

**MANAGING THE UNIVERSITY BASED THEATRE, CHALLENGES AND PROSPECTS;
FUOYE AS A CASE STUDY**

ADENIYI DEBORAH FUNMILAYO

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**DEPARTMENT OF THEATRE AND MEDIA ARTS
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CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Theatre has become more popular over the years. It is generally known to people as a building designed for performance of plays, dances etc.

In our institution today where there is Theatre Art Department some of their output works in theatre industries, while some are independent, although the word theatre and drama are often used interchangeably. Theatre is not inherent in drama only rather it encompasses the words and action of our everyday activities. Therefore, the Theatre Arts Departments need good management practices in order to enhance their work for the benefit of their student. The theatre manager must be sensible enough to create and maintain effective running of the industry with the help of his colleagues.

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

Statement of the Problems

The University base Theatre or Theatre in the Academics is a microcosm of the Theatre Arts practice in our society, furthermore it is the basis of theatre practices in the larger society because the institution trains the practitioners. However, as relevant as the Academics Theatre due attention has not been given to it; specifically in the area of the Management of their Theatre. It is against this backdrop this project will therefore examine the role of the theatre manager, function of management and importance of the Academics Theatre specifically FUYOYE Theatre Art Department. This study shall look at the management

theory, application and effect in an organization, theatre industry most especially FUYOYE Theatre Art Department.

Purpose of the Study

This research is designed to examine the challenges facing department of theatre and media arts in Oye Ekiti, Ekiti state. The purpose of this is to draw out its managerial effectiveness in Applying the principles of management in the Department. It is also meant to proffer solution to the challenges at hand.

Significance of the Study

This research is significant because it will serve as a means of guideline to manager or director in an organization and also draw the government attention for assistant in our institution at large.

The Scope of the Study

The scope of this research encompasses and it confined to the effective management of department of theatre and media art Oye Ekiti.

Limitation of the Study

There is the problem of gathering relevant literature to enhance accurate information for the research. There is also the problem to meet with the head of the department.

Methodology

The methodology adopted in this research is library research and observation by participation.

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.

Below are some necessary definitions of term and words used in the course of the study.

1 **Management:** can be defined as the process of performing the activities of planning, organizing, staffing, leadership and control so as to achieve goals effectively (HARVEY SHORE 1) it can also be known as an individual or group of individual that accept responsibilities to run an organization. They plan, organized, direct and control all the essential activities of the organization.

The acts of management exist and as to do with the way in which human being organize themselves time, energy and resource.

All human activities are aimed at achieving certain goal management therefore is very important towards the achievement of goal. It involves discipline against lavish spending.

Theatre manager: 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 (RemiAdedokun35)

The 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 costume care is also crucial part of the role to ensure the public get the most out of their experience when visiting the theatre that is the public we be comfortable and as the same give the best in which they can offer.

Stage manager: can be defined as the theatre relations manager of any performance. He is the link between the director and his actors, the mediator between actors and the script. (Adedokun44) the work of the stage manager goes beyond the relation between himself and the crew. The stage manager is a discipline person because he come into the rehearsal ground as early as possible to make the place conducive for the actor, presence he sees that the temporary stage is ready with the set in place. He does this because most plays are rehearsed where they will not be performed.

CHAPTER TWO

This study will be incomplete without a brief review of some relevant literatures on the key concepts under study.

MANAGEMENT

Management in the words of Enikanselu and Oyende 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”. (5)

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).

From the ongoing views, it is obvious that management is an act which involves distribution of available resources to achieve the desired objective which is not necessarily subject to field of study. But for this study, the process of allocating resources to be effectively used in the achievement of desired results is within the framework of the Theatre Arts of a new federal university under study.

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 Edwin 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, Osakwe Stevenson says that theatre “is often said to be as old as mankind and all theatrical actions evolve out of man’s daily activities which are influenced by long standing cultural 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.

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 is basically divided into profit and non-profit theatres. The nature of theatre reveals the diverse forms mixing up to form the noble art. The process of regulating the activities of the theatre irrespective of its nature reveals the secret of its success and or failure. This entails the appropriation of values through a formal channel to ensure professionalism and accountability in the line of duty. This art form no doubt has really impacted the Nigerian society. There can never be any definite date suggesting the exact date that started theatre management in Nigeria. Rather, each theatre with its own peculiarity of origin has a unique pattern of management.

But beyond the traditional theatre experience of several societies lays the fact that the entrepreneurial perspective of Hubert Ogunde set the pace for what later developed into commercial theatre practice in Nigeria. The non-profit theatre organization like universities, having their peculiar origins equally evolved their own management patterns or systems. The place of theatre management in Nigeria evolves from what could best be termed necessity question. If an art dwelling on body and voice alongside audio-visual effects which involves so many sub-departments should function without a central management, would there be no crisis situation? This explains why John Pick and Michael Anderton say that such administrators:

...are not conventional managers, animators, teachers, critics nor entrepreneurs, but a unique mixture of all of these. That uniqueness lies in the roles they adopt relative to the various legal, economic and state systems which bear upon them; their prime obligation is to a construct, 'art'... (2)

Since the knowledge of virtually every art form is necessary for one to become and accomplished manager, it would be awkward then to assume that the situation would be different in the theatre. The diversified nature of theatre is the reason its management process while targeting to effectively make a meaningful process out of several sub-units working together, explains why it unifies everything into a whole. This view is the reason why the basic principles of Management are the same applicable to the Theatre Arts. Within this context, the basic principles of management inter-relate with the theatre in an organic manner. This organic manner could be described as a system. The system here entails managerial blending of all aspects of the theatre. This Harvey Shore defines as “as group of interrelated items, or elements which involves input, process, output and feedback.”(15). The place of feedback in theatre communicates the level of depth of experience; for in the presence of an experienced theatre manager regulating available resources the output is usually positive. Any attempt to haphazardly meddle in the tedious duty of management definitely leads to incorrigible output. The place of regulating this system comprising several units gives rise to the relevance of theatre managers.

History of Theatre Management in Nigeria

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

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

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

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

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

In the late 1970s and early 1980s new art schools emerged in Abraka, Auchi Benin city, Enugu, Ondo, Oweri and Portharcourt, which not only made art education more accessible but also allowed outlets for expressing the aesthetic values and images of regional culture. The opening of the new culture studios in Ibadan by Demas Nwoko, the establishment of the Asele institute of arts and culture in Nimo, the inauguration of the National Gallery of modern art in Lagos, broadened the out lets for having collection and exhibition of Nigeria artists' works and enlivened the public interest in the patronage of the arts.

Between 1980 and 1990 official government sponsorship of the art was rivaled by private initiative and avid growing local patronage consequently establishment of DiDi museum in 1985 in Lagos, the first privately owned museum in Nigeria, further widened the channels of

collection and exhibition of the numerous artist work. The enunciation of Nigeria's national cultural policy in 1988 established lofty goals to promote the cultural undertaking, international recognition was gradually bestowed upon a growing number of professional artists whose works were exhibited and collected more and more frequently both within and outside Nigeria.

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

Functions of Management

Functions of management: it is concern with basic principles which required effective administration of a theatre organization, as matter of fact. A theatre manger must be skilled in these principles for him to manage human and material resources to the best advantage. Some of these principles are discussed below

Planning: It is an essential management practice and function which is concerned with goals setting and objectives, a theatre manager must be proactive enough in handling a selected production once a play is selected, he should be able to know how a proper rehearsal will begin, the best medium through which the audience can hear about the play that is about to be performed, who will be involved in publicity, when and where to do the publicity planned is determining in advance what to accomplish.

Organizing: This is the process of identifying and grouping the work to be performed, knowing fully well that the successful accomplishment of a total production depends

fundamentally upon the establishment of a plan of action designed to achieve the desired objective. Organizing also involves the arrangement and distribution or allocation of facilities or resources among the personnel for the execution of their duties. This largely tasks the communication link of every managerial organization or anyone tasked with the responsibility of management. For at this stage lies one of the greatest secrets of successful management- communication. Any theatre manager who lacks a thorough ability to officially and unofficially communicate effectively with his team, while working towards a project at hand, would surely record abysmal failure at the organizing stage of his responsibility.

Staffing: The theatre manager requires special skill to be able to select the right type of artist performers who can perform professionally, who is disciplined and can be disciplined with the desire to grow professionally. Also be able to contribute to the artistic excellence of the organization after the recruitment process of an organization. After the recruitment, he must be able to train employees in the light of new techniques in order to achieve the organization aim and objective. In order to retain its employees all the entitlement must not be denied. He has to place the welfare of his workers first before any other. This stems from the fact that the strength of any theatrical organization dwells not necessarily on the number but dedicated commitment of its staff.

Directing: This is said to be a process in which the managers instruct, guide and oversee the performance of the workers to achieve pre-determined goods. This will involve the supervision of the lower cadre of the theatre workers and directing the assignment and execution of those tasks between persons from the box-office manager to the ushers and maintenance personnel. Directing on the other hand is a technique by which the execution of the already planned lines of action takes place. At the directing stage, propositional statements are discarded for executional ones. Here, stock is taken of virtually every aspect of the already planned line of action being executed.

Coordinating: The effective coordination of the efforts of performing artists and the administrative artists such as the box office manager, the publicity manager, the house manager, the ushers, ticket and security staffs toward the attainment of good quality production, ensure that all business activities must be directed toward performance goals.

Coordinating typically takes place in meetings, other planning sessions with the heads of departments, and subsequent supervisory tours or trips in the process of production planning; to ensure all departments are on the same page in terms of objectives and goals. Therefore coordinating involves communication, supervision and direction by manager and or with the entire management team.

CHAPTER THREE

BRIEF HISTORY OF FUOYE THEATRE

Theatre and media art department commenced in July 2012 under the supervision Ojo Rasaki Bakare just like every other few pioneer department in the university, Prof Ojo Rasaki Bakare being a head of the department employed competent staff lecturer in other to enliven the department. The department started with twenty-six pioneer students. During this period there were no formal spaces to rehearse due to the obvious infrastructural challenge characterising the budding institution. The university management had to severally rent apartments for the department within the outskirts of the town to reduce distraction but to the gross discomfort of the staff and students constituting the cast and crew of the various performances. Within its short interval of existence the department boasts of some colourfully managed productions successfully added to its repertoire. The following are the successful productions of the department within its short interval of existence.

Performance

Date

Ojo Bakare's <i>Once Upon A Tower</i>	2012
Ojo Bakare's <i>Adanma</i>	2013
Ola Rotimi's <i>The gods are not to blame</i>	2013
Command performance for the maiden edition of DASSON	2013
Wale Ogunyemi's <i>Langbodo</i>	2014
A regional tour of the same production to OAU Ile-Ife and Ekiti state university Ado-Ekiti.	2014
Rasaki Ojo Bakare's <i>Drums of War</i>	2014

It should be noted that these are just departmental productions which were either command performances or productions targeted towards engendering the concept of total theatre.

The department has undergone these colourful herculean tasks simply because of the doggedness characterising the management. Within this context, it should be observed that the department has a proper channel of executing its theatre management responsibilities. This explains why at intervals staff double as cast and crew members whereas in some instances students do it all. But the most important part is that the administrative system of the department evolved by the maiden Head of Department is patterned in such a way that the minutest details guaranteeing the success and or failures of the productions are taken into consideration. Below is a diagrammatic representation of the executive and production organisational charts.

Challenges facing FUOYE Theatre

Despite the success stories shared so far, the Theatre and media Arts department of Federal University Oye-Ekiti has certain obvious challenges militating against its success. Every theatre industry and organization be it own by government or private sector has its own managerial problems and challenges and up till today Nigeria as a country has not realized the importance of theatre in the society just like medicine which has to do with human health, people that are not familiar with theatre do think that it is all about entertaining even when a ticket has been sold to them, they do not know the moral value, lesson that performance often pass to them

Some of these Challenges are Discussed Below

1. Lack of permanent Infrastructure: When we say lack of infrastructure, we are actually considering the structure of the theatre including facilities needed to achieve the

ultimate aesthetics desired in a performance without necessarily compromising the welfare of the participating cast and crew. As a matter of fact, FUYOYE is yet to have a theatre let alone of studio for neither media student nor dancers. Due to huge amount needed for theatre building this brings about certain survival antics that compromise the welfare of cast and crew. The auditorium is not suitable for rehearsal let alone of production. Severally, the students of other departments will be sent out of the hall while rehearsals will be going on in the auditorium in a bid to sustain the secrecy of the illusion with which theatre is known. Emergency rehearsal schedules have been altered strictly in a bid to afford other departments the opportunity of using the same auditorium since it is the only one available on campus. When we are talking about theatre, we are saying that theatre could be a structure or any conveniently structured building delineated to mean same with the same functional essence. Ideally, theatres should be spacious enough to suit acting purposes.

During the course of this research we got to know that the stage that we know as stage is also not suitable for performance people who came late to the theatre often sit at the back of the auditorium and there some times that they find it difficult to see very well such as the actor face even the size of the stage also affect the actors. This is because when we have the palace scene and the villagers are in the palace the stage is too small to play around with actors line and good stage business.

Audience Comfort: Another issue to be considered is the comfort of the audience during production. Some of the chairs in the auditorium is bad that can easily injure the audience and this can make such person not to come again, there will be no patronage from such victimized audience. In some cases, some audience who are pressed would like to use the convenience but there is none. that they can make use of so they have to go outside the main auditorium and come back again. In the same

vein, they are occasionally harassed by the ticket sellers due to the inability to sort out entrances and exits for new audience and the ones previously seated in the auditorium. Considering the temperature in the auditorium due to the nature of the hall, the windows are blindfolded during productions to reduce the effect of natural illumination on stage reduces fresh air. This in turn discomforts the audience. In as much as blinding the window will also enhance the work of the lighting men, some patrons does not understand this, they always complain that the hall is too stuffy and this also affect their comfort.

Inadequate of finance: This seemingly universal problem affects even the welfare of already strained students. No doubt, there is no way a theatre can be managed without adequate funds. This is because there are a lots of needs to be put in place before a production is staged. and as it is known that money is essential in keeping those thing in place which means every production has a budget which must be met before it is executed, unfortunately there are little or no sponsorship or production (Marcellinus45). In the department of Theatre and media Art, inadequate funding is one of the problems confronting the department that needs urgent attention. The meagre sum that students contribute is often not sufficient to produce the performance. The head of the department often support the production financially from his personal income. and as matter of fact the lecturer also contribute to the success of the production which is not supposed to be. There should be a way of augmenting the efforts of parents and guardians by incorporating the bi-semesterly production fees into the annual tuition fees. This would go a long way in reducing the financial load of parents and guardians as well as the psychological stress on their ward – the students.

Transportation and Time constraint: another issue to be address in FUYOE theatre is transportation system. As a department that goes from one place to another for

performance there is need to have the departmental bus these often affect our patrons, staff and student most of the time the time schedule for production is not comfortable for some staff because even when they come after the show as commence for about an hour and thirty minutes they will like to take their leave and if they decide to watch the production till evening there will be no means of transportation back to their various destinations. Some students lose their interest in us because the time schedule for the play to commence is not comfortable for them due to the fact that some of them that bought ticket do have classes during the production hour so they will rather give out their ticket to friends to watch in other to avoid been wasted. The transportation system has been a big problem that needs urgent attention. An actor or actress that has just finish acting will have to trek home bare-footed after the stress he or she has passed through on stage.

The Role of Theatre Manager

In the course of this prospect to the challenges we shall be considering the role of

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.

Working 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.

Acting as channels of communication within the organization:- The theatre manager serves as a middle man between his employers and the staff, artist who work under him. He was to receive directive from his employer and pass it round to the people working under

him. The theatre manager must be very careful in delivery information to the people working under him so that there will not be any form of bad thought toward someone within the organization setting because if this happen, it can leads to lack united of staff in a organization which may eventually leads to downfall of the theatre organization.

Responsibility and Accountability: The theatre manager must possess high level of responsibility and accountability in the theatre he is working because of the survival of the organization lies in his hand. He must respect the laws governing the operations of the organization as well as respect the right of the artist and staff working under him, he must not take advantage of his position to maltreat his staff notwithstanding show respect for himself, the work his committed to and the staff his working with being the fact that he the theatre manager he is responsible for anything that arises in the theatre, at the same time have a sense of accountability.

Diplomacy in approach:- one of the cardinal point a theatre manager is diplomacy, he must be skilled enough in other to get people alongside with the organization goal, if he is not diplomatic in his approach on issues and with people, the people may interpret his speech and may be misled. Diplomacy is not weakness, but wisdom and a major tool for managing the organization.

Making difficult decisions: As part of his roles, the theatre manager must make difficult decisions for the survival and running of the theatre, any organization where there is no discipline there is no how the organization can progress because human being are naturally lazy and to avoid this disciplinary action should be taken such as sacking of staff, this should not be withheld when there is need for it, It will even serves as lesson for other staff to learn from.

Ways in which the theatre can be manage for audience patronage.

House management: In theatre, house management concerns itself with the selling of tickets, ushering of patrons and audience to theatre building as well as its maintenance and management. House management staff usually work for the theatres, under the supervision of the house manager. The house manager is the land lord's resident representative. h is not only responsible for supervising the "residential staff" of treasures, ticket takers, ushers, doomen, maintenance personnel and others but also checks box office statement and is the counterpart of the company manager, who is the producer resident representative. In unionized theatre both the house manager and the company manager must be member of the Association of the theatre press agents and manager (ATPAM) ideally a house manager should regard his position as much more than head janitor or chief ticket taken. A good house manager in effect, an audience engineer by supervising such factors as house maintenance , house temperature and house personnel he sack to audience comfort and audience attitude. He should be aware of audience needs, of public safety and of comfort. He should be capable of handling emergency situations with authority and dispatch (such as fire or illness of audience member) possesses good judgment and is representative of the type of producing organization for which he work.

1. The duties of the house manager include hire and supervise front of house personnel

- a. Assistant house manager
- b. Ticket taken
- c. Usher
- d. Door men
- e. Parking attendance
- f. Chief plant engineer

- g. Janitorial staff
- h. Public rest room matrons
- i. Security guard
- j. Checkroom and other concessions attendants

2. Contact and supervise maintenance service

- a. Plumber
- b. Electrician
- c. Heat and air conditioning service
- d. Vending machine companies
- e. Landscape gardener exterminator etc.

3. Arrange for house physician

4. Verify hours worked by part time help for payroll purpose

5. Coordinate ticket taking with box office system and needs

6. Supervising cleanliness and sanitary condition of the plant

7. Maintain safety and fire laws

8. Oversee of condition of plant machinery (heat, water, etc.)

9. Oversee special customer service (water, fountain. etc.)

10. Coordinate curtain times with stage manager (through house warming bells and communication system (with back stage)

11. Handle special customer problems regarding seating etc.

12. Checking of opening and closing of auditorium and public area before and after performance nearby all these responsibilities, of course may be delegated to staff members but a good amount of personal supervision by the house man again is always desirable. Before each performance, the house manager should personally tour all the public areas of the building. Is the floor clean of all the papers; is there a milky odor in the auditorium? Are the rest rooms in spotless condition? Is the lobby furniture dusted and polished? Are curtains, seat cover are neatly arranged? What is the auditorium temperature? Are all light bulbs working?

Special Audience Conditions and Emergencies

The frequency with which special problems arise during public performance is high. Later comes loudly argue with the head usher, someone in the audience causes a disturbance because he is under the influence of alcohol or drugs a member of the audience cause become ill, the air conditioning system suddenly develop problem.

Fire Outbreak: The most serious and potentially dangerous threat to an audience is fire. History has recorded a long series of theatre fire that made the public rightfully aware of danger when smoke invaded a public gathering. Considering the Brooklyn, Theatre fire in 1876, which kill over three hundred people modern technology of course has vastly improved upon materials, devices and structuring and greatly reduced the threat of fire in public building. The house manager should review emergency regulations with the house staff before each performance; the stage manager should assemble the entire cast and product in company to review emergency regulation.

Usher should be stationed through the hours so that each exist can be assigned to a specific usher who can open it quickly during a performance if necessary but in case there is fire outbreak that happen or occurs it is the work of the house manager and his staff to make use

of fire extinguisher and this should place at strategic places in the theatre for quick recognition, if is not place at strategic place in the theatre things could have been damaged before the whole house realize.

This should be done to give the audience assurance that they would be safe if such instance occur. Which means their life and property are secured. But when the emergency is a real one, it is advisable to get the audience of the theatre quickly, it is even more important to follow a cool and relaxed procedure. If the performers can be alerted to the situation, they will be able to bring the performance to a normal appearing halt and the curtain can be brought as if it were a scheduled scene break.

Analysis of FUOYE Theatre Production

Theatrical production is any work of theatre such as staged play, musical, comedy or drama produced from a written book or script. These productions generally feature actors, costumes and sets. It deals with planning, rehearsal and presentation of an art work such a work is presented to audience at a particular time and place of the performance. Before any theatrical work can be achieved on stage it has to go, through the production team and at the same time pass through some stages when we say production team we are actually considering those aspect sections in the department that work towards the goals of the department, the production team at fuoye theatre art are theatre manager, publicity manager, technical manager, costume directors and lightning director. All this people works towards the aims and objective in the department which means every one of them has something to contribute before a script is been performed on stage.

The Theatre Manager: 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.

The ticket seller is the person that stands at the door post of the theatre to sell ticket to the audience who wish to watch the performance. The stage manager is in control of the stage, he make sure that everything that an actor want is put on stage for utility such as props, he also manage the actor and actress, he render assistance to them when necessary, he works with the director direction.

Publicity Manager: is in charge of the publicity crew, they are the people who goes about making people aware of the production that is at hand without publicity there is no way the audience will know what the department want to do, publicity is very essential in other to gain maximum number of audience in a production.

Technical Manager: the technical manager has his own crew members as well, they are in charge of the set construction, they go along with what the director want in actualizing is vision.

Costume Director: the costume director has her own crew member, they are in charge of all the costume that each actor going on stage will wear, they no what we depict each character role, she also make up for each character if needed.

Lighting Director: the lighting director also has his own crew members that works with him, he also follow the direction of the director there work is to give the light to each scene that will depict the action and mood at that particular time.

Pre-Production

The process of FUOYE Theatre production is as follows:

- Getting the script
- Auditioning
- Casting
- Reading rehearsal
- Blocking & rehearsal
- Costume check
- Production
- Post production

Getting The Script: this is when the director introduce the script to the cast members and every one get his or her copy of the text.

Audition: Audition is when each member of class pick up the script after they mgith have read the script analyze a particular role they are interested in doing. They will now come and act the particular for director. If they suit the character they will be given, if not another role will be given to such people.

Casting: casting is done by the director, he gives roles to people that knows they are competent in doing it, he double cast sometimes so that if any situation arises the production will continue.

Reading Rehearsal: the reading rehearsal is done so that each character will understand their role better at the same time analyze it with themselves, they will know what the script ask them to do. The reading rehearsal is essential even for the crew member. It will inform them what it takes and what should be done.

Blocking: the blocking is done by the director, he is the one that knows what the script says and the picture of it, therefore he block each scene, movement by movement in the play.

Blocking eventually leads to rehearsal proper which means the actor will follow the blocking given to them along with the line costume check. The costume check is done so that each actor will know what he will put-on on the day of performance, this is very important in pre-production process because it is not done. Some actors will wear what will not depict their role so the costume director has to take her time and select costume for each cast member, she knows costume that goes for every cast members but at the same time, she follows the director direction.

Production: is when the script that has been rehearsed is been performed on stage along with the blocking given to the actor, instruction given to the crew members is been actualized most of the time the production is been recorded into a video tape for future purpose.

Post Production: it is a term for all stages of production occurring after the actual end of shooting or recording the completed work.

Effective Management Of University Theatre

Leadership can be as the ability of an individual to influence, motivate and enable others to contribute toward the effectiveness and success of an organization or group of which they are members. A good person who can bring change, therefore is one who has this ability to be a leader. Leadership is an important aspect of the theatre management, the ability to lead effectively is one of the keys to being an effective manager. It involves influencing others to act towards the attainment of a goal it is based on interpersonal relationship. Effective leader help groups of people define their goals and find ways to achieve them. They use power and persuasion to ensure that followers have the motivate and role clarity to achieve specific goals.

Definition of leadership have four important implications. These implications are (1) other people (2) people (3) influence and (4) value

1. Leaders involves other people employees or followers. By their willingness to accept directions from the leader group members help define the leaders status and make the leader ship process possible.
2. Leadership involves an unequal distribution of power between leaders and group members. Power is the ability of or behavior of individuals or groups. Though group members have power, the leader will usually have more power.
3. Leadership also involves influence i.e leadership is regarded as the ability to use the different forms of power to influence followers behaviour in a number of ways.
4. The last aspect of leadership combines the first three and acknowledge that leadership is about value. Leadership concerns values and requires that followers be given enough knowledge of alternatives to make intelligent choices when it comes to responding to a leaders proposal to lead.

In ideal theatre there are various section in the department such as

- 1) Publicity section
- 2) Technical section
- 3) Costume and make up section etc.

All this areas make up the theatre and the duty of the head of the department is to hold meeting with them telling them what he want in the theatre, is now the responsibility of this leader in the various section to inform the people working under them, direct them and instruct towards the organization goals. It is when there is good leadership in the theatre company that we can have effective management because each leader will strive in other to

meet the demands of the head of department, everything will be in place at appropriate time for utility.

Quality Of Leadership Is As Follows

1. **Integrity:** a strong sense of “what is right” and a demonstration of ethical practices that sets the tone for others. A commitment to teach by example.
2. **Courage:** the strength to act in accordance with your own values and the greater good despite pressures pushing him in other direction.
3. **Confidence:** a belief in your ability to meet most challenges that comes your way.
4. **Innovation:** the ability to think outside the take risks and develop new and effective solutions to old and emerging problems.
5. **Adaptability:** a willingness to be flexible and to respond quickly and effectively to changing circumstances, along with commitment to continual learning formal and informal and the ability to put that learning into practices.
6. **Effective Communication:** willingness and ability to listen to and understand the thoughts, ideas and concerns of others and concerns of others and to clearly communicate yours.
7. **Belief In Others:** the desire to build the capabilities of other praise them for what they have done provide them with helpful feedback and motivate them to do their best.

S.I Dugguh says that: Leaders need to know the business environment in which they operate. This knowledge gives them an intuitive understanding of which decisions to make and whose ideas make sense for the organization survival and success. (2004;92)

What Is Planning

Planning is one of the important function of theatre management is a process of thinking and organizing the activities required to achieve a cleared goal. The primary purpose of planning is to offset future uncertainties by reducing the risk surrounding enterprise operations. It involves determining what might happen in the future if this or that course of action is adopted. If group effort is to be effective, people must know what they are expected to accomplish.

Planning provides a “clear map” to individuals and work units to follow in their future activities at the same time when we say planning, we are actually considering what might happen in the next future in every organization or theatre industry planning is an essential factors that cannot be left out if only the organization want to succeed. Planning is very crucial factor in production process every step to take in during production must have been planned earlier on is not until the production commence that planning should be done this will make them not to enjoy themselves and they might even lose interest in the department production planning and decision making goes a long with each other. It is when planning is been made that we can decide on what should be done or not. Decision –making whether in a small or big organization could affect the entire economic climate, managers are expected to make intelligent rational decisions. Decision – making is not easy. It must be done in the light of change environmental factors, unclear information and conflicting point of view.

Motivation

Organizational objectives are unattainable without the enduring commitment of members of the organisation. The degree of commitment of members is a contribution of motivation. Motivating employees to perform tasks assigned to them is one of the major problems confronting management and manager. Motivation generally assumed to be a good

thing. It is one of the several factors that go into a person's performance. Though motivation is a factor that influences a workers performance. It is in short supply and need to be constantly replenished. Motivation is regarded as a tool with which manager can arrange job relationship in organization.

By observing what someone does or says in a given situation one can draw reasonable inference about the person underlying motivation. Motivation is a management process and by appealing to this process, managers attempt to get individuals to willingly pursue organizational objective (Dugguh 2004;105)

Employees who are adequately motivated to perform will be more productive, more engaged and feel more invested in their work when employees feel these things. It is a managers job to motivate employees to do their jobs well so how do managers do this; the answer is motivation in management the process through which managers encourage employees to be productive and effective.

How To Motivate Employees

There are ways to motivate employee manager who want to encourage productivity should work to ensure that employees.

- Feel that the work they do has meaning or importance
- Believe that good work is rewarded
- Believe that they are treated fairly.

All of these task fall under one or more motivational theories.

Expectancy Theory: if an employee does very well and put forth additional effort, they will likely expects to be rewarded accordingly. In a retail setting, taking for instance a cashier might offer to work a double shift when a man age is short staffed, but would expect praise

and perhaps additional compensation for doing so employees who do not feel reward become unmotivated.

Equity Theory: indicates that employees are best motivated when they feel that they are being treated equally. If two employees perform the same jobs, and believe that they do so equally well, they would expect equal pay and equal recognition.

The audience's ability to know what is happening in theatre is dependent on adequate advertisement and publicity that has been done and we definitely reflect on how the audience patronize the theatre.

Box Office / Finance

Ideally, every theatre should have a box office because it is a place where tickets are sold to the public for admitting to the theatre. The term box office is frequently used to refer to the purse or treasury of the theatre, hence it provides money for the upkeep of the theatre. All theatre managers are expected to strive to have a good box office in order to fund the various projects in their theatre apart from the box office the sale of tickets, managers should explore other measures of getting money. These could be through looking for sponsorship of productions from partners, NGOs or other donor agencies as well as investment. Theatre manager must therefore look for honest and sincere people to manage the box office. This is to avoid being defunded and subsequent ruination of the theatre since the box office serves as the bedrock of every activity in the theatre.

Ways To Enhance Employees Motivation

- a. **Design job with high motivating potentials.** Enriched jobs are more satisfying than unrich jobs. Jobs that are characterized by repetitive tasks requiring few skills, narrow in scope and restrictive in terms of the amount of freedom given for accomplishment.

- b. Clear identification of behaviour and performance achievement that will be rewarded for employees to be energetic by their work, they must have clear understanding of what is meant by performing well. Managers should work with employee to set specific and measurable goals, by so doing they can clarify their expectations.
- c. Rewards should be aligned employee values in order to motivate, rewards must be aligned with things that employees value. The rewards that employees want can be determined simply by asking them. Some employees value monetary rewards above everything etc.
- d. Provision of feedback. Feedback is essential for employee motivation, even if they are not performing well, they still need feedback when employees are performing well. Feedback telling them so spurs them on and when they are performing poorly, feedback to that effect suggest that they consider a different approach to the task or intensify their efforts, appropriate feedback is in the end motivating to employees.

It is when the employee hear about what involved in that tell them maybe they are doing well or maybe they are lazy.which affect their attitude to the work they are committed to.

Provision of equitable rewards, employee's perception of whether rewards are equitable is affected by many factors, and managers must be aware of all of them. Effective managers recognise the employee's assessment of equity and fairness are basically subjective perception.
- f. assess whether employees have the necessary competencies to perform well, employee or people must know what is expected of them. They should know how they will with work assigned to them. They should be capable of the work.

g. verify that employees perceive their goals as feasible , dyet challenging managers who set specific goals help employees focus on the most important aspect of their jobs.

CHAPTER FOUR

This is the summary of this study. It contains recommendation based on the findings and conclusion. **SUMMARY**

This study talks about management in Federal University theatre art department in particular. It emphasis on that fact management is very important factor that could bring changes in the department.

The Theatre Art Department therefore need good management practices. This study delves into the role and principles of management including theories of management used in an organization. It also delve into how theatre and media art of Federal University Oye Ekiti can be effectively manage, the University Theatre can be well manage and productive when we have good leadership, planning is essential and motivation of staffs.

CONCLUSION

There is need for effective communication system at Theatre and Media art Department Oye Ekiti.

Above all, the theatre and media Art department should not lose focus and in promoting the good image of their student as well as the department.

The following are recommendations necessary for improving the Prospects of FUYOYE Theatre:

An ideal theatre is needed not just the school auditorium for performance. When there is a theatre the student will learn better because there are so many aspect of the theatre that the student needs to know and things that are done in the place just as what is said in the background of this project that theatre is a place where performances are performed even when there is theatre are some factors that needs to considered in carrying out a theatre production effectively.

In organizing a theatrical production for any purpose there are a lot of factors to be considered. This is because before theatre is considered to have taken place there must be a performance that is the released play that is tell to be performed, a performer who is the Actor that is going to act in the production, an audience which the actors and actresses are acting for them the place of the action that is the venue for the performance.

The following element must be taken into consideration in putting up a theatre production, they include:-

Creative raw materials which entails what is performed, this could be play, drama script, music, dance. The budding theatre should always choose a raw material despite the desire to achieve its aesthetic essence should not task the students financially beyond their limits since there are several factors militating against their smooth scholarship endeavour.

Also, People that are involve to give life to the creative raw materials these set of people are Actors, Actresses, dancers, singers etc. The cast should be as minimal as possible.

When an internally managed cast strength is adequately drilled, there will be little or no need for the involvement of guest artistes whose welfare sustenance constitutes part of the financial burden the department bears.

Besides, a performance place considering vital theatrical factors should be put in place before choosing, rehearsing and or staging a production:- this could be in theatre building, hall or empty space because is not all the time that performances occur in the theatre complex. No matter the comfortable location, ticket sales should never go beyond the theatre capacity as this would go a very long way in reconciling the challenges of audience welfare.

Moreover, an audience to witness the production is also essential factors while planning a theatrical production. The nature of performance should be influenced by among other things the predominant audience type. Some productions had gone on stage that were basically counter-productive in terms of box office due to the very high level of student audience participation.

Audience Survey: There is need for audience survey due to the fact the performance are done to suit the audience. A performance without an audience cannot be conventionally referred to as a theatrical performance. This is the reason why it is important to assess the people which you want to perform for.

Performance: This could be a play production, dance, folk music, song and mime, storytelling performances. etc. depending on what can be patronized at any point in time, it is the work of the theatre manager to choose a particular performance that will achieve the goals of the theatre at the same suit the audience since inquiry as be made, he knows what they want. giving the audience what they want will make them patronize the FUYOYE theatre, there.

Fund Raising: the university management board should consider the theater student and support our productions financially in order to learn better in the practical aspect of the profession just like the science student when they finish from the lecture room, they will go to the laboratory to experiment what they have thought, this also applicable to theatre art student, the theatre is the workshop for them to carry out what they have thought in the theory classes and this cannot be achieved without the assist from the university management board; even to achieve the aims and objectives of the theatre in the university fund is essential. It is not all the time that student should raise fund when practical work arise

Place of Performance: This refers to the place where theatrical performance is carried out. It could be a theatre building, an auditorium; empty space theatre can only be complete in as much. It takes place in a particular place. In deciding where performance will take place it is the work of the theatre manager to take cognizance of the security of the place. The security of the place must assure the people that their lives and property are safe this we make them comfortable in watching the performance.

There should also be a means of transport that will help them to their various destinations. Although this can be calculated with their fee, when there is means of transportation, they will not mind staying in the theatre still 7pm in the evening because it is even at night that performance are meant to watch in ideal theatre but in FUYOYE premises is not so people works out of hall sometimes when is becoming late.

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