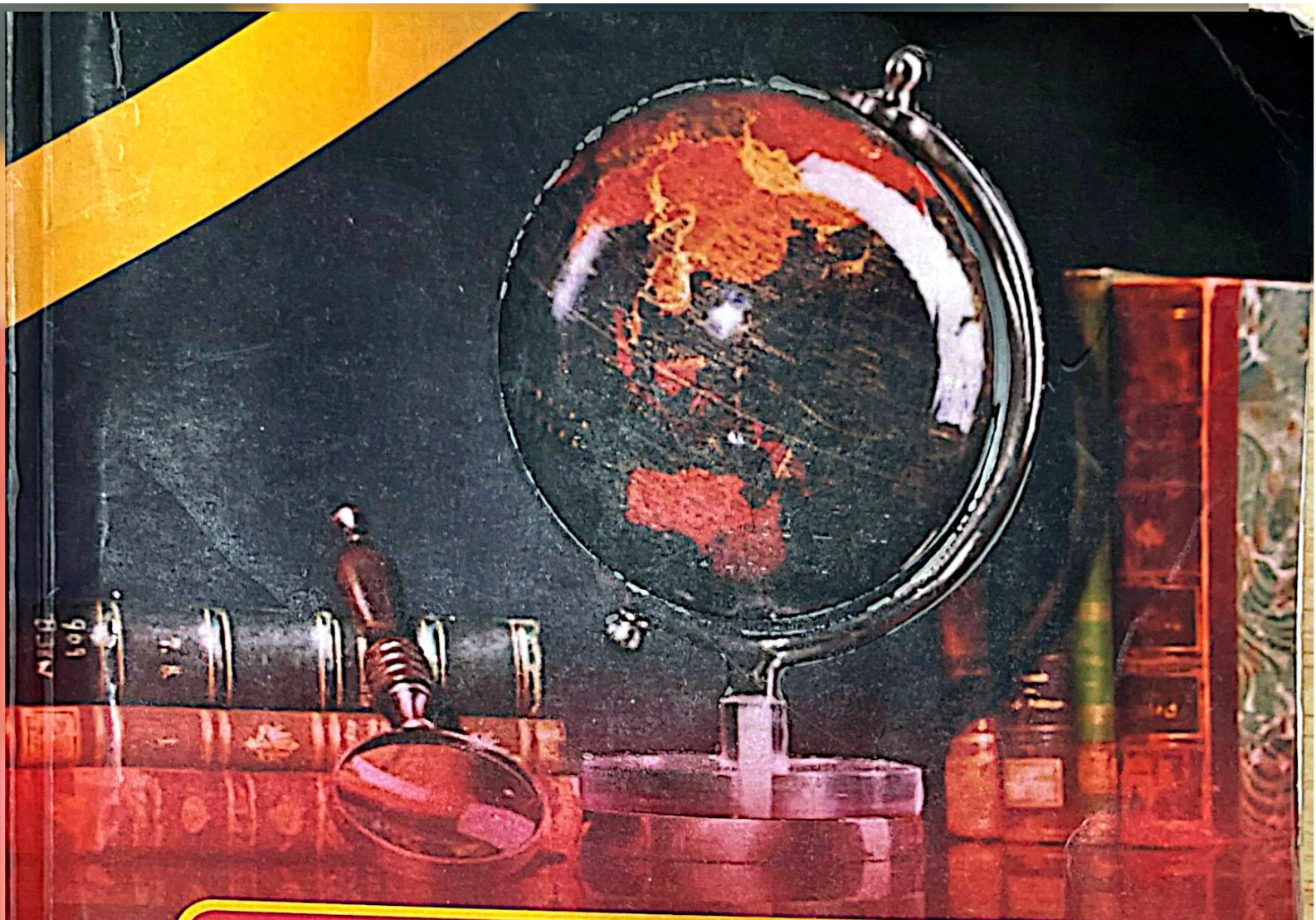


STYLO-SEMIOSIS OF ENGLISH STUDIES IN NIGERIA AND BEYOND

Festschrift for Professor Victoria Adunola Alabi

Editors:

Taofiq A. Alabi

Moussa Traoré

STYLO-SEMIOSIS OF ENGLISH STUDIES IN NIGERIA AND BEYOND

A Festschrift for Professor Victoria Adunola Alabi @ 70

Editors
Taofiq Adedayo Alabi
Moussa Traoré

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CHAPTER THIRTY SEVEN

THEORETICAL EXPLORATION OF THEATRE MANAGEMENT STRATEGIES OF *ALLIANCE FRANÇAISE* DE LAGOS, NIGERIA

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&

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Abstract

Alliance Française de Lagos is one of the Alliance Française production outfits in Nigeria. Interestingly, over the years, this French production outfit has achieved tremendous success in promoting and propagating French culture and language in Nigeria through theatrical performances and the Arts. Hence, this paper presents it managerial strategies by examining its philosophy, structure and functions for the growth and sustainable development of very effective theatre management practice in Nigeria. Historical and analytical research methods from primary and secondary data are adopted with Frederick Taylor's Scientific Management theory to foreground the paper. The findings reveal that Alliance Française de Lagos is guided by some strategic organisational goals and objectives that are mutually understood and subscribed to by all its workers. It also highlights managerial efficiency in staff welfare, funding, training of staff, division of labour, and audience engineering as the sources of strength of the organisation. It is also discovered in the paper that Alliance Française de Lagos is a non-profit organisation with financial supports from Nigeria and French Governments, and other Nigerian private organisations for its operations. The paper concludes that undoubtedly that Alliance Française de Lagos, through its unique managerial activities, has increased its productivity and facilitated cultural and bilateral synergy between France and Nigeria. However, a lot of works still have to be done by this organisation managerially. It therefore recommends that Alliance Française should expand their reach by increasing their outlets in the country to enable them promote both French culture and Nigerian cultural heritage simultaneously for cultural globalisation.

Keywords: Theatre, Management, Strategy, Culture, Alliance Française

Introduction

Theatre is a mirror of the society. This premise seems even more appropriate when the purpose of theatre is not only for the teaching of morals and entertainment but also for formal education of such standard concepts as language and culture. In other words, theatre can be said to transcend being a mere reflector of society, and maybe corrector of certain societal ills, to being a platform for academic and intellectual development. Further, theatre could rise to the level of projector of standards, beliefs, thoughts even political consciousness and culture in the society. Theatre is, therefore, a means of communication

as ... This connotes that theatre is not just about dance, drama and music; it embraces all arts that have to do with human experience. Thus, theatre in a cultural sense means the coming together of human beings who have agreed in a place, a time, a story and who take roles and wear costumes in order to perform existing tales. To corroborate the statement, theatre can be said to be a collaborative arts where all the artistic and technical elements come together to convey human experience in a dynamic form.

Nevertheless, for theatre communication to effectively breakthrough, there must be an audience. Although, some schools of thought argue that the existence of theatre as a medium of communication does not necessarily depend on the existence of an audience, basing this argument on the principles of intrapersonal communication (Woodruff, 2008). However, for theatre to exist and succeed perfectly there must be an audience; and this does not apply only to commercial theatre. Whether the theatre is run for commercial, religious, political, or even for educational purposes as done by the Alliance Française, the purpose stands the risk of defeat if there is no audience to consume the final product. This is where theatre management comes to play. This is because it is a discipline that prepares aspiring theatre managers to create organisational environments increasingly favorable to the creation of theatre art and its presentation to appreciative audiences. This, therefore, means that the beginning, continuous existence and overall success of a theatre organization largely rest on the shoulders of the theatre manager.

Although in the theatre, people with diverse backgrounds come together with the essential aim of producing a worthwhile theatrical production such as, the director, stage manager, costumier, makeup artist, light man and property manager, and others. However, the roles of a theatre manager differ according to the scope. In view of this, Reid (1983, p.22) asserts that:

> The theatre manager must be a person of taste, sensitivity and erudition whose inclinations and education enable him to search out, recognize and develop the genius of artistic originality in whatever guise it may appear. Because the guise is likely to be unusual, if not startling, he must also possess a huge courage to support and promote it. He must be a facilitator of fantasies, a mover and a shaker in administrative, financial and promotional know-how in the arts.

From the foregoing, it is obvious that the theatre manager must be a good administrator. In fact, he must be conversant with the effective management of human and non-human resources. The importance and characteristics of the theatre manager cannot be over emphasised because he oversees the administrative and to some extent the production aspects of the theatre.

Theoretical Framework

This paper adopts Frederick Winslow Taylor's Scientific Management Theory which he summed up in his monograph; *Principle of Scientific Management* in 1911 as the theoretical framework of this paper because of its centrality to the discourse. It is a labour-based theory which advocates for an in-depth understanding of the workforce as a management strategy. It is a theory of management that synthesises and analyses work flow with the intent of increasing labours' productivity and economic value. In applying the science management principles, great attention is given to the understanding of the personalities and needs of the labour force. This is to increase their productivity since it is

not the monotony of work that causes heightened worker dissatisfaction but, management's lack of interest in welfare of the labour force. The theory assumed that managers should strategically interact with their subordinate to enhance efficiency in work place. This happens to be a major problem in the theatre business today where most directors (and producers) have failed to recognise the psychological, physical and financial needs of their staff. Thus, the main objective of scientific management theory is improving economic efficiency, especially labour productivity. Interestingly, apart from Taylor's postulations on scientific management theory other scholars after him have also interrogated the theory from diverse perspectives, these are seen in works of (Giannantonio & Hurley- Hanson, 2011) who looked at the relevance of the theory on workforce hundred years after the theory was first propounded by Taylor. They did a cultural study of the theory and the paradigm shift in its application in different facets of life to mention a few, but most of the updated scientific management styles explored and reviewed for the interrogation of this paper are not directly related to the management structure of Alliance Franciase de Lagos.

Importantly, the adoption of Taylors "Scientific Management Theory" in the business of the theatre is geared towards examining how the theory harmonises and improves the working relationship amongst the theatre personnel through fostering mutual respect and productivity amongst all, and how it empowers the actors (through whom the business of the theatre is mainly animated) to be adequately motivated. This is because the business of the Theatre involves chains of rehearsals and activities which range from individual to group efforts which are all geared towards an end product perceived in efficiency and improved productivity. Thus, when the people involved in this chain of production activities are well motivated, there is no doubt, that the theatre business like any other business will experience a boost that is aimed to improve organisations input and maximizes output. Hence, Frederick Taylor six management tenets are highlighted in this way:

1. The development of a true science,
2. The scientific selection of the workman,
3. The scientific education and development of the workman,
4. Intimate and friendly cooperation between the management and the men (workers),
5. Strategic marketing policies and
6. Audience management

The above principles are used to examine the management strategies of *Alliance Française* de Lagos, Nigeria in this paper in order to understand the operations of the organisation.

Theatre Management in Nigeria

Theatre Management practice in Nigeria developed alongside indigenous theatre practice of the pre-colonial era which is perceived in festivals, masquerade enactments, storytelling sessions, marriage ceremonies and others. This is because there was a form of managerial process or organisational procedures in these festival theatres by the host communities. Citing a communal festival theatre, Musa (2001) avers that "Ehoro-Iba masquerade is being managed by the Agbeye community." (p. 102) This indicates that the art of management in the indigenous theatre form resides in the authority and organisational structure of the community and is generally preserved by the people (Oyewo, 2012).

Beyond the indigenous theatres in Nigeria, the success of popular theatre tradition evinced in the traditional Yoruba travelling theatre is predicated on its management styles from its inception as Adedeji (1981) states that:

> The king thereafter called for a public performance of the ghost-mummers to enact the story of the "Ghost Catcher" under the management of Ologbin, his Ologbo. The Councilors having been greatly incensed planned to ruined the show by evoking rain. But Ologbin stopped the heavy downpour and his mummers carried through the improvisations with dances and chants. (pp. 222-223)

The implication of the above is that management of travelling theatre is entrusted in the hands of an individual who did not only organise the actors (ghost catchers) but equally controls the activities of the events closely for a successful outing.

Progressively in the colonial period there are merging trends in management tradition in Nigeria. At this time, there was the concert tradition. Concerts were organised and the companies, managed by the educated elites. Among these concert parties were the *Brazilian Dramatic Society, the Lagos Glee Singers, the Academy, the Robert Coker Concerts,* and some concerts organized by Herbert Macaulay. Herbert Macaulay for example, was a manager and at the same time, a director. He also sponsored concerts.

In addition, the Christian missionaries are also instrumental to the development of theatre management craft in Nigeria in the Colonial era. In Echeruo's (1981, pp.357-358) words "they played an interesting part in determining the development of these concerts in Lagos. The missions continued to support concerts" in the country. These churches which include the Anglican and Catholic Church played a major role in the Nigerian theatre corpus. It is in the light of the above that Hubert Ogunde came into the scene. The success of the Native Air Opera, *The Garden of Eden and the Throne of God* at the Glover Memorial Hall, became the impetus of his establishing The African Music Research Party, a commercial theatre organization. In the light of the above, Akomolafe (1981) states that "the movement of the theatre for the business entrepreneur started with Hubert Ogunde in 1944" (p. 425). Ogunde's managerial style is reflected in his first advertisement which states that "monthly salaries is according to ability" (Clark, 1980, p. 4). This indicates that, he was the director, lead actor as well as the theatre manager. Hence, the tradition of "the director-manager therefore started with Hubert Ogunde (Akomolafe, 1981, p. 425).

Ogunde's management style could be termed *Management by Objective.* This is because as the playwright, director and lead actor of the African Music and Research Party which later became Ogunde Concert Party, he employed drummers and dancers. According to Clark (1981), "In 1946, Ogunde made efforts to raise funds for scholarships to send young members of his troupe abroad to learn the various techniques of the theatre" (p. 299). To this end, his managerial style is geared towards prodding his performers in giving their best in the performances. Most of his female lead actresses and dancers, later became his wives, hence, his theatre became a family business because his artistes were sourced from within for his performances.

The management of theatre of the literary tradition in Nigeria, began with the likes of earlier scholars such as Wole Soyinka, Dapo Adelugba, Wale Ogunyemi and later, Ola Rotimi and J. P. Clark Bekederemo. Theatre manager-directors of the emergent tradition include Femi Osofisan, Zulu Sofola, Akanji Nasiru, Bode Sowande and a host of others.

Although, Geoffrey Axworthy's theatre was an educational theatre, he was also the manager of the University of Ibadan Drama School in the early 1960s.

However, the major factor that has militated against the growth of theatre management all over the years is that whenever the theatre manager retires, quits or dies, the theatre business at times becomes redundant because of their sole administrator ship. Hubert Ogunde's theatre ceased to exist at his death, the case was not different with Kola Ogunmola's theatre, and Duro Ladipo's theatre became unpopular after his death. The 1960 Masks and Orisun theatre, became partially inactive when Wole Soyinka was arrested by the General Yakubu Gowon military administration. Furthermore, Ola Rotimi's Ori Olokun theatre at Obafemi Awolowo University and the Crab theatre of University of Port Harcourt ceased to exist at the demise of the theatre manager (Ola Rotimi). J. P Clark's PEC Theatre was not an exception when he backed out of the theatre business. Thus theatre management in Nigeria had faced numerous challenges; and this has militated against its steady growth. Even in contemporary times, the managerial aspect of theatre has been a cog in the wheel of progress and development of most theatrical outfits be it popular, literary, or commercial theatres due to the unending challenges confronting them.

Alliance Française De Lagos

The Alliance Française in Lagos is a French non-profit cultural institution whose statutes have been approved by the Alliance Française of Paris as one of its worldwide channels. Alliance Française de Lagos is the headquarters of the general delegation of the French Alliance of Paris in Nigeria. Even though the Alliance Française exists as a federation through a foundation established in France and supported by the French development agency, the centers in Nigeria and all over the world, are associations under local legal systems with 8,500 volunteers. To this end, Alliance Française de Lagos is part of a collaborative network. It also engages in arts and cultural activities to promote and propagate French language and culture. Some of its activities include drama, music, and dance performances, academic and cultural competitions and art and craft exhibitions.

The social and cultural events organised by the institute include electronic music workshops, The World Event, the annual Life in my City Art Exhibition; and the Dance Meet Dance, Music Day festival, to name a few. Working closely with renowned theatre organisations like PEFTI, Muson Centre Music School amongst many others, Alliance Française du Lagos does not put up events just for entertaining the people and developing their Culture alone, but also for developing the theatre managerial skills of those involved.

The other ten sister locations of Alliance Française in other parts of Nigeria include; Enugu, Ibadan, Ilorin, Jos, Kano, Kaduna, Lagos, Maiduguri, Owerri and Port Harcourt. The Lagos institute is the largest alliance in Africa. As one of the worldwide networks of Alliances, it works closely with the Alliance Française foundation in Paris and the Nigerian government. As such promoting French language and culture, this Alliance Française outlet is also supported by the French Ministry of Foreign Affairs. The French Alliance is also bound by agreement to the Ministry of Education of Lagos State for a period of 10 years renewable under a continuing education program for French teachers of the state and it is directed by Philippe Lebreton who is the managing director of the French Alliance in Nigeria (Rider, 2018, p. 2).

Administrative Organogram of Alliance Française De Lagos

Alliance Française de Lagos is built on solid administrative foundation, made up of the board of trustees drawn from administrative and academic team. A director heads the board of trustees and there is also a deputy director who is accountable to the director of board of trustees, and at the same time oversees the director of studies, account and the public relations officer. Apart from that, there are also teachers, who are saddled with the duty of teaching French language. These teachers are senior in hierarchy to the non-teaching staff. (D. Ajibade, Personal interview, July 21, 2016).

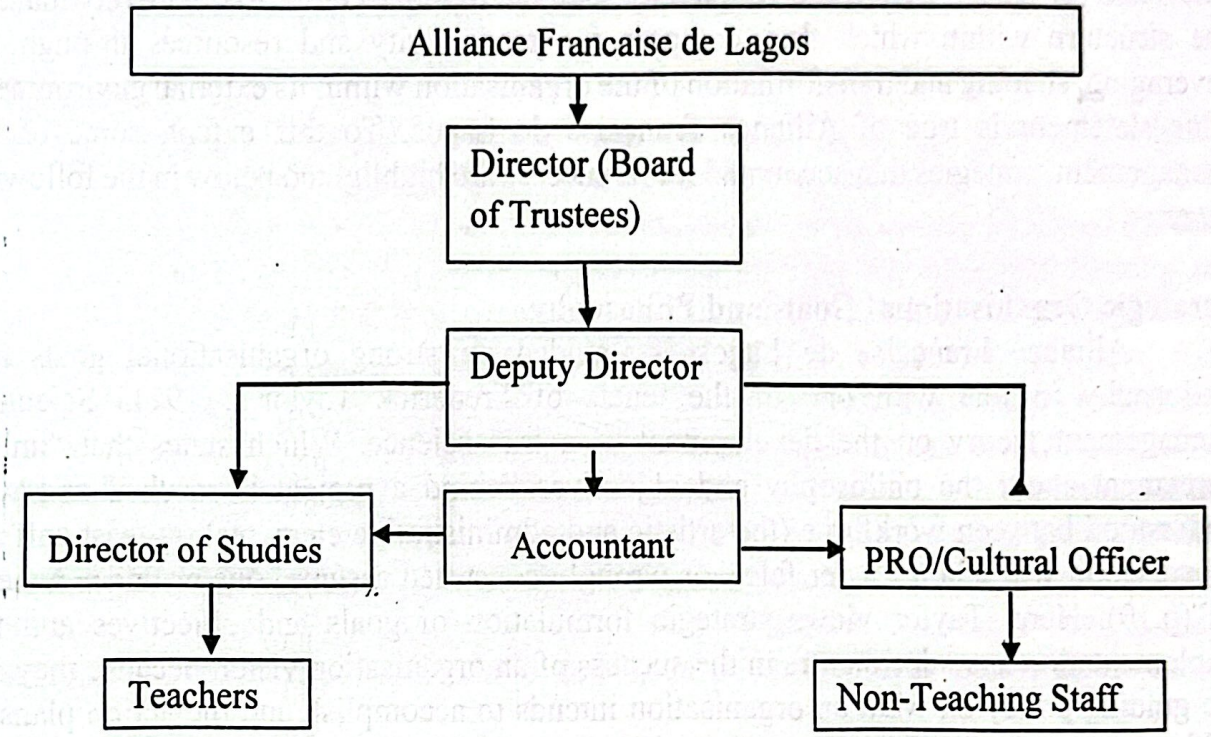


Fig. 1: Administrative Organogram of Alliance Française De Lagos

As highlighted earlier, the Personnel in the organogram above have their various functions. Like in most business enterprises, Alliance Française de Lagos has the Board of Trustees, headed by the Director, Board of Trustees. He is a management professional, who coordinates the activities of Alliance Française. He is assisted by the Deputy Director, Board of Trustees, who stands in for him in his absence. There is also the Director of Studies, who controls the academic facet of the organization by taking charge of registration of students in French language classes, their academic engagements and also their examinations. The Accountant on the other hand, takes record of the monetary affairs of the organisation. He takes records of the flow of money, expenditure, and others. The Public Relations Officer is the director of information. As a cultural officer, the Public Relations Officer, or PRO, is responsible for the advertisement and publicity of theatrical performances in Alliance Française. He determines the downward and upward flow of information within and outside Alliance Française de Lagos. The PRO as the cultural officer also organises cultural performances. In fact, he controls every event, related to the promotion of culture. His duty further encompasses administrative and artistic functions. He oversees every dance, musical or drama performance in Alliance Française. Other cultural acts such as exhibition of painting, photography are also supervised by him.

The organogram also incorporates the teachers who teach students French language, as well as non-teaching staff. The non-teaching staffs are junior in the hierarchy. They include the cleaners, the ushers, the drivers, the messengers, the security personnel or gate keepers, cashiers, clerks and artistes. They are in charge of other activities of the organisation not handled by the aforementioned officers.

Theatre Management Strategies in Alliance Française De Lagos

Every institutional success is usually predicated on comprehensive management plans and actions patterned and adopted by such institution in order to effectively manage the structure within which they compete for productivity and resources through the leveraging, shaping and transformation of the organisation within its external environment. This statement is true of Alliance Française de Lagos. To this extent, some of the management strategies that accounted for its success are highlighted below in the following manner:

Strategic Organisational Goals and Philosophy

Alliance Française de Lagos is founded on strong organisational goals and philosophy in line with one of the tenets of Frederick Taylor's (1911) Scientific Management theory on the development of a true science. Which states that "unless agreement about the philosophy and objectives behind a project is reached and well understood between workforce (the artistic and administrative elements), at least half the organisation will labour under false, or wrongly construed assumptions or under none at all"(p.10). Here, Taylor views strategic formulation of goals and objectives and the implementation as major factors in the success of an organisation vision because they are the guiding policy on what an organisation intends to accomplish and the action plans to achieve them. In this sense, good coordination and strategic communication between management and the workers are instrumental to achieving these goals and philosophy. He highlights that in an organisation, even though an idea may be a brain child of management team, it should be discussed and subscribed to by others who will play different roles in the implementation of the project. An archetypal example of where strategic organisational goals and philosophy is well understood and practised is Alliance Française de Lagos because its activities are built upon their aims, objectives and philosophy. For example, Promotion of the French language through pedagogical experience and art is a salient aim of Alliance Française which is a common knowledge among all the workers. Hence, its activities are majorly tailored towards this among other objectives.

Funding

Alliance Française de Lagos equally depends on self-funding, which are strategically sourced from foreign sponsorship (especially from France), and good will from individuals and corporate organisations in carrying out its activities, including theatrical activities. This strategic fund raising policy stemmed from scientific planning espoused by Frederick Taylor in his fifth tenet, Taylor believes that the most difficult task can be done with scientific planning in order to achieve utmost result other than guesswork, the process of self-funding, in Alliance Française entails conducting French language classes for academics, amateurs, professionals. The money acquired from these French language classes, are used for the management of the organisation. In the same vein, the

French government, in the promotion of the French culture, and mutual cooperation between France and Nigeria, support Alliance Française du Lagos financially, so that they can effectively execute their various projects effectively. Fosudo (2013, p.94) notes that "if an organisation does not possess adequate funds to finance its projects and operations, it may become insolvent and can easily go bankrupt and fold up". Sometimes, tickets are sold to whoever wishes to watch a musical, dance or a dramatic performance. Money acquired from such, are used to finance other performances. Companies such as Beats F.M, Classic F.M, Total Airlines Company, Aquadana water and other companies in Lagos, also act as sponsors and promoters of artists and Alliance Française productions

Employment of Staff

The scientific selection of the workman, which is one of the tenets of Frederick Taylor's Scientific Management theory, comes to play in the employment of staff in Alliance Française due to the fact that employee skills determine an organisational growth. Dar (2022) adduces that "to maximize output, proper staffing and employee training are required (p. 1). In tune with this statement, qualified staff members are employed into Alliance Française de Lagos. The employment of staff is done professionally, with advertisements made to the public for job enrollment. Applications are accepted and interviews conducted. Applicants that are fit for various positions are therefore recruited for employment. Typical example is the administrative staff which is a reflection of the overall aims and policies of the organization, being headed by the director board of trustees. Apart from that, Alliance Française also has a public relations officer who oversees their theatrical activities and the first port of call for every theatre troupe who wishes to enact performances under the auspices of Alliance Française, in their theatrical engagements.

Welfare Packages and Staff Collaborative Spirit

Intimate and friendly cooperation between the management and workers, as a cogent tenet of Frederick Taylor's scientific management theory, is prominent in the management strategies of Alliance Française de Lagos. The management of this theatre outfit, first of all, understands the needs of staff and improves upon them through welfare packages thereby creating harmony without discord. They look critically at their needs from the financial, psychological, physical, or health perspectives and provide appropriate packages which include money, staff training, and amongst others to meet the needs of staff of Alliance Française, so as to motivate them in carrying out their duties effectively and efficiently. This is a reflection that the growth of Alliance Française does not lie on the management team alone, but on the entire staff. Taylor articulates that there should be a good working relationship among management and the men (workers), and there must be mutual staff interaction, as this is germane to achieving the aim and objectives of any organisation. This is explicated in the management of theatre in Alliance Française.

Training and Re-training of Staff

Staff training and development facilitate positive and great job input by workers. This no doubt, is part of the manifesto of scientific management theory. It is a theory that focuses on providing training and allocation of work based on workers' skills and experience, which means scientific education and development of the workman. To this end, training and re-training of staff for productivity and continuous efficiency, is a feature

of Alliance Française de Lagos management. The staffs in this organisation are constantly made to undergo training for them to be able to execute their tasks effectively through rehearsed sessions, workshops, seminars, symposia and conferences, in order to acquire and develop their knowledge and hone their skills in their various areas of specialisation such as the teaching of French language, theatrical performances, and art exhibitions etc.

Division of Labour

From the foregoing, it is pertinent to note that Alliance Française incorporates division of labour into its managerial style. Taylor, (1911) submits that division of labour is imperative to the growth of every organisation (p. 5). There is usually no imposition of duty on staff. Rather, the staff knows what to do and how to carry out their functions. In Alliance Française, the theatre personnel including administrators, stagehands, ushers and doormen, are not hired simply to follow orders. They are experienced professionals, hired to support the ideas, goals and objectives of the organisation in tune with their skills therefore playing crucial role in the success of the establishment. This management styles by Alliance Française is what Adedokun (2001) calls "the consultative management style" (p. 35), because the staff of Alliance Française are grouped into their various functions according to their capabilities as exemplified in the organogram in the paper.

Publicity and Advertisement

Taylor in his scientific management theory submits that in an organisation, strategic marketing policies should be made and executed. He thus advocates and emphasises the incorporation of publicity and advertisements for a productive output in an organisation. Fosudo (2013, p.130) elucidates that "publicity is the dominant advertising tool employed by most theatre organisations in transmitting their advertising and promotional messages to their customers". This implies that publicity is categorised under advertisement. Broadly speaking, advertisement is a medium in which the public is informed and educated on a particular product or service. Alliance Française de Lagos makes use of the electronic, print media and the internet in notifying the populace about their activities, especially any theatrical performance. Jingles are made on radio and television stations, to attract the public to witness musical, dance, dramatic and other cultural businesses. Newspapers, posters, hand bills and magazines are also used to disseminate information on performances that are about to be staged by Alliance Française, in order to maximise audience attendance and participation. For example, posters and handbills are adopted for publicity in schools, supermarkets, banks and strategic publicity locations by Alliance Française substantiating (Peithman & Offen, 1999), cited in (Fosudo, 2013) note that "posters are among the most popular forms of publicity (especially) in the theatre" (p. 133). Apart from that, the gate fee usually charged by Alliance Française is not expensive. Unlike other theatre troupes and outfits, and sometimes, drama, dance and musical performances are enacted for free to attract audience patronage.

Audience Management in Alliance Française De Lagos

Frederick Taylor's sixth tenet of scientific management theory focuses on customer management through labour productivity. Frederick Taylor places audience in the larger framework of customers in the world of business administration. He perceives audience as a group of people who experience or participate in a show, or encounter a work of art,

literature (in which they are called readers), theatre, music (in which they are called listeners), video games (in which they are called players), or academics in any medium. Notched within this purview, audience management in Alliance Française de Lagos is determined by the location of the performance. Considering the fact that the theatre events of Alliance Française could be situated anywhere in the country at any given time, research and survey on the type of audience they may have for an event is paramount for the success of such events. While planning for a show in any city or community in Nigeria, especially a place where there is not much presence of the Alliance Française, audience survey is a major part of the planning. Significant aspects of the audience information are mostly inculcated into the survey to include cultural practices, religious beliefs, taboos, general mindset, etc. in order to know what type of play interest the audience most and vice versa.

Since performance also determines the audience. The audience is given a pride of place in their arrangements, since they are a core factor in performance process. Most of the performances are done for free, and as such, the audience is given the opportunity to attend performances for free. Sometimes, they are given snacks such as biscuits, chin-chin, puff-puff, popcorn and soft drinks to motivate them and make them feel safe, comfortable and cared for while watching the performance. This gives a certain level of assurance of consistent audience return for subsequent shows and events.

Furthermore, a production booklet which contains the synopsis of the play; based on drama, dance or operatic performance is distributed to the audience on arrival at the theatre to establish cordial relationship with their ushers and familiarise them with the play they are about to watch. This booklet also contains the cast list and pictorial depiction of rehearsals sessions. In furtherance of this, Esse Daba in a personal interview with the researchers on the10th of July, 2018 at Alliance Française office explained that upon the completion of a play or an event the contact details of the audience are often collected via questionnaires, and stored for important purposes – the most paramount of them is continuous correspondence – in case of another event. Beyond that, Alliance Française often reaches out to their audience even when there are no events in view. This is to stamp the presence of the outfit in their minds. Reaching out to the audience may just mean sending complimentary messages during festive periods on social media networks and television channels. But, more importantly, Alliance Française du Lagos always announces its future performances on their website, www.afnigeria.com, after every performance, the website also hosts interactive sessions where audience members are allowed to correspond with the organisation. This helps Alliance Française to maintain constant contact with the audience in order to understand their mindset and redefine their future shows and performances.

Conclusion

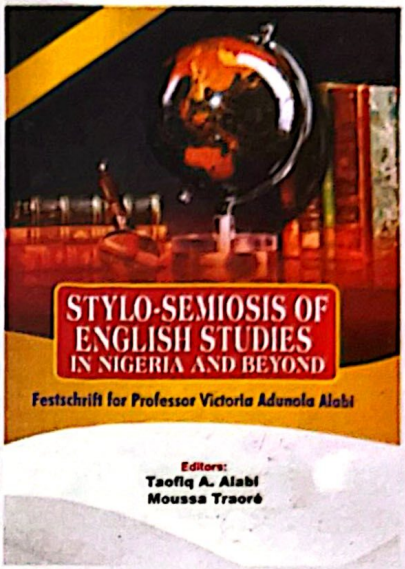
From our discussion so far, it is established that the Alliance Française de Lagos, is a non-profit institution that promotes French language and culture through theatrical activities in Nigeria. These are seen in socio-cultural events such World Music Day, Dance meet Dance festivals, 'Felabration' and drama performances amongst others. Thus, facilitating and establishing a strong cultural synergy and international relations between France and Nigeria. It is further discovered using tenets of Frederick Taylors theory that the success and strength of the institution lie in its profound managerial strategies perceived in strong organizational goals and objectives that is known and subscribed to by all the

workers as well as its managerial efficiency in good staff welfare, adequate funding, training of staff, division of labour and audience engineering. For instance, Alliance Française du Lagos does not have funding challenges because it strategically sourced its funds and sponsorships from their headquarters in Paris and also, from teaching French language and some Nigerian organisations such as Beats F.M., Classic F.M., Total Airlines Company, Aquadana Water and other companies in Lagos, that sponsor and promote it.

Regardless of its managerial proficiency, however, a lot of works still have to be done by this organisation to fully achieve its aims and objectives. The paper therefore recommends that more outlets of Alliance Française should be created in Nigeria as this will bring them closer to the grassroots that need its programmes more because their ten outlets in Nigeria cover less than 30% of the entire nation, which is not adequate. More outlets are recommended for the smooth attainment of their goals. This will in turn bring about the recruitment of more staff (mostly theatre inclined staff) to aid their culture promotion agenda, improve the theatre managerial skills of individuals as well as create more job opportunities for their host communities. It is equally the recommendation of this paper that theatre managers should imbibe some of the managerial strategies of Alliance Française de Lagos in their theatre outfits for successful outcomes. And that students offering theatre management as a course in Theatre Arts department in Nigerian universities should be encouraged to go to theatre houses such as the mentioned institution for internship programmes in order to gain knowledge on how to practice professionally after school. Workshops, seminars and conferences should be also be organised for theatre managers in Nigeria in order to keep them in touch with other theatre managers and hone their skills in their vocations in line with standardised world best practices.

ABOUT THE BOOK

This book is a descriptive exploration of the creative and dynamic ways in which language users in Nigeria, as a case study, adapt and deploy English language as their common means of communication despite the obvious linguistic and cultural differences. The chapters span a myriad of trendy aspects of functional linguistics including, but not limited to, stylistic analysis, pragmatic exploration of language use, application of sociosemiotic apparatuses in meaning negotiation, issues of applied linguistic interest cum language variation in meaning composition and decomposition, and application of linguistic resources to literary analysis.



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