

Performance Management Practices and the Quality of Theatrical Stage Performance in Bayelsa State: A Conceptual Framework

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<https://doi.org/10.56201/ijebm.vol.12.no9.2026.pg303.314>

Abstract

This is a conceptual paper that explores how performance management practices such as training, supervision, performance appraisal, and motivation shape the quality of theatrical stage performance in Bayelsa State, Nigeria. The study synthesises scholarly literature, policy documents, institutional publications, and documented evidence relating to theatre, cultural production, and performance infrastructure. The framework is anchored on Goal-Setting Theory (Locke & Latham, 1990) and Systems Theory (Von Bertalanffy, 1968). The study argues that theatrical quality is produced through the interaction of human capability, management practices, institutional arrangements, physical infrastructure, and cultural resources rather than through artistic talent alone. Training leads to technical and creative competence; supervision strengthens rehearsals and production activities; appraisal provides essential feedback and opportunities for improvement; while motivation encourages commitment and creative engagement. However, the effectiveness of these practices is noted to be conditioned by the availability and management of appropriate performance spaces. The study further integrates indigenous performance traditions, particularly Epie-Atissa cultural expression, to demonstrate that Bayelsa possesses established

systems of cultural transmission, communal participation, and performance that can complement contemporary theatre management. It proposes that sustainable improvement in theatrical performance requires an integrated management system that combines professional training and supervision, developmental appraisal, appropriate motivation, functional infrastructure, and the preservation and productive adaptation of indigenous cultural resources. The paper offers a testable model and a research agenda for empirical validation.

Keywords: *Performance Management, Theatre Management, Theatrical Performance, Training, Supervision, Performance Appraisal, Motivation, Indigenous Performance, Bayelsa State*

Introduction

Theatre is a live presentation in which actors communicate a story or artistic idea to an audience. It combines acting, script, direction, design and spectatorship. Performance management, on the other hand, is a process of communication between a supervisor and a subordinate that occurs throughout the year in support of achieving the strategic objectives of the organization. Pre-colonial Ijaw performance traditions, including the Owube water-spirit masquerades, epic war dances, and communal storytelling cycles, constituted a sophisticated indigenous theatrical system governed by oral protocols, apprenticeship-based training, and communal supervision (Otite, 2000). However, these indigenous management frameworks were never codified or integrated into Nigeria's Western-derived theatre arts curricula, creating a fundamental epistemological disconnect: Bayelsa's practitioners inherit a rich performance vocabulary but apply it within management structures borrowed from European and American models that do not account for the region's communal ethos, seasonal agricultural calendars, or the disruptive impact of oil extraction on social cohesion (Okonkwo, 2015). Currently, the state enjoys musical performances from Alfred Izoinebi, Barrister Smooth, Pereama Freetown, Tare Oge B2X and others. It is also known for cultural dances like Iworoko dance in Nembe/Brass, Awugiri dance and the Egbelegebele dance in Amasomma. Its festivals include the Odi Ogoriba, Seigbein festival in Elemebiri, and other areas of Kabowei kingdom in Sagbama LGA and Patani in Delta State, which showcase enormous celebration. Created in 1996, Bayelsa State lies in the Niger Delta and is inhabited by Ijaw and other ethnic groups with rich oral traditions. University theatre arts programmes at Niger Delta University and Federal University Otuoke, a state-owned cultural troupe, and several community-based drama groups have contributed to recent theatrical development. Compared to Ibadan or Lagos, Bayelsa lacks a single 500-seat professional black-box theatre (Bardi & Lasisi, 2019). This infrastructural deficit is not accidental: it reflects a policy choice where derivation funds are prioritised for roads and civil service salaries rather than cultural capital, despite the creative economy's proven potential for employment generation and export revenue (UNESCO, 2022). Despite growth, quality remains inconsistent. Practitioners blame money, facilities, or audience interest, but the fundamental problem may be the weakness of performance management practices: training, supervision, evaluation, and motivation. This aligns with Nigerian public administration failures where performance systems suffer "goal displacement" (Eneanya, 2018). This view is corroborated by the research done by Prekebena et al. (2024) on public organizations in Bayelsa, which showed that a positive relationship exists between capacity-building programmes and employee task performance only when capacity-building is accompanied by proper institutional backing and not treated as a standalone process. Performance management is an established process of aligning individual and team performance with organizational goals (Aguinis, 2019). In theatre this means training actors in voice and movement, supervising rehearsals, assessing

performers with feedback, and motivating casts with recognition and incentives. This study proposes a conceptual framework for examining how these practices shape theatrical stage performance in Bayelsa State. Focusing on Bayelsa fills a gap in cultural management discourse in sub-national oil economies, where derivation funds theoretically enable arts investment but practically evaporate into recurrent expenditure (NEITI, 2023). Documented accounts of theatrical practice in Bayelsa State (Oliogu, 2025; Adeboye, 2025a) suggest that audiences and critics encounter problems such as actors forgetting cues or lines, poor coordination between stage crew and performers, inconsistent rehearsal attendance, lack of constructive feedback, small audiences, and frequent show cancellations. These may be symptoms of weak performance management rather than merely lack of funding. Where such patterns recur, they suggest that systematic training is absent, rehearsals lack discipline, fair evaluation is not practised, and talented practitioners remain unmotivated. The absence of a dedicated, professionally managed performance venue compounds these problems: without a permanent home, theatre groups cannot establish rehearsal routines, technical crews cannot develop venue-specific expertise, and audiences cannot develop the habit of regular attendance, all of which are prerequisites for effective performance management (Oludare, 2023).

The overarching aim of this study is to propose a conceptual framework for investigating how performance management practices shape the quality of theatrical stage performance within Bayelsa State, Nigeria. To realize this broad objective, the study pursues several specific lines of conceptual inquiry. First, it conceptualises the ways in which training contributes to actor effectiveness and overall production quality. Second, it looks at the role of supervision in fostering rehearsal discipline, ensuring coordination, and enhancing the final theatrical product. Third, the study conceptualises how performance appraisal functions as a mechanism for delivering feedback, promoting actor development, and driving continuous performance improvement. Fourth, it explores the contribution of motivation to performer commitment, creative output, and theatrical excellence. Beyond these internal management factors, the study proposes a relationship between these combined performance management practices and key outcomes, including audience satisfaction, actor effectiveness, and production quality. Additionally, it considers how the physical characteristics of performance venues and the broader institutional framework condition the effectiveness of these practices. Finally, recognizing the cultural specificity of the region, the study looks at how indigenous performance traditions, with particular attention to Epie-Atissa cultural expression, can inform a contextually grounded and culturally appropriate approach to theatre management in Bayelsa State. This study offers four implications. It provides conceptually grounded guidance to theatre directors and managers in Bayelsa on performance management practices. It offers a conceptual diagnostic tool for Nigeria's 36 states facing similar challenges, providing a framework that links venue infrastructure to management capacity, a linkage absent in current policy discourse. Third, it shows cultural policymakers that investing in management capacity, not just infrastructure, improves artistic outcomes. And lastly, it fills a gap in African management literature, where performance management has been studied in banking and public service but rarely in live performing arts (Abubakar et al., 2016; Sarpere, 2021), and hardly with explicit attention to how venue conditions moderate management effectiveness.

Theoretical Framework

Systems Theory – Rooted in Von Bertalanffy (1968), this framework provides the study's principal foundation, viewing theatre as an interconnected system of actors, directors, designers, technicians, and audiences. Performance management practices are system inputs; the production

process is throughput; outputs include stage quality, actor effectiveness, and satisfaction. Any input failure cascades through the whole. In Nigeria's context, irregular, oil-dependent funding forces rushed rehearsals and declines satisfaction (Bardi & Lasisi, 2019; Oludare, 2023). Crucially, the physical venue is a core systemic component; a broken lighting grid (input failure) forces improvisation (throughput distortion), resulting in inconsistent cues (output degradation). This systems perspective reframes individual performance issues: a competent actor may struggle due to poor acoustics, a director due to unavailable space, or a technician due to faulty equipment, making appraisal comparisons unreliable across venues. The indigenous dimension reinforces this interconnectedness; community-based Epie-Atissa performances operate through interdependent relationships among performers, elders, cultural custodians, families, institutions, and audiences, where cultural knowledge functions as a vital input. The theoretical implication is clear: professional theatre development in Bayelsa should not isolate individual actors or single practices but must systematically strengthen the relationships connecting people, institutional processes, infrastructure, heritage, and operational resources.

Goal-Setting Theory – Locke and Latham (1990) hold that specific, challenging goals paired with timely feedback enhance performance by directing attention and mobilizing effort. In theatrical practice, this translates into structured supervision and appraisal. For instance, a director who sets a precise goal like, "entrances and exits must be hesitation-free by the third rehearsal" and gives daily feedback, facilitates faster improvement than vague direction. However, application must account for theatre's creative character; emotional authenticity and artistic interpretation resist purely numerical targets, so goals should provide direction without suppressing judgment. Critically for Bayelsa, goal-setting falters when enabling conditions are absent. Inconsistent venue access prevents session-to-session tracking, while unavailable equipment renders technical standards unachievable. Thus, this theory supports a core study premise: performance expectations must intrinsically align with the organizational and material realities within which theatre occurs.

Concept of Performance Management

Training: Theatre training is any structured activity improving knowledge, skills, and abilities of performers and technical staff such as voice and speech, movement, character analysis, improvisation, lighting, sound, and stage-management. Training may be formal workshops, pedagogical rehearsals, or peer coaching. Many Bayelsa actors enter through informal apprenticeship or are self-taught. Epskamp (1982) demonstrated that non-professionals can be trained in basic theatre production through practical workshops. Adeboye (2025b) notes Nigerian theatre curricula lack formal stage management training, so practitioners learn on the job. Training should improve actor effectiveness (voice, memorisation) and production quality (lighting consoles). NEITI (2023) audits show <2% of Bayelsa's derivation funds go to arts capacity-building. This trend encapsulates a more general pattern in which the state has underinvested in capacity building across public institutions in Nigeria, where government failure, rather than an absolute lack of available resources, generally accounts for continuous underfunding of training and development (Prekebena et al., 2026). Even when training occurs, it cannot be venue-specific because groups rotate between venues with different technical configurations. A stage manager trained on a digital console cannot effectively apply that skill on an analogue system.

Supervision: Supervision is active, ongoing oversight of rehearsals and performances by directors, assistant directors, stage managers, and production coordinators. Well-supervised rehearsals are planned, mistakes corrected, safety ensured, communication maintained, and discipline enforced (Adeniyi, 2023). Production quality is contingent on rehearsal discipline and scheduling efficiency (Oludare, 2023). Theatre is an organizational system where structured management improves artistic delivery (Komander & König, 2022). In Bayelsa, as in other Nigerian contexts, directors are reported to be often late, stage managers lack cue sheets, and props go unchecked, causing fragmented communication (Oliogu, 2025) and technical errors (Adeboye, 2025a). Supervision may most significantly influence production quality. This mirrors Nigerian public service audits where supervision is more ceremonial than corrective (Eneanya, 2018). Venue conditions exacerbate this: at multi-purpose halls, supervisors must compete with event staff, security personnel, and hirers' demands, diluting their authority and focus.

Performance Appraisal: Appraisal is systematic evaluation of individual or group performance against job requirements, including feedback and development planning. In theatre, appraisal may be frequent and informal, like director's notes, video playback, critique circles. In Nigeria, public sector appraisal systems are poorly implemented, biased, and lack objectivity, reducing motivation (Sakpere, 2021). Theatre Learning (2024) suggests the G.R.O.W. coaching model is more effective than directive judgmental approaches. Bayelsa groups often lack appraisal or face public criticism that discourages actors. Private, constructive appraisal with clear improvement steps may increase actor effectiveness. Politicization of arts appointments means appraisal is often loyalty-biased (Sakpere, 2021). Furthermore, venue instability prevents longitudinal appraisal: a director cannot track an actor's growth across productions if each show occurs in a different space with different technical demands, making fair comparison impossible.

Motivation: Motivation comprises intrinsic factors (love of storytelling, acting, creative expression) and extrinsic factors (stipends, awards, recognition, working conditions, career advancement). Salvaggio (2024) found artists are more intrinsically motivated, but without extrinsic reward, intrinsic motivation erodes. Most Bayelsa theatre groups are reportedly voluntary or low-pay, which may contribute to irregular attendance, lack of commitment, and high turnover. Structured cultures encouraging learning and innovation increase motivation and performance (Osholonge, 2023). Motivation should be the main predictor of actor effectiveness and audience satisfaction—motivated actors put emotional depth into performances. Bayelsa's voluntary model or low pay for performances contrasts sharply with Lagos's commercial theatre, where actors receive negotiated fees and royalties. The venue environment also affects motivation: performing in a deteriorating hall with faulty acoustics demoralises even the most passionate actor, while a well-maintained space signals professional respect and elevates commitment.

Concept of Theatrical Quality

Audience Satisfaction: Audience satisfaction includes positive emotional response, staying to the end, verbal praise, word-of-mouth recommendations, and repeat attendance. Resource constraints reduce aesthetic quality (Iyamah & Anyanwu, 2025). Smooth pace, lucid story, emotionally real acting, and technical perfection drive satisfaction. Bayelsa's young, oil-service demographic has high disposable income but limited leisure options (NBS, 2022); however, venue discomfort, like poor seating, inadequate air conditioning, and bad sightlines, can independently reduce satisfaction even when performance management is excellent, underscoring the venue's mediating role.

Actor Effectiveness: Actor effectiveness includes voice clarity, line memorization, emotional truth, physical expressiveness, listening and reacting, and ensemble work. Production quality is determined by effective coordination of all phases, stimulated by the efficiency of individual actors (Oliogu, 2025). Training, supervision, appraisal, and motivation all contribute, but motivation and supervision seem to boost the results of training and appraisal.

Production Quality: Production quality refers to set construction, lighting, sound, costumes, props, and scene changes. Atakiti (2024) reported poor infrastructure and staff imbalance at the National Arts Theatre. Bardi and Lasisi (2019) found similar funding issues in universities. Bayelsa's production quality may be constrained because stage managers lack formal training (Adeboye, 2025b) and technical rehearsals are poorly supervised. The venue's technical capacity directly determines what production quality is achievable: a venue without a fly system cannot accommodate complex set changes; a venue with outdated dimmer racks cannot support modern lighting design.

Literature Review

The literature is reviewed thematically, clustering studies around the four performance management practices.

Training Cluster – Akomolafe (1985) found Nigerian university theatres had weak organizational systems impacting production output. Epskamp (1982) showed structured practical training develops theatrical competencies. Adeboye (2025b) found stage management training in Nigerian institutions is informal and unsystematic, with stage management absent from NUC-CCMAS. Collectively, these studies establish that training in Nigeria is ad-hoc, practitioner-driven, and lacks policy backing. However, none address how venue conditions affect training efficacy, a gap this study fills by conceptually linking venue technical capacity to curriculum delivery.

Supervision Cluster – Oludare (2023) demonstrated that production quality is contingent on rehearsal discipline and scheduling efficiency. Komander and König (2022) established theatre as an organizational system where structured management improves artistic delivery. Oliogu (2025) found production quality depends on effective coordination. Adeboye (2025a) conceptualized stage management as a cybernetic system of feedback and control. These studies confirm supervision's centrality but assume a stable rehearsal environment. In Bayelsa's fragmented venue ecology, supervision is interrupted by venue unavailability, forcing directors to restart processes across different spaces, a condition that undermines the continuity supervision requires.

Appraisal Cluster – Sakpere (2021) found Nigerian public sector appraisal systems are biased, politicised, and poorly implemented. Theatre Learning (2024) advocated the G.R.O.W. coaching model for performing arts. These studies highlight appraisal's dysfunction in Nigeria but do not consider how venue instability prevents the longitudinal observation necessary for fair assessment. If an actor performs in three different venues across a season, each with different acoustics and sightlines, the director cannot isolate the actor's skill from the venue's influence, which renders appraisal unreliable.

Motivation Cluster – Salvaggio (2024) found intrinsic motivation drives artists more than extrinsic rewards, but extrinsic erosion can diminish passion. Osholonge (2023) found structured innovation cultures increase motivation. However, the literature does not address how venue

quality—lighting, acoustics, and backstage comfort—directly impacts actor morale. This study contributes that dimension by noting that deteriorating venue conditions and their demotivating effects can affect actors' performance.

Synthesis – The literature consistently shows that structured training, supervision, appraisal, and motivation improve theatrical quality. Conversely, weak institutional structures, inadequate funding, and lack of formal training reduce quality. However, the literature under-addresses sub-national variation and largely ignores the mediating role of venue infrastructure, a critical oversight in resource-constrained contexts.

Methodology

This study adopts a conceptual desk-based approach, which is appropriate for synthesising dispersed knowledge across theatre studies, public administration, cultural policy, and regional development literature that primary data collection alone cannot adequately capture. The approach enables systematic engagement with policy documents, institutional reports, scholarly articles, and cultural records that collectively constitute the evidence base for understanding theatrical management in Bayelsa State. As a conceptual paper, the study does not claim to present empirical findings; rather, it develops a testable framework and propositions for future research.

Bayelsa State's Theatrical and Cultural Environment

In Bayelsa State, the concept of theater encompasses various community-centered venues including community squares, river settlements, state cultural centers and university theaters. A theater structure is understood as a mere component of the process of culture developing rather than as the process itself. The success of the theater depends on people, programming, technical abilities, maintenance, audience development, and institutional stability. Four key criteria may tell how well the venue operates: accessibility, technical capacity, management capacity, and continuity.

Community and Creek Venues: The most basic component of the theatrical framework involves informal spaces for performance: village squares, family yards, shores, festival grounds. These places serve for oral tradition, music, dance and inter-generational transmission of knowledge. They embody indigenous management principles and also have strong points in cultural consistency, involvement of the community and availability. Difficulties experienced by the venues lie in their vulnerability to external conditions, including lack of good sound conditions, lack of electricity, dressing rooms and non-stable management.

The Facilities of State Government: This category includes the Gabriel Okara Cultural Centre, the DSP Amieyeseigha Banquet Hall, Ijaw House, and facilities of Bayelsa State Council for Arts and Culture. Their main advantages are visibility and the possibility for accommodating a large number of audiences; and they are suitable for official occasion and festival. But being multipurpose facilities, they are competing with weddings, political and religious functions which disturbs the rehearsals. The problems with funding, maintenance, and trained technical staff arise because of that situation. Though the Gabriel Okara Cultural Centre is used for hosting important events, the theatre will operate better only if programming and staffing are encouraged further.

Educational Institutions and Federal Venues: This includes the NDU Theatre Arts and Film Department, the FUA Theatre Arts Department, the University of Africa, the Toru Orua Department of Theatre Arts, and Hensard University. Educational institutions hold training sessions for actors, directors, designers, and stage managers and provide an alternative performance venue for practice. However, they are hindered by academic schedules, equipment problems, difficulties in bringing in outside practitioners, and lack of funding (Bardi & Lasisi, 2019). The absence of stage management training leads to technical and organizational difficulties (Adeboye, 2025b). Bayelsa State hosted the 27th National Festival of Arts and Culture in 2013, featuring dance, drama, and craft competitions (NICO, 2013). The Gloryland Cultural Centre staged the 2nd and 3rd Africa Movie Academy Awards in 2006 and 2007 respectively (Africa Film Academy, 2006; 2007). Niger Delta University runs a Theatre Arts programme (National Universities Commission, 2024), while the annual Yenagoa Book & Arts Festival (Tribune Online, 2024) and Bayelsa Food and Art Festival (NICO, 2025) sustain creative performance traditions.

The Way Forward: The need is to start treating venues as systems instead of structures. Rehearsal time should be safeguarded in public locations. A training program for stage managers should be created together with universities and the Council for Arts and Culture. We need to formulate indigenous management practices using the method of Epie-Atissa and the approach of Ubuntu by Adeboye (2025a). There should be a database of venues and a Bayelsa Theatre Consortium formed. Year-round events should be held together with festivals. Upgrades for lighting, audio, energy, and utility facilities need to take place. The requirements and practices for developing high-quality services share similarities with those in Nigeria's tourism industry, where for sustainable organisational performance, service quality improvement must go hand-in-hand with strategic change management, including planned training and leadership support (Prekebena & Nnamdi, 2026). The combination of indigenous plot and professional management should be offered as a new model of operation. In summary, Bayelsa's venues from the creeks to universities are not used to their full potential. The main task is not to open new theatres but to ensure conditions necessary for theatre flourishing. Bayelsa's theatrical environment should be understood as a combination of formal, semi-formal, and indigenous performance spaces. This includes cultural institutions, university theatre facilities, multipurpose halls, festival grounds, community spaces, and open-air environments. The state's cultural infrastructure therefore cannot be assessed simply by counting buildings, particularly given Bayelsa's human development indicators (UNDP, 2020). What matters is whether the available spaces collectively provide the conditions necessary for sustained production. Four dimensions are particularly important: Can theatre groups obtain regular access for rehearsals and performances? Can the venue support the lighting, sound, staging, and other requirements of contemporary theatrical production? Are trained theatre managers and technical personnel available? Can a theatre company establish regular programming and build institutional memory? A venue that scores highly on only one of these dimensions may still be inadequate as a theatre institution. This provides the basis for analysing the major performance spaces.

Indigenous Performance as a Management Resource

Atissa Culture and Identity

The Atissa people are part of the broader Epie-Atissa Kingdom in present-day Yenagoa, Bayelsa State. Their cultural life is centred on community identity, oral tradition, and annual celebrations that bring families, chiefs, and visitors together. One important cultural expression linked to the Atissa people is Uge Adiafaa, a heritage celebration and new-yam-style cultural observance. This

shows that Atissa culture is not only about performance, but also about ritual, community memory, and the passing down of tradition. The best-documented celebration is the Obunem Epie Festival, an annual festival of the Epie-Atissa people. Reports describe it as a time for the people to gather, celebrate unity, and preserve their oral history and customs. The festival also serves a civic purpose: Bayelsa State Governor Douye Diri used the occasion to commend the Epie-Atissa community for supporting his administration's urban renewal efforts in Yenagoa, connecting tradition with modern community development. Available reports do not provide a full programme sheet, but they point to the usual features of a traditional festival finale—cultural dances, songs, ceremonial presentations, and community entertainment meant to honour Epie-Atissa heritage. The larger meaning of both Atissa Culture Day and the Epie Festival is unity: the festival is described as a way of passing on age-long customs, strengthening brotherhood, and keeping the people connected to their roots. In one line, the Atissa cultural celebration and the Epie Festival are best understood as a shared heritage event that blends identity, performance, leadership, and community pride. The aim should therefore be to establish a hybrid model of theatre development in which indigenous knowledge provides cultural content and identity while professional management provides organisational structure and technical capacity. This approach would also protect against a common weakness in cultural policy: reducing indigenous culture to occasional festivals without creating mechanisms for continuous cultural production. Recent reporting on the Epie Festival suggests the economic and developmental possibilities of cultural organisation, including calls for stronger youth skills development and greater use of cultural activities to create development opportunities. This reinforces the argument that cultural performance can be approached as part of a wider creative-economy strategy rather than solely as ceremonial activity.

Critical Discussion

The analysis suggests that the four performance-management practices should be understood as mutually reinforcing components of an integrated theatrical system. Training without supervision may produce technically capable individuals who cannot coordinate effectively within a production. Supervision without training may result in directors repeatedly correcting basic deficiencies. Appraisal without systematic records may produce criticism without institutional learning. Motivation without opportunities for development may sustain participation temporarily but may not support long-term professionalisation. The venue problem intensifies these weaknesses. Where rehearsal access is uncertain, supervision becomes intermittent. Where technical facilities are inadequate, training cannot be applied fully. Where productions are irregular, appraisal becomes episodic. Where theatre is treated primarily as ceremonial entertainment, motivation can weaken because practitioners have limited opportunities to develop theatre as a sustainable profession. The specifications and processes of developing effective services are similar to those of Nigeria's tourism sector as service quality improvement should be coupled with strategic change management for effective performance of the respective organisation (Prekebena & Nnamdi, 2026). This explains why the management of cultural infrastructure should be incorporated into performance management analysis. The Gabriel Okara Theatre illustrates the point particularly well. Its significance is that the value of such a facility depends upon the organisational system surrounding it. The central policy lesson is therefore: A theatre building is an input into cultural production; it is not cultural production itself. A productive theatre requires people, programming, technical competence, maintenance, audience development, and institutional continuity. A festival can preserve cultural memory, but its developmental impact increases when the knowledge generated through the festival is documented, taught, performed,

and connected to contemporary creative opportunities. Bayelsa therefore faces a dual task: institutionalising professional theatre without bureaucratising creativity, and professionalising indigenous performance without displacing its cultural meaning. This is where Systems Theory becomes particularly useful. The objective is not to optimise one component at the expense of the others but to improve the functioning of the entire system.

Conclusion

This study indicates that performance management practices comprising training, supervision, appraisal and motivation are necessary to enhance theatrical performance quality in Bayelsa State. The Bayelsa context, indicative of oil-funded rentierism, weak institutional culture, absence of a commercial theatre market, and critically, the lack of a dedicated, professionally managed performance venue, imposes severe constraints on theatrical quality and development. Establishing a theatre institute may be appropriate for this purpose.

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