

**PRODUCTION MANAGEMENT PATTERNS INNATIONAL
TROUPE OF NIGERIAAND SELECTED SOUTHWESTERN
ARTS COUNCIL TROUPES**

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CERTIFICATION

This is to certify that this research was conducted by **OLUSEYI ABIODUN OGUNGBESAN** with my supervision in the Department of Theatre Arts, Faculty of Arts of the University of Ibadan.

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DEDICATION

I dedicate this project to

TO THE OMNIPOTENT GOD

That gives life and a miracle worker

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I give glory and adoration to the Most High God for the journey mercies through my academic sojourn.

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ABSTRACT

Production management is an aspect of Theatre Management (TM) dealing with the procedures and processes beginning from concept development to the realisation of a production. Extant studies in Theatre Management have focused on its business, facility, and audience relationship, with little attention paid to how productions are selected, rehearsed and produced. The study was, therefore, designed to examine how productions are managed in the National Troupe of Nigeria (NTN) and selected arts council troupes, with a view to determining their conformity to the production management best practices: availability of production team, alignment of productions with troupe's objectives, existence of production script, consistency with production output, availability of production book, and statutory production schedule.

Henri Fayol's Administrative Theory was adopted as framework. Archival and ethnographic designs were used. (NTN), three arts council troupes: Oyo State Council for Arts and Culture (OYSCAC), Lagos State Council for Arts and Culture (LASCAC) and Ogun State Council for Arts and Culture, (OGSCAC), were purposively selected based on their visibility compared to other southwestern troupes. Data were collected through a review of production books, and in-depth interview with four staff (Unit Director, Artistic Director, Stage Manager and a member of cast) in each of the four selected troupes. Data were subjected to descriptive and thematic analysis.

Out of the four troupes, only NTN had a production team which decided what to produce in line with its objectives, while the Director of Performing Department/Unit perform this function in the other troupes. Productions aligned with seven out of 12 OYSCAC objectives, eight out of 10 LASCAC objectives; five out of ten OGSCAC objectives, while NTN's productions conformed to all its six objectives. Workshop ensemble was the most common type of production in OYSCAC, LASCAC, and OGSCAC as opposed to published scripts common to NTN. The NTN was consistent with its production output. Outputs from LASCAC, OGSCAC and OYSCAC reduced considerably between 2010 and 2018 due to limited government support and weak production management structure. Only NTN had production book that documented the entire production process. Others had videos and pictures of performances as the documentary evidence of their productions. NTN had a detailed statutory production schedule, while the other troupes had National Arts Festival (NAFEST) entries as their only statutory programme. Drama, dance and music performances were common to all the troupes, but dance was the most common among council troupes. Common production management features in the troupes were conduct of production planning meetings, daily rehearsals and operation of repertory system, which could be staged on short notice.

The National troupe of Nigeria and Troupes in Southwestern Nigeria vary in their conformity to production management best practices such as availability of production team, alignment of productions with troupe's objectives and existence of production script. Those with a high level of conformity, represented by National troupe of Nigeria, recorded better successes and sustainability rate than those with low level conformity.

Keywords: National troupe of Nigeria, Management, Production output, Production team, State arts council troupes,

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CHAPTER ONE

Introduction

1.1 Background to the Study

Production management makes use of management principles in production realization. It exposes us to the techniques of achieving successes through planning, organising, directing and controlling production activities.

Unlike theatre management, which is “concerned with management of theatre buildings and how artistic events are interrelated in the running of the theatre” (Oshionebo & Idebi, 2009:41) production management on the other hand, talks about taking steps and making firm decisions in relation to the production process so that the essence of such intentions is in line with the goals of the organizations.

It is often difficult to state where production management starts and ends in the processes of play productions because it relates with other arts of the theatre such as business management, stage management, theatre management, box office, publicity, marketing and much more.

Production management involves the planning and arrangements of a theatre production in order to achieve the desired goal or objective. It starts from the pre production to the post production process and harmonises various production elements and arts of the theatre as every one of these areas will come handy as the play making process develops. Production management deals with decision making as it is related to production process. The essence of this is to enable the finished products which could be a dance, drama or music be produced seamlessly. Production management helps to set general principles for the economy of the production, such as explaining areas of an enterprise, where the principles of production management can be applied. This comes to show that production management is not just a set of techniques, and that production planning and control are the main characteristics of production management. As regards in production management, (Webb, 2004:20) posits that “the most important thing however is that there must be a plan in place from the beginning, and to keep that plan up to date”, the planning process must not be undermined.

Management deals with handling, directing and controlling a venture. To (Onah, 2008: 132) “management is responsible for coordinating various resources to achieve the organization’s goals”. To (Barclays Ayakoroma, 2013: 17) management is the process of “planning, organizing, directing, coordinating and controlling men, materials, machines and money to ensure the optimum achievement of the production objectives”. It is important to note that for a theatre to work successfully, both on the commercial and artistic front, “management process must include planning, organization, influencing, controlling, etc and each of which involves decision making”. (Olagboye, 2004:16).

To (Jedo, 2007: 8) “management has to do with people whose duty is to plan, organize, direct, motivate, co-ordinate and control the efforts of a larger group of individuals

towards efficient and effective realization of the overall objectives of an organization". Therefore, to be a manager is to be responsible for getting things done through other people. According to (K Nagarajan, 2015:6) "a manager is one who has been entrusted with the task of managing a specific project". In so doing he must have some objectives to achieve and be able to utilise available resources towards the attainment of those objectives.

The practice of modern management originated from the 16th century. A study of low-efficiency and failures of certain enterprises was conducted by the English statesman Sir Thomas Moore. He believes management consists of the interlocking functions of creating corporate policy, organizing, planning, controlling, and directing an organization's resources. The numbers of managers that can be available in a company at certain periods range from one person in a small organization to hundreds of managers in multinational companies.

According to M.O. Peters as cited by (Adedokun, 2001:34) management is the process by which "human efforts are created, maintained and operated." These human efforts are derived from observation and study of events faced in actual practice. In the opinion of (Kimball, 2009: 89) management embraces all duties and functions that pertain to "the initiation of an enterprise, from its financing, provision of all necessary equipment, outlining of the general form of organization, under which enterprise is to operate, to selection of the principal officers". It is important to state here that factors that form the foundations of management are its principles.

1.2 Problem Statement

Production management is an aspect of Theatre management which deals with procedures of packaging a production. Most of the studies conducted in Theatre management focus on its business aspect as well as the relationship between the theatre and its audience with little attention paid to peculiar ways by which productions are selected, rehearsed and produced. Peter Drucker focuses on basic task of management with regards to marketing and sales. Kimball bases his focus on all duties and functions relating to establishment and financing of an enterprise as well as formulation of policies to sustain it. The central idea of Onah is the coordination of the activities of a business to achieve its objectives using available resources which are machines, materials and money. Ayakoroma focus on the management of theatre structures and planning, organising and controlling to ensure the optimum achievement of its objectives. What is common to most of these studies is the fact that they deal exclusively on the business aspect of management and the relationship between the theatre and its audience. Very limited attention is paid to the peculiar ways in which productions are selected, rehearsed and produced especially among public theatres. This study therefore helps to examine the productions management patterns in National Troupe of Nigeria (NTN) and selected southwestern arts council troupes with a view to finding out if they conform to the production management best practices.

1.3 Objectives of Study

The objectives of this study are to find out how production management team in National Troupe of Nigeria and selected Southwestern Arts Council Troupes are being operated and how effective the use of such management teams have been in their productions.

To achieve the above objectives, the thesis shall explore the following:

1. Discuss the history, structure and operations of the National Troupe of Nigeria and selected Southwestern Arts Council Troupes
2. Discuss production management patterns in National Troupe of Nigeria and these Arts Council Troupes.
3. Analyse one production from each of the National Troupe of Nigeria and selected Arts Council Troupes and discuss the prospects and challenges from the management of these selected productions.
4. Discuss the impacts of production management team on the operations of the selected troupes.

1.4 Research Question

1. What are their histories and their operations?
2. What are the production management patterns and processes in the National Troupe of Nigeria and selected Arts Council Troupes, and how were they able to show the influence of production management team in their productions?
3. What are the prospects and challenges from the management of the selected productions?
4. What are the impacts of a production management team on the operations of these troupes?

1.5 Significance of the Study

It is germane to state here that with increase in technological developments in the arts, theatre productions become more complex as more people become involved and start to specialize and handle different areas of the theatre, hence the need for effective production planning. The production management team is responsible for the visions of the director or choreographer within the constraints of technical possibility. These visions involve supervising sub-disciplines such as scenic, wardrobe, lighting, sound,

production, video and stage management. More- so in many disciplines, the fields of theatre not an exception, conversations have been opened and alternative thoughts are being propagated as the body of knowledge is constantly expanding. It is in view of these developments that this work delves on the production management patterns in National troupe of Nigeria and selected southwestern Arts council troupes. The significance of study hinges on the fact that although there are literature reviews, journals and books on the discussions of theatre management and theatre productions, there are very little attempts to investigate the importance of production management teams in theatrical productions. It is on these bases that the study is significant in the following areas below:

1. The study will draw attention to the importance of a production management team in the production making process. This will be in the ways productions are selected, rehearsed and produced in line with production management best practices.
2. The study will contribute to the volume of existing literatures on theatre management and arts administration in Nigeria and Africa and also serve as an invaluable document to the Ministries of culture and tourism, the National troupe of Nigeria, various art councils, in the areas of production packaging.
3. The study will add up to the few researches in related fields since few literatures exist in the areas of production management patterns in the theatre.
4. Specifically, the study will stimulate a deeper reawakening of the consciousness and need for the essence of a well detailed production management team in the successful realization of theatrical productions.

1.6 Scope of the Study

The production management patterns in National troupe of Nigeria and selected southwestern arts council troupes shall be the scope of the study. The selected troupes are:

- a) National troupe of Nigeria (NTN)
- b) Lagos State Council for Arts and Culture (LASCAC)
- c) Ogun State Council for Arts and Culture (OGSCAC)
- d) Oyo State Council for Arts and Culture (OYSCAC)

These choices are however necessitated because of their intercultural overlaps and thus the chosen troupes are representation of the southwestern art council troupes.

Also the study shall discuss and analyse the production management patterns used by the above councils in their different productions vis-à-vis Femi Osofisan's *One Legends Many Seasons* as produced by the NTN, "Abebi" a workshop ensemble as produced by LASCAC, Bakare Ojo Rasaki's "Drums of Peace" as produced by OGSCAC, and Ola Rotimi's *Kurunmi* as produced by OYSCAC.

CHAPTER TWO

Literature Review

2.1 Introduction

In chapter one, we studied Production management as an aspect of Theatre management, especially as it deals with the procedures and processes of packaging a production. This process of enterprise which includes effective planning and regulation are responsible for the transformation of materials into finished products. Based on this, production planning and its control are the main characteristics of production management. The chapter also reviews the process of Production management regarding the total planning, directing, organizing, coordinating and controlling the three fundamental processes that are involved in the art of production in order to meet the organizational goals.

This chapter therefore will study the background to the study of management and to the levels of management. It will further examine the management functions and managerial roles. It will then move from the history of production management to production management in the theatre and production management patterns. This segment will also include an insight into production organization and theatre organization while analysing their job descriptions. The chapter will end up with an exposition into the theoretical framework used for the study.

2.2 Background to the study of Management

There have been erroneous and naive beliefs on what management really stands for. From the belief that the manager is still the former colonial master bossing a group of workers, to the other belief of a Nigerian elite occupying a white man's post and a university graduate pen-pusher sitting in a conducive office in one of the state capitals. Other beliefs are that the manager is an official who does nothing but bark out orders, and act like the proverbial baboon that "chops" the fruits of the labour of his 'monkey' subordinates. Sheer narrowness of vision is the mistake being made for these different beliefs because what is perceived here is only a part of the picture, but call it the whole and in so doing, succeed in dissecting the nature of the manager's job to death. According to (Ugoo Abba et al, 2004:14) "the activities of an organization and job of management cannot be differentiated".

As an example, you can determine the management of your time, energy and talents. The decisions you make each day in these three areas will have a far-reaching influence on your career, your life, and the lives of others. Think of yourself getting up in the morning. You must make decisions at once; you must plan what you want to accomplish during the day, organize the resources to achieve your plan, and periodically check on those activities to see if your plan is being achieved. Realizing it or not, you are performing three management functions which are planning, organizing, and controlling. So it is with the persons we call managers. They are in positions of authority and so they make decisions committing their resources and that of others towards the achievement of specific goals. So where does the term management come from? According to (Stephen P. et al, 2011: 6)

One source says the word manager originated in 1588 to describe one who manages. The

specific use of the word as “one who conducts a house of business or public institution” is said to have originated in 1705. Another source says the origin (1555-1565) is from the word *maneggiare*, which meant “to handle or train horses,” and was a derivative of the word *mano*, which is from the Latin word for hand, *manus*. That origin arose from the way that horses were guided, controlled, or directed.

According to (Griffin, 2000:10) “management practice can be traced thousands of years back.” Egyptian when constructing the great pyramids employs management functions of planning, organizing, and controlling. Management was still not given serious attention despite this history until the nineteenth century. At this time, there were pioneers such as Charles Babbage and Robert Owen with managerial tendencies. While Charles focused his attention and zeal on the efficiencies and proficiencies of production and placed much emphasis and faith in division of labour, Robert Owen, a British industrialist and reformer delves more on recognizing importance of an organization’s resources and welfare of its workers. This is the place and relevance of history and civilization in the scheme of things.

According to (Stuart Crainer and Des Dearlove, 2001:4) “so long as there is civilization management has been practiced”. A more logical, coherent picture of the past depends on a study of the past. The value of history and theory are constantly questioned and arguments given are usually based on the assumptions that history has no relevance to contemporary society and that theory is abstract and of no practical use. In reality, this is not true because both theory and history are equally important to managers now as it was in the past.

Most managers today recognize the importance of history. Knowing the origins of their organization and the kinds of practices that have led to their successes or failures can be an indispensable tool to managing the contemporary organization.

(Griffin, 2000: 9)

Theories are conceptual frameworks for organizing knowledge and providing blue prints for action. Some theories are abstract in nature; others appear very simple and practical. Management theories are used to build organisations and also guide them towards the attainment of their goals. Also, managers develop and refine their own theories on how they would run their organisations and manage the behavior of their employees. So an awareness and understanding of important historical developments are important to contemporary managers in the effective discharge of their duties. This helps “provides a sense of heritage and can also assist managers avoid the mistakes others make.” (Griffin, 2000: 10),

The need to learn from the past to fashion out our today in order to build out on the gains of our morrow becomes essential here. (Peter Drucker, 2007:6) further attests to this statement when he posits “the emergence of management as an essential and leading social institution is an important event in social history” Without this knowledge, individuals will only have to rely on their own experiences as basis for action instead of relying on history which is universal experience more potent than the

individuals experience. From the foregoing above, history equips itself with perspective individual and more ways to aid decision making in a person. However, before defining management and discussing what managers do, the environment in which managers conduct their activities and perform the role which separates them from non-managers will be examined.

Managers work in an organization or company. The world is full of organisations; the universities, colleges, theatres, art councils etc. Organisations may be different in areas of sizes, structures, resources, personnel, and purposes, they all however have other things in common in areas of managerial functions and skills. An organization consists of a group of two or more working to achieve set out goals. These may include goals to shoot for, or targets to be accomplished. Organization objectives are concerned with the provision of services to its members or others outside the organizations. These services may be carried out by members in the pursuance of their respective duties but without proper managerial skills, these might not be possible. Members therefore need to possess managerial skills to help accomplish these objectives. A manager may be the owner, operator, founder of an organization as well as someone hired to give an organization its directions, to make decisions and to achieve the organization's objectives. The manager is often a connecting link, catalyst, and driving force for change, coordination, and control in an organization.

Management can be described as the art of achieving the aim of an organization by enlisting capable hands to do the job. It is a process of "designing an environment where individuals working together efficiently accomplish selected aims" (Weirich et al, 2008:4). Simply put managers perform the duties of management. To further analyse this statement, it would be seen that management is the process of "getting things done, effectively and efficiently through other people." (Stephen P. et al,

2011:6). The main word here is process. This refers to a continuous activity, the primary functions that managers perform. Some work directly with other persons for critical support and assistance. According to (Schermerhorn 2009:12) “people in organizations who directly support, supervise, and activate the work and performances of others are called managers.” According to (Gregory Nwizu, 2008:35) it is the “process of getting things done by planning, organizing, controlling human and other resources to achieve a specific goal or series of specific goals” These resources include material, human, financial and informational. Material resources consist of more tangible and physical resources used by an organization in carrying out its day-to-day operations. Financial resources are required for the payment of wages, replacement of obsolete equipments, purchasing raw materials etc. Human resources comprise those who translate the organizational goal and objectives into the desired results.

Taylor according to (R.K Sapru, 2014: 114) sees management as process of “getting things done by people operating independently or in groups”. Taylor’s main position here believes prosperity to society come only through the joint endeavor of management and labour and application of scientific methods. He therefore calls for a mental revolution on the part of both management and labour and increased output as low costs for management because to “survive the business life of competition, being armed with uncommon business knowledge gives you an edge over others”. (Punch Nigeria Limited, 2010:344). According to Taylor, the burden of methods and output neglected by management is now on labour. He proposes management must be responsible for “planning, organizing, controlling, determining and methods which it is best suited.” (R.K Sapru, 2014:115). Managerial skill is important in growing a business once it has achieved some measure of success. According to (Chuck Williams, 2010:1) “management is getting work done through others.”

Management entails setting goals through the execution of five basic functions that utilizes human, financial, and material resources. Firstly, managers make conscious effort to set and achieve goals as decision making is a critical part of all managerial activities. Secondly, since management involves getting things done through people, it works through the organizational members to reach the stated objectives once it acquires the financial and material resources for the organization. Thirdly, managers need to achieve goals by planning, organizing, staffing, directing, and controlling. According to (Fred R, 2005:4) “management is the act of formulating, implementing, and evaluating cross-functional decisions that enable an organization to achieve its objectives”

2.2:1 Levels of Management

Due to the differences in the positions of managers in companies, even when they all perform the same management functions, they come with different emphasis. In some organisations the management group consists of several levels of managers. Also, the specific titles given to managers depend on the organizations in which they work and also on the kind of job they are expected to do. Such jobs will come with titles such as administrator, section chief, and director. Others have business titles such as supervisor, manager, vice-president, and fireman. These titles have little meaning outside the environment in which they are provided. For instance, a district manager of a company could be an equivalent of a regional manager in a rival company. However, for the purpose of this study, managers come in three basic categories which are top management, middle management, and first line or supervisory management.

A top management job is concerned with “big picture,” not ‘nitty gritty.’” It is based on this that the planning function for top level management job consists of developing the major purpose of the organization, the global objectives for organizational

accomplishment, and the major policy statements for implementation by middle and first –line managers. According to (Nickels et al, 2012: 183) “strategic planning is done by top management and determines the major goals of the organization and the policies, procedures, strategies, and resources it will need to achieve them” Organizing at these level is seen as developing the overall structure of the organization and to support the accomplishment of the plans and afterwards acquiring the resources for the company. The staffing function at the top level of management is concerned with policy development in the areas of equal opportunity in employment and with employee development. In addition top management is concerned with acquiring talent to fill upper- management positions. The emphasis in directing is on the companies’ management philosophy and also cultivating an organizational climate for optimal employee performance. The controlling function at this level places emphasis on the overall companies’ performances relevant to the companies’ objectives.

The primary objective of middle management is developing implementation strategies for the broad concepts determined by top management. For instance, if the top level managers decide on a 10 percent profit objective, the job of middle managers is to translate that goal into concrete goals of their own so that the desired profit can be attained. Middle managers decide on how to do it, with new products or new customers or new territories. Organisation at middle level is making specific adjustments in organization structure and also in the allocation of resources acquired by top management. Staffing focuses on the policy implementation in the areas of equal employment opportunity and employee development programs. Directing is seen as providing guidance for lower level management while controlling is monitoring results of plans for specific products, regions, and subunits and making the indicated adjustment to achieve organisational objectives.

Where top level management is concerned with a wider view and middle level management with its companywide implementation, first-line management is concerned with only its immediate output. For first line or supervisory manager, planning involves scheduling employees, thereafter deciding what work should be done and then developing procedures to achieve the goals. Organizing may consist of delegating authority or deciding that work done by one group of people should be done by another group. At this level, staffing consists of requesting, hiring and then training the person to perform the job while directing talks about communicating and providing leadership both to the group and to all employees individually. Controlling at this level focuses on having the manager`s group meet the objectives of its production, sales, and quality.

2.2:2 Management Functions

According to (Barry Render et al, 2006: 527) “managers have been planning, scheduling, monitoring, and controlling large scale projects for hundreds of years”. They perform certain activities and functions as directing and overseeing the works of others. Henry Fayol a French industrialist in the early twentieth century proposed that all managers perform five activities which include planning, organising, commanding, coordinating and controlling which have been reduced to four such as organizing, leading and controlling. Since organisation exists to have a purpose, there is the need for that purpose to be defined and also ways to achieve it. No other person comes handy more than the manager.

Planning is the first function of management and it includes defining goals, establishing strategy, and developing plans to coordinate activities. It also sets the stage for resource acquisition and focusing of energy for the entire organisation. In the act of planning, managers determine the goals of the organization or work group and also

develop the overall strategies to achieving them. It provides direction and sense of purpose for the organization. According to (Onyemaechi Eke, 2016:12) “the cost of life is everything. When life itself is consciousness, we must be conscious in thinking, planning and executing plans at minimal cost and time possible”. Planning goes a long way in determining operations and how those operations affect the organization. In the words of (Samuel C. Certo & Trevis S. Certo, 2006: 134) planning is the process of determining how “organization can get where it wants to go, and what to do to accomplish its objectives” It is important to add here setting goals, establishing strategy, and developing plans ensure that the work to be done is kept in proper focus and it further helps organizational members keep their attention on what is most important.

Planning generates goals and organises resources and activities to enable them be achieved. Additionally, the structure of organization is developed to achieve the company's objectives and should change when the objectives changes. The plans of the companies whether as maintaining the status quo or contracting operations helps influence the human resource planning, and entire staffing processes. Furthermore, it provides guidelines for directing employees and what is communicated to them, establishes foundations for control function because it specifies what is to be accomplished and provides a standard for measuring progress. Planning allows managers opportunity to adjust the organization to the environment they find themselves instead of just reacting. The more clearly the company can see into the future, and thus develop both long and short range plan, the greater the possibility of the organization continuing in a smooth operating mode. It is easier for management and employees to adjust to plans than forced reactions and abruptly conceived need for an entire response system. Management tasks itself with arrangement and structuring

of works to accomplish the organization's goals. For the accomplishment of the organization's goal, results of an organization's plans and planning process should provide for it a unified frame work.

Planning Process: In a planning process, questions that readily come to mind here vary from how do managers plan? What steps do they take? And what processes are involved? Finding answers to these questions depend largely on the types of planning processes the managers participate in. All types of planning require a manager to use basically the same planning steps even though the plans being developed may be different, the development of strategic plans uses a process different from the one used for daily operating planning.

There are four different questions answered by basic planning concept, these include; (a) what you want to do? (b) where are we in relation to that goal? (c) which factors will help or hinder us in reaching the goal? (d) what alternatives are available to us to reach the goal and which one is the best? These questions help focus a manager's attention on planning and its components. The answers to these questions are developed through the operating planning process.

Operating Planning Process: In this process, each person has a planning method that works with some degree of effectiveness irrespective of the basic steps and objectives guiding these processes. These processes that could be divided into seven are: (1) setting objectives, (2) analyzing and evaluating the environment, (3) determining alternatives, (4) evaluating the alternatives, (5) selecting the best solution, (6) implementing the plan and (7) controlling and evaluating the results. This operating planning process is the basic planning tool for managers in the company as they focus their energies on operating problems, present business, present profits, and present

resources. All these organization interact through strategic planning process to planning process.

Strategic planning process: Strategic plans concerns itself with overtaking the entire organization. “Like any project, strategy implementation requires a group of employees to implement a logical sequence of interrelated activities within a given timeframe, and without exceeding the available resources” (Stephen Porth, 2003:229). This is usually initiated by top level management; even so, all levels of management must participate for it to work. The purposes of strategic planning are to have the entire organization plan long range directions and commitments, to provide multi-level involvement in the planning process, and to develop an organization in which the plans of the subunits are harmonious with each other.

Organising is a management functions that shows the similarities that exist between action and influence. It has four responsibilities which include firstly, determining what work activities to be done to accomplish organizational objectives. Secondly, it classifies the type of work needed and groups the work into manageable work units. Thirdly, it assigns the work to individuals and delegates the appropriate authority and fourthly, it designs a hierarchy of decision making relationships.

Organizing also includes the process of “delegating tasks and resources to achieve objectives” (Robert Lussier, 2006: 196). It further includes what tasks to be done and by whom, how tasks are to be grouped, who reports to whom, and where decisions are made. The result of an organizing process is an organization consisting of unified parts acting in harmony to execute tasks both effectively and efficiently. It is true organization uses people to achieve their objectives, therefore manager’s job is to direct and coordinate the work activities of these people to achieve desired results. An

organization structure enables management to achieve its plans and when such plans change; the organizational structure should be reactive, because objectives are similar, what works for one organization will not necessarily work for another.

The importance of the organizing process cannot be over emphasized as Management is very much interested in the successful completion of the organizing process. They are also concerned with the subsequent development, or modification of an organization structure. This is true because this process makes it possible for the objectives of the organization to be achieved. It further helps to perform the following real benefits which include making the work environment coordinated and easier to understand. By applying organising processes, management will improve the possibilities of achieving functioning work environment.

The Organising Process: The working structure of the organising process will be analysed in five steps which include

(a) Consider Plans and Goals: Plans and their goals affect organizing and its results. Planning assists in determining the purposes and activities that organization wants to follow. Some purposes and activities are likely to remain fairly constant once a business is established. But as time goes on, the way basic activities are carried out will change. New relationships between groups of decision makers may come into being as well. Organizing will create the new structure and relationships and modify the existing ones.

(b) Determine work activities necessary to accomplish Objectives: Creating lists of tasks to accomplish begins with those that will be the ongoing tasks and ends with the unique tasks. Hiring, training, and record keeping are part of the regular routine for running any business. In ongoing business, specific programs which will be single use

plans may be require temporary reorganization within a business or department to handle them. It helps and guides when pilot projects are conducted for an ongoing business to identify which activities would be performed in a work unit or should be incorporated into the business. Once managers know what tasks to be done, it will be easier to then group these activities into manageable work units.

(c) Classify and Group Activities: The objectives of the classify and group activities highlight that managers perform three processes which include firstly, examine each activity identified to determine its general nature which includes marketing, production, finance and personnel, secondly, group the activities into these related areas; and thirdly, establish the basic department design for the organization structure. In practice, the first two processes occur simultaneously. Selling, advertising, shipping, and storing can be considered marketing related activities. Therefore they are grouped under the marketing heading. Assembly, cutting, machining, welding, painting, and inspecting are manufacturing processes and so they can be grouped as Production. Personnel related activities include hiring, training, development, recruiting and compensating.

(d) Assign Work and Delegate Appropriate Authority: Management has identified activities necessary to achieve objectives and have classified and group these activities into major operational areas and selected a departmental structure, furthermore, these activities would be assigned to individuals who are also given the appropriate authority to accomplish it. This is critical both in the initial and on-going organization processes. After the original organization is established, this step still retains its importance as adjustments in the nature of activity assignments are made. The nature, purpose, tasks, and expectations dictate the amount and type of authority the manager needs to be able

to function. Authority does not come first; rather it is the assignment of activities that would institute the basis for authority.

(e) Design a hierarchy of relationship: This step requires the determination of both vertical and horizontal operating relationships of the organization as a whole. In effect, this step is putting together all the steps of the puzzle. The vertical structuring of the organization results in a decision-making hierarchy showing who is in charge of each task, of each specialty area, and of organisation as a whole. Levels of management are established from bottom to top in organisation. These levels create chain of command, or hierarchy of decision making levels, in the company and between followers and those who lead.

The Leading Process: Leading takes place when managers show the way to employees, bring up examples they would follow. It involves directing other people's activities, selecting communication channels, or resolving conflicts. These could be through the following as discussed.

(a) Managing Individual Behaviour: In managing individual behavior especially at the work place, one needs to understand the relationship between individuals and organisation and that individual temperaments and differences vary. These may be physical, psychological or emotional. Put together, attributes that distinguishes a particular person makes unique. So whenever differences among employees are assessed by an organization, it is important to also think about the situation in which that behavior occurs. According to (Barry L. Reece & Rhonda Brandt, 2005: 102) "when employees do not feel good about themselves, the result will often be poor performance" An employer who shows productivity in one environment may be unproductive in another environment.

(b) Motivating employee performance: Employee performances would be motivated when they are encouraged. Motivation is a reason why something happen and in the way it happens. It stimulates the interest of people to behave in a particular way. “It stimulates the willingness to exert more effort.” (Rodney C. & Michael L, 2006:42). People can be motivated by a wide array of factors, some of the obvious reasons like financial gratification or prestige. Others could be motivated in some more subtle ways as Individual performance is generally determined by three factors (a) Motivation: The desire to do the job, (b) Ability: the capability to do the job, and (c) The work environment: the resources needed to do the job. If an employee lacks ability, the manager can provide training or replace the worker. If resources are the problem, the manager can correct it. But if motivation is the problem, the task for the manager is more challenging. Individual behavior is a complex phenomenon, and the manager may be hard-pressed to figure out the precise nature of the problem and how to solve it. Thus, motivation is important because of its significance as a determinant of performances and because of its intangible character.

(c) Leadership and Influence Processes: To be a leader needs procedure and possession. Procedure talks about a formal or official order or way of doing things. According to (Jerry Luftman et al, 2004:113) “leadership is primarily concerned with direction, goal setting, support, and encouragement” Leadership entails getting goals set out through the help of other workers for the betterment of the organization. A leader motivates the behavior of others towards the attainment of set out goals. “Leadership would largely determine which company would prevail and grow” (Alfred Marcus, 2006:196). Possession is a state of owning, having or controlling. These are attributes of individuals who are leaders. They influence the behaviour of others without force. They are followed by the people who must have seen the traits of

leadership in them and therefore accept them as leaders. This view shows, though leadership and management have few things in common, are not the same. One can be a manager and not a leader, or a leader and not a manager. For a person to be effective in an organization, he needs to be both a manager and leader. According to (House D et al, 2014:17) leadership is the ability of an individual to “influence others to contribute towards the success of the organization.” It is needed to create the necessary change while management is necessary to achieve orderly results. So it is important to state here that both management and leadership will produce the needed change.

(d) Communication in Organisations: It is believed that managers spend most their day communicating with others. They are either giving out or collating information. Communication helps in publicity and effective marketing because in marketing communication parlance, publicity is simply viewed as placing stories in the mass media (Adegoke, 2011:13). Effective communication is achieved when the sender and receiver of messages are on the same page. Information need to be accurate, meaning it must provide a valid and reliable expression of reality, it must be timely, though this does not necessarily mean speed, and it only means information needs to be available in time for appropriate managerial action. Furthermore, information must tell a complete story for it to be useful to a manager. If it is less than complete, the manager is likely to get an inaccurate or distorted picture of the story. Finally information must be relevant to be useful to managers. Relevance, such as timeliness, is based on the needs and circumstances of a particular manager.

The Controlling Process: This is a process set up by the regulation of organizational activities so that some targeted element of performance remains within acceptable limits. According to (Ricky Griffin, 2008:55) “control is the regulation of organizational activities to facilitate goal attainment”. Without these regulations,

organizations would find it difficult to know how well they have performed in relation to their goals, controlling therefore becomes important as it helps to monitor, compare, and correct work performance. After goals are set, plans formulated, structural arrangements determined, and people hired, trained and motivated, there need to be some appraisal to know if all plans are going well as expected and to correct any anomaly noticed. Purposes of control are as follows:

(a) Adapting to Environmental Change: For businesses to succeed, it must react with change. A properly designed control system can help managers anticipate, monitor, and respond to changing circumstances when they arise because an improperly designed system will result in organizational performance that falls below acceptable levels.

(b) Limiting the accumulation of error: Small mistakes and errors do not often damage the financial health of an organization, however, over time, small errors may accumulate and become very serious

(c) Coping with organisational complexity: A firm that purchases and produces only one raw material and product, has a simple organization design, and enjoys constant demand for its product, it is always easier for its managers to maintain control with a very basic and simple system. However, if that same business produces many products from raw myriad materials, has a large market area, a complicated organization design, and many competitors, such company will need a sophisticated system to maintain adequate control.

(d) Minimizing Costs: Costs are minimized and outputs are boosted when control is practiced effectively.

2.2:3 Managerial Roles

Today's managers must do more than just setting out goals, based on the many challenges and competition for relevance that abound today in the theatre production market. There is the need to go beyond what "some have called incremental management." (Gregory Dess et al, 2006:7). Management is obviously much more than that and its roles are diverse. Managerial roles refer to specific responsibilities and duties that are expected of a manager. According to (Stephen P. et al, 2011: 35), managers perform 10 different but interrelated roles which are grouped around "interpersonal relationship, the transfer of information, and decision making". It is important to state here that interpersonal roles involve subordinates, persons outside the organization and other duties that are ceremonial and symbolic in nature. There are three interpersonal roles such as figurehead; which is the head of the work unit, be it division, departmental, or section. Because of this "lead person" position, the manager must routinely perform certain ceremonial duties such as entertaining visitors to the organization, attending a subordinate's wedding, or participating in a group luncheon. The leadership role, the manager is the environmental creator. He plays these roles by improving employees' performance, reducing conflict, providing feedback on performance, and encouraging growth. The managers interact with others besides his superiors and subordinates; they work with peer level managers in other departments, staff specialists, other departments employees, and outside contacts. In doing this, the manager is helping to gather information for the organization. As spokesman, such information includes monitoring, receiving, and disseminating.

For the monitoring role, the manager is constantly monitoring the environment to determine what is going on. This information is collected directly, by asking questions, and indirectly, through unsolicited information. The disseminating role, the manager

passes on to subordinates some of the information that would not ordinarily be accessible to them. In the spokesman or representational role, the manager speaks for his work unit to people outside it. One part of this role is to keep superiors well informed while a second aspect is to communicate outside the organization as the decisional roles entail making decisions or choices. These four decisional roles include entrepreneur; where the manager is exposed to new ideas that may improve the operations of the work unit. Here, the manager brings about activities that allow the work unit to bring forth ideas and methods that will be most advantageous to the organization. In the disturbance handler role, what happens when parts of the work environment, schedules, equipment, strikes, and renege contracts get out of control? The manager must handle these crises as they develop. In the resource allocator role, the manager is responsible for determining who in the work unit gets the resources, and how much each person gets. These resources include money, facilities, equipment, and access to the manager's time. The negotiator, the managers are required to spend a good portion of their time in the negotiator role. Negotiating may be required on contracts with suppliers or simply on trading off resources inside the organization. The manager must play this role because he is the only one in the work unit with both the information and authority negotiators need to have. These are the roles associated with the manager as they complete their managerial functions. For effective planning and organization, there is the need for the manager to be provided with money, facilities and equipment to enable him perform the resource allocator role successfully. In the case of staffing, the manager is required to focus on the leadership role by providing subordinates with feedback on performance. Directing includes the successful performance of disseminator, entrepreneur, and disturbance handler roles. Controlling is aided through the performance of the monitor role. The capability to perform and

excel in multiple roles makes the differences between a successful manager and an unsuccessful one. Any manager who has a problem wearing any of the many hats of the job is going to have a work unit that is adversely affected to some extent.

2.3 Production management: A Brief History

The history of the territories which since ca. 1900 have been known under the name Nigeria during the pre-colonial period (16th to 18th centuries) was dominated by a number of powerful West African kingdoms or empires.

According to (Falola et al, 2010: 1)

By 1900, Nigeria had come to be recognized by other colonial powers as a British colony. This was as a result of British being the first to establish an occupation on the area by signing a treaties of protection with Nigerian rulers, and later invading and occupying their territories.

These include Benin Empire in the west and the Islamic Songhai Empire in the north, the Igbo kingdom of Onitsha in the southeast and various Hausa – Fulani kingdoms. Past archaeological digs have uncovered the fairly advanced lifestyle of some of the Hausa civilization. Some were able to work iron which helped with tool and weapon making. They also showed a vast advancement in cultural expression which was rare for civilization in the area around that time. Many of the settlements also contained expertly coursed stone walls which showed the need for either protection from animals or other settlements. These various settlements would later clash, craving a rise in power which may explain these elements uncovered in the archaeological sites.

According to (Adeniyi Oludare, 2006: 43)

The creative Arts constitute the most formidable and versatile cultural agents for the transmission of cultural knowledge and values across ethnic, national and international boundaries

The administration and management of Arts and theatre activities has always been in existence in both the human and traditional societies as further exemplified by (Hameed Olutoba Lawal, 2010:3) that “theatre developed from myth and ritual?” Examples of theatre activities and performances abound in our traditional festivals which have to do with the worship of our traditional gods and paying obeisance to our past heroes. The traditional African festivals has a lot of rituals and drama which form its dynamics, but these would not be appreciated until a total understanding of the belief systems which index the festival as an organic part of the religious and secular life of traditional African has been reached.

(Bode Osanyin, 2004:28) “The nature of an African festival itself is rather complex. The occasion is neither a solely religious one nor a wholly social or secular one”.

In traditional Africa, festivals are deeper than what it looks, it is a symbolic regeneration of a peoples` past in their present and a way of recalling their origins whether mythical or historical. It helps to establish cultural identity and self-awareness, which is more involving. Festivals are also an outcome of the innovation of the arts. (Bakare, Ojo Rasaki 2013:30) posits that:

The theatricality of the traditional African rituals which qualifies them as performances comes to fore when such rituals are extricated from their efficacious context. All forms of artistic practices that avail in Africa are approached from the form and content perspectives, Africans did not use their art for only aesthetic reasons, but it centred on their entire life. It is a combination of form and content. This is why African art is often regarded as “art for life” unlike European art which is regarded as “art for art’s sake

Bakare’s position above explains the African traditional rituals as having dual functions of performances on one hand and still portraying its ritualistic inputs especially in the society it finds itself. This is also buttressed by (Osundare, 2007: 19) that “art that is shorn of human touch is art for ass sake”

The internal dynamics of the African festival rule out the possibility of having drama and ritual coagulate into mere re-enactment. They, therefore, remain vibrant and vital, a regeneration and growth rather than cut and dried re-enactment. Thus rather than a linear scale of values, the African has recourse to a cyclic world – view which denies the possibility of annihilation in physical death. His idea of life is a continuous movement made possible by re-incarnation. It is in this light, to serve the aim of communion and mutual interaction between the living and their ancestors, that African ‘cults of the dead’ are established and run. Suffice to say that not all societies have cults as powerful as the Kalabari *Ekine*, the Yoruba *Egungun*, the Igbo *Odo* and *Omabe*, and the Calabar *Ekpo*, all observe and acknowledge two great orders of existence. These two orders or existence are the operative existence of life in the African world-view; they determine the plane of existence of any being, and its field of

operation. But since the African considers it of utmost importance to ensure a continuity of interaction between the various worlds, he evolves ways of bringing either his gods or his dead into the living society, periodically since he (the living) cannot, otherwise, physically bridge the gap. With this world view, and belief system in mind, one can begin to appreciate the intricacies of a traditional festival which is not merely an occasion for paroxysms and other excesses- the religious or secular.

From the foregoing, one can understand that a period of festivity in any African tradition is not only an opportunity for secular communion. It is a season, a vehicle for the invitation of the gods and the ancestors into the community of a re-union that transcends. In every traditional African festival, there is a metaphysical import, a psychic interaction between the living and the dead, which is deemed to control natural phenomena in the community for the whole season which starts with the festival. The physical, geographical environment of a people plays a great role in determining their world – view. For a people who live on water or on the banks of water, the riverine environment defines a world-view just like the land defines the world-view of a people, the deities assume aquatic forms (like the Owu of the Kalabari) while those of a land people retain the basic anthropomorphic features. Festivals, then, are a people's conscious communal effort to retain a hold on their ancestors and to invoke both these great ones and the communal deities whose blessings and goodwill are indispensable to the well-being of the community. Invocation and placation are the central focus-point of traditional festivities. Festivals are basically religious and are therefore sacred, while some others tend towards secularism but still with some sacred undertones. The most common of these theatrical or rather ritual festivals is the masquerading. This is because masquerading is an important aspect of the Nigerian culture and values and it

is practiced in virtually all kinds of ritual celebration of the divinities and ancestral spirits in the land.

(Philip Adedotun Ogundeji, 2000: 4) quoting Nzewuna, he says:

Among the Yoruba of the southwestern Nigeria and part of Benin Republic, it is known as egungun or egwu; it is mmonwu or egwugwu among the Igbo of south-eastern Nigeria; egwu among the Igala; alekwu among the Idoma (both of the middle belt); and dodo among the Jaba people of the Hausa tribe in northern Nigeria

It is important to state here that the existence of masquerading in Nigeria predates the advent of Islam and Christianity even though it is still in existence even till date. It is therefore an offshoot of the pre-colonial era to the modern day theatre. The management and administration of these festivals were in the hands of the traditional rulers as custodians of these festivals. In some other tribal settings, there were organized towns and villages in which the rulers directed the managerial affairs of the social and cultural programmes within the council of elders meetings for advice, planning and execution of cultural programmes within the societies or communities. There were no written down policies on the administration of these programmes or about what had been done at that time for posterity to follow. These of course are one of the shortfalls of the pre-colonial era. But even at that, cultural activities thrived under the guardians, administration, and management of these elders as traditional forms of arts and cultural events were most popularly expressed through festivals, exhibitions, music playing and dancing in the open. It was also marked by the traditional and religious habits of the people. According to (Chris Nwamuo, 2003: 32):

For example, during the new yam festival in some communities, when a village wanted to showcase a

dance talent which they didn't have, they would send a negotiator to another village to hire out their dancers for a number of days, for an agreed fee and under certain other conditions. This was a theatre administrator. As a middle-man in a three way transaction between the artist – audience and the community, he marketed the performing arts.

These art forms that were practiced, exhibited and administered in the form of traditional and religious festivals include dance, songs, regatta, traditional wedding, story-telling, inventions and exhibitions of carvings and other artifacts. These festivals as it were, were used for other purposes other than sacred or cultic function. They are also used for political, judicial, and entertainment purposes. They are used to mirror the society, and sometimes serves as a check and balancing while also reflective of the social, economic ways of life of the populace. It is important to state here that these above functions and advantages are secondary in importance to the needs and aspirations of the essence of the festivals.

The management of these festivals and cultures were in the hands of the traditional and royal fathers; they are the custodian of the values and traditions of the land. They organize festivals in honour of the gods and various divinities. Such festivals include Osun Osogbo festival, Sango festival, Sharo/Shadi festival and Igue festival. Others are the Durber festival, Argungun and so much more. Based on the above illustration, it is obvious that the administration, organization, planning, and management of theatrical activities in the pre-colonial era are evident in the organization of the peoples' festivals and rituals.

The colonial era comprises of the late 19th century to early 1960's. This is essentially between World War I and II. The initial War had fighters from five continents and

military actions were visible. There were gains for African soldiers who fought alongside their European counterparts, but even at that, colonial presence in Africa intensified rather than relaxing in gratitude to Africans involvement in the war. The period between 1919 and 1935 were colonial imperialism's last territorial drive in Africa. By 1935, all areas that were still holding out against the imperialists and clinging to their sovereignty were brought under the powers of colonial system. Also roles played by these colonial masters in the administration, running and development of arts and culture of the people is worthy of mentioning. After the Royal Niger Company has been revoked, Nigeria was officially under the British in the 1900. In the year 1906, a protectorate was established over the Northern Province and the colony and protectorate of Lagos became part of the Southern Nigeria. The two protectorates were merged into the colony and protectorate of Nigeria in January 1914, popularly called the Amalgamation. With these developments, the authority and influence of the traditional rulers' dwindled and absolute power and decision making rested on the hands of the colonial masters. Also arising from this amalgamation was the declaration of Lagos as a Federal territory by the British Government.

With the shift from the traditional system of Government to the British Colonial system of Administration, the cultural activity of the people was also greatly affected as the powers of administration and management of these cultural beliefs dwindled in the hands and grips of the traditional rulers and elders in council.

It is germane to note here that despite the bottle neck encountered by the colonial rule, theatrical activities or ritual performances still existed in trickles in different traditional societies and cultures. Some of these festivals include "Egungun festivals" of the Yorubas', "Sharo festival" of the Fulanis, "Igue festival" of the Benin Empire, "New Yam Festival" of the Igbos and much more. These festivals were financed and

supported by the members of the community in which these festivals are located. The management of these festivals also rest on a group of individuals who put together their resources to see to the realization and continuity of these festivals.

In the earlier part of the twentieth century, community theatre groups emerged. The birth of theatre in Nigeria started with the Nigerian travelling theatre which was also known as Ogunde Theatre. This appears to begin a recognized contemporary Nigerian theatre practice. Chief Hubert Ogunde, born in the year 1916 and his career in theatre began when he was hired as an organist and song composer at the Aladura church, a Cherubim and Seraphim Church based in Ebute Metta, Lagos. "*The garden of Eden and the throne of God*" an opera was produced in 1944, which was in support of the church building fund and was sponsored, and managed by the church. The success of the production thereafter propelled Ogunde to writing more operas until he turned professional.

Ogunde influenced several dramatists in Nigeria such as Duro Ladipo, Kola Ogunmola, and Moses Olaiya. These artists also form their own travelling theatre and triumph in their managerial and administrative dealings. The theatre were sustained and managed by their proprietors who serve as actors-managers in the productions as there were no sponsorship what so ever from the government.

It is important to state here that during the sixties, theatre in Nigeria was synonymous with concerts even with the influences of the western culture as they had little understanding of the concept of the theatre being linked with culture of the people. The British always make sure that their idea of drama, music and visual arts are showcased. In 1949, the agency initiated the idea of drama and visual as an annual event in the Nigerian festival of arts to enable artists display their arts to the public. The first

festival was actually opened under the umbrella of the British Council in April 23, 1950 by Sir John Mc Pherson. With that attachment of Nation Hood in 1960, the urge for progress and self-determination made the usual resort to the British Council Centre by our artists a visage of colonialism. The new crop of Nigerian artists dedicated to the creation and promotion of African Art and Literature sought for an ideal environment and work under circumstance devoid of the surveillance of the British Council.

With the birth of the Mbari Club, artistes set out to establish a cultural centre that would in essence replace the role of the British council especially as regards the promotion of the countryculture. The real call for the development of the Nigerian theatre was answered in 1960 by Wole Soyinka and thereafter by other playwrights such as Zulu Sofola, Ola Rotimi, and Wale Ogunyemi who carved for themselves new theatre languages and styles in the representation of their works.

Olu Obafemi & Ahmed Yerima,(2004: 4)

Zulu Sofola, Ola Rotimi and Wale Ogunyemi were the sole theatre practitioners as playwrights, actors and directors-who commenced the search for a new theatre language and technique, in a restorative fashion, away from the profound, incomprehensive traditional foundation laid by the notable pioneers of the literary theatre in Nigeria such as Wole Soyinka and John Pepper Clark-Bekederemo.

In 1957, Nigeria was firmly on course to political independence. The Anglo-Nigerian relationship envisaged after independence brought about the future direction of development and control of the Nigerian State. On 1st of April 1958, without any suitable guidelines, the Nigerian government agreed that British government hand over control of armed forces. The Nigerian government shall maintain the armed forces and

political landscape of the country, while British government offers financial aid. On attainment of Independence, one of the immediate issues that needed urgent attention was the handing over of political power to Nigerians by the British. On 1st of October, 1960, Nigeria became independent but there were complexities.

According to (Adeniyi Oludare, 2006:23)

But unfortunately, the indigenous government did not carry along with it the deep rooted arts and cultural consciousness, which was seen as a foundation laying stone that have been a source of pride and assisted in the termination of colonial rule in the Country.

Post- colonial arts and cultural consciousness are produced as aftermath of colonial rule. These arts address issues of national, cultural identity, race and ethnicity. Post - colonial theory which underpins post-colonial art does not simply relate to the aftermath of a nation's independence from its colonial ruler, it further analyses and responds to the cultural legacies of colonialism and the human consequences of controlling a country in order to exploit the native people and their land. In doing this, it also addresses how the society and the culture of non European people were seen from the perspective of western cultural knowledge and how this was used to subjugate people into a colony of the European Mother Country and the resulting identities of colonise and colonised.

Nigeria as a country is rich in cultural resources, creativity and resourcefulness. The post-colonial period in Africa coincided with the post -modernist deconstruction of the euro-centric domination in the visual arts. Despite these shortfalls, the idea of the

Nigerian theatre was launched by Wole Soyinka in 1960, he presented *A Dance of the forest* and a troupe named the 1960 masks.

The Mbari Club

At the set up of the Mbari Club, its objectives were for it to be a place of rites and performance and a centre of great beauty for a specified deity.

Moreso there was the congress for cultural freedom in Paris in 1950, whose purpose is to foster the growth of a world-wide community for scholars, artistes and so much more were approached in 1961 by a committee of artistes made up of Ulli Bier, Wole Soyinka, Amos Tutuola, Yetunde Esan, Francis Ademola, D.O Fagunwa, Mabel Aig-Imoukhuede and later J.P Clark, Demas Nwoko and Ezekiel Mphahlele. They all succeeded in the establishment of the first indigenous cultural centre in Nigeria, the first Mbari Club opened in 1961 at Onireke street in Ibadan, adjoining the West End café, a Lebanese restaurant with a gallery for artistic exhibition, a library for research and information and a courtyard used as an open air theatre.

There was the establishment of a semblance of the Mbari house in Owerri that was built in Ibadan as a place to see and know works by Nigerian and Foreign writers and artistes such as Wole Soyinka and J.P Clark.

Duro Ladipo also started his own theatre company at Osogbo in 1961 using Mbari as a base for his artistic ingenuity, as he afterwards converted his father's house into a cultural centre in 1962.

For the purpose of Osogbo, however, the cultural centre was not the esoteric Mbari at Owerri or its Ibadan symbol; for then it was Mbari Mbayo (If I could behold. I would rejoice). It was the place that created the Epic play *Oba Koso* and *Eda*

Mbari Mbayo in Osogbo became a place where people gathered annually for a theatre festival provided by the Duro Ladipo theatre. The first commonwealth Arts festival in Britain in 1965 gave another impetus for the developing interest in the Nigerian theatre. At the National festival week in Lagos during the last week of April in the year 1965, a number of artists tapping both the dramatic and theatrical resources of the country converged for a competition which had a far reaching effect for the Nigerian theatre.

Towards the success of a national theatre movement in 1964, the Mbari centre contributed to the developing consciousness to a large extent by setting up the basis for a thriving National theatre. It also contributed in fostering an atmosphere for the establishment of the Drama Association of Nigeria. This was aimed at advising the Nigerian Arts council on all theatrical activities.

Duro Ladipo was born in the year 1931. And in the post-colonial era, he established himself as one of the best known and critically acclaimed Yoruba dramatists. His plays include "Oba Koso" (*The King did not hang*), a dramatization of the traditional Yoruba story on how Sango became the god of thunder. In 1965, this play received international acclaim at the first commonwealth Arts Festival. Duro Ladipo is compared to Karaja by the Berlin critic Ulli Beier. He manages and sponsors and acts in his plays. The successful management and realization of his productions was due to his managerial skills and expertise. He died in the year 1978.

Kola Ogunmola was a Nigerian dramatist, producer, manager, actor, director and playwright also worthy of mentioning. He was born in the year 1925 at Okemisi in Ekiti State and he uses his writings to develop Yoruba culture, especially folk opera which is drama that combines Christian themes with traditional Yoruba folklore, music

and dancing. In 1947, Ogunmola also founded the travelling Theatre and one of his productions was the performance of the musical version of Amos Tutuola's *The Palm Wine Drinkard* which was performed in Algiers in 1969, at the first Pan-African Cultural Congress. He rose to be one of the most brilliant actors in Africa in the 1950's and 60's. His production of "Ife Owo" a satire in 1965 was a story whose plot centres on marriage and wealth. One of the greatest attributes of Ogunmola is his use of mime, pantomime, songs and music in his productions to enable him pass across his messages to his audience.

2.4 Production Management in the Theatre

Production management, an aspect of theatre management concerns itself with the processes of packaging production from pre production to post production stage with the overall involvement of the management team. With increase in technological involvements in the arts, theatre productions became more complex, as more and more people become involved and start to specialize and handle different acts of the theatre hence the need for effective production management team. Production management helps to achieve the smooth execution of a production.

The production management team helps in the realisation of the concept of the director or choreographer within the constraints of the production possibilities. These responsibilities include supervising sub-disciplines of production such as scenic, lighting, sound, and stage management. In addition to management and financial skills, management team must have detailed knowledge of all production disciplines including an understanding of the interactions of these disciplines.

Production management is a process of "effective planning and regulations of an enterprise which is responsible for the actual transformation of materials into finished

products”. (Brecht E.L, 2012). This definition explains production planning and its control are the main characteristics of production management because in the case of poor planning and control of production activities, the organization may not be able to attain its objectives and this may result to loss of audience confidence and retardation in the progress of the theatre outfit. Production management concerns itself with planning, directing, organizing, coordinating and controlling the three fundamental processes that are involved in the art of production in order to meet the organizational goals.

Every production management approach must satisfy the artistic needs of the society in order to be successful and relevant to the society. This means that management sets the production objective, based on the purpose for which the organization is established. The markets need to be determined as a starting point for effectiveness. According to (Rieva Lesonsky, 2007:64) “there is no business, particularly a small one that can be all things to all people. The more narrowly, you can define your target market, the better” If establishments purpose is to produce entertainment, then management must explore the various approaches, through which the organization can achieve the purpose. It will therefore embark on the production of drama, dance, musicals and variety shows, as viable entertainment programmes. Management can contemplate a blend of sub-themes, like action, romance and musical, in an exciting manner, to appeal to audience and satisfy society.

According to Emman – Owums Owuamalam, (2007:259) “it is the duty of management to harmonise the various interests in a production so that participants and consumers of the product, would feel fulfilled” The society must be protected, from lurid and obscene presentations. This means that management must set such an objective, which eliminates the bastardisation of people`s cultural values and smacks

good conscience. The audience interest and satisfaction must be considered, in the choice and approval of production scripts, if the establishment must enjoy the goodwill and support that can guarantee its viability and prosperity.

Production management sets job description and uses the director to engage the best hands, through interviews and auditions. It seeks revenue for investment in the production, as a business venture. It attracts sponsors, as investors and obtains loans as facilities, for meeting production requirements. Management supervises production, based on production budgets. This aspect of production management is vital, to the financial success of the organization. It shows that every financial leakage valve should be plugged and releases made, to comply with approvals, determined through the budget session of the production. Any extra expense must be justified and drawn judiciously from the incidental vote provided to take care of exigencies associated with artistic productions. Production management is generally responsible for “budgeting, scheduling and coordinating the various production departments.”(The American Association of Community Theatre, 2017:12). Production management from a general perspective deals with applying the principles of management to the functions of productions. In addition, it views the process of effective planning as well as regulating the operations of that section of enterprise. It is responsible for the actual transformation and realization of materials into finished product. Consequently, production management deals with decision making that is related to production process at its highest. It is responsible for ensuring all aspects of the production budgets are well detailed according to the designers and director’s wish, and in time for the first performance. According to (Milward G.E, 2007:90), the production management team gets things done by “working with people and other resources to reach an objective”. These objectives ensure that the finished production is in tandem

with the aims and objectives set for it. Production management team ensures the effective control and planning of the whole production process from pre production to post production.

According to S.O (Jedo, 2007:150) “it is often said that personality is the sum total of a particular person`s nature or character” whichever nature of man that is or whatever the nature the production management team portray, they are the one responsible for the success or otherwise of the production. They are responsible for getting things done and successfully through the input or contributions of others based on the goals and objectives of the organisation. They set for themselves goals and aspirations and attempt to carry out these goals to the best of their abilities. Production management is designed to perform essential duties towards the realization of the establishment`s purpose, it therefore, undertakes the following assignments; it identifies the social needs of society to be artistically satisfied by a screen or stage productions. It provides the facilities like equipment and money that are required to accomplish the production task, with dexterity and efficiency. It hires and motivates the personnel, expected to perform in the production. It addresses issues relating to equipment, personnel and funds in a judicious and effective manner so as to ensure profit generation to the production company as a business venture. It attracts patronage and sponsorship for the production, through an aggressive marketing of the production theme. It establishes a price mechanism for sponsor, and advertisers, who may wish to purchase space in the product or facilitate the exercise, through social responsibility participation budget. The pricing is usually determined by the production budget as the money, required to produce the artistic work.

Management engineers audience participation, through publicity, promotion and any other stimulating strategy that may guarantee profit to the production. It may use

various attention getting devices, like street shows, floats and rallies to achieve publicity. It establishes reputable credible and effective distribution channels, for the products. This approach makes it possible for revenue to be generated from sales and marketing of the products. It advertises the products, so as to generate the awareness that can stimulate the purchase of the products.

In all, production management is the life-blood of every artistic production. If it is cancerous, the production comes to a comma, which leads to failure and extinction. It means that production management should be entrusted to only those, who understand theatrical production principles. They should also possess both administrative acumen and the shrewdness of business moguls. It is based on the above and the fore-going that the essence of a production management team becomes germane.

2.5 Production Organisation and Management team

How does a play happen? What are the play production processes? According to (Awodiya, 2017:94) “the artistic functions and the commercial functions are the two divisions of a play production process”. This is called the production organization process and every theatre company needs to have an organizational structure to be taken seriously. According to (Michael Hitt et al, 2007: 336) “organizational structure is a critical component for effective strategy in implementation processes”. This process shall however be broken down into the various stages below:

(a)Scripting:It is believed every production commences with the availability of a script. This belief may not be applicable to all productions because some may start with just having a fame of what you want to do. This frame would then be developed in form of improvisation by the organization. A script might be produced from this improvisation or might just remain only a guide. This is the selection or choosing stage.

It is a very important stage in a production management process because a wrong choice of script, songs, dance or improvisation without regards to the aims and objectives of the production intention is a sure way to failure. Scripting is usually the starting point for most production, it is therefore important that such process be taken with lotseriousness. The essence of playwrights putting up pieces is to see them move on stage and not just in books. According to (Kennedy Giola, 2007:123), “plays are written to be performed and not to be read.” Different writers have various ways of writing a play assome writers start with a character or an idea while others may be inspired by a story. Some playwrights write a scenarioand start to develop, others make notes or outline. Some writers start with the scene of crises first and then work out the scenes that lead up to that scene.While other playwrights just begin writing with only a vague idea of what they want to do.Other play wrights have also written plays with the aid of group improvisation where the playwright supplies an outline or idea and the group begins an explanatory process through improvisation, discussion and research. The aim of all these methods is to organize and reduce to an effective form the many elements that go into a play. This seldom happens in the playwright`s first draft as most finished plays are the result of many revisions. And, since plays are intended for the stage, they have to be produced before the playwright can be sure that the play needs no further revision.

(b) Concept Design and Construction: Concept design and constructionis a very important aspect in the successful realization of the production. After choosing the story, which may be scripted or not, it is the turn of the producer to make sure it is produced. He can do this from seeking legal rights to present the work, to providing the director or choreographer, who will now call for audition to select the cast. After the availability of the cast and crew members, a production meeting is called by the

producer to analyse the production concept. This will enable crew members to draw up their plans and ideas towards the success of the production. At this point all hands are on deck and everyone is on the same page on the production concept.

(a) Technical rehearsals: Technical rehearsal is incorporating all other areas of production realization such as lighting, set construction, costume, makeup and sound to see how they all blend up in achieving the director's idea. He uses this opportunity to see the flow of the production in tandem with his blockings and movement of the actors on stage, especially as it affects use of sets and stage properties. The designers also use this opportunity to notice inconveniences in the movements of the actors on stage, either because of misplacements of lighting cues, stage properties, set construction, sound cues, or difficulties with movement of costumes.

(b) However, with all these observations, adjustments are made by the different crews based on their areas of interest, suggestions and advice from the director. The lighting man for instance works on plotting of his lights to make sure the right colour, mood and intensities are achieved. These must also blend with colour of set, different shades of costumes used etc. The sound man works on his sound cues for perfect timing and delivery. With all areas of the production intact, the director then calls for a proper dress and technical rehearsal to see how all these areas and corrections marry. The dress and tech rehearsal may be done more than once by the director until all errors are corrected before the opening night

2.5:1 Theatre Organisation: Good theatres require good organization. It is important to state that successful productions usually have strong organizational structure that follows a well laid down plan. Each company structure is unique and different according to its own needs. It is difficult to say that any two companies are

set up in the same way with the same aims and objectives. The meeting of the production team is the most important stage at the start of the production. This is because the initial production meetings are attended by members of the production design team alone. Their purpose is to help develop the production concept, after the designers begin to produce their drawings, sketches and plans. According to (Don Hellriegel John & John W. Slocum, 2009:445) “for organisations to work effectively, their designs must not be static; they have to change to reflect new environmental challenges, threats and opportunities.”

Production meetings are used as forum to keep other members of the team informed about the progress in all design areas. At this time, the stage manager normally joins in the discussions of the meeting. When production designs are approved, the construction team expands to include technical director and appropriate crew heads. As construction starts, technical director becomes involved in rehearsals. At this time, few adjustments are almost inevitably either in one or more of the design elements. At this stage, changes and observations seen are discussed and resolved at the production meeting where all other departments are aware of the progress and changes made in the production concept.

While the concept of the production is being developed, production meetings are usually held daily but as meetings become less developmental and more informational, the frequency of the meeting decreases to about once a week until the dress and technical night just before the opening of the production. The production design team is made up of production manager, technical director and crew heads.

Organisational procedures and duties of a typical theatrical production company

Organisations do not just need structures; they need procedures that are properly designed to ensure optimal performance. This performance helps in putting such organization on strong footing as in improving “organisations mechanism, people work together to identify needs and solve them”. (Edwinah Amah, 2014: 44). In fact, no organization can perform if the processes were faulty. According to (Muo M.C & Muo IK, 2007: 88) “when the organizational structure is properly formulated, it ensures that the entity achieves its purposes”. In respect of the duties associated with individuals as regards their areas of specialization in a production process, every organization tries to enthrone a process that the management feels is best suited to it and its purposes.

Below are the descriptions of such processes and their duties.

1. Producer: He is the overseer responsible for bringing together all others in the areas of the production especially in a production process. The producer is the ultimate authority in the organizational structure of a theatrical production. According to (Emman – Owums Owuamalam, 2007: 149) “creativity in thoughts and ideas, shrewdness in financial considerations and astuteness in administrative capability, are the requirements, expected of an ideal programme or performance producer”, Also in some context, the individual or the organization that provides the money for the production is generally referred to as the sponsor or the producer. He secures the right to perform the play from the playwright, hires the director, designers, actors, and crews, leases the theatre and secures financial backing for the play. In an educational theatre for instance, the department chairman and administrative staff frequently function in the same capacity as the managing director. The duties of the artistic director are often assigned to a production committee, which selects the plays and is responsible for their artistic quality. In other non-profit oriented theatres, such as

community or church groups, the functions of the producer are usually carried out by a production committee or board of directors which functions as stated above.

2) Playwright:The Playwright is responsible for the generation of a production idea. He creates this idea that ultimately evolves into the written script. In the initial public performance of the play, he may also be involved in the production process. The playwright sometimes works with the director to help with interpretations of the script based on his concept and thoughts when he was writing it. He may also have to help adjust some scenes and lines in the production process.

3) Director:He is the person responsible for the artistic interpretation of the work at hand. He collaborates with other areas of the production team to achieve his aim and objectives especially as regards the production concept. He illuminates the script writer's purpose and intent to the audience. Although the director may not build or paint any scenery or sew any costumes or hang any lights, he is responsible for coordinating the activities of all those who do. While the director may not go on stage and perform for the audience, he gives blockings and instructions to the actors who perform. He is the unifying factor behind play production by making sure that all the pieces fit. In order to excel in his performance, the director understands that creative productions as presented to an audience, is a synergic art, synthesizing specific concepts and elements into a composite whole.

4) Production Manager:Theatre productions are works of art produced from a written book, script or improvisation. These could be in form of drama, musicals or dance movements. Work of art function in many ways which include entertainment, political, social weapon, therapy, and as artifact. "One function of art is not more important than the others, nor do they mutually exclude each other" (Dennis Sporre, 2005: 26), It is

important to note here that theatre productions vary in many ways from the academic to the professional theatre, from one theatre to another and depending on the needs of the production. To be a production manager does not happen overnight, one needs to work his way up for it and also learn to work with people by keeping his temperament because he will also continue to learn something new every day as well, as the day goes by. According to (SMA, 2009:1):

He must have the temperament and ability to get along with people in both the artistic and technical sides of the theatre. It is part of the attraction of the work that each new job will introduce new and different challenges. However, the work is never exciting, it often involves long hours and fairly boring repetitive tasks as well as being physically demanding.

This is so because no two productions are the same, therefore a production manager should have good communication skills, an understanding of all elements of the theatre such as technical, sound, props and anything that the producer, director or even the production can ask of him. According to (Katherine Adams & Gloria Galanes, 2006: 64) “good communication is the process by which we create, receive, interpret, and respond to messages from others.” This makes communication an ongoing phenomenon. The production manager is the link between the creative and all of the technical Departments. He needs to be seen on stage during the fit up and also available in the office. Be that as it may, the production manager keeps a production together by working as an intermediary among the cast, crew, and director. They verify theatre purchases, organise meetings and schedule rehearsal times. They also take notes concerning the director’s vision and technical issues. According to (Femi Adedina & Victor Taiwo, 2015: 90) “it is a process that involves the systematic and

sequential execution of the mutually inter-related tasks or work activities”. Production managers have responsibilities for the personnel, financial, and administrative aspect and to the production publicity as this is a “process of creating awareness of the availability of a theatrical product” (Oshionebo and Idebi, 2009:91), which is seen “as the non-personal stimulation of demand for a product by placing news about it in various media.” (Odiboh, 2002:44). The production manager is responsible for leading, marketing, and publicity activities.

5) Stage Manager: The Stage manager can be compared to the middle man in a manufacturing company involving the manufacturer and the consumer. Theatrically speaking, the manufacturer is the director, while the consumers are the actors or audience as the case may be. Strange as these attributes may be, he takes information and directives from the director to the actors and vice versa. He most times finds himself at the two sides of the divide by not only assisting the director but also acting as enforcer of equity during rehearsals and performers. “Good relationships between managers and workers characterize globally successful competitors. In most prosperous firms, managers and workers are a team”. (Martin K. Starr, 2004:299).

The stage manager is the lord of the rehearsal venue. He takes charge of responsibilities from providing a comfortable environment for directors and actors to work on. He writes down all the blockings and directives given by the director on his prompt book. He assists the actors with their blockings too as provided by the director. He works with other members of the production crew by providing information from the director. The Stage manager is a ‘yes man’ because he duplicates instruction to both cast and crew from the director and also takes back information to the director. He assists the director in realizing his concept and works with him until the dress and technical day when the director hands over the production to him. From this moment,

the stage manager takes charge of the production. He organizes cast and supervises crew members all through the days the production would be staged as the director steps aside.

6) Scenic and Property Personnel: The Scenic and Property personnel work with a number of other sub personnel's to enable them divide their roles into sub unit. These sub units include scenic designer, scenic artist and paint crew. Other sub units are property master and crew, technical director, scene-shop foreman, construction crew and stage crew. "The visual impact of a play, how it looks to the audience, is determined in large measure by the work of designers and craftsmen in the areas of scenery, costumes, and lighting" (Robert Lee, 2006:25).

7) Lighting Personnel: The lighting personnel are divided into lighting designer, master electrician, and other electricians. The lighting designer duties include helping to design the lighting operations and other lighting effects and mood that may be needed by the director. He provides a blue print of what the lighting models will look like and how or when it will be placed when in use. After the design of the lighting by the designer, the master electrician works with the lighting crews to implements the design by plotting, rigging and fixing the lights. Next are the electricians whose work can be divided into three areas such as hanging, focusing and running crew. It is important to note here that between one and five or more electricians may be needed in running the lighting of a production based on its complexities.

8) Costume Personnel: These are the personnel responsible for the costumes of the production. The costume personnel include costume designer, costumier, master seamer, and costume construction crew. The costume designer concerns himself with the visual interpretation of the actors on stage. Starting from how the clothes should be

designed, shoes, hair, wigs, bags or hat to match, to how it will help portray the characters on stage. The costumer is also called the costume shop supervisor and helps in building or supervising the building of the costumes by the designer. He should understand the graphic illustration of the designer and build such costumes accordingly. The costumier also helps in maintaining and is in charge of inventory of basic supplies of costume when needed. The next personnel are the costume crew, which depending on the size of the costume operations could be broken down into assistant heads, and crew members. These crew members are the draper, cutter, seamstresses, snitchers and the dryer/painters. There is also the wardrobe supervisor who is in charge of all costumes and its accessories.

9) **Sound Personnel:** These are the people that create the sound for a production. They include the sound designer who helps with designing, recording, setting up equipment used in the realization of the production. Other personnel's are the sound crew who is in charge of recording, editing of tape and the playback during rehearsals and performances. He also performs the duties of running sound reinforcement systems for the success of the production.

2.6 Production Management Patterns

Production management patterns are the regular ways and manners in which productions are done in line with production management best practices. Looking at the statement of Konstantin Stanislavski, founder of the Moscow Art Theatre that "Great art conceals art.", Stanislavsky was referring to what occurs when actors create believable roles. He believes that great actors make us believe they are the characters they play and everything they say and do happens spontaneously, without thought or

effort therefore these actors do not seem to be working. True as this position of Stanislavski may seem, a great performance does not simply happen, it involves more than just the expertise of the actor. The real world of theatrical production is not like that. It is the product of a great deal of organization, teamwork, talent, and dedication. Getting a play from the written word to the stage for your would-be audience requires a lot of challenging work. According to (Mary Lay, et al 2000: 79) “once you have identified your audience. You can begin thinking about how to adjust your communications to them early”. It is hoped that results of these efforts will be artistic and artful. “When employees working in teams are effective, they are able to accomplish more than their counterparts working individually.” (Erik Chesla, 2000:15). All these are the combined responsibility of the production team.

2.7 Theoretical Framework

This study adopted Henri Fayols` s systematic theory of administration which calls for formalized administrative structure, clear division of labour and delegation of power to administrators based on areas of responsibility. He believes major task of an organization, is develop the personnel so they are able to achieve organisational aims and objectives. According to Sapru, Fayol regards the administrative structure as a “body corporate and compares the administrative function with the nervous system of an animal” (R.K Sapru, 2013: 132).

Furthermore, in the process of carrying out this study, varioustheorists and their theories were analysed with the view to finding how they also add up and conform to management practices. These theorists are Max Weber, (1864-1920) a German sociologist also regarded as the greatest scholar amongst the pioneers of administrative thought. He is the architect of the bureaucratic model, an ideal type bureaucracy. Weber`s distinctive contribution to literature on public administrationis his analysis of

the social and historical context of administration and more particularly bureaucracy. According to (R.K Sapru, 2014:96) “Weber’s most widely acknowledged contributions to the study of organization has been his theory of authority. He was concerned with the distribution of power among the organizational positions in the bureaucratic structure”. Max Weber’s bureaucratic management approach also known as ‘Weberian bureaucracy’, argued that bureaucracy constitutes the most efficient way of organising human activity. He propounds that systematic processes and organized hierarchies are necessary to maintain order, maximize efficiency and eliminate favoritism.

In addition, Fredrick Taylor (1857-1915) is considered to be the Father of scientific management based on his perspective of viewing management as key to achieving greater efficiency in public businesses. Predecessors to Taylor were Charles Babbage, an English mathematician, Henry R. Tower an American industrialist and engineer Captain Henry Metcalfe and Fredrick Halsey. Scientific Management coined by Louis Brandeis was perceived as a way to achieve greater efficiency in the management of public business. According to (R.K Sapru, 2014: 110) “the objective of Scientific Management was to discover the basic principles of motion involved in the performance of physical tasks and then to determine the best way.” The above illustration has to do with improving economic efficiency, especially labour productivity. Taylor’s work gears towards increasing the efficiency of workers for better productivity. Taylor identifies three causes and effects of inefficiency and antagonism in organizations. First, the notion that inefficiency of workers within organizational parameters would lead to unemployment. The defective systems of management also restrict worker’s output because of ‘systematic soldiering.’ Lastly the inefficient rule-of-thumb effort-wastes methods of work.

Another management theorist looked into was Mary Parker Follet (1868-1933) whose works challenge the classical organizational paradigm and is a pioneer to the advancement of the behavioral approach who is concerned in the process by which groups can create something that individuals working separately could not have created. Follet according to R.K. Sapru, (2014:162) further believes that

Society is not independent of individuals. Conversely, the individuals are also, not independent of society. Rather, there is a reciprocal relationship between the individual and society, in which the individual both shapes society and is shaped by it.

One feature common with all the above theories are the fact that they all focus on the need to achieve maximum productivity and efficiency through the combined efforts of a management team. However the administrative management theory of Henri Fayol is more apt in theorising this research work as it vividly explains the importance of a formalised structure and allocation of responsibilities to administrators based on their areas of expertise and technical knowhow

2.8 Overview of the National Troupe of Nigeria and selected Southwestern Arts Council Troupes

It is believed that in upper or late Paleolithic era (ca. 35,000 – 10, 000 B.C.E), culture which means everything about “humans that is not inherited biologically was increasingly determinant in human life” (Mark Kishlansky et al, 2005: 6). Over the years Anthropologists have vividly showered affection on the concept of culture that is obvious in their experience and also central to their discipline, however, there has not

been an agreement on a single definition of the word culture, even when certain similarities are still visible.

Sir Edward Taylor in 1871, provided a typical example according to (Nobert Dannhaeuser & David Carlson, 2002: 3) “culture...taken in its wide ethnographic sense is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society” According to Taylor, culture is seen by man as part of a society. This further means that culture is learnt by the society, rather than hereditary. It is shared and transmitted rather than being the property of an individual. Talking about learning and culture, According to (Robert Lamm, 2006:6) “one begins to understand a culture by learning how that culture developed and what it means to us”

To (Enebe, 2007: 73) “Culture is referred to a nation`s way of life which is transmitted to their citizens”. However, since Tylor`s time, there have been different definitions of culture. There have been variances between actual behaviors on the one hand and the abstract values, beliefs, and perceptions of the world that lies behind the actual behavior on the other. According to (Ihechukwu Madubuike, 2007:222) “culture is the totality of the way of life of a people.” He went further to say this includes the way they speak, walk, dress and eat. It is the total conception of a people of themselves and the pragmatic expression of this conception.

To (Ojiakor, 2007:273) “culture is the future gamut of life”. The history of the institutionalized cultural resource management in Nigeria could be traced to the 1927 when Kenneth Murray (an art cultural teacher in the educational Department of the British Colonial office) made first notable attempt to collect and preserve Nigerian works of Arts and Culture. By 1933, E.H Duckworth began to publicize and stress the

need to preserve these art/culture forms. In 1946, J.H Brainholtz, keeper of the British Department of Ethnology, British Museum, was sent to Nigeria to advise the government on how to preserve the Nigerian antiquities. These developments culminated in the creation of National Antiquities Department in 1953, by the Antiquities Ordinance, 17 under the ordinance, the Federal Department of Antiquities was charged with the responsibility to discover, preserve and study the past and present material culture of diverse people of Nigeria. A well mapped design aimed at achieving the above objectives brought about the constructions of museum in “Esie in 1945, Jos in 1952, Ife in 1954, Lagos in 1957, Oron in 1958, Kano in 1960, Owo in 1968, Kaduna in 1972, and Benin in 1973”. Year Book (1983)

Other institutions established to manage our arts and cultural resources, materials or non-materials include National council for arts and culture; Centre for black and African Arts Civilisation (CBAC), Nigerian Tourist Board, Nigerian Film Censorship Board; Nigerian Film Corporation; National Theatre (Incorporating the National Theatre of Nigeria; National Art Gallery; National Copyright Council to mention a few. These institutions have their individual places in the management of our cultural realities.

2.9 Evolution of the National Troupe of Nigeria and selected Southwestern arts council troupes.

The evolution shall despite the above illustrations give emphasis and explore the National Troupe of Nigeria and selected arts council troupes such as the Lagos state council for arts and culture, Ogun state council for arts and culture and Oyo state council for arts and culture with the view to finding out their history, aims and objectives, visions, mission statements, and interests which includes dance, drama and

music productions since “every theatre organization operates with certain objectives in mind” (Nwamuo,2006:11)

3.0 A Study of the National Troupe of Nigeria

The need to have a befitting National troupe came up at a meeting held after the Festac 77 which then generated a lot of debate by intellectual writers and renowned artists who query the essence of it especially when compared with the already established National Arts Theatre which (Malomo, 2002:14) “referred to as lacking in guideline or blue print for its managers”. For a long time, there were several other calls that followed and the argument was based on the fact that the National Arts Theatre which was established earlier had not really lived up to its billing. In the words of ((Muyiwa Awodiya, 2006: 153)

The National Arts Theatre has become a stereotype of institutionalized ineffectivemanagement, poor service quality, and audience scarcity, whose management cannot be innovated as long as it is tied to the apron strings of the civil service bureaucracy”

The National Troupe if established should therefore not follow this inactivity that had become the lot of the National Arts Theatre. The National Troupe, if properly equipped and constituted will reflect the cultural diversity of Nigeria both in constitution and production. According to (Richard Chijioke Okafor, 2005: 269)”the cultural diversity of Nigeria is a huge potential for the export of music and dance, other cultural exports and vigorous tourism.” So the establishment of the National troupe will serve as the

country's artistic and cultural ambassador both in and outside the country with the aim of finding identification with our artistic and cultural yearnings.

In view of these, the thought of having a National troupe was muted in 1981. However during the 21st meeting of President in Council in July 1983, the establishment of the Nigerian National Cultural Troupe was considered and approved. But the setting up of the National Troupe by the Federal Government did not take off until the 2nd of March 1989 through the Honorable minister for information and culture. The National troupe of Nigeria is a parastatal of the federal ministry of culture, tourism and national orientation and the apex performing arts institution. It was formally established in 1991 by Decree No.47, the same decree that also established the National theatre. It is constituted by professional theatre administrators and artists whose primary function is to celebrate the cultural heritage of Nigeria using dance, music and drama. Late Chief Hubert A. Ogunde was appointed artistic director/ consultant of National troupe. Chief Ogunde started the "OSOSA EXPERIMENT" with about one hundred Artistes. There was no standing Troupes then as Artists were just put together and taken for performances.

With over forty-five years' experience as a theatre practitioner, Chief Ogunde was able to imbibe in the artistes the essence of versatility and know-how of the professional dance/theatre organization and performance experiences. With him, the National Troupe took part in National and International tours in Kenya, Ghana, Cameroon, Uganda etc. where they went to propagate Nigerian cultures. After their arrival, the troupe was disbanded in order to form a cogent National troupe. An audition was put up where a minimum of five artists were picked from each state to form the National Troupe. Key players of this experiment included Colonel Tunde Akogun, the then Minister for Youths, Sports and Culture and Chief Hubert Ogunde the then artistic

director and consultant. These formed group camped in Ososa, Chief Ogunde's town, before they moved to Lagos after his death in 1990. The idea then was that he should manage the troupe as his own private enterprise and not as a governmental body. So when he died, there was now the need to move the troupe to Lagos and therefore a new management for the National Troupe was appointed on the 4th of October, 1991 and then headed by Chief Bayo Oduneye (MON) after which many other artistic directors/ chief executive officers have managed the National Troupe till date.

Objectives of National Troupe of Nigeria

National troupe of Nigeria has the following objectives according to the Federal Republic of Nigeria's gazette, which are as follows:

1. Encouraging of creativity to achieve excellence in the performing arts;
2. To encourage the discovery and development of talents in the performing arts;
3. To achieve high artistic productions specially designed for National and International Tours;
4. To ensure that its productions are geared towards National aspirations;
5. To encourage the development of children's theatre and;
6. To ensure the preservation of the repertoire of the troupe

It has a triangular perception of its productions gearing towards the infusion of Dance, Music or Drama. Since its inception and inauguration, the National Troupe of Nigeria (NTN) has come under the Artistic leadership and Directorship of first; Chief Hubert Ogunde, Chief Bayo Oduneye (MON) and Prof. Ahmed Yerima, Mr. Matin Adaji, Mr. Akin Adejuwon and presently Mr. Tar-Ukoh in successions.

The National Troupe of Nigeria is a Government owned institution. It is an act of parliament, a government agency and which the funding is basically from the government, which made the troupe (N.TN) different from any other private or

academic theatrical company, which got their funding themselves. The National Troupe of Nigeria was set up on the cultural motive of Nigeria, and the artistes of the troupe are regarded as the “Cultural Ambassadors of Nigeria”. In view of the foregoing, the performances of the troupe are always geared towards the recognition and preservation of its geo-political areas with a view to highlighting its potentials. As a matter of fact, every tribe of the Nation has a representative representing each state in the troupe.

In comparing the National Troupe of Nigeria with other Performing Arts troupe or private troupe, you might not be having the actual number of personnel in the troupes with that of the National Troupe of Nigeria been a Federal governmental agency. Like the saying in the academic or private sectors that after the Artistic Director is the Stage Manager. But here in the National troupe, that saying or law does not exist due to the fact that superiority is based on hierarchy. And these hierarchy systems create the differences between the organization and management of the National troupe from that of any other performing arts troupe.

Other management team members include Arnold B. Udoka who is Nigeria’s foremost choreographer, dance scholar, playwright and cultural ambassador, Dr. Arnold Udoka. He is currently the Director in charge of dance at the National troupe of Nigeria. Mrs Josephine O. Igberaese, a cultural Administrator and an artist. She is currently the Director in charge of Drama at the National Troupe of Nigeria. Hilary Eleme is the Director of Technical services; Mike Anyanwu is the Deputy Director, Dance. Others are Bisi Ayodele the Director, Administration; Lawrence W. Adejoh is Director, Finance.

Since inception the National Troupe of Nigeria has been showing potentials of enhancing National development. Its activities are based on the social political, philosophical, economic, cultural, racial, geographical, religious, and sociological influences provided by the society, and much more, the period of its historical development. The celebration of festival of arts and culture (FESTAC 77) which brought the gathering of different cultural troupes across the globe further encouraged the establishment of a national troupe by the Federal government of Nigeria to uphold and project Nigeria's cultural heritage. Hence the National troupe of Nigeria(N.T.N) is headed by an artistic director. Apart from the Artistic Director, there are other Directors too in the Troupe due to the different Department of the troupes. We have Director of Music, Director of Drama and Director of Dance. But all these Directors are also having assistance Directors as well.

The National Troupe of Nigeria is not autonomous. Like many well-intended theatrical projects in the world. The National Troupe is an arm of the Federal Department of culture and is been run like a government Department. From the inception of the National Troupe, culture was only a vague word used mostly by politicians and creative artist. Perhaps that is the reason for the incoherence process of administration and management of the troupe at the initial stage. But later on, the National Troupe came out with official guidelines and policies towards its organizations and operations as direct response to the public outcry that the National Troupe be administered to serve the cultural needs of the Nigerian society. In order to achieve this task, the following duties were highlighted which are the formulation and implementation of cultural polices; planning and execution of cultural and protocol agreements with friendly countries; serving as government functionaries in matters associated with cultural activities and planning, execution and co-ordination of such activities.

To achieve duties above, a well-structured administrative channel was established to accommodate the following departments and sub-divisions. (a) Publication and distribution division. (b) External Relations division (c) Performing Arts division (d) Administrative division (e) Accounts division (f) Management division (g) Maintenance division.

In line with the recommendation and the official gazette of the military government on the National Theatre and the National Troupe, this brought about decree No.47 of 1991 that empowered a board status management team and administrative functionaries to execute the board policies on the theatre. The National Troupe thus became a parastatal. The decree sought to make the National troupe not only relevant to the development, but also known for propagating arts and culture.

Administrative Structure of National Troupe of Nigeria

Director General/Artistic Director

| Deputy Artistic Director | Deputy General Manager |
|-------------------------------|---|
| 1. Assistant Director (Dance) | Assistant General Manager (Personnel Service) |
| 2. Assistant Director (Music) | Assistant General Manager (Community Service) |
| 3. Assistant Director (Drama) | Assistant General Manager (Technical Service) |

The Sole Administrator of the Board of the National Troupe is the Artistic Director, while the composition of Board members is seven. The Chief executive of the Troupe is directly accountable to the Minister of Culture and Tourism. The total number of actors and actress is 40 (forty) and the mode of their employment is 2 year contract

basis. The number of artistic staff is 5, while that of technical staff is 10 and the total number of staff on payroll is 90.

The Board: The highest authority that is responsible to the minister of information and culture or any such other officer vested with power of the office of the minister. The board should be responsible for policy making, appointment and discipline at the top management and also serve as the link between the government and the management of the complex.

Artistic Director: He remains the chief executive of the management of the troupe. He is responsible for the following duties such as execution of policies and daily running of the troupe; supervising performances of the management staff; overseeing directly the activities of the account audits, public relation and protocol; relating with the individual organization, public and private sectors towards the attainment of positive image and better working relationship for the National Troupe and directly responsible to the supervisory minister.

Deputy Artistic Director: He is first and foremost responsible to the Artistic Director as well as the following sub-duties which include responsible for corporate, planning and duties assigned by the Director; co-ordinates the activities of the other Departments; and Acts for the artistic director when he is not around.

Assistant Director Dance: He is foremost responsible to the Artistic director and the Deputy if the Artistic Director is not around. He oversees all choreographic aspect of a dance; takes care and supervises the dance aspects of a production; equally takes care of the welfare of the dancers

Assistant Director (Music): Takes care of the musical aspect of the Troupe. He is equally in charge of all choreo-musical performances; works hand in hand with the dance director; he is in charge of all musical concerts.

Assistant director (Drama): The dramatic aspect of the National Troupe plays a very important factor in the promotion of culture, in educating, enlighten, information and entertainment of the public. In the words of (Nicholson, 2005:1) “drama is in itself a narrative art”. It is a good avenue to explore and represent narratives of selfhood, culture and community. It is in this view that the director for drama comes in to place. His duties therefore include seeing to the welfare and care of the actors; organizes productions and sees to its proper and successful execution.

Now having fully analyzed the various portfolios and their functions, it is important to look into various departments and sub divisions mentioned above that are responsible for the administrative channel of the National Troupe.

Publication and Distribution Division

This division handles the publication of the Troupes magazine – a cultural research Journal as well as review of books and other manuscripts relating to the Nigerian National Troupe. Apart from this, the division also discharges the following duties which are designs and coordinates the production of calendars, diaries, greeting cards; distribution, arrangements and mounting of book exhibitions and fairs; periodic organization of creative writing competitions.

External Relations Division

The external relations division is charged with the following responsibilities of Preparation of cultural agreements and accords with friendly countries and co-ordination of the implementation of terms of such agreement; Pursuance of the negotiation and signing of cultural agreements with African and other Countries.

3.1 A Study of the Lagos State Council for Arts and Culture

The Lagos State Council for Arts and Culture is solely owned and run by the Lagos state government. The council emerges as a result of the success of the Festac '77 which event was held in Lagos. The council was established as the official custodian of culture and traditions in Lagos State. The Council is located at 133, Obafemi Awolowo way, former Radio Lagos Central Business District, in Ikeja, Lagos. The Council was established by Edict No.12 of 1973 and amended in 1974. The Council also existed as the Lagos branch of the Nigerian Arts Council since 1960, which established and ran the Gallery LABAC, Lagos State took over the branch in 1969, and changed its name to the Lagos State Arts Council, with a 21- man Governing Council. The Council's first state assignment was the hosting of the first- ever National festival of arts and culture in 1970, a feat the State was to repeat only in 1984, with the appointment of the first substantive Director of Arts and Culture, it became necessary to review the edict. This was eventually done, and Edict No.2 of 1990 to "foster, encourage and promote the Arts and Culture of the State" was promulgated and published in the supplement to Lagos State of Nigeria Official Gazette Extraordinary No. Vol. 23 of 22nd February, 1990. One characteristic of the culture of Lagos State is its evident diversity, which over the years has been to the advantage of the populace.

The culture of Lagos State holds immense fascination for both indigenes and non-indigenes alike, as it enmeshes in one large arena, the norms, values and practices of several civilizations and cuts across multiples of ethnic and racial boundaries. It is in

the co-existence of this diversity of cultural elements that one derives immense pleasure and holds up a hope for the image of one wholesome Lagos State culture. “Any person separated from one’s roots or culture is like a fish out of water. Cultural values guide us as the compass guides the ship” (Jon Ofoegbu Ukaegbu, 2011:25). Also one of the characteristics of culture of Lagos State is its evident diversity, which over the years has been to the advantage of the populace. The main thrust of Lagos state council for arts and culture is designed to express and execute policy for the state. These policies include the preservation and promotion of Culture. Other is establishment of an administrative structure and provision of funds for its implementation.

From above listed broad categories, one constant feature is the term culture. Lagos state council for arts and culture is overall policy organ of Lagos State Government when it comes to the administration of arts and culture in the state because it is a channel between the art agencies of the cultural sector and the Ministry of Culture on professional matters relating to arts and the implementation of the cultural policy for Nigeria. The Council is saddled with the responsibilities of the implementation of international and inter-governmental cultural agreements through cooperation and exchanges. It ensures all the cultural activities organized by the council are adequately coordinated. Based on the above, the following are functions of Lagos state council for arts and culture: 1. Formulates government policies on Arts and Culture. 2. Plans and showcases cultural activities. 3. Legislates and regulates all cultural and social activities. 4. Directs cultural education and training programmes. 5. Provides cultural facilities. 6. Provides aids and assistance to practitioners in the art. 7. Compiles, Stores and Provides cultural information on Lagos State. 8. Collaborates with international government and non-government cultural organization. 9. Provides cultural

entertainment and educative programmes for moral upliftment especially as it affects the youth. 10. Preserving and maintaining historical monuments.

The architectural design and structure of the arts complex is a simple bungalow structure with an office complex in front and another structure with a small hall of about 200 sitting capacity for troupe performances and for rehearsals. The Arts complex in which the Council is presently situated after being moved from the Onikan area of Lagos State where it was formally located, was built during Colonel Buba Maruwa's administration in Lagos State by the Jolmar Nigeria Limited (builders and civil engineers) in 1999. The Art complex was designed without any basic infrastructural facilities such as lighting booth and lighting equipment, box office, lobby, restaurant and bar, gallery, and workshops for back stage activities among others. Even though some rooms were later converted to functions as dressing room, props room, costume & make-up room, rest room and library and archival room, but these conversions are still grossly inadequate and this is greatly affecting the council's responsibility of showcasing the cultural heritage of Lagos through her performances.

It is germane to state that majorly the council was established in order to present, promote and preserve the cultural heritage of Lagos State. In carrying out this responsibility, the council had set up the Performing Arts Department which has been at the helm of affairs as it concerns performances. The council also presently accommodates some of the units or department apart from the Performing Arts Department such as History and Documentation Archives Department, Marketing Department, Media Department, amongst others.

Mission Statement

Providing public oriented service delivery in the preservation, presentation, promotion and propagation of the rich cultural heritage of the people of Lagos and Nigeria in general.

With the mindset of the above mission statement, Lagos state council for arts and culture deals majorly with general public in providing public positive oriented programs. Such productions are always geared towards making positive impact and laying down a land mark through the cultural preservation of the people of Lagos State. This is usually carried out by the Performing Arts unit as the norms and culture of Lagos State is always adhered strictly to.

The Department of Performing Arts out of other departments consisting of in the council deals with the audience. The council's productions are being watched by the general public through staging of drama, dance performances and indigenous music. The heritage and cultural values of Lagos State is being presented to the general public through the constant reawaking and showcasing of the cultural heritage and their values are promoted and appreciated throughout Lagos State and Nigeria in general. Furthermore, since the cultural values is meant for the general public it is the duty of the performing arts unit to choose the methodology and approach in which a performance will be performed such as drama, dance or music. Such performances are propagated to the general public getting them educated about the current happenings and topical issues as it affects the general populace.

Therefore, in the propagation, presentation and preservation of the culture of people of Lagos, the populace is educated and enlightened through the medium of performances that best suits the issue at hand. The audience in return shows their understanding and appreciation in diverse ways after such performances.

The vision

To make Lagos state council for arts and culture the heartbeat of Nigerian culture through the positive implementation of the Nigerian cultural policy

Considering the above vision of the council, the motive of its establishment cannot be far-fetched and this is to promote the cultural heritage as well as to make Lagos State a sight of attraction to other neighboring states. It is expected of the council to disseminate the cultural values to a large area and greater number of people in Lagos State and in Nigeria at large. Therefore in implementing the Nigeria cultural policy, Lagos state council for arts and culture stands as model to promote cultural values in Lagos State and Nigeria.

Departments in the Art Council

The Lagos state council for arts and culture is created around four units or Departments. These four broad based Departments influencing each other while all have a common goal and function in the general activities with Federal, State, Local Governments and Grass root and headed by the Director of Culture. These Departments include:

Performing Department

This Department is majorly charged with the responsibility of putting performances as the need arises. Such performances in this case varies from drama or play presentation to music presentation or/and dance presentation. The Department ensures that these three aspects of the arts are at one point or the other used as a methodology in carrying out the set goals as requested. The Department has hierarchies such as the Head of Department, Director, Assistant Director, Choreographer, Troupe Leader, Costumiers and Costume Assistants among others. The Performing Arts division of Lagos state

council for arts and culture has contributed immensely to artistic growth and cultural developments in the State. In the pursuit to achieve excellence in the management of Arts and Culture, the council is making effort towards meeting up with the cultural needs of the people in the State. The units under this division include (a) Cultural troupe/performing Arts Unit (b) Literacy and Youth Development Unit (c) Script writing and production Unit (d) Artiste in Residence project Unit

History, Documentation and Archives Department

The history, documentation and archives Department is responsible for the proper documentation of events and production done by the Council. They take proper documentation and make sure that information regarding any of the performances done by the Department of performing Arts is kept intact. Such documentation involves pictures, videos, documentary, which are kept in safe and very easy to access when the need arises. The Department ensures proper documentation by video or cassette – tapes all festivals and cultural activities in the state and provides avenue for marketing them for revenue purpose. The Department also research into the history(i.e. life and culture) of all the people of the state and acquires, preserves, processes, records, examines and documents all archival materials including historical site and monument in the state. The Units under this Department include (a) Research, Data compilation and Updating Unit (b) Publication Unit (c) Documentation Unit (d) Library and Archives

Cultural Heritage and Historical Monuments Division

In the management and Administration of Lagos state council for arts and culture, this division introduces states culture to people at grassroots level. In the process of governing a people, their traditions, customs, beliefs and aspirations must be taken into consideration, otherwise, the government policy and administration would become alien to them. The three units under this division include (a) Association/Registration

and Renewal Unit (b) Festival and Culture programme monitoring Unit (c) Historical sites and Monuments preservation Units.

The culture and traits associated with different people serve as a vital prerequisite to tactical natural planning. Therefore, a well articulated policy on culture will likely stimulate national programmes in the state. This can therefore be achieved by the management of Lagos state council for arts and culture by consciously bringing into fore all collective, positive and valid culture attributed in formulating state policies, and in designing solution to various developmental problems.

Marketing Department

The marketing department is in charge marketing performances to their target corporate organizations and companies as well as individuals. The Department also engages in getting the needed sponsors for each production as the production demands.

Officers at the Council

The professionalism of Lagos State Council of Arts and Culture cannot be overlooked as different professionals from diverse areas has made up the Performing Arts Department therefore emphasizing the collaboration that theatre demands. The Department has some of the following principal officers who handle one office or the other.

Director: He is the overall head of the council. He is in charge of all the administrative functions. The designation of the director is at the same par as recognized in the government policy which is notably ranked at level 16 in civil service and it is the highest level one can attain.

Assistant Director: The Assistant Director also known as the AD. He/ She assists the director as the name implies in all the administrative affairs. He is also in this council charged with the responsibility of all performances and productions as the need demands. He also ensures that the realization of a performance is at its best by putting all other units to work to achieve the desired results.

Choreographer: He works closely with the stage director, he is the one who stages all of the dances and also block and stage all musical numbers in the show. He also works with the stage manager, gets the stages' interpretation from him and adapt it to the dance movements, studies the ground plans to learn how much stage space will be available. He sees to all performances as regards to the creation of dance from the pre-production stage to the post- production stage. He also attends to other responsibilities as the need arises or as instructed by the director.

Costumier: Every performance needs costume in one way or the other and the Lagos State Council is not an exemption. The costumier here is a professional who sees to all the affairs of the costumes both the ones to be created and the ones to be bought. The costumier designs and/or supervises all costumes for the season; it is his/her responsibility to see that the actors appear on stage in suitable costumes, which also 'fit' the characters they play. And not only is the costume designer in charge of costumes and make up, he is also responsible for the appearance of each actor on stage. Undoubtedly, the costumier is one of the most important artistes and technicians in carrying out a production.

Costume Assistant: This is the person that assists the costumier before, during and after productions to make costume available for the performers.

Troupe Leader: This is the person in charge of the standing troupe. He coordinates rehearsals and sometimes stage manages productions.

Standing Troupe: This is the troupe that is charged with the responsibility of being involved in all the performances related to the council. They are always on standby and available. They are being paid monthly by the state government.

The Departments in relation to Performances

The Department of Performing Arts in the Lagos state council for arts and culture is the “golden geese that lay the golden egg”so to say. Most of the productions are not restricted to the four walls of the council and as such are done outside the four walls of the theatre building. In most cases, it could be regarded as a developmental kind of theatre. The Department of Performing Arts as a unit engages in production activities majorly for the general public and this most times does not involve rigorous rehearsal like some other performances. Rigorous rehearsals are experienced when there is need for a full length play which comes up during a particular event or on the request of the government. Most of these productions that are saddled to the Department on such occasion could be during the Anniversary of Lagos State or for a general celebration. The bulk of the financial implication needed by these productions is being taken care of by the state government as money is always a major significance in the successful realization of theatrical performances. According to Bode Sowande (2008):

The business of running a repertory theatre company is more than just creative writing,or marshaling the energies of talented people into a performance while dodging the latest jackboot in power. Without the naira and kobo,you are merely indulging in wishful thinking.

Administrative Structure of the Lagos State Council for Arts and Culture

Management of Lagos state council for arts and Culture is headed by Mrs. S.O Otulana as the director; Mr. Komolafe Oladusi is the director of Performing Arts Unit. In most cases executes policies that are formulated by Boards of Governors of the Council. Although, the management too can formulate policies for the Arts Council but such policies must be approved by the Boards of Governors. The Council's management structure and designation in order of responsibility is stated below:

The Director of Culture

HOD: Research Publication and Documentation Division

HOD: Design Arts Division

HOD: Performing Arts Division

HOD: Cultural Heritage & Historical Monuments Division

HOD: Administrative Division

It is observed in the Four Arts Companies studied in this research work, that there is no provision for Theatre Manager position, rather the Director of Culture or Head of Performing Arts division functioned and played the role of a Theatre Manager. This act has however been a great disadvantage to these theatre centres in realizing their stated objectives and goals in relation to proper funds management, proper maintenance of the theatre complex, and facilities there in. This also affects the effective planning, coordination and communication in relation to play productions and other activities of the council including their public relations. Towards this end,

(Thompson Strickland,2004:350) concludes that:

No company can perform the activities required for a successful strategic planning without attracting capable managers, and employees that give it suitable knowledge base and portfolios....

3.2 Study of Ogun State Council for Arts and Culture

The Ogun State Council for Arts and Culture was established in accordance with Edit No. 7 Vol. 12 on 12th February, 1987 and was inaugurated in March, 1988. This was done in line with the guidelines of the National Cultural Policy. The Ogun State council for arts and culture has primary objective of upliftment of cultural beliefs attributes of the people of the state, aim at improving the people's cultural and human values. Culture can be seen as capable of interweaving many forces and aspects of human life. (Norbert Dannhaeuser & David Carlson 2002: 3). The Arts Council is divided into five Departments headed by a Directorate. These Departments include Personnel Department, Performing Arts Departments, Visual Arts Department (Education Unit, Fine Art Unit, Souvenirs and Craft Unit, Graphic/ Scenic Design/ Printing/ Print Making Unit), Research and Documentation Department, Zonal Co-ordination Department. These Departments are headed and controlled by the Directorate.

Directorate: Under the Civil Services Reform, the Council is operating a directorate System, whereby all the Departments are directly under the directorate. The directorate is therefore responsible for the coordination of the activities of the Departments in the council to ensure the realization of the National Cultural policy, which is the guiding policy on all matters relating to arts and culture.

Personnel Department: The personnel department is mainly in charge of activities of the council. It serves as the main organ for the training of the staff of the council to promote efficiency and productivity.

Performing Arts Departments: The performing arts department promotes the culture of the state through drama, dance and music. It has a strong and virile state troupe

which serves as a good source of revenue generation for the council through its internal and external performances.

Visual Arts Department: The Visual Arts Department consists of the education unit, fine and applied art section (sculpture and painting), souvenirs and craft section and the graphic/scenic, design/printing and print making sections.

Education Unit: The unit conducts extensive academic research works to educate people and schools through the organization of workshops and seminars from time to time.

Fine Art Unit: This Unit assists the education section in all organized workshops and seminars.

Souvenirs and Craft Unit: This unit sustains the continuity skills and indigenous technology. The section also explores new design and introduces these to the craftsman and woman in the state.

Graphic/Scenic Design/Printing/Print Making Unit: The essence of this unit is to supplement the services of the Fine Arts Section in assisting the performing arts, research/documentation and film /video-graphy Departments in the production of sets, props and costumes. The unit also produces standard designs for greeting cards, diary, calendars, and posters for the council in order to generate revenue.

Research and Documentation Department: The primary assignments of this department are to document by video or CD tapes all festivals and cultural activities in the state and provide avenue for marketing them for revenue purpose; To research into the history of the people of the state; To acquire, preserve, process, record, examine

and document all archival materials including historical sites and monuments in the state.

Zonal Coordinator Department

The responsibility of this department is coordinating cultural activities at local government level for proper monitoring and development of culture at the grassroots. In order to ensure proper management and administration of Arts in Ogun State, the Council with the help of the state government built an ultra -modern cultural centre at Kuto, Abeokuta, the state capital to promote, preserve and present the culture of the state to the world at large. The cultural centre is therefore constructed to accommodate the directorate and all the Departments of the council. The council`s management structure is headed by the director of culture in the person of Madam Melutia Ogunremi, who is also the head of the performing arts unit. The deputy director is Mr. Femi Osanyipeju, while Mr. Emmanuel Ikwue is the performing arts coordinator. Mr. Iskilu Shittu is the troupes` choreographer. The designation in order of responsibility is shown below.

The Director

The Administrative Secretary

The Heads of Department

Cultural Officers

Executive Officers

Administrative Staff

The architectural design and structure of Ogun State Arts complex was designed by Engineer Adeleye and commissioned in 1992. The facilities in the complex however

include a theatre hall, a cinema hall, an exhibition hall, a craft shop, a restaurant and a bar at the basement, Administrative offices and a Hall of Fame. Other facilities are the Expo Park, cultural market, large car park space, an open space for parties, exhibitions and trade fair.

Ogun state council for arts and culture is a semi -autonomous parastatal of Ogun State Government. Its directorate ensures qualified hands are employed to all the Departments for proper and effective theatre management and administration in the council. For effective management of the council, the Director makes sure that not only applicants that are also talented in various Departments like Performing Arts, Visual Arts and the Research and Documentation Department are employed but that applicants and employee to the council must have at least an artistic talent.

3.3 A Study of Oyo State Council for Arts and Culture

Upon the states creation exercise embarked by Nigeria after its independence in 1960, Oyo State also known as “The pacesetter state” came into existence. It is important to state here that western region was one of the three regions created by the Macpherson Constitution of 1954 which introduced a high level of autonomy for the regions. This was led by Late Chief Obafemi Awolowo who was the first head of Government and became self-governing in 1957 as a prelude to the political independence of the country. In 1963, the mid-western region of the present day Edo and Delta states were excised from the region and in 1967, both Ondo and Ogun States were created from the western state and the remaining area was renamed Oyo State.

Oyo State is vast in land mass and thickly populated. Oyo state comprise of the Yoruba speaking populace mainly but however, it is important to state here that their dialect

varies likewise their cultural practices especially in places like Oke-Ogun, Ibarapa, Oyo, Ogbomoso to mention only a few.

The establishment of Oyo state council for arts and culture by edict No. 14 of 1997 (now act of parliament) was aimed at fostering, promoting, preserving, recording, documenting, and propagating the cherished Arts, Culture and Allied Matters of the people of Oyo State. Culture talks about the way of life of the people. According to (Albert Craig et al 2007:6) “Humans, unlike other animals are cultural beings. Culture may be defined as the way of life built up by a group and passed on from generation to generation. Language appears to be a uniquely human trait, greatly facilitated the development and transmission of cultures”. It is important to state here that different scholars have attempted about 184 different definitions of culture. The World Book by (Jack Meredith & Samuel Mantel 2003:147) refers to culture as “a way of life for a group of people and that there are four elements that are common to all cultures which includes technology, institutions, language, and arts.”

Taylor ad’s quoted by (Umukoro, 2000: 2) in his own opinion looks at culture from many angles which includes “knowledge, belief, art, morals, law, customs and any other capabilities by man as a member of a particular society.” (Taylor E.B,2007:24) further supported this definition when he also defines in relation to society or groups of people when he says:

Culture is not a personal item. It is used with reference to a society or a group of societies. Culture is more of civilization. It refers to human behavior in terms of

taste,refinement and shared
interest.

It is against this background that the essence of the creation of the Art Council becomes germane in line with its vision and mission statement.

Vision

To make Oyo State the most culturally developed and number one tourist attraction site in Nigeria.

Mission

In our desire to promote arts and culture in the state, the council aims at developing the various arts, crafts, talents and traditional practices of the people and projects the state in good light and generates increased economic development.

Strategic Objectives (Drawing from Mission and Vision)

1. Talent hunt (For Artistic Talents) in the state`s rural and urban communities
2. Promotion and sustenance of the rich cultural heritage of the state through organisational of festivals of arts and culture
3. Collaboration with private organisations for development for arts and culture.
4. Participation in national exhibitions and international cultural competition of arts and culture
5. Generation of revenue for the state (Including multiplier effect on the populace)

Action Plan

1. Organisation of state –wide Festival/Exhibition Arts and Culture

2. Participation at the International and National Festivals as well as Abuja National Carnival.
3. Rehabilitation of the Cultural Centre and its various facilities for increased
 - (a) Productivity and
 - (b) Revenue
4. Commercialisation of the Cultural Centre Tarmac
5. Organisation of Certificate – Oriented Training
6. Programmes in all genre of
 - (a) Theatrical Arts and
 - (b) Fine Arts
7. Strengthening of the Field Services Unit of the Council
8. Recruitment of additional skilled personnel
9. Construction of Office Accommodation for the Council
10. On the Job training for staff through seminars, workshops.

Facilities at the Arts Council

The cultural centre has an avalanche of facilities available for usage at very minimal charges. These facilities enable the arts council to respond positively to all the demands made by the federal and state Governments. Below are the lists of facilities own by the council.

The theatre houses a multi-purpose auditorium with seating capacity of 1,300 with 800 standing. It has modern facilities and equipment. The music rehearsal hall has a seating capacity of about 500; it caters for wedding receptions, seminar, symposia, meetings, etc. The cinema hall has a seating capacity of 250 with available modern conveniences.

Other facilities include parking space that can conveniently accommodate over 500 cars. Other services are conducted under the canopies and other outdoor programmes could also be held there. There is also the availability of spacious foyer for conducting permanent and temporary exhibitions, a hair dressing salon for making both traditional and modern styles, a craft shop, a photographic studio, and a craft village.

Oyo state council for arts and culture was established to educate, entertain, and inform its populace. It creates means for people to have the knowledge and technical know-how about their traditions and cultures. The council for Arts and culture serves as a documentation centre for the preservation of cultural artifacts. Other reasons include:

Entertainment

Oyo state council for arts and culture serve as avenue for showcasing of the cultures and traditions of its people through entertainment and creativity. Though, the place of creativity varies in respect with councils and culture especially as viewed by (Robinson, 2007: 11): who observes that creativity is sometimes used to “describe the common elements of arts and culture,” however, it also encompasses other fields. Be that as it may, audience who come to watch productions put up by the Performing Arts Department of the Arts council which includes dance, music, and drama are not only entertained by these productions, but are also informed and educated by the approach and use of its creative ingenuity. It is important to state here that in the midst of entertainment, creativity and enlightenment, education and learning is impacted.

Education

Oyo State Council for Arts and Culture also serve as an educating centre especially from their productions which are done to educate its populace. Their performances bring out a theme that preaches against societal ills while also proffering solutions to

them. This apart from entertaining the audience also enlightens them as they try to pass across to them through the presentation of their performances.

Promoting Culture and Tourism

The Department of Performing Arts in the Arts council is aimed at promoting the forgotten cultures and traditions of the fore-fathers especially as it affects the upliftment of these traditional systems. Promoting the culture and traditions in a way that they still entertain the audience with songs, dance steps, costume, sets, props, and create many other things which helps audience to see and know that the culture and tradition of the people is still relevant till today and worthy of emulation and simulation.

Analysis of the Administrative Format of the Organisation

Oyo State Council for Arts and Culture is headed by General Manager Mrs. O.Y Adedeji, the director of the Performing Arts Department is Mr. A.A Gbolagade. The Council, like other Art Councils is an organization which has been formed for a particular reason. Luthans 1986 in ((Nwafor, 2012:12), see organization as “specific configuration and structure of a people, task and techniques”. It is on this basis that Oyo State council for Arts and Culture has six (6) distinct administrative Departments. The operational activities of all the Departments are coordinated by the General Manager/Chief Executive under the Supervision of a Governing Board. These Departments are (a) Finance and Administration (b) Visual Arts (c) Performing Arts (d) Planning, Research and Statistics (e) Theatre and Business management (f) Maintenance and Technical Services.

Finance and Administration: They are responsible for fund raising and financing of the projects embarked upon by the council. The administration Department takes decision and also does the administering of the council

Visual Arts: They are involved in arts and craft creativity at the council. They carve works, properties to be used for productions and also showcase works of arts at exhibitions.

Performing Arts: These are the in-house troupe that show-case the culture and tradition of the people through the production of performances with the use of dance, drama and music.

Planning Research and Statistics: These are the Department responsible for the documentation, and data collection and research in the activities of the council. They take inventory of proceedings and productions of the council with a view to document and store for future and archival use for resource and research persons.

Theatre and Business Management: These are the sections involved in facilitating the operation of all commercial aspects of the running of the council. They conduct all the business purchase, sales, and publicity activities and carry out the basic theatre policy. The publicity director, house manager, and box office manager are headed and supervised by the business manager. It is the responsibility of the business manager to pay all invoices, deposits all monies collected either through the sales of ticketing, the rentage of halls and so much more and keep the financial books for the entire year.

Maintenance and Technical Services: These are the people that are in charge of set construction and lighting of the venues for production. They supervise and assist the stage manager on running the show with the added elements of lights, sound effects,

and scene and props changes. They work with the construction crews in the final preparations of the sets.

CHAPTER THREE

3.1 RESEARCH METHODOLOGY

In carrying out this study, this thesis made use of the qualitative method of research which is basically dependent on words, feelings, emotions, sounds and other non numerical and unquantifiable elements. Usually, information is also considered to be qualitative in nature especially as it cannot be analysed by the use of mathematical techniques. This type of research also known as the market research method obtains its data with the use of the open – ended and also the conversational communication procedure, just as was used in this thesis, as regards the production management patterns of the National troupe of Nigeria and selected south western arts council troupes. This was achieved by personally interacting with the resource persons and understanding why they do the things they do, the way they do it. It is important to note here that this method is not only about “what” people think, but also “why” they think so.

The following methods used by the researcher under the qualitative include the in-depth interview, focus group, process of observation, record keeping and the ethnographic. The advantages of these are that the results gathered are more descriptive and the inferences are drawn quite easily from the data that was obtained.

1. Key Informant Interviews (KII): This is one of the most common qualitative research methods. As regards this thesis and its case study, personal interviews were carried

out with the different respondents such as the directors of the different productions used and their stage managers, the artists and other workers of the production outfit / arts council. This afforded the researcher to get enough details in depth from the respondent because all of these interviews were conducted face to face with these respondents.

2. Focus groups: This is also commonly used by researchers in the qualitative method of data collection. Discussions with the directors, stage managers, production managers, and actors of the selected productions were used as studies in order to gather opinions for further research. Furthermore, answers were provided to the “why” “what” and “how” of the questions asked by the researchers especially as regards explaining complex processes.
3. Ethnography: The researcher closely followed, observed and participated in the rehearsals and play making process of the different troupes in order to have first hand information of their management team patterns and usages. This method was adopted by the researcher as it has the advantage of enabling respondents to be studied in their naturally occurring environment as the target audiences are adapted to. With this method, natural settings are experienced first hand by the researcher instead of just merely relying on interviews and discussions alone.
4. Record Keeping: This method was also adopted by the researcher and just as the name implies, it makes use of documents, records and information stored over a period of time, and have a semblance and similar sources of information as the data source. Another form of record keeping is the literature review in which the researcher used the library and went through books and materials that could be of help in collecting more information for the research.

CHAPTER FOUR

PRODUCTION MANAGEMENT PATTERNS USED BY THE PERFORMING DEPARTMENT OF THE NATIONAL TROUPE OF NIGERIA AND SELECTED SOUTHWESTERN ARTS COUNCIL TROUPES

4.1 Introduction

A production organisation set up, irrespective of roles and responsibilities, managers all perform the same functions but because of their positions in the outfits all have different emphasis. The theatre production not an exception as most organizations management team consists of several levels of managers and the specific titles, names or appellations called depend on the areas of specialisation in which they work in the arts of the theatre and on the actual jobs they perform. This chapter shall therefore focus on the Production management styles and patterns used by the the National troupe of Nigeria and the different Performing Department/Unit of the art councils troupes in the pursuance of their theatrical productions especially as regards the productions management pattern`s best practices.

4.2 Production management patterns used by the Performing Arts Department, National troupe of Nigeria in its productions.

National troupe of Nigeria is a well-structured administrative channel, established to accommodate the following departments and sub-divisions. (a) Publication and

distribution division. (b) External Relations division (c) Performing Arts division (d)Administrative division (e) Accounts division (f) Management division (g) Maintenance division.

The Performing Arts Department is divided into sub units of drama, dance and music and headed by the director drama, director dance and director music. The National troupe of Nigeria through the performing arts department assists in the pursuance of the day to day running of its activities which includes; encouraging creativity and know how so as to achieve excellence in the performing arts; putting together productions that are of high standards designed and presented for National and International tours; development of children`s theatre; ensuring that productions produced are focused towards National intentions; encouraging discovery and improvement of talents in performing arts; and ensuring repertoires of the troupe are preserved for future use.

Since the establishment of the National Troupe, it has exhibited competence in cultural diversity which (Richard Lewis et al, 2001:1) presents as a “rich tapestry in which the culture and history of nations are interwoven” This diversity can be based on ethnic identity, religion, race, class, and level of cultural development as seen in packaging artistic productions which are designed for national and international tours. National troupe of Nigeria toured countries in Africa, Europe, United States and Asia with theatrical productions and were successful in their performances. The qualities of these presentations are seen in the successes it has recorded in them. These productions are *play titled Yemoja*, won the best drama prize at Cervantino International Festival in Mexico, South America in 2002, *Trials of Oba Ovonramwen*, a story on the rise and fall of Benin Empire. *Tafidais* a play that borders on the life and times of Shehu Musa Yar`Adua. This story was appreciated as successful by Nigeria`s former President

Chief Olusegun Obasanjo. Another production is “The kolanut dance” which also received commendations severally from different people. All these performances went a long way into shaping the culture, outlook and the way visitors had earlier perceived the nation. According to (Howard Becker, 2008: 22) “Indeed culture can be said to shape the outlooks of people who participate in it”

Besides, the National Troupe has at various times been commissioned by the Federal Government to package national events like the cultural aspect of the meeting organized by commonwealth heads of Government, hosted by Nigeria in 2003, the presidential inauguration performance (1999 to date) and the annual Abuja Carnival. Similarly the troupe has showcased highly artistic performances in the programs of corporate bodies like Chevron, NLNG, Texaco, Celtel, Coca-Cola, MTN, Total, African Re-insurance, NAHCO Aviance, Floor Mills of Nigeria, The Rockefeller Foundation, etc. The troupe’s University circuit performances, Children’s creative station, National Schools Dramatised Storytelling competition and Play Reading sessions have also brought about creativity in such areas of performing arts.

Some other dance, drama and musical performances in its collections are as follows. The dance productions are *Mbarra* by Arnold Udoka, “Iba” created and written by Ahmed Yerima and choreographed by Arnold Udoka, etc. Dramatic presentations are Ahmed Yerima’s *Attahiru*, *Ovonramwen Nogbaisi*, *Silent Gods*, *The Sisters*, *Ameh Oboni*, *Kaffir’s Last Game*, *Little Drops* Femi Osofisan’s *One Legend*, *Many Seasons*, *The Engagement*, Arnold Udoka’s *Long walk to a Dream*, etc. Musical Productions include *In Chants of two Seasons* by Nwajei G.U, “Music for Peace” etc.

However for the purpose of analysing the production management patterns used by the Productions Department of the National Troupe of Nigeria, the play Femi Osofisan's *One Legend Many Seasons* and directed by Josephine Igberaese will be analysed.

“One Legend Many Seasons”

The play *One Legend Many Seasons* an adaptation of Charles Dicken's *A Christmas Carol* is one that most theatre students have had the privilege of either being a part of as actors, crew members or even as directors. According to the director of the play, “My first thought after reading this play was to see how the fast moving images of the play can be brought together in cinematic way and I decided to let the play meet with technology to help with the various fast moving montage and tempo of the play” in her Director's note, she further stated that she had wished and dreamt with so much excitement hoping that Zmirage Company will assist to achieve this dream of hers. But however, with that dream not possible, she has tried, she hoped to present an abridged version of that dream according to her due to financial constraints. The directorial interpretation of the play was experimental into merging the marriage of two different artistic techniques of multimedia and the stage. In this production of “*One Legend Many Seasons*” there is no dividing line between actors on stage and the audience as the director attempted in breaking the fourth wall as it is. The actors and spectators are one, each playing out its role in this legend.

The play centres on a mean spirited, miserly but wealthy man named Alowolodo who does not believe in rendering help to his fellow human being even in the spirit of Christmas. The spirit of his partner Makon who had died appears and warns him against his greedy and self centred attitudes. Makon however promises Alowolodo a gift of three spirits which are Spirit of Christmas past named Osetura, spirit of Christmas present named Orekelewa and the spirit of Christmas yet to come named

Orisanla. After taking Alowolodo through the journeys of his past, present and future, he becomes remorseful and begs the Spirits to alter his fate while promising to change from his greedy ways.

Production Realisation

The play *One Legend Many Seasons* was chosen by the management of the National Troupe of Nigeria out of a fall-out of a meeting held. The Artistic director approved the play which was suggested by the director of the drama department for the celebration of Christmas because of its theme which talks about the love of giving which is in line with the Spirit of Christmas. Among other plays suggested by the director of drama, this particular play seems apt to be produced and presented for Christmas. It is important to note here that the performing arts department of the National troupe is divided into dance, drama and music sub units and the choice of productions could be from any or all of the three sub units. There are directors for drama, dance and music units. The production supervisor is usually the director of the unit in which the production is based which could be drama, dance or music. In an interview by the researcher with the choreographer of the play and officer 1 (Music Dept.) of the National troupe of Nigeria he explains that

There are some special days of the year that the National troupe put performances together in order to mark and celebrate, these include the Christmas/New Year celebration, Valentine's day, Easter celebration, Democracy day, May day, Children's day, Independence day, and so much more. It is in this regard that the play *One Legend*

Many Seasons was selected for the celebration of
Christmas (Dir. National Theatre, July, 2017)

At the conclusion of the choice of play and the production crew meetings and budget presentation, an audition was called by the National troupe through the stage manager for the selection of cast. In an interview with the stage manager of the National troupe of Nigeria, he says that “All artistes must come for auditioning, it is a standing rule” There was also a meeting with the production management team which includes the play consultant, the play director and her assistants, choreographer, stage manager, technical director, technical consultant, music director and his assistants, set constructors, lighting assistants, and sound operators. Costumiers, wardrobe, props, stage hands, make up and others before the audition. According to him “All the production management team members were professionals employed by the National troupe based on their areas of specializations and are hence allocated such duties” The essence of the meeting with the management team was for these crew members to be briefed about the workings of the production by the director and to understand her directorial interpretation so that they can all be on the same page of interpretation. It is also for them to analyse the play based on their areas of expertise and come up with a budget that will all- encompassing. The in-house artistes were also auditioned for the role and successful artistes of the troupe were thus selected. According to the director of the production, “this was to give a level playing ground for both in-house and invited artistes”. It was an open audition at cinema hall II of the National Theatre. After the audition, successful artistes were then chosen for the commencement of the rehearsals. Some of the invited artistes chosen were Albert Akaeze for the part of the Narrator, Muyiwa Odukale and Art.Osagie Okedigun for the part of Alowolodu , Micheal Okorie played the role of Makon, Ebi Pre- Bai played Pa. Olasore amongst

others. After these choices, financial terms of payment were discussed with the artistes and sealed for the rehearsal proper to begin.

The rehearsal starts at 10am to 1pm for the first/ morning session and then 2pm – 6pm for second / afternoon session. (Monday to Saturday) as the cast work based on a detailed rehearsalschedule. The director and choreographer sometimes also work in pockets to enable the actors realise what they could not get working as a whole. Sometimes, the rehearsals are divided into drama, dance and music to enable each personnel in charge of various areas to have ample time with their different actors.

According to the choreographer of the play:

I started to work immediately the rehearsal started. We have the rehearsal in segments. You see, it is like this, there are times that what we will be rehearsing will be drama for some hours, some days/times music and other times dance. There is no time that anyone is disturbing the other one. We do work together. And again, we have to be mindful of the artistes too. They are not robots, they are human beings and do get tired. So we have to fashion out our rehearsal schedule very well so that there will be no clashes during the rehearsals between the production management team members. What I am saying is that, there is time for everyone, even the costume designer knows when to take the measurement of the casts if he has to sew them new costumes. Everything should be planned and arranged.

(Choreographer: National Theatre, July, 2017)

Also the play director responds to the issue of the involvement of her crew members in the production management team. According to her, “At the commencement of the run-through rehearsals, I start to bring my crew members into my rehearsals for them to understand and key into the flow of my play”. Each production team member starts to get involved in the play making process fully and bring into focus all what they have been planning and putting together back stage since the commencement of the production realisation. The technical director starts to see and imagine the workability of his set, the choice of his colours in tandem with the colours of his lightings and costume, the movement of actors on stage with the use of his set and much more. The costumier starts to see how right or wrong her choice of costume are on the intended cast in line with the mobility of their movement in such costumes. The property man/woman brings the props (stage/hand) made on stage for the actors to get accustomed to their usage and to further see how it complements the set and lighting of the productions. The sound operator rehearses his sound cues and corrects mistakes envisaged. It is a total work in progress as individually and collectively all hands are on deck by the production management team. All these inputs were done once in a while during the run-through stages to allow both the cast members and the production management team to be on the same page before the dress and technical rehearsal. At the technical rehearsal night, all the crew members were on ground to see the total blend of their individual act in its collectivity. Few hitches were although noticed especially in the blending of the sound with the lines/speeches of the actors on stage. But all these were noted down and corrections taken before the commencement of the production which took about 8 different performances between the 15th, 21st- 22nd, 25th- 29th December, 2013 and 1st January 2014 at cinema hall II of the National Theatre, Iganmu, Lagos

Observations and Shortcomings as regards the establishment of a production management team in the production of the play *One Legend Many Seasons*

Unlike all other councils for arts and culture researched into such as the Oyo state council for arts and culture, Ogun state council for arts and culture and Lagos state council for arts and culture, the National troupe of Nigeria has evidences of a working production management team. Also these management teams were employed by the troupe based on their different areas of expertise which further makes them work more professionally as they understand the working requirements of a production realisation and are therefore on the same wave length with the would-be director. However, despite all these positives, there are still few set-backs in the areas of finance especially in the realisation of very large and artistically demanding productions especially from a director that is very experimental and could be in constant flight. This was noticed in this very production by the researcher especially from the availability of enough lighting equipment in a production that the director has decided to use the multi-media approach/technique. The director of the play also attested to this need for financial support for successful productions realisations in her production programme brochure. She confessed therein:

I dare to dream with so much excitement hoping that Zmirage Company will assist to achieve this dream, however, what you see today is an abridged version of that dream due to financial constraints. The technical director, Biodun Abe promised to get as close as possible to the dream” (DIR: National Theatre, Lagos: July, 2017)

The choreographer of the play speaking on the problems encountering the troupe, production wise also points towards finance. According to him:

Presently the National troupe is really badly funded. We don't mount productions any longer like before. Look at how quiet this whole place is now. Nothing is happening anymore. As I speak to you now, we are in darkness, there is no light at wing B of the National troupe of Nigeria. It is only at the National theatre wing that you will find light. What kind of work can anyone do in a place that is dark? You too remember when you were here now, there were always productions almost every three months. Things were happening here that time.

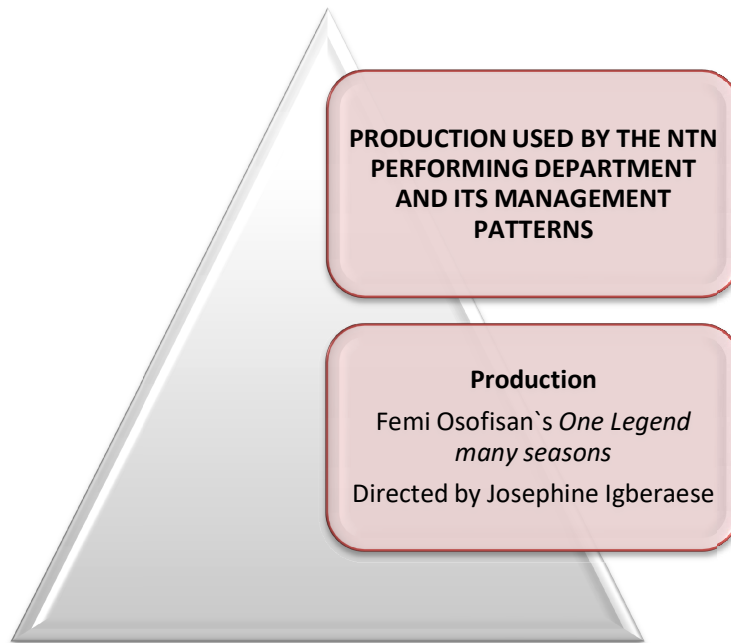
(Choreographer: National Theatre: Lagos: July, 2017)

The researcher further quizzed him on what could have caused such set-backs and he responds again:

To me, I will say that it is the constant change of leadership at the helm of affairs. I am talking about the Artistic directors. Before they could settle down to work and understand the workings and politics of the environment, they are changed and another person is brought again. Let us take for example, Mr. Matin Adaji, as artistic director of the National troupe of Nigeria from 2009-2014 (5 years), Mr. Akin Adejuwon came in as the Artistic director from 2014-2017 (3 years), then the present Artistic director, Mr. Tar-Ukoh came in March 2017 till date.

(Choreographer: National Theatre: Lagos: July, 2017)

A diagram illustration of the production management pattern of the play *One Legend Many Seasons* produced by the National Troupe of Nigeria on the 1st of January 2014.



Name of Production: One Legend, Many Seasons

Type: Carol drama

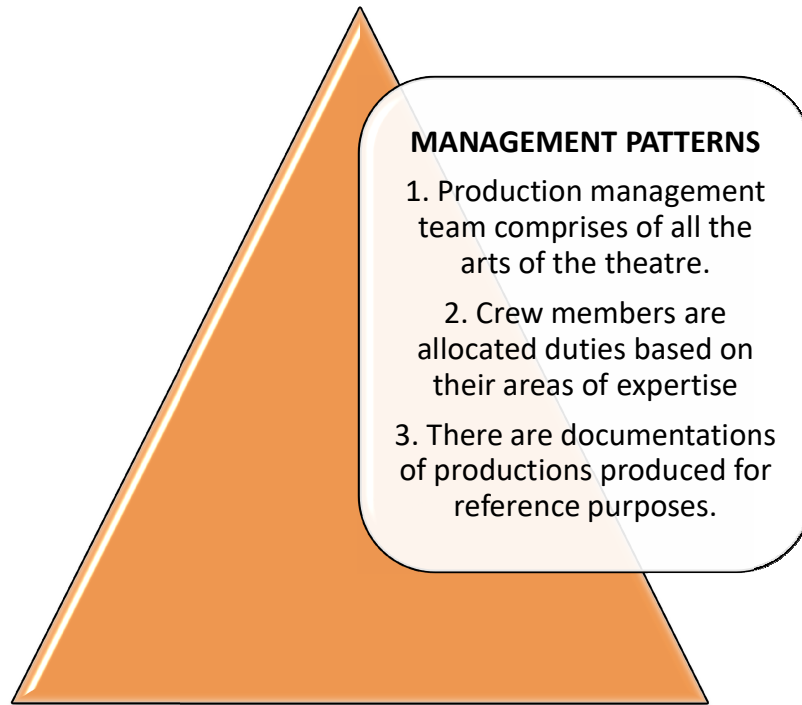
Producer: Chief Ishaya Markus (National troupe of Nigeria)

Director: Josephine Igberaese

Date of Production: January 1st, 2014

Location: Cinema Hall II, National Theatre, Lagos

Time: 4.30pm.

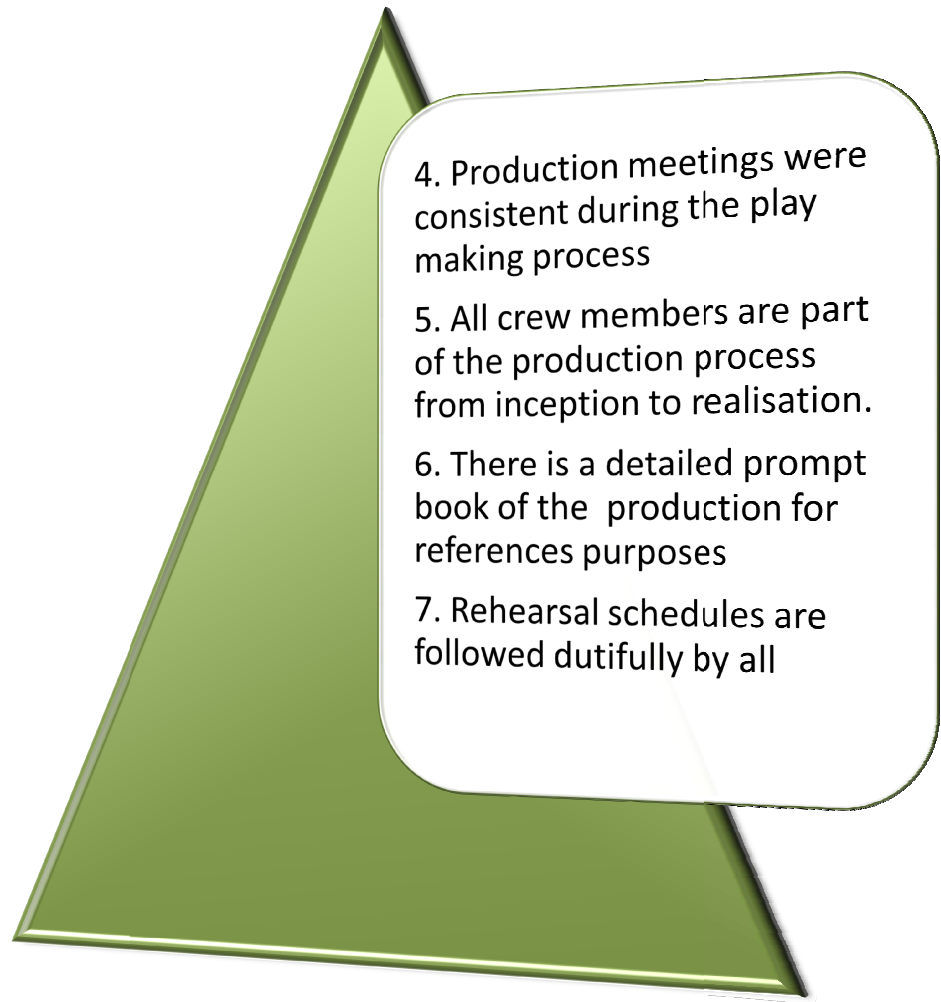


The diagram above shows the patterns of production used by the Troupe.

Patterns include but not limited to (1) Roles are given out based on areas of expertise.

(2) Production notes and blockings are noted and jotted in the production book. (3)

Production pamphlet is made available for the audience, etc.



The diagram above shows the following patterns used as follows:

- (4) There are constant production meetings all through the period that the rehearsal lasted
- (5) There is an evident of collaborative effort from all crew members all through the rehearsal and production period.
- (6) There is availability of a prompt book used by the stage manager for the actors on stage to enable with lines and blocking remembrance when the need arises.
- (7) Rehearsal are largely based on schedules which enables the director, crew members and performers to be on the same page of awareness

Pictures of some of the performances of the National troupe of Nigeria



Picture Above: A cross section of pupils performing at the National Schools' Dramatised StoryTelling Competition.

Name of Production: Coral Rendition (National Schools' Dramatised StoryTelling Competition)

Producer: National troupe of Nigerian collaboration with Beeta Universal Arts Foundation

Venue: Cinema Hall II, National Theatre, Lagos.

Location: Lagos

Date: May 20th – 24th, 2013

Time: 12noon



Picture Above: A typical farmer's dance showing the planting and harvesting season with the use of dance choreography

Production: Choreographed Dance Performance

Producer: National troupe of Nigeria

Gender: Male dancers

Venue: Open field of the Abuja centre

Location: Abuja



**Picture Above: The picture below shows a cross section of some tradition
drummers**

performing in an ensemble playing.

Production: Drum ensemble

Producer: National troupe of Nigeria

Date: March 28, 2016.

Venue: Open space (Car Park) Front of the National theatre complex.

Location: Lagos state

Gender: Male



Picture Above: A typical farmer's dance showing the planting and harvesting season with the use of dance choreography

Production: Choreographed Dance Performance

Producer: National troupe of Nigeria

Gender: Male dancers

Venue: Open field of the Abuja centre

Date: 12TH July, 2015

Location: Abuja

4.3 Production management patterns used by the Performing Arts Department of the Lagos state council for arts and culture in its productions.

Lagos state council for arts and culture is created around four units or Departments. These four broad based Departments influencing each other all have common goals and functions in the general activities with the Federal, State, Local Governments and Grass root sectors of the country and it is headed and managed by the Director of Culture. These broad based Departments include the History, Documentation and Archives Department, Cultural Heritage and Historical Monuments Department, Marketing Department, and the Performing Arts Department which is our source of study.

The Performing Arts Department is majorly charged with the responsibility of putting performances as the need arises. Such performances in this case vary from drama or play presentation to music presentation or/and dance presentation. The Department ensures that these three aspects of the arts are at one point or the other used as a methodology in carrying out the set goals as requested. The music, dance and drama are reflection of the level of refinement of any civilization. A crude people will perform crudely, making noise instead of music, blabbing, instead of speaking poetic cadences, and shuffling, instead of moving with grace. The role of the performing artist in contemporary society is to up lift national interest by researching into the best idioms of his tradition, and using whatever methods necessary to educate, entertain and up-lift his audience. According to (Romans Umeh 2015: 51) “Billy Dudley defines National interest as residual interest, which is left once the various interest of different groups in the society have been taken into consideration and each has cancelled out”

The Department has hierarchies such as the Head of Department, Director, Assistant Director, Choreographer, Troupe Leader, Costumiers and Costume Assistants among others. The Performing Arts division of Lagos state council for arts and culture has contributed immensely to the development of artistic and cultural upliftments of the State. In the pursuit to achieve excellence in the management of Arts and Culture, the council is making effort towards meeting up with the cultural needs of the people in the State. The units under this division include (a) Cultural troupe/performing Arts Unit (b) Literacy and Youth Development Unit (c) Script writing and production Unit (d) Artiste in Residence project Unit

The performing arts department of the council has an array of productions in dance, drama and musical performances. Some of its dramatic performances are “Radio Jingles on enlightenment: One Man, One Vote”, “Auto-inspector”, “Eko Ban” “Adamu Orisha” “Gagago” which are all products of an ensemble. Published plays performed are *Eniyan* by Wale Ogunyemi, *Grip am* by Ola Rotimi, *Spirit of Lagos* by Felix Emoruah etc. From the Musical productions, performances include “Eko Akete” “Eko Special melody” etc. Dance productions are “Masquerade Fiesta” (Egungun, Igunnuko, Olokun, Osi Gelede, Ebi etc), “Sato Dance” etc.

However for the purpose of analysing the production management patterns used by the Performing Arts Department of the Lagos state council for arts and culture in their productions, “Abebi” put together from a workshop ensemble and presented by the performing arts department of the Council shall be analysed.

“Abebi”

Abebi is a product of a workshop ensemble put together by the performing Arts unit of the council as a performance entry for NAFEST 2012. Its theme centres on celebrating

the culture of peace and dialogue in Nigeria. In an interview with the Chief Cultural Officer of the Performing Arts and Drama unit of Lagos state council for arts and culture and director, NAFEST entry “Abebi” She views that the “theme is so apt considering the spates of ethnic, religious and political violence that has become rampant since the advent of the last political dispensation to the present”. In her opinion, presumably, it is the ugly events of recent past that must have inspired the NAFEST theme which in essence must challenge all right thinking reasonable and well-meaning Nigerians that we must fashion out “means of Peace Building in order to move this nation forward in an atmosphere devoid of ethnic chauvinism, religious bigotry and political intolerance as well as ideological manipulation”.

Furthermore, it is believed that there is no better time than now for the Nigerian Leadership, at all levels to wear a new garment of unifying father figure devoid of a narrow selfish and self-centred nationalism. It is believed that given credence to the globally held view that culture is a way of life, the Lagos state council for arts and culture packaged a drama presentation titled “Abebi” in conformity with the NAFEST 2012 theme, which succinctly put aims at highlighting and exhibiting the virtues of democracy, positive leadership, tolerance, understanding and mutual respect for one another, peace, dialogue, good governance and conflict resolution.

The play “Abebi” opens at a market square with different people of all tribes selling wares peculiar to their ethnic groups. Mama “D” (Mama Democracy) approach the market, heavily pregnant with a baby solicits for help to deliver her baby. Nobody is willing to render any assistance. She advises and chides the market people for their lackadaisical attitude towards doing things in Unison. A town crier comes in to announce a curfew to usher in a new masquerade festival. This did not go down well with some people because of their different cultural background while the women

accuse the men of marginalization. A fight ensues between various ethnic groups laying claims on lands and resources. Mama “D” (Mama Democracy) in anguish reappears to solicit help of the religious leaders. The groups tries to give a helping hand but in disharmony. She however advices them to come, and pray together, so that the baby could be delivered safely. And in unity, they prayed and the baby is finally delivered.

Production Realisation

The process started with an audition with the troupe artiste as it is familiar with the council. The audition is needed to enable the director know the best available person that would fit into the roles. Even though the cast and crew members are in-house artiste and the director is used to their acting, dancing and musical prowess from years of constant and continuous association theatrically speaking, there is still need to make the cast to audition for roles. According to the director “This enables me to be sure of what I want and it avoids artiste from been arrogant and believe that roles are already waiting for them, either they audition well or not, even though most times I already know in my head the cast I want to use for particular roles”. (Williams Phillips, 2002: 29) attests to this notion when he propounds that “A good role for an actor starts with effective scripting and good casting. Without all these, an actor will not be able to achieve much”.

After the audition for roles, the rehearsal then starts. “Rehearsal starts at 9:30 am to 9:45am when the artiste must have been at the rehearsal ground and sign in the attendance sheet. By 10am rehearsal starts and ends at 12 noon (Monday to Saturday)According to the director, professionally and administratively, a lot of things are different from what one is taught in school especially as regards directing and human management. According to (Obikeze Sunday & Obi Emeka, 2004: 134)

“administration includes patterns of routinized activities that involves decision making, planning, advertising, coordinating, negotiation, conciliation, arbitration, command and data gathering through which the government carries out its responsibilities. To succeed working with the artiste at the council, the director would have to change his/her working style to adapt to this new working condition. In her words “Book theatre is not applicable here at the council. To survive, you must have to adapt because before we are known as directors, we are first of all civil servants and the first responsibility of the civil servant is the discharge of his duties based on policies of government. They do not make the policies and are not in position to question it. Also, these policies would have been implemented by government before the citizens are aware of its effects”(Obikeze Sunday & Obi Emeka, 2004: 158).

A diagram illustration of the production management pattern of the play “Abebi” produced by Lagos state council for arts and culture from 2nd -9th November, 2012

- 1. Title of Production: ABEBI**
- 2. Producer: LASCAC**
- 3. Date: 9TH Nov, 2012**
- 4. Venue: LASCAC**
- 5. Location: Lagos**

1.
**PRODUCTION USED BY THE LASCAC
PERFORMING DEPARTMENT AND ITS
MANAGEMENT PATTERNS**

2.
PRODUCTION
**A workshop Ensemble titled “ABEBI” and
Directed by Tinuola Temidara**

3. MANAGEMENT PATTERNS
There are no production books or diaries for
documentation purposes.
Cast members also double as crew members and vice
versa.
The improvisations performances are never scripted
for reference purposes.

Observations and Shortcomings as regards the establishment of a production management team in the production of the play “Abebi”

As regards the production management team in the rehearsal process of the play “Abebi”, there were no standing management team as the team changes as the production changes. Cast members are also used as crew members and vice versa. It is important to state here that all of the troupe artistes are employed and posted to the performing arts unit as dancers and they have to be molded and taught how to act, sing and do all other crew responsibilities. Staffs are not employed based on their areas of expertise or know-how and that is greatly affecting the success of theatrical activities. The productions put together by the council are mostly workshop ensemble based in form of dance or musicals which according to (Jean Ferris, 2003:56) are “essentially a play with music”. More so, the improvisations are never scripted or written down anywhere for reference purposes.

For instance in the production of the play “Abebi” all members are firstly cast before crew. There are no positions for crew members in the play. You can only be a member of the production management team if you are part of the members of cast. The only members of the production team is the Stage manager, who is also doubling as the welfare manager, the Set director is also doubling as the Dance coordinator and then the Artistic Director.

On problems encountering the performing arts unit of the council, these includes low level of education among majority of the in-house artiste as most of them are not graduates much more theatre graduate. More reasons why the director of the play “Abebi” insists that she has to look at the educational background, commitment level and strength of the actor before casting for a role in her productions. Other problems include the non- availability of trained hands specializing as crew members on different areas of the theatre as all members are firstly cast members before any other crew responsibility. There is a property room but there is no properties manager or personnel to man this room. Also in the area of music used in the performances of the council, the music department is also consulted for the provision of these music and songs.

Other challenges facing the successful realization of a production management team according to a staff of the documentation and library department of the council is “funding and the high level of bureaucracy from government”. The Chief Cultural officer of the performing arts: Drama unit also points to the issues of advice as she states that “we are posted here as professional advisers but our advices don’t go well with them. When we give them advices on the best way to go about issues, they do something different”. She also raises the problems of backdoor talk and gossips from non-professional members of the council and performing art department, problems of complex amongst colleagues amongst others.

When she is asked why there are no production brochure or programme notes to show productions performed by the performing arts department of the council she laments that “since the present government dispensation, we don’t do programme brochures, the last ones we did were during the Sonubi era, and since then nothing”. Other problems noticed are that the professional of the Lagos state council for arts and

culture are not consulted when it comes to theatre projects by government as they (government) prefer to award such projects to private theatre consultants who have political connection or affiliation with them. Despite all these negatives, the most important aspect of the council's set-backs is the non-availability of a cultural centre. "The most painful of all these our problems is the non-availability of a theatre hall. We have made so much noise to the government in this area but the government does not reckon with you as a professional. As big as the name of Lagos state is; there is no place that we can call a cultural centre"



Pictures of some of the performances of the Lagos state council for arts and culture

The picture below shows the dexterity of the Agbo masquerade of the people of Agbowo Ikosi in Lagos state.

Production: Agbowo Festival (Dance, drama, Music)

Producer: Agbowo-Ikosi Festival committee

Venue: Ojude Oba square (Oba's Palace)

Date: 27th, December, 2017

Location: Agbowo- Ikosi, Lagos state



The picture below shows the fairy nature of the Zangbeto, the raffia masquerade of the people of Badagry in Lagos state.

Production: Sato Festival, Akarakumo (Dance, drama, Mask, Music)

Producer: Sato Festival committee

Venue: Gbafa Agoloto III square (Akran Palace)

Date: 27th, December, 2017

Location: Agbowa- Ikosi, Lagos state

4.4 Production management patterns used by the Performing Arts Department of the Ogun state council for arts and culture in its productions.

The Ogun state council for arts and culture now known as Ministry of Culture and Tourism has in the Culture unit of the ministry five Departments headed by a Directorate. The Culture unit is headed by Madam Melutia Ogunremi as the director of culture and head of the performing arts unit. The deputy director is Mr. Femi Osanyipeju and the coordinator of the performing arts unit is Mr. Emmanuel Ikwue while the choreographer is Mr. Iskilu Shittu. The Departments include Personnel Department, Performing Arts Departments (which is our source of study), Visual Arts Department (Education Unit, Fine Art Unit, Souvenirs and Craft Unit, Graphic/ Scenic Design/ Printing/ Print Making Unit), Research and Documentation Department.

The Performing Arts department helps in the development, promotion and also presentation of culture of the state through drama, music and dance. The Department also has a strong and virile state troupe which serves as a good source of revenue generation for the council through its internal and external performances. It also has an array of productions in dance, drama and musical performances. Its` dramatic performances include; “The Float” “Ogun; a place to be”, “Back to Reality” “Out Cry” which are all products of a workshop ensemble. Published plays include Bakare Ojo

Rasaki's retitled "Drums of Peace" from its original title *Drums of War*, Akinwunmi Ishola's *Iku Olokun Esin, etc.* Musical performances by the unit include "Special Choir Music", "Gateway Panorama", "Yengben/Apepe", Dundun and "Sekere Ensemble", "Moonlight games and Folklores" etc. Dance performances are "Sato dance", "Sango dance", "Obalufon dance", "Ogogo dance": "Ere-Igba", "Egungun Masquerade dance", Igunnoko Masquerade dance", "Yemoja and Oluwere dance", "Obaluaye dance" etc.

However for the purpose of analysing the production management patterns used by the Performing Arts Department of Ogun state council for arts and culture in their productions. "Drums of Peace" written by Bakare Ojo Rasaki and presented by the Performing arts Department of the Council shall be analysed.

"Drums of Peace"

"Drums of Peace" was presented by the Council at a time when Nigeria as a country "celebrated saboteurs or over-ambitious political enthusiasts make the most of religious pluralism, political instability, tribalistic sentiments to perpetrate complicity in the polity". (Ejue Olympus, 2014:568). Nigeria is made up of numerous tribes, within which are obviously many conflicts. Some of these conflicts have degenerated into serious national and international issues, the flashpoint of which is the current poignant and ethno-religious crises of insurgency going on in the North east of the country. "Drums of Peace" is originally titled *Drums of War* by the playwright Bakare Ojo Rasaki but he preferably used the earlier title, but still retaining the same theme, story line, characters and messages that are inherent in the original title to further buttress the importance and essence of peaceful co-existence that the nation seriously needed at that particular point in time and even till now.

“Drums of Peace” is a play that is metaphoric in its writing and performance. Through the performative trinity of drama, dance and music, Bakare tells the story of war. Analytically, when drums roll, what normally should accompany it is dance. The metaphor Olalusi, Kehinde, (2014: 562) posits is “therefore, reflected in the fact that while the drum is lively and pleasant, war in its meaning is bad, evil and negative in approach”. The story centres on King Onome, a dictatorial king who rules without adequate commitment to existing tradition. He insists on his war of supremacy against a neighbouring village despite consistent protests from the village including his own wife and his warrior soldiers. His chief warrior resigns in protest and acceptance of the people’s position against the war. Yet Onome did not cling to their idea. The onus of leading the reorganized troop to war now falls on his only son, the heir apparent to the throne. Regrettably, the son is killed in the war with other soldiers. Left without an heir, Onome is forced by tradition to take the calabash of abdication and dishonor. The play “Drums of Peace’ further reinforces the indivisibility of Nigeria in the midst of crises and chaos.

In the performative realization of the production, the Ogun state council for arts and culture sought directorial and theatrical experience of the playwright as a playwright-director, a tradition that is gradually finding its place in the theatrical world. Therefore Bakare Ojo Rasaki was chosen to direct the play for the council because according to the documentation and research department coordinator of the council. The director of Culture at that time in the person of Chief Mrs. Yemi Olanrewaju wanted someone with creative and artistic ingenuity to carry out a master class production, as the council was just very few years old as at that time

Production Realisation

The production of the play “Drums of Peace” started with a radio announcement on OGBC (Ogun State Broadcasting Corporation) for interested artistes who are gifted in the art of dance, drama or music to come for an audition at a stipulated time at the Council of Arts and Culture auditorium. In an interview with a senior and pioneer artist of the council, of about 14 years’ work experience, “there were over 200 artistes that turned up for the audition including the in-house artistes”. In an interview by the researcher with the artist, he reports that the play was chosen by the Council at that time to resuscitate the theatre going tradition of the people which was lost. To him “The play was chosen to preach peace in the country because at that time, there were crises and chaos arising from the just concluded Governorship election of the state. So the incoming Governor agreed on a play that will bring about peace in the state”. So the play was chosen to meet the demands of the new and present dispensation.

Audition for the play was done for both in-house artistes and outside artistes irrespective of class, theatrical experiences or status. The audition held for three days after which lists of successful artistes were compiled for rehearsal to commence. After the audition process, the casts were brought together for a reading rehearsal of the play. The reading rehearsal lasted for three days after which the cast were divided into their various areas of expertise of dance, drama and music.

The rehearsal of the play lasted for one month of rigorous training and drilling by the director to get the best out of the cast. The rehearsal process and time was divided into drama, dance and music to enable each department have ample time for the effective realization of their different areas. Rehearsal time starts by 8am to 11:30am for the morning rehearsals and 1pm to 6:30pm for the evening rehearsals. Rehearsal days are from Monday to Saturday. According to an interview with the coordinator of the performing unit under the ministry of culture, who played the role of King Onome, in

the play, “we worked based on rehearsal schedule and this made our work easier because each cast knows when he is on call and when he is not”.

During the production of the play “Drums of Peace” the troupe did not have a standing choreographer as at that time, because it was still new and the pioneer staffs’wereupgraded to a state troupe. However, when the troupe was inaugurated, there were crew members”. During the production process, the crew members also doubled as troupe artistes. They perform crew duties and also dance, act or sing based on their areas of expertise. But presently, the council can boast of having in-house choreographer, light and set personnel, costume and make- up artistes etc. There are available flats of different shapes and functions at the scene dock, lights are available at the lighting booth, though, there are still some lights that the council rents during performances that are not available. Also in the aspect of the set construction and design, the performing units seek professional help from the visual art department for the painting and the design of the flats based on the interpretation of the director or choreographer as the case may be.

Observations and Shortcomings as regards the establishment of a production management team in the production of the play “Drums of Peace”

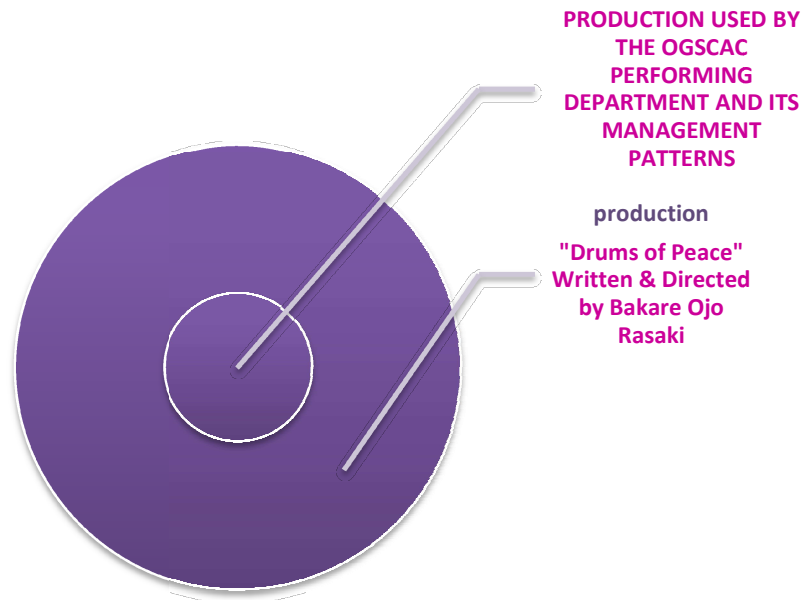
In the production of “Drums of Peace” for example, it is observed by the researcher that most portfolios allocated to persons as crew members are merely to observe all righteousness and not because these persons have a pre-knowledge of the workings of these areas before now. Some of them (members) are just having a first- hand information or knowledge of these areas and are therefore said to be learning on the trade or job and therefore growing with it. Also only a few of the members seem to have come with the expertise and required knowledge associated with jobs of such nature. Other observations points out to the fact that jobs of the crew members are

merged together as one and handle as such. A case of one man doing the work of many other people because there are no positions for the duties of the Production manager, and Box Office manager as they are handled by the stage manager and the fund developer and budget planner are handled by the Director of the council .

The Set and Light personnel, Osanyipeju Femi conveniently called the technical director is one and the same person. He, together with his assistants (Semio Adeboye, Tunde Agbeniyi, Yinka Dedeke, Gbenga Fagbenro, James Kodjo and Victor Ayeni) without a clear cut out demarcation of duties also handles the following responsibilities of the scenic designer which includes the property master, then the property crew. The scenic artist includes the paint crew. The technical director is broken down to scenic shop foreman and the construction crew. The light designer is also broken down to the master electrician and then the electricians. The sound designer has his sound crew to enable him carry out his design. All the above duties are handled under a general name of the technical personnel in the production of the play “Drums of Peace”

The duty of the costumier was handled by Abosede Odusola who is now a retired staff of the council. She combined this duty with other jobs of the master steamer and the costume crew all of the costume duties and functions.

A diagram illustration of the production management pattern of the play “Drums of Peace” produced by Ogun state council for arts and culture on 6th of April, 2005



Title of Production: “Drums of Peace”.

Type of Production: Drama

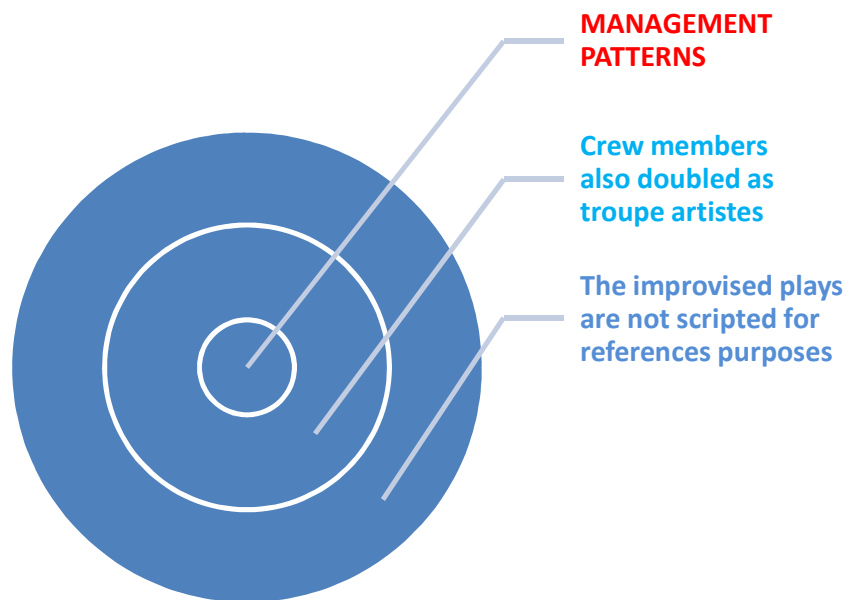
Producer: OGSCAC

Director: Bakare, Ojo Rasaki

Date of Production: 6th, April, 2015

Venue: Ogun State cultural centre, Kuto

Location: Abeokuta



In an interview with the playwright and director of the play “Drums of peace” by the researcher on the problems encountering the councils from not flourishing in their set out goals and objectives, he explains that the art councils were formed and established by their different state governments with the functions of carrying out research, propagate, document and transmit the different cultures of the states that own them. He however claims that pathetically, the same government that creates these councils has failed to empower and fund them. In his words “It’s like when an employer refuses to give the employee the empowerment needed to do the job. So what will these employees do? They stay in the office and collect salary. This is what is happening to the art councils”. The playwright is from the school of thought that believes that you cannot put something on nothing. He believes that the same government that employs workers to make research, package, propagate and transmit our culture is the same government that is not giving them what they want to survive. So according to him “They cannot resign and be looking for job that is not available, so they keep quiet, seat in their offices and collect their salaries” Also as regards Ogun state council for arts and culture, interview conducted with Emmanuel Ikwue, coordinator of the performing arts unit of the council, he speaks from the position of the death of

theatrical activities in form of command performances. According to him “There have been no theatrical productions in dance, drama or music in form of command performance since the inception of the present government of Chief Ibikunle Amosun that are produced solely by the performing arts department of the council” This he claims has adversely affected the growth of the council and its mission statement, aims and objectives. Additionally, Debo Shotuyo of the Documentation and Research department addresses the issue from the point of unnecessary placements of duties and politicking especially as regards the change of name from Ogun state council for arts and culture to Ministry of culture and tourism. Initially under Chief Mrs. Yemi Olanrewaju as the director of culture, there was no ministry of Culture and Tourism. The director works directly with the Governor. But under the present ministry of Culture and Tourism, the hierarchy includes the commissioner, the permanent secretary D.A.S (Director, Admin and Supply), D.A.F (Director, Admin and Finance), then the Directors of Culture and of Tourism. This is such a long way down to getting things done effectively in the council. According to Shotuyo “The ministry of culture and Tourism is not backed by edict and the house of assembly still refer to us as Ogun State Council for Arts and Culture in their letters written to us” He believes in his opinion that the Ibikunle Amosun led government finds it more convenient to work with the ministry because he (governor) will only finance the ministry and make them share the money amongst the culture and tourism sub -units. Unlike in the last dispensation of the Otunba Gbenga Daniels government when the Ogun State Council for Arts and Culture already has a laid down activities that will be performed in the year round and performances were done in that regard. But with the set ministry of culture and tourism, under the auspices of the commissioner of culture, there are lots of bureaucratic procedures that affect the flow of procedures and its applications. Even

proposals get muddled up and there is a constant and never ending context for the approval of proposals between the units of culture and tourism. In his words “Gone are the days when performances are always happening here at the council. Look at the research and documentation room for instance, how many works or production brochure can you find here that that recent? Most of the works here are activities carried out during the Daniel era” To add the words, the coordinator of the performing arts unit on the issue of performances by the council he says “What we now do mostly are just dances and musical performances or dance drama like Obalufon, Yengbe/Apepe, Dundun, Sekere ensemble and others like that and we will just rework them sometimes and repeat again at a different function”

Pictures of some of the performances of Ogun state council for arts and culture



A Scene in the production of the play “Drums of Peace” involving the Ijuja warriors

Production: “Drums of Peace”

Directed by: Bakare Ojo Rasaki

Date: 6th, April, 2015.

Venue: Cultural centre, Kuto

Location: Abeokuta



The picture above shows the dexterity of dance movements and choreography by both male and female dancers accompanied by the Dundun and sekere in the dance drama of a welcome dance “Homage” for the Dayo Dedeke Choral Music & StoryTelling competition

Production: Dance drama
Title of dance: “Homage”
Producer: OGSCAC
Venue: (Open space car park) June 12 Cultural Centre, Kuto, Abeokuta
Date: June 2nd, 2005
Time: 10 am.

Production management patterns used by the Performing Department of Oyo state council for arts and culture in its productions.

Oyo state council for arts and culture has six (6) distinct administrative Departments. The operational activities of all the Departments are coordinated by the General Manager/Chief Executive under the Supervision of a Governing Board. These Departments are (a) Finance and Administration (b) Visual Arts (c) Performing Arts (d) Planning, Research and Statistics (e) Theatre and Business management (f) Maintenance and Technical Services.

The focus of emphasis shall be the Performing Departments which is an in-house troupe that show-case the culture and tradition of the people through the production of performances with the use of dance, drama and music, because “culture serves a purpose of categorizing and classifying our experiences. It defines us, our world, and our place in it.” (Stanley Baran, 2001:10).

The essence of this study is to know if these productions are produced in-line with production management best practices. The performing arts department of the council has an array of productions in dance, drama and musical performances. Some of the dramatic performances performed by the arts council include; “The Great Rain Fall”,

“The Float”, “Tiger by the Tail”, “Agbajo Owo”, “Oto lonrin” and “Wasa” “Small teacher” which are all derived from a workshop ensemble. Published plays performed include Ola Rotimi’s *Kurunmi*, Oludejo Okediji’s *Ikoko ringindin*, Bashiru Akande’s *Ferebiekun* to mention a few. From the musical perspective, performances performed by the council include “Eti yeri music”, “Dundun and Sekere Ensemble”, “Moonlight Games and Folklores” The performing arts department has also produced several dance performances such as “Sango Dance Drama”, “Agere Dance” (Ijo Ode), “Bata Dance” (Gbamu, Afasegbajo, Kogba, Elese etc), “Aponran Dance”, “Agere Ode”, “Apinti Dance”, “Masquerade Fiesta” (Abala, Ogudu, Danafojura, Fenapa, etc). In the exhibition of programmes, this include; “Children’s Painting”, “Craft Expo”, Participation at the African (International) Arts and Crafts) for selected Secondary School Students in the different Zones of the State. Further, between January and September 2012, the Council through the various Departments and the Performing Troupe has effectively participated in shows, programmes and exhibitions. It is important to state here that in most of these events, the performing troupe earned laurels for qualitative presentations/participations. Such areas include the participation at the black Mediterranean Blue-Lagos, Black Heritage Festival, Peace and Advocacy Participation at African (International) Arts and Craft Exhibition in Abuja.

However for the purpose of analyzing the production management patterns used by the Performing Department of Oyo state council for arts and culture in their productions as regards best practices, the production of Ola Rotimi’s *Kurunmi* as presented by the Department shall be discussed.

Kurunmi

As part of the tradition to foster, promote, preserve, record, document and propagate the cherished arts, culture and allied matters of the people of Oyo State. It is against

this background that the production of the play *Kurunmi* was chosen to be produced by the Performing Arts Department of the Council in line with its vision statement of making Oyo state the most culturally developed in Nigeria in line with its people's centred developmental strategy, resultantly and making it the leading Tourist centre in the country. According to (Dokun Oyesola, 2008:213) "if development strategies are people centred, community participation must be evident. A project that people cannot identify, with will eventually collapse." Oyo state council is also aimed at developing the various arts, crafts and traditional practices of the people. The essence is to promote the state culturally and generate economic development.

Kurunmi is a historical tragedy that centres on Kurunmi, the main actor and Generallissimo of Yoruba Empire, Lord of Ijaiye and the supporter of tradition, Ibadan chiefs, led by Ibikunle, who supported the recent change in Oyo on the grounds that it would strengthen the new Oyo Empire. It is a conflict between tradition and progress so to speak. It all started when Alafin Atiba, sensing that he was soon to die, calls his leading chiefs to get them to recognize the Crown Prince, Adelu, as his successor in his death, a position that is against constitution of people of Oyo state, which requires the crown prince, who enjoys power while his father ruled, to also commit suicide on the news of the Alafin's death. Ibadan supports Alafin Atiba's move because of its own position as a town with new found power amongst the old towns of Oyo empire. The people of Ijaiye, under the leadership of Kurunmi, opposes the Alafin's decision as contrary to tradition. The outcome of these twists is war.

Production Realisation

In an interview with the councils' performing arts unit director, he informs that "the choice of the play *Kurunmi* was made out of few suggested plays like Kosegbe, Agbajowo etc". At the selection of the play, an in-house director was chosen in the

person of Mr. Bamiji Olaiya and an audition was called for the resident artistes. The troupe also made use of the availability of the students on industrial training who were posted to the performing arts unit as at that time. Few artistes were also invited from outside as guest artistes to further compliment the in-house artistes. According to the stage manager of the production, “the rehearsal process was a bit delayed because of the non -availability of money to make photocopies of scripts” However, few days after the auditioning, scripts were given out and rehearsal starts.

The rehearsal process started with the reading of the scripts which took three days, followed by the play analysis which took another two days. The director also presented a rehearsal schedule which was followed by the stage manager and cast. Rehearsal starts at 10 am – 12 noon for the morning rehearsals and then 2pm -4pm for the afternoon rehearsals,(Monday to Friday). After the reading and play analysis, the blocking rehearsal starts which according to the director “took months to be accomplished because, at that time, also, the troupe were still involved in performances in-between for the government and other invited dance functions. All these really affected the swift running of the rehearsals”. When the rehearsal starts to take shape, it was moved into the main hall of the council where the performance is meant to take place so as to see it progress and take shape for the cast to start acclimatizing to the stage movement and blockings before showing the audience which are the people who “buy tickets at the box office” (Susan Ohmer 2006:5). This was about two weeks to the commencement of the production. At the end of the blocking and polishing rehearsals, the run-through rehearsals start. At this time the crew members are brought into the play production process. According to stage manager, “The whole months of rehearsals from script to stage took three (3) months which is about ninety (90) days to be ready”

From the aspect of the production management team, the director of the performing arts unit posit thus:

The stage manager in the person of Mrs. Bola Adeyemi is not a trained stage manager, guess you can say that's he learnt the trade on the field, she stage manages most of our drama productions and that is where she has got herexperiences from, but you cannot compare that witha person that is actually trained in the act of stagemanagement (SM: OYSCAC: June 2017)

Other crew members are also product of the “learning on the trade concept”. The director of the performing arts unit was also the production manager of the play. In the aspect of costuming, the department has an in—house costumier who provided the costumes needed for the production.

According to the director of the play *Kurunmi*:

Most of the costumes used for the production are owned by the troupe, while some others were built and few others rented but as for make –up, the troupe does not have a make-up artiste, except self-trained who have got their experiences by being involved in personal productions somewhere else. They therefore bring such experiences to bear on the performances of the council.

(OYSCAC: DIR: June, 10th, 2017)

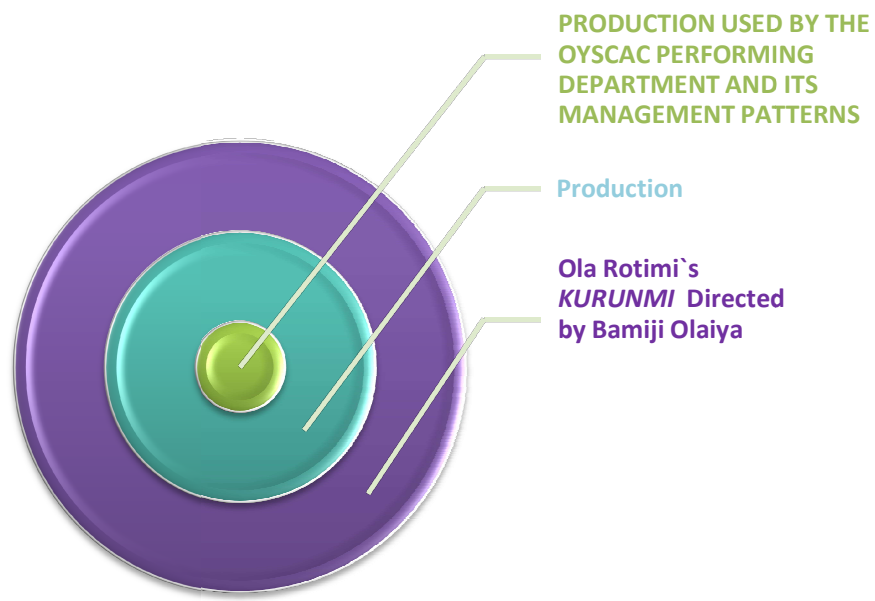
For the construction of the set, the performing arts unit sought the assistance of the visual unit of the council for design and painting and supported by few artistes of the troupe with a fore knowledge of set and light design. According to the stage manager

of the play “The troupe does not have any official crew member so appointed. They are always picked by the directors during rehearsals and which may change as the production changes” It is important to state here that the in-house artistes of the troupe were employed first as dancers and drummers before any other thing. It is when they come into the house that they start to learn other areas of the arts of the theatre as they get involved in productions. Further, most of their performances are workshop ensemble based. According to the director of the performing arts unit we are artistes and our functions are the expressions and productions of our arts. According to (Janetta Rebold & Robert Diyanmi, 2005: 18) “since the past five thousand years, the functions of the artist and the artwork have varied, as the artiste is seen as an independent worker, dedicated to the expression of a unique subjective experience.” Speaking further, director informs therein:

We present performances based on the need and request of the person bringing the job for us, though most of our productions are mostly workshops and improvisations. We sometimes script such improvisations like “Otolonrin” put together as a command performance for the Governor of the State, Chief Abiola Ajumobi. Another one is “Agbajowo” a total theatre that talks about solidarity.

(OYSCAC: PM: June, 2017)

A diagram illustration of the production management patterns of the play *Kurunmi* produced by Oyo state council for arts and culture on 27th of March, 2017

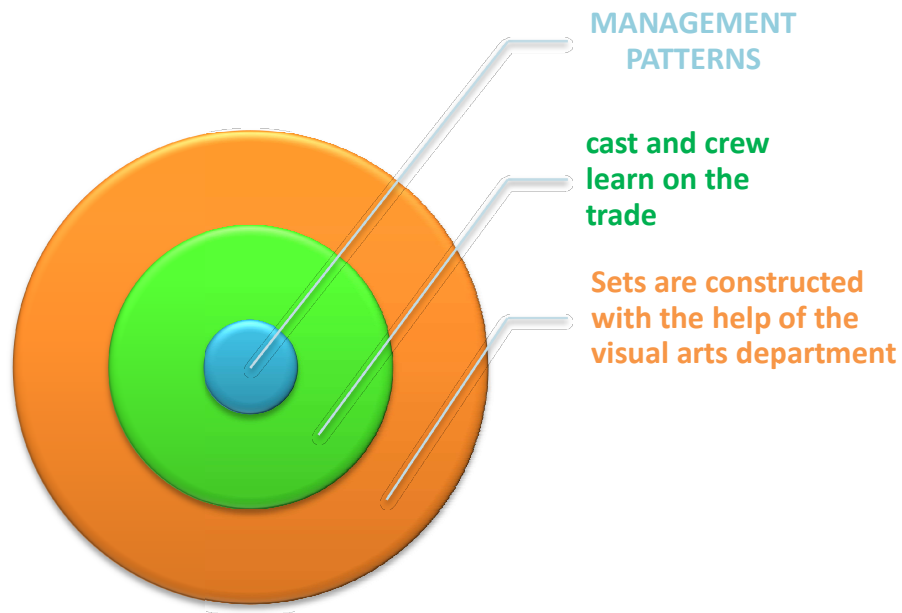


Title of play production: Kurunmi
Kind of production: Drama
Producer: OGSCAC
Director: Bamiji Olaiya

Date of production: 27TH, March, 2017

Venue: Cultural centre, Molola

Location: Ibadan, Oyo State



The diagram above shows the following management patterns used by OYSCAC in its production realization as follows:

1. There are no trained specialists of the different areas as cast and crew members are staff of the council and so learn on the trade.
2. The visual arts departments of the council help the performing department in the areas of set construction and lighting.
3. In the realization of the production, the roles of the cast and crew members are interwoven and one and the same.

Observations and Shortcomings as regards the establishment of production management team in the production of the play *Kurunmi*

As regards the establishment of a production management team in the rehearsal process of the council, it is unfortunate to note that there are no standing production management teams as the team changes just as the production changes. Cast members are also used as crew members and vice versa as all the troupe artistes are employed and posted to the performing arts unit as dancers and they have to be molded and taught how to act, sing and do all other crew responsibilities. More, staff are not employed based on their areas of expertise or know-how and that is greatly affecting the success of theatrical activities. The productions put together by the council are mostly workshop ensembles and even the improvisations are never scripted or written down anywhere for reference purposes. According to the director of the performing arts unit “We have very poor documentation as little or nothing of the performances done was ever documented either as programme brochure or as production book”.

Also the researcher found out that while most of the costumes used for the production are owned by the troupe and some others were built, few others were still rented. As for make –up, the troupe does not have a make-up artiste, except self-trained who have got their experiences by being involved in personal productions somewhere else. They therefore bring such experiences to bear on the performances of the council just as in the case with the play *Kurunmi*. Even the production of *Kurunmi* did not have a programme note or the cast list written down anywhere, as the stage manager had to be

relying on information piece -meal from the play director and some available cast members of the production.

Pictures of some of the performances of Oyo state council for arts and culture



The picture above shows the marvelous Oyo State dance troupe with the master drummer of the Iya Ilu and a female dancer in a celebration of Oyostival.

Production: OYOSTIVAL

Type of Production: Dance, drama, choreography, Songs, Masks

Producer: OYSCAC

Venue: Cultural centre, Mokola

Date: December 1st – 12th, 2012.

Location: Ibadan, Oyo State

OYO STATE FESTIVAL (OYOSTIVAL)



The picture above shows the celebration of the Sango Festival in honour of the thunder and fire diety, who was a warrior and the third king of the Oyo Empire after succeeding Ajaka his brother.

Name of Production: OYOSTIVAL

Type of Production: Dance, drama, Songs, Masks

Producer: OYSCAC

Venue: Cultural centre

Date: December 7th, 2012

Location: Ibadan, Oyo State.

PICTURES BELOW SHOWS THE WARRIORS OF KURUNMI (Are – Ona – Kakanfo, the Generalissimo of Yoruba Empire and Lord of Ijaiye)



PICTURES BELOW SHOW THE IBADAN CAMP AND WARRIORS OF BALOGUN IBIKUNLE PREPARING FOR WAR AGAINST KURUNMI



The pictures above show the death of Kurunmi, the (Are-Ona-Kankanfo) Generalissimo of Yoruba Empire and lord of Ijaiye and supporter of tradition.



Name of Production:Kurunmi

Type of Production: Drama

Producer: OGSCAC

Playwright: Ola Rotimi

Director: Bamiji Olaiya

Date of Production:27th March, 2017

Venue: Cultural Centre, Mokola

Location: Ibadan Oyo State

CHAPTER FIVE

5.1 Introduction

This chapter evaluates foregoing chapters with the purpose of viewing their contents and the basic issues they raise. It also abridges the major pre-occupations of each chapter while at the same time also linking them together to make an all-inclusive view of the whole research. Essentially, it attempts a general evaluation of the research undertaken with a view to determining its success by examining its pre-set objectives regarding the realization.

The chapter also, based on the various critical positions and the analysis derivable from the study shall draw conclusions. It determines amongst others that production management team is essential to the successful realisation of theatrical endeavours and the National troupe of Nigeria and the Nigerian arts council troupes will do well in imbibing such best practices in the realization of their productions. Certain suggestions are also made to enable Nigerian theatre troupes assume its pride of place in its production format especially as regards the aims and objectives of its set up.

5.2 Summary

This thesis cross-examines the conception of production management as an area of Theatre management that examines the procedures of packaging a production, as most

of the studies conducted in Theatre management focus on its business aspect as well as the relationship between the theatre and its audience with little attention paid to peculiar ways by which productions are selected, rehearsed and produced. This study therefore helps to examine the production management patterns in the National Troupe of Nigeria (NTN) and selected southwestern arts council troupes with a view to finding out if they conform to the production management best practices. The need to finding out if these outfits or theatre companies have a functioning management team and also highlight their production management patterns in the successful realization of their productions. To achieve these, the thesis discusses the history, structure and operations of the National Troupe of Nigeria and selected Southwestern Arts Council Troupes, while also analyzing the production management patterns in these troupes using one production from each of the National Troupe of Nigeria and selected Arts Council Troupes and finally discussing the challenges and lessons learnt from the management of these selected productions with the view to finding how successful or otherwise the involvement of a production management team has been /or would have been in their selected productions.

The chapter one of this works sets the needed background for a thorough and in-depth research that this undertaking is designed to achieve. It explores the concepts of production, management, production management and their importance to theatrical activities especially as it deals with the procedures and processes of packaging a production. This process of enterprise which includes effective planning and regulation is accountable for the realisation of the products into finished goods. Based on this, the main characteristics of production management are production planning and control.

Chapter two is specifically devoted to the rigorous scholarly debate on the nature and scope of production management in the theatre to background to the study of management and to the levels of management. It will further examine the management functions and managerial roles. It will then move from the history to management in the theatre and production patterns. This segment also includes an insight into production organization, theatre organization and production design. The production designer, according to (Stephen Prince 2001:126) supervises the work of the “set decorators, costumedesigners, and the prop crew”. These different sets of artists create costumes and sets using colours and concepts supplied by the production designer. This designer consults with the director or cinematographer to agree at an overall visual representation for the production while also analysing their job descriptions. The chapter will finally end up with an exposition in to the theoretical framework used for the study.

The third chapter takes us to the exploration and set up of the case studies, vis-a-vis the National Troupe of Nigeria and selected arts counciltroupes such as Lagos state council for arts and culture, Ogun state council for arts and culture, and Lagos state council for arts and culture with the view to finding out their history, aims and objectives, visions, mission statements, and interests such as dance, drama and music productions. Chapter four simply subsists as the ‘discussion of findings’. Using the productions performed by the troupes as bait, the chapter discusses their production management team patterns in the realisation of their different productions. The qualitative method to analyse processes and procedures with the aim of uncovering trends in thoughts and opinions diving deeper into the problems using the structured and the semi-structured techniques were adopted. Here focus groups like the actors and actresses of the arts council, cast and crew of the different productions analysed were

interviewed. Additionally, production reviews, using video recordings, production books and the phenomenological research methods were adopted in carrying out the productions analysis. To sum up, the key informant interviews with the different stage managers, heads of the performing arts units, play directors, heads of the research and documentation units were also used as assessors to collect information.

By using the above elements, it is observed that the researcher was able to delve deeply into the different processes and procedures used by these troupes in achieving their own production management patterns especially as regards their different theatrical productions. In the researcher's summation, it is only the National troupe of Nigeria's production department that practices complete use of a detailed production management team with an over-all involvements of all its personnel's. Hence the other case study troupes should endeavour to imbibe the tradition of a detailed production management team in the realization of their theatrical productions.

This thesis, therefore, submits that:

- (a) At the National troupe of Nigeria, there are evidences of a visible working production management team. Also these management teams were employed by the troupe based on their different areas of expertise which further makes them work more professionally as they understand the working requirements of a production realisation and are therefore on the same wave length with the would-be director.
- (b) At the Lagos State Council for Arts and Culture, there are no standing production management teams as their management pattern shows that you can only be a member of the production management team if you are part of the members of cast. More so, these portfolios changes as the play changes.

- (c) At the Ogun state council for Arts and Culture, there is no standing production management team with reference to the production used as case study as most times, the team changes as the production also changes. It is important to state here that all of the troupe artistes are employed and posted to the performing arts unit as dancers and drummers, they have to be molded and taught how to act, sing and do all other crew responsibilities.
- (d) At the Oyo state council for arts and culture, as regards establishing production management team in the actualization of their theatrical performances, there no standing production management team as cast members are also used as crew members and vice versa. Moreso, all the troupe artistes are employed and posted to the performing arts unit as dancers and they have to be taught how to do all other crew responsibilities.

The above submissions, no doubt, necessitates that certain conclusions be made on the need for the actualization of a production management team in the theatre troupes in general.

5.3 Conclusion

Consequent upon examination, in this thesis, of scholarly positionson the production management patterns inNational troupe of Nigeria and selected Southwestern Arts Counciltroupes, itis considered highly valuable to arrive at the following conclusions.

According to (Linus Ogbuoshi, 2009: 231) “a set of well-defined and clearly cut objectives determines the tone for any production. Collectively, the objectives are the structure for a proper viability evaluation of the production, and in the final analysis, they constitute the peg upon which the ultimate decision to produce (or not to produce) hangs”. Production is a major step in the series of economic processes that brings

goods and services to people. It includes distribution; getting the goods and services to the persons who need and use them for consumption as the final use of the goods. For example, the producer of the play *Ovonramwen Nogbaisi* is the person responsible for the financial realisation of the production from pre production to post production stage. The producer secures permission to perform the play from playwright. The playwright is responsible for the generation of the idea that ultimately evolves into that written script which (Gayle Austin, 2004: 33) sees as a set of “instructions for staging performances of the play and learning to understand those instructions requires work”. The playwright assists the director by explaining and interpreting various plot and character development in the script.

The director is responsible for defining and achieving creative interpretation and artistic goals of the play through the actors who according to (Francis Ikwuegbu, 2010: 224) translate the works and ideas of other artists (playwrights) into performances that the audience consumes, learn lessons and appreciate”. The production manager, who acts as a link between the creative and all of the technical departments keeps the production together by working seamlessly between the cast, crew and director.

The stage manager also assists the director during rehearsals, serving as a middle man between the director and the actors. He also works with the designers, the various technical workshops and the scenic and property personnel assisting with the directors’ interpretation of the script. The costume personnel are responsible for the provision of production’s costume. These personnel are costume designer, costumier, master seamier, and costume construction crew, while sound personnel helps in creating the sound for the production with the help of sound designer and sound crew. The distribution of the play as a product is handled by the publicity and marketing managers. The audiences are the consumers who come to watch the plays. According

to (Alvin Goldfarb et al, 2001:1) “the electricity generated between actors and spectators is the most exciting aspect of attending a theatre production” and this end result can only be achieved when all hands are on deck.

Owing to the above explanation, in a balanced economy, production and consumption are about equal and goods should flow smoothly from the maker to the user. When a lack of balance exists, some blame can be placed on the production processes because of lack of organisation and/or coordination. This brings about the role and effect of management to effective productivity. According to (John Schermerhorn et al, 2005:16) “productivity is considering the summary measure of quantity and quality of work in relationship to resource utilization”. It entails the ability to create goods and services by using available resources, including labour. How efficient can the application of these services be without a proper and well detailed procedure?

5.4 Recommendations

Having exhaustively discussed the subject matter, the following recommendations shall now be made:

The National troupe of Nigeria has since inception been involved in the production of performances in dance, drama and music which has been of national and international standards. Sadly, now it is a shadow of its self as performances at the troupe has dwindled due to finance, lack of government support and constant changes in the leadership at the helm of affairs. This has been a major set-back to the daily running of the establishment that was once the cynosure of all comers. It is therefore recommended that for the troupe to go back to its glorious days, the Federal government should brace up in its responsibilities by appointing tested and capable hands as artistic directors of the National troupe and also allowing them ample time to perform such duties to the best of their artistic knowledge.

As regards the Lagos state council for arts and culture, it should be recommended that, there should be educational training of the artistes of the performing arts unit of the council to reduce the level of illiteracy amongst artistes as most of them are not graduates. The non-availability of trained hands on the different areas of the theatre should be discouraged and government should endeavour to employ hands that understand the terrain and the kind of work that comes with the job. Also government should learn to consult with the professional artistes employed at the council and not play politics with the award of theatrical activities that will uplift the culture of the state by awarding such projects to private theatre consultants who have political connection or affiliation with them. Finally, the government should have as a matter of urgency and utmost importance build a cultural centre befitting of the cultural splendor of Lagos state, that will also house the council.

The Ogun state council for arts and culture just like other councils in Nigeria was established by the state governments with the functions of carrying out research, propagate, document and transmit the different cultures of the state but regrettably the same government that creates the council has failed to empower and fund it. It is therefore recommended that the government learn to fund and empower the same council that it has formed. Also, the death of theatrical activities comprising dance, drama and music in form of command performances that is long lost in the council due to lack of funding, unnecessary politicking and bureaucracy by the present state government should be discouraged and revived. Also the culture department of the ministry under leadership of the commissioner should be put into cognizance in production activities especially as it affects approval of proposals submitted to the ministry that bothers on theatrical performances.

As regards Oyo state council for arts and culture performing arts unit, there should be an endeavour by Government to regard the establishment of a production management team in the realization of their theatrical activities as very paramount for the unit to be able to turn up effective productions worthy of a state's council for arts and culture. Also artistes who are trained in an area of the arts of the theatre should be employed to man such responsibilities. The use of cast members of production as crew member and vice versa should be seriously discouraged. Also more staff should be employed into the performing arts unit of the council and such employment should be on areas of expertise and professionalism. Finally performing unit should endeavor to put up productions which are worthy of emulations and befitting of the status of Oyo State council for arts and culture. Also productions put together by the council are mostly workshop ensembles and even the improvisations are never scripted or written down anywhere for reference purposes.

Conclusively, government at all levels should provide adequate and relevant infrastructure for growth of the art council's troupes and the National troupe of Nigeria. By government, according to (Ugoo Abba & Praxede Egeonu, 2010:1) "appadorai sees government as the avenue that sees to the formulation, expression and realization of the state. The term includes the legislative, executive and judicial bodies engaged in making, administering and interpreting the law". Above statement put differently furthermore, posits that government is simply the agency of the state having the power to make rules and regulations with power of enforcement with the responsibility to manage the affairs of the state and the provision of welfare services to the whole citizens.

Training and education of practitioners bring about value and advantage to the development of the troupes and of long term benefits. According to David Ball as

quoted by (Gayle Austin, 2004:33) “theatre artist finds it more important to know what makes the clock tick than what time it is” Practitioners should be conscious of the fact that theatrical activity is first an art before it is business. While admitting that it is a capital intensive venture, art should also not be sacrificed on the altar of commercialism. It is the realization of this that brings about improved quality and high value for consumer’s money. As Adamolekun opines “...in any industry, the players do the same thing; so one player must be able to tell consumers why they have to buy this product and not the others. This is where the issue of quality and niche carving comes in” (The Punch, Thursday June 14, 2004:4).According to (Jeremy Myerson & Graham Vickers 2002: 467), “over the next 40 years, as always, there will be winners and losers. The winners will be those who continue to combine an informed and intuitive sense of business with an alchemist’s ability to turn strategy into enviable execution...”.

Therefore, if we must extend the marketability of our products across national shores, “Nigerian dramatists have the challenge to turn ourceremonies and theatre into which can command attention in any land or clime and make Nigeria a tourist destination” (Richard & Cecilia Okafor, 2009: 8) and in so doing, starting, which the production management patterns in theNational troupe of Nigeria and arts council troupes must adhere in accordance to international standard and best practices.

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APPENDIX I

INTERVIEW WITH MR BANKOLE BABATUNDE (AKA DANKU) A SENIOR ARTISTE, ONE OF THE PIONEER STAFF AND DRUMMER WITH 14YEARS WORK EXPERIENCE AT THE PERFORMING ARTS UNITS OF THE OGUN STATE COUNCIL FOR ARTS AND CULTURE. OGUN STATE, THE INTERVIEW WAS CONDUCTED AT OGUN STATE COUNCIL FOR ARTS AND CULTURE ON THE 10TH JUNE, 2017.

Oluseyi Ogungbesan: Good afternoon Egbon Danku ! I hope you don't mind sir if I call you that?

Bankole Babatunde: No problems. Everybody calls me Danku!

Oluseyi Ogungbesan: Sir why do they call you Danku? Is it because of your height?

Bankole Babatunde: Guess you have got it right. You are very correct
(Laughs)

Oluseyi Ogungbesan: So sir! Can I meet you officially? What is your real name?

Bankole Babatunde: My real name is Bankole Babatunde. I am from Ogun State

Oluseyi Ogungbesan: Okay! What more can you tell us about yourself sir. I also learnt that you were part of the cast of the play “Drums of Peace”?

Bankole Babatunde: I work here at the performing arts unit Ogun state council for arts and culture. I am a senior artiste with about 14 years work experience. I am a drummer and one of the pioneer staff of the performing arts department. Yes, it is true that I was a part of the cast of the “Drums of War”. I was infact the lead drummer of that production.

Oluseyi Ogungbesan: What was the rehearsal process like for the production? I am talking about from the choice of the play to the dress and technical theatre night?

Bankole Babatunde: Hmm! If I can remember correctly, the play was chosen by the council to preach peace in the state. At that time, a new dispensation just came into power and there were a lot of crises and chaos in the state and country at large. So the incoming Governor Otunba Gbenga Daniels based on the suggestions of thee director of culture at that time Chief Mrs. Yemi Olanrewaju to put a production that shall preach togetherness and the need to live in one accord as one family in the state. So a list of plays was selected at that time and out of the lot “Drums of Peace” was approved for selection.

Oluseyi Ogungbesan: Drums of Peace? Is it the same play as Drums of war?
Or another play entirely?

Bankole Babatunde: (*Smiles*) you are very correct sir. It is the same play as Drums of War. The playwright just changed the title to suit the demands and call for peace at that time.

Oluseyi Ogungbesan: Oh! Okay. So how did the play come about Sir?

Bankole Babatunde: When the play was chosen by the management of the council, they also appointed the playwright as the director of the play. So an audition notice and announcement was placed on the Radio for interested artistes who are good in drama, dance or music to come to the art council for an audition. So on the day, we had more than 200 people that showed interest and came for the audition. The in-house artistes also came and were auditioned by the director. Everybody was auditioned irrespective of class, experience, level or status. It was an open audition and everybody was called inside the hall. They were asked to write down their names and they were called accordingly by the stage manager, Mr. Segun Oni. The audition lasted for three days after which successful artistes were invited for the production. The rehearsal lasted for about one month. There was rehearsal schedule which we all followed. Rehearsal starts by 8am to 11:30 am for the morning rehearsals and

1pm to 6:30pm for the evening rehearsals (Monday to Saturday) but as the date for performance comes nearer, rehearsal time was increased.

Oluseyi Ogungbesan: Thank you very much sir. What of the other crew members, when were they brought in?

Bankole Babatunde: Well, as at that time, the council did not have an in-house choreographer. So it was the playwright-director that was also the choreographer, though he had other artistes who were also assisting him in the choreography. The crew members who are troupe artiste are also the artiste. They were also the members of cast doubling as crew members.

Oluseyi Ogungbesan: What of the technical aspect of the production. I am talking about the lights, set, costume and makeup?

Bankole Babatunde: For the costume, we have a costumier who is a troupe artiste, Mrs. Abosede Odusola, though she is now retired. She handled the costume with the advice and direction of the director. We also have a light and set man who was Mr. Femi Osanyipeju. For the design of the set, we seek help and assistance from the visual arts unit of the council. Really at that time, we were just coming up so we did not really have experts in these areas. We had people who were actually learning on the trade and others with little experience on it.

- Oluseyi Ogungbesan:** What can you say about the production management team in the realization of the play?
- Bankole Babatunde:** I don't get you. Are you talking....
- Oluseyi Ogungbesan:** I mean do you have a proper production management team as in the production organogram or chat? *(Shows him a detailed production team chat)*
- Bankole Babatunde:** No we don't. But we are trying. Because of finance and because it will be expensive to have that kind of long list of expertise, we just combine the jobs or duties that are alike in responsibilities and we merge them together. That is how we have been doing our productions because of finance.
- Oluseyi Ogungbesan:** Thank you very much for the time you have given to me sir. I really appreciate it. If I have further questions sir, I hope that you shall give me your time again?
- Bankole Babatunde:** No problems sir. I thank you too for interviewing me.

APPENDIX II

AN INTERVIEW WITH MR DEBO SHOTUYO OF THE RESEARCH AND DOCUMENTATION DEPARTMENT, OGUN STATE COUNCIL FOR ARTS AND CULTURE, OGUN STATE. MR SHOTUYO IS A PIONEER STAFF OF THE COUNCIL WITH OVER 15 YEARS WORK EXPERIENCE. INTERVIEW WAS CONDUCTED IN HIS OFFICE/LIBRARY OF THE OGUN STATE COUNCIL FOR ARTS AND CULTURE ON 10TH OF JUNE, 2017.

Oluseyi Ogungbesan: Good afternoon Sir! Can I meet you please?

Debo Shotuyo: Well as you know already, I am Mr Debo Shotuyo. What else? I work at the Documentation unit of the council.

Oluseyi Ogungbesan: Sir! Is it true that you were one of the pioneer staff of the council?

Debo Shotuyo: Yes you are right. It is true. That's correct

Oluseyi Ogungbesan: Sir, My question actually will be based on the death of theatrical productions at the council in dance, drama or music especially as regards command performances.

Debo Shotuyo: You are very correct here. It is really a pathetic situation. There has been no production solely produced by Ogun state council for arts and culture since inception of present administration. It is that bad

Oluseyi Ogungbesan: *(Surprised)* Are you serious sir? Could it be that bad?

Debo Shotuyo: I am not joking Skillful. Look at the research and documentation room for instance. How many programme notes or brochures of works on theatrical activities that are recent can you find? Take a look around yourself. Most of the brochures you find here are productions carried out during the last administration of Otunba Gbenga Daniels.

Oluseyi Ogungbesan: So what can you say can my attested to that?

Debo Shotuyo: Politics! Not understanding the roles given to them and thereby making a mess of it.

Oluseyi Ogungbesan: Who are they sir?

Debo Shotuyo: The government and those charged with such responsibilities. You see the problems really started

when the name of the council was changed from Ogun state council for arts and culture to Ministry of culture and tourism by present administration. This changed is not backed by edict and funnily, the house of assembly still refers to us as Ogun State Council for Arts and Culture in their letters written to the council. Such confusion!.

Oluseyi Ogungbesan:

But why is that so sir?

Debo Shotuyo:

The government finds it more convenient to work with the ministry because he just finances the ministry and makes them share the allocation given to them between the two sub departments under the ministry. During the Otunba Gbenga Daniles administration, there were already laid down activities that will be performed in the year round and performances were done based on these laid down blue print. But with the ministry of culture and tourism in place now, under the auspices of the commissioner of culture, there were a lot of bureaucracy and lobbying and these affected the flow and passage of proposals passed from the sub departments of the ministry as both the culture and tourism department context for available funds allocated to the ministry. Gone are the days when performances were always happening here at the council all the year round.

- Oluseyi Ogungbesan:** So what can be said to be the way forward sir?
- Debo Shotuyo:** It is for the government to do the right thing. They should promote cultural activities and not just talk about it for talking sake. They should match their actions with words.
- Oluseyi Ogungbesan:** Thank you very much sir with this interview. I really appreciate.
- Debo Shotuyo:** No problem. Thank you too for talking to me.

APENDIX III

AN INTERVIEW WITH BAKARE OJO RASAKI, PLAYWRIGHT AND DIRECTOR OF THE PLAY “DRUMS OF PEACE” BAKARE IS A PROFESSOR OF DANCE AND THEATRE AND THE DEAN OF THE FACULTY OF ARTS, AT THE FEDERAL UNIVERSITY OYE –EKITI, EKITI STATE. THE INTERVIEW WAS CONDUCTED AT THE DEPARTMENT OF PERFORMING ARTS OF THE OLABISI ONABANJO UNIVERSITY, AGO-IWOYE, OGUN STATE ON THE 23RD OF OCTOBER. 2016.

- Oluseyi Ogungbesan:** Good evening my Prof Sir.
- Bakare Ojo Rasaki:** Good evening Skilful

- Oluseyi Ogungbesan:** Sir! I hope this place is convenient enough for you to grant this interview sir?
- Bakare Ojo Rasaki:** It is okay for me. It is just that you will have to speak over these distractions around here. But if you want to find a better place, it is okay also.
- Oluseyi Ogungbesan:** No Sir ooo.... If you are okay, then I am okay too sir.
- Bakare Ojo Rasaki:** No problems
- Oluseyi Ogungbesan:** Sir, having worked with you at the production of the play *Drums of War* and from records and information available to me, I found out that this is one of the most popular and the most performed of your plays. Sir, I think you also like this play very much sir?
- Bakare Ojo Rasaki:** *(Cuts in)* I like all my plays *(Laughs)*
- Oluseyi Ogungbesan:** Okay Sir! But based on my research and case study in which I am studying some selected south-western arts council troupes and the National troupe of Nigeria, I found out that you had directed the same play *Drums of war* for the Ogun State Council for Arts and Culture. Is that correct sir?
- Bakare Ojo Rasaki:** That is very true, you are right Seyi. I directed the play for Ogun state council for arts and culture when I think

Chief Mrs. Yemi Olanrewaju was the State director of culture.

Oluseyi Ogungbesan:

Thank you very much sir. My question now sir is that with your experience working with Ogun state council for arts and culture and other Arts Councils that you have also worked with, why are the art councils not flourishing in practice?

Bakare Ojo Rasaki:

You see, the art councils were formed and established by their different state governments with the functions of carrying out research, propagate, document and transmit the different cultures of the states that own them. But pathetically, the same government that creates these councils has failed to empower and fund them. It's like when an employer refuses to give the employee the empowerment needed to do the job. So what will these employees do? They stay in the office and collect salary. This is what is happening to the art councils. The same government that employs workers to make research, package, propagate and transmit our culture is the same government that is not giving them what they want to survive. So what do you expect them to do? They cannot resign and be looking for job that is not available, so they keep quiet, seat in their offices and collect their salaries. It is that bad but that is where we have found ourselves.

Oluseyi Ogungbesan:

I thank you Sir. Secondly you have been involved in the establishment of Arts Councils in many states of the Country. What has been your experience or better still what has the experience been like for you sir?

Bakare Ojo Rasaki:

At the level of experience, it has given me the opportunity to understand the nature, challenges, capacity, limitations, possibilities, strength and weaknesses of the Nigerian artiste. It has also in the same vein help me to understand the challenges and the prospects of artiste and culture administration in the country. Those are the things I have experienced. I have also benefited from working in various art councils all over the Federation because I am one person that can situate whatever I have learnt , be it dance, songs, drama or musical performances in any culture in Nigeria with ease because I have worked around. I think that is the greatest thing I benefited from the experiences I have had from the various art councils.

Oluseyi Ogungbesan:

Sir, talking about your plays, I have come to understand that just like in *Drums of War* or is it “Drums of Peace” now? (Smiles) most of your plays are known for their creation of dramatic spectacle through dance and songs. Why is that sir?

Bakare Ojo Rasaki:

First and foremost my art is opera. I am very operative naturally. The entire fabrics of my body, my nerves, every muscle in me swims in rhythms. This is my art really. It reflects in every play I write. I send powerful messages through music, songs and dances. In fact it was that nature that sent me into theatre. I grew up as kid singing and dancing everywhere, following masquerades. I am from a strong Islamic background. My parents are Muslims and we don't even do those things. What drove me into masquerading as a child was the music and dances involved in it. I am someone who is passionate about music and dance. So it is myself I am expressing when you see those things in my plays.

Oluseyi Ogungbesan:

Hmm! This is really informative sir. That is all I have to ask you prof. Thank you very much for your time sir.

Bakare Ojo Rasaki:

Yeah, thanks. I guess we finished the Interview just in time for me to watch the champion league. *(Smiles)*

Oluseyi Ogungbesan:

That's true Sir. Thank you once again.

APENDIX IV

AN INTERVIEW WITH MRS. TEMIDARA TINUOLA (AKA MAMA T) SHE IS THE DIRECTOR OF THE PLAY “ABEBI”, CHIEF CULTURAL OFFICER (PERFORMING ARTS: DRAMA UNIT) OF THE LAGOS STATE COUNCIL FOR ARTS AND CULTURE, LAGOS STATE. THE INTERVIEW WAS CONDUCTED AT HER OFFICE IN THE LAGOS STATE COUNCIL FOR ARTS AND CULTURE, IKEJA, LAGOS, ON MONDAY, 11TH OF JULY, 2018.

Oluseyi Ogungbesan: Good morning Mama T

Temidara Tinuola: Good morning Sir

Oluseyi Ogungbesan: Ma, I must say that I really enjoyed your rehearsal that I have just finished watching. I was impressed with the way you moved your actors on stage.

Temidara Tinuola: Thanks a lot. I appreciate that

Oluseyi Ogungbesan: Well I was more impressed because you are a woman. We don't really have many women coming into the field of directing. I am talking professionally now.

Temidara Tinuola: Thanks for the compliment sir.

Oluseyi Ogungbesan: So which production are you preparing for? Or is it just one of your rehearsals?

Temidara Tinuola: No, it is not. We are actually preparing for a production sometime in September but we have not finalised the date yet.

Oluseyi Ogungbesan: And where will the venue be? The same place you are rehearsing?

Temidara Tinuola: No ooo. That is not a proper performance venue. It can only be good for Rehearsals and nothing more. That is part of the problems we are facing here.

Oluseyi Ogungbesan: Hmm! Well ma, can I meet you officially?

Temidara Tinuola: Yeah, Sure. Why not? My name is Temidara Tinuola., the Chief Cultural officer at the council and also in Performing Arts Department of the Drama Unit. I am popularly called Mama T. This is my 18th year in the service of the Lagos State Council.

Oluseyi Ogungbesan: Waoo! That is a long time. You must really have gathered so much experience to get to this position.

Temidara Tinuola: Thank you.

Oluseyi Ogungbesan: Ma, I understand you directed the play “Abebi”, the Lagos state NAFEST entry to Porthacourt? Ma, the questions I will be asking you shall be based on the production management patterns that you used in the realization of the play “Abebi”

Temidara Tinuola: Yes, you are right, I directed the play “Abebi” It was the council’s play entry to NAFEST as you have rightly said. Well talking about the production management patterns used in the realization of the play, professionally speaking, a lot of things are different here. Even when we were in school and we were complaining about not doing things right and professionally. I graduated from the Department of Performing arts, University of Ilorin under Professor Ayo Akinwale and others like that. So you should understand what I am talking about. Some of the things we did then in school were still better than

now. Here you cannot practice what you are taught in school. It is a different ball game here. You will have to change your working style. You need to adapt to the workings of this your new environment and that is the beauty of going to school and being educated. You can adapt easily to your new environment and challenges that you find yourself. Book theatre is not applicable here at the council.

Oluseyi Ogungbesan: So how did you go about solving all these many issues on ground in realizing the play “Abebi”?

Temidara Tinuola: Thank you. I have to adapt. That is the truth. The play was chosen by the troupe.

Oluseyi Ogungbesan: How ma? Was it written or what?

Temidara Tinuola: No it was not written. It is an improvisation. It developed from a workshop ensemble. But funnily, you will not find a written copy of the play anywhere. I used to have it but I can't seem to know where it is right now.

Oluseyi Ogungbesan: Guess a copy should be in the documentation or library section?

Temidara Tinuola: I doubt it strongly. If it is not here with me, then I don't think you can get it anywhere. That is some of our problems here. We don't keep such things. They are not on record. We do not always make production notes or

brochures. We don't have. Since the present government dispensation, we don't make production hand book, the last one we made was during the Sonubi era, and since then nothing

Oluseyi Ogungbesan:

So what was the rehearsal process like?

Temidara Tinuola:

Well the play was created based on the theme of NAFEST. The theme was “celebrating the culture of peace and dialogue in Nigeria”. So we needed to create a play that preaches oneness and challenges all right thinking reasonable and well-meaning Nigerians that we must fashion out means of peace building in order to move this nation forward in an atmosphere devoid of ethnic chauvinism, religious bigotry and political intolerance as well as ideological manipulation. We started the play with an audition. Though due to years of working relationship with the troupe members, I know who can play what role but I still decided to take them through the audition process to avoid complacency from some members of troupe. I choose my cast based on so many things. There are low-level of education in most members of the troupe. Also most troupe members are not graduate, so to put them on stage, I look at their educational background, commitment and their stage presence and strength.

Oluseyi Ogungbesan:

What of your crew members?

Temidara Tinuola:

Well I combine all these things together. Remember I told you earlier that professionally a lot of things are different here. You have to change your working style. So I use my drummers as actors. I use all dancers as actors. All of them come in as dancers when they were appointed into the troupe. So I have to develop what I have been given. Before you are a crew member, you are first of all an actor in my production. Being a crew member is only an addition to your role as an actor. I give you a role and leave you to develop what I have given you. My directorial style is free. I am not dictatorial; I let them explore their creative skill. Firstly I start with a frame and then I start to flesh it up. For the production, the cast come in at about 9:30 to 9:45 and they sign the attendance of rehearsal. Rehearsal proper starts at 10am and ends at 12noon, from Monday to Friday. As for the crew members, we don't have a fixed crew member and our performances usually involve dance, drama and music. For music, we normally seek the help of the music department for the use of songs. As for the costume section, we have a functioning costume section and a costumier who does the same thing over and over again. We have in-house washman who washes the costume and we do keep our costumes well.

Oluseyi Ogungbesan: Hmm! Thank you very much for that insightful information. What of the set-backs? What are the things limiting effective performance at the performing arts unit and the council in general?

Temidara Tinuola: We don't have enough staffs at the unit. I think we have about 7 staffs in drama unit. We also have a costume section but not enough costumes. Most times, I am at logger heads with the costumier because she does seem to understand my interpretation of my play. She is not always on the same wave length with my flow and interpretation. We have a props room but we don't have a props man. We use different people as props man for different plays. There is also the issue of funding. It is always there. There is also so much back-door talk from colleagues which is most times borne out of complex. Most times also, we are not consulted for theatre projects by the government as they prefer to give private consultants millions of Naira to stage plays than to entrust that same money into the hands of the council or troupe. Lastly we don't have a theatre hall. It is really shameful to say the least. There are no cultural centres in the state. The government keeps promising us that they will build us a theatre complex or take us away from here to a better place but we are still waiting.

Oluseyi Ogungbesan: This is waiting for Godot if you ask me.

Temidara Tinuola: (*Laughs*) Yes ooo... May God help us to get there.

Oluseyi Ogungbesan: I really thank you so much for this interview. It is really informative.

Temidara Tinuola: No Problem. Thank you too and safe Journey back.

Oluseyi Ogungbesan: Amen.

APPENDIX V

AN INTERVIEW WITH MR. AZEEZ SHERIFF, THE DOCUMENTATION OFFICER OF THE LIBRARY AND DOCUMENTATION DEPARTMENT OF THE LAGOS STATE COUNCIL FOR ARTS AND CULTURE, LAGOS STATE. THE INTERVIEW WAS CONDUCTED AT THE LAGOS STATE COUNCIL FOR ARTS AND CULTURE, IKEJA, LAGOS, ON MONDAY, 11TH OF JULY, 2018.

Oluseyi Ogungbesan: Good Morning Sir. My name is Oluseyi Ogungbesan. I am researching on the Production management patterns in selected south-western Art Councils Troupes and the National Troupe of Nigeria

Azeez Sheriff: Okay, that's good

Oluseyi Ogungbesan: Thank you Sir. My questions will be very brief and precise to the point.

Azeez Sheriff: No problem

Oluseyi Ogungbesan: Sir, I realized that in Lagos state council for arts and culture, especially performing arts unit, there are proof of productions performed being documented especially from the documentation department. Why is that sir?

Azeez Sheriff: Thank you very much for that question. Initially during the reign of Mrs Idowu Sonubi, we normally have all these things, I mean all our plays, dances and musical performances documented. Even all our NAFEST engagements were always documented. For instance, look at this brochure now (Picks a brochure from the shelf) this is one is from NAFEST 2002 at Portharcourt. Look at it, its theme is celebrating the culture of peace and dialogue in Nigeria. (Opens the book) Look at the play that we took to NAFEST at that time, it is titled

“Abebi” and it is an improvisation. It is created from a workshop ensemble.

Oluseyi Ogungbesan: Sir, can I in any way get a copy of the script? I mean was a script written out from the creation for posterity?

Azeez Sheriff: *(Thinks)* I do not think so. And even if it is written out, I am not sure it was typed and kept in this library. I don't think so or let me say that I am not sure

Oluseyi Ogungbesan: Okay Sir. But Sir, why are the productions not documented anymore and kept in the library for research or references?

Oluseyi Ogungbesan: That is the problem of those in the performing arts unit. I don't know why productions are no more documented.

Oluseyi Ogungbesan: Could it be financial reasons, ignorance or not being professional to know it is important.

Azeez Sheriff: Well I think it is all the three together. Documentation is very important and a point of reference especially in this present world of ours.

Oluseyi Ogungbesan: So what do you think is the way forward?

Azeez Sheriff: The way forward is for the right thing to be done. It is for those in charge of getting it done to know that it is part of a production process and production realization. It is a proof of performance apart from the still and

motion pictures that we take. It is important because production notes say a lot about the production and the cast and crew in that particular production. It is also good for research and references.

Oluseyi Ogungbesan: Thank you sir for your time and explanation. God bless you

Azeez Sheriff: No Problem. Amen

Oluseyi Ogungbesan: Yes Sir.

APPENDIX VI

**INTERVIEW WITH MR. EMMANUEL ADEJUMO (AKA BOYSALA)
CHOREOGRAPHER OF THE PLAY *ONE LEGENDS MANY SEASONS*,
OFFICER 1 (MUSIC DEPT.), OF NATIONAL TROUPE OF NIGERIA, THE**

INTERVIEW WAS CONDUCTED AT THE PREMISES OF THE NATIONAL TROUPE OF NIGERIA, ONIKAN, LAGOS ON 9TH OF JULY, 2017.

Oluseyi Ogungbesan: Good afternoon Boysala.

Emmanuel Adejumo: Good afternoon Oga Seyi

Oluseyi Ogungbesan: (Smiles) No oooo. I am not Oga oooo

Emmanuel Adejumo: you be Oga now (Laughs)

Oluseyi Ogungbesan: You remember that was what Prof Yerima used to call me then at the National Troupe. It was really funny then for a whole Oga Yerima, the big masquerade to be calling a small me Oga Seyi

Emmanuel Adejumo: (Laughs)

Oluseyi Ogungbesan: So I shall be basing my interview on the production management pattern of the National troupe of Nigeria in the realization of their productions. Being an old and long-time artiste of the troupe, what are the production management practices like at the National troupe?

Emmanuel Adejumo: Well to start with, the National troupe is an establishment setup to promote highly artistic productions specifically created for national and international performances. So our productions must try to achieve that objective.

Oluseyi Ogungbesan: I saw that you were the choreographer of the play *One Legend, Many seasons* that was written by Femi Osofisan and directed by Josephine Igberaese (Aunty).

Emmanuel Adejuwon: Yes, that is true, you are very correct

Oluseyi Ogungbesan: So what was the production processes like?

Emmanuel Adejuwon: The production started with an audition in which all the in-house artistes are to attend. Other artistes too came from outside on their own and there were also artistes that were invited by the troupe as guest artistes. The audition was to look out for those who can sing, act or dance and it will be an advantage to you if you can do the three. After, the audition, the successful casts were selected and rehearsal started.

Oluseyi Ogungbesan: Sorry please, boy Sala, I will take you back a bit. How was the script chosen? Do you know?

Emmanuel Adejuwon: Well, you see, there are special days that the National troupe put in place for the production of theatrical activities be it dance, drama or musical performance all the year round. It could be the celebration of Christmas and New Year, just like this play that we are talking about now...em...*One Legend Many Seasons*. It was chosen to celebrate Christmas and New Year because the theme of the play is very appropriate for the season. It

could be to mark Democracy day, Easter celebration, May day, Independence day celebration, Children's day, Idel' Filtri, Sallah and many like that. The play could be dance, drama or music and the production supervisor is always the director of the units' production. So I think the play was approved by the management when it was chosen by who-ever. If Management does not approve the play, then it cannot be produced by anyone.

Oluseyi Ogungbesan:

As the choreographer of the play, when did you start to work and same with the other production management team members?

Emmanuel Adejuwon:

I started to work immediately the rehearsal started. We have the rehearsal in segments. You see, it is like this, there times that what we will be rehearsing will be drama for some hours, then some days/times music and other times dance. There is no time that anyone is disturbing the other one. We do work together. And again, we have to be mindful of the artistes too. They are not robots, they are human beings and do get tired. So we have to fashion out our rehearsal schedule very well so that there will be no clashes during the rehearsals between the production management team members. What I am saying it that, there is time for everyone, even the costume designer knows when to take the measurement

of the casts if he has to sew them new costumes.
Everything should be planned and arranged.

Oluseyi Ogungbesan: Finally Sir, What are the present problems encountering the troupe production wise?

Emmanuel Adejuwon: Hmm! Finance. Presently the National troupe is really badly funded. We don't mount productions any longer unlike before. Look at how quiet this whole place is now. Nothing is happening anymore. You too remember when you were here now, there were always productions almost every 3 months. Things were happening here that time.

Oluseyi Ogungbesan: *(cuts in)* I remember there was a time, we had two international productions to attend at two different countries and there were clashes. One production was at Ashi Japan and the other was a dance performance in Egyp. I can't really remember very well now...that Yerima had to involve was it Adefila of crown troupe?

Emmanuel Adejuwon: God bless you Sir! You are very correct. So you see now. but now we don't even go for performances in ordinary Abuja there. Nothing is happening anymore.

Oluseyi Ogungbesan: So what could have caused all these set- backs?

Emmanuel Adejuwon: To me, I will say that it is the constant change of leadership at the helm of affairs. I am talking about the

Artistic directors. Before they could settle down to work and understand the workings and politics of the environment, they are change and another person is brought again. Let us take for instance Mr. Matin Adaji, he came in as the Artistic director of National troupe of Nigeria from 2009-2014 (5 years), Mr. Akin Adejuwon came in as the Artistic director from 2014-2017 (3 years), then the present Artistic director Mr. Tar-Ukoh came in March 2017 till date.

Oluseyi Ogungbesan: I thank you very much boysala for this no holds back interview and information. I thank you for baring your mind.

Emmanuel Adejuwon: I thank you too Oga Seyi

APPENDIX VII

INTERVIEW WITH MR. BAYODE ABIFARIN (AKA ALAGBANKO), STAGE MANAGER OF THE PLAY *ONE LEGENDS MANY SEASONS* AND STAGE MANAGER OF THE NATIONAL TROUPE OF NIGERIA, ONIKAN, LAGOS. INTERVIEW WAS CONDUCTED AT THE PREMISES OF THE NATIONAL TROUPE OF NIGERIA, ONIKAN, LAGOS, ON 9TH OF JULY, 2017.

Oluseyi Ogungbesan: Good afternoon Sir! My stage manager. Can I call you that?

Bayode Abifarin: Yes. Everybody here calls me SM. All the artistes and even the non-artistes around the artiste village here

Oluseyi Ogungbesan: Please can I meet you officially sir?

Bayode Abifarin: Well, as you already know, my name is Bayode Abifarin, I work at the National troupe of Nigeria as the Stage Manager. I was also the stage manager of the play *One Legend Many Seasons* directed by Mrs. Josephine Igberaese

Oluseyi Ogungbesan: Sir, you are also known and addressed as Alagbanko by your friends and fans. Why is that?

Bayode Abifarin: (*Laughs heartily*) Let us forget about that for now.

Oluseyi Ogungbesan: Okay Sir. So what was the production process of the play like sir as the stage manager?

Bayode Abifarin:

Well. The play was chosen by the management board of the Troupe. Though it was suggested by the director, the Artistic director bought into it and approved it for production. Also the theme of the play tallies with the message and spirit of Christmas. I was then directed by the director to put a notice up for audition which I did. All the in-house artistes are mandatory to come for audition. It is a standing rule. Audition was done for both the invited artistes, in—house artistes and all other interested artistes that showed up for that audition. Eventually the cast were selected by the director after a meeting with all the other production management team. The essence of the meeting was for the director to explain to her team her interpretation of the play and her directorial approach so that every-one can key into her set out goal and henceforth be on the same page with her interpretation. As the rehearsal progresses, all the other members of the management team were also working behind the scene, in line with the directors play interpretation.

Oluseyi Ogungbesan:

What was the rehearsal processes like?

Bayode Abifarin:

We rehearse from 10am till 1pm for the first/morning rehearsals and then 2pm to 6pm for the second/afternoon rehearsals. We rehearse from Monday to Saturday and sometimes even on Sunday when the need arises.

Oluseyi Ogungbesan: (Shows him a detailed production management team organogram) Oga SM. Please take a look at this chat.

Bayode Abifarin: (*Takes it*) This is a production management team organogram?

Oluseyi Ogungbesan: Yes, it is Sir. Can you say based on your experience and involvement in productions at National troupe of Nigeria from your position as an assistant stage manager and presently a stage manager, do you this detailed the production management team?

Bayode Abifarin: (*Studies it properly*) Yes we do. Like I told you earlier, we operate a highly professional troupe here and appointments are made based on expertise and areas of specialization. The staffs here are theatre graduate and have been on the job for so many years doing the same things over and over again. So you will agree with me that they will only continue to get better while gathering more experiences. Even when mistakes are made, there are always rooms for improvement and for developments.

Oluseyi Ogungbesan: You don't have crew members combining two or more responsibilities together. What we call "jack of all trade, master of none"?

Bayode Abifarin: No. Not at all. We don't. Areas of each production team member are well spelt out and duties are performed as such accordingly.

Oluseyi Ogungbesan: You mean management team members don't jump ship?

Bayode Abifarin: No, they don't. Everybody here knows their duties and does it accordingly. This is the National troupe of Nigeria we should be able to set standards and examples for the other troupes around us. If we are not doing it right, then it will be difficult for others to emulate us.

Oluseyi Ogungbesan: Yes Sir, I agree with you on that. You are very correct.

Bayode Abifarin: Thank you Skillful

Oluseyi Ogungbesan: I think that will be all for now sir. If I have further questions, then I shall come back sir. Hope you don't mind?

Bayode Abifarin: No I don't. You be my person now *(smiles)*

Oluseyi Ogungbesan: Thank you.

APPENDIX VIII

INTERVIEW WITH MR. GBOLAGADE, (AKA PASTOR) THE DIRECTOR OF THE PERFORMING ARTS UNIT OF OYO STATE COUNCIL FOR ARTS AND CULTURE, OYO STATE. INTERVIEW WAS CONDUCTED AT THE PREMISES OF OYO STATE COUNCIL FOR ARTS AND CULTURE ON 10TH OF JULY, 2017.

Oluseyi Ogungbesan: Good afternoon Pastor. Can I call you that?

Mr. Gbolagade: Yes. No problem. I have no problems with that. God bless you my brother.

Oluseyi Ogungbesan: Amen! Thank you Sir. Please can I meet you officially sir?

Mr. Gbolagade: My name is Mr. Gbolagade also known as Pastor. I am the director for Performing Arts Unit of Oyo state council for arts and culture.

Oluseyi Ogungbesan: Sir, I noticed you also the production manager of the just concluded production *Kurunmi*?

Mr. Gbolagade: Yes, you are correct.

Oluseyi Ogungbesan: Thank you Sir. My question shall be based of the process of play realization. I am talking about from script to stage. How do you go about the choice of your

productions at the council here, either dance, drama or music productions. Let us use the just recently performed play *Kurunmi* as an example

Mr. Gbolagade: Well. The play was chosen by the management board of the council to further resuscitate the theatre going tradition of the people of the state and even beyond. The play was selected amongst plays like “Kosegbe”. “Agbajowo” etc

Oluseyi Ogungbesan: Okay, Sir. So what was the rehearsal processes like?

Mr. Gbolagade: At the selection of the play, an in-house director was chosen in the person of Mr. Ola Bamiji and an audition was called for the resident artistes. The troupe also made use of the availability of the students on industrial training who were posted to the performing arts unit as at that time. Few artistes were also invited from outside as guest artistes to further compliment the in-house artistes.

Oluseyi Ogungbesan: As the production manager of the play *Kurunmi*/director of the performing arts unit, what were the challenges you encountered in the realization of the play?

Mr. Gbolagade: Though we had several challenges but the main challenge we had was funding...

Oluseyi Ogungbesan: But Sir, Funding is always a challenge every time...

Mr. Gbolagade: You are right Sir, but this funding issue is a serious matter and it always runs through the production processes. Take for instance now the issue of script. Do you know that we could not even get ordinary money to make photocopies of the scripts for the cast to use.

Oluseyi Ogungbesan: But Sir, you are not meant to photocopy published scripts. It is against the copyright law. The books are available for sale at every bookshop sir. Luckily *Kurunmi* is even a popular script and you are also based in Ibadan which is also very close to the publisher of the play, University Press.

Mr.Gbolagade: This is exactly what I am saying. It is that bad. We don't even have money to make ordinary photocopies, now we are talking about buying published play for about 50 or more actors.

Oluseyi Ogungbesan: But that is not right and it is unprofessional. The council should know better as professionals.

Mr.Gbolagade: You are very right. We know but where there is little or no money available to work with, there is nothing anyone can do.

Oluseyi Ogungbesan: And people cannot expect you to use your money for the government?

Mr. Gbolagade: Abi? You are right.

Oluseyi Ogungbesan: Sir, I also realize that you don't have a detailed production management team for this production and for all your productions? Why is that?

Mr.Gbolagade: No we don't. The government is not concerned about that one at all. They are still finding it difficult to pay the salaries of the few staffs that we have in the unit.

Oluseyi Ogungbesan: So how do you go about your productions?

Mr. Gbolagade: What we do mostly are workshop ensembles and improvisations and everybody helps the other in their responsibilities. It is team work that we use.

Oluseyi Ogungbesan: Thank you very much Sir for your time. I really appreciate

Mr. Gbolagade: No problem.

APPENDIX IX

INTERVIEW WITH MR. BAMIJİ OLAIYA THE DIRECTOR OF THE PLAY *KURUNMI* PRODUCED BY OYO STATE COUNCIL FOR ARTS AND CULTURE, OYO STATE. INTERVIEW WAS CONDUCTED AT THE PREMISES OF OYO STATE COUNCIL FOR ARTS AND CULTURE ON 10TH OF JULY, 2017.

Oluseyi Ogungbesan: Good afternoon Sir. Please can I meet you?

Bamiji Olaiya: *(Laughs)* My Oga Skillful! Haba! You know me now. I be your boy now!

Oluseyi Ogungbesan: Okay but for the sake of this interview and for official purpose. Please can I meet you officially?

Bamiji Olaiya: Well, as you already know, my name is Olaiya Bamiji also known as BJ.

Oluseyi Ogungbesan: Do people still call you abegi?

Bamiji Olaiya: *(Laughs)* aaah! Yes ooo but not as BJ.

Oluseyi Ogungbesan: You are the director of the play *Kurunmi*?

Bamiji Olaiya: Yes Sir, I directed the play *Kurunmi*.

Oluseyi Ogungbesan: My question shall be simple and straight forward. In the realization of the play, I am talking about the play

making process from script to stage. What were the contributions of the production management team?

Bamiji Olaiya:

Thank you so much for that question. You see at the council, what they do most times are dances and improvisations. We are most times invited to come and perform for people and for events. So we don't really have a strong production management team at the council because we do mostly dance.

Oluseyi Ogungbesan:

But Sir, you will agree with me that there is the need for a production management team in the realization of theatrical productions be it dance, drama or music?

Bamiji Olaiya:

You are correct. That is true but here we don't have and we don't really follow it.

Oluseyi Ogungbesan:

So what was the rehearsal process of the play *Kurunmi* like?

Bamiji Olaiya:

Hmm. The production took months to be accomplished because, at that time, also, the troupe were still involved in performances in-between for the government and other invited dance functions. All these really affected the swift running of the rehearsals. When the rehearsal starts to take shape, we then moved into the main hall of the council where the performance is meant to take place so as to see its progress and for the cast to start

acclimatising to the stage movement and blockings. This was about two weeks to the commencement of the production. At the end of the blocking and polishing rehearsals, the run-through rehearsals started. At this time the crew members starts to get involved in the play making process.

Oluseyi Ogungbesan:

But you said, there are no crew members?

Bamiji Olaiya:

No, I did not say that. Well maybe you did not understand what I am saying. I mean that we don't have a detailed production management team as it is meant to be. Most of them came as dancers and drummers. We have to start training them on how to be a crew member by making them participate in it. Let us take for example now, the stage manager in the person of Mrs. Bola Adeyemi, she is not a trained stage manager, guess you can say that she learnt in the trade, she stage manages most of our drama productions and that is where she has got her experiences from but you cannot compare that with a person that is actually trained in the act of stage management. Other crew members are also product of the "learning on the trade concept". The director of the performing arts unit was also the production manager of the play. In the aspect of costuming, the department has an in—house costumier who provided the costumes needed for the production

Most of the costumes used for the production are owned by the troupe, while some others were built and few others were rented but as for make –up, the troupe does not have a make-up artiste, except self-trained who have got their experiences by being involved in personal productions somewhere else. They therefore bring such experiences to bear on the performances of the council.

For the construction of the set, the performing arts unit sought the assistance of the visual unit of the council for design and painting and supported by few artistes of the troupe with a fore knowledge of set and light design.

Oluseyi Ogungbesan: Thank you so much for that detailed explanation, guess I understand you better now.

Bamiji Olaiya: Yes Sir.

Oluseyi Ogungbesan: I think that will be all for now. When I have more questions to ask, I shall do so.

Bamiji Olaiya: No problems Sir. Anytime, you are always welcome.
You are my Oga

APPENDIX X

INTERVIEW WITH MRS. BOLA ADEYEMI, A PERFORMING ARTSITE OF THE PERFORMING ARTS DEPARTMNET OF OYO STATE COUNCIL FOR ARTS AND CULTURE. SHE ALSO STAGEMANAGED PRODUCTION OF *KURUNMI* PRODUCED BY THE COUNCIL. THE INTERVIEW WAS CONDUCTED AT THE PREMISES OF THE OYO STATE COUNCIL FOR ARTS AND CULTURE ON 10TH OF JULY, 2017.

Oluseyi Ogungbesan: Good afternoon Ma, Mrs. Stage manager. Can I meet you please?

Bola Adeyemi: Yes. My name is Bola Adeyemi. I am a staff of the performing arts department of Oyo state council for arts and culture. I also stage managed the production *Kurunmi* by Ola Rotimi Produced by the Council in March 26th, 2017.

Oluseyi Ogungbesan: Ma, as the Stage manager of the production, which other crew members of the production do you also have, looking at this production management organogram?
(Shows her a Production management chat)

Bola Adeyemi:

(Takes it and glances at it) Well, we have the Chairman of Governing Board, though the post is presently vacant now but he used to be Alagba Supo Kosemani but he died in 2015 and since then the post has been vacant. Our General Manager is Mrs. O.Y Adedeji, Our director for te Performing Arts Unit is Mr. Gbolagade, the director of the paly Kurunmi is Mr. Ola Bamiji, what else? We also have a stage manager, choreographers and costumier. I think that is all.

Oluseyi Ogungbesan:

I thank you. So what was the rehearsal of the play like?

Bola Adeyemi:

The rehearsal process was a bit delayed because of the non -availability of money to make photocopy of scripts. However, few days after the auditioning, scripts were given out and rehearsal starts. The rehearsal process started with the reading of the scripts which took three days, followed by the play analysis which took another two days. The director also presented a rehearsal schedule which was followed by the stage manager and cast. Rehearsal starts at 10 am – 12 noon for the morning rehearsals and then 2pm -4pm for the afternoon rehearsals, (Monday to Friday). After the reading and play analysis, the blocking rehearsal starts

Oluseyi Ogungbesan:

At what period was this?

Bola Adeyemi: This was about two weeks after we started rehearsals. At the end of the blocking and polishing rehearsals, the run-through rehearsals start. At this time the crew members are invited into the play making process. The whole months of rehearsals from script to stage took three (3) months which is about ninety (90) days for the production to be ready.

Oluseyi Ogungbesan: What of the other production management crew members? When did they join the production process?

Bola Adeyemi: The troupe does not have any official crew member so appointed. They are always picked by the directors during rehearsals and which may change as the production changes. You see the in-house artistes of the troupe were employed first as dancers and drummers before any other thing. It is when they come into the house that they start to learn other areas of the acts of the theatre as they get involved in productions. Also most of our performances are workshop ensemble based.

Oluseyi Ogungbesan: I think that will be all for now. I thank you ma.

Bola Adeyemi: No problem.

APPENDIX XI

INTERVIEW WITH MR. AKINADE AYODEJIA PERFORMING ARTISTE OF THE PERFORMING ARTS DEPARTMENT OF THE OYO STATE COUNCIL FOR ARTS AND CULTURE. HE ALSO PLAYED THE ROLE OF OGUNMOLA IN THE PRODUCTION *KURUNMI* PRODUCED BY THE COUNCIL. THE INTERVIEW WAS CONDUCTED AT THE PREMISES OF THE OYO STATE COUNCIL FOR ARTS AND CULTURE ON 10TH OF JULY, 2017.

Oluseyi Ogungbesan: Good afternoon Sir.

Akinade Ayodeji: Good afternoon Sir.

Oluseyi Ogungbesan: Please can we start by introducing your- self for record purpose?

Akinade Ayodeji: My name is Akinade Ayodeji, I am an artiste and I work at the Oyo state council for arts and culture.

Oluseyi Ogungbesan: What department or is it unit please?

Akinade Ayodeji: I work at the Performing Arts Unit of the Council.

Oluseyi ogungbesan: You were part of the cast of the production of *Kurunmi*?

- Akinade Ayodeji:** Yes Sir, You are correct.
- Oluseyi Ogungesan:** I must say that you did great in the performance. I mean unlike during the rehearsal process. I did not know that you could pull that true. Especially during the rehearsal when the director was always correcting you and all that.
- Akinade Ayodeji:** *(Smiles)*It is always like that. You cannot compare the rehearsal process to the proper production. Something must give way. Something must tick. We cannot afford to fail or mess up in the production especially with many people looking at you.
- Oluseyi Ogungesan:** I agree with you there sir. Now talking about your performances, how are they selected or how do you choose your performances. You should know because you are an old member of the troupe.
- Akinade Ayodeji:** Yes, you are right. Well our performances are always based on the needs of the producer or sponsor. It is mostly improvisation and workshop style. Sometimes the story may even be scripted. For example now, when we did “Otolonri” as a command performance for the Governor of the state, it was scripted for the cast to know what to say and when to say it. It was also scripted scene by scene.

Oluseyi Ogungbesan: But you don't have any of these scripts in the library or for documentation purpose?

Akinade Ayodeji: That is some of the problems with the Council. We do not document some of these things at all. And it is always difficult for us when researchers come here for copies of our works and we cannot seem to make it available for them. It is not good.

Oluseyi Ogungbesan: Now, let us talk about the production of *Kurunmi*. How do you rehearse?

Akinade Ayodeji: We rehearse from 10am till 1pm for the first/morning rehearsals and then 2pm to 6pm for the second/afternoon rehearsals. We rehearse from Monday to Saturday and sometimes even on Sunday when the need arises. We also work based on the rehearsal schedule provided by the director. Mr. Ola Bamiji. Most times, we rehearse dance in the morning and then drama in the evening.

Oluseyi Ogungbesan: When did you start seeing the involvement of other production management team members in the realisation of the production?

Akinade Ayodeji: The production management teams are not really much. We have the director, the stage manager, the production manager, the costumier and the set man. All the other areas are assisted by some of the cast members of the

production. Most of the members are dancers and drummers and only a very few can act and do other production management crew responsibilities.

Oluseyi Ogungbesan: So who was in charge of the handling of your properties, lighting, set construction, make up and many others?

Akinade Ayodeji: The director chose some people based on the little experiences that they got from their individual involvements in private productions and that is how we normally do our productions.

Oluseyi Ogungbesan: Thank you very much for your audience. I really appreciate Sir.

Akinade Ayodeji: No problems.