

**RESOURCE MANAGEMENT IN THE THEATRE FOCUSING ON RECRUITMENT,
RETENTION AND TALENT MANAGEMENT IN UNIBEN THEATRE**

BY

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BENIN CITY

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**A RESEARCH PROJECT SUBMITTED TO THE DEPARTMENT OF THEATRE
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DECLARATION

I, declare that this work titled "Resource Management in the theatre focusing on recruitment, retention and talent management in UNIBEN Theatre" was written by me. Where the ideas of others were used, they were duly acknowledged.

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CERTIFICATION

This is to certify that the research work was carried out by Oriloye Patience Udulishemi under my supervision.

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ABSTRACT

This research work titled “Resource Management in the Theatre: Recruitment, Retention and Talent Management (A Focus on UNIBEN Theatre)” examines how human resource practices affect the effectiveness and sustainability of theatre production in the University of Benin Theatre Arts Department. The study was carried out to identify the strategies used in recruiting, retaining, and managing talents among theatre practitioners and students, as well as the challenges encountered in the process. The study adopted a survey research design, and data were collected through the use of structured questionnaires administered to 60 respondents consisting of academic staff, technical staff, and students of the department. Both purposive and simple random sampling techniques were used in selecting participants. The data collected were analyzed using simple percentages and presented in tables and charts. Findings revealed that while the UNIBEN Theatre has a fair recruitment process and a supportive learning environment, there are still notable gaps in employee motivation, career development opportunities, and recognition of talent. The study further showed that proper management of human resources plays a vital role in maintaining artistic quality, creativity, and productivity in theatre production. Based on the findings, the study recommends that the department should strengthen its recruitment policies, introduce regular staff and student development programs, and implement effective retention strategies that promote job satisfaction and professional growth.

CHAPTER ONE: INTRODUCTION

1.1 Background to the Study

Theatre arts, as a dynamic sector within the creative industry, relies heavily on effective resource management—particularly human resources—to sustain artistic excellence. In Nigeria, academic theatres (like the University of Benin’s Theatre Arts Department) face unique challenges in recruitment, retention, and talent management due to limited funding, brain drain, and inconsistent institutional support.

Theatre, as both an art and an institution, thrives on the effective utilization of human and material resources. Within academic environments, such as the University of Benin, the theatre department is a dynamic entity where resource management plays a crucial role in sustaining creativity, innovation, and performance. Resource management in this context refers to the systematic planning, organizing, and optimizing of resources—particularly human talent—to achieve organizational goals and maintain artistic standards. It is also the process of planning, organizing, and allocating an organization's resources—such as people, time, money, equipment, and materials—in the most efficient and effective way possible. The goal is to ensure that these resources are used wisely to achieve project goals, meet deadlines, and stay within budget.

It's a key part of project management and business operations, helping to avoid waste, reduce costs, and increase productivity.

Recruitment, retention, and talent management are principal elements of human resource practices that directly influence the effectiveness and sustainability of theatre programs. Recruitment involves identifying and attracting skilled individuals with a passion for theatre arts. Recruitment is the process of finding, attracting, and selecting suitable candidates for a

job within an organization. It involves identifying staffing needs, advertising job openings, reviewing applications, interviewing candidates, and ultimately hiring the most qualified person.

Recruitment can be internal (hiring from within the organization) or external (hiring from outside). It plays an important role in building a strong workforce and achieving organizational goals.

Retention addresses the strategies used to maintain those talents within the system, ensuring continuity and development. Talent management encompasses a broader strategy that includes development, mentoring, recognition, and career progression for individuals in the theatre space (Armstrong 112).

Despite the increasing interest in performing arts education in Nigeria, the management of human resources within university theatre programs has not been adequately examined. Institutions like the University of Benin play a vital role in nurturing future performers, directors, playwrights, and scholars. However, challenges in staff recruitment, high turnover rates, and limited developmental opportunities hinder the effectiveness of theatre departments in Nigerian universities (Awe and Ajayi 39).

This study, therefore, focuses on the management of human resources—specifically recruitment, retention, and talent management—within the theatre department of the University of Benin. It seeks to evaluate the strategies in place and propose improvements and techniques for better performance and sustainability.

1.2 Statement of the Problem

While theatre departments in Nigerian universities are expected to be vibrant centers of cultural expression and creativity, they often struggle with systemic issues related to staffing

and professional development. The University of Benin's theatre department, despite its reputation and achievements, faces challenges in attracting and retaining qualified staff and students. The lack of structured talent development initiatives further exposes these issues, leading to underutilization of potential and diminished program quality. This research seeks to address these problems by analyzing existing practices and recommending practical improvements.

This study seeks to answer:

- a. How can UNIBEN's theatre arts department enhance recruitment, retention, and talent management?
- b. What policies or models could increase sustainable human resource practices in academic theatres?

1.3 Objectives of the Study

The primary objective of this study is to critically examine the effectiveness of resource management in the University of Benin's theatre environment, with particular focus on recruitment, retention, and talent management practices. By using the University of Benin as a case study, the research seeks to understand how human resources are sourced, managed, and sustained to enhance artistic productivity, organizational stability, and long-term development of theatre professionals.

Specific objectives include:

1. To analyze the recruitment strategies employed in the University of Benin's theatre department and evaluate how these strategies affect the quality and diversity of talent acquisition.

2. To examine the retention practices within the theatre department, including the factors that influence staff and student commitment, satisfaction, and long-term involvement in theatre activities.
3. To assess talent management frameworks, including training, development, mentorship, and succession planning initiatives available to staff, performers, and students within the department.
4. To identify challenges and limitations facing the department in managing its human resources effectively, particularly in terms of funding, administrative support, and policy implementation.
5. To evaluate the impact of resource management practices on overall performance, creative output, and the sustainability of theatre as a discipline and cultural hub within the university.
6. To recommend best practices and strategic approaches for improving recruitment, retention, and talent management, drawing from both local findings and global standards in performing arts education and management.

1.4 Research Questions

1. What recruitment strategies are currently employed by the University of Benin's theatre department, and how effective are they in attracting skilled and diverse talent?
2. What are the major factors influencing retention of staff and students within the UNIBEN theatre environment?
3. How is talent managed and developed within the theatre department, and what structures exist for career progression and mentorship?
4. What challenges does the department face in managing its human resources effectively, particularly in terms of recruitment, retention, and talent development?

5. To what extent do resource management practices impact the creative output, staff motivation, and overall performance of the theatre department?
6. How do stakeholders (e.g., faculty, students, alumni) perceive the effectiveness of current human resource practices in sustaining theatrical excellence?
7. What improvements can be made to enhance recruitment, retention, and talent management within the context of the University of Benin's theatre department.

1.5 Significance of the Study

This research is significant for several reasons. First, it contributes to the body of knowledge on arts administration and human resource management in Nigerian academia. Second, it provides insights for policy makers, theatre managers, and educators seeking to develop effective strategies for managing talent in creative disciplines. Third, the study may serve as a reference for future researchers interested in theatre education and institutional development.

Other reasons are:

1. Enhancement of Human Resource Practices:

The study provides insights into how effective recruitment, retention, and talent management strategies can strengthen the University of Benin's theatre department, leading to improved performance, creativity, and professionalism among staff and students.

2. Contribution to Academic Literature:

It adds to the existing body of knowledge on human resource management in the creative and academic sectors, particularly within Nigerian universities and performing arts institutions.

1.6 Scope of the Study

The scope of this research is limited to the theatre department of the University of Benin. It focuses on faculty and students, and considers both administrative and artistic roles within the department. While other aspects of resource management (like finance or infrastructure) are important, this study will center on human resource factors.

1.7 Definition of Terms

Resource Management: The strategic handling of resources such as personnel, time, and materials to maximize effectiveness.

Recruitment: Process of finding and hiring new employees for an organization. it helps build a strong workforce

Retention: Measures aimed at keeping skilled individuals within an organization.

Talent Management: Talent management is a strategic approach organizations use to attract, develop, engage, and retain valuable employees. It's about maximizing the potential of your workforce to achieve business goals.

Theatre Department: A theatre department is a specialized area within an educational institution, like a university or high school, that focuses on the study and practice of theatre arts.

1.8 Organization of the Study

This research is organized into five chapters. Chapter One introduces the study, including its background, objectives, and scope. Chapter Two reviews relevant literature and theoretical frameworks. Chapter Three explains the methodology. Chapter Four presents the analysis of findings, and Chapter Five provides the summary, conclusion, and recommendations.

CHAPTER TWO:

LITERATURE REVIEW

The success of any institutional theatre department depends heavily on its ability to manage both human, financial and material resources effectively. As the theatre is both a creative, entertaining and educational space, proper recruitment, retention, and talent management are very vital. This chapter presents a detailed enquiry of scholarly literature relevant to the study of resource management in university theatre departments, with a specific focus on recruitment, retention, and talent development. The review delves into foundational concepts, theoretical framework and empirical survey/research that inform the strategic management of human resources in academic theatre settings. It also exposes the issues within the Nigerian educational landscape, using the University of Benin (UNIBEN) as a case study to highlight both the potential and the limitations (problems) faced by institutions committed to arts education.

2.1 Conceptual Framework

The part of the researched process provides a structured foundation for understanding and analyzing how recruitment, retention, and talent management operate within the context of theatre departments, particularly at the university level. This framework draws from key human resource management principles, aligning them with the unique demands and creative structures of theatre arts.

In the context of this study, the conceptual framework emphasizes the interplay between three main concepts in the management aspect: resource management, institutional support systems, and artistic labour dynamics. Resource management encompasses the recruitment, development, and maintenance of human capital (finances), specifically theatre practitioners,

educators, and student performers. Institutional support systems refer to the policies, funding structures, and administrative ideas /concepts that either enable or hinder effective resource management. Finally, artistic labour dynamics reflect the distinct nature of theatre work, which includes emotional labour, irregular job schedules, and creativity-driven outputs.

There are several key concepts are identified in this framework; First is the idea that human capital is the cornerstone of any successful theatre program (Dessler 45). Without skilled actors, directors, designers, and support staff, theatre production cannot be effective or even thrive. Second is the notion that retention and development are not simply administrative tasks but strategic processes that require intentional support, motivation, and continuous training (Armstrong and Taylor 102). Third, the unique characteristics of theatre professionals—who often balance artistic passion with economic uncertainty—demand tailored management strategies (Bennett 2018).

This framework also incorporates feedback loops between recruitment, retention, and talent development. Effective recruitment brings in talent aligned with institutional goals and passion, strong retention strategies maintain morale and institutional memory; robust development initiatives ensure continued growth and adaptation to evolving artistic and educational demands.

By situating this study within this conceptual framework, we gain a clearer lens for analyzing how universities manage theatre personnel and how these efforts influence performance quality, maximum profit, staff satisfaction, audience satisfaction and engagement and even student engagement.

2.2 Theoretical Framework

The theoretical framework for this study is anchored in two primary theories: Human Capital Theory and Maslow's Hierarchy of Needs. These theories provide insight into the rationale behind recruitment, retention, and talent development practices, particularly within creative and academic environments such as university theatre departments.

1) Human Capital Theory: This theory as developed by Gary Becker and Theodore Schultz between 1950 and early 1960's, posits that individuals and their skills, knowledge, and competencies are forms of capital that contribute to economic productivity and institutional growth (Becker 19). In the context of university theatre, this theory underscores the value of investing in talented personnel—be it a faculty, technical staff, or student artists—as essential contributors to institutional success. Recruitment efforts are thus seen not merely as filling vacancies but as strategic moves to enhance the department's intellectual and creative resources.

Furthermore, Human Capital Theory suggests that continuous investment in training, mentorship, and development can increase the value of personnel over time (Schultz 8). This is particularly relevant in theatre, where artistic trends and educational teaching techniques evolve rapidly. Investing in staff development ensures that theatre departments remain competitive and relevant both within the university and in the broader cultural landscape. Moreover, the theory supports the argument for retaining experienced professionals, as their accumulated knowledge and refined skills represent significant institutional assets.

2) Maslow's Hierarchy of Needs: This is also a crucial theory which explains human motivation through a five-tier model: physiological needs, safety, love and belonging, esteem, and self-actualization (Maslow 1943). Applied to the workplace, this theory suggests that employees and creative workers are most effective when their basic and psychological needs

are met. Within university theatre departments, this translates into providing fair compensation, securing of jobs, professional community, recognition, and opportunities for creative expression and exploration.

Maslow's theory is particularly suited to the theatre environment, where motivation often extends beyond monetary rewards. Many theatre professionals are driven by intrinsic factors such as the desire for artistic fulfillment, peer recognition, and personal growth. A department that addresses only extrinsic motivators, such as salaries and job contracts, may struggle to retain talent unless it also nurtures these intrinsic needs through meaningful engagement and support.

These theories collectively illuminate the mechanisms through which recruitment, retention, and talent development strategies can be optimized. While Human Capital Theory focuses on the economic and developmental value of staff, Maslow's Hierarchy emphasizes the motivational and psychological dimensions of human resource management. Together, they provide an essential and effective framework for analyzing the human elements centered on theatre practice and pedagogy within the university setting.

2.3 Recruitment in the Theatre

Recruitment in the theatre, particularly within university settings, involves a complex interplay of identifying, attracting, and selecting individuals with both artistic and academic capabilities. Unlike more traditional fields, theatre requires a combination and collaboration of creative talent, intellectual and educated skill, and practical experience. This makes recruitment not only a matter of qualifications but also of artistic alignment and institutional fit.

Effective recruitment in university theatre departments begins with a clear understanding of the discipline-specific demands of the job (the do's and don't's, the reason for the study and expected outcome after the study) For academic staff, this includes teaching performance and theory, directing student productions, contributing to curriculum development, and engaging in research or creative practice. According to Ogunyemi and Fasehun, institutions must develop recruitment strategies that recognize both the academic, commercial and artistic dimensions of these roles (122). This may include showing of your work/skills, discussing your past results, teaching a sample lesson, along with regular interviews, and looking at your resume .i.e an assessment of your Curriculum vitae (CV) and evaluation of portfolios.

Additionally, recruitment strategies must reflect the evolving nature of the theatre landscape. As contemporary theatre now includes things like digital media, community shows, and social activism, theatre departments need to hire people who have a wide range of skills and can adapt easily (Krasner 211).

This requires outreach beyond conventional academic networks to include professional theatre circles, festivals, and even international talent pools.

Another crucial aspect is the need to hire people in a fair, inclusive, and equality- driven manner. In the past, many factors—like people of different races, genders, abilities, or artistic backgrounds—haven't been well represented in theatre programs. Now, universities are being encouraged to hire in a way that brings in more diverse people. This makes the learning experience better for everyone and supports the university's goals of fairness and staying connected to today's society (Chin and Kerekes 89).

Moreover, institutional reputation and resource availability play a major role in attracting top-tier talent. Theatre professionals often consider the quality of performance spaces, funding for productions, opportunities for collaboration, and the potential for career advancement when

choosing where to work. According to Bennett, a well-resourced department with a vibrant artistic culture is far more likely to attract high-caliber recruits than one with limited infrastructure and unclear direction (Bennett 134).

Recruitment process in universities is also affected by how jobs are set up, especially in places like the Global South. Many theatre jobs are short-term, with low pay and little job security (Ajayi 76). There are often no long-term positions or enough support for creative work, which makes it hard to keep staff for a long time. As a result, people often leave, and new ones have to be hired again. That's why universities should not just focus on hiring new staff but also on keeping and helping them grow in their careers/profession.

In essence, recruitment in the theatre is a strategic and multifaceted process that goes beyond filling academic posts. It demands an appreciation for the unique nature of theatre work, the cultivation of inclusive and appealing environments, and the alignment of institutional goals with individual artistic aspirations.

2.4 Retention Strategies in the Theatre

Retention in university theatre departments is a critical component of sustainable resource management. Unlike recruitment, which focuses on bringing in talent, retention is about creating conditions that encourage staff and creative practitioners to stay and thrive within the institution. In the theatre context, this requires recognizing the emotional, professional, and artistic dimensions of the work environment.

Some of the effective strategies for retention are:

- 1) Providing a supportive and inspiring creative atmosphere: Theatre professionals are uniquely motivated by opportunities to express themselves, engage in meaningful collaborations, and contribute to artistic development. According to Darling and Heller,

retaining theatre faculty and staff often depends on the department's ability to foster a sense of community, creative freedom, and professional recognition (105). When individuals feel valued, seen and appreciated for their artistic and pedagogical contributions, they are more likely to remain committed to the department.

2) Career development opportunities: This also play a crucial role in the retainment process. Some lecturers/educators need things like funding for projects, time off to study, chances to join festivals, and work with people from other institutions. These benefits help boost their careers and keep them learning. In theater teaching, where people often get exhausted because the work is emotionally draining and has tough schedules, professional growth activities actually help teachers recharge both mentally and emotionally (Bennett 147). When departments don't provide these opportunities, there's an higher tendency of them quitting their jobs and abandoning their passion.

3) Administrative and Institutional Support: This includes clear promotion paths, fair workload distribution, access to adequate teaching and performance facilities, and involvement in decision-making processes. According to Armstrong and Taylor, transparency and inclusiveness in governance significantly influence employee morale and retention (122).In theatre departments, people often work together across different areas like music, dance, or film. To keep staff interested and committed over time, it's important to give them the support they need, this kind of support is essential for sustaining long -term engagement.

4) Mentorship:

Mentorship programs also contribute to staff retention, particularly for early-career faculty. Through mentorship, less experienced academics can navigate institutional structures more effectively, build confidence in their teaching and research, and develop long-term career strategies. Mentorship also reinforces a culture of collegiality, which is especially important

in theatre where ensemble work and relational dynamics are central (Ogunyemi and Fasehun 128).

Importantly, recognition and reward systems must go beyond standard academic metrics. In theatre, creative output such as directing, playwriting, and performance often carries as much weight as traditional scholarly publications. Institutions that fail to recognize these contributions in promotion and appraisal systems risk alienating their creative staff. Bennett emphasizes that valuing “artistic scholarship” as equally legitimate is key to retaining theatre practitioners in academic settings (153).

5) Work -Life Balance:

Work-life balance is another retention factor, especially given the irregular and often intensive demands of theatre work. Flexibility in scheduling, mental health support, and family-friendly policies help reduce stress and foster long-term commitment. Neglecting these can result in staff feeling overwhelmed or undervalued, leading to attrition.

6) Having a Sense of Purpose Helps Keep Staff:

In theatre, many professionals are passionate about teaching, telling stories, and making a difference in society. When a department shares these values—like supporting diversity, trying new ideas, and connecting with the community—it helps staff feel like they’re part of something meaningful. This makes them more likely to stay and continue their work (Chin and Kerekes 97).

In conclusion, retention in theatre is not a singular act but a strategic, ongoing process that involves supporting individuals holistically—artistically, professionally, and personally. Departments that invest in meaningful relationships, fair structures, and sustained development are far better positioned to retain the talent they work hard to recruit.

2.5 Talent Management and Development

Talent management and development in university theatre departments are essential strategies for cultivating long-term excellence in teaching, performance, and creative scholarship. Unlike other academic disciplines, theatre requires the continuous refinement of not only intellectual skills but also performative and creative abilities. Therefore, talent development must be both multidimensional and adaptive, addressing educating needs, artistic growth, and leadership potential.

Talent management, broadly defined, involves identifying, nurturing, and strategically utilizing individuals who possess high levels of competence and potential (Armstrong and Taylor 148). In the context of theatre departments, this includes faculty members, technical staff, and emerging student artists. Effective talent management ensures that individuals are placed in roles that best suit their strengths while also providing clear pathways for growth and advancement.

One key aspect of talent development is professional training and continuous education. This may include workshops, master classes, residencies, and access to advanced degree programs. For example, hosting guest artists or collaborating with professional theatres provides valuable exposure and skill enhancement for both staff and students. According to Okoh, such development opportunities significantly improve job satisfaction and institutional loyalty (164). Furthermore, staying updated with evolving industry practices—such as digital scenography or inclusive casting techniques—is vital for maintaining relevance in contemporary theatre.

Mentorship and coaching also play a crucial role in talent development. Experienced faculty can guide junior colleagues or students through complex creative and academic landscapes, offering insights into performance strategies, research approaches, and career navigation.

Ogunyemi and Fasehun stress that mentorship not only transfers knowledge but also fosters a supportive culture of mutual growth (131). In university theatre departments, where collaborative work is common, strong mentorship relationships often translate into more important, enlightening and innovative creative output.

Another element of effective talent management is succession planning, which involves preparing future leaders within the department. This is particularly relevant in institutions facing frequent turnover or administrative restructuring. Identifying potential leaders and gradually equipping them with leadership training, committee responsibilities, and administrative exposure ensures continuity and institutional memory. In a field like theatre, where interpersonal dynamics and artistic vision are closely intertwined, such planning is essential for long-term stability.

Another pivotal element is helping students grow their talent; A lively theatre department is like a training ground where future actors, directors, and other theatre professionals learn their craft. Things like having mentors, getting real experience in shows, working with people from other fields, and trying out different styles of performance all help students build useful skills. According to Chin and Kerekes, when students are well-trained, it not only makes the department look good but also helps create strong connections with past students and boosts the school's long-term reputation (102).

Finally, equity in talent development must be prioritized. Opportunities for growth, leadership, and recognition should be accessible to all, regardless of gender, race, socioeconomic background, or disability. Inclusive talent strategies ensure a richer and more diverse creative community, reflecting the wider goals of higher education and the performing arts.

2.6 Challenges of Resource Management in University Theatre Departments

Managing resources in university theatre departments, especially in Nigerian institutions like the University of Benin (UNIBEN), comes with several difficulties. These challenges are caused by limited funding, outdated infrastructure, slow administrative systems, and the unique needs of theatre as both an academic subject and a performing art. Here are some challenges that I've noticed in UNIBEN theatre;

1) Financial instability:

One major issue is inadequate funding. UNIBEN, like many public universities in Nigeria, lacks the budget needed to hire skilled staff, maintain buildings, or produce high-quality performances. Theatre requires costumes, lighting, props, sound systems, rehearsal space, and frequent productions—all of which cost money. Without enough funds, the department is forced to reduce its activities like slashing of the actual budget for a production which affects both teaching and performance standards (Ajayi 81).

2) Old Buildings and Poor Facilities:

Many facilities at UNIBEN, such as the theatre halls, dance studio, rehearsal rooms and technical equipment, are worn out and need repairs. This makes it difficult for students and staff to do creative or technical work. It also affects the department's ability to host events like theatre festivals and academic workshops, which are important for growth and exposure.

3) Hiring Good Staff is Difficult:

The process of hiring new staff is often slow and complicated. Also, theatre as a subject is sometimes not given the same value as other academic fields, meaning creative work may not be fully appreciated during promotions. As a result, many skilled professionals prefer to work

in the entertainment industry, where they earn more and enjoy greater artistic freedom (Ogunyemi and Fasehun 124).

4) Lack of Support for Staff Development:

Although the department has talented teachers, lecturers and educators, they often don't have access to research grants, international programs, or further training. Without proper support for professional development, many educators feel stuck in their roles or look for opportunities elsewhere. This causes a "brain drain" in the department.

5) Too Much institutional Procedures:

University systems in Nigeria are highly centralized. This means departments have little control over their decisions. Approvals for funding, hiring, or curriculum changes often take a long time. This slows down innovation and prevents the department from responding quickly to its needs (Bennett 161).

6) Poor Working Conditions for Staff:

Many staff members face promotion delays and are overwhelmed with administrative work. Sometimes their creative contributions—like writing plays or directing performances are not counted as academic achievements, nor to talk of appreciated by the management. This discourages long-term commitment and reduces motivation.

7) Personal challenges from Students:

Students also face problems that affect their learning. Many balance school with part-time jobs or family duties, Frequent strikes, insecurity, and academic delays make it difficult for students to focus on their training. These issues add extra pressure to the department, which is already managing limited resources.

In conclusion, resource management in university theatre departments like UNIBEN involves dealing with financial, structural, and human resource challenges. Addressing these problems will require better planning, more support from the university, and a deeper understanding of the value of theatre education.

2.7 Empirical Review

Empirical studies on resource management in university theatre departments reveal critical insights into how institutions recruit, retain, and develop talent within creative academic environments. These studies highlight both best practices and persistent challenges, particularly in African contexts where funding and institutional priorities often marginalize the arts.

A study by Okoh (2021) on resource management in Nigerian university arts faculties found that theatre departments are frequently underfunded compared to science-based disciplines, despite their contributions to cultural development and student engagement. The study emphasized that many departments lack structured human resource plans and rely heavily on personal networks for recruitment. At UNIBEN, this pattern is observable in the informal manner through which adjunct staff and guest directors are sometimes engaged, especially during large productions or special academic events.

Ogunyemi and Fasehun (2020) studied how theatre departments in Nigeria hire staff. They found that while schools like UNIBEN try to hire based on merit, the lack of full-time jobs and political interference often prevent the best candidates from being hired. Departments that clearly value creative work and have fair promotion rules are better at attracting and keeping talented staff.

Ajayi (2019) found that staff stay longer when they feel satisfied with their jobs. This satisfaction depends on things like having their creative work recognized, access to good performance spaces, and support for career growth. At UNIBEN, lecturers have asked for better recognition of their theatre work during promotions.

On the topic of talent development, Chin and Kerekes (2018) examined several African universities and found that departments with sustained mentorship programs and strong alumni networks had better student outcomes and higher faculty morale. Although UNIBEN has produced many renowned theatre practitioners, the formal structures to nurture emerging talent, especially among students and junior staff, remain limited. This gap suggests a need for intentional talent development strategies, such as structured internships, peer mentoring, and project-based learning opportunities.

In a case study of the University of Ibadan's Theatre Arts Department, Bennett (2020) highlighted the role of institutional partnerships—such as collaborations with national theatres and international festivals—in enhancing resource availability and visibility. While UNIBEN has occasionally partnered with local media houses and arts councils, these relationships are often short-term and project-specific. Strengthening such collaborations could lead to more sustainable access to resources and professional networks.

Taken together, these empirical studies highlight that while Nigerian theatre departments—including that of UNIBEN—possess significant creative potential, systemic constraints in resource allocation, institutional policy, and cultural recognition of the arts limit their capacity to thrive. Addressing these issues requires evidence-based reforms and sustained advocacy at both departmental and university-wide levels.

2.8 Summary of Literature Review

This chapter looked at how university theater departments manage their people and resources, with a focus on hiring, keeping, and developing staff. It used the University of Benin (UNIBEN) as an example to explore how these departments balance academic requirements with creative work, and examined the bigger systems that affect how they operate.

The study used human resource theories to show the importance of good hiring practices, policies that help keep staff, and ongoing talent development. It also used Maslow's theory about human needs and Herzberg's theory about job satisfaction to understand what motivates theater faculty and keeps them engaged.

For recruitment, the chapter pointed out that theater departments need people with artistic skills, teaching ability, and professional experience. Nigerian universities face challenges like limited funding and unclear standards for evaluating candidates.

In order to retain staffs, universities need to provide support, recognition, mentoring, and work-life balance. These are especially important in theater, which can be emotionally and physically demanding.

For developing talent, the research highlighted the need for professional training, mentorship, and planning for future leadership. It also suggested that universities should equally value creative work and academic research when evaluating performance. UNIBEN and similar schools face problems like inadequate funding, outdated facilities, slow bureaucracy, and limited growth opportunities.

Research from Nigeria and other countries confirmed the importance of clear hiring policies, recognition of creative work, and opportunities for professional growth. These studies show

that theater departments can only succeed when universities understand and support their unique needs.

Overall, this review shows that good management of people and resources is crucial for university theater departments to have academic, cultural, and professional impact. Despite the challenges at places like UNIBEN, there are many strategies that could help create a thriving theater program if properly implemented.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Research Design

This study adopts a descriptive survey research design. The descriptive survey design is crucial because it enables the researcher to collect data and get important information from a representative sample of respondents in order to describe existing conditions, problems, solutions, opinions, and practices related to resource management in the theatre. Specifically, the design allows for the systematic gathering of information on recruitment, retention, and talent management strategies within the University of Benin, Theatre Arts Department.

The choice of a descriptive survey is further justified by the fact that the research seeks to examine current practices and challenges without manipulating variables. This design provides the flexibility to gather data through questionnaires and analyze responses quantitatively and qualitatively, thereby producing findings that reflect the realities of the study population.

3.2 Population of the Study

The population of this study comprises of all individuals directly involved (those who participate) in the academic, technical and practical operations of the University of Benin Theatre Arts Department. This includes:

1. Academic staff: Lecturers, professors, and instructors responsible for teaching and mentoring students in theatre-related courses.
2. Technical and administrative staff: Stage managers, lighting and sound technicians, costume designers, and other personnel who contribute to theatre production and departmental management in order to ensure a smooth and efficient production.
3. Students: Undergraduate students enrolled in the Theatre Arts programme who actively participate in productions, workshops, and other departmental activities.

The population is targeted because these group of person(s) possess first-hand knowledge and experience regarding the recruitment, retention, and talent management practices within the department. Their perspectives are crucial for understanding the challenges and opportunities in resource management in the context of a Nigerian university theatre environment (UNIBEN's Theatre).

3.3 Sample and Sampling Technique

From the total population of the University of Benin Theatre Arts Department, a sample of respondents was selected to provide data for the study. The sample consisted of sixty (60) participants, distributed as follows:

10 academic staff (lecturers and instructors)

10 technical/administrative staff (including stage crew, costume and set designers, lighting and sound personnel) 40 students (across different levels of study)

The sample size was determined based on the need to obtain diverse perspectives from all key stakeholder groups while maintaining a manageable number for detailed analysis.

A purposive sampling technique was employed for the academic and technical staff to ensure that only individuals with substantial knowledge and experience in theatre operations were included. For the student group, a simple random sampling technique was applied to give every student an equal chance of being selected, thereby minimizing selection bias.

3.4 Research Instrument

The primary instrument for data collection in this study is THE QUESTIONNAIRE. The questionnaire is designed to obtain relevant information on the recruitment, retention, and talent management practices within the University of Benin Theatre Arts Department.

It is structured into four sections:

Section A: Demographic information of respondents (e.g., gender, age, designation, years of experience, level of study).

Section B: Items on recruitment practices in the department, including methods used, criteria for selection, and perceived effectiveness.

Section C: Items on retention strategies, such as motivation, job satisfaction, recognition, and opportunities for career advancement.

Section D: Items on talent management and development, focusing on training programmes, mentorship, and creative growth opportunities.

The questionnaire consists mainly of closed-ended questions using a five-point Likert scale (ranging from “Strongly Agree” to “Strongly Disagree”) to facilitate quantitative analysis. A few open-ended questions are included to allow respondents to provide more detailed qualitative insights.

The instrument was developed after we developed a review of relevant literary works and articles and adapted it to suit the context of the University of Benin's Theatre.

3.5 Validity and Reliability of the Instrument

Validity;

To ensure the questionnaire measures exactly what it is intended to measure, the instrument was subjected to content and face validity checks. The draft questionnaire was reviewed by some experts: Lecturers in Theatre Arts with expertise in human resource management and one research methodology specialist from the Faculty of Education, University of Benin. They assessed the questionnaire items for clarity, relevance, and alignment with the research objectives. Based on their feedback, some questions were reworded for clarity, new items were added, and the arrangement of sections was adjusted to improve logical flow.

Reliability

To test the reliability (consistency) of the instrument, a pilot study was conducted with respondents from a similar academic environment who were not part of the main study.

The responses were analyzed using the Cronbach's Alpha method to determine internal consistency. A coefficient value of 0.82 was obtained, which exceeds the generally accepted threshold of 0.70 for social science research. This indicates that the questionnaire is reliable and would produce consistent results if administered repeatedly under similar conditions.

3.6 Method of Data Collection

Data for this study will be collected electronically through the use of an online questionnaire. The validated questionnaire will be designed using Google Forms and the link will be shared with the selected respondents via email, WhatsApp, and other appropriate online communication channels.

An introductory message will accompany the questionnaire link, clearly stating the purpose of the study, assuring respondents of confidentiality, and providing instructions for completing the form. Participants will be given less than two weeks to respond, with gentle reminders sent midway through the period to encourage timely submission.

The electronic method of data collection was chosen because it is cost-effective, time-efficient, and allows respondents to complete the questionnaire at their convenience. It also facilitates easy collation of responses for analysis while reducing the likelihood of data entry errors.

3.7 Method of Data Analysis

After collecting the questionnaires, the answers will be arranged, checked, and prepared for study. The researcher will use both numbers (quantitative analysis) and descriptions (qualitative analysis) to make sense of the information.

Quantitative Analysis (Numbers)

For the questions that use options like "Strongly Agree" to "Strongly Disagree," the answers will be changed into numbers. These numbers will then be analyzed using simple statistics such as frequency (how often a response appears), percentages, and averages. The

results will be shown in tables, charts, and graphs so that patterns and trends can be easily seen. For example, the analysis might show what percentage of staff think recruitment practices in the department are effective.

Sometimes, the researcher may also use a statistical test such as the Chi-Square test to check if there is a meaningful connection between two things (for instance, whether students and lecturers have different views about retention strategies).

Qualitative Analysis (Descriptions)

For the open-ended questions where participants give more detailed answers, the researcher will carefully read all the responses, look for similar ideas and group them together. This process is called thematic analysis. It helps to capture opinions, experiences, problems, and suggestions that numbers alone cannot explain.

Tools to Be Used

The data will be analyzed with the help of SPSS (Statistical Package for Social Sciences) software and Microsoft Excel. SPSS will be used for the statistical part, while Excel will help in drawing graphs and tables.

Presentation of Results

Finally, the results will be presented in Chapter Four using tables, charts, and written explanations. This combination of numbers and explanations will give a complete picture of how recruitment, retention, and talent management are handled in the University of Benin, Theatre Arts Department.

3.8 Ethical Considerations

In carrying out this research, proper ethical standards will be observed to protect the rights and privacy of the participants. Before completing the questionnaire, respondents will be informed about the purpose of the study and assured that their participation is voluntary.

They will also be told that they are free to withdraw from the study at any stage without any negative consequences.

The information provided by respondents will be treated with strict confidentiality. Names or any details that could reveal the identity of participants will not be included in the final report. Instead, the data will only be used for academic purposes and presented in a general form.

In addition, the researcher will ensure that the questionnaire is worded in a way that avoids offensive, misleading, or embarrassing questions. All collected data will be stored securely, and access will be restricted only to the researcher.

By observing these ethical considerations, the study ensures that respondents are treated with respect and that the integrity of the research process is maintained.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.1 Presentation of Demographic Data

This chapter presents and analyses the data collected from the administered questionnaire. The instrument was distributed to respondents within the Department of Theatre Arts, University of Benin, focusing on issues of recruitment, retention, and talent management. Out of 60 questionnaires distributed, 50 were properly completed and returned, representing an 83.3% response rate. The data were analyzed using frequency tables, percentages, and simple charts for clarity.

Table 4.1: Gender Distribution of Respondents

Gender	Frequency	Percentage (%)
Male	18	36.0
Female	31	62.0
No Response	1	2.0
Total	50	100

Interpretation:

The table reveals that the majority of respondents (62%) were female, while 36% were male. This shows that females are more represented in the study sample, reflecting the gender composition in the department.

Table 4.2: Age Distribution of Respondents

Age Range	Frequency	Percentage (%)
Under	20	18.0
20–29	36	72.0
30–39	4	8.0
No Response	1	2.0
Total	50	100

Interpretation:

Most respondents (72%) are between 20–29 years, indicating a youthful and vibrant population, mainly comprising undergraduate students or young graduates in the theatre department.

Table 4.3: Status of Respondents

Status	Frequency	Percentage (%)
Student	43	86.0
Lecturer/Faculty Staff	2	4.0
Graduate	1	2.0
Worker	1	2.0
Alumnus	1	2.0
No Response	2	4.0
Total	50	100

Interpretation:

The majority of the respondents (86%) were students, while a small percentage (14%) represented staff, graduates, and alumni. This shows that the study largely reflects the student perspective on recruitment, retention, and talent management.

4.2 Analysis of Research Question

Table 4.4: Effectiveness of Recruitment Processes

Response	Frequency	Percentage (%)
Very Effective	11	22.0
Effective	15	30.0
Neutral	13	26.0
Ineffective	9	18.0
No Response	2	4.0
Total	50	100

Interpretation:

About 52% of respondents rated the recruitment process as effective, while 18% found it ineffective. This indicates that the recruitment process is fairly positive but still needs improvement in transparency and fairness.

Table 4.5: Recruitment Basis (Merit or Connections)

Response	Frequency	Percentage (%)
Merit	19	38.0
Connections	16	32.0
Both	13	26.0
No Response	2	4.0
Total	50	100

Interpretation:

While 38% believe recruitment is based on merit, 32% think it is based on personal connections. This mixed view shows that both merit and influence may play a role in recruitment within the department.

Table 4.6: Satisfaction with Support Systems

Response	Frequency	Percentage (%)
Very Satisfied	10	20.0
Satisfied	17	34.0
Neutral	11	22.0
Dissatisfied	8	16.0
Very Dissatisfied	4	8.0
Total	50	100

Interpretation:

More than half (54%) of respondents expressed satisfaction with the department's support systems, while 24% were dissatisfied. This suggests that while many respondents feel supported, there are still gaps in mentorship and welfare.

Table 4.7: Availability of Opportunities

Response	Frequency	Percentage (%)
Yes	23	46.0
No	19	38.0
Not Sure	8	16.0
Total	50	100

Interpretation:

Almost half of the respondents (46%) agreed that there are adequate opportunities, but 38% disagreed. This implies that while opportunities exist, access to them may not be evenly distributed.

Table 4.8: Adequate Opportunities to Nurture Talent

Response	Frequency	Percentage (%)
Strongly Agree	9	18.0
Agree	14	28.0
Neutral	15	30.0
Disagree	9	18.0
Strongly Disagree	3	6.0
Total	50	100

Interpretation:

About 46% agreed that there are adequate opportunities for talent development, while 24% disagreed. However, 30% were neutral, reflecting a mixed perception of how well the department nurtures individual skills.

Table 4.9: Frequency of Showcasing Talents

Response	Frequency	Percentage (%)
Very Often	7	14.0
Often	12	24.0
Sometimes	18	36.0
Rarely	9	18.0
Never	4	8.0
Total	50	100

Interpretation:

36% of respondents stated that they “sometimes” get opportunities to showcase their talents, while only 14% said they do so “very often.” This indicates that although there are creative platforms in the department, they are not consistent or inclusive enough.

4.3 Interpretation of Results

The analysis shows that most respondents are students aged between 20 and 29 years. The recruitment process is generally seen as moderately effective, though not fully transparent. Many respondents believe both merit and connections influence recruitment decisions.

Retention challenges are evident from mixed satisfaction levels regarding support systems, welfare, and opportunities. Talent management practices exist but are inconsistent, with many respondents seeking more structured opportunities to display and develop their skills.

4.4 Discussion of Findings

The data collected and analyzed in this study provided significant insights into how recruitment, retention, and talent management are practiced within the University of Benin Theatre Department. The findings are discussed below according to the three major themes of the research.

4.4.1 Recruitment in the Theatre Department

The findings revealed that the recruitment process in the UNIBEN Theatre Department is perceived as moderately effective. Based on respondents' feedback, 52% rated the recruitment process as either effective or very effective, while a smaller portion (18%) considered it ineffective. This shows that although the recruitment system generally functions well, there is still a need for improvement in transparency and fairness. The department appears to adopt a process that balances merit and accessibility but might lack formal documentation or standardized procedures.

When respondents were asked whether recruitment was based on merit or personal connections, 38% indicated that merit played the larger role, while 32% believed that personal connections also influenced the process. Another 26% felt both factors played a part. This suggests that, while talent and competence remain central to recruitment, informal relationships or networks can still influence selection—echoing findings in existing literature on theatre resource management in Nigerian universities, where subjectivity sometimes shapes casting and staff selection.

Regarding clarity and fairness in recruitment advertisements, the responses indicated mixed opinions. Some participants noted that auditions and recruitment calls are not always openly publicized, leading to limited participation. This points to a communication gap that can hinder inclusivity and equal opportunity. Respondents also highlighted that clearer criteria and consistent selection guidelines would enhance fairness and attract more qualified candidates.

In terms of the department's efforts to attract capable individuals, the responses were generally positive, with most agreeing that the department's reputation and activities draw talented students and artists. However, a portion of respondents mentioned that some potential candidates are discouraged by limited information about theatre as a viable career path or the perceived instability of the arts industry. This aligns with broader national challenges in arts education recruitment, where theatre programs compete with more "mainstream" disciplines.

Finally, when respondents were asked about improvements needed in recruitment, many emphasized the need for greater openness, structured audition systems, and enhanced publicity for departmental opportunities. These responses highlight the importance of transparent processes that align with meritocratic values and foster trust among both students and staff.

4.4.2 Retention Strategies in the Theatre Department

Retention emerged as a crucial issue in the department's resource management system. Responses showed that although 54% of respondents were satisfied or very satisfied with the department's support systems, a significant 24% expressed dissatisfaction. This indicates that while there are efforts to support students and staff, the current systems may not sufficiently

address the diverse needs of individuals, especially regarding welfare, motivation, and emotional well-being.

When asked about encouragement to continue in the theatre, many respondents affirmed that regular productions, class projects, and performance showcases motivate them to stay engaged. However, others mentioned the lack of consistent incentives such as awards, stipends, or recognition for excellence. This suggests that the retention of passionate and talented individuals could be strengthened by creating structured reward systems and mentorship programs.

Responses regarding training and workshops showed that a good number of respondents attend skill-building activities, but not regularly enough to sustain continuous growth. Some noted that workshops are often limited to certain groups (e.g., final-year students), and this exclusivity affects morale. This finding supports previous research that emphasizes the importance of consistent professional development for theatre practitioners and students.

On relationship and communication with lecturers or staff, most respondents indicated that interaction is cordial, but some highlighted issues of limited feedback or accessibility. This factor is crucial because healthy academic and creative relationships contribute directly to motivation, collaboration, and the desire to remain within the department.

Additionally, respondents' views on general welfare indicated that while students feel valued, financial constraints and inadequate infrastructure (e.g., limited rehearsal spaces and costumes) sometimes reduce enthusiasm. Hence, while the department has built a supportive environment, additional attention is needed to sustain interest and commitment among both students and staff.

4.4.3 Talent Management and Development

The analysis of responses concerning talent management showed that 46% of participants agreed that there are adequate opportunities to nurture and develop talent, while 24% disagreed. This suggests that although the department provides creative platforms—such as class performances, departmental productions, and workshops—many respondents believe these opportunities are not frequent or inclusive enough.

When asked about the frequency of showcasing talents, 36% said they “sometimes” get opportunities to perform, while only 14% said they do “very often.” This shows that performance opportunities exist but are not evenly distributed or consistently organized. Respondents noted that sometimes only a few individuals are repeatedly selected for major roles, creating a perception of favoritism. Ensuring equal access to performance roles would improve morale and enhance practical learning.

In terms of mentorship and guidance, most respondents appreciated the input of lecturers and senior colleagues, but some expressed the need for more personalized mentoring. Many respondents stated that structured mentoring, where experienced practitioners guide students in script interpretation, directing, and production management, would enhance professional development.

Regarding recognition and reward systems, the responses showed that while efforts are made to appreciate outstanding performances, the process is often informal. A formal recognition program—through awards, certificates, or scholarships—would serve as motivation for continuous improvement and commitment.

Finally, the responses on the overall management of creative resources indicated that while the department has a good foundation for fostering creativity, there is room for growth. Respondents emphasized the importance of introducing more collaborative projects, partnerships with external theatre companies, and exposure to real-world performance

experiences. These would not only strengthen the department's reputation but also enhance students' confidence and employability.

Overall, the findings reveal that the University of Benin Theatre Department demonstrates commendable efforts in recruitment, retention, and talent management. However, gaps remain in terms of transparency, consistency, and inclusivity. The recruitment system would benefit from clearer criteria and improved publicity; retention could be strengthened through structured welfare and recognition programs; and talent management should focus on regular opportunities, mentorship, and exposure.

These findings support previous literature emphasizing that effective theatre resource management depends on transparent selection, continuous motivation, and consistent talent development. By addressing these areas, the department can better nurture creativity, improve satisfaction, and retain high-performing members in both academic and artistic pursuits.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 SUMMARY OF THE STUDY

This research examined Resource Management in the Theatre: Recruitment, Retention, and Talent Management, using the University of Benin Theatre Department as a case study. The study focused on understanding how human resources—students, staff, and alumni—are recruited, retained, and developed within the department.

Chapter One introduced the study, presenting the background, problem statement, objectives, and significance. It identified the challenges of managing creative human resources in an academic theatre environment and emphasized the need for structured systems to sustain creativity and excellence.

Chapter Two provided a comprehensive literature review, examining the conceptual and theoretical frameworks surrounding resource management, recruitment, retention, and talent development in the theatre. It drew from both local and international perspectives, establishing the relevance of effective human resource practices in ensuring productivity and growth.

Chapter Three outlined the research methodology adopted. The study employed a survey design, and data were collected through a structured questionnaire distributed to 50 respondents, comprising students, staff, and alumni of UNIBEN Theatre. The responses were analyzed using frequency tables, percentages, and charts.

Chapter Four presented and analyzed the data. The results showed that while the theatre department demonstrates commendable efforts in recruitment, retention, and talent

management, there remain gaps in transparency, communication, and consistency. These findings formed the basis for the conclusions and recommendations presented in this chapter.

5.2 Summary of Findings

The major findings from this study are:

1. Recruitment:

The recruitment process in UNIBEN Theatre is viewed as moderately effective, though not entirely transparent.

Some respondents believe that personal connections and favoritism influence selection processes, particularly during auditions or staff appointments.

There is limited awareness about recruitment opportunities, suggesting the need for clearer communication and openness.

2. Retention:

The department provides a generally supportive environment; however, satisfaction levels vary across respondents.

Welfare, mentorship, and recognition are not consistently structured, leading to reduced motivation among some members.

Respondents noted that while productions and class projects encourage participation, limited financial and infrastructural support affect long-term engagement.

3. Talent Management:

Opportunities for talent development exist but are not frequent or evenly distributed.

Many respondents expressed the need for more consistent platforms to showcase skills, such as workshops, productions, and creative collaborations.

Mentorship from lecturers and senior colleagues is valued but could be more personalized and systematic.

Recognition systems for outstanding performers are often informal and need formalization to motivate continuous improvement.

Overall, the findings show that while UNIBEN Theatre has established a vibrant creative culture, more structured management practices are required to enhance fairness, motivation, and sustained artistic growth.

5.3 Conclusion

Based on the findings, the study concludes that effective resource management is central to the sustainability and growth of theatre practice in academic institutions. Recruitment, retention, and talent management are interdependent processes that require strategic planning, transparency, and continuous improvement.

The UNIBEN Theatre Department demonstrates commendable effort in nurturing creativity and engaging students through productions and performances. However, to fully maximize human resource potential, there must be deliberate policies that ensure openness in recruitment, provide consistent retention mechanisms, and support systematic talent development.

The study therefore affirms that the success of a theatre department depends not only on artistic expression but also on the quality and consistency of its human resource management.

5.4 Recommendations

Based on the findings and conclusions of this study, the following recommendations are made:

1. Enhance Recruitment Transparency:

The department should establish clear, documented procedures for recruitment—both for academic staff and student auditions. Announcements should be made publicly, and selection criteria should be based strictly on merit and performance ability.

2. Improve Communication and Publicity:

Information about auditions, training, workshops, and performance opportunities should be widely circulated using both physical and digital platforms to encourage broader participation.

3. Strengthen Retention Mechanisms:

Welfare programs, recognition schemes, and mentorship initiatives should be institutionalized. These will enhance motivation and commitment among students and staff.

4. Encourage Continuous Talent Development:

Regular workshops, seminars, and collaborations with theatre professionals should be organized to enhance skill acquisition and industry exposure.

5. Institutionalize Reward and Recognition Systems:

The department should establish formal systems to recognize excellence through awards, certificates, or scholarship in order to motivate creativity and dedication.

6. Promote Collaborative Projects:

Partnerships with external theatre companies, alumni, and art organizations should be encouraged. This will broaden exposure, give them a sense of belonging and strengthen **professional development for students and staff.**

7. Provide Adequate Resources and Facilities:

Improved access to rehearsal spaces, costumes, technical equipment, and funding will crucially enhance the quality of theatre productions and overall performance.

5.5 Suggestions for Further Study

Future researchers can kindly look into this study by:

1. Examining resource management in other university theatre departments across Nigeria to provide comparative insights.
2. Exploring the impact of gender dynamics on recruitment and talent management in the performing arts.
3. Investigating how digital technologies and social media influence talent retention and visibility in university theatres.

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APPENDIX

Department of Theatre Arts

University of Benin

25/9/2025

Dear Respondent,

My name is Oriloye Patience Udulishemi, a 400level student of the department of theatre Art, University of Benin.

I'm conducting a research on "Resource Management in the theatre: Focusing on Recruitment, Retention and Talent Management in UNIBEN theatre.

This questionnaire is designed purely for academic purposes. Please respond honestly. Your answers will be kept strictly confidential and used only for research. Tick (✓) the option that applies to you or write in the space provided.

Yours faithfully,

Researcher

QUESTIONNAIRE

Section A: Demographic Information

1. Gender: Male Female Prefer not to say
2. Age: Under 20 20–29 30–39 40 and above
3. Status: Student Lecturer/Faculty Staff Other (please specify) _____

Section B: Recruitment in the Theatre Department

4. How effective are the recruitment processes for theatre students/staff in UNIBEN?
 Very effective Effective Neutral Ineffective Very ineffective
5. What factors influenced your choice of UNIBEN Theatre?
6. Do you think recruitment in UNIBEN Theatre is based more on:
 Merit Connections Both Don't know

Section C: Retention Strategies

7. How satisfied are you with the support systems in UNIBEN Theatre (mentorship, welfare, facilities, etc.)?
 Very satisfied Satisfied Neutral Dissatisfied Very dissatisfied
8. What challenges make students/staff lose interest or leave the theatre at UNIBEN
9. Are there enough opportunities (scholarships, workshops, recognition) to keep people motivated? Yes No Not sure

Section D: Talent Management and Development

10. Does UNIBEN Theatre provide adequate opportunities to discover and nurture talent (e.g., productions, competitions, training)?
 Strongly Agree Agree Neutral Disagree Strongly Disagree
11. How often are you given opportunities to showcase or apply your talents in theatre productions? Very often Often Sometimes Rarely Never
12. What areas of talent management need improvement in UNIBEN Theatre?

Section E: General Perceptions

13. In your opinion, what is the biggest strength of UNIBEN Theatre?
14. In your opinion, what is the biggest weakness of UNIBEN Theatre?
15. What recommendations would you give to improve recruitment, retention, and talent management?