

**EFFECTIVE HOUSE MANAGEMENT AS TOOL FOR AUDIENCE MOTIVATION:
A CASE STUDY OF ONDO STATE MINISTRY FOR CULTURE AND TOURISM**

By

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ARTS.**

2017

ATTESTATION

I, **Adefioye Tobiloba** hereby attest that this research report was carried out by me and that I am solely responsible for all errors and omissions, If any.

.....

ADEFIOYE TOBILOBA

CERTIFICATION

This is to certify that this research work was carried out by Master Adefioye Tobiloba with the matriculation number TMA/13/1311 in the Department of Theatre and Media Arts, Faculty of Arts, Federal University, Oye-Ekiti, under my supervision.

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.....

External Supervisor

DEDICATION

This work is dedicated first to the Almighty GOD (the creator of heaven and earth), who gifted me with wisdom, knowledge and understanding to put this down. It is also dedicated to my lovely parents (Pastor & Deaconess Dele Adefioye) for their support in every ramification most especially financially and spiritually.

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With all of my heart, I appreciate the almighty God for his protection and guidance, it can only be you sir. I also express my gratitude to my parents Pastor and Deaconess Dele Adefioye for their support throughout the period of putting this work together.

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ABSTRACT

The Theatre is a major component of the society; as no society can do without diversion and the documentation of its cultural heritage. This study seeks to examine the impact of effective house management as a panacea for audience motivation; using Ondo's state ministry of Culture and Tourism as a paradigm. The study adopts qualitative research methodology in its data gathering and analysis; it uses (questionnaire) and (Interview) to gather data. While Abraham Maslow's hierarchy of needs theory serves as the study's theoretical framework. The study unravels that theatre house faces some challenges that affects audience engineering and motivation. It also discovered that government intervention and private sector partnership can also help increase audience patronage. The study thus exposes the need for workshop and training for workers of state owned theatre outfit to acquaint them with the technical-know-how and various strategies of audience engineering. In conclusion, the study proposes that audience motivation depends greatly on effective and efficient house management, which as at present is a major challenge facing the Government own Arts and Culture outfit in the country.

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CHAPTER ONE

GENERAL INTRODUCTION

1.1 Background to the Study

Over the years, Theatre facilities in this part of the world specifically in Nigeria are nothing to write home about. Drawing cognizance to the state Arts Theatre, the facilities inside the Arts theatres is in a disheartening state and it is appalling to remark that it has beyond reasonable doubts contributed to the exile of audience in live theatre patronage. This is because the lack of the basic social amenities and conveniences that their availability in our Theaters can influence and motivate the audience to be eager and ready to patronize the theatre is absent.

The fact that theatre is the mirror through which the society reflects itself is sacrosanct. In order words, it is a place where societal issues are analysed, reflected and dissected. Edet states that: “Every society all over the world can boast of some theatrical traditions. Nigeria is the most populous black nation has a myriad and a robust theatrical tradition” (70).

This work is a critical X-ray of the phenomenal upturn in the process of the management of the theatre. Just like the popular adage “*You cannot give what you don't have*”, a very effective theatre relies on a very efficient house management. This is because the audience comes in contact with the theatre as a facility, and the house managers before they come in contact with the theatre as an art piece. The house management aspect of the theatre deals with the overall packaging that deals with presenting the theatre facility beautiful and conducive for the theatre guest (audience). This implies that the house management aspect should be treated effectively and professionally because it is the life wire of any theatrical.

Apart from the professional know-how of the house managers, the issue of insurgency cannot be over emphasized as it has affected the patronage of live theatre in recent. In agreement to the issue of insurgency, Toyin Ogundeji states that:

Historically, theatrical performances as seen from the time immemorial have always been a communal effort collectively enjoyed by people of various households, and there have been spaces for performances which were considerably safe for the audience to watch. In the traditional Nigerian society, result of good security was evident in the overnight display of fruits and vegetables on the Nigerian highways without anybody keeping watch and yet, the fear of stealing was nonexistence. In fact, the owners always met their wares as left. Such was the peace and tranquility people breathed in the air of Nigerian society then. It was with this peaceful atmosphere that moonlight storytelling thrived at the frontage of houses built with little or no fence. (1)

From the above paragraph, it is obvious that the issue of insecurity needs to be tackled as a tool for utmost audience engineering.

With the already established stand point therefore this study set out to critical exploration of an effective, well organised and well synchronised house management as an effective instrument in increasing the patronage of the theatre on one side and the standard of the theatre-audience relationship at the other side. Patronage is the hallmark of any theatrical production, thus it is of great need that the theatre administrator must tackle any factor that can hinder the patronage of the theatre by the theatre audience. Yacim and Archibong cited in Edet believe that the Nigerian Theatre Administrator faces the problem of patronage. They observe further that he is constantly confronted by this problem. Essien and Iyorza cited in Edet equally observe that “For a long while now, theatre audiences in Nigeria have dwindled to near extinction” just as Oqua cited Edet (71) opined that audiences for live theatre performances in Nigeria have dwindled to a halt; to the extent that the churches and mosques are filled to the brim while theatre audiences are scanty. Therefore, the theatre administrator must put all his efforts in the house management process in order to face the ever-constant problem of patronage.

This research would rely on Adegbemile Cultural centre in Akure for factual analysis and explanation on the concepts already raised in this background and other conceptual issue that will inevitably arise in the course of this study.

1.2 Statement of the Problem

Some of the inefficiencies that pose as problem in this study are:

- A. Unavailability of first aid box in case of fire or medical emergency.
- B. The unkempt nature of Arts Theatre surroundings/environment.
- C. Poor relationship between the audience and the art administrators
- D. Deplorable condition/unavailability of convenience facilities i.e. running water, functional toilets, electricity etc.
- E. Absence of compensation i.e. gifts as a token of appreciation.
- F. Porous/ineffective publicity method.

1.3 Aim / Objectives of the Study

The purpose for this research is to explore some basic components of the theatre facility, how they could appeal to the audience and therefore could serve as a tool for audience motivation in the theatre practices.

This study will basically analyse the following as its objectives

- I. Examine effective house management principles as a tool for audience motivation
- II. To restore theatre patronage to its rightful place in the theatre practice
- III. To expose the benefits of an efficient house management system
- IV. To identify a reason that contributes to poor house management as it relates to theatre patronage.

- V. To provide practicable and applicable solutions to address dilapidated house management systems.

1.4 Significance of the Study

The outcome/result of this study shall be of immense interest to the administrators of the Art Council that are eager to see an improvement in the various departments of the art council especially in the area of audience patronage, and also members of the audience that would enjoy the various benefits of effective house management.

The study would reveal how effective house management principles could be used as a tool for re-engineering audience back to the theatre which is their first love.

1.5 Research questions

1. What impact does effective house management play in motivating the audience?
2. What initiatives can the house manager employ for better audience motivation?
3. What are the prerequisites that a house manager must possess for better audience motivation?

1.6 Scope of the Study

This study is confined to Ondo state centre for culture and tourism Adegbemile Akure, Ondo state, and it aims at how to engineer audience for the theatre particularly with the Adegbemile Arts Council.

1.7 Methodology

This research work would adopt quantitative methodology, by distributing questionnaires would be distributed to the members of staff of the Adegbemile Cultural centre

in Akure, to ascertain the relevance of effective house management to audience patronage in their theatre, this is because this theatre facility is case-study for this work. These questionnaires would be used to penetrate the quantitative data, which are available in the course of this study.

1.8 Definition of Terms

Management: This may be defined as the function that coordinates the efforts of people to accomplish goals and objectives using available resources efficiently and effectively. According to Uzoma Nwanaju, Management is an activity that involves tasks and through which the actualisation of organisation's objectives are met (1).

Audience motivation: This is the deliberate process of influencing members of the audience to anticipate in the theatrical production as witnesses, this is because they are one major element of the theatre experience, Audience engineering involves making members of the audience comfortable while in the theatre (as a facility) while experiencing the theatre (as a performance)

House Management: House management can be defined as the proper administration of the theatre as the facility in the areas of maintenance, box office management and welfarism of both the theatre staff and the audience.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter aims at reviewing relevant literature that pertains to the theatre and the house management issues. It also seeks to bring to discourse the issue of the theatrical audience, motivation and various ways through which this can be achieved. This Chapter will also explore the history and the organizational set up of Ondo State centre for culture and tourism of this work. It will also make use of relevant theories as framework for justification of the work.

2.2 Theoretical Framework

Maslow Hierarchy of Need

Historically, Abraham Maslow was an American psychologist perhaps best known as one of the founders of humanistic psychology and for his famous hierarchy of needs. Maslow felt that Freud's psychoanalytic theory and Skinner's behavioural theory were too focused on the negative or pathological aspects of existence and neglected all of the potential and creativity that human beings possess. Maslow's hierarchy of needs suggested that people have a number of needs, and as these needs are met they are able to go on to pursue other needs. The needs at the base of his hierarchy are more basic in nature, gradually moving up into more social, emotional and self-actualizing needs as one moves up the hierarchy.

Maslow's theoretical stand of human motivation is useful in all areas of human endeavour, its relevance to the theatre cannot be over emphasized because the theatre consists of human resources, both as staff members and the members audience. Nwachukwu states that Maslow theory is very crucial to human behaviour he further asserts that:

Man always has needs to satisfy. These needs can be classified in a hierarchical order starting from the basic needs to the higher order needs. Once a particular need is satisfied, it ceases to be a motivator of behaviours and another need emerges. (182)

With the above statement, one can conclude that the intention to get some specific needs is the driving force or motivator to work. This motivation to get work done is the basis for any organizational set-up anywhere in the world. This was in agreement with Ohir's belief that the theory postulates that every individual in an organization are motivated to perform by desire to satisfy a set of internally generated needs.

This theory will be relevant in the treatment of the motivation of the staff members and audience members by creating interest of the theatre in their mind. It is in this light that the audience member needs of pleasure and entertainment needed to be satisfied for them to be productive human beings hence this theory becomes relevant to human needs

Safety needs: This is the need for security, protection and freedom from threat on the path of the audience, there should be provision of effective security. To guarantee consistent attendance from the audience, then there is a need to secure the environment that houses them. It must be noted that when people feel secured, they tend to express their inner mind and perform better and more efficiently. These Safety needs reiterates the need for a secured environment for both staff and audience members.

Social needs: This is the need to love and to be loved, the theatre administrators should keep intimate relationship with the people that patronises them, and the workers should create a friendly atmosphere that would be comfortable for the audience to relate with them. These needs emphasize the need for a well-developed rapport between the theatre and members of the audience.

2.3 Arts / Theatre Management: an Overview

According to Enikanselu and Oyende cited in Adeniyi Funmilayo management is “a process of planning, organizing, directing or leading, representing, co-ordinating and controlling the efforts of the organization members and the use of organizational resources (human and technical) in order to achieve stated organizational goals (6). From the above assertion, it is evident that management is a crucial aspect of our daily lives and thus every human gathering or organisation depends greatly on the managerial abilities of the personals involved.

Art councils are integral parts of Nigerians art and cultural policy. Thus all the State of the Federation has a cultural establishment in the form of art councils that is responsible for the documentation of cultural heritages of such states, they also help in rebranding cultural heritages that seems to have into extinction. In a typical Art Council in Nigeria, the political head is usually the Commissioner for culture and tourism, while the administrative head is usually the permanent secretary in the ministry of culture and tourism. These establishments are constituted by artistes, dancers, chanters, singers, technicians and other artistic personalities.

It is significant to note that profit maximization is not the focus of practitioners in the art council this is because these practitioners are also civil servants thus their primary

assignment is preservation of cultural values and bringing them into life. Management has already established is an integral part of everyday life therefore it is of great importance in the artistic world i.e. art council. It is not surprising to find individual that is not artists to work in art councils, these individuals are professionals in their respective fields; they contribute to the managerial output of the art council. These professional are found in departments like finance, administration, and planning and research etc.

Putting the Arts council into consideration, the process of managing the theatre is indeed an art of ensemble. Ensemble here implies a group of individual or things fused together and working together as a group of individual committed towards creative creation consistently working together to develop distinctive body of work and practice, a typical theatre is made up of various departments that must work together to achieve the set goal for the theatre, the various department handles different aspects. The departments are:

1 The technical department

2 The House management department

3 The artistic department

4 The Public relations department

Technical department: This department is responsible for taking care of the technicalities used during a theatre production, they are majorly responsible for the communication of visual aesthetics as well as artificial sounds to the audience of the production, this department is sub- divided into three which are, the costume unit, the lighting unit and the costume unit.

House management department; this department is responsible for overseeing the theatre as a structure, this department is led by the house manager, this department see to the comfort of the performers and audience.

Artistic department: This department is responsible for giving life to the script, they are the performers; this department is led by the artistic director.

Public Relations department: This department is also a liaison department; they are responsible for, maintaining a good rapport with the public (They liaise with the public).

Managing the theatre towards achieving success is not a one man show, there must be collaboration among the various departments, the departments have different personnel's that specialises in different aspect/ field of the theatre thereby using their distinctive skill to work towards the success of a theatrical performance. The optimum goal of any theatrical organisation is artistic unification in other words the pulling together of the respective departments ability is of great importance.

Theatre management from the point of art councils can be regarded as the treasures of a particular locality, no wonder that Nwanuju Uzoma asserts that an art council embodies performing treasures of a nation inheritance for a glorious cause (2). He also stresses the need for government authorities to motivate and encourage these art councils not only because they are owned by government but because they are preserves of cultural values of the people. In agreement to this steward Stephen cited in Nwanuju Uzoma(23) states that" if you want to destroy a people the first thing you do is to destroy its culture". This statement by Stephen portrays the vital role art councils play in preservation of cultural values; this is only achieved through efficient, prudent and organised management.

The case study of this work (Ondo State Cultural Centre, Adegbemile) is the cultural entity for Ondo State. It came into existence after the creation of Ondo state in 1976, it's organisational and managerial set up would be explained in subsequent part of this chapter.

2.4 Organisational Structure of the Adegbemile Arts Council

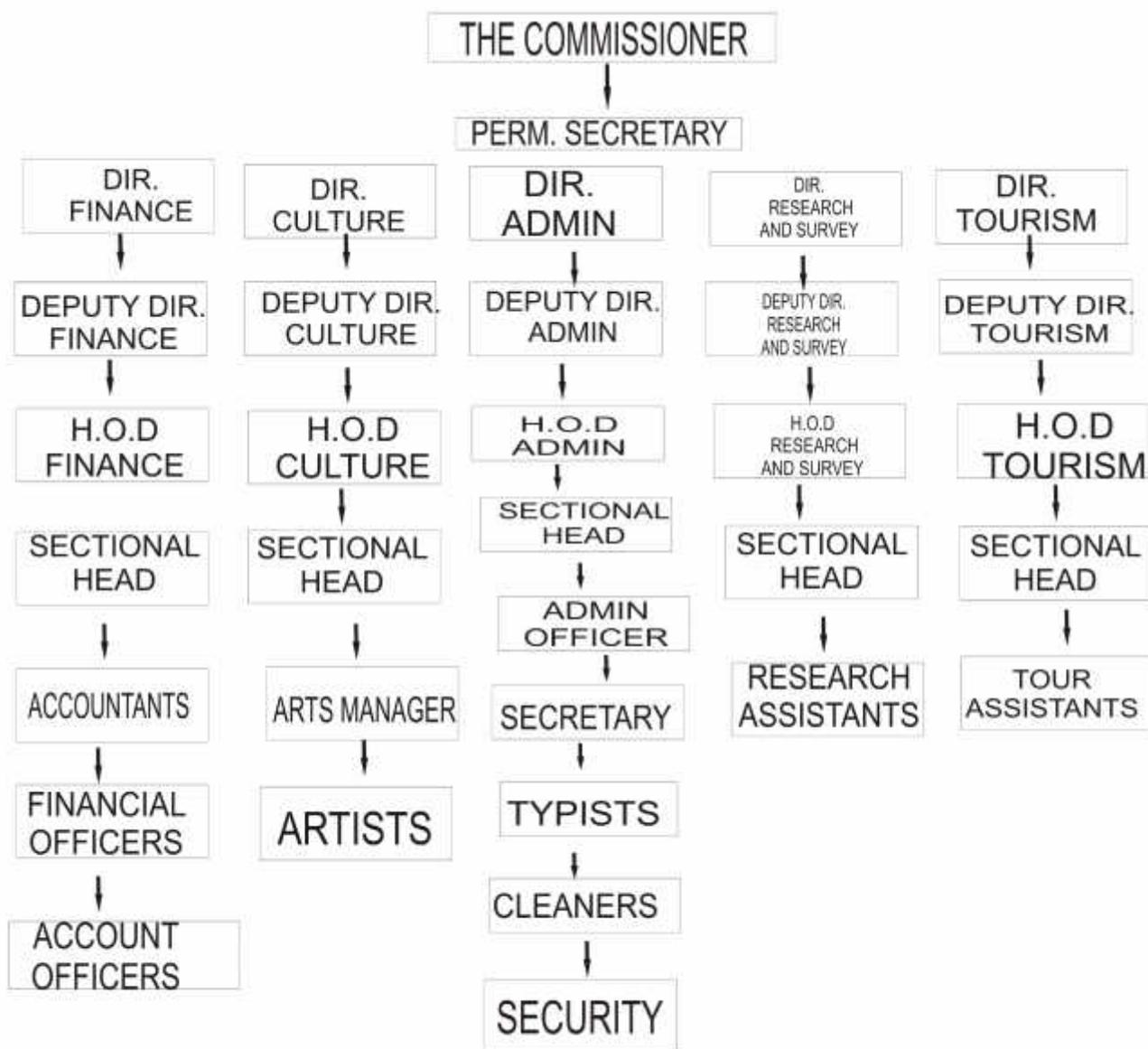


Fig 1 Organizational Structure of Ondo State Centre for Culture and Tour

The organisational set up of any government owned art council is always headed by a political head which usually is the commissioner / minister for culture and tourism. Although

the administrative head is the permanent secretary who sees to the day to day running of the organisation, the permanent secretary serves as the chief executive officer for the organisation.

In the instance of my case study (Ondo state center for culture and tourism), the Ondo State Commissioner for Culture and tourism serves as the political head while the permanent secretary serves as the administrative overseer. The permanent secretary is assisted by divisional directors who are also administrative heads in their various divisions. These divisional directors include: Director of Finance in charge of the Finance division, Director of Culture in charge of the Cultural division, Director of Administration in charge of Administration, Director of Research and Survey in charge of Researching and survey, Director of Tourism in charge of Tourism.

The following are the divisions of the organisation they are:

- I. Finance Division
- II. Cultural Division
- III. Administrative Division
- IV. Research and survey Division
- V. Tourism Division

Finance Division: This division is responsible for the maintenance of the finance status of the organisation, it manages the financial asset of the organisation, it is also responsible for the management of the organisational account and financial base. It is headed by by the director of finance, assisted by the deputy. As evident in the figure above, other individuals that meke up the division are HOD finance, Sectional heads, Accountants, Financial officers and auxiliary account officers.

Cultural Division: This department is responsible for the reservation of the state's cultural values and ethos; they work hand in hand with the research and survey division as well as the tourism division for the documentation of cultural related assets of the state. It is headed by the director of culture, assisted by a deputy director; other members include HOD culture, sectional heads, Art managers, various artists.

Administrative Division: This department sees to the administrative functions of the organisation, it works hand in hand with the office of the permanent secretary it is in charge of recruitment, staffing and promotion of staff members, it serves as the eye of the permanent secretary in His absence, this division is headed by the director of Administration, assisted by a deputy director, other members include, sectional heads, secretaries, typist, cleaners, security.

Research and Survey Division: This division is saddled with the responsibility of digging deep into the culture of the people. This division carries out an in depth analysis on culture which is the way of life of the people, this division works together with the cultural division in a bid to achieve their set goals. This unit is headed by the Director of research and survey, been assisted by a deputy director, other members include sectional heads, Head of department and research assistants.

Tourism Division: This division is responsible for the discovery, management and promotion of various tourist centers in the state. It also serves as tourist ground to tourists who are willing to see tourist centers in the state. This department advises the government on means of upgrading tourist centers to world class standards. It is headed by Director of tourism assisted by deputy director; individuals in this department are mostly tour assistants and tour guides.

2.5 Duties and Responsibilities of House Management Workers

House Manager: This is the head of the house management team, his duty is to coordinate and organise house workers in delivering their duties, managing the theatre facility, resolve any complaints/ issue that aroused during the production.

Box Office Workers: These are responsible for the sales of tickets to the public. These workers are also positioned at the entrance of the auditorium (where the performance is taking place) to collect the tickets from the audience, they also control unauthorised entrance into the auditorium, thereby checking-in those with original tickets.

Cleaner: The workers in this unit are responsible for cleaning the theatre facility, in this group are those that will clean and arrange the theatre auditorium before the commencement of a theatrical production.

Ushers: These are those embedded with the responsibility of receiving the audience while entering the theatre auditorium, they also guide and direct the members of audience while in the theatre auditorium; whenever any member of the audience needs information about anything the first person to contact must be an usher to direct them.

Security Personals: The responsibility of security personals is to maintain law and order within the theatre structure, they are mostly positioned at the main entrance leading into the theatre building in order for them to tackle any form of insecurity that could pose a threat to the lives and properties of both the performers and members of audience.

2.6 House Management and Audience Patronage

As already established the importance of management cannot be over emphasized in any organisation. However in the theatre the management of the theatre as an art work and as a facility has great influence on the audience.

The audience in any theatrical production are those that come to the theatre to see the theatrical performance, the audience are very important in the theatre because there must be people present to watch the theatrical performers (The performer can't perform for himself).

The maintenance given to the structure that houses the audience has a long way to go in determining the attitude of the audience in coming to the theatre. The House manager who is in charge of the Theatre facility must be able to effectively control and organise all house workers under him in a bid for them to bring out their best in them.

The following measures can be used by house managers to promote audience patronage.

Clean Environment: Clean environment is one of the factors that promote audience patronage, every sane man loves a clean environment, and nobody would feel comfortable in a dirty environment due to the fear of being infected with disease. The House manager must always organise the cleaners of the theatrical organisation to consistently carry out their duties to avoid dirtiness.

Security and Safety: The theatre organisation must provide adequate security; there should be no fear of theft, threat of life and so on. The audience would be motivated to keep coming if they feel secure anytime they are around the theatre organisation. It is now the duty of the house workers/ managers to see to it that lives and properties are been taken with utmost care.

Reception: The ushers that works for the theatre organisation must always put on accommodating faces when ushering the audience into the theatre, this is to make the members of the audience comfortable during their stay in the facility. It must be noted that the ushers are the first people the audience would meet with before they come in contact with any other person, so the attitude of the ushers in receiving the members of audience also has a long way to go.

Information and Communication Technology: The use of information and communication technology is very crucial in any theatrical organisation; it can be used for publicity, box office management, advertisement, public relations, costumer care and ticketing. In the area of ticketing, members of the public can get their ticket online through electronic transaction therefore tickets can be purchased even internationally.

Provision of Health Facilities: There is a need for the theatre organisation to be equipped with medical facilities in case of emergency, anything can happen during theatrical performances, in order to manage emergency situation which would be later transferred to tertiary health institution there should be provision of medical health services.

Provision of Socio Amenities: The organisation should make provision of socio amenities such as Internet facilities, relaxation centers, accommodation, rest rooms, electricity etc. in a bid to make the audience comfortable during their stay in the theatre facility.

Finally, House managers must have the interest of the audience in mind at all times and must treat them with all sense of respect with world best practices. This can be achieved through the inculcation of the already made measures as a requisite for audience motivation.

2.7 The Audience Engineering Tools in the Theatre

Audience engineering can be regarded to be a system of collaborative tools that aims at motivating the audience for the patronage of goods and services, in this case the theatre business, this can be achieved using the following tools

- I. Advertisement
- II. Publicity
- III. Public relations.

Advertisement: Advertisement can be defined as the deliberate showcase of goods and services for the general public; this is meant to achieve public awareness and subsequently patronage. Advertisement itself involves engineering the would-be audience to anticipate and create the urge to patronise the goods and services. It must be noted that advertisement is been paid for by an identified sponsor, no work that is advertised is been advertised for free, there must be payment made by either a person or an organisation. Awodiya 296 asserts that Advertising enables a theatre organisation sell its plays by communicating with prospective audience through the media to inform them of the theatre play and persuade them to see them..

In the statement made above it is evident that for a piece of advertisement to be effective enough it then it has to employ the media as a means through which the information about the goods and services is disseminated, it could be through the use of the print media, purchase of ad time on television and radio stations, handbills, bill boards etc. The role media plays in advertisement can never be overemphasized. Encyclopaedia posits that “advertising is the techniques and practises used to bring product, services or causes to public notice for the purpose of persuading the public to respond in a certain way towards what is advertised”.(113)

Advertisement is done mainly for the purpose of making awareness about goods and services.

In the Theatre Advertisement of upcoming art shows are done days, weeks, or months before presentation of the work of art.

Roles of Advertising in Theatre And Other Business

According to Awodiya (295) the role that advertising plays in a theatre organisation are listed below

- I. Advertising helps to introduce a new product. Extensive product (like play) and market research has to be conducted to launch a product successfully
- II. Advertising helps an established product to retain its position in the market.
- III. Increase profit by reducing production expenses and other costs once demand is increased.
- IV. Help to achieve organisational goals and objectives.

From the points listed above, Advertising does not only help in bringing product and services to public awareness but also advertising helps organisations in building its image,.

Publicity: Publicity is the process of making awareness about a product, goods and services. According to APCON (202) defines publicity as the known personal stimulation of demands for a product/ services by placing news about it in various media and not paid for by an identified sponsor. Publicity also as advertisement is aimed at making awareness about a product, service etc. but is not been paid for by an identified sponsor.

Every theatre company today should have an effective publicity team that will be responsible for making the public aware of public aware about upcoming shows.

Public Relations: Public relations can be defined as a systematic means of interaction, relationship and rapport created between an organisation and its costumers or audience. It is created to feel the pulse and the feelings of their audience about their goods and services, responses from the audience will help them upgrade or adjust their services periodically. One major component of public relation is the costumer oriented platform also knows as the costumer care line, through this interaction, customers can reach the organisation any time of the day, either through phone calls, e mails, social media etc.

Public relation is the hub of any organisation that is interested in building a sustainable public interest

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

In line with the objective of research which is basically for continuous investigation of issues affecting the society, this study would focus on effective house management as a tool for audience motivation, a case study of Ondo state centre for culture and tourism. This study will adopt both qualitative and quantitative data collection process for the exploration of variables involved.

3.2 Area of Study.

The setting of this study is based in Ondo state centre for culture and tourism with particular focuses its house management aspect as a panacea for effective house management.

To represent the opinion of the public on questions asked in the fifty (50) copies of the questionnaire, selection will be based on random sampling method. Respondents include audience members of the centre, which are basically members of the public in Akure, the Ondo state capital.

An Interview will be conducted with Mr. Yomi Owolabi , the deputy director of the department of Culture at the Ondo state centre for culture and tourism, this will provide quality data that will be used for analysis in the next chapter.

3.3 Method of Data Collection

A questionnaire was designed which was properly vetted by the project supervisor and this was reproduced and administered to the members of the public who are perceived to be

the Theatre Audience of Adegbemile Arts Council Akure, in the Ondo State capital. The questionnaire was designed to obtain information from fifty (50) respondents on the topic: on effective house management as a tool for audience motivation, a case study of Ondo state centre for culture and tourism. The questions were preceded by a short paragraph explaining the purpose of the study and seeking the respondents' co-operation for confidentiality, names are not needed.

An Interview will be conducted with Mr. Yomi owolabi, the deputy director of the department of Culture at the Ondo state centre for culture and tourism; this will provide quality data that will be used for analysis in the next chapter.

3.4 Validity

The instruments and methodology used were very reliable because neither the respondents answer nor decisions were influenced. Data was truthfully and carefully analysed.

3.5 Administration of Instruments

The questionnaires were given by hand and administered by the researcher. Respondents answered the questions and collection back.

I AM ADEFIOYE TOBILOBA PHILIP TAM /13/1311, a 4001 student of theatre and media arts, Federal university oye ekiti. I am undergoing a research on the Topic **AUDIENCE MOTIVATION THROUGH EFFECTIVE HOUSE MANAGEMENT, A CASE STUDY OF ONDO STATE MINISTRY FOR CULTURE AND TOURISM**. I would like you to tick as appropriate

PART A

1. **Religion** (a)Christian () (B) Muslim () (C) Others ()
2. **Age**(A)15yrs-20yrs () (B)20yrs-25yrs () (C) 25yrs-30yrs () (D)30yrs and above ()
3. **Gender**(A) Male () (B) Female ()

PART B

SA = Strongly agree A = Agree U = Undecided D = Disagree SD = Strongly Disagree

NO	QUESTION	SA	A	U	D	SD
1	You visit the theatre frequently					
2	Are you fascinated by theatre programmes					
3	You are always eager to go and see plays in theatre					
4	It has amenities for audience comfort					
5	It has a good public relations team					
6	Their plays are very relevant to the society					
7	It has a good security system for the protection of the audience members					
8	The reception unit is up to standard					
9	There are always cases of attacks and robberies					
10	Ondo state ministry for arts, culture and tourism is popular in Ondo state					
11	Ondo state ministry for arts, culture and tourism has good relationship with the audience					
12	You feel comfortable and relaxed while in the theatre					
13	The theatre has a clean and serene environment					
14	You are irritated when you are in the theatre					
15	Emergency situations are always occurring in the theatre					
16	The theatre too small to contain a large audience					
17	The theatre is often dirty and dusty					
18	You feel unprotected while seeing a production					
19	The house workers always attend to your needs					

20. What are the other ways you think the theatre can make the audience comfortable?

.....

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.1 Introduction

This chapter focuses on the findings of both quantitative and qualitative data used by the researcher during the research methodology process of the study it provides general findings of the respondents concerning questions related to Ondo state ministry of Culture and Tourism. The researcher presents eight (8) Tables which analyse on percentage basis. Of note is the fact that all the fifty copies of questionnaire were returned.

4.2 Analysis and Presentation of Quantitative Data

Table 1 showing the age of the respondents

The Age of the respondents

AGE	FREQUENCY	PERCENTAGE
15yrs-19yrs	0	0%
20yrs-24yrs	12	24%
25yrs-29yrs	12	24%
30yrs and above	26	52%
TOTAL	50	100

From the above table, 52% of the respondents are 30 years and above, 24% of the respondents between the age of 25 and 29 years and 24% of the respondents are between 20 and 24 years. With indications from the table above, majority of the respondents that are adults of 30 years and above, this age bracket are mostly working class personalities, who come to the theatre for relaxation. No wonder they constitute majority of the respondents.

Table 2 showing how frequently they visit the theatre.

RESPONSES	FREQUENCY	PERCENTAGE
STRONGLY AGREE	6	12%
AGREE	7	14%
UNDECIDED	19	38%
DISAGREE	14	28%
STRONGLY DIAGREE	4	8%
TOTAL	50	100

From the above table, 26% of the respondents agreed that they visit the theatre often, 28% of the respondents are undecided about the issue, also 38% of the respondents disagreed, while 8% of the respondents strongly disagreed to the fact that they visit the theatre frequently. It is evident that most of the respondents are undecided about how often they attend the theatre.

Table 3 showing the responses on amenities for audience comfort

RESPONSES	FREQUENCY	PERCENTAGE

STRONGLY AGREE	2	4%
AGREE	5	10%
UNDICEDDED	28	56%
DISAGREE	12	24%
STRONGLY DISAGREE	3	6%
TOTAL	50	100

From the above table, 4% of the respondents strongly agreed the theatre processes amenities for audience comfort, 10% of the respondents agreed to the point, 56% of the respondents were undecided on this issue, 24% of the respondents disagreed to the standpoint while 6% of the respondents strongly disagreed. With the above indications from the table it is obvious that the respondents are not comfortable with the state of the amenities in Nigerian Theatres using the case study of this research, no wonder that 56% of the respondents which has the highest percentage are undecided about this issue.

Table 4 showing responses on a good public relations team for the theatre

RESPONSES	FREQUENCY	PERCENTAGE
STRONGLY AGREE	17	34%
AGREE	18	36%
UNDICIDED	10	20%

DISAGREE	4	8%
STRONGLY DISAGREE	1	2%
TOTAL	50	100%

From the above table, 34% of the respondents strongly agreed that the theatre has a good public relations team, 36% of the respondents agreed to the issue also, 20% of the respondents were undecided about this issue, 10% disagreed to the stand point. With the above assertion it is obvious that the Ondo state ministry for culture has a good public relations team.

Table 5 showing responses whether the reception unit is up to standard

RESPONSES	FREQUENCY	PERCENTAGE
STONGLY AGREE	9	18%
AGREE	10	20%
UNDICDED	15	30%
DISAGREE	16	32%
STRONGLY DISAGREE	0	0%
TOTAL	50	100%

From the Table above, 18% of the respondents strongly agreed that the reception unit of the theatre is up to standard, 20% of the respondents agreed also. 30% of the respondents were undecided, 32% of the respondents which is the highest disagreed with the standpoint that the theatre's reception unit is up to standard and this is crucial because the reception is the first unit that the audience comes in contact with like the saying goes first impression last longer.

Table 6 showing whether the Theatre has a clean and serene environment

RESPONSES	FREQUENCY	PERCENTAGE
STRONGLY AGREE	13	26%
AGREE	22	44%
UNDICIDED	9	18%
DISAGREE	5	10%
STRONGLY DISAGREE	1	2%
TOTAL	50	100%

From the Table above, 26% of the respondents strongly agreed the theatre has a clean and serene environment, 44% of the respondents agreed also to the standpoint. 18% of the respondents were undecided on this issue, 10% of the respondents disagreed while 2% strongly disagreed. With the above indication it is obvious that the theatre has a clean environment that is conducive for the audience; this will aid comfortability for the audience.

Table 7 showing if the house workers always attend to your needs

RESPONSES	FREQUENCY	PERCENTAGE
STRONGLY AGREE	2	4%
AGREE	6	12%
UNDICIDED	12	24%
DISAGREE	24	48%
STRONGLY DISAGREE	6	12%
TOTAL	50	100%

From the Table above, 4% of the respondents strongly agreed that the house workers always attend to their needs, 12% agreed also. 24% of the respondents were undecided on this issue, 48% of the respondents disagreed while 12% of the respondents strongly disagreed. With 48% of the respondents contradicting the warmly reception of the house management workers, it is obvious that the house management workers are not doing their task the way it should be done.

Concerning question 20: **What are the other ways you think the theatre can make the audience comfortable?** This question is open to the view of the audience some of the respondents were of the point that:

The Researcher analyzed the response of the respondents by selecting some responses, One of the respondents suggested that the theatre facilities should be upgrade, the respondent also suggest engaging the services of the media and Public practitioners should be employed for

publicising their plays, House managers should undergo training to make them proactive and alive to their duties. Another respondent stated that “The theatre can make the audience more comfortable by seeking for the opinion and ideas from them (Audience) on various issues”. Some respondents believe that audience motivated through publicity and enlightenments, while some section of the respondents suggested the need for sponsorship and participation of the private sector for the promotion of the cultural sector. Some also believed that workshop and capacity building is crucial to audience engineering. Some respondents also suggested provision of snacks and other pastries for audience to make the audience enjoy and be more relaxed while seeing a play in the theatre. A respondent suggested Constitutionalizing the theatre mentality for the audience. Some also suggested introduction of more recreative activities to the theatre, which could serve as sources of income to the theatre especially when they do not have performances.

4.3 Analysis, Presentation and Interpretation of Qualitative Data:

The researcher conducted an in depth interview with Mr. Yomi Owolabi, the deputy Director of Culture, Ondo state ministry for Culture and Tourism. The Interview provided data for the analysis of important issues raised in the previous chapter of this study.

On the Philosophy of the Ondo State Ministry for culture and Tourism, Mr. Yomi Owolabi stated that the Ministry is saddled with the responsibility of Preserving, promoting and documenting the culture of the Ondo state people. He also added that the centre also researches into the culture of the people for the sake of enlightenment.

One issue fundamental to this study is Audience Engineering; reacting to this Mr. Yomi Stated publicity is a major factor in the audience engineering process. According to him, the ministry through its public relations team reaches out to the public for publicity and

awareness on upcoming shows. Apart from publicity, the use of the media for advertisement is also important. According to him, Advertisement on media reaches large audience at a fast rate. While rating audience enrolment to the theatre, Mr. Yomi Owolabi stated that I will rate the centre on a rate fifty percent (50%). This according to him, audience visit the theatre occasionally, however he made it clear that it has been long the theatre witnessed a full house.

Addressing the issue of amenities in the theatre, Mr. Yomi Owolabi responded that the amenities in the centre are out dated because it has been long these amenities have been in place. And this issue is one major concern to the audience of the theatre, as they are in great need for some specific amenities, prominent among which are good toilet facilities for convenience, while in the theatre.

Mr. Yomi Owolabi made it clear that the security unit of the Ondo state ministry for culture and tourism is up to the task in the face of increase in insurgency in the country. He added that the theatre as never witnessed any armed robbery attack before because of its standard security unit.

In conclusion, Mr. Yomi Owolabi suggested various ways in which, audience engineering can be achieved. Among these means are staging plays that are closely related to the society as this will bring the public to the theatre. He also added that selling tickets at subsidized rate will also go a long way in bringing the public to the theatre. He also stated the creation of a close rapport between the theatre and the public, which can be done through the public relations team as a way of giving the members of the public a high sense of belonging. He also reiterated the need for the provision of modern amenities as this will make the audience comfortable during their stay in the theatre. The need for deliberate funding of the theatre is another means of audience engineering. According to Mr. Yomi Owolabi, this will

put the theatre in a good position to achieving its set plans and vision. To him, funding and sponsorship can be gotten from the Government and an established platform for the private sector to invest.

CHAPTER FIVE

SUMMARY, RECOMMENDATION AND CONCLUSION

5.1 Summary

The study ponders on effective house management using Ondo state ministry for culture and tourism, pointing particular emphasis on the fact that effective house management is a major way of motivating the audience to the theatre. The first chapter of

this study contains the introductory part stating the problem of the study, significance of the study, the objective of the study, and how the researcher wants conduct the research.

In the second chapter, the researcher presented topics that are relevant to the study, among which are, duties of house workers, House management and audience patronage, Arts management, The organisational structure of Ondo state ministry for culture and tourism.

Chapter Three explained the methodologies adopted in the study. The researcher adopter both Quantitative data and (questionnaire) and Qualitative data (Interview). The researcher distributed a total of 50 copies of the questionnaire. The findings of the copies of the questionnaire were returned, the findings of this data were analyzed in the chapter of this study. An interview was conducted with the Deputy Director of culture in the Ministry of Culture and Tourism. Findings from this interview too were also used for analysis in the chapter four of this study.

Chapter Four consist of the analysis of both qualitative data (Interview) amd quantitative data (questionnaire). The findings from the qualitative data were summarized in eight tables using simple percentage. While findings from the qualitative data were presented in a detailed note that affirmed assumptions made in the previous chapter of this study. The chapter also included how the methodologies have answered the research raised by the researcher in chapter one of this study.

At the end of this study, the researcher found out that majority of people that made up the audience of the art council (Ondo state ministry of culture and Tourism) are adults 30 years and above. These age brackets are mostly working class personalities, who come to the theatre for relaxation. The researcher also discovered that most of the members of

audience that served as respondents do not go to the theatre to see performances often only few attend often. The researcher also discovered that the art council (Ondo state ministry for culture and tourism) lacks some of the basic amenities that aids audience comfort ability.

Finally, the researcher believes that Ondo state ministry for Culture and Tourism lack effective house management which is also needed in motivating the audience to consistently patronizing the theatre.

5.2 Recommendations

The researcher based on the findings of this study recommends the following;

1. The state Government of Ondo should assist the Ministry of Culture and Tourism in Ondo state in all ramifications, most especially financially
2. The ministry should stage plays that treat issues in the society they (art council) are located in, this would aid more audience patronage.
3. The ministry should get more current and well developed amenities/equipment for the theatre.
4. The ministry should employ trained house workers and not just employ anybody.
5. There should be consistent training and workshops organised for workers of the ministry of culture and tourism so that they will be reminded of their duties and responsibilities, also how to effectively carry out their duties.
6. The receptionists are the first personnel that the audience would meet, so the receptionists must always be ready to welcome members of audience in the best friendly manner.

7. There should be constant cleaning of the environment, also renovations should be carried out also when needed so as to keep the theatre environment clean.
8. The ministry should seek for funds from partners and not to rely solely on the government.

5.3 Conclusion

This study is a critical analysis that borders on the problem of poor house management in most governmental theatrical outfits. It focuses on the various problems that challenges house management in Nigeria.

From the findings of this study, the researcher discovers that Governmental owned theatrical houses face a lot of challenges ranging from lack of regular workshop, irregular productions and deliberate interventions of Government.

Based on the recommendations made in this chapter, the researcher believes that theatrical houses are facing myriads of challenges and thus, the management aspect of these houses should be upgraded and standardized. The researcher concludes that after all the methodologies adopted in this study, that effective house management will surely motivate audience to the theatre.

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Oral Interview with Mr. Yomi Owolabi, The deputy director of culture division in Ondo State ministry of culture and tourism on the issue; *Effective house management and audience patronage*

Appendix

QUESTIONNAIRE

I AM ADEFIOYE TOBILOBA PHILIP TAM /13/1311, a 4001 student of theatre and media arts, Federal university oye ekiti. I am undergoing a research on the Topic **AUDIENCE MOTIVATION THROUGH EFFECTIVE HOUSE MANAGEMENT, A CASE STUDY OF ONDO STATE MINISTRY FOR CULTURE AND TOURISM**. I would like you to tick as appropriate

PART A

1. **Religion** (a) Christian () (B) Muslim () (C) Others ()
2. **Age**(A)15yrs-20yrs () (B)20yrs-25yrs () (C) 25yrs-30yrs () (D)30yrs and above ()
3. **Gender**(A) Male () (B) Female ()

PART B

SA = Strongly agree A = Agree U = Undecided D = Disagree SD = Strongly Disagree

NO	QUESTION	SA	A	U	D	SD
1	You visit the theatre frequently					
2	Are you fascinated by theatre programmes					
3	You are always eager to go and see plays in theatre					
4	It has amenities for audience comfort					
5	It has a good public relations team					
6	Their plays are very relevant to the society					
7	It has a good security system for the protection of the audience members					
8	The reception unit is up to standard					
9	There are always cases of attacks and robberies					
10	Ondo state ministry for arts, culture and tourism is popular in Ondo state					
11	Ondo state ministry for arts, culture and tourism has good relationship with the audience					
12	You feel comfortable and relaxed while in the theatre					
13	The theatre has a clean and serene environment					
14	You are irritated when you are in the theatre					
15	Emergency situations are always occurring in the theatre					
16	The theatre too small to contain a large audience					
17	The theatre is often dirty and dusty					
18	You feel unprotected while seeing a production					
19	The house workers always attend to your needs					

20. What are the other ways you think the theatre can make the audience comfortable?

.....

INTERVIEW

Interview conducted with Mr Yomi Owolabi

Q; What is your Name?

A: My name is Yomi Owolabi

Q: What Position are you occupying At Ondo state ministry for art and culture?

A: Currently, I am the deputy director of the culture division in Ondo state ministry for culture and tourism.

Q: What in your own view is the Philosophy of the State's art council?

A : Hmmmm, That is a very broad question, but I will bring everything the ministry stand for together, This ministry is saddled with the responsibility of Preserving, promoting and documenting the culture of the Ondo state people. That is why most of our performances here are direct reflection of the culture of The Ondo state people.

Q: How does it reflect the culture of the people?

A : As I have said befor , the ministry is saddled with the responsibility of preserving, promoting and documenting the culture of the Ondo state people. We go as far as digging into the cultural history of the people to get facts, this is the major responsibility of the research and survey division of this ministry, they go round the state and research into different cultures present in Ondo state. Let me list different cultural festivals we have here in Ondo state to know we are conversant with them. We have Egungun festival which is held in Akure, owo, We also have Idogo festival which is held in owo, Obitun festival in Ondo among others.

Q : How does the ministry achieve audience engineering for their performances?

A : Good question, Whenever there is going to be any theatrical performance, the publicity unit of the ministry would go into the streets to publicise the upcoming performance, they go with drums, different theatrical wears to publicise the performance. They often go out in groups singing and dancing so as to attract members of the public to come and witness the performance. We also buy ads time on media outlets in order to advertise the upcoming performance.

Q : Thank you sir. How would you rate the audience enrolment in the theatre?

A : Audience enrolment like?

Q : I mean, the average number of audience that attends the theatre ?

A : Okay, now I get it. I won't lie to you they rarely come to the theatre, we in most cases have average turnout.

Q : How Often are these performances?

A : Before 2011, we do have theatrical performances consistently, sometimes we stage productions at times twice in a month, let me tell you the truth, of recent we stage productions once in a while.

Q: Sir How would you rate the environment of the ministry, Is it clean, or dirty?

A : The theatre surroundings in most times clean and serene, we have people in charge of cleaning the environment, they are in the payroll of the ministry, they are paid their wage when they clean. Whenever the surroundings is getting dirty and dusty, we call them to clean the surroundings.

Q: Does your audience feel comfortable while in the theatre?

A: I have being working in this ministry for 18 years, No member of the audience has ever walked up to me and complained about the state of the theatre. So I assume that they feel comfortable when they are around the theatre.

Q : Are there amenities for the comfort of the audience?

A : We are still in urgent need of some current basic amenities in this ministry, the ones we have are getting out dated, and old, they are no longer attractive again.

Q : Thanks so far sir. Finally sir what means can you recommend through which the centre can motivate or attract audience?

A : There are different ways the ministry can attract audience, among these means are staging plays that are closely related to the society as this will bring the public to the theatre. When they stage plays that treats issues in the society the people of that particular society would be motivated to come and see the performance because its reflecting their issues. Another way is that whenever there is a performance tickets should be sold at subsidized rates, average income earners too would come frequently to the theatre, but when the price of the tickets are escalated, people on hearing the price would first be discouraged to come to the theatre. One major thing that am sure will work in motivating audience to the theatre is when the theatre creates an atmosphere of friendliness between them and the general public, if this is present whenever there is any performance the public sees the performance as a thing which they must not miss. This is the work of the public relations division, they must be very effective to see thus done. Finally there should be provision of recent basic amenities, as I have said before, this ministry lacks current basic amenities, this which could be a means to motivate the audience, so there should be recent equipment acquired.