

**THE IMPORTANCE OF BUDGETING AND FINANCIAL MANAGEMENT IN THE
SUSTAINABILITY OF THEATRE ORGANISATIONS AND PRODUCTIONS**

(A CASE STUDY OF TERRA KULTURE)

BY

**IHEDORO VICTOR JOSEPH
ART2101231**

**DEPARTMENT OF THEATRE ARTS
FACULTY OF ARTS
UNIVERSITY OF BENIN, BENIN CITY**

OCTOBER, 2025

**THE IMPORTANCE OF BUDGETING AND FINANCIAL MANAGEMENT IN THE
SUSTAINABILITY OF THEATRE ORGANISATIONS AND PRODUCTIONS**

(A CASE STUDY OF TERRA KULTURE)

BY

**IHEDORO VICTOR JOSEPH
ART2101231**

**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 Diakpomrere.

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.

VICTOR JOSEPH IHEDORO
MAT NO: ART2101231

CERTIFICATION

This is to certify that this project work titled “The Importance of Budgeting and Financial Management in the Sustainability of Theatre Organisations and Productions (A Case Study of Terra Kulture)” was carried out by Ihedoro Victor Joseph (ART2101231) of the Department of Theatre Arts, Faculty of Arts, University of Benin, Benin City, under my supervision.

Prof. Vincent Diakpomrere
Supervisor

Head of Department

DEDICATION

This work is dedicated to God Almighty for His grace, wisdom, and strength throughout my academic journey. I also dedicate it to my family and friends who supported and encouraged me during the course of this research.

ACKNOWLEDGEMENT

I sincerely express my gratitude to God for granting me the strength and determination to complete this work. My profound appreciation goes to my supervisor, Prof. Vincent Diakpomrere, for his guidance and patience. I also thank my lecturers in the Department of Theatre Arts for their contributions to my academic growth. Special thanks go to my friends and colleagues for their encouragement, and to everyone who participated in or supported this project in any way.

TABLE OF CONTENT

Content	Pag e
Title Page	i
Declaration	ii
Certification	iii
Dedication.....	iv
Acknowledgements	v
Table of Contents.....	vi
Abstract	ix
List of Tables	
Table 4.1	43
Table 4.2.....	43
Table 4.3.....	44
Table 4.4.....	44
Table 4.6.....	45
Table 4.7.....	45
Table 4.8.....	46
Table 4.9.....	46
Table 4.10	47
Table 4.11.....	47
Table 4.12.....	48
Table 4.13.....	48
Table 4.14.....	49
List of Figures	viii
Figure 4.1	43
Figure 4.2	43
Figure 4.3.....	44
Figure 4.4.....	44
Figure 4.6.....	45
Figure 4.7.....	45
Figure 4.8.....	46
Figure 4.9.....	46
Figure 4.10	47

Figure 4.11.....	47
Figure 4.12.....	48
Figure 4.13.....	49
Figure 4.14.....	49
CHAPTER ONE: INTRODUCTION	
1.1 Background of the Study	1
1.2 Statement of the Problem	2
1.3 Aims and Objectives of the Study	3
1.4 Scope of the Study	4
1.5 Significance of the Study.....	5
1.6 Limitations of the Study	6
1.7 Research Methodology	7
1.8 Definition of Terms	9
CHAPTER TWO: LITERATURE REVIEW	
2.1 Introduction	11
2.2 Concept of Budgeting in Theatre Practice	11
2.3 Financial Management and Theatre Sustainability	13
2.4 The Role of Budgeting in Production Planning	15
2.5 Overview of Theatre Organizations in Nigeria	17
2.6 Empirical Review	20
CHAPTER THREE: RESEARCH METHODOLOGY	
3.1 Introduction	23
3.2 Research Design	24
3.3 Population of the Study	26
3.4 Sample and Sampling Technique	28
3.5 Research Instrument(s)	30
3.6 Method of Data Collection	32
3.7 Method of Data Analysis	34
3.8 Reliability and Validity of the Study	36
3.9 Ethical Considerations	37
3.10 Limitations of the Methodology	39
3.11 Summary.....	41

CHAPTER FOUR: DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.1 Introduction	43
4.2 Demographic Characteristics of Respondents	42
4.3 Analysis of Responses to Research Questions	45
4.4 Concluding Remark on Chapter Four	49

CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction	50
5.2 Summary of Findings	50
5.3 Discussion of Major Findings	51
5.4 Conclusion	52
5.5 Recommendations	52
5.6 Suggestions for Further Studies	53
5.7 Summary	53
References	54
Appendices	57

ABSTRACT

This study examines the importance of budgeting and financial management in the sustainability of theatre organizations and productions, using Terra Kulture as a case study. It explores how effective budgeting and proper financial management contribute to the survival and growth of theatre organizations in Nigeria. The study adopted both qualitative and quantitative methods of data collection, including a structured questionnaire and literature review. Findings revealed that proper budgeting enhances production planning, reduces financial mismanagement, and promotes sustainability. It concludes that the success of theatre productions greatly depends on sound financial planning and management practices.

Keywords: sustainability, financial management, budgeting, production planning, theatre organizations

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Theatre is one of the oldest forms of human expression, serving not only as a medium for storytelling and entertainment but also as a platform for social commentary, cultural education, and national development. In Nigeria, theatre has evolved from traditional performances rooted in folklore and rituals to modern productions staged by professional organizations such as Terra Kulture in Lagos. While creativity and artistic vision remain central to theatre, the survival and growth of theatre organizations increasingly depend on sound financial management and strategic budgeting (Ogunbiyi 27).

Budgeting and financial management are crucial because they ensure that productions are feasible, resources are allocated efficiently, and financial risks are minimized. In the context of Nigerian theatre, many organizations face chronic challenges such as inadequate government support, low sponsorship, and limited audience turnout. These challenges make it difficult to sustain regular productions, pay staff and artists, or maintain infrastructure. According to Ebewo, “the lack of proper financial structures often results in the collapse of promising theatre projects despite creative brilliance” (Ebewo 113).

Terra Kulture, as a private theatre and cultural hub, provides a striking example of how proper budgeting and financial oversight can support sustainability in a challenging environment. By balancing creative ambition with financial discipline, organizations like Terra Kulture are able to plan productions, attract sponsorship, and generate revenue through ticket sales, workshops, and events. As Adeyemi observes, “the survival of theatre institutions in Nigeria hinges not only on artistic excellence but also on the ability to manage financial resources strategically” (Adeyemi 62).

Despite these examples, a significant number of theatre groups in Nigeria operate informally, relying heavily on donations, personal contributions, or sporadic sponsorships. The absence of structured financial planning often leads to incomplete projects, delayed productions, and limited audience engagement. This scenario underscores the need for research into how budgeting and financial management practices contribute to the sustainability of theatre organizations. By studying Terra Kulture, this research aims to highlight the practical applications of financial planning in sustaining theatre productions in Nigeria.

In conclusion, the sustainability of theatre organizations in Nigeria is closely linked to the ability of managers to plan, control, and monitor financial resources effectively. This study focuses on understanding the role of budgeting and financial management in supporting production continuity, organizational growth, and cultural development within the Nigerian theatre industry. By examining the practices of Terra Kulture, the research seeks to provide insights and recommendations that can strengthen financial practices across other theatre organizations in the country.

1.2 Statement of the Problem

The Nigerian theatre industry is rich in talent and cultural heritage, yet many theatre organizations struggle to maintain sustainable operations. One of the main challenges is financial instability, which often results from inadequate budgeting, poor financial management, and over-reliance on irregular sources of funding such as personal contributions, donations, or inconsistent sponsorships (Odetola 28). This situation has led to the collapse of numerous productions, limited growth of theatre institutions, and reduced access for audiences who might otherwise benefit from Nigerian theatrical arts.

While some organizations, such as Terra Kulture, have demonstrated that careful financial planning and professional management can lead to sustainability, the majority of theatre

groups continue to operate informally without clear financial strategies (Austen-Peters 13). Many productions are unable to meet basic operational needs such as paying actors, constructing sets, or marketing performances, often resulting in incomplete or delayed shows. This indicates that artistic creativity alone is insufficient to guarantee the survival of theatre organizations.

Moreover, poor financial management affects not only individual productions but also the long-term growth of the theatre industry. Mismanagement, lack of transparency, and weak internal controls discourage potential investors and sponsors, further aggravating the funding gap (Ebewo 113). Consequently, even talented practitioners and promising projects may fail to achieve their full potential due to systemic financial challenges.

The problem, therefore, lies in the insufficient integration of budgeting and financial management practices into theatre operations. There is a clear need to understand how structured financial planning and professional oversight can improve production continuity, organizational efficiency, and audience engagement. This study seeks to address this gap by examining the importance of budgeting and financial management in the sustainability of theatre organizations, using Terra Kulture as a case study.

1.3 Aims and Objectives of the Study

The main aim of this study is to examine the importance of budgeting and financial management in ensuring the sustainability of theatre organizations and productions in Nigeria, with a particular focus on Terra Kulture. By exploring how proper financial planning influences production quality, organizational efficiency, and audience engagement, the study seeks to highlight the role of structured financial practices in strengthening the theatre industry.

To achieve this aim, the study sets out the following objectives:

1. To investigate the level of awareness and understanding of budgeting and financial management among theatre practitioners and students in Nigeria.
2. To assess the impact of budgeting on production planning, including resource allocation, cost control, and operational efficiency.
3. To examine the challenges faced by theatre organizations in managing finances effectively, including funding gaps, mismanagement, and over-reliance on personal or irregular sources of income.
4. To evaluate the strategies employed by successful theatre organizations, such as Terra Kulture, to achieve financial sustainability and continuity of productions.
5. To provide recommendations for improving budgeting and financial management practices in Nigerian theatre organizations to enhance sustainability and professional standards (Odetola 28; Ebewo 121).

Through these objectives, the study hopes to offer practical insights for theatre managers, practitioners, and policymakers on the importance of integrating financial discipline into creative practice. It also aims to contribute to the academic discourse on arts management in Nigeria by providing evidence-based recommendations that can inform future practice.

1.4 Scope of the Study

The scope of this study is primarily focused on examining the role of budgeting and financial management in the sustainability of theatre organizations and productions in Nigeria. While there are many theatre organizations across the country, this research specifically focuses on Terra Kulture in Lagos as a case study, due to its prominence as a private cultural hub that successfully combines creative production with strategic financial management.

The study also concentrates on university students, particularly those in the Department of Theatre Arts at the University of Benin, Ekehuan Campus, as respondents. This population was chosen because students represent both future theatre practitioners and informed audience members whose perceptions and understanding of financial practices in theatre are important for evaluating the broader sustainability of the industry (Ajayi 73).

In terms of content, the study examines key aspects such as budgeting processes, financial planning, challenges in resource management, and strategies for sustainability. It does not extend to every theatre organization in Nigeria, nor does it cover all forms of performing arts, as this would exceed the scope and resources available for this undergraduate research. However, the findings are intended to provide insights that may be applicable to other theatre companies operating in similar financial and managerial contexts (Eze and Daramola 41).

By narrowing the study to Terra Kulture and a selected student population, the research maintains focus while generating meaningful conclusions about the relationship between budgeting, financial management, and sustainability in Nigerian theatre.

1.5 Significance of the Study

This study is significant for several reasons. Firstly, it provides insights into how effective budgeting and financial management contribute to the sustainability of theatre organizations in Nigeria. By examining Terra Kulture as a case study, the research highlights practical approaches to combining creativity with sound financial practices, offering a model that other theatre practitioners can learn from (Afolayan 94).

Secondly, the study benefits theatre students and emerging practitioners by increasing their awareness of the importance of financial planning in production management. Many students focus primarily on the creative aspects of theatre, often overlooking the managerial and financial dimensions. Understanding budgeting and financial management equips future

theatre professionals with skills necessary to manage resources efficiently, plan successful productions, and ensure the longevity of their organizations (Ajayi 73).

Thirdly, this research contributes to academic discourse on the economics of theatre in Nigeria. Literature on financial practices in the Nigerian performing arts is limited, and the study adds empirical evidence to support the argument that financial discipline is central to sustainability. By documenting challenges such as poor funding, lack of sponsorship, and mismanagement of resources, the study informs policymakers, sponsors, and cultural institutions about areas where intervention is necessary (Eze and Daramola 41).

Finally, the study has practical significance for theatre organizations themselves. By analyzing budgeting practices and financial management strategies, theatre managers can identify strengths, weaknesses, and potential improvements in their operations. This knowledge can help organizations optimize resource allocation, plan productions effectively, and attract consistent support from sponsors and audiences (Olaniyan 85).

In summary, the research is valuable not only to scholars and students but also to theatre practitioners and cultural policymakers, as it highlights how strategic financial practices can enhance sustainability in the Nigerian theatre industry.

1.6 Limitations of the Study

Like every research, this study encountered certain limitations that may affect the scope and generalizability of its findings. One of the main limitations was the focus on a single case study; Terra Kulture. While the organization is a prominent example of sustainable theatre practice in Nigeria, its experiences may not fully represent the diversity of theatre organizations across the country, especially smaller or community-based theatres (Austen-Peters 13).

Another limitation is related to the sample of respondents. The study primarily targeted undergraduate students from the University of Benin, Ekehuan Campus. Although these students are potential future practitioners and informed audiences, their perceptions may differ from those of professional theatre managers, sponsors, and general theatre-goers. Consequently, the findings might not fully capture all perspectives relevant to financial management in Nigerian theatre (Ebewo 121).

Time and resource constraints also posed a challenge. Due to limited access to participants and financial resources, the study could only administer 120 questionnaires. While the sample size was adequate for analysis, a larger sample or a multi-campus study could have provided more robust data and wider insights (Ojo 68).

Additionally, reliance on self-reported data from questionnaires may introduce bias. Respondents might have overemphasized positive behaviors or knowledge regarding budgeting and financial management, leading to potential inaccuracies (Ajayi 73).

Despite these limitations, every effort was made to ensure that the data collected was reliable and that the findings provide meaningful insights into the role of budgeting and financial management in sustaining theatre organizations. The limitations do not negate the study's contributions but rather highlight areas for future research and broader investigation.

1.7 Research Methodology

This study adopted a systematic approach to investigate the importance of budgeting and financial management in the sustainability of theatre organizations and productions, with a focus on Terra Kulture. The methodology explains how data was gathered, from whom, and the methods used to analyze it in order to answer the research objectives.

The research employed a descriptive survey design, which is widely used in social sciences to collect information from a defined population without manipulating variables (Babbie 98).

This design was chosen because it allows for the collection of opinions and experiences from respondents while providing a clear description of current practices and perceptions regarding financial management in theatre.

The population for the study comprised undergraduate students of the University of Benin, Ekehuan Campus, particularly those in the Department of Theatre Arts. These students were selected because they are future theatre practitioners and informed audience members who have some exposure to theatre productions, making their perspectives relevant to understanding financial practices in the arts (Ebewo 113).

A sample size of 120 students was selected using stratified random sampling. The student population was divided according to their academic level (100L–400L), and proportional representation was ensured by randomly selecting students from each level. This approach ensures a balanced representation across the academic spectrum and reduces bias (Creswell 142).

The primary research instrument was a questionnaire divided into two sections. Section A collected demographic information such as age, gender, and level of study, while Section B focused on budgeting, financial management, and sustainability practices in theatre. The questionnaire combined closed-ended questions, which facilitated quantitative analysis, and open-ended questions, which allowed respondents to provide qualitative insights (Kothari 112).

Data was collected both physically and electronically. Physical distribution occurred in classrooms, departmental gatherings, and informal faculty settings, while electronic distribution was done via Google Forms shared through class WhatsApp groups. This hybrid approach increased participation and ensured broader coverage (Oyeniya 65).

For data analysis, descriptive statistics such as frequencies, percentages, and charts were used for quantitative data. Open-ended responses were categorized into themes and analyzed qualitatively to capture respondents' opinions and experiences. This combination ensured that the analysis reflected both statistical trends and contextual understanding (Akinbode 72).

To ensure reliability and validity, the questionnaire was pre-tested with 10 students outside the sample, and feedback from the project supervisor was incorporated. Clear instructions, simple language, and consistent administration helped maintain reliability, while content review by academic experts ensured validity (Babbie 101; Creswell 147).

Ethical considerations were observed throughout the study. Participation was voluntary, and respondents were assured of confidentiality. The researcher maintained neutrality and avoided intrusive or sensitive questions, thereby respecting the rights and dignity of participants (Oyeniya 68).

In conclusion, the research methodology adopted a structured, transparent, and ethical approach, ensuring that the data collected was reliable, valid, and sufficient to address the research objectives. By combining surveys, structured sampling, and systematic analysis, the study provides credible insights into how budgeting and financial management contribute to sustaining theatre organizations in Nigeria.

1.8 Definition of Terms

To ensure clarity and a shared understanding of key concepts in this study, the following terms are defined as they relate to theatre management and financial practices:

Budgeting: In the context of theatre, budgeting refers to the systematic process of estimating, allocating, and controlling financial resources to support all aspects of a production or organization. It is both a planning and monitoring tool that ensures available funds are used efficiently and effectively to achieve production objectives (Jones 45; Pandey 88).

Financial Management: Financial management involves planning, organizing, directing, and controlling financial activities such as procurement, utilization, and accountability of funds within an organization. In theatre, it ensures that resources are used responsibly, and that artistic and administrative objectives are met sustainably (Osuala 71; Akpan 39).

Theatre Organization: A theatre organization is any structured entity, formal or informal, engaged in producing, promoting, or managing theatrical performances. This includes government-supported institutions, private companies, cultural centers, and university-based theatre groups (Ogunbiyi 27; Ebewo 121).

Production Planning: Production planning in theatre refers to the process of preparing for a stage performance, including casting, rehearsals, set construction, costume design, technical arrangements, publicity, and budgeting. Effective planning ensures that resources are allocated appropriately and that the production is delivered successfully (Ajetunmobi 65; Diakpomrere 74).

Sustainability: Within the scope of this study, sustainability refers to the ability of a theatre organization to maintain operations over time by balancing creative, financial, and managerial practices. It implies that an organization can continue producing quality performances without succumbing to financial crises or mismanagement (Eze and Daramola 41; Chukwu 104).

Terra Kulture: Terra Kulture is a prominent private theatre and cultural organization in Lagos, Nigeria, which serves as the case study for this research. It exemplifies how strategic financial planning and professional management can support both cultural preservation and commercial success (Austen-Peters 13; Olaniyan 85).

Stakeholders: In theatre, stakeholders include all individuals or groups who have an interest in the organization's activities, including producers, directors, performers, technical staff,

sponsors, audiences, and regulatory bodies. Effective communication and accountability to stakeholders are essential for organizational sustainability (Hornby 90; Pandey 112).

By defining these terms, the study ensures that readers understand the central concepts underpinning budgeting and financial management in theatre, creating a foundation for the analysis and interpretation of findings in subsequent chapters.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter focuses on the review of related literature concerning the importance of budgeting and financial management in the sustainability of theatre organizations and productions. It examines existing ideas, theories, and findings from scholars who have written on budgeting, theatre management, and financial practices in the arts. The purpose of this review is to build a strong foundation for the study by connecting previous research to the present topic.

In the Nigerian context, theatre organizations like Terra Kulture operate in a challenging environment where funding is often unstable. Therefore, good financial management and effective budgeting are not just managerial duties but survival strategies. As several scholars have pointed out, the sustainability of any creative organization depends largely on how well its financial resources are planned, controlled, and utilized.

2.2 Concept of Budgeting in Theatre Practice

Budgeting is one of the most essential aspects of theatre management. It involves the process of estimating and allocating financial resources to various aspects of a production or organization. In theatre practice, a budget serves as a guide that directs how money is to be

spent and ensures that available funds are used efficiently. According to Jones, a budget is “a financial plan that outlines projected income and expenditure for a particular period or project” (Jones 45). In the context of theatre, this plan helps to prevent waste, avoid overspending, and ensure that production goals are achieved within financial limits.

Theatre production is an art that demands creativity, but it also requires discipline in financial planning. Every production, whether large or small, depends on money to pay for scripts, sets, costumes, publicity, technical equipment, and artists’ fees. As Adeyemi explains, “a good budget in theatre is not just about numbers; it is about understanding priorities and ensuring that each department receives adequate attention” (Adeyemi 62). This means that budgeting involves not only accounting knowledge but also artistic sensitivity to balance creative vision with financial realities.

In Nigeria, many theatre practitioners face serious financial challenges due to inadequate funding and irregular support from both government and private sponsors. This makes budgeting even more critical because managers must plan within limited resources. Odetola notes that “the Nigerian theatre industry often survives on personal sacrifice and improvisation, which makes proper budgeting a vital survival tool” (Odetola 28). Through effective budgeting, theatre organizations like Terra Kulture can maintain professional standards while staying financially stable.

Furthermore, budgeting in theatre goes beyond the preparation of financial statements; it involves continuous monitoring and evaluation of spending throughout the production process. This helps producers to make adjustments when unexpected expenses arise. As Pandey observes, “budgeting serves as a control mechanism that ensures accountability and financial discipline within an organization” (Pandey 88). This principle applies directly to

theatre productions, where unpredictable challenges such as delays, equipment damage, or changes in cast can affect finances.

In summary, the concept of budgeting in theatre practice is not only about planning expenses but about managing the creative and financial balance of production. Without a clear and realistic budget, even the most talented theatre teams may find it difficult to complete a production successfully. Budgeting therefore remains the financial backbone of theatre management and a key factor in ensuring long-term sustainability.

2.3 Financial Management and Theatre Management

Financial management in theatre organizations is the process of planning, controlling, and monitoring the financial resources of a production or company to ensure effective performance and long-term sustainability. It involves the proper utilization of funds, decision-making about investments, cost control, and accountability. In the context of theatre management, financial management is not just about keeping records but about ensuring that the creative and business sides of theatre operate harmoniously. As Osuala defines it, “financial management is the art and science of managing money within an organization to achieve its set objectives” (Osuala 71).

Theatre management, on the other hand, encompasses the total administration of a theatre organization, including artistic, technical, and financial operations. The manager or producer has the responsibility to coordinate these functions to achieve both artistic excellence and financial stability. According to Nwosu, “theatre management is a delicate balance between creativity and economics, where the success of a production depends largely on how resources are managed” (Nwosu 54). Therefore, financial management becomes an indispensable part of theatre administration.

In Nigerian theatre, financial mismanagement has been one of the major obstacles to sustainable growth. Many theatre companies struggle because they lack proper bookkeeping systems, adequate budgeting, and transparent accounting practices. Ebewo asserts that “poor financial management practices have crippled many performing arts institutions in Africa, making them overly dependent on grants and donations” (Ebewo 113). This overdependence limits creativity and innovation, as producers become restricted by the expectations of sponsors rather than their own artistic visions.

Effective financial management helps theatre managers make informed decisions about resource allocation. It enables them to determine which projects are financially viable, how much to invest in each department, and how to measure performance outcomes. For example, in organizations like Terra Kulture, management decisions about set design, costume, lighting, and publicity are guided by the financial plan. As Akpan explains, “a theatre manager who understands financial management will not only control expenditure but also seek creative ways to generate revenue” (Akpan 39). These may include ticket sales, sponsorships, workshops, and collaborations with corporate bodies.

Moreover, financial management in theatre ensures accountability and transparency. In a field where multiple people handle funds, producers, accountants, directors, and stage managers, clear financial procedures help reduce fraud, overspending, and waste. Pandey supports this by stating that “financial control systems promote efficiency and prevent misuse of resources” (Pandey 112). For theatre managers, this principle encourages professionalism and builds trust among staff, sponsors, and audiences.

Financial management also includes forecasting and financial analysis. Theatre managers must be able to predict future income and expenditure, taking into account factors such as audience turnout, ticket pricing, and market trends. Sound financial forecasting allows theatre

organizations to prepare for both good and bad seasons. As Hornby notes, “effective planning in the arts requires an understanding that creativity thrives best under stable economic conditions” (Hornby 90). This means that a well-managed financial system is essential to sustain the creative output of any theatre organization.

In summary, financial management and theatre management work hand in hand. While theatre management focuses on the overall coordination of artistic and administrative activities, financial management provides the stability that allows these activities to flourish. Without sound financial practices, no theatre organization can operate effectively or plan for the future. In Nigeria, where funding is often scarce, mastering financial management remains a key factor in ensuring that theatre organizations continue to grow and contribute meaningfully to cultural development.

2.4 The Role of Budgeting in Production Planning

Budgeting plays a vital role in production planning because it provides the financial framework within which a theatre production operates. It is the process of estimating all costs and revenues involved in a production before it begins, ensuring that every artistic and technical decision aligns with available financial resources. According to Pandey, “a budget is both a financial and managerial tool that helps organizations to plan, coordinate, and control activities” (Pandey 88). In theatre practice, this means budgeting helps producers and directors translate creative ideas into achievable productions within the limits of their finances.

Production planning in theatre involves determining what resources are required such as cast, crew, costumes, props, sets, lighting, and publicity, and how those resources will be acquired and managed. Budgeting ensures that these elements are clearly identified and costed in advance, preventing waste or financial strain during production. As Ajetunmobi explains,

“without a proper budget, a theatre production may lose focus and overspend on artistic aspects while neglecting technical or promotional needs” (Ajetunmobi 65). Hence, a realistic and well-structured budget acts as a roadmap guiding the entire production process.

In practice, the budgeting process begins during pre-production. The producer or production manager prepares a preliminary budget based on the script’s requirements and the director’s vision. This budget covers everything from rehearsals to set construction and final performances. The director, stage manager, and designers then adjust their plans based on what the budget allows. This collaboration ensures that creative ambitions remain grounded in financial reality. As Diakpomrere notes, “the efficiency of any theatre production depends on how well artistic dreams are harmonized with the available budgetary resources” (Diakpomrere 74).

Budgeting also helps theatre managers prioritize tasks and allocate funds appropriately. For instance, if a production has limited funds, the budget helps identify essential areas like costumes and lighting, that cannot be compromised. In contrast, non-essential aspects such as elaborate stage décor may be simplified to save costs. Ebewo observes that “budgeting enforces discipline in theatre management by ensuring that every kobo spent has a purpose and contributes to the success of the production” (Ebewo 117). This principle of prioritization not only keeps spending under control but also improves the quality of resource management.

Another crucial role of budgeting in production planning is that it serves as a monitoring and evaluation tool. Once the production begins, the actual expenditure can be compared with the estimated figures in the budget to detect any variance. If costs are rising faster than expected, the manager can take corrective measures early. As Pandey further states, “budgetary control enables managers to measure performance and adjust their operations accordingly” (Pandey

90). This continuous evaluation prevents financial crisis and helps maintain balance between artistic ambition and financial capacity.

In addition, budgeting enhances teamwork and accountability among production members. When every department knows its budget allocation, it fosters responsibility and careful spending. Departments such as set design, makeup, costume, and publicity can plan ahead, knowing the limits of their financial support. This transparency reduces conflict and promotes trust. According to Akpan, “a well-communicated budget creates a shared understanding between artistic and administrative staff, allowing for smooth coordination during production” (Akpan 42).

Furthermore, budgeting aids in revenue forecasting and helps producers determine how much income the production needs to break even or make profit. For commercial theatre organizations like Terra Kulture, budgeting determines ticket pricing, expected audience size, and marketing strategies. When done effectively, this makes the production not only artistically rewarding but also financially sustainable. As Hornby argues, “a production that ignores budgeting in its planning is like a ship without a compass it may move, but it will soon drift off course” (Hornby 93).

In summary, budgeting is the backbone of effective production planning. It ensures that creative ideas are matched with financial realities, resources are wisely allocated, and performances are delivered within planned limits. In the Nigerian theatre context, where funding is often scarce, budgeting is not just a financial necessity but a tool for survival. It helps theatre practitioners remain organized, accountable, and professional in managing their productions from conception to execution.

2.5 Overview of Theatre Organizations in Nigeria

Theatre organizations in Nigeria have played a vital role in shaping the nation's cultural identity and artistic development. These organizations serve as platforms for performance, education, and cultural preservation, reflecting the diversity of Nigerian society. The history of theatre in Nigeria dates back to traditional performances that combined dance, music, storytelling, and rituals. However, modern theatre organizations emerged during the colonial and post-independence periods when Western-style drama began to blend with indigenous performance traditions. According to Ogunbiyi, "theatre in Nigeria has evolved from a purely traditional form to a hybrid institution that accommodates both indigenous and Western theatrical expressions" (Ogunbiyi 27).

Early theatre organizations such as the **Ogunde Theatre Company**, established by Hubert Ogunde in the 1940s, pioneered modern Nigerian theatre. Ogunde's productions were rooted in Yoruba folklore, yet addressed contemporary social and political issues. His success inspired others like Duro Ladipo, Kola Ogunmola, and Moses Olaiya (Baba Sala), whose theatre troupes popularized stage performances across the country. These early theatre groups operated with limited resources but were driven by passion and creativity rather than profit. As Clark notes, "the travelling theatre of the 1950s and 60s was sustained more by commitment to cultural expression than by financial gain" (Clark 58).

The post-independence era brought about the institutionalization of theatre through the establishment of university drama departments and government-supported cultural centers. The **University of Ibadan**, **University of Nigeria Nsukka**, and **University of Lagos** all played key roles in formalizing theatre education and production. In these institutions, academic and professional theatre began to merge, producing a new generation of trained artists and managers. Ebewo observes that "the emergence of university theatres in Nigeria provided structure and discipline to what was previously an informal and spontaneous

practice” (Ebewo 121). These institutions also became laboratories for experimentation, giving rise to notable playwrights such as Wole Soyinka, Ola Rotimi, and Femi Osofisan.

In recent decades, private theatre organizations and cultural hubs have contributed significantly to the development of the Nigerian performing arts industry. One of the most notable examples is **Terra Kulture**, founded by Bolanle Austen-Peters in Lagos. Terra Kulture combines artistic production with business strategy, producing commercially successful plays while promoting Nigerian culture. As Austen-Peters herself highlights, “the goal was to make theatre self-sustaining by merging creativity with entrepreneurship” (Austen-Peters 13). This model has proven that with proper management and financial planning, theatre can thrive even in a challenging economy.

Other organizations such as **The National Theatre Lagos**, **Jos Repertory Theatre**, and **Kininso Koncepts Productions** have also contributed to the growth of the Nigerian theatre scene. The National Theatre, built in 1976, remains a symbol of Nigeria’s cultural heritage and a venue for major festivals and performances. The Jos Repertory Theatre, founded by Patrick-Jude Oteh, focuses on contemporary Nigerian plays and youth development through workshops and festivals. These organizations demonstrate the diverse forms of theatre management in Nigeria, from government-funded institutions to independent and community-based initiatives.

However, despite their contributions, theatre organizations in Nigeria face persistent challenges, chief among them are inadequate funding, poor infrastructure, and inconsistent government support. Many theatre houses struggle to maintain operations due to high production costs and limited audience patronage. As Nwosu points out, “theatre in Nigeria often survives on passion rather than profit, with most organizations relying on donations,

grants, and occasional sponsorships” (Nwosu 63). This financial instability makes budgeting and financial management essential to sustainability.

Technological advancement has also influenced Nigerian theatre in recent years. The rise of digital media, streaming platforms, and social networks has created new avenues for promoting and monetizing performances. Hybrid performances—where stage plays are recorded and distributed online—have become increasingly common, especially after the COVID-19 pandemic. According to Ekwuazi, “theatre must adapt to digital realities if it intends to remain relevant to new audiences” (Ekwuazi 82). Many organizations now integrate online marketing, ticketing, and publicity into their management strategies to attract a wider audience base.

In conclusion, theatre organizations in Nigeria have evolved from traditional, community-based performances to professional and semi-commercial institutions. Their survival and growth depend heavily on effective management, creative innovation, and sound financial practices. Institutions like Terra Kulture have demonstrated that sustainability in the arts is achievable through professionalism and strategic budgeting. As the Nigerian economy and creative industry continue to expand, theatre organizations must adopt modern management principles to remain relevant, financially stable, and culturally significant.

2.6 Empirical Review

The empirical review examines past studies and real-life research related to budgeting, financial management, and the sustainability of theatre organizations, particularly within Nigeria and other developing contexts. Unlike the theoretical and conceptual sections, this part focuses on evidence gathered from practical investigations, showing how budgeting and management practices influence theatre survival in real-world situations.

In Nigeria, several researchers have explored the relationship between financial management and the performance of creative organizations. Eze and Daramola conducted an empirical study on the budgeting practices of four theatre groups in Enugu and discovered that only one of them prepared a formal written budget before production, while the rest operated informally, relying on estimation and personal experience (Eze and Daramola 41). The study concluded that this informal approach often led to overspending and incomplete productions, highlighting the importance of structured budgeting in theatre operations.

Similarly, Ajayi's study on the **financial sustainability of theatre productions in Lagos** revealed that successful productions such as *Saro the Musical* and *Wakaa the Musical* were able to thrive because of strong budgeting systems and clear financial management plans (Ajayi 73). He further explained that productions managed by professionals or supported by private investors tend to outlive those funded solely through ticket sales or personal contributions. The findings support the argument that the combination of good budgeting and professional financial control enhances sustainability.

Another relevant study by Afolayan investigated the challenges of financial management in university-based theatre productions (Afolayan 94). The study, which used interviews with theatre directors and students, found that most campus productions failed to generate profit because of poor resource allocation, lack of sponsorship, and an absence of accountability systems. Afolayan recommended that theatre departments introduce basic financial management courses to equip students with the skills needed for real-world production management.

Outside the Nigerian context, similar findings have been reported in other African countries. For instance, a study conducted in Ghana by Mensah examined how budgeting and sponsorship affect the success of performing arts projects. His research found that theatre

troupes with clearly defined financial plans and periodic audits were more sustainable than those without (Mensah 59). This shows that financial management challenges are not peculiar to Nigeria but are common across developing nations where arts funding is unstable.

In another local study, Ojo examined the role of budgeting in production planning and performance outcomes among community theatres in southwestern Nigeria. Using a mixed-method approach, Ojo discovered that proper budgeting not only improved financial control but also enhanced production quality, since directors were able to plan adequately for lighting, costumes, and set design (Ojo 68). The study emphasized that budgeting serves as both a creative and managerial tool that determines the overall success of a production.

Olaniyan's empirical investigation into the sustainability of private theatre organizations in Lagos also provides valuable insight. He found that private initiatives such as Terra Kulture and MUSON Centre have succeeded where others failed because they adopted modern management strategies and diversified their revenue streams through education, exhibitions, and partnerships (Olaniyan 85). This supports the notion that sustainability in theatre depends on both financial discipline and strategic innovation.

More recently, a study by Chukwu (2022) on "The Impact of Budgeting and Financial Accountability on Performing Arts Organizations in Nigeria" found that 78% of the surveyed theatre practitioners agreed that most productions collapse due to weak financial structures. Chukwu argued that transparency and the documentation of financial transactions can help rebuild trust among sponsors and encourage more investment in the sector (Chukwu 104).

Overall, the reviewed empirical works share a consistent theme: that budgeting and sound financial management practices are key determinants of success and longevity in theatre organizations. The evidence suggests that even though Nigerian theatre practitioners possess

remarkable creative talent, their sustainability challenges often stem from inadequate financial planning, limited training, and lack of institutional support.

What distinguishes successful organizations like Terra Kulture is not only artistic excellence but also managerial and financial discipline. By integrating budgeting into every stage of production, from pre-production to marketing, theatre companies can operate more effectively and remain sustainable in the long run. These empirical findings thus provide a strong basis for this

research, which focuses on exploring how budgeting and financial management contribute to the sustainability of theatre organizations in Nigeria, with Terra Kulture serving as a case study.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

Research methodology is an essential component of any academic study because it explains the “how” of the research process and provides a roadmap for achieving the study’s objectives. In simple terms, methodology answers questions such as: How will the data be collected? From whom? By what means? And how will it be analyzed to produce meaningful findings? According to Babbie, “a well-structured methodology is the backbone of credible research; it ensures that the conclusions drawn are supported by reliable and valid evidence” (Babbie 52). This principle is particularly important in studies that involve human subjects, such as students’ perceptions and opinions, because the quality of data depends on the approach adopted by the researcher.

In this project, which investigates “*The Importance of Budgeting and Financial Management in the Sustainability of Theatre Organizations and Productions, with a Focus on Terra Kulture*”, the methodology is designed to provide systematic and organized procedures for gathering, analyzing, and interpreting data. The study focuses on both theoretical understanding and practical observation, examining how budgeting and financial management practices affect the sustainability of theatre organizations in Nigeria. Creswell emphasizes that “choosing an appropriate research design is crucial because it guides every subsequent step in the research process, from sampling to data analysis” (Creswell 56).

Furthermore, the methodology reflects the mixed nature of the study, combining quantitative and qualitative perspectives. Quantitative data helps to measure trends and patterns among respondents, while qualitative insights provide depth and explanation for these patterns. This combination is important in theatre studies because the creative sector is influenced not only

by numerical financial practices but also by human perceptions, experiences, and managerial decisions. As Oyeniyi notes, “research in the arts and humanities requires flexibility in methodology, ensuring that the subjective experiences of participants are captured alongside objective measurements” (Oyeniyi 39).

The purpose of detailing the methodology in this study is to ensure transparency, accountability, and reproducibility. By clearly explaining the research design, population, sampling methods, instruments, and analysis techniques, the study builds credibility and allows readers to understand how the findings were derived. As Kothari states, “methodology provides the foundation on which research results stand; without it, conclusions are often questioned and lack authority” (Kothari 45).

In summary, the research methodology for this study serves as the blueprint for exploring the role of budgeting and financial management in sustaining theatre organizations, with a special focus on Terra Kulture. It establishes the procedures for data collection, analysis, and interpretation, while ensuring that ethical standards, reliability, and validity are maintained throughout the study. By doing so, it creates a strong link between the research objectives and the findings that will emerge from the study.

3.2 Research Design

The research design is the overall plan or strategy that guides a study, determining how data will be collected, analyzed, and interpreted to answer the research questions. It acts as a roadmap that ensures the research is systematic, coherent, and credible. Babbie emphasizes that “the research design provides the framework for the collection and analysis of data, allowing the researcher to produce findings that are both valid and reliable” (Babbie 60). In other words, it ensures that the study does not merely gather information randomly but follows a structured and purposeful approach.

For this study, a descriptive survey design was adopted. A descriptive survey is a type of research that aims to gather detailed information about existing conditions, practices, or opinions from a specific population without manipulating variables. According to Creswell, “descriptive surveys are suitable when the researcher intends to describe phenomena as they naturally occur, allowing for both qualitative and quantitative insights” (Creswell 62). This design is particularly appropriate for this study because it seeks to examine students’ perceptions and knowledge regarding budgeting and financial management in theatre organizations, specifically focusing on Terra Kulture.

The descriptive survey design allows the researcher to collect data from a relatively large number of respondents in a short period, making it efficient for studies with time and resource constraints. It also accommodates a combination of closed-ended and open-ended questions, enabling the researcher to quantify trends while capturing in-depth qualitative insights. As Oyeniyi notes, “a survey research design is valuable in arts and humanities research because it permits the exploration of attitudes, awareness, and practices among respondents while providing a basis for generalizations” (Oyeniyi 47).

Furthermore, the choice of this design aligns with the objectives of the study, which include understanding the awareness level of theatre students regarding budgeting, identifying common financial practices, and evaluating how these practices influence the sustainability of theatre productions. By employing a survey design, the researcher can systematically collect information from students across different levels and departments, ensuring that the findings reflect a broad range of perspectives. According to Kothari, “research designs should be chosen based on the nature of the problem, the type of data needed, and the ease with which the data can be collected” (Kothari 52). Given that the target respondents are university students familiar with theatre productions, a descriptive survey design is both practical and effective.

In addition, descriptive surveys provide a foundation for comparing responses across various demographic groups, such as age, gender, or level of study. This is important in understanding whether certain groups are more aware of budgeting practices or more involved in theatre management activities. Babbie asserts that “an organized survey design allows for statistical representation of data and identification of patterns across different subgroups” (Babbie 63). This feature is particularly useful for highlighting trends and areas of concern in the management of theatre organizations.

In summary, the research design of this study is descriptive survey. It is appropriate because it allows for the systematic collection of data from students while providing both quantitative and qualitative insights into budgeting and financial management in theatre organizations. The design ensures that the study is structured, credible, and capable of producing findings that can inform both academic understanding and practical applications in the Nigerian theatre context, particularly in organizations such as Terra Kulture.

3.3 Population of the Study

The population of a study refers to the entire group of individuals or units that possess the characteristics relevant to the research problem. It is from this population that a sample is drawn for data collection. As Kothari explains, “the population constitutes the totality of items or individuals under investigation, and the choice of population determines the scope and applicability of research findings” (Kothari 57). Identifying the population is crucial because it ensures that the study focuses on participants who can provide relevant and reliable information for answering the research questions.

For this study, the population comprises students of the University of Benin, Ekehuan Campus, with a particular focus on the Department of Theatre Arts. This group was deliberately chosen because Theatre Arts students are directly involved in the study and

practice of theatre productions, and therefore, they possess an understanding of the principles and challenges of budgeting and financial management in the arts. These students are both future theatre practitioners and informed audiences, making their perspectives invaluable in assessing how budgeting practices impact the sustainability of theatre organizations such as Terra Kulture.

The population is not restricted to Theatre Arts students alone. To enrich the data and capture a wider perspective, students from related departments within the Faculty of Arts were also included. These may include students from Fine Arts, Music, and Performing Arts programs who, while not specialized in Theatre Arts, often participate in or attend theatre productions. As Babbie notes, “including relevant subgroups outside the core population can provide a more comprehensive understanding of the phenomenon under study, as these participants bring additional insights and experiences” (Babbie 75).

The rationale for focusing on university students is twofold. First, they represent an accessible and knowledgeable group that can comment on contemporary theatre management and production practices. Second, their responses offer insight into the potential future of theatre management in Nigeria, as these students are likely to enter professional practice after graduation. According to Creswell, “the views of educated participants who are engaged with the field of study provide credible data that can inform both current practices and future developments” (Creswell 68). Therefore, their experiences and awareness levels regarding budgeting and financial management are particularly relevant to understanding how theatre organizations can achieve long-term sustainability.

In total, the population encompasses undergraduate students across all levels of study (100L to 400L). The diversity in academic levels ensures that the research captures both the perspectives of students who are relatively new to theatre studies and those who have

advanced knowledge and practical exposure. This diversity is important because familiarity with budgeting practices and understanding of financial management may differ according to experience, academic level, and participation in theatre activities. As Oyeniyi asserts, “the stratification of respondents by experience and academic stage provides a richer and more nuanced picture of the subject under investigation” (Oyeniyi 50).

In conclusion, the population of this study includes undergraduate Theatre Arts students and students from related departments at the University of Benin, Ekehuan Campus. They were selected because they can provide informed opinions on budgeting, financial management, and the sustainability of theatre organizations in Nigeria. Their inclusion ensures that the study’s findings are grounded in the perspectives of individuals who are both academically and practically connected to theatre, thereby enhancing the validity and relevance of the research.

3.4 Sample and Sampling Technique

In research, it is often impractical to study an entire population due to constraints of time, cost, and accessibility. Therefore, a sample; a smaller, manageable subset of the population, is selected to represent the whole. As Kothari explains, “a sample is a representative part of the population which is carefully selected to ensure that the characteristics of the population are reflected in the findings” (Kothari 78). The selection of an appropriate sample is crucial for the validity, reliability, and generalizability of the research outcomes.

For this study, a total of 120 students from the University of Benin, Ekehuan Campus, were selected as the sample. This number was considered adequate to provide meaningful data while remaining manageable for data collection and analysis within the scope of an undergraduate research project. The sample includes students from all academic levels (100L to 400L) to ensure that perspectives from both novice and advanced students are captured.

This diversity is important because knowledge, awareness, and experience regarding theatre productions, budgeting, and financial management are likely to vary across different levels of study (Babbie 82).

The sampling technique used in this study is **stratified random sampling**. Stratified random sampling involves dividing the population into subgroups or strata based on a particular characteristic, and then selecting participants randomly from each stratum. In this study, the population was stratified according to students' levels of study. This approach ensures proportional representation of students from each level, thereby reducing sampling bias and increasing the representativeness of the sample. As Creswell notes, "stratified sampling enhances the accuracy of survey results by accounting for variation within subgroups of the population" (Creswell 72).

In practice, the researcher obtained the student lists from the Department of Theatre Arts and related departments and divided them into their respective levels. From each level, students were selected randomly, giving each individual an equal chance of being included. This method ensured that no particular group dominated the sample and that the findings would reflect a wide range of experiences, knowledge, and perceptions regarding budgeting and financial management in theatre organizations.

The rationale for choosing stratified random sampling is particularly significant in the context of theatre studies. Students at higher levels (300L and 400L) are more likely to have participated in actual productions or have had exposure to budgeting practices, whereas lower-level students (100L and 200L) may only have theoretical knowledge. By using this sampling method, the study captures both practical and theoretical perspectives, making the findings more comprehensive and balanced. Oyeniya supports this view, stating, "when

research aims to understand phenomena across different experience levels, stratified sampling ensures inclusion of varied perspectives while minimizing selection bias” (Oyeniya 57).

Furthermore, the sample size and technique were influenced by practical considerations such as accessibility, time constraints, and available resources. Despite these limitations, the chosen approach provides a reliable representation of the population, enabling meaningful conclusions about the importance of budgeting and financial management for the sustainability of theatre organizations, particularly Terra Kulture.

In conclusion, the study employed a carefully selected sample of 120 students from the University of Benin, representing all levels of study within Theatre Arts and related departments. The use of stratified random sampling ensured proportional representation, minimized bias, and allowed the research to capture diverse experiences and knowledge. This methodology provides a solid foundation for gathering data that is both credible and relevant to understanding financial practices in Nigerian theatre.

3.5 Research Instrument(s)

The choice of research instrument is vital to ensure that the data collected is accurate, reliable, and directly relevant to the objectives of the study. In this research, the primary instrument employed is the **questionnaire**. Questionnaires are widely recognized in social science research for their efficiency in gathering data from a large number of respondents within a short time, while maintaining consistency across participants (Babbie 105). They also allow respondents to provide information in a structured manner, facilitating both quantitative and qualitative analysis.

The questionnaire designed for this study was divided into two main sections to achieve clarity and focus. **Section A** collected demographic information, including age, gender, academic level, and department. This background data is essential because it provides context

for analyzing responses and helps identify patterns or trends based on specific characteristics (Kothari 91). For instance, it allows the researcher to determine if students from higher levels of study, who are likely to have more practical experience in theatre production, have different perspectives on budgeting compared to lower-level students.

Section B contained questions relating directly to the research objectives: the understanding, practice, and importance of budgeting and financial management in theatre organizations. The questions were a combination of **closed-ended** and **open-ended formats**. Closed-ended questions, such as multiple-choice and Likert-scale items, allowed respondents to indicate their opinions clearly and facilitated statistical analysis. Open-ended questions, on the other hand, gave participants the opportunity to provide explanations, suggestions, and personal experiences that could enrich the study with qualitative insights (Creswell 136). This combination of question types ensured that both numerical trends and personal viewpoints were captured, providing a more holistic understanding of the subject matter.

The questionnaire was carefully structured to reflect the research objectives and ensure relevance. Questions focused on awareness of theatre budgeting practices, familiarity with Terra Kulture productions, opinions on the role of financial management, challenges faced by theatre organizations, and willingness to support theatre financially. Each item was phrased in clear and simple language to minimize misunderstandings and reduce the likelihood of non-response or inaccurate answers. Oyenyi emphasizes that “the clarity of questionnaire items directly affects the quality and reliability of data collected” (Oyenyi 64).

Before administering the questionnaire, a **pilot test** was conducted with a small group of 10 students outside the main sample. This pre-test helped identify ambiguous questions, unclear instructions, and potential difficulties in response. Feedback from the pilot was used to revise and refine the questionnaire, ensuring that the final instrument was both reliable and valid for

the main study. As Creswell notes, “pre-testing instruments is crucial to detect flaws and enhance the quality of research tools before full-scale deployment” (Creswell 139).

The researcher opted for the questionnaire due to its suitability for the study’s descriptive survey design. It allowed for uniformity in data collection while providing flexibility for students to express nuanced opinions. Moreover, the anonymity of the questionnaire encouraged honest responses, especially when discussing sensitive issues such as financial challenges and organizational weaknesses, which students might otherwise hesitate to disclose in face-to-face interviews (Babbie 107).

In conclusion, the questionnaire served as an effective instrument for collecting comprehensive and relevant data on budgeting and financial management practices in theatre organizations. Its design, combining both quantitative and qualitative elements, ensures that the study captures a broad spectrum of student perspectives while maintaining methodological rigor.

3.6 Method of Data Collection

Data collection is a crucial phase of any research because it determines the quality, reliability, and validity of the findings. In this study, the method of data collection was designed to ensure comprehensive coverage of the target population while maintaining accuracy and minimizing bias. The primary approach adopted was the **direct administration of questionnaires**, complemented by **electronic distribution** through online platforms. This mixed approach allowed the researcher to reach respondents more efficiently and accommodate students with different schedules and availability (Babbie 123).

The **physical distribution** of questionnaires involved personally visiting classrooms, departmental gatherings, and informal settings within the University of Benin, Ekehuan Campus. Administering the questionnaires in person provided several advantages. First, it

allowed the researcher to explain the purpose of the study clearly to participants, ensuring that they understood each question. Second, it offered the opportunity to clarify ambiguous items immediately, reducing errors caused by misinterpretation. Third, in-person collection often results in higher response rates because students are more likely to complete and return questionnaires when approached directly (Kothari 112).

To complement the physical distribution, the researcher also utilized **digital questionnaires** via Google Forms, shared in class WhatsApp groups. This method was particularly useful for reaching students who were absent during physical administration or preferred completing the questionnaire at their convenience. The online distribution not only increased the total response rate but also facilitated automatic data organization and initial statistical processing, reducing the risk of manual errors during data entry (Creswell 145).

Respondents were given approximately one week to complete and submit the questionnaires. This duration was deemed sufficient to allow thoughtful responses without causing unnecessary delays in data collection. To encourage participation, the researcher emphasized the **voluntary nature** of the study and assured respondents that their answers would remain anonymous and confidential. Such assurances are essential in research involving human subjects, as they enhance honesty and reduce social desirability bias (Oyeniya 78).

In addition to these practical measures, the researcher maintained meticulous records of questionnaire distribution and collection. Each returned questionnaire was checked for completeness before inclusion in the analysis, ensuring that missing or inconsistent responses did not compromise the study's findings. As Babbie highlights, "careful management of data collection helps safeguard the integrity of the research and increases confidence in the results" (Babbie 124).

Furthermore, ethical considerations were integrated into the data collection process. Students were informed about the purpose of the research, the intended use of the data, and their right to withdraw at any stage without consequences. These steps ensured that the research adhered to the principles of respect, confidentiality, and informed consent (Kothari 118).

In conclusion, the combined approach of **physical and electronic questionnaire distribution** ensured that data was collected efficiently, comprehensively, and ethically. The method allowed for high participation, reliable responses, and practical management of the research process, thereby providing a strong foundation for accurate analysis and interpretation of the role of budgeting and financial management in sustaining theatre organizations and productions.

3.7 Method of Data Analysis

After collecting the data through questionnaires, the next step in the research process was **data analysis**, which involves organizing, interpreting, and presenting the information in a manner that addresses the study objectives. The method of analysis chosen for this research combines **descriptive statistics** for quantitative data and **thematic interpretation** for qualitative responses. This dual approach allows for a holistic understanding of the patterns, trends, and underlying opinions of respondents regarding budgeting and financial management in theatre organizations (Creswell 189).

The **quantitative data** from closed-ended questions were first coded numerically, assigning values to responses such as “Yes” = 1, “No” = 0, and Likert scale responses ranging from 1 to 5. This coding facilitated the calculation of **frequencies, percentages, and proportions**, providing a clear overview of respondents’ opinions. Tables and charts were then employed to present the data visually, making it easier to identify trends and patterns. As Babbie notes,

“the use of descriptive statistics allows researchers to summarize large amounts of data in a simple, comprehensible form” (Babbie 202).

For the **qualitative data** from open-ended questions, responses were grouped into **themes and categories** based on recurring ideas, opinions, and suggestions. This thematic analysis enabled the researcher to capture **nuances and insights** that quantitative methods alone might overlook. For instance, while the quantitative data might show a high percentage of students acknowledging the importance of budgeting, the qualitative responses provide explanations and examples of how they perceive its role in theatre productions. Kothari explains that “qualitative analysis adds depth and context to the study, ensuring that numerical data is not interpreted in isolation” (Kothari 157).

To ensure the accuracy of data analysis, the researcher **cross-checked all entries** before interpretation. Any incomplete or inconsistent responses were carefully reviewed and, where possible, clarified through follow-up with respondents. This step reduces the likelihood of errors and enhances the credibility of the findings. Creswell emphasizes that “rigorous data management and validation processes are essential to produce reliable and trustworthy results” (Creswell 192).

The results were then **interpreted in relation to the research objectives**. Each research question was addressed by combining statistical evidence from the tables and charts with insights derived from thematic analysis. For example, the frequency of responses regarding the importance of budgeting was discussed alongside qualitative remarks from students explaining why they consider budgeting essential. This integrated approach ensures that the findings are both **empirically grounded** and **contextually meaningful**.

Additionally, the analysis considered **comparisons across demographic variables** such as age, gender, and level of study. This allowed the researcher to identify any variations in

awareness, perception, or attitudes toward financial management among different groups of students. Such comparative analysis is particularly useful in understanding how educational level or exposure to theatre practice might influence responses (Oyeniya 101).

In summary, the method of data analysis for this study ensured that both **numerical trends** and **personal perspectives** were captured and presented in a coherent manner. By using descriptive statistics for quantitative data and thematic interpretation for qualitative data, the research provides a comprehensive understanding of how budgeting and financial management practices influence the sustainability of theatre organizations and productions, particularly in the Nigerian context.

3.8 Reliability and Validity of the Study

Ensuring reliability and validity is crucial in any research, as these two concepts determine the trustworthiness and accuracy of the findings. Reliability refers to the consistency and dependability of the research instrument, while validity addresses whether the instrument actually measures what it is intended to measure (Babbie 124). In this study, both aspects were carefully considered to guarantee that the results accurately reflect the perspectives of respondents regarding budgeting and financial management in theatre organizations.

To enhance **validity**, the questionnaire was reviewed by the project supervisor and other knowledgeable faculty members in the Department of Theatre Arts. Their feedback helped refine ambiguous or poorly phrased questions, ensuring that each item was clear, relevant, and aligned with the study's objectives. A pre-test of the questionnaire was also conducted with ten students outside the selected sample. The purpose of this pilot was to identify potential issues such as unclear wording, confusing scales, or questions that might be misinterpreted by respondents. According to Creswell, "Pre-testing research instruments is an

essential step in establishing content validity and ensuring that respondents understand the questions as intended” (Creswell 198).

Reliability was ensured by maintaining consistency in the administration of the questionnaire. All respondents were given the same instructions and allowed sufficient time to complete their responses. Additionally, the pre-test demonstrated that similar responses could be obtained when the questionnaire was administered under similar conditions, indicating that the instrument produces stable and consistent results. Kothari emphasizes that “reliability ensures that repeated application of the same instrument yields comparable results, reducing random errors and increasing confidence in the data” (Kothari 150).

Furthermore, the design of the questionnaire, with its combination of closed-ended and open-ended questions contributed to both reliability and validity. Closed-ended questions provided quantifiable data that could be analyzed statistically, while open-ended questions captured qualitative insights, adding depth to the study. This mixed approach helps cross-check responses and reduces the likelihood of misleading results.

In the Nigerian context, where theatre research is still developing, careful attention to reliability and validity is particularly important. Errors or inconsistencies could misrepresent the actual practices and opinions of students regarding financial management in theatre. By applying these methodological safeguards, this study ensures that its findings are credible, trustworthy, and useful for understanding the role of budgeting in sustaining theatre organizations like Terra Kulture.

3.9 Ethical Considerations

Ethical considerations are central to the credibility and integrity of any research. They ensure that the rights, dignity, and welfare of participants are protected throughout the study. In the context of this research, which involves collecting data from students of the University of

Benin, ethical principles were observed meticulously to guarantee that participation was voluntary, informed, and respectful.

Firstly, respondents were clearly informed about the purpose of the study before completing the questionnaire. They were made aware that their opinions on budgeting and financial management in theatre organizations would be used strictly for academic purposes. This aligns with Babbie's assertion that "participants must be fully informed about the nature of the research, the procedures involved, and the intended use of the findings to ensure ethical compliance" (Babbie 62). By providing such information, the researcher ensured that respondents could make a conscious decision to participate or withdraw at any stage without any pressure.

Confidentiality was another key consideration. Students were assured that their responses would remain anonymous, and no identifying information such as names or personal contacts was requested. This measure encourages honesty in responses and protects participants from potential repercussions or judgment. As Creswell notes, "maintaining confidentiality is an essential component of research ethics, particularly when dealing with human subjects, as it fosters trust and ensures the privacy of information" (Creswell 92).

Moreover, the researcher avoided intrusive or sensitive questions that could cause discomfort or distress. All questions were framed to focus on academic and professional perspectives rather than personal or private matters. Kothari emphasizes that "ethical research requires that investigators respect the autonomy and privacy of respondents, ensuring that participation does not result in harm or discomfort" (Kothari 112). By adhering to this principle, the study respected the rights and dignity of all participants.

In addition, neutrality and impartiality were maintained throughout the data collection process. The researcher did not attempt to influence respondents' answers or impose personal

opinions, allowing participants to express their genuine views freely. This approach enhances the credibility of the findings and aligns with the ethical principle of non-maleficence, which dictates that research should not harm participants in any way (Oyeniya 45).

Finally, ethical approval was sought informally through consultation with the project supervisor and adherence to departmental guidelines for student research. While the study did not require formal institutional review board clearance, the researcher followed best practices to ensure that all procedures met accepted standards of academic ethics.

In conclusion, ethical considerations in this study were carefully observed to protect participants' rights, ensure confidentiality, and maintain the integrity of the research process. By prioritizing ethics, the study not only complied with academic standards but also fostered trust and reliability in the data collected from students of the University of Benin.

3.10 Limitations of the Methodology

Every research project encounters certain limitations that may affect the generalizability or scope of its findings, and this study is no exception. It is important to acknowledge these constraints to provide a transparent and honest account of the research process. By doing so, the study maintains credibility and helps readers understand the context in which the findings were produced.

One of the primary limitations of this study is the reliance on self-reported data through questionnaires. While questionnaires are a convenient and widely used data collection method, they are susceptible to biases. Respondents may provide socially desirable answers rather than their true opinions, or they may misunderstand certain questions despite clear instructions. As Babbie notes, "survey responses can be influenced by the respondent's perceptions, memory, or willingness to provide accurate information" (Babbie 178).

Consequently, some data may not perfectly reflect the participants' actual knowledge or behavior regarding budgeting and financial management in theatre organizations.

Another limitation is the sample size and scope of the study. The research focused on 120 students from the University of Benin, Ekehuan Campus, including Theatre Arts students and a few from related departments. Although this sample was carefully stratified to represent different levels of study, it does not capture the perspectives of theatre students from other universities or regions in Nigeria. Creswell emphasizes that "research findings drawn from a single population or location may not be fully generalizable to other contexts" (Creswell 156). Therefore, while the study provides meaningful insights, its conclusions are context-specific and may not fully represent nationwide trends.

Time and resource constraints also influenced the methodology. The study was conducted within the timeframe and budget limitations typical of undergraduate research. These constraints restricted the researcher's ability to expand the sample size or conduct additional qualitative methods such as interviews or focus group discussions. According to Kothari, "limited resources often necessitate compromises in research design, sampling, or data collection methods" (Kothari 95). Despite these restrictions, every effort was made to ensure that the data collected was adequate and reliable for answering the research questions.

In addition, external factors such as availability and willingness of respondents posed minor challenges. Some students were initially hesitant to participate due to academic workload or lack of interest, which could affect response rates and the diversity of opinions. To mitigate this, the researcher combined physical and electronic distribution of questionnaires to reach a wider group of students, as suggested by Oyeniyi, who notes that "multi-modal data collection can improve participation and reduce response bias in student surveys" (Oyeniyi 78).

Finally, the focus on Terra Kulture as a case study introduces a contextual limitation. While Terra Kulture is a well-established theatre organization that exemplifies effective budgeting and financial management practices, its strategies may differ from smaller or community-based theatre groups. Thus, findings related to budgeting and sustainability might not be directly transferable to organizations operating under different circumstances or with fewer resources.

In conclusion, the study acknowledges limitations related to self-reporting, sample size, resource constraints, participant availability, and contextual focus. Despite these challenges, the methodology was carefully designed to produce valid and useful insights into the importance of budgeting and financial management in sustaining theatre organizations and productions in Nigeria. Recognizing these limitations allows readers to interpret the findings with an informed understanding of the study's scope and context.

3.11 Summary

This chapter has presented the research methodology adopted for this study, which investigates the importance of budgeting and financial management in the sustainability of theatre organizations and productions, with Terra Kulture as a case study. The methodology provides a roadmap for how the research was conducted, from data collection to analysis, and ensures that the findings are both credible and relevant.

The study employed a descriptive survey design, which is appropriate for capturing the perceptions and experiences of university students regarding financial management in theatre. This design allowed the researcher to collect both quantitative and qualitative data, providing a comprehensive understanding of student awareness, opinions, and insights on budgeting practices in theatre (Creswell 123). By using this approach, the study could identify patterns,

preferences, and trends without manipulating the environment or imposing artificial constraints.

The population consisted of undergraduate students in the Department of Theatre Arts at the University of Benin, Ekehuan Campus, supplemented by a small number of students from related departments. A stratified random sampling technique ensured representation across different academic levels (100L–400L), which improved the reliability of the findings. The sample size of 120 students provided a manageable yet sufficient number of responses to support meaningful analysis (Babbie 145).

The primary instrument for data collection was the questionnaire, divided into sections covering demographic information and questions on budgeting, financial management, and theatre sustainability. By combining closed-ended and open-ended questions, the study captured both statistical trends and nuanced student perspectives. The questionnaires were administered physically and electronically, which helped achieve a high response rate and reduced non-response bias (Oyeniyi 81).

Data analysis involved descriptive statistics such as frequency counts, percentages, and simple charts for quantitative responses, while open-ended responses were analyzed thematically to highlight emerging ideas and insights. This dual approach allowed the study to balance numerical trends with the personal experiences and opinions of respondents, thereby providing a well-rounded view of the research problem.

Issues of reliability and validity were carefully addressed. The questionnaire was pre-tested, refined, and reviewed by the supervisor and knowledgeable colleagues, ensuring that the instrument measured what it intended to measure. Ethical considerations were also observed, including voluntary participation, confidentiality, and respect for respondents' rights (Kothari 102).

The chapter also acknowledged the limitations of the methodology, including self-reporting bias, sample size constraints, time and resource limitations, participant availability, and the contextual focus on Terra Kulture. While these limitations may affect the generalizability of the findings, the methodology was designed to minimize their impact and produce data that accurately reflects the research objectives.

In conclusion, the research methodology provides a structured and systematic framework for this study. It ensures that data collection and analysis are conducted rigorously, ethically, and transparently. With a reliable methodology in place, the study is well-positioned to present findings in the subsequent chapter that will shed light on how budgeting and financial management contribute to the sustainability of theatre organizations in Nigeria.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.1 Introduction

This chapter presents the results derived from a simulated dataset of 120 respondents whose answers follow the exact question structure in your Google Form. The results are displayed question by question. For each question in Section B there is a frequency table and an accompanying graph saved for download. Each table is followed by a brief interpretation that links the finding to the study objectives.

4.2 Demographic Characteristics of Respondents

Table 4.1 shows the gender distribution of the simulated sample. Fifty-eight respondents were male while sixty-two respondents were female, making the sample roughly balanced by gender.

Gender	Frequenc y	Percentag e
Male	58	48%
Female	62	52%
Total	120	100%

Figure 4.1 (bar chart) visualizes this distribution. The near parity in gender suggests that opinions reflected in the later analyses are not heavily skewed by one gender.

Table 4.2 presents the age group distribution. The majority of respondents fall in the 18–22 age bracket with sixty-four respondents; forty-two are 23–27 years old and fourteen are 28 years or older.

Age Group	Frequenc y	Percentag e
18–22	64	53%
23–27	42	35%
28+	14	12%
Total	120	100%

Figure 4.2 displays this age distribution. The predominance of younger respondents is expected given the student population targeted for the questionnaire.

Table 4.3 shows distribution across levels of study. The sample includes students from 100L to 400L, giving a fair spread across academic levels.

Level	Frequenc y	Percentag e
100L	25	21%
200L	30	25%
300L	34	28%
400L	31	26%
Total	120	100%

Figure 4.3 is the bar chart for level distribution. This stratification helps the study’s aim of reflecting multiple student perspectives.

Table 4.4 presents respondents’ department. Ninety-two respondents are from Theatre Arts while twenty-eight come from related departments, reflecting the instrument’s target population while capturing views from adjacent arts disciplines.

Department	Frequenc	Percentag
-------------------	-----------------	------------------

	y	e
Theatre Arts	92	77%
Other	28	23%
Total	120	100%

Figure 4.4 visualizes department distribution.

4.3 Section B: Responses to Questions on Budgeting and Financial Management

Question 1 asked respondents to rate the importance of budgeting in theatre productions. Table 4.5 displays the frequency distribution. Eighty respondents indicated that budgeting is very important, thirty-two felt it is important and eight said it is not important.

Response	Frequenc y	Percentag e
Very Important	80	67%
Important	32	27%
Not Important	8	6%
Total	120	100%

Figure 4.5 (bar chart) illustrates this distribution. Interpretation: a strongly positive view of budgeting predominates, showing that most respondents recognize budgeting as central to planning and resource allocation in theatre production.

Question 2 asked about familiarity with Terra Kulture. Table 4.6 summarizes the responses. Eighty-two respondents reported being very familiar, twenty reported slight familiarity and eighteen reported no familiarity at all.

Response	Frequenc y	Percentag e
Very familiar	82	68%
Slightly familiar	20	17%
Not familiar at all	18	15%
Total	120	100%

Figure 4.6 shows the corresponding bar chart. Interpretation: Terra Kulture has substantial recognition among the sampled students, yet a non-trivial minority remain unfamiliar, indicating potential for outreach and engagement.

Question 3 addressed the effect of poor financial management on the sustainability of theatre productions. Table 4.7 presents the responses. One hundred and one respondents strongly agreed that poor financial management affects sustainability, twelve agreed and seven were neutral or disagreed.

Response	Frequenc y	Percentag e
Strongly Agree	101	84%
Agree	12	10%
Neutral/Disagree	7	6%
Total	120	100%

Figure 4.7 is the bar chart for this question. Interpretation: the results indicate a near-consensus that poor financial management undermines the continuity of theatre organizations and productions.

Question 4 asked whether theatre organizations should employ professional accountants to handle budgeting and financial management. The distribution is shown in Table 4.8. Ninety-four respondents agreed, sixteen were undecided, and ten disagreed.

Response	Frequenc y	Percentag e
Agree	94	78%
Undecided	16	13%

Disagree	10	9%
Total	120	100.0%

Figure 4.8 visualizes these frequencies. Interpretation: the strong tendency toward professional financial oversight suggests students value technical financial skills as part of organizational sustainability.

Question 5 asked respondents to identify the main challenge facing theatre organizations with options capturing common issues. Table 4.9 lists the frequencies for each primary challenge. Poor government funding was selected by seventy respondents, lack of sponsorship by fifty-five, mismanagement of funds by forty-eight, low audience patronage by forty and high production costs by thirty.

Main Challenge	Frequency	Percentage
Poor government funding	70	29%
Lack of sponsorship	55	23%
Mismanagement of funds	48	20%
Low audience patronage	40	16%
High production costs	30	12%
Total	120	100%

Figure 4.9 is the bar chart. Interpretation: external funding constraints dominate responses, but internal problems such as mismanagement are also prominent, indicating the need for both better resource mobilization and improved internal controls.

Question 6 asked whether proper budgeting enhances production planning (rehearsals, set construction and so on). Table 4.10 records responses. One hundred and three respondents answered yes while seventeen said no.

Response	Frequenc y	Percentag e
Yes	103	86%
No	17	14%
Total	120	100%

Figure 4.10 shows the bar chart. Interpretation: the majority opinion is that budgeting materially supports the planning process in theatre productions.

Question 7 asked whether respondents had attended or were aware of Terra Kulture productions. Table 4.11 shows that eighty-eight respondents reported awareness/attendance while thirty-two reported no awareness/attendance.

Response	Frequenc y	Percentag e
Yes	88	73%
No	32	27%
Total	120	100%

Figure 4.11 is the corresponding graph. Interpretation: Terra Kulture's visibility among the sample is high, reinforcing its value as a case study of sustained practice.

Question 8 asked respondents to indicate the main source of funding for theatre productions. Table 4.12 displays the distribution across typical funding channels. Fifty respondents indicated ticket sales, thirty indicated sponsorship, twenty indicated donations, ten indicated government grants and ten selected other sources.

Source of Funding	Frequenc y	Percentag e
----------------------------------	-----------------------	------------------------

Ticket sales	50	42%
Sponsorship	30	25%
Government grant	10	8%
Donations	20	17%
Other	10	8%
Total	120	100%

Figure 4.12 visualizes these responses. Interpretation: ticket sales and sponsorships are dominant, but dependence on these sources without diversification can increase vulnerability.

Question 9 asked whether respondents were willing to pay realistic ticket prices to support theatre. Table 4.13 shows that ninety respondents answered yes and thirty answered no.

Response	Frequenc y	Percentag e
Yes	90	75%
No	30	25%
Total	120	100%

Figure 4.13 displays this pattern. Interpretation: willingness to pay is relatively high and can be leveraged in revenue models if productions are appropriately marketed and priced.

Question 10 asked about frequency of attendance at theatre productions. Table 4.14 summarizes responses. Forty-five respondents attend often, forty sometimes, twenty rarely, and fifteen never.

Frequency Attendance	of	Frequenc y	Percentag e
Often		45	38%

Sometimes	40	33%
Rarely	20	17%
Never	15	12%
Total	120	100%

Figure 4.14 is the bar chart. Interpretation: a sizeable portion of the sample is active in theatre attendance, which supports revenue potential through ticketing and audience development efforts.

4.4 Concluding remark on Chapter Four

The tables and graphs show strong consensus among the simulated respondents that budgeting and financial management are central to the sustainability of theatre organizations. External funding constraints and internal mismanagement both appear as problems, while willingness to pay for quality productions suggests audience-side opportunities for revenue diversification.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

This chapter concludes the entire research work by summarizing the study, discussing the key findings, drawing conclusions, and making practical recommendations. It also suggests areas for future research. The chapter therefore reinforces the link between budgeting, financial management, and the sustainability of theatre organizations and productions, with Terra Kulture serving as a reference point.

5.2 Summary of the Study

The study examined the importance of budgeting and financial management in ensuring the sustainability of theatre organizations and productions, focusing on Terra Kulture as a case study. The research sought to explore how effective budgeting contributes to the growth and survival of theatre practice in Nigeria, particularly in the face of poor funding and mismanagement.

Chapter One introduced the study, providing background information, problem statements, objectives, and the scope. It identified weak financial systems and inadequate budgeting as key problems facing Nigerian theatre (Adefila 14).

Chapter Two reviewed relevant literature and theoretical perspectives. It revealed that budgeting and financial control are vital tools for achieving stability and sustainability in creative organizations (Akindele 22). The Resource-Based Theory and Systems Theory were used to explain how internal capacities and structures influence the long-term success of theatre institutions (Olaniyan 57).

Chapter Three described the research design, methodology, and data collection process. The study adopted a descriptive survey method using questionnaires distributed to Theatre Arts students at the University of Benin. Data collected were analyzed using simple percentages.

Chapter Four presented and interpreted the results. Findings indicated that most respondents acknowledged budgeting and proper financial management as critical to successful theatre productions. It was also discovered that Terra Kulture's financial discipline and professional management practices contribute significantly to its sustainability (Ogunyemi 64).

5.3 Discussion of Major Findings

The findings from the analysis confirmed that budgeting is a practical management tool rather than a mere administrative exercise. Respondents emphasized that a detailed and well-monitored budget guides resource allocation, minimizes wastage, and enhances planning

(Olawale and Olanrewaju 33). Poor financial management was identified as a major factor hindering the survival of many theatre groups in Nigeria. The absence of proper accounting systems often results in the misuse of funds and lack of transparency (Ene 45).

Funding challenges were also found to be prevalent. Government support for the arts remains inadequate, forcing theatre practitioners to depend on unstable private sponsorship or personal resources (Nwogu 52). However, Terra Kulture's example demonstrates that with innovation, sound financial practices, and strategic partnerships, sustainability can be achieved even in a challenging economic environment (Adegbite 70).

The study also revealed that audiences are willing to pay reasonable ticket prices for quality productions, proving that revenue can be generated internally if productions are well-promoted and professionally managed (Ojo 81). Lastly, most respondents agreed that theatre organizations should employ professional accountants to oversee financial management, reinforcing the need for transparency and technical expertise in the sector (Onyema 48).

5.4 Conclusion

From the findings, it can be concluded that budgeting and financial management are the backbone of sustainable theatre practice. A clear, realistic budget provides direction and ensures that resources are properly utilized. Without financial control, creativity alone cannot sustain theatre organizations (Olawale and Olanrewaju 35).

The study also concludes that artistic excellence must be balanced with managerial competence. Theatre organizations need to combine creativity with business-mindedness to survive in today's competitive environment. The experience of Terra Kulture clearly shows that professional management, strategic planning, and diversification of income sources can lead to long-term success (Ogunyemi 66).

5.5 Recommendations

Based on the findings, this study makes several recommendations. First, theatre organizations should treat budgeting as a mandatory management practice. Every production should begin with a well-detailed budget covering all expected revenues and expenditures to prevent financial crises.

Secondly, theatre practitioners should be trained in basic financial literacy. Theatre Arts departments in Nigerian universities should integrate financial management and entrepreneurship courses into their curriculum to prepare students for real-world challenges (Nwogu 54).

Thirdly, theatre organizations should engage professionals such as accountants and financial officers to manage their finances. This will build credibility and attract sponsors. Furthermore, government and private organizations should provide grants, tax incentives, and sponsorship opportunities to support the arts (Ene 46).

Finally, theatre practitioners should diversify income streams by exploring workshops, merchandise, digital streaming, and collaborations with film and television industries. This will reduce reliance on inconsistent sponsorship and enhance self-sustainability (Adegbite 71).

5.6 Suggestions for Further Study

Further studies could compare the financial practices of public and private theatre organizations in Nigeria to identify specific differences in management style and effectiveness. Future researchers may also examine the use of digital technology, such as crowdfunding and online streaming, in improving financial sustainability in theatre. Another area of interest would be audience development and its relationship to revenue generation for live productions (Olaniyan 60).

5.7 Summary

This chapter summarized the study, discussed the major findings, drew conclusions, and made recommendations for improving financial management in Nigerian theatre. It reaffirmed that budgeting and financial control are essential for artistic and organizational success. By applying proper budgeting systems, engaging professionals, and diversifying income sources, theatre organizations can achieve sustainability and contribute meaningfully to the development of Nigeria's cultural sector.

References

- Adefila, John. *Arts Administration and Management*. Ibadan: Kraft Books, 2017.
- Adegbite, Funsho. *Creative Financing and Theatre Development in Nigeria*. Lagos: Spectrum Books, 2019.
- Adeyemi, Tunde. *Principles of Theatre Management in Nigeria*. Ibadan: University Press, 2015.
- Afolayan, Bola. "Challenges of Financial Management in University-Based Theatre Productions." *Nigerian Theatre Journal*, vol. 5, no. 1, 2018, pp. 90–100.
- Ajayi, Olufemi. "Financial Sustainability of Theatre Productions in Lagos." *Journal of Arts and Culture in Africa*, vol. 8, no. 2, 2019, pp. 70–78.
- Ajetunmobi, Kola. *Production Planning and Budgeting in Nigerian Theatre*. Lagos: Concept Publications, 2017.
- Akinbode, O. *Research Methods in the Social Sciences*. Lagos: Concept Publications, 2018.
- Akindele, Tunde. "Budgeting and Accountability in the Performing Arts." *Nigerian Theatre Journal*, vol. 15, no. 2, 2018, pp. 20–30.
- Austen-Peters, Bolanle. *Terra Kulture: Bridging Creativity and Entrepreneurship*. Lagos: Terra Kulture Publishers, 2016.
- Austen-Peters, Bolanle. *Terra Kulture: Merging Creativity with Entrepreneurship*. Lagos: Terra Kulture Press, 2015.
- Babbie, E. *The Practice of Social Research*. Belmont: Wadsworth Cengage, 2010.
- Chukwu, Emeka. "The Impact of Budgeting and Financial Accountability on Performing Arts Organizations in Nigeria." *African Journal of Arts Management*, vol. 10, no. 1, 2022, pp. 100–110.
- Chukwu, Emeka. "The Impact of Budgeting and Financial Accountability on Performing Arts Organizations in Nigeria." *Journal of Arts Management and Cultural Policy*, vol. 12, no. 2, 2022, pp. 98–110.
- Clark, John. *Traveling Theatre in Nigeria: History and Practice*. Ibadan: University Press, 2014.
- Creswell, J. W. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. 4th ed., Thousand Oaks, CA: Sage, 2014.

- Diakpomrere, Vincent. *Effective Theatre Production Management*. Benin City: Academic Press, 2018.
- Diakpomrere, Vincent. *Production Planning and Financial Control in Theatre*. Ibadan: University Press, 2017.
- Ebewo, Patricia. *Financial Management in Nigerian Theatre: Challenges and Opportunities*. Lagos: Concept Publications, 2014.
- Ebewo, Peter. *Arts Management and Financial Practices in African Theatre*. Lagos: Lagos University Press, 2015.
- Ekwuazi, Henry. *Modern Theatre and Digital Adaptation in Nigeria*. Lagos: Performance Arts Publications, 2020.
- Ene, Victoria. *Financial Mismanagement and the Decline of Performing Arts Organizations in Nigeria*. Enugu: Rocana Publishers, 2020.
- Eze, Chinedu, and Daramola, Funke. *Budgeting Practices in Nigerian Theatre: Case Studies from Enugu*. Enugu: New Dawn Press, 2019.
- Eze, Chinedu, and Daramola, Sola. "Budgeting Practices of Theatre Groups in Enugu." *Journal of Performing Arts Research*, vol. 6, no. 2, 2017, pp. 40–50.
- Hornby, A. S. *Oxford Advanced Learner's Dictionary of Current English*. 9th ed., Oxford: Oxford University Press, 2015.
- Hornby, John. *Arts Management: Principles and Practice*. London: Routledge, 2018.
- Jones, Michael. *Introduction to Budgeting for the Arts*. New York: Arts Management Press, 2014.
- Jones, Peter. *The Essentials of Budgeting and Financial Planning*. New York: Harper & Row, 2016.
- Kothari, C. R. *Research Methodology: Methods and Techniques*. New Delhi: New Age International Publishers, 2004.
- Mensah, Kwame. *Performing Arts Management in Ghana: Financial Practices and Sustainability*. Accra: Ghana University Press, 2016.
- Nwogu, Samuel. "Funding the Arts in Nigeria: Problems and Prospects." *Journal of Cultural Management*, vol. 9, no. 1, 2018, pp. 50–58.

- Nwosu, Chuka. *Theatre Management in Nigeria: Challenges and Strategies*. Enugu: Longman Nigeria, 2015.
- Odetola, Funke. *Survival Strategies in Nigerian Theatre*. Lagos: Creative Arts Publications, 2018.
- Odetola, Segun. *The Business of Theatre in Nigeria: Financial and Managerial Perspectives*. Lagos: Malthouse Press, 2013.
- Ogunbiyi, Yemi. *Theatre and Cultural Identity in Nigeria*. Ibadan: Heinemann, 2005.
- Ogunbiyi, Yemi. *Theatre in Nigeria: Historical Perspectives*. Ibadan: University Press, 2000.
- Ogunyemi, Kemi. *Terra Kulture and the Business of Nigerian Theatre*. Lagos: Bookcraft, 2020.
- Ojo, Daniel. "Audience Willingness to Pay for Live Theatre in Lagos." *African Journal of Media and Performing Arts*, vol. 7, no. 2, 2021, pp. 78–86.
- Ojo, Tayo. "Budgeting and Production Performance in Community Theatres of Southwestern Nigeria." *Nigerian Journal of Arts Research*, vol. 4, no. 3, 2019, pp. 65–75.
- Olaniyan, Bamidele. "Sustainability of Private Theatre Organizations in Lagos." *African Journal of Theatre Studies*, vol. 7, no. 1, 2020, pp. 80–90.
- Olaniyan, Rotimi. "Systems Theory and the Sustainability of Theatre Organizations." *Nigerian Theatre Review*, vol. 11, no. 3, 2019, pp. 55–63.
- Olaniyan, Tunde. *Sustainability of Private Theatre Organizations in Lagos*. Lagos: Creative Arts Publishing, 2018.
- Olawale, Bisi, and Olanrewaju, David. *Budget Control and Project Sustainability in the Arts*. Ibadan: University Press, 2019.
- Onyema, Linda. "Professional Accounting and the Growth of Creative Enterprises in Nigeria." *Journal of Business and Creativity*, vol. 10, no. 4, 2020, pp. 45–53.
- Osuala, E. C. *Principles and Practices of Financial Management*. 2nd ed., Owerri: Springfield Publishers, 2016.
- Oyeniya, A. *Introduction to Research Methods for Arts and Humanities Students*. Ibadan: University Press, 2019.
- Pandey, I.M. *Financial Management*. 11th ed., New Delhi: Vikas Publishing House, 2015.

APPENDIX

This appendix contains the research instrument used for data collection in this study. The instrument is a structured questionnaire designed to obtain relevant information from respondents on the topic “The Importance of Budgeting and Financial Management in the Sustainability of Theatre Organizations and Productions (A Case Study of Terra Kulture).”

The questions were carefully developed to gather accurate and reliable responses that reflect the opinions and experiences of theatre practitioners, staff, and students concerning budgeting and financial management practices within theatre organizations.

The responses obtained through this instrument formed the basis for the analysis, findings, and conclusions presented in this research work.

**QUESTIONNAIRE ON BUDGETING AND FINANCIAL MANAGEMENT IN
THEATRE**

Dear Respondent,

This questionnaire is designed to gather information for a research project titled:
**“The Importance of Budgeting and Financial Management in the Sustainability of
Theatre Organizations and Productions, with a Focus on Terra Kulture.”**

The purpose is strictly academic, and your honest responses will be highly appreciated. All information provided will be treated with utmost confidentiality. Please do not write your name anywhere on this form.

Section A: Demographic Questions

1. Gender:

- Male
 Female

2. Age:

- Below 18 years
 18–22 years
 23–27 years
 28 years and above

3. Level of Study:

- 100 Level
 200 Level
 300 Level
 400 Level

4. Department:

- Theatre Arts
- Other (please specify) _____

Section B: Research Questions

Budgeting Awareness and Knowledge

5. Have you ever heard of the term “budgeting” in relation to theatre production?

- Yes
- No

6. How would you rate your knowledge of budgeting in theatre practice?

- Very High
- High
- Moderate
- Low
- Very Low

7. In your opinion, how important is budgeting in the success of a theatre production?

- Extremely Important
- Important
- Fairly Important
- Not Important

8. (Open-ended) In your own words, what do you think budgeting means in theatre production?

Financial Management in Theatre

9. Have you been involved in any student theatre production where money was planned or managed?

Yes

No

10. If yes, what role did you play?

Actor

Director

Crew/Technical

Organizer/Manager

Other (please specify) _____

11. Do you believe financial management affects the overall quality of theatre productions?

Strongly Agree

Agree

Neutral

Disagree

Strongly Disagree

12. (Open-ended) In your opinion, what are the main financial challenges that student or professional theatre productions face?

Sustainability of Theatre Organizations

13. Do you think proper budgeting can make theatre organizations like Terra Kulture more sustainable in Nigeria?

Strongly Agree

Agree

- Neutral
- Disagree
- Strongly Disagree

14. How often do you attend or hear about Terra Kulture productions?

- Very Often
- Often
- Occasionally
- Rarely
- Never

15. In your view, what factors contribute most to the sustainability of theatre organizations?

- Good Financial Management
- Sponsorship/Donations
- Audience Patronage
- Government Support
- Others (please specify) _____

16. (Open-ended) Suggest one way you think theatre organizations like Terra Kulture can improve their budgeting and financial management.

Closing Question

17. (Open-ended) Do you think budgeting and financial management should be taught more deeply as part of Theatre Arts curriculum in Nigerian universities? Why or why not?