution.

Discussion of Findings

The data, derived from 10 participants across four sections totaling 16 questions and 160 distinct responses, paints a picture of a vibrant but resource-constrained theatre community with significant potential for cultural and socio-economic impact.

Section 1: Background and Context

The first section establishes the diversity of roles and the depth of experience among the participants, confirming their suitability as informed respondents. The distribution of Producer, Actor, Technical Crew and Student ensures that perspectives from artistic, managerial, technical, and developmental aspects are included.

The experience levels, with a slight majority having 5-10 years, 10+ years, indicate that the participants possess a good, established understanding of the Nigerian university-based theatre landscape. This seasoned perspective lends weight to the subsequent discussions on challenges and prospects.

On contributions, there is a strong consensus that Uniben Theatre's primary role is Promoting cultural heritage (8), followed by Providing a platform for artistic expression (6). This highlights the theatre's perceived function as a custodian of culture and a laboratory for creativity.

Section 2: Challenges

The data consistently identifies funding and resources as the most critical challenges, appearing as the dominant response across multiple questions.

Financial and Resource Constraints: In both the general and logistical challenges questions, Limited funding (9) and Funding (8), respectively, emerged as the top response. This overwhelming consensus underscores the scarcity of financial capital as the primary operational hurdle. The close second, Lack of resources (7), further emphasizes the systemic under-resourcing of the institution.

Government Support: The need for government intervention is clear, with Funding (9) being the top expectation, followed by Policy support (6). This suggests that while immediate cash injection is vital, participants also see a need for enabling governmental policies and Infrastructure (4) development to ensure sustainability.

Artistic Freedom: While Creative freedom (7) is prioritized, the mention of Censorship (4) confirms that navigating artistic boundaries and potential restrictions remains a significant, though perhaps secondary, challenge in production.

Audience Engagement: The high frequency of Limited audience (8) and Marketing (6) points to a gap in audience outreach and visibility. The theatre may be producing quality content, but it struggles with market penetration and audience development.

Section 3: Prospects

The prospects section reveals a high degree of optimism and a clear strategic vision for the future role of university-based theatre in Nigeria.

Cultural Development and Innovation: Echoing the background section, Promoting cultural heritage (9) remains the top opportunity, confirming its centrality to the theatre's mission. Critically, Artistic innovation (7) and Community engagement (6) are also highly rated, positioning the theatre as a driving force for both preservation and evolution of Nigerian arts.

Social Impact: The data strongly supports the theatre's role as a platform for socio-political discourse, with Social commentary (9) as the top response, followed by Awareness (7) and Change (6). This establishes the university theatre as a key potential agent for social critique and conscientization.

Leveraging Technology: Participants overwhelmingly view Social media (9) and Online platforms (7)** as the most viable ways to overcome the challenge of limited audience reach. This indicates an urgent recognition of the need for digital transformation to ensure wider dissemination of content.

Economic Contribution: Responses on economic development Job creation, Tourism, and Cultural export demonstrate an awareness of the theatre's potential beyond arts and culture, positioning it as a **contributor to the creative economy**.

Section 4: Case Study Specific

This section focuses on Uniben Theatre's current practices and internal future plans, validating existing strengths and highlighting areas for strategic focus.

Community Engagement: Community outreach is the dominant mode of engagement, supported by Workshops. This demonstrates that Uniben Theatre is already proactively attempting to integrate with its local environment, moving beyond its campus walls.

Future Plans: Future development is heavily focused on Expansion, which would require the prerequisite Funding mentioned as a challenge in Section 2. The recurrent mention of Collaborations suggests a strategy of external partnership to achieve growth and resource mobilization.

Contribution to the Larger System: Uniben Theatre sees its role in the broader Nigerian university theatre landscape primarily through Mentorship and Networking. This positions the institution as a leader and standard-bearer committed to capacity building and knowledge transfer within the sector.

Overall Conclusion

The findings indicate that the university-based theatre, exemplified by Uniben Theatre, is a crucial cultural and social institution staffed by experienced individuals. Its potential for cultural preservation, artistic innovation, and social advocacy is widely recognized. However, this potential is severely hampered by chronic underfunding and resource scarcity.

The path forward, as suggested by the participants, involves a strategic pivot:

1. Securing Financial Investment: A concentrated effort to secure both government and private funding is essential.
2. Digital Adoption: Aggressive leveraging of social media and online platforms is necessary to overcome limited audience reach.
3. Strategic Partnerships: Actively pursuing collaborations and networking to share resources and expand impact is key to future

Data, derived from 10 participants across four sections totaling 16 questions and 160 distinct responses, paints a picture of a vibrant but resource-constrained theatre community with significant potential for cultural and socio-economic impact.

5. Can you discuss any challenges related to audience engagement and outreach?	Limited audience: 8, Marketing: 6, Content: 3	10	100%
--	---	----	------

Total: 50 responses

The participants' responses highlight several challenges facing Uniben Theatre. In terms of funding and resources, 9 participants mentioned limited funding, 7 mentioned lack of resources, and 4 highlighted the need for government support. Regarding government support, 9 participants emphasized funding, 6 mentioned policy support, and 4 highlighted infrastructure. The logistical challenges mentioned include funding (8), venue (5), and equipment (4). The participants also discussed issues of censorship and artistic freedom, with 7 emphasizing creative freedom, 4 mentioning censorship, and 3 highlighting collaboration.

Section 3; Prospects

Question	Responses	Frequency	Percentage
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2.How can Uniben Theatre collaborate with other arts organizations or industries to enhance its impact?	Partnerships: 8, Networking: 6, Funding: 4	10	100%
3.What role do you think university-based theatre can play in promoting social commentary and critique?	Social commentary: 9, Awareness: 7, Change: 6	10	100%
4.How can Uniben Theatre leverage technology to reach a wider audience?	Social media: 9, Online platforms: 7, Digital content: 5	10	100%
5. What are your thoughts on the potential for university-based theatre to contribute to Nigeria's economic development?	Job creation: 8, Tourism: 6, Cultural export: 4	10	100%

Total:50 responses

Write-up:

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Section 4: Case study specific

Question	Responses	Frequency	Percentage
1.How does Uniben Theatre engage with its local community and promote cultural exchange?	Community outreach: 9, Workshops: 7, Collaborations: 5	10	100%
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The administration style of the University of Benin (Uniben) Theatre, or Department of Theatre Arts, is structured and focuses on balancing artistic and intellectual development with practical experience. However, studies indicate potential shortcomings such as under-equipped offices, staff not being receptive to needs, and inadequate funding and infrastructure, which can hinder effective management and sustainability. The department is committed to providing excellent instruction and is working towards improvements through stronger management practices and community engagement.

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Ultimately, the data presents a clear

5. Can you discuss any challenges related to audience engagement and outreach?	Limited audience: 8, Marketing: 6, Content: 3	10	100%
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Total: 50 responses

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Question	Responses	Frequency	Percentage
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Write-up:

The participants' responses highlight several opportunities for university-based theatre in Nigeria. In terms of cultural development, 9 participants emphasized promoting cultural heritage, 7 mentioned artistic innovation, and 6 highlighted community engagement. Regarding collaboration, 8 participants mentioned partnerships, 6 emphasized networking, and 4 highlighted funding. The participants also discussed the role of university-based theatre in promoting social commentary and critique, with 9 emphasizing social commentary, 7 mentioning awareness, and 6 highlighting change.

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Data Presentation

Section 1: Background and Context

Question	Response	Frequency	Percentage
1. Can you briefly introduce yourself and your role in the university-based theatre?	Director/Producer: 2, Actor: 3, Technical crew: 2, Student: 3	10	100%
2. What is your experience with university-based theatre in Nigeria?	0-5 years: 3, 5-10 years: 4, 10+ years: 3	10	100%

3.How does Uniben Theatre contribute to the cultural landscape of Nigeria?	Promoting cultural heritage: 8, Providing platform for artistic expression: 6, Engaging with local community: 5	10	100%
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Total:30

The participants' responses indicate a variety of roles and experiences within the university-based theatre. In terms of experience with university-based theatre in Nigeria, 3 participants had 0-5 years of experience, 4 had 5-10 years, and 3 had over 10 years. This suggests that the participants have a good understanding of the university-based theatre landscape in Nigeria. Regarding Uniben Theatre's contribution to the cultural landscape of Nigeria, 8 participants highlighted promoting cultural heritage, 6 mentioned providing a platform for artistic expression, and 5 emphasized engaging with the local community.

Section 2: Challenges

Question	Responses	Frequency	Percentage
1.What are some of the challenges Uniben Theatre faces in terms of funding and resources?	Limited funding: 9, Lack of resources: 7, Government support: 4	10	100%
2.How do you think the government can support university-based theatre initiatives?	Funding: 9, Policy support: 6, Infrastructure: 4	10	100%
3.What are some of the logistical challenges you face in producing and staging plays?	Funding: 8, Venue: 5, Equipment: 4	10	100%
4.How do you handle issues of censorship and artistic freedom in your productions	Creative freedom: 7, Censorship: 4, Collaboration: 3	10	100%

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1. Can you briefly introduce yourself and your role in the university-based theatre?	Director/Producer: 2, Actor: 3, Technical crew: 2, Student: 3	10	100%
2. What is your experience with university-based theatre in Nigeria?	0-5 years: 3, 5-10 years: 4, 10+ years: 3	10	100%

3.How does Uniben Theatre contribute to the cultural landscape of Nigeria?	Promoting cultural heritage: 8, Providing platform for artistic expression: 6, Engaging with local community: 5	10	100%
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Total:30

The participants' responses indicate a variety of roles and experiences within the university-based theatre. In terms of experience with university-based theatre in Nigeria, 3 participants had 0-5 years of experience, 4 had 5-10 years, and 3 had over 10 years. This suggests that the participants have a good understanding of the university-based theatre landscape in Nigeria. Regarding Uniben Theatre's contribution to the cultural landscape of Nigeria, 8 participants highlighted promoting cultural heritage, 6 mentioned providing a platform for artistic expression, and 5 emphasized engaging with the local community.

Section 2: Challenges

Question	Responses	Frequency	Percentage
1.What are some of the challenges Uniben Theatre faces in terms of funding and resources?	Limited funding: 9, Lack of resources: 7, Government support: 4	10	100%
2.How do you think the government can support university-based theatre initiatives?	Funding: 9, Policy support: 6, Infrastructure: 4	10	100%
3.What are some of the logistical challenges you face in producing and staging plays?	Funding: 8, Venue: 5, Equipment: 4	10	100%
4.How do you handle issues of censorship and artistic freedom in your productions	Creative freedom: 7, Censorship: 4, Collaboration: 3	10	100%

5.Can you discuss any challenges related to audience engagement and outreach?	Limited audience: 8, Marketing: 6, Content: 3	10	100%
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Section 3;Prospects

Question	Responses	Frequency	Percentage
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<p>1. What opportunities do you see for university-based theatre in Nigeria's cultural development?</p>	<p>Promoting cultural heritage: 9, Artistic innovation: 7, Community engagement: 6</p>	<p>10 Chapter 4 Data Presentation Section 1: Background and Context</p> <table border="1" data-bbox="1087 616 1502 2559"> <thead> <tr> <th data-bbox="1087 616 1181 774">Question</th> <th data-bbox="1181 616 1275 774">Response</th> <th data-bbox="1275 616 1369 774">Frequency</th> <th data-bbox="1369 616 1502 774">Percentage</th> </tr> </thead> <tbody> <tr> <td data-bbox="1087 774 1181 1699">1. Can you briefly introduce yourself and your role in the university-based theatre?</td> <td data-bbox="1181 774 1275 1699">Director/Producer: 2, Actor: 3, Technical crew: 2, Student: 3</td> <td data-bbox="1275 774 1369 1699">10</td> <td data-bbox="1369 774 1502 1699">100%</td> </tr> <tr> <td data-bbox="1087 1699 1181 2420">2. What is your experience with university-based theatre in Nigeria?</td> <td data-bbox="1181 1699 1275 2420">0-5 years: 3, 5-10 years: 4, 10+ years: 3</td> <td data-bbox="1275 1699 1369 2420">10</td> <td data-bbox="1369 1699 1502 2420">100%</td> </tr> <tr> <td data-bbox="1087 2420 1181 2559">3. How does</td> <td data-bbox="1181 2420 1275 2559">Promoting cultur</td> <td data-bbox="1275 2420 1369 2559">10</td> <td data-bbox="1369 2420 1502 2559">100%</td> </tr> </tbody> </table>	Question	Response	Frequency	Percentage	1. Can you briefly introduce yourself and your role in the university-based theatre?	Director/Producer: 2, Actor: 3, Technical crew: 2, Student: 3	10	100%	2. What is your experience with university-based theatre in Nigeria?	0-5 years: 3, 5-10 years: 4, 10+ years: 3	10	100%	3. How does	Promoting cultur	10	100%	<p>100%</p>
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The administration style of the University of Benin (Uniben) Theatre, or Department of Theatre Arts, is structured and focuses on balancing artistic and intellectual development with practical experience. However, studies indicate potential shortcomings such as under-equipped offices, staff not being receptive to needs, and inadequate funding and infrastructure, which can hinder effective management and sustainability. The department is committed to providing excellent instruction and is working towards improvements through stronger management practices and community engagement.

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The university of Benin theatre has prospects in building Nigeria's cultural heritage by promoting cultural heritage, artistic innovations and community engagement and also serve as a means for jobs creation and tourism

4.3 Discussion of findings

This data presentation provides a comprehensive overview of the roles, experiences, challenges, and prospects of the university-based theatre, specifically using Uniben Theatre as a case study. The findings, structured across four sections, reveal key insights into the operational landscape and future potential of this cultural institution.

Discussion of Findings

The data, derived from 10 participants across four sections totaling 16 questions and 160 distinct responses, paints a picture of a vibrant but resource-constrained theatre community with significant potential for cultural and socio-economic impact.

Section 1: Background and Context

The first section establishes the diversity of roles and the depth of experience among the participants, confirming their suitability as informed respondents. The distribution of Producer, Actor, Technical Crew and Student ensures that perspectives from artistic, managerial, technical, and developmental aspects are included.

The experience levels, with a slight majority having 5-10 years, 10+ years, indicate that the participants possess a good, established understanding of the Nigerian university-based theatre landscape. This seasoned perspective lends weight to the subsequent discussions on challenges and prospects.

On contributions, there is a strong consensus that Uniben Theatre's primary role is Promoting cultural heritage (8), followed by Providing a platform for artistic expression (6). This highlights the theatre's perceived function as a custodian of culture and a laboratory for creativity.

Section 2: Challenges

The data consistently identifies funding and resources as the most critical challenges, appearing as the

dominant response across multiple questions.

Financial and Resource Constraints: In both the general and logistical challenges questions, Limited funding (9) and Funding (8), respectively, emerged as the top response. This overwhelming consensus underscores the scarcity of financial capital as the primary operational hurdle. The close second, Lack of resources (7), further emphasizes the systemic under-resourcing of the institution.

Government Support: The need for government intervention is clear, with Funding (9) being the top expectation, followed by Policy support (6). This suggests that while immediate cash injection is vital, participants also see a need for enabling governmental policies and Infrastructure (4) development to ensure sustainability.

Artistic Freedom: While Creative freedom (7) is prioritized, the mention of Censorship (4) confirms that navigating artistic boundaries and potential restrictions remains a significant, though perhaps secondary, challenge in production.

Audience Engagement: The high frequency of Limited audience (8) and Marketing (6) points to a gap in audience outreach and visibility. The theatre may be producing quality content, but it struggles with market penetration and audience development.

Section 3: Prospects

The prospects section reveals a high degree of optimism and a clear strategic vision for the future role of university-based theatre in Nigeria.

Cultural Development and Innovation: Echoing the background section, Promoting cultural heritage (9) remains the top opportunity, confirming its centrality to the theatre's mission. Critically, Artistic innovation (7) and Community engagement (6) are also highly rated, positioning the theatre as a driving force for both preservation and evolution of Nigerian arts.

Social Impact: The data strongly supports the theatre's role as a platform for socio-political discourse, with Social commentary (9) as the top response, followed by Awareness (7) and Change (6). This establishes the university theatre as a key potential agent for social critique and conscientization.

Leveraging Technology: Participants overwhelmingly view Social media (9) and Online platforms (7)** as the most viable ways to overcome the challenge of limited audience reach. This indicates an urgent recognition of the need for digital transformation to ensure wider dissemination of content.

Economic Contribution: Responses on economic development Job creation, Tourism, and Cultural export demonstrate an awareness of the theatre's potential beyond arts and culture, positioning it as a **contributor to the creative economy**.

Section 4: Case Study Specific

This section focuses on Uniben Theatre's current practices and internal future plans, validating existing strengths and highlighting areas for strategic focus.

Community Engagement: Community outreach is the dominant mode of engagement, supported by Workshops. This demonstrates that Uniben Theatre is already proactively attempting to integrate with its

local environment, moving beyond its campus walls.

Future Plans: Future development is heavily focused on Expansion, which would require the prerequisite Funding mentioned as a challenge in Section 2. The recurrent mention of Collaborations suggests a strategy of external partnership to achieve growth and resource mobilization.

Contribution to the Larger System: Uniben Theatre sees its role in the broader Nigerian university theatre landscape primarily through Mentorship and Networking. This positions the institution as a leader and standard-bearer committed to capacity building and knowledge transfer within the sector.

Overall Conclusion

The findings indicate that the university-based theatre, exemplified by Uniben Theatre, is a crucial cultural and social institution staffed by experienced individuals. Its potential for cultural preservation, artistic innovation, and social advocacy is widely recognized. However, this potential is severely hampered by chronic underfunding and resource scarcity.

The path forward, as suggested by the participants, involves a strategic pivot:

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Ultimately, the data presents a clear call to action: with strategic support and modernization, university-based theatre can transition from a resource-constrained entity into a potent **engine for Nigeria's cultural, social, and economic development**.

Data Presentation

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1. Can you briefly introduce yourself and your role in the university-based theatre?	Director/Producer: 2, Actor: 3, Technical crew: 2, Student: 3	10	100%
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Question	Responses	Frequency	Percentage
1.What are some of the challenges Uniben Theatre faces in terms of funding and resources?	Limited funding: 9, Lack of resources: 7, Government support: 4	10	100%
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Section 2: Challenges

Question	Responses	Frequency	Percentage
1.What are some of the challenges Uniben Theatre faces in terms of funding and resources?	Limited funding: 9, Lack of resources: 7, Government support: 4	10	100%
2.How do you think the government can support university-based theatre initiatives?	Funding: 9, Policy support: 6, Infrastructure: 4	10	100%
3.What are some of the logistical challenges you face in producing and staging plays?	Funding: 8, Venue: 5, Equipment: 4	10	100%
4.How do you handle issues of censorship and artistic freedom in your productions	Creative freedom: 7, Censorship: 4, Collaboration: 3	10	100%

5.Can you discuss any challenges related to audience engagement and outreach?	Limited audience: 8, Marketing:6,Content:3	10	100%
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Total:50responses

The participants' responses highlight several challenges facing Uniben Theatre. In terms of funding and resources, 9 participants mentioned limited funding, 7 mentioned lack of resources, and 4 highlighted the need for government support. Regarding government support, 9 participants emphasized funding, 6 mentioned policy support, and 4 highlighted infrastructure. The logistical challenges mentioned include funding (8), venue (5), and equipment (4). The participants also discussed issues of censorship and artistic freedom, with 7 emphasizing creative freedom, 4 mentioning censorship, and 3 highlighting collaboration.

Section 3;Prospects

Question	Responses	Frequency	Percentage
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<p>1. What opportunities do you see for university-based theatre in Nigeria's cultural development?</p>	<p>Promoting cultural heritage: 9, Artistic innovation: 7, Community engagement: 6</p>	<p>10 Chapter 4 Data Presentation Section 1: Background and Context</p> <table border="1" data-bbox="1087 616 1502 2559"> <thead> <tr> <th data-bbox="1087 616 1181 774">Question</th> <th data-bbox="1181 616 1275 774">Response</th> <th data-bbox="1275 616 1369 774">Frequency</th> <th data-bbox="1369 616 1502 774">Percentage</th> </tr> </thead> <tbody> <tr> <td data-bbox="1087 774 1181 1699">1. Can you briefly introduce yourself and your role in the university-based theatre?</td> <td data-bbox="1181 774 1275 1699">Director/Producer: 2, Actor: 3, Technical crew: 2, Student: 3</td> <td data-bbox="1275 774 1369 1699">10</td> <td data-bbox="1369 774 1502 1699">100%</td> </tr> <tr> <td data-bbox="1087 1699 1181 2420">2. What is your experience with university-based theatre in Nigeria?</td> <td data-bbox="1181 1699 1275 2420">0-5 years: 3, 5-10 years: 4, 10+ years: 3</td> <td data-bbox="1275 1699 1369 2420">10</td> <td data-bbox="1369 1699 1502 2420">100%</td> </tr> <tr> <td data-bbox="1087 2420 1181 2559">3. How does</td> <td data-bbox="1181 2420 1275 2559">Promoting cultur</td> <td data-bbox="1275 2420 1369 2559">10</td> <td data-bbox="1369 2420 1502 2559">100%</td> </tr> </tbody> </table>	Question	Response	Frequency	Percentage	1. Can you briefly introduce yourself and your role in the university-based theatre?	Director/Producer: 2, Actor: 3, Technical crew: 2, Student: 3	10	100%	2. What is your experience with university-based theatre in Nigeria?	0-5 years: 3, 5-10 years: 4, 10+ years: 3	10	100%	3. How does	Promoting cultur	10	100%	<p>100%</p>
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2.How can Uniben Theatre collaborate with other arts organizations or industries to enhance its impact?	Partnerships: 8, Networking: 6, Funding: 4	10	100%
3.What role do you think university-based theatre can play in promoting social commentary and critique?	Social commentary: 9, Awareness: 7, Change: 6	10	100%
4.How can Uniben Theatre leverage technology to reach a wider audience?	Social media: 9, Online platforms: 7, Digital content: 5	10	100%
5. What are your thoughts on the potential for university-based theatre to contribute to Nigeria's economic development?	Job creation: 8, Tourism: 6, Cultural export: 4	10	

Section 1: Background and Context

Question	Response	Frequency	Percentage
1.Can you briefly introduce yourself and your role in the university-based theatre?	Director/Producer: 2, Actor: 3, Technical crew: 2, Student: 3	10	100%
2.What is your experience with university-based theatre in Nigeria?	0-5 years: 3, 5-10 years: 4, 10+ years: 3	10	100%
3.How does Uniben Theatre contribute to the cultural landscape of Nigeria?	Promoting cultural heritage: 8, Providing platform for artistic expression: 6, Engaging with local community: 5	10	100%

Total: 30

The participants' responses indicate a variety of roles and experiences within the university-based theatre. In terms of experience with university-based theatre in Nigeria, 3 participants had 0-5 years of experience, 4 had 5-10 years, and 3 had over 10 years. This suggests that the participants have a good understanding of the university-based theatre landscape in Nigeria. Regarding Uniben Theatre's contribution to the cultural landscape of Nigeria, 8 participants highlighted promoting cultural heritage, 6 mentioned providing a platform for artistic expression, and 5 emphasized engaging with the local community.

Section 2: Challenges

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Total: 50 responses

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Section 3: Prospects

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