

Personnel Management and Performance of National Arts Theatre, Lagos, Nigeria

**John Kiminanaabu ATAKITI
LCU/PG/001839**

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Certification

This is to certify that I, John Kiminanaabu, ATAKITI, with the matriculation Number: LCU/PG/001839 carried out this study entitled, Personnel Management and Performance of National Arts Theatre, Lagos, Nigeria, in the Department of Performing Arts and Films Studies, Faculty of Arts and Education, Lead City University, Ibadan, Oyo State, for the Award of Master in Art [M.A] in Performing Arts and Films Studies and the study does not plagiarize any previous work.

Prof. A. Robbin
Supervisor

Date

Dr. E. E. Uzoji
Head of Department

Date

Dedication

Suffice it to say that I, whole heartedly, dedicate this work to the Almighty Father for keeping me alive to date against the evil plans of my enemies. Also, I dedicate it to God because if it had not been for His Grace, the Presidential Amnesty Scholarship would not have been given to me to achieve Master of Arts (M.A) in Performing Arts and Films Studies.

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Acknowledgement

I acknowledge God for the breath of life, and the completion of this postgraduate course, at the University of Lead City, Ibadan. I appreciate the University for counting me worthy both in character and learning to have Masters of Arts (M.A) in Performing Arts and Film Studies.

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Worthy of my appreciation, as well, is the Presidential Amnesty Programme on which Scholarship I have been able to have this academic achievement; Master of Arts (M.A) in Performing Arts and Film Studies.

Even though the above mentioned institutions and persons have assisted in the process of the research work, I take responsibility for all errors, if any, found in the work.

To round it off, may the Almighty God help them all in their areas of need.

Abstract

This research work focuses on the Personnel Management and Performance of National Arts Theatre, Lagos, Nigeria. The study was to proffer solutions to the challenges of personnel management and performance of the National Arts Theatre, Lagos. The objectives of the study included the assessment of the operation of the personnel management, examination of the challenges of personnel management, determination of the personnel management and provision of solutions to better personnel management practices. The data for the study was collected through textbooks, journals, questionnaire, interviews and structured questions. Description content analysis was used to analyze the transcribed data using the theoretical frameworks of findings the study. The findings from the study included the festival of Arts and Culture in 1977 has been the most successful and sponsored festival in the National Arts Theatre, there is underfunding of the programmes of the National Arts Theater by government, the National Arts theatre lacks adequate infrastructural facilities before the revamping, there is need to appoint more professional as the management/administrative staff members out-numbered the professional-staff members and there is need to change the extent organogram as it centres on the administrative/management staff of the organization. As solutions to the findings, some recommendations were made, such as the National Arts Theatre should be left in the hands of professional Theatre managers, the programmes of the National Arts Theatre should be advertised through the multi-media, the extant organogram of the National Arts Theatre is centered on management staff and should be replaced with a new one centered on the professional staff, the revamping of the National Arts Theatre should be holistic in terms of physical structure, infrastructural amenities, personnel management and the National Arts Theatre should be sustained for preservation, presentation and promotion of the cultural heritage of Nigeria.

Keywords: *Challenges, Personnel Management, Theatre Organizations and National Arts Theatre*

Word Count: 300

Chapter One

Introduction

1.1 Background to the Study

Theatre Organizations in Nigeria are no more what they used to be in the past in terms of performance of live productions and audience patronage, which negatively affect the Theatre theatre organizations Arts/Performing Arts as a professional business. This is as a result of the challenges faced by theatre organization management. Studies have shown that become

unpopular when their personnel managers do not effectively and efficiently perform their functions. Good management is necessary for organizations in the face of fiscal and administrative problems that plaque arts all over the world. Economics has become an overriding factor in the entertainment industry today because spiraling cost in the performing arts are weighed against potential income¹.

It is only by proper personnel management that the theatre arts organizations like the National Arts Theatre, Lagos, National Administrative Council for Art and Culture (NACAC), the National Institute for Cultural Orientation (NICO), National Theatre Management Board, National Film and Video Census Board, Nigeria Films Corporation, National Commission for Museum and Monuments (NCMM) will be able to promote and develop cultural heritage in arts, crafts, sculptures, painting and drama. Thus the only obvious solution left today for the arts to get out of the economic pressures begetting them is to have good management of their organization that is, using their available resources more efficiently. Theatre management has been able to assist the artist become of the nature of its specialized skills in the pragmatic necessities of theatre craft, in realistic planning and budgeting, effective marketing and purposeful and methodical administration².

The importance of personnel management to the success of every organization cannot be overemphasized as personnel management is expedient to the financial success of any organizations, be it public, private, profit or non-profit making organizations. Consequently, it is widely believed that theatre personnel management is extremely important to every theatre organization. The National Arts Theatre, Lagos, being a symbol of the Nigerian Arts becomes a major research focus on the success of personnel management at this level to a major extent in Nigeria.

The National Arts Theatre can no longer serve its original purpose of establishment in 1976 as a result of poor personnel management and infrastructural decay with their attendant effects. The Theatre should be upgraded to meet the international standard in terms of management and infrastructure as it is now fraught with wrong organizational structure, government bureaucracy, overstaffing of unprofessional personnel, problem of funding, lack of facilities, insecurity in Nigeria, proliferation of home videos and the multi-media.

An essential attribute of effective management of arts organizations today is the ability to develop a capacity to accurately predict the future and systematically evolve a strategic plan to cope with challenges which that future might present. To fail to plan in any arts institution like the National Arts Theatre is to submit the future and the survival of that organization to the vagaries of art and business environment; and the deficiencies in the planning mechanism could prove equally fatal. To forestall this deficiency, the study recommends that arts organizations in Nigeria should install robust personnel management and developmental frameworks.

1.2 Statement of the Problem

Challenges of Personnel Management in the Theatre Organization may serve as a stumbling block to theatrical development both professionally and economically. It is believed that most personnel managers default on Planning, Organizing, Staffing, Leading and Controlling, which are the five basic functioning of management³. As a first order of classification, management knowledge is organized around the basic functioning of managers - planning, organizing, staffing, leading and controlling. Thus, the concept, principles, theory, and techniques are organized, as a first order, around these functions.

The contemporary institutions of the Performing Arts (CIP), especially those owned by government have been seen to declines they cannot make maximum profit to retain their labour

force attributed to lack of proper marketing management and product marketing opportunities.⁴ For instance, any art institution has to be economically viable, manage staff, find funding etc. hence the need for management.

This study sets out to access the National Arts Theatre and its Personnel Management as a Theatre Organizations in Nigeria, with focus on the deficiency in areas of audience management, facility management, human resources management, employees' welfare, personnel development, product marketing opportunities and professional expertise among some of the workers. The basis is to highlight, or identify proper solution to the challenges of Personnel Management at the National Arts Theatre, Lagos. This study focuses on the identification and discussion of these challenges, as well as, their solutions.

1.3 Aim and Objectives of the Study

In order to achieve the statement of problem, the aim and objectives of the study are to:

- i. access the operation of Personnel Management at the National Arts Theatre;
- ii. examine the challenges of Personnel Management at the National Arts Theatre, Lagos;
- iii. determine the prospects of Personnel Management at the National Arts Theatre, Lagos;
- iv. provide solutions to better Personnel Management Practices.

1.4 Research Questions

The following research questions are to be answered with a view to achieving the research objectives:

1. What is the Current operation of Personnel Management at the National Arts Theatre, Lagos?

2. In what way do the challenges of Personnel Management affect the National Arts Theatre, Lagos?
3. How can Personnel Management Prospects be achieved at the National Arts Theatre, Lagos?
4. How can better Personnel Management Practices be realized at the National Arts Theatre Lagos?

1.5 Significance of the Study

This study will serve as an academic data base for the findings, challenges and prospects of Personnel Management at the National Arts Theatre, Lagos. It will serve as a blueprint for professional and commercial improvement of the government theatre institutions in Nigeria. It will provide a template for possible upgrade of the National Theatre Lagos.

The findings will also provide a template that could be used by the Federal Ministry of Information and Culture to design and formulate appropriate policies of government for the production, propagation and promotion of arts, culture and tourism in Nigeria. This will assist the State Arts Councils in drawing up policies that would enable arts organizations in Nigeria merge personnel for better performance. The study could also help to promote the interest of Theatre Arts Departments in the various universities in Nigeria in providing technical personnel management consultancy services to individuals, organizations and government agencies in establishing, managing, administrating and supervising arts organizations in Nigeria.

1.6 Scope of the Study

The scope of this research work is on the challenges of personnel management at National Arts Theatre Lagos, between 1976 (year of establishment) and 2020-2022 (appointment of current key personnel at the National Arts Theatre, Lagos). Key personnel management, challenges and

prospects are instigated in an attempt to proffer possible solution for the current administration at the National Arts Theatre, Lagos.

1.7 Limitation of the Study

The researcher had a problem with materials; there was no detailed literature by writers at the time of this project work. Information available was only fragmentary on the internet, thereby making it very difficult on the aspect of the literature review. Sufficient work had not been done in the Personnel Management and Performance of the National Arts Theatre, Lagos, and as such the researcher interfaced with some key personnel managers at the National Arts Theatre, Lagos, for primary data collection.

Also, Worthy of note is that as the researcher is a civil servant in Ondo State, it was very difficult for him to accomplish this study, working both as a desk officer and project researcher.

1.8 Operational Definition of Terms

The operational definition of terms are as follows:

1. National Arts Theatre: It is an artistic edifice established in 1976, Orile-Iganmu, Lagos, to showcase the cultural heritage of Nigeria.
2. Personnel Management: It simply refers to the management of both human and material resources by a team of managers.
3. Human Resources: This means human beings, or the labor force in a given organization.
4. Material Resources: It refers to the raw materials, facilities, or equipment of an organization.
5. Theatre: It means all stage performances, e.g. music performances, drum ensemble, drama, concert, dance etc.

6. A Theatre: A building in which theatrical activities take place.

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Endnotes

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Chapter Two

Literature Review

2.1 Conceptual Review

This chapter extensively deals with the related Literature Review of key areas of this research work, especially the National Arts Theatre, Lagos. The History of Establishment, Edifice, Personnel Management, Organogram, Board Members, Objectives, Management Team, Departments, Project Steering Committee Members, National Troupe of Nigeria, Management Team of the National Troup of Nigeria, Challenges and Revamping.

The chapter also includes the other aspects of the research project, such as History of Personnel Management, Concept of Personnel Management, Functions of Personnel Management, Objectives of Personnel management, Nature and Characteristics of Personnel Management, Theatre Organization, History of Nigerian Theatre, Theoretical Framework, Educational Theatre, Government Theatre Organizations, and some Leadership Styles in the Personnel Management.

2.1.1 History of Personnel Management

The growth and history of personnel management had phases in practice and theory as follows:

1. Phase 1:Early Philosophy of Personnel Management

Modern personnel management history is traced to a man called, Robert Owen. He is called the founder of personnel management, the year 1813 he wrote a book, “a new view of society;

Wherein he has propounded the need of better industrial relation and Improvement in the service conditions.¹

The behaviour of the man toward his staff was very good; he created welfare for the worker as he got good houses constructed for his workers by the side of his factory, eliminated child labor and provided healthy conditions. Mr. J. S. Mill, Andrew and Charles Babbage were also contemporaries of Robert Owen. They maintained personnel management as a science and supported the idea of wage incentives, profit sharing and labor welfare².

2. Phase 2: Efficiency and Productivity Management

The age of efficiency and productivity became unknown during the last years of 19th century. The two decades of [1900-20] were the years of scientific management movement. During this period, Taylor's scientific management thought was greatly accepted. The main contribution of these two decades have been the increase in the size unit, introduction of scientific thinking in actions, job analysis, standard costing, scientific selection and training of workers and the idea of mental revolution. Taylor opposed the idea of trade unionism and workers' organizations.³

3. Phase 3: Period of Welfare and Industrial Psychology

The period of welfare and industrial philosophy followed the productivity movement in the growth and history of personnel management. Up to 1925, the personnel management had taken a definite form and staff line origination became the bases of personnel management. The opposition of scientific management movement by workers introduced the need of industrial psychology.⁴

4. Phase 4: Period of Human Relations

The period of human relations in personal management had been in existence since the inception of 1930, which was propounded, or postulated through Hawthorn experiment Prof. Elton Mayo and his companions. Hawthorn experiments proved that human resources have greater influence on production than that of other physical resources. A worker must be treated as a human being. Social, psychological and moral instincts should be fully recognized by management. Due to these experiments the commodity concept of labour changed to social concept. The decade of 1940-50 is very important from the development of personnel management point of view.⁵

5. Phase 5: Modern Times

The period spanning 1950-1980 is the time of modern development in personnel management. It is otherwise called the citizenship concept of labor, whereby the labor force is carried along as regards the management of an organization. This modern development has provided more responsibilities per personnel managers in public and private institutions.

In modern times, the personnel management is a behavioral science and personnel management is an open social system. After 1960, the personnel management began to be realized as a behavioral science which completely centered on human elements. The study of organizational behaviour became its main crux. After 1970s, the belief of “open social and industrial system” became very popular for business organizations.⁶

2.1.2 Concept of Personnel Management

Personal Management otherwise referred to as Human Resources Administration involves the requisition, development and utilization of human resources in an organization. It should be noted that human resources are a critical factor in economic development as well as organizational success⁷. This concept of personal management is a key to government Theatre organization with respect to relations among personnel managers, production, audience management, house management, cast and crew toward achievement of set goals. Any Government Theatre organization, which has a problem with its personnel management, cannot run on profits.

This concept goes a long way in synergizing members of Arts Institutions for performance effectiveness and efficiency. It reiterates capacity building, commitment, and expertise and job satisfaction. It is not enough for one to be an artiste; he must know what he does and where he is heading for in his acting career. A concept of personnel management can be taught at rehearsals, seminars, workshops and management meetings.

However the major aspect of personnel work could be summarized thus⁸:

1. Personnel Planning
2. Selection and Recruitment
3. Staff Development and Training Programs
4. Management Training and Development
5. Wages and Conditions of Employment
6. Safety and Welfare Schemes
7. Industrial Relations
8. Personnel Records

2.1.3 Analysis of the Major Aspects of Personnel Work

This is equal to the main functions of human resources management in every human setting. In other words, it unravels the major responsibilities of managers at the National Arts Theatre institutions. The major aspects are as follows:

1. Personnel Planning

When the top managers of the National Arts Theatre do not plan for further development, they have planned to fail. At management meetings, product mix, price mix, promotion and place are part and parcel of their strategic planning towards achievement of the organization set goals. Personnel planning at the National Arts Theatre include operational planning and tactical planning. All are in place with an eye to bringing improvement to the institution. The project steering committee also involves in personnel planning. The Governor, Central Bank of Nigeria (CBN), Mr. Godwin Emefiele said the targeted month for the commissioning of the new national Arts Theatre would be November this year⁹.

2. Selection and Recruitment

Recruitment is the process of actively selecting out, finding and hiring candidates for a specific position or job¹⁰. Selection is the process of picking or choosing the right candidate, who is most suitable for a vacant job position in an organization¹¹.

Personnel managers of the National Arts Theatre involved in selection and recruitment of the present administrative and professional staff, with effect from 1976. As more appointment of professional staff is expedient, the process is selection and recruitment. Duke believes that the 'new' National Arts Theatre will give hope to budding artists and create jobs for more than one million youths¹². There is need for an appointment of arts professionals to manage the theatre and to secure the National Theatre from the grip of civil service bureaucracy¹³.

3. Staff Development and Training Programmes

Staff development and training programmes amount to personnel-capacity building through seminars, workshops, training and retraining and lectures. The National Arts Theatre Lagos has conducted a one-day training workshop on marketing the National Theatre as a world-class event Centre and entertainment hub. The organization also held another one-day programme on inter-agency engagement on the national Theatre approach to wealth creation¹⁴.

4. Wages and Conditions of Employment

The national Arts Theatre pays the salaries, bonuses, allowances and wages of its labour force through the department of Finance and Account. It also spells out the rules and regulations as a code of conduct for employees. When such rules and regulations are broken, it calls for different terms of discipline. How much do National Theatre employees make? Glass door has salaries, wages, tips, bonuses, and hourly pay based upon employee repairs and estimates. Glass door is the National Theatre company practice¹⁵.

5. Safety and Welfare Schemes

It is part of the functions of personnel management to put in place workers' safety and welfare schemes. The environment of the National Arts Theatre must be made safety conducive for workers; the surroundings must be clean, a good security architecture should be employed, office facilities must be properly installed etc. the national Arts Theatre also see to the fact that workers are paid, motivated, promoted, trained and retrained, rewarded and commended.

6. Industrial Relations

Through the department of Special Duties, the personnel managers' builds relations with the private sector and industries with the sole aim of bringing development, or improvement to the National Arts Theatre. The Department of marketing also contributes to industrial relations by researching, and selling cultural products/programmes to the industries and private-business personnel.

There is, as well, a good employer-employee relationship at the National Arts Theatre; a peaceful co-existence between the managers and the labour force. They said that thing had enjoyed industrial harmony and mutually beneficial industrial relations practices since the assumption of office by Prof. Sunday Ododo, as the general Manager/Chief Executive officer of the government establishment¹⁶.

7. Personnel Records

Personnel Records are records pertaining to employee of an organization. These records are accumulated, factual and comprehensive information related to concern records and deterred. All in for with effect to human resources in the organization are kept in a systematic order¹⁷.

Personnel records that are common in most government offices and theatre organization are Staff Disposition List and Staff Nominal Roll. The Staff Nominal Roll contains vital career details of personnel, such as name, sex, date of birth, fate of 1st appointment, qualifications, town

and local Government Area. It is good to print out that the above details are arranged by department.

The Staff Disposition List is comprised of names, departments and designations of workers. The Staff Nominal Roll contains details of officers then the Staff Disposition List. At the National Arts Theatre, these records are available, kept and maintained to supply crucial career details to managers in view of workers, to update records of leave, lockouts, transfers, and to enable government establishments to get information with respect to rate of turnover, rate of absence, as well as, other personnel issues.

2.1.4 Functions of Personnel Management

In any ideal public theatre organization, personnel managers do perform some primary functions with a view to achieving established objectives. Planning, organizing, staffing, directing, coordinating, reporting and budgeting. Koontz, O'Donnell and Wehrich see these functions as a first order of classification; management knowledge is organized around the basic functions of managers-planning, organizing, staffing, leading, and controlling¹⁸.

These functions as they relate to government theatre organizations are expressly explained:

1. Planning

All theatrical production calls for proper planning i.e musical, drama, drumming, singing and dancing. Planning is advance preparation for accomplishment of certain objectives. The General-Manager, Chief Executives Officers, cast and crew must put in necessary arrangement for successful performances. Marketing strategies and strategic marketing should not be also left out as an art institution plans ahead.

Planning is the process of thinking regarding the activities required to achieve a desired goal. Planning is based on foresight, the fundamental capacity for mental time travel. The

evolution of forethought, the capacity to think ahead, is considered to have been a prime mover in human evolution. Theatrical performance is to be properly planned out for audience development for the National Arts Theatre to function profitably, the top personnel managers and professionals must be good planners of programmes¹⁹.

Planning is the process by which managers establish goals and specify how these goals are to be attained. Plans have two basic components: Outcome or goal statements and action statements. Outcome or goal statements represent the end state – the targets and outcomes managers hope to attain²⁰.

Planning also works for the cast and crew of a dramatic production. The cast have to plan ahead in terms of their roles, while the crew, as well, plan to manage every aspect of the show, including the cast; actors and actresses.

Planning means looking ahead and changing out future courses of action to be followed. It is a preparatory step. It is a systematic activity which determines when, how and who is going to perform a specific job. Planning is a detailed programme regarding future courses of action.

All departments, divisions and units of a particular organization must plan for success, so as to sustain the workforce and other resources of the establishment to achieve predetermined goals. Planning is strategic, tactical and operational²¹.

2. Organizing

In a bit to make gains, theater personnel and activities should be adequately structured to function as a director, scene designer (artistic director), assistant director, stage manager,

technical director, lighting chairman, sound chairman, property chairman, costume designer, wardrobe committee, choreographer, producer, business manager, publicity director, house manager, actor, actress etc. Since a stage-show is an ensemble its effectiveness and efficiency depend on this organizational structure²².

Organizing is the management function that follows after planning. It involves the assignment of tasks, the grouping of tasks into departments and the assignment of authority with adequate responsibility and allocation of resources across the organization to achieve common goals²³.

The organizational structure, assignment of duties and allocation of human and materials resources are part of organizing at the National Arts Theatre. The Department of Planning and Statics, Department of Production and Technical Theatre Services, Department of Special Duties, Department of Marketing, Department of Administration and Human Resources management, Department of Business Development and Event Management and Department of Engineering Services are based on specific functions of the Theatre, and as such organizing plays a key role in any theatre organization in Nigeria ²⁴.

A second key function of managers is organizing which is the process of coordinating and allocating a firm's resources in order to carry out its plans. Organizing includes developing a structure for the people, positions, department, and activities within the firm²⁵.

An arts institution without defined structure; departments, and duties cannot archive its aims and objectives. There should be structure for the managers. Also, there should be a structure for the arts professionals for profit drive. The National Arts Theatre is found wanting in organizing as the organizing is centered on the administrative staff to the disadvantage of the arts professionals.

3. Staffing

Staffing involves recruitment, selection, placement, appraise, and development of people to occupy the roles in the organizations structure²⁶. Here, workers are being referred, or the labour force. Be it on a temporary, permanent, casual, or contract bases. Rehearsals are standard for staffing in an ideal theatre institution.

In management, staffing is an operation of recruiting the employees by evaluating their skills and knowledge before offering them specific job roles accordingly. A staffing record is a data set that measures work activities, how many labor hours are needed, and how employee time is spent.²⁷

This management function is necessary for all government theatre organization. Be it at the state level or federal level. Cast and crew are appointed and auditioned in terms of their lines of business permanently, casually or temporarily. The process of recruitment of the professional staff of any arts institution is, audition; drama, drummers, singers, designers, makeup/costume artists, directors, stage managers etc, are put to the test on the audition stage before selecting and appointing the eligible ones among them. The skills and knowledge of artist/artistes are known through auditioning as regards staffing in all theatre establishments²⁸.

The national Arts Theatre is not an exception with respect to this management function, staffing. The Federal Ministry of Information and Culture should upgrade the professional staff of the National Arts Theatre by appointing more artist/artistes through appropriate auditions without fear of favour. The professional managers should be charged with the responsibility of sitting over recruitment of artist/artistes.

4. Leading

An arts manager leads by example; he or she shows and lead the way. Head of crew in the theatre are expected to be capable of directing their subordinates on or off stage. Leading involves the social and informal sources of influence that you use to inspire action taken by others. If managers are effective leaders, their subordinates will be enthusiastic about exerting effort to attain organizational objectives. The behavioral sciences have made many contributions to understanding this function of management. Personality research and studies of job attitudes provide important information as to how managers can most effectively lead subordinates²⁹.

Top managers at the government theatre organizations, as leaders, must understand the values, activities, emotions and personalities of their subordinates before they can lead to achieve the vision, or set goals. Leaders of arts institutions must lead by example for successful artistic productions, leaders should show the way, lead the way for others to follow. As the crew lead the cast in a stage performance, so the General Manager, or Director-General lead the way for subordinate managers.

The role of leadership is a challenge at the National Arts Theatre in that many managers do not have the background of arts/theatre arts, thereby making it difficult to lead in the right direction. Arts professionals are allowed to lead the artist/artistes, so as to make the Theatre flourish as planned, e.g. A manager without B.sc in Public Administration cannot direct a stage performance because he or she does not know the rudiments of stage directing.

5. Controlling

To control is to follow-up schedules, or duties of subordinate in line worth official directive. Managers are to see to the fact that member of staff, actors and actresses do not deviate from assignment and rules. A stage director has a lot to do in terms of controlling; he sees to the bodily expressions of cast, lines of words, costumes, makeup, stage positions, lighting, sound e.t.c. It is well to say that there is controlling in leading and there is leading in controlling.

Controlling involves ensuring that performance does not deviate from standards. Controlling consists of three types, which include (1) Establishing performance standards, (2) Comparing actual performance against standards, and (3) taking corrective action when necessary. Performance standard are often stated in monetary terms such as revenue, costs, or profit but may also be stated in other terms, such as units produced, number of defective products, or level of quality or customer service³⁰.

Key managers of arts must keep their workers in line with their establishment objectives. Quality service delivery would definitely lack when the function of controlling is not performed. Through controlling, mistakes, oversight, poor performance, inappropriate make-up, costume, wrong setting etc, are corrected. Effective leaders are skilled at controlling with respect to standards, values, and goals. Two traditional control techniques are budget and performance audit. Audit involves an examination and verification of records and supporting documents. A budget audit provides information about where the organization is with respect to what was planned or budgeted for, whereas a performance audit might try to determine whether the figures repeated reflect actual³¹.

Both the performance audit and the budgeted audit are expedient for effective and efficient theatre arts institutions. In truth, the national Arts Theatre is to undergo personnel audit to view the management staff and the professional staff, and if possible more artists/artistes are to be appointed.

2.1.5 Objectives of Personnel Management

Personnel management uses objective as guides and focus of the mission and vision of an organization.

The formulation of the objectives of an organization is necessary for the following reason:

1. Human beings are goal-directed. People must have a purpose to do some work. Announced organizational goals invest work with meaning.
2. Objectives serve as standards against which performance is measured.
3. The setting of goals and their acceptance by employees promotes voluntary co-operation and co-ordination; self-regulated behavior is achieved.
4. The objectives stand out as guild lines for organizational performance. They help in setting the pace for action by participants. They also help in establishing the “character” of an organization.

In other words, all organizations are purposive. They are establishing to accomplish definite objectives. Individuals in an organization work in order to help accomplish these objectives.

It cannot be over emphasized that government theatre organizations need to resolve around set objectives for maximum productivity. In so doing, artistes will meet division of the organization, Which in turn leads to regular employment of salary, wages, staff development, facility maintenance and better marketing^{32?}

2.1.6 Nature and Characteristics of Personnel Management

Personnel management is deep-rooted in certain characteristics that are natural to it. These characteristics are of paramount importance to the over-all development and improvement of government theatre organizations. They are as stated below:

1. Principles

Personnel Management is based on certain guild lines principles. These principles form the bases of organizing and treating the workers and also provide a set of techniques for the various activities of personnel department. These techniques help in recruitment, selection, training, parcel of the enterprise and they have to put sincere effort for the growth of their organization.

Wage payment system, incentives, etc. It is lack of direction for any Government theatre organization without defined cost-effective principles. The General-Manager, Director-General, Stage Managers, Designers etc. work towards the actualization and retention of these principles³³.

2. Optimum Output

Personnel Management helps in getting the most suitable persons for various jobs in the organization, arranges for their training and places them at jobs for which they are most suited. It is concerned with improving efficiency of the employees and getting the best results from the human efforts.

Optimum output is expected of managers, marketers, designers, directors, playwrights, dramaturges etc to move a theatre organization forwards; each artiste is to put in his/her best for quality-work delivery.

3. Continuous Nature

The work of personnel management is continuous in all Government theatre institutions as it is the pivot on which they revolve to bring in revenue. When arts managers fail to function as they should, the cost and crew are led astray. It cannot be turned on and off like water from a faucet, it cannot be practiced only one hour each day or one day a week. Personnel Management requires a constant alertness and awareness to human relations and their importance in everyday operation³⁴.

Some persons require constant reminders for taking work from them. There are some others who would work efficiently after receiving a word of praise or a pat on the back. Besides, it is necessary that there should be a system which continuously guides the workers in the proper use of technological innovations.

4. Team Spirit

Theatre is an ensemble; painters, dancers, singers, drummers, costumiers, makeup artistes, lighting instruments, actors, elements of design and principles of design are composed to achieve a successful show on stage. All must work together to produce a finished, or holistic performance.

Personnel Management aims at strengthening the team spirit. Isolated individuals cannot contribute substantially towards the achievement of the objectives. Personal Management is fuses team spirit among workers and managers. It promotes group satisfaction and makes the group members realize that they are a part and parcel of the enterprise and they have to prove sincere effort for the growth of their organization³⁵.

2.1.7. Theatre Organization

Theatre is the imitation, or recreation of life on stage; theatre is Performing Arts, depicting life through imitation of action. The slope (without any seating) served as the theatric (“seeing place”, the origin of our word theatre). In other words, theatre originated from the word, “theatron”. Theatre in the Western World can be traced back to ancient Greece, and especially to Athens, usually considered the cradle of Western civilization from the beginning, Greek drama was presented exclusively at festivals honoring Dionysus, one of the many gods worshipped by the Greeks, who conceived if their gods essentially as immortal human beings.... Dionysus, the god in whose honour plays were presented, was the god of wine (one of the principal products of Greece) and fertility. African Traditional Theatre like the Greek theatre also developed from rituals/festivals³⁶.

African traditional theatres are an expression of the people, institutions and experience of the communal society. Therefore, African theatre like the Greek Theatre is a creation of man’s social and historic experience that attempt to explain the relation between men, the gods and the environment. The traditional people constructed meaning and gave interpretation from their daily

interactions. The struggle for existence enabled the traditional people to create institutions and values that regulate conduct. As the level of social interaction increases, man communicated and expressed through movement perception, songs and ceremonies. These early forms of theatrical expressions evolved into rituals, festivals, myths, culture and other nuances that formed integral part of the communal society.

Whether Greek theatre or African traditional theatre, both are for edutainment i.e drama, music, dance, drumming acrobatics, chants, libation etc. As I said before, theatre is to educate, entertain, inform and recreate for action; these are the primary functions of theatre. Also, worthy of mention is that the Nigerian theatre started with Hubert Ogunde³⁷.

2.1.8 History of Nigerian Theatre

The first notable pioneer in this field was Hubert Ogunde, with his Concert Party. Ogunde started in a small way in 1943 when, as a pupil teacher and choir-master, he made his choristers perform school plays adapted from Bible stories. He founded his Concert Party in 1944 but he did not become popular until the general strike of 1945 when Ogunde's play, *The Strike* was acclaimed throughout the country.

History of Nigeria Theatre cannot be narrated fully without mention of the influence of colonialism, especially through the church missionaries. The medieval period and theatre's development in the Church was a major aspect of drama, the Roman Catholic convention of worship and the raised platform in Church was theatrical in nature. The church festivals: Easter, Christmas, Ash Wednesday and the Biblical Stories were dramatic in contents. The Church missionaries themselves found drama to be a very effective way of communicating body language and native participation in Church activities. The "Southern natives" had rich cultures with dramatic contents. In fact, every aspect of their lives were celebrative and dramatic in nature. The Church missionaries recognized this dramatic nature and exploited it³⁸.

The colonial administrators themselves, practiced a form of drama which were mainly for entertainment. The colonial civil servants needed to involve themselves in such entertainments to shop the boredom of staying outside Greek Britain and having nothing to do, nut gossip and play card games or Billiard. Occasions such as the king or queen's Birthday, Christmas, and Easter afforded them the opportunity for such dramatic expressions. By the late 1930s, the British Arts Council was established to encourage Cultural exchanges and cross-cultural transformation. This led to the encouragement of many British Artists to make arranged visit to the colonies. For example, under the auspices of the British Arts Council, The Nottingham Playhouse, a British based professional theatre group brought Macbeth, Twelfth Night and Shaw's *Arms and the Man* to Nigeria, Ghana and Sierra Leone³⁹

The influence on Ogunde by colonialism and the British culture on entertainment in the form of the opening glee, plot structure, use of Western musical instruments, the use of the proscenium stage, costume, lighting style were also to influence the redevelopment further Yoruba theatre artistes such as Kola Ogunmola, DuroLadipo, OyinAdejobi, and writers of literary drama like Wole Soyinka, Ola Rotimi and FemiOsofisan to mention but a few.

Hubert Ogunde was born in 1916 and worked briefly as a teacher, police officer etc. in 1940, Ogunde arrived in Lagos as a celebrated organist and composer of songs for the Aladura Church. His first experiment with Opera, *The Garden of Eden* and *The Throne of God* resulted in the formation of the African Musical Research party in 1944, theatre and drama. The African Music Research party explored native music, dances, stories, folklore and traditional forms. This experiment, which boosted the Church programmes paved the way for the Itinerant and professional role of the Ogunde in the theatre⁴⁰.

2.1.9 Alarinjo Theatre (Yoruba)

The Alarinjo theatre (egungun apidan) first emerged from the dramatic roots of the egungun (masquerade) as ancestor worship and during the of Alaafin Ogbolu (about 1590) became a court entertainment. The first European encounter with the Alarinjo, the traditional Yoruba travelling theatre, was on Wednesday, February 22, 1826.⁴¹ The occasion was to mark the seven weeks' stay of Hugh Clapperton and Richard Lander in old Oyo (Katunga), the capital of the Oyo (Yoruba) empire. The Alaafin (king) of Oyo invited his guests to see a performance provided by one of the travelling theatre troupes which at that time was waiting on king's pleasure.⁴²

Alaafin Ogbolu, otherwise called Abipa, according to Adedeji, was the fourth and last king in exile. He made a firm resolve to remove the seat of government back to Katunga, the ancient capital. But he did not find things easy because most of his people, especially those who had been born in exile, could not be easily persuaded to accept the fact that returning to Oyo was a worthwhile venture. To the people, Igboho had been well settled and had given god security and was environment-friendly especially to those who were born and raised there.

The Oyo-Mesi, the king's council, was also strongly opposed to the move. When they knew that the king could not be persuaded to change his mind, they resolved on using the element of disguise as a stratagem to foil the attempted move. The Alapinni, one of the Oyo-Mesi and the representative of the Egungun Society on the king's council, was the brain behind the dramatic strategy. They knew that, as was customary, the king would send emissaries to inspect the final move-in took place. As they were resolved on thwarting the king's will, they thought the move could be stopped by frightening the emissaries of the old sites by a company of ghost-mummers. They got masked actors (or ghost-mummers) ready and secretly dispatched them to Old Oyo to precede the king's emissaries.

The presence of six stock-characters, ghost-mummers – the hunchback, albino, leper, prognathus, dwarf and the cripple – at the sites, indeed, frightened the first batch of the king's emissaries. The Alaafin was at first distressed, but the Ologbo, the royal cymbalist and oroken, who had an inkling of the truth, advised him to send a group of trustworthy men from Igboho to investigate the matter. Six famous hunters were sent and they rounded up the phony ghost-mummers. The councilors could never forgive Ologbin Ologbojo for defying the egungun cult by revealing their secret plan of using the cult to stop the king from carrying out his plan to return to Old Oyo. Thus, the strategy of the reluctant councilors was destroyed and the king earned the nickname “Oba Moro” (The king who caught ghosts).⁴³

The king ordered that the ghost-mummers be brought to his court and put them under the charge of his Ologbin Ologbojo. They lived in a special building within the palace to entertain the king and his councilors at their weekly meetings. Thereafter the king called for a public performance of the ghost-mummers to enact the story of the “Ghost Catcher” under the management of Ologbin Ologbojo. The story of the “ Ghost Catcher” was re-enacted at Oyo three times annually: during the Orisa Oko (farm god) festival; during the Orisa Mole festival and at the Oduduwa festival. It was also enacted during the installation of new Alaafin at the royal reception hall. The group also took part in the annual egungun festival when commanded by the Alaafin, cultic head of Egungun Society.

By about 1610 the Alarinjo theatre (or egungun apidan) had become well established as a permanent part of court entertainment. Thus, Ologbojo founded the Alarinjo theatre.⁴⁴

The leadership ability of the Alarinjo theatre management team that inspired the Oje masqueraders into full capabilities which effectively transmuted ritual into celebration, converted mythical and religious structures of worship to the secular activities of entertainment and e-

enactment of life, is the best evidence of inspirational leadership or managership. The Alarinjo travelling theatre management team which comprised the Oba or Bale or Chief as the political head; the Alagbaas the cultic had; the troupe leader and the troupe manager, operated within a guild system which ensured that the secrets of the art did not pass beyond the family lineages.

Publicity and promotion which was an effective tool of management, was organized by three types of promoters during the period of intensive travelling of the troupe. The first was the Alagba of the Egungun Society who invited the troupe on two occasions; during the annual festival of the Egungun Society and at the burial festivities following the death of a member of the society. The second was a promotion by the court when the invitation came from the Oba, bale of the Chief of the town or village. The court promotions were usually meant for the pleasure of the Oba, august visitors and entertainment of the public. The third was when the troupe leader himself planned his own itinerary and toured various towns and villages without any previous invitation.

The publicity arrangement relied heavily on oral communication. There were no formal or written notices; instead, the troupe announced their shows through contacts, processions and non-verbal communications. The procession usually took place on the day of performance, starting from *Igbo Igbale* (sacred grove) to the Ode (open square) fronting the Oba's or Baale's or the Alagba's compound where the performance took place. They chanted, danced and tumbled as they processed. Only bata drum was used in accompanying and publicizing their processions. They used the Alagba as their professional publicity agent and put him in charge of all promotion, accommodation and feeding arrangements. He, in turn, was compensated with a certain percentage of the total proceeds after the performance. the Alagba of each place they

visited usually made the necessary contacts or consultations with the troupe manager as regards logistics, venue and other arrangements before the troupe's arrival.⁴⁵

The Alarinjo travelling theatre adopted a virile organizational structure that positioned and focused the troupe for effective rendition of excellent and qualitative entertainment services to its audience. The structure which ensured that the artistes in its five divisions were effectively linked together in an organization to achieve a common purpose of entertainment comprised; the management team, reperory system, the chorus, orchestra and performance. As earlier noted, the management of Alarinjo theatre organized human and material resources in the most effectives of the troupe – which was to entertain the royalty, and the populace. In addition to controlling the performance, the management selected, directed, developed and appraised the Oje masqueraders of the travelling troupe. Indeed, they created a conducive climate in which every Oje wanted to contribute to the overall performance of the theatre organization.

The theatre operated on a form of repertory system. That is, a company could have several productions from a stockpile of plays ready at the same time. Although the form of the performance was that of a “variety show” and the troupe manager relied on a large repertory of plays to pick and choose from, there were also religious and secular performances. The advantage of the relertory system was that it provided the troupe with ready-made productions that enabled the company meet the exigencies of patrons' performance requests.

The chorus, which provided the “song element” of the performance, was called “*Akunyungba*”. When the theatre was at the court, the chorus was composed of the palace women and when the theatre moved out of the court, the younger actors played the chorus. The chorus commented on the actions on the stage and was the means through which the audience understood the performance. The actions and songs of the chorus were congruent with the

dialogues and movements of the actors. Through the performers and the chorus, the Alarinjo theatre used communication as an effective tool of management to relate the enterprise to its external environment – the audience.

The orchestra was made up of four drums of bata set: the *iya ilu* (talking drum), the *emele abo* (supporting drum), the *emele ako* and *kundi* were the accompaniments. The major function of the orchestra was to communicate with both the actors on stage and the audience. It pinpointed to the audience the highlights in the action of the play and announced what scene or act they were going to see next.

The performance programme was in four parts: the *ijuba*, the dance, the drama and finale. The *Ijuba* was the formal or ceremonial opening very much like an “opening glee”. It contained the “pledge” and the “salute” both chanted together. The dance was in two parts – ritual and social dance. The ritual dance was an *orisa* dance in which the *bata* played in honour of the notable deities of the locality of the performance. The actors danced and chanted the *oriki* of each deity. The social dance was based on the current vogue in fashion and was full of sexual appeal. Social songs were also sung with the *bata* leading the way. The drama was made up of two distinct genres – the “Spectacle” and the “Revue”. The spectacle was a theatrical presentation of mythological and totemic dramas. The mythological dramas were enactments based on myths of deities like *Sange*, *Obatala* and others, while the totemistic dramas were based on animal motifs. The revue was a medley of a comic sketch, dance and song. The final or “*Idan Aparele*” was usually the *Iyawo* masque (the bride). In terms of the costume and the setting, it was the most beautiful and the most expensive item. It was always acted by the leader of the troupe to display his flexibility, versatile and managerial ability.⁴⁶

The Alarinjo theatre tradition, over several centuries, evolved well-defined and vibrant conventions because its innate dynamism sustained it as a professional enterprise. Its well designed organizational structure that was clear, simple and suitable for effective troupe management was also responsible for its efficient control of actors and equipment during the tours of various towns and villages. Its excellent planning of the adaptive guild system enable each family to transfer knowledge and tactics of the craft from one lineage to the other without debasing the ethics and performance standards of the theatre organization resulted in illuminating publicity and promotion, integrated structure, forward-looking arrangement, future-directed control and excellent performances. Its resilience and the people's passion for drama, dance, song and drumming which seem to thrive bet during religious ceremonies, augur well for the continuing vitality and flourishing of this ritual and itinerant art form.

2.1.10 Job Requirement of Personnel Management

Ideal personnel management has a number of requirements for effective job-delivering in an organization, so as to drive profit. The following ar some of the requirements that are often needed to become a personnel manager⁴⁷:

1. Education: Most personnel managers have at least a bachelor's degree. Some employers prefer candidates who have a master's degree in human resources, business administration or a related field. Courses in human resources management, labour relations, employment law, benefits administration and organizational behaviour are helpful for those pursuing a bachelor's or master's degree.
2. Training and Experience: Most of a personnel managers training will take place while obtaining their education. Students can expect to learn about topics, such as labour and employment law, hiring and firing practices, compensation and benefits, recruitment and interviewing techniques, employee relations and more. On-the-job training is also

available for personnel managers. This training can help them learn more about the specific needs of the company they work for. They may learn about the company's culture, values and goals. They may also learn about the company's specific policies and procedures.

3. **Certification and Licenses:** Certifications allow professionals to prove their qualifications to current and future employees. Personnel managers earn certifications to gain more theoretical knowledge of their responsibilities, test their professional skills and further advance their career.

2.1.11 Qualities of Personnel Managers

For personnel managers to thrive in various establishments, they must possess certain skills, or qualities. They are stayed as follows⁴⁸:

1. **Leadership:** Leadership skills can help manager's to motivate their teams and encourage them to perform well. They can use their leadership skills to help their companies achieve their goals and improve employee satisfaction. They can also use their leadership skills to guide their teams through transitions, such as when colleagues leave their companies.
2. **Communication:** Communication is the act of transferring information from one person to another. As a personnel manager, you may be communicating with employees, managers, executives and other stake holders. Effective communication is necessary to success in personnel management. One may need to communicate complex information in a way that is easy to understand. One may need to communicate in writing, verbally or through other forms of media.

3. **Problem – solving:** Problem – solving is the ability to identify a problem, analyze its courses and develop a solution to fix it. As a manager, you may be responsible for resolving issues between employees, such as when one employee feels another employee is not performing to expectations. You may also be responsible for resolving issues between employees and management, such as when an employee feels they are not being fairly compensated.
4. **Decision – making:** making effective decisions is an important and part of the job for a personnel manager. You may be responsible for deciding which candidates to interview, which candidates to hire and which employees to promote. You may also be responsible for making decisions about employee benefits, salary increment and othe employment-related issues.
5. **Organization:** Organization is the ability to plan and execute tasks in a logical order. As a personnel manager, you may be responsible for managing employee records, ---- interviews, creating job descriptions and evaluating employee performance. Having strong organizational skills can help you manage your tasks in the most efficient way possible.

2.1.12 National Arts Theatre and Stage Management

Stage management is the practice of Organization and coordination of a theatrical production. Theatrical performances are necessary to the producing of the National Arts Theatre, and as such cost and crew cannot be over emphasized. The success of every stage production is determined by its players and managers. Cast and crew are all the actors and other people who work to produce a show.⁴⁹

The following are cast and crew of stage management responsible for production of theatrical performances:

1. Artistic Director/Scene Designer

The artistic director chairs the visual department, managing specialists, such as painters, graphic designers, photographers and videographers. The scene designers, or artistic director, have the job of designing or supervising all visual aspects of a production except the actors, stage movement. He designs the setting for the play, but he does this in close cooperation with the creative director and the technical director. Rufus Norris is the Artistic Director of the national Arts Theatre.⁵⁰

2. Creative Director

The Creative director interprets plays, and also gives directorial concepts to them on stage. He is in charge of blocking plays on platforms. He directs other directors for successful production of stage performance. Creative directors develop and oversee theatre projects at the earliest stages. They cast vision, form concepts and pilot design philosophy. These are the big-picture thinker's of the team. They can close their eyes and see the finished product, even though it hasn't been created yet. And while their focus is typically on the bigger picture of getting the work done and the direction it will take, that doesn't mean an eye for detail falls to the wayside.⁵¹

3. Actor/Actress

The actor is an artiste, who creates for an audience. He is under jurisdiction of a director of a production during casting and rehearsals and is responsible to the stage manager and the assistant stage manager. An actor takes the plot, theme, character, setting, action, and dialogue of the playwright, and the blocking of the director. The actor is the "doer" of the play. His characterization and actions serve as the human vehicle for the ideas of the

director and the playwright. An actor is a person whose profession is acting on the stage, in films, or on television.⁵²

4. Stage Manager

The stage manager's main function is to see that all jobs are carried out before and during a performance: he is the main link between all the specialized crew. During the performance, he is in charge of the production and checks all technical aspects on the stage. He is responsible for a smooth-running production, and the production is actively his responsibility prior to performance, he sees to the technical problems of the rehearsal. Stage managers facilitate communication across all creative and technical departments; act as a right-hand to the director; oversee sets, props, lights, and sound, and call all technical cues during performance.⁵³

5. Technical Director

The technical director is an individual who sees as the technical point of contact for the team, represents the company's interests, directs the team as they work on the project. He organizes and maintains the theatre workshop under the authority of the director and the designer. He supervises all technical aspects of play productions, the construction of sets and props, light, sound, and props during technical and dress rehearsal. He is also responsible for repair of broken fixtures, the shifting of scenery, and the strike of set.⁵⁴

6. Lighting Chairman

The lighting chairman is the master electrician and is in charge of the light crew, which is responsible for the maintenance and use of all electrical equipment. The lighting crew chairman is responsible to the technical director and the scene designer prior to the opening of the show, and to the stage manager during the run of the show. Alex Varlow is the light chairman/technical of the National Arts Theatre.⁵⁵

7. Sound Chairman/Technician

The sound chairman is in charge of the planning and execution of designer prior to the ran of the play, and to the stage manager when the run of the play begins, it is the responsibility of the sound technician to assemble, operate and maintain the technical equipment used to record, amplify, enhance, mix or reproduce sound.⁵⁶

8. Property Chairman

The property chairman is responsible for the crew which requires and arranges all the hand and set props used in production. He is responsible to the technical director prior to the run of the play, and to the stage manager during the run of the play.⁵⁷

9. Costume Designer

The costume designer designs or supervises all costume for the season: it is his or har duty to se that the actors appear on stage in suitable costume, which also 'fit' the characters they play. And not only is the costume designer in charge of costume and makeup, he is responsible for the appearance of each actor on stage. The costume designer is one of the most important artistes and technicians in carrying out a production. He works under the jurisdiction of the director and the artistic director.⁵⁸

10. Wardrobe Committee

The wardrobe committee is a group of individuals who must carry out the ideas and desires of the costume designer in preparing or providing costumes for a play. This committee is under the direct supervision prior to the opening of the show. During the production, the wardrobe crew is under the supervision of the stage manager.⁵⁹

11. Makeup committee

The chairman of the makeup committee is the costume designer, and he is charged with highlighting the external characteristics of the actors for the audience with innumerable

makeup materials. The makeup committee works under the costume designer prior to the run of the play, and under the stage manager after the play opens.⁶⁰

12. Choreographer

The choreographer, working closely with the director and the musical director, is the person who stages all of the dances and may also block and stage all musical numbers in the show. He is directly responsible to the director.⁶¹

13. Musical Director

The musical director handles and arranges all the musical elements of a musical production. He coordinates all musical elements with the stage and choreographer, so as to round out the entire production. He is directly responsible to the director.⁶²

14. Producer

The producer has the intimate control and authority over all aspects of theatre production. In educational theatre on the secondary level, this person is the school principal, and the president on the college and university level. The principal or president usually delegates and assigns the particular duties of the operation of the theatre to faculty and staff members, but he always retains complete authority and the ultimate responsibility. For all practical purposes, the departmental chairman normally functions as the producer in the day-to-day activities of the theatre. It is the producer's responsibility to see that all school rules and regulations are carried out and that the image of the school is enhanced. It is also his duty to approve or establish the budget and see that the school is properly insured against all contingencies. Government is the producer of all shows at the National Arts Theatre, excepts the ones produced by external producers.⁶³

15. Managing Director

The business manager is in charge of carrying out or supervising all business activities of the theatre. He is directly responsible to the managing director and the producer. The publicity director, house manager, and box office manager are under his direct supervision. It is his responsibility to pay all invoices, deposit all money collected, and keep the financial books for the entire year.⁶⁴

16. Box Office Manager

The box office manager is responsible for the sale of season ticket, and the operation of the box office. He is directly responsible to the business manager and the managing director. In all theatres, where the managing director also serves as the business manager, the box office manager is responsibility only to the managing director.⁶⁵

17. Publicity Director

A publicity director is under the supervision of the business manager. Directly in charge of generating public interest in the theatre, he alerts the public to a theatre event in order to create a public opinion which is intelligent, informed, and favourable. A publicity director manages the publicity staff at the theatre, entertainment company, or independent public relations company, and is broadly responsible for developing and overseeing publicity strategies for the theatre clients.⁶⁶

18. House Manager

A house manager works under the direct supervision of the business manager and the managing director. He is in charge of the theatre that the physical plant, from the certain to the front doors. It is his responsibility to see to the comfort and well-being of the audience at every theatre event. The ushers are under the supervision of the house manager. The house manager oversees everything that happens on the other side of the curtain.⁶⁷

2.1.13 National Arts Theatre and Nigerian Drama

Nigeria drama came into existence through the oral traditions of Nigerians such as: myths, legends, folk-tales, riddles and proverbs. But it is not only Amos Tutuola who makes use of oral traditions; Chinua Achebe, Cyprian Ekwensi, Camara Laye, Mongo Beti, JP Clark, Wole Soyinka and many others draw freely on oral traditions and thus make their works culturally relevant to everyday life.⁶⁸

Although this influence is not likely to predominate in the future, it is to be hoped that it will always have some impact on Nigeria drama. In trying to arouse the interest of readers in this generation, the present writers have found an indispensable ally in oral traditions which they have for the most part used to great advantage.⁶⁹

One outstanding characteristic of Nigeria drama is a return to the past—a past which was almost wiped out by two important historical events, the slave trade and colonialism. The dramatists and players attempt to recreate the simplicity and romantic attraction of the traditional way of life of the Nigeria disrupted by the contact with western world; they show the devastating effect of this contact on his culture, which has led to the present dilemma.

For as an expression of the relationship between men, society and nature drama arose out of fundamental human needs in the dawn of human civilization and has continued to express those needs ever.⁷⁰

Some artists have jettisoned oral and gone to face contemporary issues. The present writer serves the present age; tastes have changed as well as the means of satisfying them. This is a time when the issue of survival is not merely an academic problematique but a frightening reality. At the economic, social, political, cultural, intellectual levels, we cannot ask, will the world survive? Will Africa survive? Will Nigeria survive, and most crucially will the theatre survive?

The concern is both at the local and national front and at the universal front. If Theatre is to survive on any of these levels and fronts its needs to pay attention to sustainable development.⁷¹

Nigeria theatre developed into dealing with prevailing issues as what they are, and what they should be. It should be used for honest purpose: it is beyond the realms of flattery and deception. Our position here is that, for theatre to enhance sustainable development, the methodoly employed should be such that could awaken the spirit of self-help in the people rather than the much celebrated government – community partnership approach.⁷²

Children are prone to immorality in society hence they need theatrical socialization to develop into decent life. Theatre is very important to children who believe and do what others do: a child, first and foremost, learns from his environment. By using theatre \t the community level, urban and rural groups can be made to participate in the sharing of relevant information that commits them as collective members of the community to secure the survival of every child in their immediate community.⁷³

In terms of learning, children understand the practical more than theoretical. We cannot but apply teaching aids who educating children. Child participation also advocates the needs to encourage and enable children to make their views known on the issues that affect them. Put into practice, participation involves adults listening to children, to the many ways in which they communicate with us.⁷⁴

With reference to social change, Augusto Boal went to Peru and theatrically taught the young and the old, the poetics of The Oppressed – invincible theatre, forum theatre, image theatre etc. his dramatic teaching made the oppressed people to demonstrate their problems. In Lima, the people were also asked, what is expatiation? Many photographs showed the proper; others the landlord, sill others, some government office. On the other hand, a child answered

with the picture of a nail on a wall. For him that was the perfect symbol of exploitation. Few adults understood it, but all the other children were in complete agreement that the picture expressed their feelings in relation to exploitation⁷⁵

Educational theatrical performances do not depend on age. Children can do better, when well trained, than the adults can. Nigerian artists should focus their attention on the teaching of dramatics to the children for education, entertainment, and information. There are also things young actors and unknown actors can do that have passed beyond the reach of fine actors with experience and skill.⁷⁶

The creative dramatics- dancing, singing, storytelling, exercising and riddle-making should be taught to perfection. The teacher must know when and where to start it, and when and where to end it as well.

As has been said earlier, story-telling sessions usually start with riddles to alter the minds of the children. Theatre as such is seldom taught in elementary schools. Children are instead offered plays through a variety of channels. The recreation program in most large cities includes a unit that produces plays for children and young people, many community theatre, high schools, colleges and universities produces plays for children and youth; some regional professional companies offer occasional productions for children and adolescents, and several professional organizations specialize in plays for children and young people.⁷⁷

2.1.14 Government Theatre Organizations

These are public theatre institutions cultural in nature established to showcase and improve the cultural heritage of Nigeria i.e. National Arts Theatre, State Ministries of Culture

and Tourism, Departments of Theatre Arts/Performing Arts at both Federal and State Universities etc.

The Federal Ministry of Information and Culture, whose Minister is Dr. Lai Mohammed, has many parastatals, including:

1. National Council for Arts and Culture (NCAC)

This agency takes care of crafts, festivals, traditional medicine, sport, cuisine, fashion and textile. The Director-General for National Council for Arts and Culture is Otunba Olusegun Runsewe.

2. National Troupe of Nigeria (NTN)

This agency defines and monitors policies relating to operations at the Troupe; operate and artistically develop the Troupe as a performing body whose repertoire shall embrace dance, music and drama; guide and give leadership to local efforts in artistic experimentation as strive to ensure that the Troupe is a centre of excellence. The new substantive, artistic director and chief executive officer of the National Troupe of Nigeria is Alhaji Ahmed Mohammed Ahmed, while Josephine Igberaese is the Director, Drama. The Troupe was founded in 1991 and it has fifteen (15) employees

3. The National Institute for Cultural Orientation (NICO)

The National Institute for Cultural Orientation, a parastatal of the Federal Ministry of Information and Culture was established by Act 93 of 1993. The institute has the primary responsibility of harnessing our cultural resources to meet the challenges of social integration, peace, unity and national...

The newly appointed Director-General of the National Institute for Cultural Orientation (NICO), Dr. Ado Mohammed Yahuza. This agency is at the forefront of Safeguarding Nigeria

Culture. The institution, for example, does courses and training for people who are interested in Nigeria languages⁷⁸.

4. National Theatre Management Board

The members of the Board have a passion for the affairs of the National Theatre. They have a keen interest in theatre, playwriting, significant experience/expertise in one's chosen professional field, and the ability to give sufficient time to discharge Board duties satisfactorily.

5. National Film and Video Censors Board

The Board was founded in 1993 for the regulation of Nigerian films and video. Alhaji Adedayo Thomas is the executive director of the board, who has restated its position on enacting professionalism in the film industry, saying it is the only way to rid the industry of half-baked, or quack film makers and fraudsters.

6. Nigeria Films Corporation

Nigeria Films Corporation is a parastatal of the federal ministry of information and culture founded in 1979. The primary objective of the establishment is to build a good foundation with a view to development a viable and sustainable films industry and cinema culture In Nigeria. Its plans, promote, as well as, organizing a wholesome development of the Nigeria films industry. Dr Chidia Maduekwe is the Director-General/Managing Director of the Nigeria Films Corporation.

2.1.15 Some Leadership Styles in the Personnel Management

Strong leadership is powerful. Confession on leadership of the vision will result in diminished accomplishments. The vision, along with the leadership, must be clear and concise. A leader is one who has the courage to dream, the ability to organize and the strength to execute the action necessary, a leader is simply one who knows, where he\she wants to go, get up and goes⁷⁹.

Here, the focus is leadership styles, which are as follows:

1. Autocratic Styles

A theatre manager, who applies the style of management does not listen to any staff. Be it his colleagues, superior, or junior in the organization. Such a manager is dogmatic in nature and the theatre will difficultly suffer. Under the style of leadership, the General Manager/Director General become authoritarian, refusing to implement the government policies meant to improve the standard of the institution and its labours force. The artistic ensemble cannot be effective among the Cultural Officers, Stage Directors, Stage Managers, Impresarios, Dancers, Actors, Marketers e.t.c.

An authoritarian manager cannot command the trust of his staff because he/she lacks character. Character makes trust possible, and trust makes leadership possible; that is the law of solid ground. Inexperienced leaders are quick to lead before knowing anything about the people they intend to lead. But mature leaders listen, learn, and then lead, to build trust, a leader must exhibit competence, connection and character.

2. Laissez Fair Style

In this style of management, managers feel less concerned about the achievement of set goals in the establishment. Members of staff are left to do whatever they want; there is no obedience or adherence to rules and regulations. Such management has no facility management, audience management, and house management, marketing/advertising of productions⁸⁰.

A laissez fair management does not care about the capacity building and management of the worker, hence there is low productivity in the organization. Alaissez fair manager runs an institution at a loss. Total attention is necessary for a stage performance to succeed; setting, lighting, props, advertising, public relations, costume, makeup, stagehands, sale of tickets, generator, a good theatre building etc are considered for a good show.

3. Participative- Democratic Style

This is where an executive does not only consult his or her member of staff, but allows them to participate actively in the management. He or she allows them take active part in the decision making and in the running of the setup. The management by objective, management subordinate joint goals setting (administrative) techniques is employed seriously here. Virtually every staff has a role to play in the administration of the organization. Democracy reigns. Management is made democratic as every worker has a say in management and arrangement affairs⁸¹. This style of management allows the participation of staff in the decision- making process of the organization. The workers and the manager plan together toward achievement of the organization vision and mission.

2.1.16 History of the National Arts Theatre, Lagos

The National Arts Theatre, which has six hundred and thirteen employees (613) is an architectural masterpiece and a cultural landmark located at Iganmu, in the heart of Lagos. It is easily accessible from every corner of the city. Covering an area of about 23,000 square metres and standing wall over 31metres tall, the multipurpose National Theatre was established for the preservation, presentation and promotion of Arts and Culture in Nigeria.

The National Theatre was designed after the palace of Culture and Sports in Varna, Bulgaria. Gen. Yakubu Gowon, on 24th April, 1973, signed its construction contract with the Bulgarian Company called Technocxpentsray, which constructed the Theatre. It did not only provide a good place for the 2nd World Black and African Festival of Arts and Culture in 1977 (FESTAC'77), which Nigeria successfully hosted in January/February, it also does bring together both Nigeria and international artistes in promoting cultural tourism.

On 30th September, 1976, Gen. Olusegun Obasanjo, Head of State by then, formally opened the National Theatre for entertainment, preservation and promotion i.e music concerts,

dramas, film shows, symposia, exhibitions, workshops etc⁸². The National Theatre, Nigeria is the primary centre for the performing arts in Nigeria. The monument is located in Iganmu, Surulere, Lagos. Its construction was completed in 1976 in preparation for the Festival of Arts and Culture (FESTAC) in 1977. The national Theatre of Nigeria can be basically described as the NATIONAL HOME OF ENTERTAINMENT. Its management is committed to achieving the objectives for which the National Theatre was established, with regard to the presentation, preservation and promotion of arts and culture in Nigeria. As a practically commercialized federal Government parastatal, it is determined to broaden its mandate by becoming more innovative and adventurous in order to become more relevant in the competitive market

2.1.17 Personnel Management of the National Arts Theatre, Lagos

Personnel Management is of paramount importance in the National Arts Theatre for revenue generation to maintain continuity and job security. The labor force, or workforce is otherwise known as the personnel of the theatre, who are structured according to Departments, Divisions, Sections and Units for its daily operation or artistic performance. The National Theatre Personnel Management is better explained through its organogram.

2.1.18 Organogram of the National Arts Theatre, Lagos

The organogram of the National Arts Theatre refers to the organizational structure of the National Arts Theatre:

1. General Manager (GM)

Prof. Sunday Enessi Ododo is the General Manager/Chief Executive Officer of the National Theatre, Lagos. He is a member of many bodies i.e National Association of Nigerian Theatre Arts Practitioners, Reading Association of Nigeria and Association of Nigeria Authors. He became also the National Vice President of the Association of Nigerian Authors from 2009 to 2011.

Ododo, who attended the Universities of Ilorin and Ibadan, where he gained his B.A and Ph.D in Performing and Theatre Arts between 1986 and 2004, hails from Okenne, Kogi State. Prof. Ododo had promised, at the National Theatre Workers Capacity Building Workshop, that he would do everything possible to ensure that the National Theatre attaining its right of place and function in the social and cultural mix of the Nigerian economy⁸³.

Worthy of note is that Prof. Sunday Enessi was appointed as the General Manager/Chief Executive officer of the National Theatre, Lagos, on Wednesday 30th August, 2020, by President Muhammadu Buhari.

2. Assistant General Managers (AGM)

The organogram of the National Theatre today does not include the Office of a Deputy General Manager, but has Assistant General Manager in Commercial Services, Technical Services and Personnel Management. These Assistant General Managers do assist the General Manager in the day-to-day activities/management of the National Arts Theatre for quality-service delivery.

The Assistant General Manager of Technical Services sees to the maintenance, or good order of all the technical facilities of the National Theatre, such as the air conditioners, the drainage system, the sewage system, electricity supply, the firefight equipment, the communication and telephone system, the electrical connections etc.

The Assistant General Manager of Commercial Services manages the publicity, public relations, advertising, sale of tickets, posters, billboards, flyers etc of the National Theatre with a view to making maximum profits in the events of stage performance and arts exhibitions.

It is the duty of the Assistant General Manager of Personnel to make sure that workers are committed to work, are motivated, trained, retrained, promoted and disciplined should the

need arise. The Assistant General Manager ensures that workers reciprocate the kind gestures of government by being effective and efficient on their respective duty-posts.

3. Managers

The Managers work under the supervision of the Assistant General Managers. They function in different capacities in the National Arts Theatres, such as the Administrative Manager, Chemical Manager, Commercial Managers and Chief Executive Officer (Administration).

The Chief Executive Officer (Administration) is accountable to the Assistant General Manager (Personnel Management), while the Chemical Manager, and the Commercial Managers are responsible to the Assistant General Manager of the Commercial Services.

The Administrative Manager enhances productivity in both the human and material resources within his or her domain in the Theatre. The Commercial Managers are in charge of Marketing Art productions i.e Live Performances, Artifacts, Sale of Tickets, Advertising, Publicity, Public Relations, etc on the television, radio, social media and the multi-media.

The chemical manager is a professional in stage design, who is a dramaturge, to a set designer in terms of selection of colour and quality of paints relevant to stage productions. The Chemical Manager is also an expert at preserving artifacts in the Theatre; artifacts are to be well preserved for arts exhibition with the right chemicals, so as to create revenue.

4. Controller of Administration (CA)

The Controller of Administration takes directives from the Chief Executive of Administration. He manages staff under him for job efficiency and effectiveness.

5. Principal Administrative Officer (Welfare Training)

The Principal Administrative Officer is skilled at training and retraining. The Officer is effective in taking the management staff for courses aimed at improving their standards. Welfare training enhances workers output and creates job satisfaction.

6. Chief Stores Officer (CSO)

The Chief Stores Officer is responsible to the General Manager of the Theatre, who controls and monitors the Assistant Chief Stores Officers. Items in the Stores are centrally supervised by the Chief Stores Officer. The Chief Stores Officer makes sure that store items are well kept devoid of damage and stealing.

7. Assistant Chief Stores Officers (ACSO)

The Assistant Chief Stores Officers are accountable to the Chief Stores Officer, who work on safeguarding store of items through directives. National Arts Theatre equipment/items are used for its artistic programmes. Be it a dance, stage performance, Arts exhibition, concert etc. Store items could be lighting instruments, costumes/make-up equipment, flats, drums, artifacts and other facilities (air conditioners, generators, bulbs, etc).

8. Principal Commercial Officers (PCO)

Principal Commercial Officers work under the Controller of Commercials. They assist the Controller of Commercials on publicity, advertising, public relations, sale of tickets of artistic productions on the mass media, social media and Multi-Media.

9. Chief Executive Officer (Accounts) (CEO)

This officer takes directives directly from the General Manager. In other words, the Officer is answerable to the General Manager on all financial matters of the National Arts Theatre. Funds meant for the development of the organization, its contracts and staff are spent as planned.

10. Controller of Public Relations (CPR)

This Officer controls every aspect of the Public Relations of the Theatre on television, in newspapers, on radio and social media. This is the image making function of the Arts organization; it builds good relationships between the Theatre and the potential audience, or viewers of its shows.

11. Principal Public Relations Officer (PPRO)

The Principal Public Relations Officer is a key officer with respect to the Theatre Public Relations. This officer is junior to the Controller of Public Relations; they work hand in hand in building a good image of the Theatre for shows to sell effectively. Public relations is a good determinant of audience development for it influences, or convinces potential customers and viewers.

12. Assistant Chief Works Superintendents (ACWS)

The Assistant Chief Works Superintendents work on the orders of the Assistant General Manager of technical Services. They are technical professionals or experts that control all technical aspects of the Theatre i.e set building and other stage property.

13. Principal Works Superintendents (PWS)

These are also technical officers that work under the Assistant Chief Works Superintendents. They are in charge of the technical theatre of the National Arts Theatre by making flats, rises, doors, chairs, tables, flooring etc on stage for dramatic productions.

14. Principal Technical Officers (PTO)

These Officers assist the Principal Works Superintendents in the technical responsibilities of the Theatre.

They are set Designers/Scene designers in line with directorial concepts of stage directors. They work together production crew, especially the stage manager and the stage director for holistic

performances. They put the acting areas of the stage into consideration, while designing productions, so as to allow free movements and bodily expressions of the cast.

2.1.19 Board Members of the National Arts Theatre Lagos

The board members of the National Arts Theatre are as stated below:

1. Sir Damon Buffini
2. Sabine Chalmers
3. Louise Charlton
4. Sir Lenny Henry
5. Vikki Mortimer
6. Elizabeth Offord
7. Dame Karen Pierce
8. Alan Rusbridger
9. Tim Score
10. Simon Warshaw
11. Simon Minty
12. Melanic Richards CBE

The Chairman of the Board of the National Arts Theatre is Sir Damon Buffini.

2.1.20 Objectives of the Board of the National Arts Theatre

The laid-down objectives of the National Arts Theatre, Lagos, are as follows:

1. To preserve the Arts and cultural heritage of Nigeria
2. To present the Arts and cultural heritage of Nigeria
3. To promote the Arts and Cultural heritage of Nigeria.

2.1.21 Management Team of the National Arts Theatre, Lagos

The following are the Management Team Members of the National Arts Theatre, Lagos:

1. Prof. Sunday E. Ododo – General Manager/Chief Executive Officer
2. Doris N. Okafor (M.S.) – Research Planning & Statistics
3. Abiodun O. Abe – Director, Production & Technical Theatre Services
4. A. F. Joel – Director, Special Duties
5. Y. Fosudo – Director, Marketing
6. AgboIta – Director, Administration/Human Resources Management
7. A. A. Obagwu – Director, Business Development & Event Management
8. Taiwo Olugbodi – Deputy Director, Finance & Account
9. Henry Ndubuisi – Assistant Director, Marketing
10. Engr. AdegakinroPelumi – Assistant Director, Engineering Services

2.1.22 Departments of the National Arts Theatre, Lagos

There are seven (7) Departments of the National Arts Theatre, Lagos. They are follows:

1. Department of Planning & Statistics
2. Department of Production & Technical Theatre Services
3. Department of Special Duties
4. Department of Marketing
5. Department of Administration & Human Resources Management
6. Department of Business Development & Event Management
7. Department of Engineering Services
8. Department of Finance and Account

2.1.23 Functions of the Department of the National Arts Theatre, Lagos.

The National Arts Theatre would not thrive without established functions of its varying departments. The success or failure of the Theatre depends upon these departments. These functions are as stated below:

1. Department of Planning and Statistics

It is the onus on the Department to formulate policies, collect data and analyze, store and disseminate it. The Department also design projects, monitors and evaluates performance, and makes plan for external relations. The director/managers in this Department are professionals of without prompt control of this Department. Doris N. Okafor (M.S) is the Managing Director of the Department.

2. Department of Production and Technical Theatre Services

The National Troupe of Nigeria is directly under the Department of Production and Technical services. The Department is saddled with the responsibilities of all stage productions, command performances, cultural displays within and outside Nigeria, set designs, make-up, costumes, lighting designs, stage management, props/hand props and other artistic services.

The Department also make recommendation for the Department of Planning and Statistics as to what to do and by in view of artistic productions. All artists/artistic work and take directives under this Department. Abiodun. O. Abey, is the Managing Director of the Department.

3. Department of Special Duties

The Department of Special Duties is assisting the General-Manager of the National Arts Theatre to formulate and articulate his management agenda. It helps in the areas of day-to-day administration and general management of staff in the office of General-Manager. The Department has the following units” Emergency Communication Centre Unit, International Affairs Unit, Security Unit and Public Private Partnership Unit.

The Emergency Communication Centre Unit is a computer based communication system organized for communication of emergency between the office of the General-Manager external personnel. The unit manage emergency information coming to the office of the General-manager

from outside e.g emergency information from the Federal Ministry of Information and Culture, international emergency information, and emergency information from the 36-states of Nigeria.

The International Affairs Unit relates with the office of the general-manager on international matters, such as international tourism, international festivals, international cultural displays, international arts exhibitions etc. the malfunctioning of this unit adversely affects the National Arts Theatre on international connections. The Security Unit is in charge of all security operations in the office of the General Manager. Unit protect lives and property of the General-Manager's office.

The Public Private Partnership Unit promotes, facilitates and assesses public-private partnerships in an organization. At the National Arts Theatre, through the office of the General-Manager, the unit is in charge of relating with the private sector for procurement and implementation of infrastructure/facilities and contracts awarded by government. The unit has the responsibility of connecting the private individuals and agencies for supply of goods and services approved by government in respect of the national Arts Theatre. A.F. Joel is the Managing Director of the Department of Special Services⁸⁴.

4. Department of Marketing

The Marketing Department promotes and sells cultural products of the National Arts Theatre. The Department could use various media, e.g television, radio, personal selling, journals, newspapers, Facebook, WhatsApp, Twitter, posters, handbills, magazines etc. in order to understand the cultural-product mix, the Department undergoes market research on its products, price, promotion and place where the marketing is necessary.

The Department advertises arts exhibitions, live dramas, concerts, festivals, event halls and the National Arts Theatre as a tourist Centre. It does this function internationally, locally and nationally. Henry Ndubusi is the Assistant Director of marketing at the national Arts Theatre.

5. Department of Administration and Human Resources Management.

Department of Human Resources management provides administrative, organizational, consulting and methodological activities in the field of human resources management. It provides support for all employees including academics and researchers. The aim is to create conditions for increasing intellectual capital and to create a positive working environment.

This Department is responsible for personnel development at the National Arts Theatre; it provides capacity building through seminars, workshops, training and retraining, lectures and motivations for quality-service delivery. It works in line with the aims and objectives of the national Arts Theatre on audience management, facility management, employee's welfare, employee's relations and communication skills. Agbo Ita is the Director of the department of Administration and Human Resources Management.

6. Department of Business Development and Event Management.

Event management is the application of project management to the creation and development of small and/or large scale personal or corporate events such as festivals, conferences, ceremonies, weddings, formal parties, concerts, or conventions. It involves studying the brand, identifying its target audience, devising the event concept, and coordinating the technical aspects before actually launching the event⁸⁵.

This Department manages all events at the National Arts Theatre with a view to making profits. Events like arts exhibition, live performances, concert, festivals etc, within and outside the Theatre. For revenue drive, personnel in this Department are contracted or hired by the private sector for events management. Be it weddings, parties, ceremonies, or concerts. The event manager is the person who plans and executes the event, taking responsibility for the creative, technical and logical elements.

The Department also expands the National Arts Theatre through identifying and taking advantage of growth chances. Business developers proposes progressive opportunities to the National Arts Theatre for cultural development and expansion of market research. A.A. Obagwu is the Director of the Department of Business Development and Event Management.

7. Department of Engineering Services

This Department is assisting the National Arts Theatre to prepare special model contracts for all completed projects, as well as, considering amendment to contracts. It also keeps document of contracts at the National Arts Theatre, together with giving professional advice on matters of contracts. Engr. Adebakinro Pelumi is the Assistant Director of the Department of Engineering Services.

8. Department of Finance and Account

The Department of Finance and Account takes charge of all financial management at the National Arts Theatre. It, as well, controls the expenditure and financial audit. The Department effectively and efficiently takes care of internal risk management. It prepares vouchers for payment of workers' salaries, leave bonuses, allowances and other benefits.

Finance and Account Department signs all documents of financial matters; the Director of this Department is a signatory to the bank account of the National Arts Theatre. It financially manages minor and major repairs at the Theatre subject to the approval of the General-Manager and Minister of Information and Culture. The Deputy Director of the Department of Finance and Account is Taiwo Olugbodi.

2.1.24 Challenges of the National Arts Theatre, Lagos

Challenges are the difficulties, or setbacks that do not allow the National Arts Theatre to achieve its aims and objectives. The challenges stop the Theatre from actualizing its vision of preservation, presentation and promotion of the cultural heritage of Nigeria. The following are some of the challenges of the National Arts Theatre, Lagos:

1. Organizational Structure of the National Theatre

The Organizational Structure of the National Theatre is mainly focused on the Administrative/Management Staff. The National Troupe of Nigeria is given less attention, hence the creative and the performing artists/artistes are underutilized. The national Troupe of Nigeria should be given a priority attention in the organogram of the National Arts Theatre.

A new organizational structure must be put in place as part of the restructuring in order to refocus the arts institution for proper planning and efficiency. The new organizational structure would comprise five departments; marketing and Development, Finance and Administration, Corporate Affairs and Communication, Technical Services and Programmes and Operations⁸⁶.

2. Government Bureaucracy

The National Arts Theatre is a Federal parastatal under the Ministry of Information and Culture in that the Federal extant rules, regulations and circulars are strictly adhered to by the staff. Without the consent of Government, the National Arts Theatre cannot embark on any programme thereby warding off some of the management strategies applied by the private arts institutions to generate income/revenue.

The Federal Government should give the National Arts Theatre the political and financial independence it needs to function and perform as a true National Arts Theatre⁸⁷.

3. Overstaffing of Unprofessional Personnel

It is observed that the National Arts Theatre with a comprehensive organization chart ought to have a sound organizational structure. But this is not so because the theatre as a weak

organizational structure as a result of inappropriate staff recruitment policy and a bloated workforce⁸⁸.

Most personnel in the National Arts Theatre, as Workers, are not grounded in Arts and Culture of Nigeria. Such personnel are professionals of other fields who do not have much to contribute to the growth of the institution. By way of illustration, only fifteen (15) permanent artists are in the National Troupe of Nigeria, others are just casual and temporary artistes. This does not augur well for the creative arts.

There is need for appointment of arts professionals to manage the theatre and to remove the National Theatre from the grip of civil services bureaucracy.

4. Problems of Funding

The Federal Government has gone back on its promise to fund the programmes of the National Arts Theatre. As it is a Federal Government parastatal, external sponsors could not volunteer for finance assistance as witnessed by the Muson centre, Didi Museum etc. Since 1976, apart from FESTAC'77, the National Arts Theatre is reputed to be suffering from funding.

5. Lack of Facility Management

In a theatre building, all the components which make it function are the facilities. They must be adequately maintained for the theatre building to continue to function well. The air conditioners must be serviced regularly, the drainage and sewage system must be cleaned other units like the water system, electricity supply, communication and telephone system, firefighting equipment, generator, all these components constitute the facilities that must be thoroughly maintained within the theatre building.

However, the management of the theatre is not to blame for the decay that has overtaken the theatre. The Main Hall of the National Arts Theatre, according to Osofisan, started leaking six months after FESTAC'77, that is about twenty-four years ago! And ever since then,

successive managements have been writing proposals to the government to fund the rehabilitation of the theatre. He said the story of the National Arts Theatre “is like the case of a mother who, after delivering of a baby, abandons the child to the ward”. Apart from the neglect and underfunding of the theatre, he said there are design defects in the theatre building. For example, there were no Nigeria architects involved in the design of the building⁸⁹.

The air- cooling system and the lifts are obsolete equipment without adequate spare parts. The National Arts Theatre does not have provision for ventilation; there are no windows and no protective roofing of the building from rain⁹⁰.

6. Insecurity in Nigeria

Insecurity in Nigeria has been a perennial challenge to all the sectors. Robbers, Armed robbers, kidnaping, Boko-haram members and Fulani headsmen pose fear in the hearts of all and sundry, especially the theatre goers. In other words, people no longer come out at night to watch stage productions in fear of the above-mentioned criminal elements. Theatre programmes are looked down upon for fear of the unknown; no viewers would like to lose his or her life to a live performance at the National Arts Theatre.

From our study, it is also observed that the practice of theatre management is feed with myriad of problems, but that the most prominent are the problems of funding and lack of adequate facilities. Some of the other problems include in security in Nigeria...⁹¹.

Gatherings of people seem not to be safe as human lives are not valued again. There should be adequate security apparatus; there should be security of lives and property at the National Arts Theatre, so as to increase audience development as paucity of audience discourages the cast, crew and the administrative staff of the Theatre. Viewers are to be made to feel protected before cultural productions can be highly patronized.

7. Proliferation of Home Videos

This is a killer challenge of the National Arts Theatre as through the Nollywood/Movie Industry of Nigeria there are series of home movies available to watch in the comfort of the homes. The emergence and proliferation made the stage productions very unpopular, time consuming and unprofitable. People would rather want to stay at home and be watching films than go out to the theatre to watch live performance.

The mass of people appears to believe that watching films in the comfort of the home also solve some security problems in Nigeria. This belief reduces viewing at National shows at the theatre. Ever since the home videos came on brand, theatre audience are drastically reduced; a movie/film can be with stage dances, dramas, concert and music. Some of the other problems include- insecurity in Nigeria, proliferation of home videos, lack of professionalism etc⁹².

8. The Multi-Media

Multimedia is a form of communication that combines different content forms such as text, audio, images, animations or video into a single interactive presentation, in contrast to traditional mass media which features little to no interaction users, such as printed material or audio recordings⁹³.

Today, plays are watched through other media apart from the live stage, which negatively affect the cultural progress of the National Arts Theatre including the other government theatre establishments. Dramatic productions, at present, are normally watched and enjoyed through the Facebook, WhatsApp, YouTube, Messenger, television, computer monitor and laptop screen.

The Nigeria traditional theatre did not start on the screen, but on the stage and it was well appreciated by the live audience. The stage or place of performance holds a special reverence and honor in most performances. Most performances are done in the shrine, playground and the street. The arena, which is the ancestral meeting place usually contains the shrine of the paramount deity which assembles the community either for propitiation, judicator or entertainment. The place or space for performance may be the family or compound shrine as shrine or the market. It transforms to a stage when the audience surrounds the performers. The shrine may be the only permanent structure⁹⁴.

The relevance of citing the above lines is to illustrate the fact that the traditional theatre had a stage before which a community, or group of people assembled to watch plays produced on stage. The National Arts Theatre is an upshot at the traditional theatre, hence Hubert Ogunde was its pioneer director.

The National theatre was established in 1976 to enhance the organization of FESTAC' 77. The pioneer director of the national theatre was Hubert Ogunde. The national theatre has the same mandate with the state Arts councils. The national theatre which houses the national troupe is managed by professionals to explore the cultural heritage and the promotion of the arts. The cultural policy which is the focus of the national theatre maintains that the theatre shall be sources of education, leisure and entertainment through presentation of concert, revues, musicals, operas, plays, film shows etc⁹⁵.

Today, the introduction of the multi-media has almost taken over the theatrical stage of entertainment and education. The majority of people no longer by tickets for watching shows at the theatres. Television, laptop, Facebook, you tube, Messenger, WhatsApp etc, are used as the channels of play, or films consumption, enhance the National Arts Theatre is fast losing its value.

2.1.25 National Troupe of Nigeria

The Nigerian National Troupe is the official and foremost performing arts institution of the Federal Republic of Nigeria. Established with the purpose of promoting, preserving and propagating the Nigerian Culture, the troupers' main operative areas are: dance, drama, music, and children/youth theatre. It is under the Federal Ministry of Information and Culture. The new, substantive, Artistic Director and Chief Executive Officer of the National Troupe of Nigeria is Alhaji Ahmed Mohammed Ahmed. He assumed office on 17th May, 2021. Fifteen (15) are employed at National Troupe of Nigeria. The National Troupe of Nigeria is based in Iganmu, Lagos. The success of the FESTAC '77 led to the formal establishment of the National Troupe of Nigeria in 1991⁹⁶.

2.1.26 Objectives of the Nigerian National Troupe

- i. To encourage creativity in order to achieve excellence in the performing arts.
- ii. To encourage the discovery and development of talents in the performing & arts.
- iii. To achieve high artistic productions specifically designed for National and International tours.
- iv. To ensure that its productions are geared towards National aspirations.
- v. To ensure the preservation of the repertoire of the troupe.

2.1.27 The Philosophy Undergirding the Nigerian National Troupe

The characteristics of the philosophy undergirding Nigerian National Troupe are as stated below:

- i. Nigerian Cultural Policy; and
- ii. Nigerian Oral Traditions-rituals, festivals, folktales, legends, riddles, proverbs and myths.

In Africa, there are many types of oral traditions. These oral traditions have come to take specific forms and have often become identified with certain localities, situations or ceremonies. Many forms are easily reorganized and some are more important than others. Some, like

incantations and passwords, are used only on special occasions and have only a limited currency. We intend to concentrate here only on the major forms of oral literature...⁹⁷.

2.1.28 Cultural Promotion

The Nigerian National Troupe is at the forefront of promotion and persevering our cultural heritage from one generation to another in line with the Nigerian cultural policy which stipulates the formation of arts councils for persevering, promotion and the establishment of conducive conditions for strong national film-makes etc the various states in Nigeria established arts, councils⁹⁸.

The Nigerian National Troupe promotes the Nigerian drama both at home and abroad. This drama is also called the African drama predicated upon myths, legends, proverbs, rituals, etc. African traditional theatre is an expression of the people, institutions and experience of the communal society. Drama is edutainment which is one of the objectives of the Troupe. Through the National Theatre, the cultures of Nigerians are depicted on stage as promotion of our cultural heritage.

It is within the mandates of the Nigerian National Troupe to showcase Nigerian music, which is African music. Music is an essential channel through which life expectations and emotions are expressed. Traditional African theatre employs music extensively. Music is perhaps being the most creator of atmosphere during celebrations. Music can create a magical oral outside ordinary time. Music can raise the sense of rejoicing to its highest peak and the sense of mourning to pure beauty. Signals, flutes, drums, bells, rattles etc. are some of the African musical instruments.

The National Troupe preserves and promotes the cultural dances of Nigerian in particular, and African in general It Hausa dance, Yoruba dance, Ijaw dance, Edo dance, to mention but a

few. Dance is the oldest art form in any human environment. There are two basic forms of dance. These are the theatrical and ethnic dance.

The theatrical dance is a creative expression entirely for entertainment. The ethnic dance as usually is a cultural dance rooted in the meaning and culture of a specific place. Dance which expresses emotion is expressed through time sequence and space patterns to create rhythms. Dance forms part of the shared symbols of African theatre and reveals feelings that can never be fully communicated by the spoken word⁹⁹.

Another very important elements of the Nigerian National Troupe are costumes and makeup. Nigerian and African costumes/makeup are expressly reflected in the drama, music, and dance of the Troupe. Costume and makeup is an interpretative tool in performing arts that enhances, describes the actor's appearance during a performance.

There are two main categories of stage makeup: cream-based makeup that contains oil and can come in cream or stick formats. It is also known as greasepaint, while the second one is cake makeup¹⁰⁰.

Stage makeup is meant to be heavier, both in texture and pigment. It is to be noticed and intended to be part of the costume on stage. A costume is the prevailing fashion in coiffure, jewelry, and apparel of a period, country, or class. Costumes are different from ordinary daily clothes. Costumes are for specific occasions though they may be used for daily activities. When costumes are used for daily activities, they lose the meaning, function and identity of the costumes. In other words, while clothes may be used as costumes, costumes defect specific purposes and meaning.

2.1.29 Revamping of the National Arts Theatre

In July, 2020, through a public announcement, the Federal Government handed over the National Arts Theatre Complex to the Bankers' Committee Chairman by the Governor of the

Central Bank of Nigeria, Mr. Godwin Emefiele, in order to start the reno-Emefiele, in order to start the edifice. With effect from 15th January, 2021, Mr. Godwin Emefiele, as the head of the Committee, led the other Committee members to sign a Memorandum of Understanding (MOU) with the Federal Government for the handover of the National Arts Theatre, Iganmi, Lagos.

Revamp of Nigeria's National Theatre in Lagos has kicked off, a & 50 million investment financed by the Bankers Committee in a PPP with the Nigerian Government. Apart from the rehabilitation, the sprawling ground will be redeveloped into a creative hub for film, fashion, music and IT¹⁰¹.

Alhaji Lai Mohammed, the Minister for Information and Culture, who is also a member of the project steering Committee, expressed delight over the revamp of the Theatre through his representative, Mrs. Rose Kwarson, at the 2nd National Theatre Festival of Unity themed. "Enduring Optimism", "that the completion of revamping and upgrading of the National Theatre was a top priority of the present administration¹⁰².

The National Arts Theatre is significantly undergoing renovation and reconstruction, in turn, have changed its facilities for the better. Nevertheless, the nearly 3000 square meter roof terrace of the project, which had been major source of leakages, is currently undergoing repair, while the floors, walls, panels, and ceilings have been stripped back as part of a plan to ensure that all underlying structures are able to support new finishes¹⁰³.

In the 4000-seater main bowl, the new stage infrastructure will deliver future fit performing arts spaces for dance, theatre, music and multimedia, with adjustable acoustics and advanced technical systems, adaptable to the requirements of audiences, artists, and sponsors¹⁰⁴.

All in all, when the renovation and the reconstitution are complete, the National Arts Theatre will be free from the facility challenge, and that of the organizational structure will be

further considered for quality work delivering on the part of the artists/artistes in favour of preservation, presentation and promotion of the Nigerian Cultural heritage.

2.1.30 Educational Theatre Management in National Arts Theatre, Lagos

Without mincing words, Educational Theatre Management is a pedagogical mechanism for an effective orientation of the oppressed in society. The National Arts Theatre, through its programs, can educate students on relevance of culture for social emancipation, economic values, religions purposes and Nigeria identity. Theatre of the immediate shall be considered in terms of its direct relevance to the needs of a given community. In that context, it shall be equated to the community theatre. Community theatre falls within the bracket of what is referred to as popular theatre – popular in the sense that issues that inform its conception are those that are common and of general concern to people of given community referred to as the target community.

Cultural orientation should go beyond the NTA channel into the primary and the secondary schools by organizing dramas, music, drumming, folk-tales, make-up/costumes and traditional dances. But it is not only Amos Tutuola who makes use of oral traditions; Chinua Achebe, Cyprian Akwncy, CamaraLyaе, Mongo Beti , JP Clark, Wole Soyinka and many others draw freely on oral traditions and thus make their works culturally relevant to everyday life.

The personnel managers and the professionals can explore the cultural training through the Facebook, WhatsApp, radio, television, stage performances etc. Arm-chair cultural custodians do not make impacts on the world; the National Arts Theatre must leave its comfort zone for cultural expansion.

2.1.31 Funding of the Educational Theatre

As the National Arts Theatre will be commission in November, 2022, government should see to the fact that programmes meant for culture education must also be sponsored for the

benefit of those who do not have the opportunity of coming to the theatrical stage of the National Arts Theatre to watch live productions.

The Governor, Central bank of Nigeria (CBN), Mr. Godwin Emefiele said the targeted month for the commissioning of the new National Arts Theatre would be November this year. He noted that the project has cost the bankers committee about \$ 100 million and that over \$100 million would be invested in the project¹⁰⁵.

The National Arts Theatre functions would not be complete without public cultural education sponsored by the Federal Government; this is also part and parcel of preservation, presentation and promotion of Nigeria Cultural heritage. Children should be taught cultural practices; the total way of life of Nigerians is to be learned through lectures, seminars, lessons right from the primary school. As the government is pulling back, the arts is being put at the back-burner of government priority list.

The question is: what will happen to the programmes of the National Arts Theatre? Will the private sector create a new arts model based on private initiative and on private-public partnership? It is government responsibilities to fund its arts institutions.

2.1.32 Theatre Tourism

Theatre tourism, simply put, is when someone travels for theatre. It is an act of travelling away from home both domestically and internationally for theatrical purposes¹⁰⁶.

By way of illustration, the hosting of the second World Black and African festival of Arts and Culture (FESTAC' 77) by Nigeria in 1977 at the National Arts Theatre served as a good source of theatre tourism in terms of both domestic and international tourism. By domestic tourism i mean to say that people from different states in Nigeria travel to the National Arts Theatre to watch live cultural displays. From 15th January, 1977 to 12th February, 1977, as the

month-long event celebrated African culture and showcased the world African music, fine art, literature, drama, dance and religion¹⁰⁷.

When people visit a foreign country, is referred to as International Tourism – these further divides into Inbound Tourism and Outbound Tourism. FESTAC’ 77 also attracted international tourism for theatrical displays at the National Arts Theatre.

About 16,000 participants, representing 56 African nations and countries of the African diaspora, performed at the event. Artist who performed at the Festival include Stevie Wonder from United State, Gil-bento, Gil from Brazil, Bembeya Jazz National from Genuine, Mighty Sparrow from Trinidad and Tobago, Les Ballets Africains, South African Mariam Makeba, and Franco Luambo Makiadi¹⁰⁸.

Nowadays, the glory of both the domestic and international tourism attraction seems to disappear from the National Arts Theatre because of the proliferation of the home movies, insecurity in Nigeria, under-funding, lack of facilities, lack of maintenance culture, lack of professional personnel and civil service bureaucracy¹⁰⁹. Government could not continue to fold its arms, watching the only central cultural place of preserving, presenting and promoting the cultural heritage of Nigeria to malfunction, hence the Bankers’ Committee, which is a Project Steering Committee, intervened to put in place a new National Arts Theatre that will be handed over to the management of the National Arts Theatre, November, 2022.

2.1.33 Management of Challenges of Theatre Tourism

Theatre tourism is a source of income to the National Arts Theatre in particular and to the Nigeria in general, and as such its challenges should be properly managed for optimal profit.

In terms of the impact of theatre on tourism, theatre has become an important aspect of tourism destinations. Tourism also has a significant impact on theatres. The tourist audience is substantially one for contemporary theatre, particularly as such an audience bring the much

needed financial viability to independent theatre. Tourist (Domestic and International) are the majority of the audiences in Broadway (New York) and West End (London) Theaters, and, as such are an invaluable source of revenue enabling theatres to remain open. Theatre productions, especially musicals, in many cities are formulated to appeal to tourist through a combination of spectacle and music¹¹⁰.

Government should endeavor to host more festivals at the National Arts Theatre to attract tourist for generation of revenue. There can be Third World Black and African Festival of Arts and Culture, displaying arts exhibitions, dramas, music, dances, concert, etc. the National Arts Theatre, has been silent on similar festivals, or festive programme since that of 1977. From festivals, international tourist learns the culture(s) of Nigeria and other African countries, thereby creating good impressions about the world of Africa. Many service providers benefit from the festivals, e.g transporters, hoteliers, food vendors, fashion dealers, water companies, supermarket and other business centre.

The challenge of the Civil Service Bureaucracy is another factor, militating against the theatre tourism at the national arts theatre. In line with the organizational structure the General-Manager is the head of the national theatre, who takes directives from the Minister of information and Culture. Subordinates managers also take directives from the General-Manager etc. it is glaring that the structure does not allow committees and external donors to come in like MUSON centre, which has different committees for quality-service delivery e.g Technical Committee, Music School Committee, Membership Committee, Marketing Committee, Fund-raising Committee, Finance and Administrative Committee, and Artistes Committee.

2.1.34 Two Fundamental Types of International Tourism in Relation to Theatre.

It goes without saying that the two fundamental types of international tourism are inbound Tourism and outbound Tourism. Inbound Tourism refers to tourists of outside origin

entering a particular country, while Outbound Tourism refers to tourist, travelling from the country of their origin to another country¹¹¹.

When there is theatre tourism, there is increased economy. Money made by service providers like hotels, restaurants, game centers, historical centers/sites, etc, will add to the economy of the tourist country. A tourist, who travels away from home, will definitely depend on the services of others, which in turn, improves the economy of that tourism locale. Theatre tourism creates a lot of revenue when managed effectively and efficiently.

2.1.35 New National Arts Theatre: Lagos Creative and Entertainment Centre

Upon completion, the facility under renovation will be known as Lagos Creative and Entertainment Centre. In a bid to revamp the National Arts Theatre, the Federal Government set up a committee in 2022, called Bankers' Committee, which is also called the Project Steering Committee. The Committee earmarked the sum of Forty Billion Naira (N40,000,000.00) only for the revamping and to this effect, the contracts were awarded in March, 2021¹¹².

The over N40 billion investments committed to the project by the Bankers' Committee is expected to deliver far-reaching benefits to the Nigerian economy and supports the initiatives of the Muhammadu Buhari administration to grow the creative industry and provide jobs to Nigeria's youth population¹¹³.

For the avoidance of doubt, this project is costing the Bankers' Committee by the last estimate about \$100 million and most say that yes \$100 million is about \$100 million or more will be invested in this project, but it is going to be business where the monies will be realized again¹¹⁴.

2.1.36 Bankers' Committee Members/Project Steering Committee Members

The Bankers' Committee Members are also called the Project Steering Committee members appointed as follows:

1. The Government of the Central Bank of Nigeria, Mr. Godwin Emefiele.
2. The Central Bank of Nigeria Deputy Governor, Mrs. Aisha Ahmed.
3. The Governor of Lagos State, Mr. Babajide Sanwo-Olu.
4. The Group Managing Director of Access Bank and Chairman of the Body of Bank Chief Executive Officers, Herbert Wigwe.
5. The Minister of Information and Culture, Mr. Lai Mohammed.
6. The Managing Director of GT Holding Company, Segun Agbaje.

It is worthy to note that the Chairman of the Bankers' Committee/Project Steering Committee is the Governor of the Central Bank of Nigeria (CBN), Mr. Godwin Emefiele.

2.1.37 Commissioning of the New National Arts Theatre, Lagos

The new National Arts Theatre, Lagos will be officially commissioned by the present administration in November, 2022, and be handed over to the management of the National Arts Theatre.

Our target is that by the special grace of God, Mr. President, will commission the new National Arts Theatre by November and we are hoping also that on the day he commissions the new National Arts Theatre, he is also going to lay the foundation for the four verticals; the music, the movie, IT, as well as, the fashion hub¹¹⁵.

All things considered, the new National Arts Theatre is an area of further research on commissioning in November, 2022, as regards its personnel management, facility management, artistic development, challenges and prospects.

2.2 Theoretical Framework

The theoretical framework is the connection of a theory to a research study, which clarifies the theory and the research problem of the study. For the sake of clarification, the theoretical framework of this study is composed of three management theories, such as the

Systems Theory of Management, the Bureaucratic Theory of Management and the Management Theory of Maslow's Hierarchy of Needs.

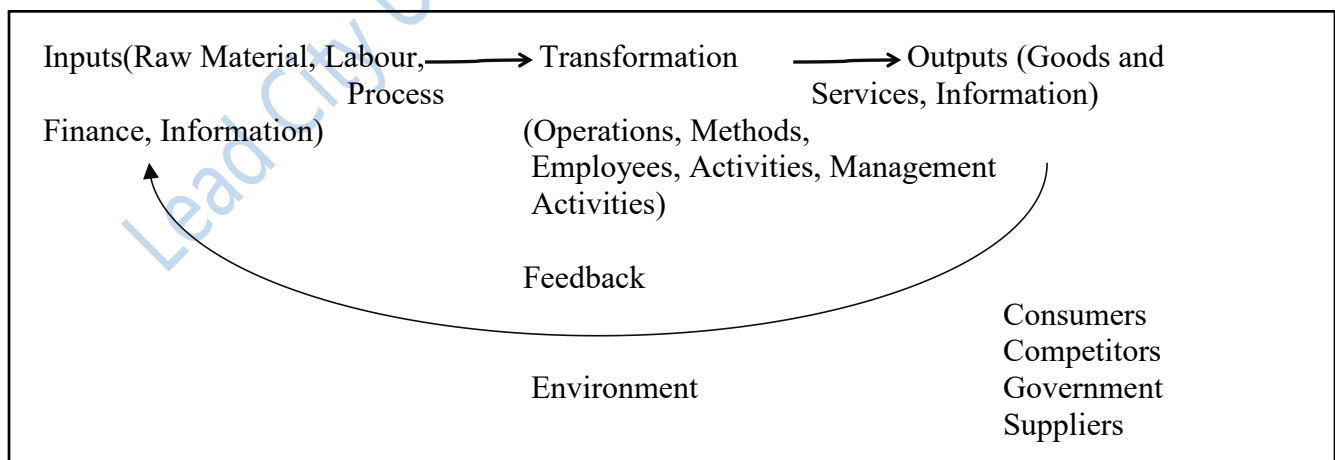
2.2.1 Systems Theory of Management

The theory emphasizes that all departments, divisions and units of an organization should work together effectively and efficiently to achieve self-goals. In other words, the totality of the labour force in any establishment is responsible for its service delivery; there is interdependence among workers, departments, divisions and units to accomplish set aims and objectives of a particular institution.

The researcher adopted this theory to stress the point that the management staff and the professional staff should work hand in hand for the development, or improvement of the National Arts Theatre; the profit drive of this cultural institution lies with all its departments, divisions and unity as set out by the Federal Ministry of Information and Culture.

2.2.2 Figure 1: Model of Systems Theory of Management

Below is the model of the systems theory of management¹¹⁶:



2.2.3. Components of Systems Theory of Management

The following are the components of the systems theory of management¹¹⁷:

1. Inputs

From figure 1, Bertalanffy explains the inputs of Management as the raw material, labour, finance and information in any organizations to achieve set goals. It could be stressed that the services of any establishment depend upon the above inputs; these are the resources for making of goods and services.

The inputs, as regards the professional aspect of the National Arts Theatre means the scripts, costing, audition, publicity and budgeting. In other hands, the inputs are part and parcel of the pre-production arrangement of any artistic work, especially a stage performance at the National Arts Theatre, Lagos.

2. Transformation/Process

Bertalanffy refers management transformation/process as the operations, methods, employees' activities and management activities of a particular organization/company, from figure 1. This further measure work, pattern of work, responsibilities of employees, management vision/mission and its aims and objectives.

Theatre is an ensemble, and as such the different elements; production concept, drama, music, drumming, reading, blocking, rehearsals, lighting, cast and crew, scenic design, costume/make-up, dress and technical rehearsals serve as the transformation process of achieving

a wholistic production at the National Arts Theatre. no finished production can be staged without the above-mentioned elements.

3. Outputs

In line with figure 1 Bertalanffy clarifies management output as the goods and services, as, well as, the information product through management inputs. Goods and services are as a result of good raw material converted, or processed in a quality way. Information could be advertisement or short stories created for marketing purposes as regards organization goods and services.

Professionally, the complete production set for watching by an audience of the National Arts Theatre. The complete production is a wholistic performance made up of all the elements of the theatre, including the mass media for publicity and advertisement. At this level of production, the stage management and the house manager, as well as, the ticket sellers are indispensable; they are fully in charge to make sure that the National Arts Theatre realize its set goals through the production.

4. Feedback/Environment

Bertalanffy refers to the environment as the source of management feedback to organization outputs. By environment, Bertalanffy means the consumers, competitors, Government and suppliers. Environment gives feedbacks in correspondence to the goods and services, as outputs, produced by a business institution. As bad feedbacks liquidate business organizations, personnel managers are to produce quality goods and services with a view to getting good feedbacks from consumers, competitors, government and suppliers.

A theatrical production is not complete without being watched by an audience. The immediate responses, or reactions to the stage production at the National Arts Theatre serve as the feedback, while the audience is the environment of the feedback. The audience member

determines whether or not a live performance is successful and profitable through their responses/feedback.

2.2.4 Bureaucratic Theory of Management

The research work also adopted the Bureaucratic Theory of Management; a theory propounded by Max Weber. The Max Weber Theory of Bureaucracy proposes that all business tasks must be divided among the employees. The basis for the division of tasks should be competencies and functional specializations. In this way, the workers will be well aware of their rules and worth in the organization and what is expected of them¹¹⁶.

2.2.5 Principles/Characteristics of Bureaucratic Management Theory

Authority Hierarchy
Formal Rules and Regulation
Division of Labour
Career Orientation
Impersonality
Formal Selection Process

Figure 2: Diagram of the Principles of Bureaucratic Management Theory

Source: Bokas Tutor, <https://bokastutor.com>

1. Authority Hierarchy

The hierarchy of authority is a system in which different positions are related in order of precedence and in which the highest rank on the ladder has the greatest power. In other words, hierarchy of authority is the organizational structure of every establishment, and this clearly reflects in the management team of the National Arts

Theatre, Lagos and the Management Team of the National Troupe of Nigeria. The hierarchy of authority is expected to the National Arts Theatre as it is bureaucratic in its operations.

2. Formal Rules and Regulations.

The formal rules and regulations simply mean the code of conduct for any institution personnel towards achievement of set goals. The National Arts Theatre, Lagos, is not an exception of a code of conduct; its formal rules and regulations are enshrined in the Federal Civil Service Rules, Federal Financial Regulations, Schemes of Service and Federal Circular Letters.

3. Division of Labour

This is the scheme of duties, or functions of the personnel of an organization. Division of labour is the breaking down of work per optimal performance. The National Arts Theatre has schedules of duties in line with Departments, Sections, Divisions and Units. These schedules of duties are driven at the vision and mission of the National Arts Theatre.

4. Career Orientation

The career orientation of an institution connotes personnel development, which in turn means personnel capacity building. In the National Arts Theatre, career orientation is achieved through seminars, workshops, lectures, training and re-training.

The essence of career orientation at the National Arts Theatre is for quality-work delivery, which determines workers' promotion, payment of salary, awards and recommendations.

5. Impersonality

In any bureaucracy, the concept of impersonality explains that Federal/State civil servants should not participate in partisan politics. This is to avoid destroying any political party, which they do not support that comes to power. All the workers of the National Arts Theatre are employees of the Federal government. Some of them are permanent workers, casual workers and temporary workers. These workers continue to be in employment as government charges do not affect them. However, the principle of impersonality does not stop a civil servant from voting in an election as it is the right of every citizen to exercise his/her franchise.

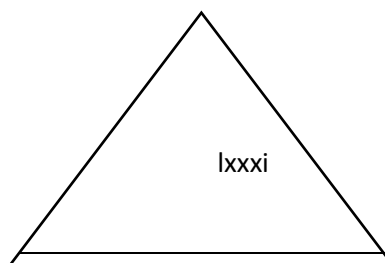
6. Formal Selection Process

Formal selection process can be defined as the process of selection and shortlisting of the right candidates with the necessary qualifications and skill set to fill the vacancies in an organization.

There are two selection processes at the National Arts Theatre, Lagos: oral interview and auditioning. The process of selection of the administrative/management staff is the oral interview, which the medium of selection of the professional staff is auditioning. This selection process of the National Arts Theatre seems to be the practice at the dawn of its establishment since 1976.

2.2.6 Maslow's Hierarchy of Needs

Abraham Maslow's Hierarchy of Needs is a management theory of motivation. Abraham Maslow was a professional psychologist, who believes that human needs have a hierarchy of motivation postulated in his 1945 paper, A Theory of Motivation¹¹⁷.



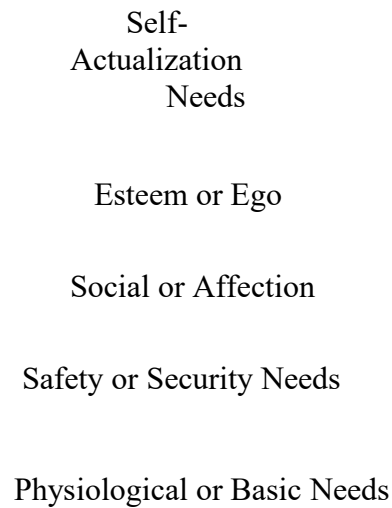


Figure 2.3: Diagram of the Maslow's Hierarchy of Needs

Source: Wikipedia, <https://en.m.wikipedia.org>

1. Physiological Needs

These are basic needs that sustain or keep human beings alive, e.g food, clothing, shelter, water, sleep and sex. The unity of departments, sections, divisions and units of the National Arts Theatre, Lagos, in achieving set goals is not possible without provision of the physiological needs for personnel managers, artistes and other management staff. It is the duty of government to motivate the labour force through the management of the National Arts Theatre for quality-work delivery.

2. Security or Safety Needs

The Civil Service bureaucracy is adversely affected when there is no conducive environment for civil/public servants to work. Workers should be free from occupational hazards; the fear of bodily harm and loss of work, food, clothing and shelter are to be replaced with security or safety of needs. The security of lives and property is also expedient in the aspect of live

performance at the National Arts Theatre; actors, actresses and crew perform better when they have a sense of security or safety of needs.

3. Social or Affection Needs

In the past, female artistes were rejected in the society, especially during the days of Hubert Ogunde's Travelling Theatre. Today, the reverse is the case as stage and screen actresses are popular with Nigerians through the Nollywood and National Arts Theatre, Lagos. The social or affection needs of personnel managers, cast and crew is necessary for effective and efficient production of goods and services.

4. Self Esteem Needs

These are the needs for high regards. According to Maslow, once people begin to satisfy the need to belong, they tend to want to be held in high esteem both by themselves and by others. This kind of need produces such satisfaction as power, prestige, status and self-confidence¹¹⁸.

5. Self-actualization Needs

The self-actualization needs are realized through the possibility of the physiological Needs, Security or Safety Needs, Social or Affection Needs and Self-Esteem Needs. Abraham Maslow sees those needs in the hierarchy as the highest. There is self-satisfaction in the self-actualization needs; it is a dream come true, the joy of achievement of one's heart's desires and the feeling of being an accomplished worker. For the National Arts Theatre to flourish, the workers are to be motivated as and when due.

They said that they had enjoyed industrial harmony and mutually beneficial industrial relations practices since the assumption of office by Prof. Sunday Ododo, as the General Manager/Chief Executive Officer of government establishment. Our

Treasury Single Account remittance has improved tremendously over and above what it used to be since the new management came on board in spite of the ongoing renovation of the complex¹¹⁹.

2.3 Review of Empirical Studies

Some of the related studies by other researchers, to the Challenges of Personnel Management in the Government Theatre Organization: a Study of the National Arts Theatre, Lagos, as stated below:

Human Resource Management and Organizational Performance: Evidence from Retail Banking. The researcher, Ann P. Bantal, discovered that studies of the relationship between human resource management and establishment performance have focused on the manufacturing sector. Using a unique longitudinal dataset collected through site visits to branch operations of a large bank, the author extends that research to the service sector. As branch managers had considerable discretion in managing their operations and employees, the HRM environment could vary greatly across branches and over time¹²⁰.

Before we proceed further, let us look at how efficiency and productivity play out in the work place. Some employees get work done in lesser time when compared to their peers. For instance, if a particular employee takes 10 hours to do the task which other employee perform onlt in 15 to 20 hours, the former could be looked upon favourably by the managers because this employee can be made to work on more tasks in the time saved ¹²¹.

In this work, the researcher found out that the human resource management environment varies across the branches over a period of time because the branch managers have considerable discretion in the management of operations and employees. It was also found out that centrals for unobserved branch and manager characteristics shows a positive relationship between branch performance and employees' satisfaction with the quality of performance evaluation, feedback

and recognition at the branch. The study emphasized the importance of visiting branches of banks for quality-work delivery in respect of customers.

Human Resource Management: Efficiency and Economic Organization? In this project work, the researcher discovered that Human Resource Management could adopt and evaluate employment relationship. The study also shows that the evaluation and adoption of employment relationship is not well connected to economic ideas of an industrial organization.

The Importance of Human Resources Management in Health care: a Global Contested This study considered the health care system from a global perspective in relation to the human resources management. The researcher discovered that effective and efficient management of human resources is a key to providing high quality of health care. The researcher found out, as well, that there is need to develop new policies to achieve better outcomes from and access to health care around the world.

Public Personnel Management: The Nigeria Public Sector. This project work focused on the management of people at work. In the course of the project, the researcher found out that workers have different challenges at work, which in turn, adversely affect the workers' level of performance and their well-being. The researcher also enumerated such problems, such as rigidity or inflexibilities, absence of competition and non-profit cultures, bureaucracy and bad press syndrome, inadequate training and training facilities and lackadaisical attitude of workers to their duties.

Personnel Management: The End of Orthodoxy? The study was carried out to showcase the fact that personnel/human resource management developed importantly for conceptual and empirical analysis during the 1980s within the broad field of British Industrial relations. The research looked at the basic characteristics of personnel management in relation to prospects and

priorities for future research. The researcher found out that human resource management is a new orthodoxy, or concept replacing the traditional Donovan framework.

Through this project work, it was discovered that only modest innovation has occurred, often with little evidence of positive outcomes. Seeking an explanation for this limited impact, attention is focused on the nature and effectiveness of personnel management. The researcher also discovered that even personnel management could not be free from challenges, and as such, as the new orthodoxy, it might not be sustained. In essence, both the Donovan framework which is the payback framework and the personnel management development, have merits, as well as, demerits.

Emerging Challenges of Human Resource Management in 21st Century: A Theoretical Analysis This was a research carried out in 2017 by Shuana Zafar Masir, a lecturer, Department of Management Science, Yanbu University College- Female Campus, Saudi Arabia. The study was done for better preparation to face the challenges of human resource management in the 21st century with new techniques of technology.

Companies that aspire to sustain their competitive edge, both at present and in the future require human force well equipped with recent techniques and technologies to face the changes and upcoming challenges of 21st century. There are an incredible number of demands on organizations today. Few of them includes collating globalization, through competition, frequent changes in technology, new organizational alliances, novel organizational structures, demographical shift, change in method of working etc¹²².

Remote working, technology advancements, and competitive labour markets have made it difficult for managers to develop and maintain an organization's human capital. Issues of employee retention, talent acquisition, and employee wellbeing have increased the challenges of human resource management¹²³.

Impact of Human Resource Management on Economy: Firm Management Perspective. In 2017, Gurham Uysal, made a research into the firm management perspective on the impact of human resource management on economy. He found out that companies produce national GDP in an economy through their several functions operated by managers.

These functions are logistics, supply, stock, finance, accounting, marketing, production, etc. all have managers such as accounting managers, finance managers, marketing manager, etc. performance of managers is crucial to firm performance since performance of managers might become one determination of firm performance. Therefore, human resource management may have an impact on GDP through managers¹²⁴.

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Chapter Three

Methodology

3.1 Research Design

The research is designed to study personnel management and performance at the National Arts Theatre, Lagos. The technique of purposive sampling is adopted to examine the National Arts Theatre; key personnel manager at the Theatre, Lagos, were interviewed and the samples of their opinions formed the basis for primary data of this work. This sampling technique made the research work easier for collection of qualitative data as it was carried out when the National Arts Theatre was under revamping, and only the top managers could be available and met for one-to-one interviews and administering of questionnaire items.

The instruments for primary data of the study were questionnaire items, interviews, and zoom meetings, while that of the secondary data were included, but not limited to textbooks, internet, bibliographies and journals.

3.2 Population of the Study: Theatre Groups in Lagos

The Population of this study is composed of all the theatre arts groups in Lagos for better personnel management and performance.

Table 1: Theatre Organizations/ Groups in Lagos, Nigeria

Below is the list/table of theatre arts groups in Lagos, Nigeria and their years of establishment:

S\N	Name	Years of Establishment	Location
1.	National Arts Theatre	1976	Iganmu, Lagos
2.	MUSON Centre	1983	Mushin/Lagos
3.	Footprints of David Arts Theatre	2005	Akoka Bariga, Lagos
4.	Theatre Art Terra Kulture	2003	Victoria Island, Lagos
5.	Lekki Waterside Theatre	2015	Lekki Phase 1, Lagos
6.	Majmua Theatre	2017	TiamiyuSauage Street, Lagos
7.	Okachamma Dance Troupe Int.	2009	Badagry, Lagos
8.	Potter's House Drama Ministry	1970	Victoria Island, Lagos
9.	Seaside Cottage Theatre	2018	Yaba, Lagos
10.	Theatre Republic	1995	Lekki Phase 1, Lagos
11.	Thespian Family Theatre	2017	Lekki, Lagos

Source¹:finelib.com

3.3 Sample and Sampling Technique

The technique of purposive sampling was used to explore the personnel management at the National Arts Theatre, Lagos. By this technique, some key personnel managers were interviewed and the sample of their opinions formed the basis for primary data of this project work.

For all the theatre organizations in Lagos and Nigeria, the National Arts Theatre, Iganmu, Lagos, is chosen as the study of this work because it is the first and primary centre established in 1976 for preservation, presentation and promotion of Nigeria Arts and Culture. Being a government theatre institution, it seems to be the most veritable medium through which other theatre organizations may be properly improved and appraised.

3.4 Description of the Research Instruments

The primary instruments used for data collection in this study were questionnaire items, internet, text books, journals and interviews. The research instruments are as stated below:

1. Questionnaire Items

Copies of a questionnaire were administered to the top personnel managers of the National Arts Theatre, and the responses formed the primary data of the study. The questionnaire had five sections. Section A ascertained the demographic information of a respondent. Section B is to know the current operation of personnel Management at the National Arts Theatre, Lagos. Section C was to identify the effects of the challenges of Personnel Management on the National Arts Theatre, Lagos. Section D was to unravel the prospects of the National Arts Theatre, Lagos and Section E was to explore realization of better Personnel Management at the National Arts Theatre, Lagos.

All questions set from the sections were to collect information on the National Arts Theatre, Lagos, by answering them by virtue of the rating scale as follows: Yes, to agree with the questions and No, to disagree with the questions.

2. Internet

As lack of materials is a limitation to this work, most data was googled and collected from the internet. The online information formed the greatest part of this study.

3. Textbooks

The study made use of relevant textbooks to state and analyze its secondary data for ease of reference to future researchers of the personnel management and performance at the

National Arts Theatre, Lagos. These are textbooks written, edited and published by highly qualified authors and book publishers,

4. Interview

Interviews of this work were mostly conducted at zoom meetings at the instance of the top-personnel managers of the National Arts Theatre, especially the Chief Executive Officer/General Manager, Prof. Sunday Enessi Ododo. As the National Arts Theatre was demolished for revamping, at the time of the interviews, the online platform was most convenient to administer the research questions for necessary responses.

5. Journals

The study tapped into intellectual-academic articles and write-ups of author's collected and published for public consumption at enhancing knowledge of prospective researchers.

3.5 Validation of the Research Instruments

These research instruments went through due editing to pass the test of validation, thereby making the research work reliable and workable for ease of reference.

3.6 Method of Data Analysis

To underscore clarity, the descriptive content data analysis was applied to both sources of data (primary and secondary data) of which this research is composed. Documents are cited, presented and analyzed. Lists of plates/figures are presented and analyzed as illustrations of the National Theatre of Lagos.

The primary data of the study was collected from the National Theatre, Lagos and some theatre artiste of repute which adds more credibility to the research question. ¹Descriptive content analysis examines the quantitative and qualitative data collected through methods as e.g.

document analysis, interviews or surveys with the aim of summarizing the informational contents of these data with respect to the research question.

Endnote

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Chapter Four

Results and Discussion of Findings

This chapter is predicated upon the results and discussion of findings through the questionnaire items, audio records and the oral interviews of the key-personnel managers of the National Arts Theatre, Lagos, such as the General Manager of Personnel Management, Assistant General Manager of Technical Services, Assistant General Manager of Commercial Services, Controller of Administration and Principal Administrative Officer in line with the researchers purposive sampling technique.

4.1 Results of Findings

This research work carefully considered the challenges of personnel management and performance of the National Arts Theatre, Lagos, including government theatre organizations. The researcher left his comfort zone for the National Arts Theatre proper to achieve his purposive sampling technique with questionnaire items and had oral interviews with the top personnel managers. The researcher was able to make the following findings:

1. There is under-funding of the programmes of the National Arts Theatre by Government

2. The Festival of Arts and Culture in 1977 has been the most successful and sponsored festival in the National Arts theatre, Lagos.
3. There is Steering Committee for revamping of the National Arts Theatre, Lagos.
4. The National Arts Theatre is under revamping now.
5. The civil service bureaucracy is adversely affecting the National Arts Theatre, Lagos.
6. There is need to appoint more professionals as the administrative-staff members outnumber the professional-staff members, which adversely affects job efficiency and effectiveness.
7. There is need to change the extant organogram as it centers on the administrative/management staff of the organization.
8. The National Arts Theatre does not have standing committees for quality-work delivery like the MUSON Centre e.g. Technical Committee, Music School Committee, Membership Committee, Marketing Committee, Fund-raising Committee, Finance and Administrative Committee, Artistes Committee etc.
9. The National Arts Theatre lacked adequate infrastructural facilities before the revamping.
10. The revamping of the National Arts theatre will definitely bring back its former glory.
11. The National Arts Theatre is the preservation, presentation and promotion of the cultural heritage of Nigeria.

4.2 Discussion of Findings

Here, findings from the study are discussed in line with the research questions.

4.2.1 Research Question One: What is the Current Operation of Personnel management at the National Arts Theatre, Lagos?

4.2.2 Current Operation of Personnel Management at the National Arts Theatre, Lagos

The current operation of personnel management at the National Arts Theatre is bureaucratic in nature, which has in place management hierarchy. This orderly structured team of personnel managers performs operative functions of management as follows:

1. Personnel Procurement

This embodies the human factor in planning the process of organizing in any establishment e.g. recruitment, selection, placement, training and induction of fresh workers. Personnel procurement requires strategic planning to discover quality personnel for effective work delivery as the success or failure of an organization depends largely on its personnel.

At the National Arts Theatre, the Department of Administration and Human Resources Management is in charge of the personnel procurement, and Agbo Ita is the Director of the Department.

The interview went on as revealing that the national Arts Theatre personnel procurement is achieved through interview and audition. The administrative staff members are procured by interview, while the professional/theatrical personnel are appointed through auditions.

2. Personnel Development

Personnel development is the capacity building of organization workforce for optimal performance through seminars, workshops, lectures, training and retraining. Personnel development includes the training of mental, physical and character traits of any establishment workers. Organizational rules and regulation are better taught and learned by means of personnel development.

The General Manager/Chief Executive Officer of the National Arts Theatre, Lagos, Prof. Sunday Enessi Ododo, disclosed that the Department, Administration and Human Resources Management is also saddled with the responsibility of the personnel development.

The General Manager further disclosed that Agbo Ita, the Director, Department of Administration and Human Resources Management reaches out to external-qualified professionals as well for adequate personnel development of staff at the national Arts Theatre, Lagos.

3. Personnel Compensation

This operative function encapsulates all the needs of personnel in any enterprises, as well as their remunerations, motivations, awards, work conditions, bonuses and salary. Personnel compensation cannot be overemphasized as it creates productivity among workers. The Maslow's Hierarchy of Needs, as a management theory, is expedient; business flourishes when personnel of an organization meet their self-actualization needs, Esteem or Ego needs, Social or Affection Needs, Safety or Security Needs and Physiological or Basic Needs. Quality work is delivered on the altar of personnel compensation in every business venture.

In an interactive session with the top personnel managers of the National Arts Theatre, workers are mostly motivated through participation of cultural festivals, payment of leave bonuses, salary/incremental steps and giving promotions as and when due in the National Arts Theatre, Lagos, in line with the Civil Service Bureaucracy.

4. Integration

The goals and interests of personnel, social and organization are different and conflicting. They have to be reconciled and properly coordinated or integrated for growth of the business. This is like a symbiotic relationship; the employees achieve their aims through the organization, while the organization achieves its goals through the employees.

At the National Arts Theatre, Lagos, the Department of planning and Statistics is charged with the responsibility of integrating the different and conflicting goals and interests in the establishment. Doris N. Okafor (Mrs.) is the Director, Department of Planning and Statistics.

The National Arts Theatre, in the past, had the problem of integration, but since she came on board, the organization achieves its set goals more efficiently and effectively, hence there is better industrial relations now.

5. Maintenance

By dint of maintenance function, the conditions that have been established in an organization are sustained and improved. These conditions include the physical conditions of employees and employee service programmes. The essence of the maintenance of these conditions is to achieve the basic objectives of the organization.

The maintenance function also deals with the employee welfare and social security measures; integrating human resources with organization in order to cope with inevitable conflicts that may arise from industrial relations. The maintenance function as an operative function of personnel management extends to the sustaining and improving of the facilities of an establishment e.g. air condition, toilets, generators/electricity, computer systems, buildings etc.

In an interview with the top personnel managers of the National Arts Theatre, Lagos, it was emphasized that there was poor maintenance culture at the National Arts Theatre; its roofs

were leaking, the painting was faded/peeled, the toilets system was bad, the roads were dilapidated/broken, the building structure was old fashioned incapable of attracting customers or clients etc, and as such the Bankers' Committee intervened for its revamping at the instance of the Buhari-led Government.

The interview excerpts of the question, What is the Current Operation of Personnel Management at the National Arts Theatre, Lagos?, is as follows:

Manager A: The national Arts Theatre was nothing to write home about as the building structure was old fashioned incapable of attracting customers/clients.

Manager B: The personnel management lacked the maintenance culture as the physical conditions of employee service programmes were abandoned.

Manager C: The industrial relations of the National Arts Theatre has not been bad. The workers do not have conflicts with the management, except that the goals and the interest of the personnel and the organization have not been properly coordinated for growth of government business.

Manager D: This institution motivates its workforce mostly through the participation of cultural festivals, payment of leave bonuses, salary/incremental steps and giving promotions as and when due as it is bureaucratic in nature.

Manager E: The National Arts Theatre is poor in capacity building. Organizational rules and regulations are better taught and learned by personnel development for optimal performance. The workers, most of the time, do not have seminars, workshops, lectures, training and retraining, hence the organization performs below par.

It could be deduced that the current operation of personnel management at the National Arts Theatre is adversely affected as the management theory of motivation is not effected. Personnel management is effective and efficient when workers needs are met.

4.3 Research Question Two: In what way does the challenges of Personnel Management affect the National Arts Theatre, Lagos?

4.3.1 Effects of the Challenges of Personnel Management on the National Arts Theatre, Lagos

The researcher discovered, in an interface with the key personnel managers, especially the General Manager, that there is a plan to disengage the National Arts Theatre from the Federal Civil Service bureaucracy; this hinders the Theatre from getting financial assistance from external donors. Worthy to point out is that the Theatre is a shadow of its former self as government does fund its programmes contrary to the promise of good funding by the Government when it was established in 1976.

From the extant organogram of the establishment, it is abundantly clear that the management staff is highly placed above the arts professionals. The majority of these managers do not even have the background of arts, thereby reducing the professionalism of the Theatre, as well as, changing its original focus.

The Steering Committee is set to advise the Ministry of Information and Culture to appoint arts professional to effectively and efficiently manage the National Arts Theatre. The management staff out-numbers the artists/artistes; there are only fifteen (15) permanent arts officers in the National Troupe of Nigeria, others are temporary and casual workers. It cannot be overemphasized that the National Arts Theatre is full of dead wood found wanting in the areas of acting, dancing, singing, scene design, make-up/costume, lighting, drumming etc. it is time the theatre looked in the direction of professional theatre managers for quality productions. There is

no other time than now for the National Arts Theatre to increase cultural promotion through the multi-media. Much advertisement of arts exhibitions, drama, dance and the National Arts Theatre as a tourist centre is necessary for growth through the Facebook, WhatsApp, radio, the print media, television, traditional media, to mention but a few. These prospects would go a long way in improving culture and tourism when actualized at the National Arts Theatre.

The interview excerpts from the question, In What Way Does the Challenges of Personnel Management Affect the National Arts Theatre, Lagos?, is as stated below:

Manager A: My brother, I can't deceive you. There is a plan to disengage the National Arts Theatre from the Federal Civil Service Bureaucracy; this hinders the Theatre from getting financial assistance from external donors.

Manager B: The Theatre is a shadow of its former self as government does not fund its

Programme contrary to the promise of good funding when it was established in 1976.

Manager C: The management staff is more than the professional staff. Thereby reducing the Professionalism of the Theatre, as well as, changing its focus.

Manager D: The National Arts Theatre is full of dead wood found wanting in the areas of acting, dancing, singing, scene design, make-up/costume, lightning, drumming etc.

Manager E: Believe me! There is insecurity everywhere. Who is ready for live performance at the Theatre when people are killed, kidnapped and robbed? Live performances are not patronized by viewers for now.

Above interview excerpts are evident that the National Arts Theatre has various challenges facing it as the departments, sections, units of the organization are not properly coordinated to achieve set goals. The systems theory of management is a solution to some of these challenges as the organizational structure of the Theatre functions in unison for quality work delivery.

4.4 Research Question Three: How can Personnel Management Prospects be Achieved at the National Arts Theatre, Lagos?

4.4.1 Prospects of National Arts Theatre, Lagos

For better personnel management at the National Art Theatre, the availability of infrastructural amenities/facilities is expedient for creation of conducive environment in the work-force. Such amenities/facilities are good road, network, parks, relaxation centres, recreation centres, air conditioners, good drainage and sewage systems, good toilet systems, constant supply of electricity etc. There must be adequate security apparatus to protect lives and property, thereby creating the sense of security in the staff of the Theatre for quality work delivery.

Apart from regular payment of salary, the personnel must be given motivation in terms of awards gift items, letters of commendation, verbal appreciation etc. Personnel development through seminars, workshops, lectures, training and re-training are panaceas for better personnel management practices at the National Art Theatre.

It is of paramount importance to appoint arts professional to oversee the day-to-day activities of the Theatre for optimal performance/production. In so doing, the management or the lay staff would be reduced drastically, and this can be achieved through personnel audit at the National Art Theatre. The present organizational structure must not be left standing, which is management centered, but should be changed with a structure that is arts intensive.

The interview excerpts from the question, How Personnel Management Prospects be Achieved at the National Arts Theatre, Lagos?, is as shown below:

Manager A: We need workable infrastructural amenities/facilities at the National Arts Theatre, Lagos. This will go a long way in improving the standard of the establishment.

Manager B: To drive quality productions and good profits, there must be adequate security apparatus to protect lives and property, thereby creating a sense of security in the staff and potential viewers of drama.

Manager C: If our programmes are well funded by the government and workers well motivated, the sky is the limit for the Theatre.

Manager D: The National Arts Theatre will flourish like the Muson Center if there is artistic capacity building through seminars, workshops, lectures, training and retraining.

Manager E: The present organizational structure must not be left standing, which is management centered, but should be changed with a structure that is arts intensive. In so doing, more artistic activities are realized for maximum profits.

As the National Arts Theatre is being run in line with the Bureaucratic Theory of Management, the needs of the staff are not met by the management. The interview excerpts above have shown that the Organization is bureaucratic like any government ministries, department and agencies, but the welfare of the labour force is not well considered for motivation. Bureaucracy functions best when it is complemented with satisfaction of the workers' needs through awards, gift items/cash gifts, recommendations, payment of allowances, and provision of conducive environment.

4.5 Research Question Four: How can better Personnel Management Practices be realized at the National Arts Theatre Lagos?

4.5.1 Realization of better Personnel Management at the National Art Theatre, Lagos

The National Art Theatre should be well funded. The Government has gone back on its word to fund the programmes of the theatre; apart from the FESTAC'77 fully sponsored as cultural festival, subsequent festivals and other artistic programmes do not have the financially

backing from the Federal Government. The Civil Service bureaucracy should also be suspended; directives are issued and taken by the government organizational hierarchy. This adversely affects the intervention of external donors, or voluntary donors to contribute their quota towards the improvement of the Theatre. Being bureaucratic, the Theatre does not even have standing committees, like the MUSON centre, to operate in different capacities for maximum-profit drive.

The administrative or management staff is more than the professional staff; this should be discouraged for better artistic productions. Its organogram speaks volume about this fact; more artists/artistes are to be appointed to deliver on the mandates of the Theatre professionally.

Thank providence for the Steering Committee for new structure(s) of the National Art Theatre to put in place new facilities and infrastructural amenities for easy productivity. Before revamping of the Theatre, the roads were bad, the roofs were leaking, the drainage and the sewage systems were bad, the ceiling were dilapidated, the painting was faded, the air conditioners were of order, the building surroundings had been overgrown weeds etc.

The following is the interview excerpt from the research question, How can better Personnel Management Practices be realized at the National Arts Theatre, Lagos?

Manager A: The programmes of the National Arts Theatre should be well founded by government. Government has gone back on its word of funding the programmes of the theatre.

Manager B: My friend, better personnel management practices may not be realized as government does not do well in the area of funding. Apart from the FESTAC'77 fully sponsored as a festival, subsequent festivals and other artistic programmes do not have the financial backing from the Federal Government.

Manager C: Bureaucracy is not the best for the National Arts Theatre. I support that the establishment be run like a private venture as the MUSON centre does; there are no external donors to fund programmes of the Theatre.

Manager D: There is room for improvement provided that more artists/artistes are recruited into the National Arts Theatre. This will encourage better arts productions.

Manager E: The organizational structure, which serves as the fabric of the National Arts Theatre is not in order. The structure be changed to give priority attention to the professionals. By this, I mean special consideration should be given to the artists/artistes, whose duties are to promote, preserve and present the cultural heritage of Nigeria.

It is clear from the interview that better personnel management practices can be realized at the National Arts Theatre through the proper funding of its programmes by government. Most of the managers in the course of the interview emphasized this particular factor. However, I disagree with manager C that bureaucracy is not the best for the National Arts Theatre.

Bureaucracy is not the issue; the nub of the problem is that government has not been fully enforced the most important aspect of the bureaucracy, which is funding. Like all ministries, departments and agencies of government, the National Arts Theatre should be well funded as government promised in 1976, the day of its establishment. Added to this, the promotion, preservation and presentation of the cultural heritage of Nigeria cannot be left in the hands of private ventures/individuals.

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Chapter Five

Conclusion

This chapter is based on the researched findings through the questionnaire items and the oral interview with the key personnel managers of the National Arts Theatre. The Chapter also

complements the research work with summary and conclusion in line with the research objectives.

5.1 Summary of Findings

This is a five-chapter research project on the Personnel Management and Performance of National Arts Theatre, Lagos, Nigeria. The researcher, in the first chapter, extensively introduced the general concepts of personnel management of the National Arts Theatre through the background of the study. Also, the chapter critically looks into statement of the research problem, objectives of the study, research questions, and significance of the study, scope of the study, limitation of the study and operational definition of terms.

Chapter two reviews previous works of scholars on the project topic; Personnel Management and Performance of National Arts Theatre, Lagos, Nigeria. In other words, the chapter reviews what have been done or said on the research work.

Chapter three explores the research methodology sub-divided into research design, population of the study, sample and sampling techniques, theoretical framework, description of the research instruments, validation of the research instruments and method of data analysis.

Chapter four is based on results and discussion of findings from field of the research project. It is primary, or qualitative data collected at the National Arts Theatre from the key personnel managers through questionnaires items, recorder and oral interviews. The chapter also unravels the cultural interface between the researcher and the personnel of the National Arts Theatre, Lagos.

Chapter five is comprised of findings; things, or facts discovered from the study that need to be improved upon for better performance. The chapter, as well, includes summary and conclusion, recommendation, suggestion for further studies, areas of further research studies, bibliography, researchers' bio-data and the university compliance certificate.

5.2 Conclusion

This study provides an academic insight into the general personnel management in Nigerian theatre organizations. This study is a blue-print for performance and prospects of personnel management of the National Arts Theatre, Lagos; it is a way forward for every cultural establishment of Government in Nigeria, locally and nationally.

This project works, in addition, serves as a reference point for prospective researchers to dialect and take off from in view of the primary and secondary data collected.

5.3 Recommendation

From the research work, the researcher made the following recommendations that:

1. The National Arts Theatre should be left in the hands of professional Theatre managers.
2. There should be effective and efficient personnel management in the National Arts Theatre.
3. The programmes of the National Arts should be well-funded.
4. The programmes of the National Arts Theatre should be advertised through the multi-media.
5. The extant organogram of the National Arts Theatre is centered on management staff and should be replaced with a new one centered on the professional staff.
6. The revamping of the National Arts Theatre should be holistic in terms of physical structure, infrastructural amenities, personnel management etc.
7. The National Arts Theatre should be sustained for preservation, presentation and promotion of the cultural heritage of Nigerian.
8. It should be privatized and be left to operate on its own.
9. Personnel managers of National Arts Theatre should have strategic planning and fertility management.

5.4 Contribution to Knowledge

This study is predicated upon systems Theory, the Bureaucratic Theory of Management and the Maslow's Hierarchy of Needs. The Systems Theory emphasizes that all departments, divisions and units of an organization should work together effectively and efficiently to achieve set goals. The Bureaucratic theory of management proposes that all business tasks must be divided among the employees. The essence of this division of work should be competencies and functional specializations. The Maslow's Hierarchy of Needs believes that human needs have hierarchy of motivation.

The researcher adopted the Systems Theory to stress the fact that the management staff and the professional staff should work together for the growth of the National Arts Theatre, Lagos. The Bureaucratic Theory of Management deals with an organizational structure, and this clearly reflects in the management teams of the National Arts Theatre, and the National Troupe of Nigeria. The Maslow's Hierarchy of Needs is necessary to this work as the unity of departments, sections, divisions and units of the National Arts Theatre, Lagos, in achieving set goals is not possible without provision of the needs, or motivation for personnel managers, artistes/artists and other management staff.

5.5 Area of Further Research

After the revamping and handing-over of the National Arts Theatre by the Steering Committee to Government, there is need for further research to determine its new face of personnel management, organizational structure, facilities and general improvement.

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Sound Technician, <https://www.prospects.ac.uk>

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Property Manager, <https://www.onvestopedia.com>terms>

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Costume Designer, <https://en.m.wikipedia.org>wiki>

Internet

Wardrobe Committee, <https://en.m.wikipedia.org>wiki>

Internet

Makeup Committee, <https://www.betterteam.com>make>

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Choreographer, <https://www.dictionary.com>browse>

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Music Director. <https://dictionary.com>browse>

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Producer, <https://www.dictionary.com>browse>

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Box office Manager, <https://www.telentlyft.com>sources>

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Publicity Director, <https://www.talentlyft.com>>sources

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House Manager, <https://www.mariam.webstar.com>

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Appendix

The Management Team of the National Troup of Nigeria:

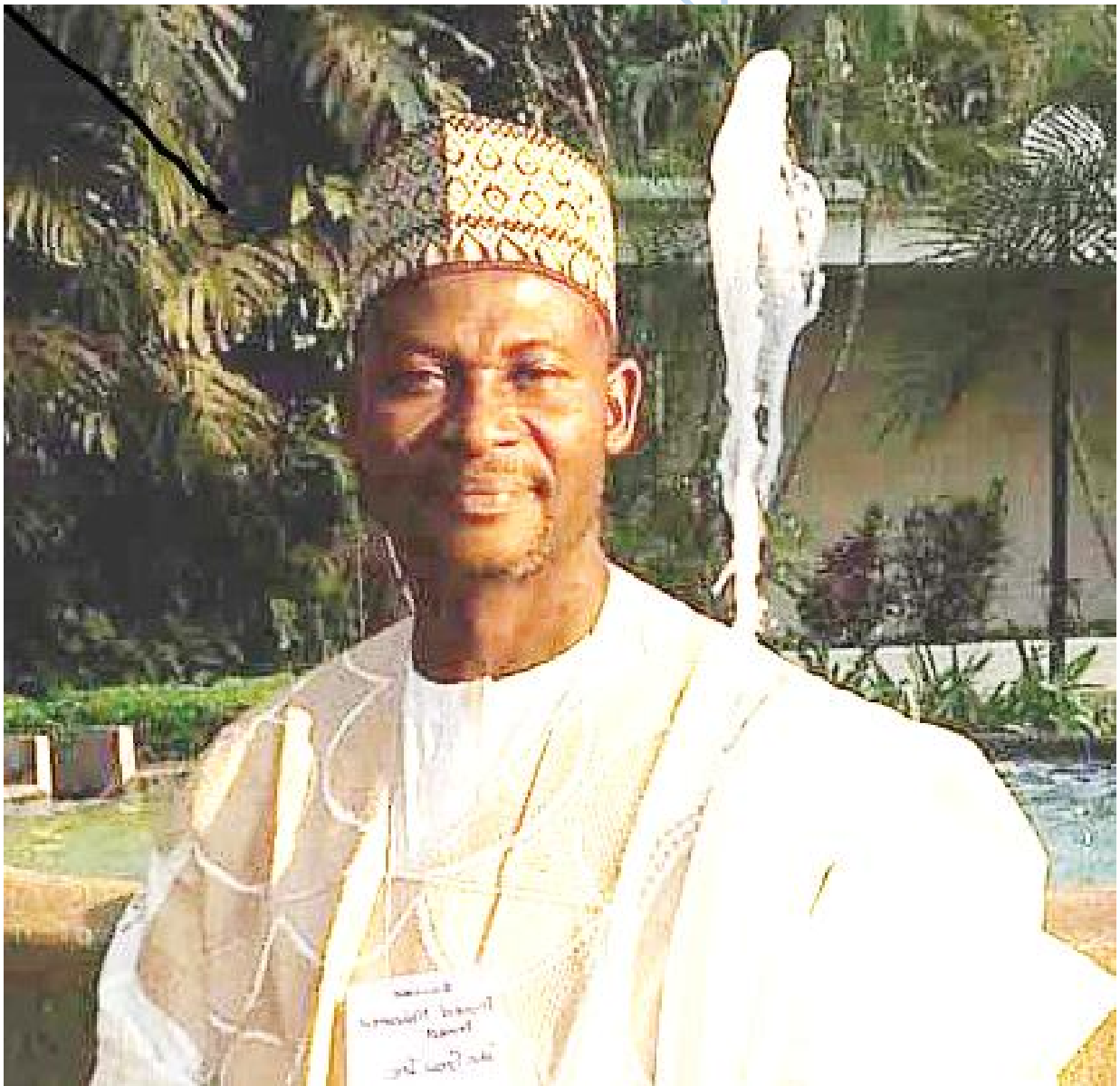


Plate 1: Artistic Director/Chief Executive Officer – Ahmed Muhammed Ahmed



Plate 2: Director/Technical and Production Services – Mr. Elemi Hillary Omogor

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Plate 3: Director of Music – AyanwuChidozieMicheal



Plate 4: Director Human Resources Management – Mr. Bisi Ayodele



Plate 5: Director Finance and Account – Mr. Adejoh Lawrence Wada



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Plate6. Overview of the National Arts Theatre, Lagos



Plate 7: Main Entrance to the National Arts Theatre

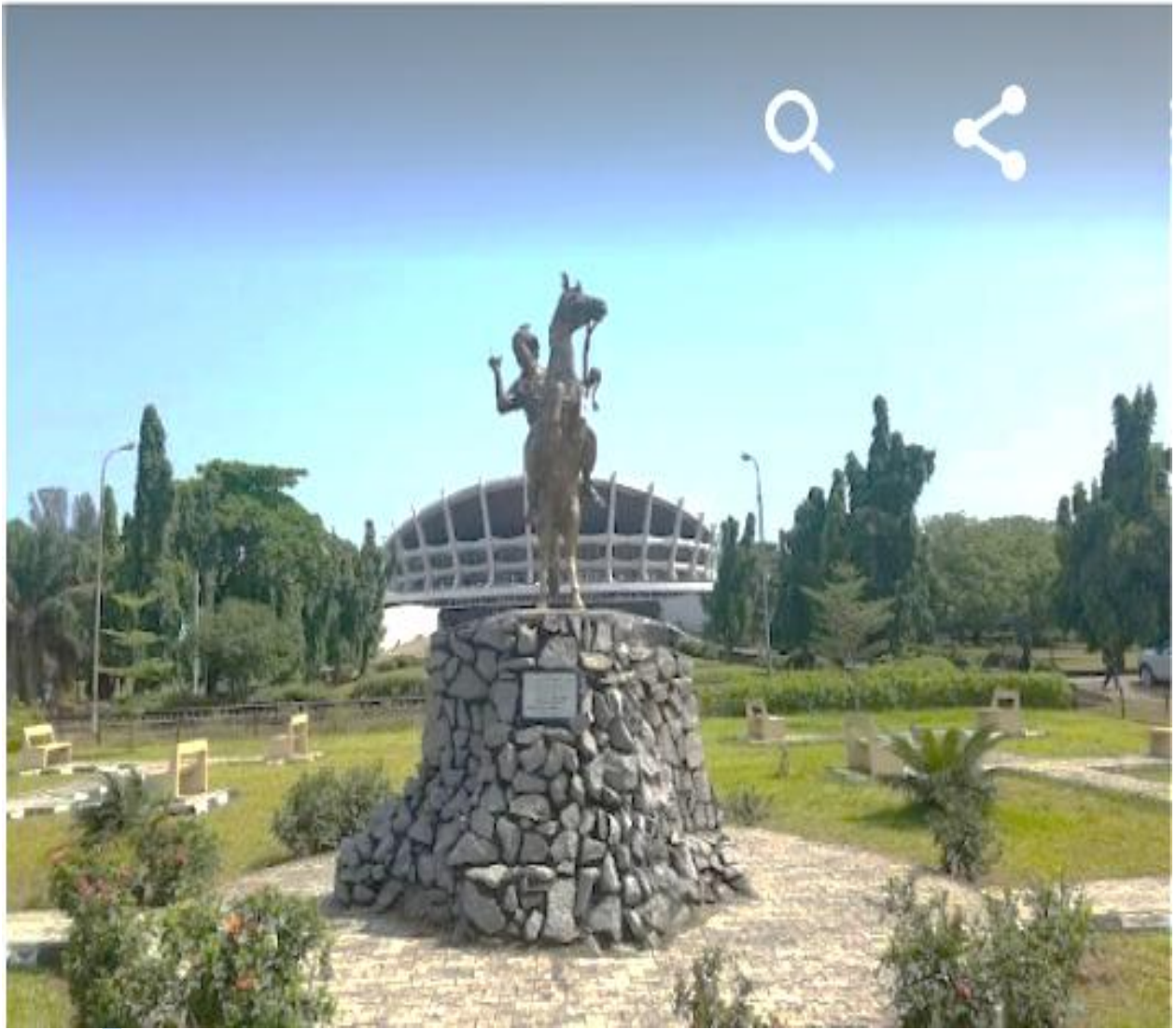


Plate 8: Image of Queen Amina of Zaria in front of the National Arts Theatre, Lagos



Plate 9: Side View of the National Arts Theatre

COPY



Plate 10: The Entrance to the Uncompleted New National Arts Theatre, Lagos



Plate 11: Old Drive Way of the Uncompleted New National Arts Theatre, Lagos



Plate 12: A Picture of the Back of the Uncompleted New National Arts Theatre, Lagos

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Plate 13: Untarred Park of the Uncompleted New National Arts Theatre, Lagos



Plate 14: Entrance 'B' Gate Under construction

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Prof. Sunday E. Ododo, fsonta, fta, fs...

Plate 15:

Chief Executive/General Manager of the National Arts Theatre, Lagos



Abiodun O. Abe

Plate 16:

Director, Production and Technical Theatre Services.



A. F. Joel

Plate 17:

Director Special Duties

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Y. Fosudo

Plate 18:

Director, Marketing



Mohammed Yunusa

Plate 19:

Deputy Director (Ag. HOD), Business Development & Event Management



Henry Ndubuisi

Plate 20:

Deputy Director, Marketing



Engr Adegbinro Pelumi

Plate 21`:

Asst. Director, Engineering Services

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Esther Adeiza (Mrs)

Plate 22:

Asst. Director, Research, Planning & Statistics (PRS)



Agbo Ita

Plate 23:

Director, Admin/HRM



Taiwo Olugbodi

Plate 24:

Deputy Director, Finance & Account

THE NEW NATIONAL ARTS THEATRE.

COPY



Members of the Nigerian Field Society and staff of the National Theater, Lagos

Plate 25

NOT COPY



Stained Glass by Yusuf Grillo – Photo By Eyes of a Lagos Boy

Plate 26



Plate 27

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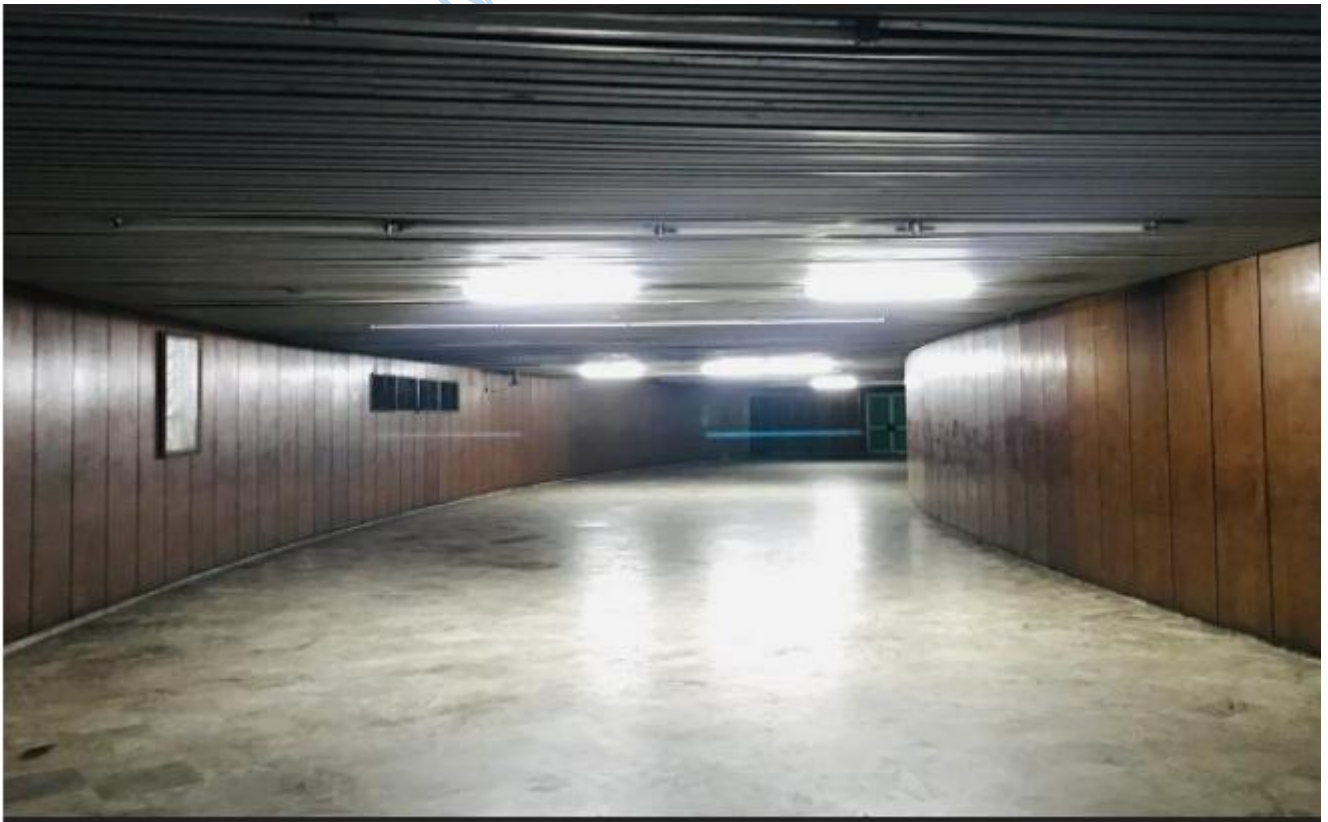


Plate 28:

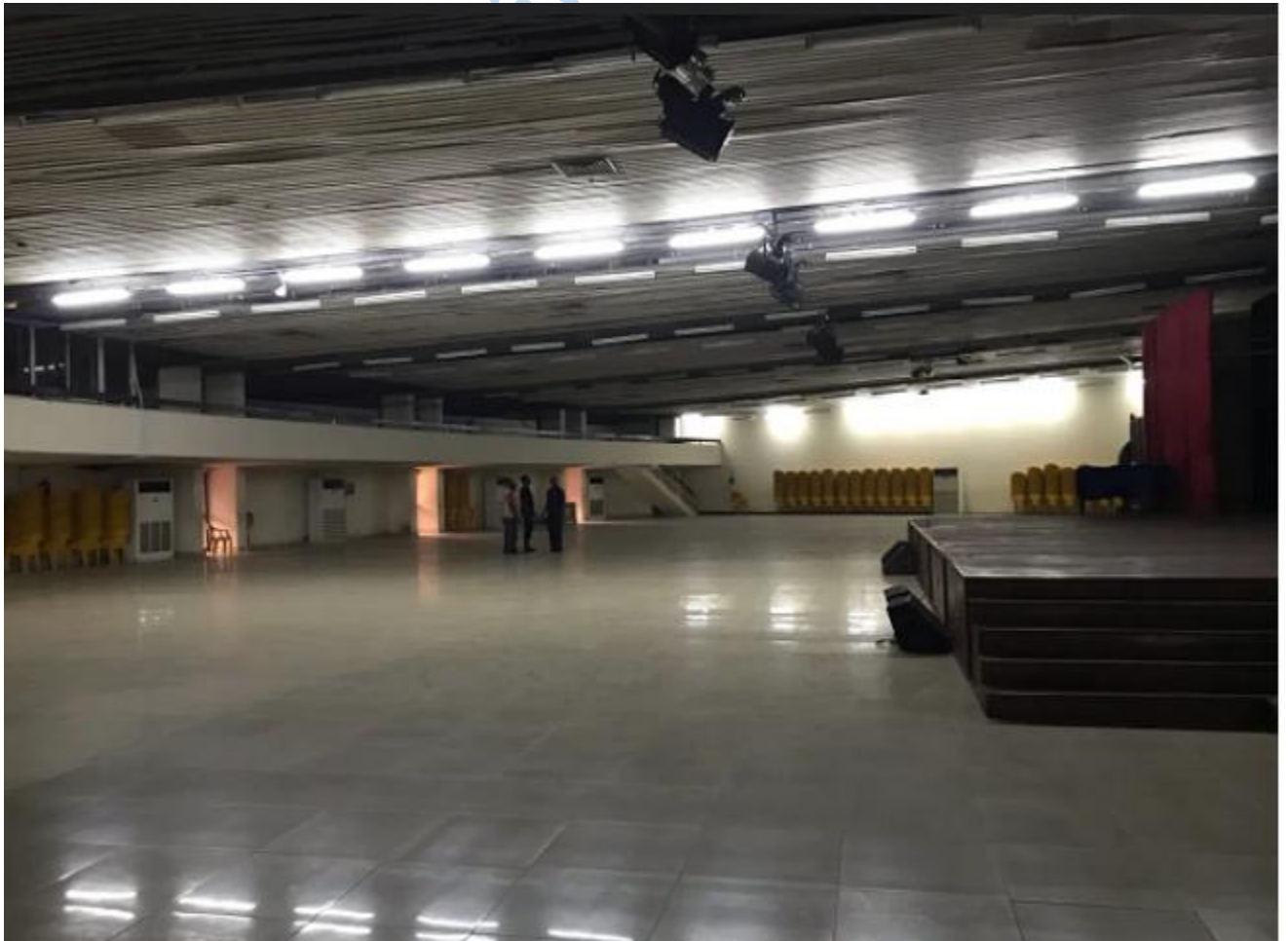


Plate 29

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Plate 30



City University Ibadan DO NOT COPY

Plate 31



Lead City University Ibadan DO NOT COPY

Plate 32



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Plate 33



Lead City University

Plate 34



Lead City University

Plate 35: The National Arts Theatre at Night.



Plate 36: One of the hall at the National Arts Theatre



Plate 37: National Arts Theatre Stair Cases

COPY



Plate 38: Confress Room

Bio-data

A. Personal Data

Name: **John Kiminanaabu ATAKITI**

Address: No: 6, Adekanye Street, Off Oluwatuyi Qtrs., Akure, ` Ondo State

E mail: johnkimi@gmail.com

Phone No: 08058286419

Date of Birth: ` 15th January, 1980

Place of Birth: Arogbo, Ondo State

Nationality: Nigerian

Marital status: Married

Next of Kin: Atakiti Isaac oweilawei

No 1 No: 6, Adekanye Street, Off Oluwatuyi Qtrs., Akure, Ondo State

Tel: 07089593581

Date of Assumption of Duty in current establishment: 10th October, 2011

Status on first appointment in current establishment: Cultural Officer II, GL. 08

Present position: Principal Admin. Officer, GL 12

Date of last promotion: 1st January 2022

Date of confirmation of appointment: 10th October, 2013

If not confirmed why:

Present Salary:

B. Education Background

1. Educational Institutions Attended with Date and Qualification

- (i) RCM Primary School, Arogbo, Ondo State
- First School Leaving Certificate 1986-1992
- (ii) Ijaw-National high School Arogbo, Ondo State
- West African Secondary School Certificate 1992-1998
- (iii) University of Benin, Benin City, Edo State.
- B. A. (Second Class Lower Honours), Theatre Arts 2004-2008
- (iv) Lead City University, Ibadan, Oyo State.
- M.A. Performing Arts and Film Studies 2020 - 2023

C. Awards and Fellowships:

- i. President, Social Awareness Club, Arogbo 2001
- ii. Founder Director, Arogbo Ijaw Movie Productions. 2008
- iii. Secretary –General, Faculty of Arts, University of Benin. 2006-2007

D. Work Experience with Dates:

i. Cultural Officer, Ministry of Culture and Tourism,

Akure Ondo State.

2011 –2017

ii. Administrative Officer, Ondo State Civil Service,

2018 – to date

E. Publications**1. Thesis**

(i) Personnel Management and Performance of National Arts Theatre, Lagos, Nigeria (M.A. Project)

F. Major Conferences/Workshop Attended

1. Personnel Management Training, Big Team Resource Consultancy Limited, University of Ibadan, Oyo State, 2023

Referees

i. Prof. Muyiwa P. Awodiya, Department of Theatre Arts, University of Benin, Benin City, Edo State. Tel: 08037424915

ii. Mrs. Florence Ajih, First Chairperson, Ese-Odo Local Government, Ondo State

Tel: 08035831263

iii. Associate Professor A. Robin, Dean of Arts Faculty, Lead City University Ibadan, Oyo State.

Tel: 08039272638

.....

Date

.....

Signature

The University Compliance Certification

This is to certify that this thesis written by John Kininanaabu ATAKITI with Matriculation Number LCU/PG/001839 in the Department of Performing Arts and Film Studies, Faculty of Arts, Lead City University, Ibadan is in full compliance with the approved University format and style.

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Date

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