

**STUDYING THE ROLE OF THEATRE MANAGERS IN SUPPORTING THE  
CREATIVE PROCESS**

**BY**

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BENIN CITY**

**DECEMBER, 2024.**

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**A RESEARCH PROJECT SUBMITTED TO THE DEPARTMENT OF  
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BACHELOR OF ARTS (B.A.) DEGREE IN THEATRE ARTS**

**DECEMBER, 2024.**

## **DECLARATION**

I, declare that this work entitled studying the role of theatre managers in supporting the creative process was written by me. Where the ideas of others were used, they were duly acknowledged.

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**OLUMARO, FAVOUR KOWOYE**  
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## CERTIFICATION

This is to certify that this research work was carried out by FAVOUR KOWOYE  
OLUMARO with Matriculation Number ART2000968 under my supervision

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**Dr. J. N. Bardi (arpa)**  
*Project Supervisor*

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**Date**

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**Prof (Mrs.) J.E Abbe**  
Head of Department

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**Date**

## **DEDICATION**

This work is dedicated to the Almighty God, Maker of Heaven and earth.

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## **ABSTRACT**

The role of a theatre manager is pivotal in bridging the administrative and creative aspects of theatrical production. This study explores how theatre managers support the creative process by facilitating collaboration, ensuring resource allocation, and maintaining an environment conducive to artistic innovation. The research examines key responsibilities, such as managing budgets, coordinating schedules, and liaising between creative teams and stakeholders, to highlight the ways in which these tasks contribute to the realization of artistic visions. By analyzing case studies and interviews with persons who have worked as a theatre manager and also who worked with them in the educational theatre sector, the study identifies strategies that effective theatre managers employ to foster creativity, including proactive problem-solving, clear communication, and adaptive leadership. Additionally, the study investigates challenges theatre managers face, such as balancing financial constraints with artistic ambitions, mediating conflicts within creative teams, and navigating the unpredictability of live performances. The findings underscore the importance of a theatre manager's ability to align organizational goals with artistic objectives, ensuring that logistical and financial considerations do not stifle creativity. This research concludes that theatre managers are not merely facilitators but active contributors to the creative process, as their leadership and support play a critical role in transforming artistic concepts into successful productions. By emphasizing the symbiotic relationship between management and artistry, the study aims to enhance understanding of the theatre manager's role and its impact on the creative landscape of contemporary theatre.

# CHAPTER ONE

## INTRODUCTION

### 1.1 Background of the Study

Theatre managers play a very crucial and pivotal role in ensuring for a successful theatrical performance. They play a very powerful yet often overlooked role in the theatre. The theatre manager is in charge of a lot of functions in theatre. They ensure that all aspect of a production is functioning effectively and achieving their expected goals efficiently. Beyond administrative tasks, they serve as facilitators, advocates, and collaborators, offering crucial support to artists and the entire creativity process. The theatre manager is the one who sees to the fulfillment of the aims and objectives of theatre management. Theatre managers contribute to the entire creative ecosystem, including providing logistical support, fostering an environment conducive to experimentation and advocating for the realization of artistic visions. While actors, directors, and designers receive considerable attention, the behind-the-scenes work of theatre managers is essential for the successful execution of any production and deserve proper recognition. The theatre manager is a body that helps connect the stage performance, directors vision and audience together for proper relationship building and for audience to be stable in participating in theatre performances and for new audience to see the need to also take part in the performance. This study will properly highlight the pivotal roles and need for recognition of the theatre manager. The theatre manager brings together the four basic elements of theatre - the script, the artists, the performance, the venue and audience- for the shared dramatic experience. (Ayakoroma 32).

The act of management ensures the proper harnessing of resources and coordination of individual efforts (in an organisation) to achieve goals or meet the objectives of the organisation. To this effect management becomes "the process of designing and maintaining an environment in which individuals, working together in groups, efficiently accomplish selected aims" Wehrich and Koontz (4). If the Theatre is (a) business with set objectives, then, its numerous resources must be geared towards the actualisation and realisation of the objectives. From this end, the business of Theatre management becomes inter alia, "the careful organisation and coordination of the efforts of various people working together in order to achieve the theatre's goals and objectives" Adelugba and Okhakhu (152). Theatre managers therefore come to impose pattern and order several parts with the right technique to make the Theatre business a productive venture. Stephen Langley examines the Rockefeller Panel Report, *The Performing Arts: Problems and Prospects*, published in 1965 and observes that a good art (Theatre) manager is: "a person who is knowledgeable in the art with which he is concerned, an impresario, labour negotiator, diplomat, educator, publicity and public relations experts, politician, skilled businessman, a social sophisticate, a servant of the community, a tireless leader - becoming humble before authority - a teacher, a tyrant, and a continuing student of the arts . Langley (22)

Effective theatre management involves the application of management principles and strategies to overcome challenges and obstacles commonly encountered in theatrical productions. These challenges may include budget constraints, resource allocation, scheduling conflicts, and coordination of multiple teams and departments.

Through efficient management practices, these challenges can be addressed to streamline operations and enhance the overall quality of the production. Theatre management provides a framework for organizing and coordinating the various elements involved in a production, including artistic vision, financial resources, human resources, and technical requirements. It ensures that all aspects of the production are strategically planned and executed to maximize effectiveness and achieve desired objectives. Management is an activity that involves tasks and through which the actualisation of organisation's objectives are met. From this premise, there is no one style towards effective management. This will imply that the manager in a management position takes the credit of whatever he achieves which further implies that in any organisation, every failure or credit becomes that of a manager. The output of the organisation translates the vision, dedication and integrity of managers and further determines whether there is management or mismanagement (Drucker 1974) . The manager in a management position then becomes two dimensional in "skill and performance" Ogunsanwo (3) and propels management to denote "work study" or "task study". To this end Drucker (1974) notes that within half a century, our society has become a pluralistic society in which every major social task (from producing economic goods and services to health care, from social security and welfare to education, from the search for new knowledge to the protection of the natural environment) is entrusted to large and specialised organisations and it is the managers and management that make the organisations cum institutions perform. To this end, Langley (283) opines that an ideal manager should not only be one with an idea but

also one who embodies a technical know-how. A good business manager is interested in his work, as well as the work of the organisation, and he is willing and able to pay attention to the myriad details that make things run smoothly, establish financial soundness and make everybody's job easier and more secure.

## **1.2. Statement of the Problem**

Theatre managers are absolutely vital to the success of a theatrical campaign. Their work is, however, generally inconspicuous, and their contributions are frequently unacknowledged. As a result, few people understand just how crucial theatre managers are to the processes of the artistic vision and the successful realization of an artistic product. Few understand this in part because the "creative process" of a theatrical production is not well understood and not well defined. The work of a theatre manager, in this sense, is also not well understood and is poorly defined. And yet, the work of a theatre manager is practical and is, at times, deeply and surprisingly "artistic." Theatre managers face numerous challenges in balancing artistic vision with practical considerations, but the specific nature and impact of these challenges are not well understood. Theatre managers undergoes a lot of challenges in any creative process or production.

This study will highlight some challenges such as -

- Resource Allocation ( Financing)
- Managing Creative Personnel
- Scheduling and Time Constraints
- Risk Management

- Technological challenges
- Balancing Artistic and Commercial demands e.t .c

### **1.3 Objective of the Study**

This study will highlight and examine the specific responsibilities and duties of theatre managers in various stages of production. This study will analyze the impact of theatre managers on the artistic vision and overall success of a production. This study will also explore the challenges faced by theatre managers in balancing artistic integrity with practical considerations such as budget constraints and scheduling.

This study will further investigate the relationship between theatre managers and other key stakeholders, including directors, producers, designers, and technical staff. This study will also identify best practices and strategies employed by theatre managers to facilitate a smooth and efficient creative process. This study will also analyze the impact of the theatre manager's decision on the artistic outcome.

### **1.4 Research Question**

1. How do theatre managers influence the artistic vision and direction of a production?
2. What are the key responsibilities of theatre managers during different phases of the creative process in theatre production?
3. How do theatre managers balance the demands of artistic integrity and financial viability in theatre productions?
4. In what ways do theatre managers facilitate communication and collaboration

between creative teams, including directors, designers, and actors?

5. What are the challenges faced by theatre managers in fostering innovation while adhering to organizational goals and constraints?
6. What is the impact of theatre managers' leadership styles on the overall success and reception of theatre productions?

### **1.5 Significance of the Study**

This study will help provide enough enlightenment for persons who want to be theatre managers but feel there is no proper recognition because this study will bring about proper recognition of theatre managers in the creative process. This study will help provide possible solution to theatre managers challenges and properly showcase theatre managers to the public/audience. This study will also help boost theatre managers moral and effort towards theatre participation.

### **1.6. Scope of the Study**

In This Study I Will Focus and deal on the aspect of:

- Definition of theatre management and its role in the creative process
- Responsibilities of a theatre manager (e.g., budgeting, scheduling, communication)
- Decision-making processes and their impact on the artistic outcome
- Collaboration with:
  - Directors
  - Playwrights

- Actors
- Designers (set, costume, lighting, sound)
- Other crew members
- Challenges faced by theatre managers (e.g., time constraints, budget limitations, artistic disagreements)
- Case studies of successful theatre productions and the role of the theatre manager

### **1.7. Methodology**

Theatre management involves complex interpersonal and logistical challenges, which he must be able to manage achieve a successful performance.

In order to provide a comprehensive understanding on this topic, I will use make use of semi-structured interview to gather informations I will be needing. In this, I will conduct a semi interview with directors, costumier, and other creative personnel, heads/leader both past and present in the productions/performances that has been performed in my school in order to gain insight into the managers role in the creative process:

How the theatre manager collaborated with the entire creative team through creative process, allocation and conflict resolution throughout the preparation process. Also how they managed rehearsals, production meetings and actual production.

In this project, I will also make use of books and academic journals, online data base, libraries, social media.

## 1.8 Definition of Terms

For proper understanding and flow of the content of this research, it is essential for some key terms and words to be defined.

**Theatre:** Theatre is a place where dramatic performances take place (Ayakoroma 13).

Theatre is “a building or open space where dramatic performances are given, furnished with a stage for actors, seats for the audience; a place where dramatic events occur.....”(Ayakoroma 14).

**Management:** Management is a multi-faced discipline that involves planning, organizing, leading and controlling resources to achieve organizational goals efficiently and effectively. It encompasses various functions such as setting objectives, coordinating activities and making decisions to guide an organization toward its objectives.

**Theatre Manager:** The Theatre Manager is the person who is incharge of coordinating the affairs; properly managing the theatre and every component of the production. The theatre manager can be a manager of troupe or physical facilities combine both artistic and administrative responsibilities, he is head of the day to day program executive team of the entire organization (Adedokun35)

Theatre managers have responsibility for the personnel, financial and administrative aspect of the theatre. They need to be commercially minded and may be responsible for leading marketing and publicity activities. The theatre managers works with other aspect of management in the theatre such as ticket seller, stage manager.

## CHAPTER TWO

### LITERATURE REVIEW

#### 2.1 Concept of Management

##### MANAGEMENT

Management is “a process of planning, organizing, directing or leading, representing, co-ordinating and controlling the efforts of the organization members and the use of organizational resources (human and technical) in order to achieve stated organizational goals in an effective and efficient manner”. (Abraham, Oyende 5)

Management is a universal and unavoidable organizational process by which an individual or a cooperative body relates and directs action and resources to common goals. it is series of action conceived to ensure common effort participation, intervention and involvement in the efficient and effective attainment of given objectives.( Ofoegbu 204)

Abdulkareem also refers to Management as a socio-economic process of coordinated activities through which organizational objectives are actualized. Also Fubunmi states that management can be viewed as a process of accomplishing organizational goals, a class of elites that run the affairs of an organization, and a specialized field of study.

This view sums the details of management irrespective of background. The fact that management is an activity involving humans makes it an action achievable via human beings. This view explains why David Kreitner sees the concept as the process working with and through others to achieve organizational objectives in a changing

environment. Central to this process is the effective and efficient use of limited resources (4). The import of this view suggests that working in surplus or excess of required prerequisites for any production process requires management or amounts to excess wastage of resources. This explains why in the words of David Boddy, he submits that management occurs whenever people take responsibility for an activity and consciously try to shape its progress and outcome.(9).

Oke (2006) asserts thus: Management is a science when it employs systematic procedures of establishing the relationships between variables and the underlying principles to obtain complete information about a problem under consideration and the solution is subjected to rigorous control procedures to ensure the correctness and establish validity (4)

Management therefore can be defined as the process of planning, organizing, leading, controlling people in the organization to effectively use resources to meet organizational goals. It means working with and through others to effectively achieve the goals of the organization by efficiently using limited resources in the changing world.

The foregoing definitions show that management involves bringing resources together and utilizing them for the achievement of predetermined objectives. It entails proper planning, organizing, staffing, leading, controlling, coordinating, supervising, directing, communicating, motivating, influencing evaluating and many more.

## **THEATRE**

This term connotes both action/experience and a building. A theatre is an experience involving the viewer and the viewed. The two create a web of meaning-making process via audio-visual effects. This explains why Wilson posits that:

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

The above view summarizes the essence of theatre experience. It combines other art forms thereby serving as the “melting point”, for in it lies the assemblage of other arts and disciplines. The fact that it combines several art forms to achieve its meaning-making process surely indicates the level of difficulty that characterizes it.

The fact that it involves process, poses the next vital issue of its origin. Every theatre is a manifestation of the predominant culture since it is a popular view that the way a nation goes reflects in its art especially theatre. Corroborating this view, Omeoera says that theatre “is often said to be as old as mankind and all theatrical actions evolve out of man’s daily activities which are influenced by long standing cultural traditions and attitudes” (34). From this view, it becomes very important to observe that even the repetitive pattern of sustaining this theatrical art becomes a culture. According to the New Lexicon Webster’s Dictionary of the English Language,

and cited in Ayakoroma (14) a theatre is : a building or a open space where dramatic performances are given, furnished with a stage for the actors, seats for the audience; the written dramatic literature of a country, period or person; a place where dramatic events occur; a room furnished with a demonstration bench and tiers of seats, used for teaching and demonstrating; an operating theatre (1024).

The sustenance of theatre heavily depends on the management of such theatre. Theatre especially in the present age has become a potpourri of activities thereby justifying why its management has to be equally as innovative.

Considering the nature of Nigeria's multi-ethnic society, one should equally expect diverse theatrical forms. When these forms become part of teaching and learning process in a higher institution, it becomes pertinent to study its processes especially in a new Nigerian university to ascertain its welfare and challenges while recommending tangible solutions.

## **THEATRE MANAGEMENT**

Theatre management is the coordination and organizing of all the activities and resources (human, capital and material) in order to achieve the goals and objectives of the theatre. It is the coordination of various people working together in order to create an effective performance.

Theatre Management is the process of coordinating all activities of the theatre, which entails, all the arts such as Drama (the script, rehearsal, reading of lines and acting), Dance (rehearsal, choreography), Music (rehearsal, playing of diverse

instrument), Costume (make-up, designs and construction), Management (publicity, advertising, public relation, playbills etc), Technical (light design, set design, props etc) and Educational Theatre which involves the formal training that facilitate one to be a theatre expert. “Art management is the organization and coordination of the various people working together in order to achieve the arts institutions goals and objectives. (Awodiya 43)

Voltz (2007) as cited by Bardi, J.N. and Lasisi, B.A.(2009) views theatre management as “ the business end of a theatre which is responsible for facilitating the day to day operations of the theatre towards fulfilling its mission”(23).

Nwamuo (1986, 2003, and 2014) in his idea of theatre administration as quoted by Enemhe (2019) stated thus: “as the art and science of planning, staffing, organizing, motivating, directing and controlling the human and material resources in the arts of the theatre and their interaction in order to attain the predetermined objectives of guaranteeing satisfaction, having a full house and maximizing profits (p.5).

## **2.2 Brief History of Theatre Management in Nigeria**

The art of management is as old as man. It is a basic function of life which is part and parcel of the daily activity of man. In our modern society, every organization require a levels of performance aimed at a common goal. This is a function which the very primitive and ignorant farmer carries out on a daily basis with his family. Management is not only restricted to industries, ministries or business organization, it is a universal concept, it is as old as the art itself.

As recorded by Akomolafe (1981) the movement of theatre for the business entrepreneur started with Hubert Ogunde in 1944. He was commissioned in that year to produce a play as a fund raising activity for the church of the lord in Lagos. It marked the beginning of the organized commercial theatre in Nigeria by a Nigerian on a fairly large scale. Ogunde introduced the director-manager system of theatre management-in Nigeria. He was the artistic director, composer and business manager of his theatre troupe. This approach was also emulated by his succeeding founders of theatre troupes like Duro Ladipo, Kola Ogunmola, et cetera. This theatre management approach can be viewed as successful at that time. But as time went on, they had problems, like when the Ogunde Ghanaian tour failed commercially. This was due to the fact that there was no marketing research to find out what were the tastes of Ghanaians. Akomolafe (1981) identifies three common features of these early theatre groups in Nigeria. First, they all operated on Commercial basis and were not funded by government or any organization. Second, they are itinerant in nature. Initially, they embarked on tour with two or three plays, but later resorted to touring with only one play. Finally, they are organized based on the director- manager basis with the director being both the artistic and commercial director.

Despite the successes recorded then, it was not a good practice, because it did not encourage professionalism and division of labour and therefore did not allow the director to concentrate on the artistic aspect of the theatre. Again, Akomolafe (Ibid) informs us that later Moses Olaiya employed a full time manager to handle the business of booking, touring, arrangements and publicity. If you take a proper look at the

functions of the manager employed by Olaiya, something was still missing: the manager was not involved with the responsibility of raising funds for the theatre from individuals, government or the private sector. Olaiya's theatre solely depended on the gate takings to survive. Nevertheless, the director-manager style of theatre management still exists in Nigeria, especially in a small sized theatre troupe where they cannot afford the luxury of employing a full time manager.

Theatre management in Nigeria metamorphosed to the next level in 1963-64 when the University of Ibadan established a School of Drama (that became the Department of Theatre Arts in the early seventies) that introduced a course in theatre management in the mid-seventies. This singular effort produced professionally trained theatre managers who later advanced the cause of theatre management in Nigeria by managing educational theatres, Arts Councils and managing theatres across the nation.

Overall, the management of theatre in Nigeria has evolved from informal, community-based systems to more structured, professional approaches that reflect both indigenous traditions and global practices. Today, theatre management programme continue to improve and professionalize.

### **2.3. Basic Principles and Functions of Theatre Management**

Functions of management: it is concern with basic principles which required effective administration of a theatre organization, as matter of fact. A theatre manager must be skilled in these principles for him to manage human and material resources to the best advantage. Henri Fayol identifies some principles of management, managers

should keep in mind in order to perform their duties effectively. According to Henri Fayol (40), the principles can be used in all management situations no matter what kind of organization was being managed. He, however, emphasized that his principles were not immutable (unchangeable) laws but rules or guidelines to be used as occasion demanded.

1. Authority and Responsibility: Fayol held that authority flows from responsibility. Managers who exercise authority over others should assume responsibility for decisions as well as for results. No manager should be given authority unless he assumes responsibility. Those who have responsibility should also have authority in order to enable them to initiate action on others and command resources required for the performance of their functions.
2. Unity of Command: This principle holds that one employee should have only one boss and receive instructions from him only. Fayol observed that if this principle is violated authority will be undermined, discipline will be in jeopardy, order will be disturbed and stability will be threatened. Dual command is a permanent source of conflict. Therefore, in every organization, each subordinate should have one superior whose command he has to obey.
3. Unity of Direction: This means that all managerial and operational activities which relate a distinct group with the same objective should be directed by "one head and one plan. According to Fayol, there should be, "one head and one plan for a group of activities having the same objective". It, however, does not mean that all decisions should be made at the top. It only means that all related activities should

be directed by one person. This is essential for the "unity of action, coordination of strength and focusing of effort". Violation of this principle will cause fragmentation of action and effort, and wastage of resources.

4. **Scalar Chain of Command:** It is also known as the hierarchy principle. It asserts that communication in the organization should be vertical only. It insists that a single uninterrupted chain of authority should exist in organizations. Horizontal communication is only allowed when the need arises and must be permitted by the manager (Chimezie, 65). Scalar chain is the chain of superiors ranging from the ultimate authority to the lowest ranks. The line of authority is the route followed via every link in the chain by all communication which start from or go to the ultimate authority.
5. **Division of Work:** This is the principle of specialization which, according to Fayol, applies to all kinds of work, managerial as well as technical. It helps a person to acquire an ability and accuracy with which he can do more and better work with the same effort. Therefore, the work of every person in the organization should be limited as far as possible to the performance of a single leading function.
6. **Discipline:** Discipline is a sine qua non for the proper functioning of an organization. Members of an organization are required to perform their functions and conduct themselves in relation to others according to rules, norms and customs. Discipline can best be maintained when managers in high positions in the organization set an example of honesty, integrity, fairness and justice. It will involve an attitude and a spirit of sacrificing their own personal interests

whenever it becomes apparent that such personal interests are in conflict with organizational interests.

7. **Stability of Tenure of Personnel:** The managerial policies should provide a sense of reasonable job security. The hiring and firing of personnel should depend not on the whims of the superiors but on the well-conceived personnel policies. He points out that it takes time for an employee to learn his job, if they quit or are discharged within a short time, the learning time has been wasted. At the same time those found unsuitable should be removed and those who are found to be competent should be promoted.
8. **Initiative:** It focuses on the ability, attitude and resourcefulness to act without prompting from others. Managers must create an environment which encourages their subordinates to take initiative and responsibility. Since it provides a sense of great satisfaction to intelligent employees, managers should sacrifice their personal vanity in order to encourage their subordinates to show initiative. It should, however, be limited, according to Fayol, by respect for authority and discipline.
9. **Esprit de Corps:** Cohesiveness and team spirit should be encouraged among employees. It is one of the chief characteristics of organized activity that a number of people work together in close cooperation for the achievement of common goals. An environment should be created in the organization which will induce people to contribute to each other's efforts in such a way that the combined effort of all together promotes the achievement of the overall objectives of enterprise. Workers

should be welded in cohesive and highly interacting work-groups. Over reliance on written communication also tends to disrupt team spirit. Written communication, where necessary, should always be supplemented by oral communication because face-to face contacts tend to promote speed, clarity and harmony.

#### **2.4. Aims and Objectives of Theatre Manager**

The theatre business is a collaborative art. Unlike that of a painter, graphics artist, or sculpture who can create his works in the solitary confines of his studio; the theatre works with collaboration of various components to achieve a successful performance. According to Bardi (8), the following are the aims and objectives of theatre management:

- a) To facilitate the operation of all commercial aspects of a production and handle these operations in an efficient and responsible manner — The theatre manager coordinates both the artistic and commercial elements of the theatre to make sure that there is a perfect production that satisfies the audience and makes profit for the owners of the theatre.
- b) To coordinate and control all the theatre business, including sales, purchasing and publicity activities— The major aims and objectives of theatre management are to coordinate the commercial aspects of play production. Hence, the theatre manager is in charge of publicity, box office, house management, purchasing, printing of publicity materials and so forth. The theatre manager ensures that all these commercial aspects work effectively and are coordinated to achieve effective

success.

c) To facilitate the job of the Director, Designers and Technicians in the performance of their Artistic duties when such duties have commercial dimensions— The theatre manager is a very knowledgeable person. Despite the fact that his main duties entail commercial; he also have artistic knowledge. He takes care of the artistic aspect if need arises . For instance, provision of rehearsal and performance venue, purchase props, costumes, lights and so much for the various components of the performance. The theatre manager should be knowledgeable in all aspects of the theatre to function optimally.

d) To carry out all theatre policies as they relate to the public performance programme— Policies in the first place, are the principal objectives or courses of action determined by the management of an establishment. Policy according to Oxford dictionary is a plan of action agreed or chosen by a party or business. Every theatre formulates, develops, and cultivates certain policies to guide its operations. Such policies may relate to attitude of artists to rehearsals and performances, behaviour of the audience during shows, the daily use of the theatre auditorium, method of booking, and the stimulated time for shows to start. It is the place of the theatre manager to ensure strict compliance to best practices.

e) To act as a liaison between the artists and business officers of the organization— The theatre manager liaises between the artists and the business personnel of the theatre. He conveys the feelings of the director, the technical director, actors and actresses and so on and acts on them for the betterment and success of the theatre

organization.

- f) To contribute to the overall aesthetic impression of each production— Theatre management contributes to the beauty of the production. As a collaborative art , every personnel must support the artistic endeavor to be a success. In final analysis, theatre management exists for ensuring a good production before a good audience, in a good environment where there is mutual understanding and a shared dramatic experience.

## **2.5. Roles of Theatre Managers**

Theatre manager in the theatre is very crucial to the survival of the theatre company, apart from this the success of the theatre organization depends upon the theatre managers ability in utilizing the resources in a way that predetermined goals will be achieved.

The theatre manager work with and through other people. This simply means that the theatre manager cannot work alone; he must work with people and also get things done through other people, especially at the supervising level, to ensure that the aim and objective of the company with the set target is achieved. The theatre manager performs various functions for the actualization of a performance. The theatre manager is the one who sees to the fulfillment of the aims and objectives of theatre management. He brings together the four basic elements of theatre- the script, the artists, the performances venue, and the audience- for a shared dramatic experience.

The functions of theatre managers are broad-based . He is an artist, a director (not in the sense of an artistic director in the play production process) , a servant of the

audience, a controller of building, a licensee , and an accounting officer ( Ayakoroma 33)

### **As an Artist**

Theatre managers can indeed be seen as artists, as their role often involves a creative and visionary approach to ensuring the success of a production. According to Daniel Quinn, the theatre manager must possess "a keen eye for artistic talent, an understanding of the creative process, and the ability to nurture artistic growth" . This encompasses selecting suitable plays, collaborating with directors and designers, and creating an environment where artistic endeavours can flourish. Their creative input is essential in shaping the overall aesthetic and emotional impact of the theatrical experience.

By balancing administrative duties with artistic insight, theatre managers contribute to the seamless integration of various artistic elements, ensuring that the final production resonates with audiences on multiple levels. Their role is not merely operational but deeply intertwined with the artistic fabric of the theatre.

### **As a Servant of the Artist**

As a theatre manager the responsibility of promoting and protecting the performing artist is on you. Thus, a theatre manager, publicizes the production; maintains good public image for the theatre; protects the artist from public criticism, and anger ; protects the theatre from copyright and insurance laws and provide comfortable rehearsal space and green rooms for artist . He also attracts the audience to

come watch the performances of artists in order to promote and thrive the artists' image . The theatre is more or less said to be the servant of the artist because he ensures that the artist is of good business to the theatre.

### **As a Director**

Theatre managers often take on a directorial role, guiding the creative vision and ensuring cohesive production quality. They collaborate closely with directors, designers, and actors to bring the theatrical vision to life. According to Styan, "Theatre managers often find themselves stepping into the directorial role, balancing artistic direction with administrative oversight to ensure the production's success" (45). This involvement can include script selection, casting, and coordinating rehearsals, making their role integral to the overall direction and success of a production. Furthermore, he provides guidelines and directives to the artistic director, other theatre workers, the public and of course the producer . This explains why he should be knowledgeable in theatre practice.

### **As a Servant to the Audience**

The audience is the other part of the theatre; without the audience, there is virtually no shared experience and hence, no theatre . According to Louis Jouber " a play receives the finishing process of an ordeal by fire through contact with an audience " ( Cole 229) . The success of the theatre manager is gauged by the comfort , well-being , safety and satisfaction of the audience. The responsibility of the theatre manager towards the audience include the following:

Selling tickets to the audience

Receiving them at the theatre entrances

Offering them comfortable seats

Guaranteeing the safety of their cars , and other belonging not taken into the theatre

Protecting them from bodily of mental injury till they leave the theatre

Seeing to their needs during the show

Maintaining good theatre audience relationships

### **As a Controller of Builder**

The theatre manager aside managing the commercial aspects of play production also manages the theatre building. Where he theatre building is in good order it can be rented out at a fee to the members of the public. It is the duty of the theatre manager to supervise such contracts. He maintains the theatre building to avoid dilapidation.

### **As a Licensee**

The theatre manager is a licensee in the sense the he obtains various licenses for the smooth operation of the theatre organization. These licenses include- business registration, registration of business premises, signboard fee, operational permit, liquor license and fire permit. He is also in charge of copyright, company tax, entertainment tax and insurance covers. All these are necessary to avoid any legal action against the theatre company.

### **As an Accounting Officer**

The theatre manager is responsible for the day to day running of the organization, which means he is answerable to the Board. He is to take blame for poor

outings and gets the credit for good showing of the organization. He makes sure that the business manager and box office manager account properly for all the financial transactions of the theatre organization. He ensures that the theatre does not go bankrupt.

In summary, the theatre manager has some dynamic and onerous task to carry out in the theatre organization so he has to be schooled and knowledgeable about all aspect and components of the theatre and also be disciplined in all aspects and be friendly when necessary so as to achieve the overall success of the theatre organization.

## **2.6. Special Characteristics of Theatre Manager**

According to Ayakoroma (37-39) , the following are some of the special characteristics a theatre manager should cultivate:

- a. He /she must be an ORGANIZER with the ability to analyze any given project in order to choose the best alternative
- b. He / she must have the ability to MOTIVATE those working with him to get positive results . This involves maintaining good communication channel up to down of the organization and taking care of the interest of the staff.
- c. He /she should have the ability to SET OBJECTIVES and avenues of achieving them
- d. He / she should be APPROACHABLE- the theatre manager should be open , friendly and not unnecessarily officious.
- e. He / she should be PATIENT— the theatre manager should be patient and tolerant.

He should understand the dynamic nature of human beings and handle them with

patience and care .

- f. He / she must be EMOTIONALLY STABLE— He should be calm in the face of tension and crisis. He should be able to work and take pressure and ease tension .
- g. He / she must be JUST — His actions must be devoid of any form of sentiment ;he must be a just judge in matters.
- h. He/ she must be a DISCIPLINARIAN— Despite the fact that the theatre manager should be friendly, he must also be a disciplinarian, he should not allow the good relationship between the staff to breed contempt.
- i. He /she should have LEGAL AWARENESS— This is in order not to put the theatre in any ugly position before the law . He should have knowledge to certain laws like copyright, defamation, contracts and so on . The theatre manager must know his legal rights and that of others.

## **2.7. Challenges Faced by Theatre Manager in the Creative Process**

Managing a theatre is a complex and challenging task that requires a wide range of skills and knowledge. As a theatre manager there are certain challenges that one face in the creative process. This challenges are makes the theatre manager juggle around various means in order to achieve the vision of the various components of the creative process and also achieve audience satisfaction. The success of a theatrical performance relies vitally on the work of a theatre manager; so he has to be able to manage these challenges in order to present a successful performance. The theatre manager who is a leader that carries authority, power, responsibility, makes decisions for the best interest of the group, have high level of intelligence and be able to convince and work under

pressure must experience certain challenges in carrying out these functions for successful production.

Theatre management practice in Nigeria is saddled with many challenges some of which are highlighted below:

- 1. Financial Challenges:** The basic challenge facing theatre management in Nigeria is funding and lack of adequate facilities, which can be viewed as an offshoot of funding. Nigerian theatres lack adequate funding. They do not have enough money to embark on productions; considering the fact that money realized from gate takings is not enough to run any theatre profitably. 'Also, there is paucity of theatrical facilities in Nigeria where performances can be held. As such performances are limited to only University campuses and few cities that have theatres in the country. This reduces the profit to be made by the theatre because they are denied the opportunity of reaching potential audiences in some cities and towns.
- 2. Theatrical Marketing and Promotion Challenges:** There is lack of theatrical marketing and promotion in theatre management in the country. This may be due to the high cost of advertising and other related marketing techniques. The most widely used means of communication is publicity through the media coverage of up-coming event or events that have already taken place. This is mostly achieved through interviews, articles and reviews in the press. However, theatre marketing is not limited to attracting audience to the theatre. It should also involve attracting sponsors, grants and patrons to the theatre. However, Nigeria theatre managers are

not proactive in seeking for sponsors and grants from individuals, government and mostly the private sector. This omission negatively affects theatre management practice in Nigeria.

- 3. Artistic Challenge:** Theatre manager undergoes a lot of difficult in balancing both the directors' vision with finance. He ensures that he manages the creative personnel's and manage conflict amongst them for a successful and togetherness production. The theatre manger also ensure that the creative personnel's are disciplined and devoted to their various duties with quality and consistency. He is also a collaborator. He works hand in hand with all the components of the theatre: The technical designers, costumers, director and other artist of the production.
- 4. Leadership and Communication Challenge:** The theatre manager ensures in leading and motivating the team. As we know handling humans can be a lot to handle being that our minds are different and all adults ; so in order to achieve a successful production the theatre manager ensure good communication amongst artist , motivates them when they are feeling tired , manage conflict and facilitate collaboration amongst them and ensure good decision making .
- 5. Technological challenges:** The theatre manager also experience technological challenges in integrating technology into production. For example the play production LION KING done by the current 400lvl in their 200lvl workshop exam incorporated technology into the production. The theatre manager in ensuring the intermediality between technologies in life performance was not an easy one because he ensured that the essence of stage acting and also projection was

highlighted while making use of both. Also in managing digital marketing social media; the theatre manager who is a multitasker have to ensure that the social media page of the production or the theatre is advancing. Also ensuring the proper utilization of tickets and box office management.

6. There is also lack of adequate professionalism as theatre artists hardly practice because due to the dwindling fortunes of the theatre. Hence, in most cases, non-professionals, who lack basic theatrical training, take over the practice. This is not a healthy development in terms of professionalism. Also, some theatre organizations (even educational ones) do not have a specified position of a theatre manager or rather business manager. Rather the director of the group acts as the manager; hence, there is no division of labour and a proper professional management necessary for a successful theatre. However, Nigeria theatre managers (both commercial and educational theatre) are not proactive in seeking for sponsors and grants from individuals, government and mostly the private sector. This omission negatively affects theatre management practice in Nigeria.

Also the proliferation of the home video in Nigeria is also a major challenge that seems to put a nail in the coffin of Nigerian theatre. The basic functions of theatre are to entertain, educate and inform the masses. All these functions are also performed by film in the comfort of your home. So, the question is "Why go to the theatre to be entertained if I can get it in the comfort of my parlour?" This is a major challenge faced by theatre management practice in Nigeria. In short, home videos make it more difficult to attract the audience to theatre in Nigeria.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.1 Introduction**

Theatre Management being a very knowledgeable operation to carry out presents a dynamic interplay of challenges and prospects that are involved in managing theatre. This study or investigation delves into examining the obstacles that theatre managers encounter in various productions. Concurrently, it explores the opportunities and potential advancements that theatre managers offer. To comprehend this intricate scenario of the challenges faced by theatre managers comprehensively, a diverse array of data sources can be harnessed, ranging from scholarly literature and institutional reports to interviews with students. Through this holistic approach, a nuanced understanding of the present challenges and the future potentials of managing a theatre can be effectively elucidated.

#### **3.2 Sources of Data**

**Methodologies:** Methodology refers to the systematic, theoretical analysis of the methods, applied to a field of study. It encompasses the principles, processes and procedures used by researchers to collect, analyze and interpret data in a specific research area or project. In essence, it outlines the approach and techniques that guide how research is conducted, helping ensure that the research is rigorous, replicable, and aligned with the goals of the study. Methodology is a crucial component of research design and is often detailed in research proposals and academic papers to provide

transparency and clarity about the methods used to investigate a particular research question or problem. The different methodologies used for this study are:

- Books and Academic Journals: These provided in-depth research and analysis on the study.
- Online Databases: Websites like Research gate and offered access to a wide range of scholarly articles.
- Websites: Reputable websites, government sites, and official organizations provided valuable statistics and reports.
- Surveys and Interviews: surveys or interviews can provide first-hand data and insights
- Libraries: University libraries provided access to physical and digital resources.
- Social Media and Online Forums: These platforms offered insights into public opinions and discussions.

This study aims to analyse the challenges and prospects of managing a theatre and how the theatre manager has managed to evolve despite these challenges. The interview was conducted in University of Benin, Theatre Arts Department.

### **3.3 Population of Study**

The population of this study covers people who have worked with theatre managers in productions in the University of Benin Theatre Arts Department , reasons being that they have adequate knowledge about the challenges that theatre managers face in fulfilling their purpose in the university theatre and will be on a better position to speak on it .

### **3.4 Instrument of Data Collection**

The method of gathering data for this study is by recorded interviews. Information is gathered through a one-on-one conversation with university of Benin Theatre arts students who have been directors. Also the use of Books, Journals, and sources from the Web were utilized. An analysis of the responses of respondent to the extent that they address the questions guiding the research as stated in the introductory chapter and this will be followed by a robust discussion of findings.

### **3.5 Interview Feedback**

#### **Introduction**

The role of a theatre manager is undeniably significant in fostering a holistic theatrical experience, one that mirror the world through performances to engage the audience in a realm of artistic and cultural expression. Through our examination of the challenges that the theatre managers encounters, we were to gain insights into the strategies that the managers employ to navigate financial constraints, logistical hurdles, and the ever-evolving landscape of audience engagement.

#### **INTERVIEW QUESTIONS AND RESPONSE OF / FOR STUDENTS**

*QUESTION 1:* How do theatre managers influence the artistic vision and direction of a production?

Respondent 1( Favour Ola; Stage manager for Lion King Production): The theatre manager is no doubt the care taker of the house , he is the one who ensures that all the components of the theatre are working towards achieving the directors vision .

The theatre manager also ensure to keep the environment clean and conducive for performance making the easy flow of the directors vision to the audience.

Respondent 2(Praise Sunday; Assistant Director for Lion King Production): The role of the theatre manager in the production is important infact very important. I feel the theatre manager has more role in shaping the production vision than the director but being that in the theatre even body is important and needed to work hand hand I will not compare . But the theatre manager through his idea in budgeting , audience management, space management, technical organization and costume etc he will help influence the artistic vision in such a way that it will be conducive for audience and also profitable fur directors .

Respondent 3(Salami Joan; Director for Things fall apart production): The theatre manager helps influencing and balancing artistic vision by assisting in script development, coordinating meetings and rehearsals, facilitating collaboration amongst cast , crew and creative teams also he is involved in risk management they identify potential risk and develop mitigation strategies.

*QUESTION 2:* What are the key responsibilities of theatre managers during different phases of the creative process in theatre production?

Respondent 1: For the pre-production process, the theatre manager ensure the hall of rehearsal is clean, all equipment needed by various components are available, asking the directors and other crews the necessary things to get for the production and rehearsals are fruitful .

Production process : The theatre manager in the last production, “things fall apart” numbered the seats in order to avoid over load in the hall, ( space management) which would eventually cause discomfort to the audience which is not supposed to be so , he also ensured the hall was clean and also assigned ushers who called in the audience in order and also guide them through exit after the production.

Post production: The theatre manager after the production ensured that the hall was tidied and all equipment and materials that were to be kept were kept and organized properly, leading to a total completion of the production. Therefore the theatre manager has various functions throughout the entire production.

Respondent 2 : The theatre manager is a supporter to the entire production team . Supports both the director and the artists. The theatre manager ensures that ticket sales, publicity and awareness are done properly and organized so as to know the gain and loss from the production and ensure orderliness .

Respondent 3: The theatre manager is incharge of the entire aspect of the theatre production both the technical and artistic aspect and he ensures that they all function effectively. So the theatre manager specifically does not have a major responsibility because they are everywhere in the costume, budgeting, time management, space management, directors vision, communication literally everywhere in the production. The theatre manager also make the work easier for the director and manage the actors and crews.

*QUESTION 3:* In what ways do theatre managers facilitate communication and

collaboration between creative teams, including directors, designers, and actors?

Respondent 1: A good theatre manager must have patience. Patience in the sense that he is the one that connects all the creative teams together. He must be patient so he can properly communicate and facilitate collaboration between other teams. He facilitates communication and collaboration between the various teams cause he communicates the directors vision with the costume team and the other teams and also discuss the teams idea of how this vision can be put to life back to the directors thereby ensuring creativity, balance and collaboration between the various teams of the production.

Respondent 2 : To be a good and effective theatre manager you must have patience, ability to speak , knowledgeable, be a listener. Theatre manager should have these qualities in order to pass across information properly without causing indifference between the various components of the production. He is the communicator and the one everybody gets information from when needed so he must be able to approach and present his words right to enable proper communication chain amongst the various sections of the production.

Respondent 3: The theatre manager should be well grounded and knowledgeable about all the aspect of the production so that he can properly pass information amongst the various aspect of the production crew.

Question 4: How do you and the theatre manager handle conflicts or differences in creative vision during a production?

Respondent 1: Conflict is something that cannot be averted. It is inevitable in any

organization or management. So as a theatre manager you should be able to manage this aspect amongst all the various components cause a divided house cannot stand. So in order to achieve this the theatre manager must be a peace maker, always encourage and motivate his artist so as to reduce the tension and communicate rightly with all aspects of the production.

Respondent 2: Well, it all falls back to communication, anytime there was an issue or difference in idea we just talk it out, then at the end of the day take from both sides to create equality..... For example there was a period during the rehearsal that the theatre managers complained about always coming to meet the for rehearsal always dirty when it was kept clean before we left and then we told the departmental president of our issue, he handled it in a general assembly and that issue was solved.

Respondent 3: In my opinion I believe the theatre manager is someone that should be calm, he should be assertive not in an aggressive way but in a calm way , he should know how to properly put forth his opinion to people in a respectful way . The Theatre manager if he responds to these would avert conflict and even tho it arises he should be calm and ensure that it does cause a rift in the entire production crew.

Question 5: What are the challenges faced by theatre managers in fostering innovation while adhering to organizational goals and constraints?

Respondent 1: The theatre manager undergoes lot of challenges during the pre-production phase, the main production, and even at post production. During the pre-production phase he ensure that rehearsal and equipment needed are properly being

sorted out to avoid running about for them on production day and also sorting out for sponsors , publicity etc. For the production stage he ensures that there's proper handling of the audience, different people come together to see your show, so different types of audience both the angry, happy and neutral ones so he ensures that they are well behaved and enjoy the show . For the post production, he ensures that all materials and equipment that were used are properly returned and arranged orderly .

Respondent 2: One challenge that theatre managers face is being overtasked ie he automatically becomes the director , designer and coordination of the production. This challenge can be overwhelming for the theatre manger although he has to be a task operator at any time but this might cause a lot of stress . And also the theatre manager also face challenges in sorting out sponsors, ticket sales and audience management.

Respondent 3: The theatre manager faces a lot of challenges but one I will say is really challenging is lack of recognition. Yes the theatre manager lacks proper recognition and that will kill the moral or rather energy that anyone will want to put into the theatre management because they don't have proper recognition and also does not allow for people to partake effectively in the management of the theatre .

## CHAPTER FOUR

### PRESENTATION AND DISCUSSION OF FINDINGS

#### 4.1 Analysis / Discussion of Findings

Analysis of interview question and responses of students

In this discussion, we delved into the tapestry of theatre management/ theatre managers beginning with the various significant roles in influencing the artistic vision and directorial concept. We also unveiled and discussed about the various challenges theatre managers face in production and how they overcome these obstacles. Furthermore, we delved into how theatre managers collaborate and communication and also maintain peace and avoid conflict amongst the various components of the production process.

Analyzing of the discussions in managing the theatre encompasses the question asked and the responses provided:

**QUESTIONS 1:** Analysis: This question delves into theatre managers ability and impact in working out the director and artistic vision. This question highlights the effect, importance and how impactful in presenting the director vision; the theatre manager is in the creative process .

*Response:* The response provides various ways and roles in which the theatre manager helps in influencing and configuring the artistic vision and directorial concept of the production highlighting the importance , value and impact of theatre management personnel in a production.

**QUESTION 2:** Analysis: This question points out and encourage discussion on the

various duties and responsibilities of the theatre manager through various phase of the production.

*Response:* In responding to this question there was a little argument from one of my interviewee (Favour Ola; stage manager of the lion king production ) saying that the theatre manager is of more importance than any other aspect of the theatre but also point out that cause the theatre is a collaborative art form each one needs one and also points out that the theatre manager should be given equal recognition and accolades as other aspect of the production process. While my other respondents/interviewee (Praise and Joan; asst director and director of play production respectively) identifies the various duties carried out by the theatre manager from the pre production phase, production phase, and post production in the production .

**QUESTION 3:** Analysis: This question explores how the theatre manager maintain peace and collaboration amongst the various aspect of the production.

*Response:* Respondent Favour Ola highlighted in her response that conflict cannot be averted in any theatre production because everybody has their own idea or vision and will want for their vision to be put into acting which cannot work all the time so it will result to conflict and she pointed out example using the play production process of lion king where she was the stage manager, she stated that director had an idea and also the asst director and the costumer ; whenever the director wasn't present the asst director will want to infuse his own idea into the directors already laid out format thereby disrupting the paper work of the stage manager and theatre manager which led to various minor conflicts that was minor because the theatre manager managed to

compose and place them orderly and they were in good terms for better collaboration and avoid rift in the production chain. Also the other two respondent highlighted that conflict cannot be stopped in any production and it can come from any aspect of the production and it's the duty of the theatre manager to maintain peace and that with the theatre managers they worked with ; they tried to maintain the peace and collaboration in the production.

**QUESTION 4:** This question explores how the theatre manager works and collaborate with every aspect of the production in actualization of a successful production.

*Response:* The response from Favour Ola and Praise highlights how the theatre is a open minded and outspoken person; someone that can face a crowd or any personality and speak boldly. Do the theatre manager speaks well and understandably to all the aspect of the production and also is able to understand when they are stressed and motivate them to continue working. The response from my 3rd respondent (Joan) highlights the need and effect of communication and the theatre managers efforts in achieving communication and collaboration amongst various aspect of the production.

**Question 5:** This question explores the various challenges faced by theatre managers in the process of ensuring collaboration, peace, sponsorship, audience management and proper communication to achieve a desired performance.

*Response:* The response from Favour and praise properly highlights the challenges and difficulties faced by theatre managers and how they are not properly recognized even after these difficulties in the theatre productions. Favour furthermore highlights the pressure that the theatre manager undergoes in ensuring that the production is a

successful one and still is not properly even accolade even after all the effect and stress. Joan on the other hand highlight that te challenges that the theatre manager faces most of the time is because of lack of the necessary things that they need to carry out their various functions so they will need to improvise and cause they are not well structured with the necessary things they need that's why they don't usually get high recognition. They all highlighted that if the theatre manager is well structured most of the difficulties they face will be reduced to a certain extent.

### **Overall Analysis**

Theatre managers from a student perspective plays a very transformative and important role in the growth, development and actualization of any production. They cultivate essential life skills such as confidence, communication and teamwork. The challenges faced by theatre managers provides opportunity for resilience, confidence and self-control. By means of the interview I held with favour Ola (stage manager), praise Sunday (assistant director), and salami Joan( Director) of various play productions; the role, challenges and effect of the theatre manager in a creative process was properly highlighted, showcasing the effectiveness and importance of the theatre managers in the production. This interview has hence made known that various aspect of the theatre needs the management of the theatre manager and that the challenges faced by theatre managers is not one that is not true because from the interviewee it is shown that every component of the theatre also see this challenges and roles of the theatre manager.

## CHAPTER FIVE

### SUMMARY OF THE STUDY

#### 5.1 Summary

Managing a theatre set up whether a professional or an educational theatre, comes with its fair share of cumbersome challenges and exciting prospect. The theatre manager is typically an individual responsible for the general operation and administration of a theatre. This role involves overseeing the theatre's daily operations, including financial management, scheduling performances, coordinating with production staff, and ensuring the overall success of the venue and production. A theatre manager oversees the operations of a theatre or performance venue, managing administrative, financial, and logistical aspects to ensure smooth day-to-day functioning. This role typically involves coordinating productions, supervising staff, ensuring compliance with regulations, and promoting the theatre to increase audience engagement. In ensuring these operations the theatre manager must definitely come across certain difficulties because the theatre is a body that governs various components in achieving a set purpose and the theatre manager is totally incharge of these components. However, despite all these challenges faced by the theatre manager he ensures good management of them by sorting out ways and means such as sorting out sponsorship, funding, ensuring proper audience management etc to maintain a successful production.

## **5.2. Conclusion**

Managing a theatre set up whether professional or educational theatre comes with its range of challenges. These challenges can be sponsorship, funding, space sorting, facilities, and ensuring audience engagement and management. Any theatre productions requires financial resources for sets, costumes, props, and technical equipment. It can be a daunting task to secure funding, especially in a theatre institution where budget constraints exist. However, with proper planning and effective fundraising strategies, it is possible to obtain the necessary financial support. Another challenge is coordinating schedules with casts and crews. Theatre productions often involve a large number of participants, including actors, directors, stage managers, and technicians. It can be challenging to find a time when everyone is available for rehearsals and performances. Effective communication and scheduling techniques are essential to ensure smooth coordination and avoid conflicts. Maintaining audience engagement is also a crucial aspect of managing a theatre set up. The audience will definitely have varying levels of interest and commitment to the theatre program. It is important to create a supportive and inclusive environment that encourages the audience to actively participate and contribute in the theatre productions. Providing opportunities for outsiders who have interest in theatre and persons who haven't taken on leadership in the theatre body to take on leadership roles, collaborate creatively, and receive recognition for their achievements can help foster a sense of ownership and commitment.

Despite these challenges, managing a theatre offers numerous prospects and

rewards. One of the most exciting prospects is the opportunity to foster creativity. The theatre provides a space for everyone to explore their artistic abilities, express themselves, and develop their talents. Through acting, directing, designing, and other theatrical roles, one can unleash their creativity and bring stories to life on stage. Theatre productions also play a vital role in promoting social awareness. Productions help in tackling important social issues and raise awareness among everyone participating in the production and the wider community. By addressing topics such as discrimination, inequality, environmental concerns, corruption, oppression, cultism and even marital boredom and ancestral forces (traditional plays) theatre park conversations, challenge perspectives, allow people to understand and know certain things about other person's culture and inspire positive change.

Moreover, managing a theatre setup provides valuable learning experiences for the theatre manager and other aspect of the production. It offers hands-on opportunities to develop skills in acting and also inspire creativity stagecraft, teamwork, problem-solving, and communication. Managers and other aspect of the production learn to collaborate, take risks, and adapt to different roles and responsibilities. These experiences can have a lasting impact on the personal and professional growth, equipping them with transferable skills that extend beyond the realm of theatre.

Overall, managing a theatre is a fulfilling endeavor that combines the joys of creativity, social impact, and transformative learning experiences for theatre managers.

### 5.3 Recommendations

In light of the profound impact that theatre management has on both cast, crew, students and their communities, it is essential to consider actionable recommendations to further harness the potential of this transformative art form. The following recommendations aim to enhance the entire theatre management experience, foster personal growth, and strengthen the bonds between theatre actors, audience and their communities. By implementing these suggestions, we can ensure that the benefits of theatre extend beyond the stage, enriching lives and building stronger and more engaged communities. Here are some brief recommendations based on the analysis of theatre:

- **Support Theatre management Development:** Government bodies, Institutions should emphasize the importance of theatre management in theatrical productions including communication, teamwork, and adaptability, and also provide means in assisting and ensuring theatre managers carry out their functions with ease and facilities and offices are set up for them so as to earn better recognition as their skills need to be acknowledged and appreciated.
- **Provide Mentorship:** Government should establish mentorship programs to help navigate challenges in theatre management, such as allocating the right amount of funding to the theatre management sector, provide good and effective theatre facilities so as to minimize the challenges the theatre managers undergo to carry out theatrical performances, thereby fostering resilience and growth.
- **Cultivate community engagement:** Theatre institutions could encourage and

engage in community programmes like workshop section to communicate and enlighten the community about the importance of theatre management and also interact with the community on how they see theatre managers, what they tend to lack and possible ways these challenges can be maintained thereby creating room for interaction and open ideas on the aspect of theatre management. By means of doing this the community gets to know, become closer and also earn interest in the theatre management sector of the theatre.

- Invest in the theatre management sector of the theatre: The government and institutions of theatre practices should invest in the theatre management sector of the theatre practice to ensure that the theatre managers have access to the transformative benefits of the theatre. Thereby fostering growth and proper advancements and recognition of theatre management and managers.
- Promote Theatre management: Theatre institutions or setup wether educational or professional should help to showcase the effect of theatre management in productions there by enhancing its value and creating interpersonal interest of theatre management in the community.

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