

PUBLICITY MANAGEMENT AND THE POTENTIALS OF DIGITAL MARKETING OF UNIUYO STAGE CARNIVAL, “XHIBITZ”

Sunday Peter Umanah
Department of Theatre Arts
University of Uyo, Uyo
Akwa Ibom State
andikanumanah@gmail.com

Joseph Umukoro (Ph.D)
Department of Theatre Arts
University of Uyo, Uyo
Akwa Ibom State
josephumukoro@uniuyo.edu.ng

Abstract

The need to engage consumers of theatrical productions via online platforms does not limit to the acquisition of a marmot crowd to see a production alone; it also modifies the theatre practitioners and their crafts, fashioning out some potentials for the practitioner and the institution to depend on as a profession. Drawing from James Culliton's Market Mix Theory, which explains the importance of locale and determination and that the consumers' response to the product is based on the medium of interaction, this uses descriptive research design in qualitative approach to examine the prospects of marketing “Xhibitiz” online with the bid to raise a dependable platform to reach out to a wide audience for increased patronage and to prefigure the possible practices in theatre management that can enhance creativity and potentiality resulting in entrepreneurship. Findings show that annual carnivals are purpose-oriented performances which engage the people's past and present to project a future. “Xhibitiz” is an evolving carnival containing varieties of art forms which indicate the synergy of the different theatre practices in the University of Uyo and the society. Findings further reflect that marketing theatrical productions online can draw more audience to the activities of the theatre; different platforms create numerous outlets which can enhance the bond between the stage and the society; audience's patronage encourages investment, and many hidden potentials and talents may be discovered. The paper concludes that cultural practices promoted through a viable platform can reinforce all-round progress and that audience response to a production depends on the means of attraction. It recommends that trending digital outlets should be engaged to draw the audience to the theatre.

Keywords: Carnival, Digital-marketing, Management, Publicity, 'Xhibitiz

Introduction

The need to recall some credible human practices that aided people in their struggle to be in terms with nature has made the enactment of carnivals to feature as a regular cultural practice in villages, towns, nations and institutions. Certain carnival orchestrations become the basis of unity, cultural promotion and heritage preservation in many nations highlighting some aesthetic points to consider creativity towards combating the indeterminate circumstances of the prevalent economy. As it appears the tenable tool with which this value can be channelled to reach a wider spectrum of expectant audience seems to post much limitation, leading to a gradual collapse in speculating a serious explorative mechanism for negotiating terms and transaction via digitalisation trending which contemporary theatre operation required. Observing the three factors in focus in this study “carnival is the time of parades, performances, and fancy-dress parties...” (Cudny 644), publicity creates awareness of the carnival

content, while the engagement of digital platforms creates outlets for a return on investment and “encourages the discovery of new arts forms” (Brian 11). For one reason, “human needs are not satisfied with yearning but action” (Milohnic 57), hence the need for negotiations and exchange of views of carnivals on a viable marketing platform.

The waste of salient creative composition in this digital era, which ordinary street persons have taken over the digital space using the leftovers of theatre aesthetics to create contents that expose them and supply them a steady and a comfortable life with, does not sound ameliorating to the theatre practitioner. Cultural event alone is a source to go online. Practices towards perfection of content is another source to sample online, the challenges in managing rehearsals is a source, and the carnival proper, which stakeholders who really value status quo and social ranking, is a source to create an avalanche of digital contact as creative person. Much potential seem to abound in the negotiation of theatre content online. When carnivals are allowed to degenerate into a mere annual re-dusting of pieces of artefacts and recalibration reprehensive tradition, it may begin to skip the human memory that every child is a fountain of creativity that needs to be shaped into the digital shelf that will project him as creative persons. According to Lise Lyck:

Whatever the reason for the development of cultural events, new demands being laid on managers working in the cultural and tourism industries, professional handling, strategic thinking, development of an adherence to policies, networking abilities, social impacts, artistic creativity, flair for marketing, and understanding of economic tools to measure the return-on-investment of their efforts, are all but a few of the traits to be possessed by these individuals... It makes culture haven of potentials for the society (4).

To reassess Lyck's view, all activities should be channelled towards the exchange of ideas to make carnivals the centre for instituting creativity that can unfurl talents towards sustainable prospect for the society.

The University of Uyo has evolved an annual carnival in the Department of Theatre Arts and Film Studies called “XhibitZ”, in which a gamut of talents unfolds yearly. These talents are hatched, nurtured and showcased in “XhibitZ”. However, formulating the marketing strategies for this budding carnival may open another path to creativity, popularity of the carnival and the host community, patronage, investment and credible comments to the institution. As Ernest Taylor and Moya Kneafsey, reflect, creativity commands value when it is exposed and committed to memory and made remarkable in monetary terms (189). Strategies for marketing should be put place. Taylor and Kneafsey have reflected that every carnival creates some impacts in life of people who practice it, hence the potentials to the society and individuals involved (185). This paper discusses the prospect of online marketing of “XhibitZ”, a seasoning carnival in the Department of Theatre and Film Studies, University of Uyo.

Theoretical Framework

This paper is based on a marketing theory called Marketing Mix. It was propounded by James Culliton in 1948 and developed as a business speculation by Edward Tyme in 1963. The tenet of the theory is that the anchor of a production's input depends on the place of production, target of production, and that consumers' response to the product are based on the medium of interaction. Theatre, in this case, is the company; the location is the Department of Theatre Arts and Film Studies in Uyo; the target of production is credible entertainment with moral impartation and talent harvesting; and the consumers are the audience whose interest and motivation lie on the medium they are contacted. It is a way of recreating a culture, which, in the words of Ekaette Brian, “is closely linked with life, which makes us who we are” (92). Another tenet of the theory is that the marketer is the harbinger of the strength of negotiation between the producer and the consumer. According to Collin Gilligan and Richard Wilson:

The primary concern is the ways in which organisations can most clearly identify their current position and the extent of their marketing capability... The marketing planner should be in a better position to begin the process of deciding upon the details of the organisation's future... from the review of marketing effectiveness (75).

The use of marketing mix intones the capability of the producer to decide the platform that would be feasible enough to promote his product base on the record of the viability of the company and demand for the product.

Market Mix theory is premised on 4Ps. This is explained by Syed Rahman to be product, place, price and promotion. The intent is to put the basic ground-plan to embellish the content based on the locale. The price of a product depends on the product packaged. The major factor is the promotion of the product which attracts the consumer. However, to raise the price factor, promotion is necessary and both depend on the accessibility of the audience (shiksha.com/onlinecoursera).

The relevance of this theory to this paper is that it has highlighted the 4Ps to be the substance of a booming business. The theory emphasises the relevance of a production, the stage, and the extent to which publicity and promotion affects the attraction and responses to theatrical production. It also solicits for a platform that can easily be accessible to the consumers. This defines the position of Uniuyo Stage Carnival – “Xhibitiz” and its focus on talents nurturing, promotion and cultural preservation.

UNIUYO Stage Carnival - 'Xhibitiz'

Xhibitiz” is one of the annual carnivals enacted in the above mentioned department. The carnival began in 2015 under the headship of Professor Stephen Inegbe. It was created and managed by Sunday Umanah and the objective was to expose Theatre Administration and Management students to the practical concepts of production planning, funding, branding, hosting and audience engineering under the supervision of Dr Joseph Umukoro. The carnival has gradually evolved to a renowned carnival in the University of Uyo, gathering a number of patrons within and outside Akwa Ibom State. The intent of the carnival is to create a platform for talent showcasing.

Over the years, many creative persons have emerged and registered creative prowess to the society through the platform of “Xhibitiz”. Song and poem composers, dance/choreographers, actors, instrumentalist, models, etc., are identifiable for nurturing through the platform of “Xhibitiz”. This makes the carnival a platform for identifying, nursing and nurturing up-coming stars in the mentioned area both within the university community and its environ.

One noticeable factor of “Xhibitiz” is the mode of engaging the audience. The contemporary audience is a digital one, and it deserves a good and commendable patronage. As Sunday Umanah and Anietie Udofia reflect, “Xhibitiz' is informative and entertaining. The option is to take the available opportunity to inform and engage the audience” (159). What the audience clamour for is satisfaction, indicating that the reason for their positive feedback is the credibility of the production. Reaffirming this view, the carnival engages the audience with activities such as dance, fashion parade, poetry recitation, modelling, costume parade, etc., and all these are identifiable with persons who are able to elevate themselves in the exhibition as many compete but few win. From this humble beginning, there may be improvement which can lead to stardom in the future and this can be realisable by showcasing the talents online. Emphasis is on the value of each accomplished art, tantamount to highlighting the sales point of the artist. No artist will be proud of flaunting his creativity without considering the value. As Peter Drucker acknowledges, value is measured with ovation, thumb ups, acknowledgement etc; but the value of a duly conceived product is measured in financial terms (67), hence, there is need to consider the current advantage of intensive publicity and online marketing towards creating a safe creative avenue that protects the prospect of theatre practitioners as citizens with artistic acumen and entrepreneurial prowess.

Publicity Management and Perspectives in UNIUYO Stage Carnival – 'XHIBITZ'

One of the challenges of stage production is adequate publicity to compete with the wider expanse of electronic and digital entertainment media springing up daily. Even when there is much effort to publicise a production, little or no attempt is always made to identify each aspect of creativity for emphasis. The use of online platforms to publicise "Xhibitiz" may require uploading of pictures and action studded scenes. Through such spectacle, interest on the specificity of the actor, dancers, fashion-designer, oratory prowess, directorial concept, tune and tone of singing, exactitude of camera angle, continuity expertise, space management and makeup perfection may be expressed. All these bits are creativity that can be nurtured and developed independently when they are spotted in action. That is to say, online marketing is capable of showcasing such feats towards winning the audience's interest, and "a set of values and beliefs that highlight the customer's interest may surface" (s Gilligan and Wilson 5), and values admired may be appreciated and preserved.

Online Publicity: The Publicity Committee of "Xhibitiz" is usually saddled with the responsibility of taking the publicity to the social media space. This initiative is usually meant to create sufficient awareness about the forthcoming production. For effective online publicity, a flex is usually prepared and customised with all the needed information concerning the production. And since "Xhibitiz" is a practical courses for students ffering Theatre Administration related courses; the designed flex is dropped on the Class platform for all the members of the class share in their respective handles. Such handles include Whatsapp, Instagram, Facebook and Tiktok.



Plate 1: Online endorsement tag for Xhibitiz



Plate 2: Online endorsement tag for Xhibitiz



Plate 3: Online promo for Xhibitiz (Umanah and Umukoro)

In a situation where over one hundred students offering the course(s) are involved in the sharing of the flex, it becomes obvious that so many people will have the opportunity to assess the production information.

Exhibition of Previous Clips: Clips of previous editions of Xhibitiz are usually shared online, to ignite the feelings of good memories, cable of attracting a wider audience patronage. The advantage of online publicity also includes the possibility of creating a lasting impact in the mind the public. Even those who would not be able to attend a particular edition of the show can still keep tap with the existence of the production. Through this online exhibition, former students who took part in the production during their undergraduate days, easily reminisce their past and energise themselves towards improving themselves. The elation can make them re-share the content for their mutual friends to be see, which in turn add to the publicity on course.

Jungle Publicity: This kind of publicity entails a situation where the cast and crew of the production are divided into sub groups and assigned different routes within the Campus to go and engaged with prospective audience members. Some of the routes could be those leading places where we have human traffic. For example, in the main campus of the University of Uyo, the following routes are usually designated: road leading to the Science Market, road leading to the Cafeteria, road leading to major Lecture Halls. And it is also practicable to host jungle publicity at the Bus stop and or Mini Market Square on Campus. All these are attempts by the Producers to reach out to a wider coverage for more audience



Plate 4: Jungle Publicity for Xhibitz
(Umanah and Umukoro)

Another point of interest about jungle publicity is that, the team along with drums, thereby naturally, drawing people to the centre where the publicity message is being made public. Being one of the highly anticipated shows on UNIOUYO Campus, those going out on jungle publicity also put on customized T-shirts. On the t-shirts, the Xhibitz logo, theme, production details are crested on it, this in a way tends to draw the 'innocent' public to be acquainted with the original intent of the publicity team.

Creation of Content from Rehearsals: Rehearsals actions are a unique spectacle in the production of Xhibitz since its inception in 2015. Under this module, the Media Team is expected to capture high points of exhibitions during rehearsals. These clips are edited and shared online. This has a way of prompting the appetite of prospective audience members. There is action of audience that will be attending a show just because of the scene of a rehearsal clip shared online.



Plate 5: Xhibitz rehearsals picture (Umanah and Umukoro)

This method draws a reasonable level of attractiveness, as the fans of these respective characters or models are bent on seeing their hero or heroine live on stage. In addition to rehearsal clips, the media also grant visitors to the rehearsal venue, short interview sessions, in a way to boast the pedigree of the production. Also, the major characters, lead models and contestant are granted interviews to say some of their interesting lines in the production. Once these are done, these clips are edited and shared in various formats, online within identified time frames.

Potentials of Digital Marketing in UNIUYO Stage Carnival – 'XHIBITZ'

Theatre Marketing has gradually upgraded from one-on-one ticket negotiation at the box office to online negotiations. The definition of marketing itself integrates many practical activities that widen beyond raising a product and spreading them to negotiate price to receive money and lockup, suggesting that marketing is more of a relationship than exchange of goods for money alone. According to Philip Kotler *et al*:

Selling and advertising are only the tip of the marketing iceberg. Today, marketing must be understood not in the old sense of making a sale. 'Telling and selling' - but in the new sense of satisfying customers need... marketing is a social and managerial process which individuals and organisations obtain what they need and want through creating and exchanging value with others... marketing involves building profitable, value-laden exchange relationships with customers. Hence, we define marketing as the process by which companies create value for customers and build strong customer relationships in order to capture value from customers in return (5).

Based on the view of these scholars, online marketing can create value for customers, build strong relationships and capture value from customers to the Theatre and Film Studies Department through "Xhibitz". Thus, "from the foregoing, there is no gain saying that audience patronage is the life wire of the live theatre business" (Ekpenyong and Nwogu 137).

Online Marketing is the digitalization of "attractive artistic product packaging result... and embarking on effective... target audience through effective advertising and public relations" (Ododo ix). In the view of Ibok and Nwogu making contact and negotiations of theatre productions through digital platforms can widen the scope of audience and theatre relationships. The relationship, the content and the expectation are all channelled through the net in this mode of marketing. In the same vein, Chioma Nto *et al* see it as "a multi-level marketing, (being) one of the several ways of activity in the area of goods and services distribution. In this method, the company employs a network of distributors to sell its products to users... through impersonal communication" (140). This implies that online marketing denotes making connections for the delivery of theatrical productions through digitalization; the digital connection expands the scope of contact; and many mediators can comfortably be engaged to enhance the contact, delivery and continuation of the relationship.

Online marketing is also seen to be the creation of a relationship through networking platforms. The entire process centres on the ability of the theatre manager or persons in-charge of marketing to identify a viable media platform which can easily attract followers/audience. In Liwhu Betiang's view, online marketing "is associated with the cost of reception charged by internet service providers... and the connections is with the communication networks (407). To this effect, Innocent Ohiri writes that "the audience potentials are analysed to determine or, at least, have an idea of the workability" (72). Sharing pieces of information about the outlook and impact of a production with the intent of drawing the interest of the audience for investment purpose is one of the services the contemporary theatre offers to the society and the Department as well. However, the interlocution between the stage and the audience is conducted via electronic media in which online platforms are engaged.

Online marketing does not actually come to reality without identifying the proper platform for a specific task. The use of social media, to this effect, is a fair choice. For instance, social media is the same as Social Networking System (SNS). As it occurs:

SNS are just like all computer technologies cognitive systems because they reflect and display dominant collective values in society that become objectified and confront users. They are communication technologies because they are used for communication and establishing connections in the form of connection lists. SNS are cooperative technologies; they allow the establishment of new friendships. By friendship, we mean a continuous social relationship between human that is based on empathy and sympathy. (Trottier and Fuchs 10).

Such SNS outlets like Facebook, Instagram, WhatsApp, TikTok, Reel and You-tube are viable outlets for online marketing of theatrical productions.

Potentials of Digitalisation of "Xhibitiz"

Online marketing of "Xhibitiz" can open a wider scope of personal and impersonal relationship between the stage and the public. Being that many platforms are activated, an audience can be contacted through any outlet. Based on the online limitless chances of connection and grid of re-connection, the audience and the theatre can maintain a steady flow of relation which a call-and-response promptness can easily be established for the carnival and for other productions in the Department.

An identifiable potential of online marketing is the capacity to identify interested persons in the content publicised or traded. In the view of Justina Nkanga and Clement Ekong, what the theatre packages to the audience is actually the feelings, yearnings, fears and delights of the audience (251). Identification of emotion becomes a dual process at this point: the theatre orchestrates the emotion the audience seeks and the audience identifies the nature of their yearnings through what is traded online. This can lead to ultimate satisfaction to both parties, and it can lead to dependence, trust and a continuous bond between the theatre and audience over true depiction of the human nature and human feelings.

There are many realizable prospects in using online as a platform to negotiate audience awareness, presence and patronage to "Xhibitiz" in the Department of Theatre Arts.

Contents Creation

"Xhibitiz" showcases activities such as dance, fashion parade, poetry recitation, modelling, costume parade etc. All these are identifiable with persons who are able to elevate themselves in the exhibition. Many compete but few win. From this humble beginning, there may be improvement which can lead to stardom in the future; this can be realisable by showcasing the talents online.

Steady Audience and Stage Relationship: Online marketing of "Xhibitiz" can open a wider scope of personal and impersonal relationship between the stage and the public. Being that many platforms are activated, an audience can be contacted through any outlet. Based on the online limitless chances of connection and grid of re-connection, the audience and the theatre can maintain a steady flow of relation which a call-and-response promptness can easily be established for the carnival and for other productions in the Department.

Identification and Satisfaction of Target-Audience: An identifiable potential of online marketing is the capacity to identify interested persons in the content publicised or traded. In the view of Nkanga and Ekong, the theatre packages to the audience is actually the feelings, yearnings, fears and delights of the audience (251). Identification of emotion becomes a dual process at this point, the theatre orchestrates the emotion the audience seeks and the audience identifies the nature of their yearnings through what is traded online. This can lead to ultimate satisfaction to both parties, and it can lead to dependence, trust and a continuous bond between the theatre and audience over true depiction of the human nature and human feelings.

Online Presence and Updates: The nature of the production of "XhibitZ", being a fashion show, usually draws patronage from among fashion designers, clothes dealers, models agencies etc. In this case, the production team can draw so much from advertorial. To begin with, the Brochure of the show should be made to depart from the traditional "any how" document with few leaves. Instead, something presentable should be arranged, this would attract advert placement on the pages of the brochure, these advert placements alone can generate more money for the production, even more than what the ordinary tickets could yield.

Income Generating Code: At present, the social media is one of the biggest markets in the world. So many transactional activities take place in the social media platforms and Theatre is not exempted. Streaming a theatre production live can greatly impact positively on the finances of the theatre producers, as this would encourage more patronage. In a situation where a production is streamed live, people who are not around in that community or environment can easily access the production with the payment of reasonable charges.

Those who pay for the online streaming are given access codes to watch the production from the comfort of their homes and or offices. Since there is no area boundary in the media space, as many people as possible can link up with live streaming, which generate more money than the physical engagement. In the live streaming option, the audience members have the liberty to watch the production from anywhere they choose to, not necessarily coming to a particular spot. And this happens in where they feel is more secured and comfortable.

Live streaming can also serve curative purposes, where the productions are being preserved for future usages. It can serve archival purposes, where people can log onto and watch many days after the live performance took place. All these are different avenues of attracting resources to the theatre organizers, thereby lifting the burden of production sponsorship on the shoulders of the students who carry out these practical as their course participation. In addition to funds generated, live streaming increases the coverage of viewership and awareness about productions staged within particular communities and period.

Return of Investment: Again, money could also be made from advert placement on the screen projectors used for the event. The clients could be assured of a particular number of appearances on the screen during the performance period and this could amount to something tangible to offset cost of the production and have money reserved for the next Season. Advertisement could also be done through branded materials of publicity. Information about the production could be stamped in front while the customers' logo could be placed behind or vice versa. This on its own can draw impactful sponsorship or partnership to the Production Team.

Certified Trademark: Branding of the event venue with details of the prospective clients can also advance the commercial essence of the production. Take for instance, the right wing of the Hall could be sold out to a particular client, same with the right and back placements. Roll up flex stand could also be introduced to capture emerging products or services of the respective partners, at an agreed fee. The same concerns could also be championed in the design of the Event's Red Carpet Flex banner. Instead of just doing a casual and random placement of things on the flex banner, targeted client should be approved and money paid their signage to be captured on the flex.

Brand Update Via and Ticketing Formula: Online ticketing is a simple way to showcase the positive side and potentials of the Department. It is a sales point to the creative ability of the staff and students in the Department. When people see the carnival's name constantly reiterated for its talents' exhibition, the brand would be spoken well of and the source which is the Theatre Arts and Film Studies Department would be acknowledged as a credible department a child can realise his or her ambition. This is a direct promotion to the brand and the department.

No artist will be proud of flaunting his creativity without considering the value. As Peter Drucker acknowledges, value is measured with ovation, thumb ups, acknowledgement etc; but the value of a well - received product is measured in financial terms (7). Online marketing will amount to financial benefits through direct patronages and online support from tags and the presence of the audience sales of ticket would be realizable. When the expenses to put up the carnival are settled and leftovers are realized, investment is certain. The intensification of the audience interest and their patronages is accredited to effective online marketing.

Conclusion

The establishment of an annual carnival has always been for a purpose, but a constant revival through performances makes each carnival a culture harnessing the subculture of the people as displayed for public entertainment. In whatever form a carnival is presented, there is a common heritage the people who practice it share the benefit, which is undeniable to the people. There is a significant relationship between a carnival marketing platform with the content and its economic fecundity.

The reassessment of "XhibitZ", a yearly star-studded edutainment stage carnival of the Department of Theatre and Film Studies in the University of Uyo has indicated the effectiveness of audience engagement and creativity promotion through digitalisation in the discipline. This indicates that online marketing is certain to open the brand to a constant flow of relationship through network platform expected to promote the brand and elevate the creative energies of the department. In a carnival like "XhibitZ", it is easier to identify raw talents and assist in nurturing them to the limelight of maturity for self-reliance; and it may be an atom of investment. This can lead to the establishment of identifiable carnival brand in the state.

Works Cited

- Betieng, Liwhu. "Digitalisation and the Challenges for Nigerian Broadcasting Industry," *Journal of NBC News*, Vol.10, no.2, 2008, pp.19-27.
- Cudney, Waldemar. "The Phenomenon of Festivals: Their Origins, Evolution, and Classification", *Anthropos*, vol. 109, no. 2, 2014, pp. 640-656.
- Drucker, Peter. *Managing the Non-Profit Organisation: Principles and Practices*. Harper Collins, 1990.
- Edem, Ekaette. "The Promotion of Nigerian Arts and Culture through Festival," *GASPRO International Journal of Emiunent Scholars*, vol.4, no.2, 2023, pp. 1-13.
- "African Theatre and the Performance Space: Iboku Uruan Cultural Festival of Akwa Ibom State in View," *Sapientia Global Juornal of Art, umanity and Development Studies (SGOJAHDS)*, vol.7, no.2, 2024, pp. 19-102.
- Ekpenyong, Ibok and Aaron Nwogu. "Content Marketing, New Media and Resuscitating the Theatre Clientele: Anchoring Nwamuo's Theatre Administration Ideologies." *Creativity and Development Selected Essays on Nwamuo's Intellection*, edited by Stanislaus Iyorza *et al*, Optimist, 2019, pp. 129-147.
- Gilligan, Collin and Richard Wilson. *Strategic Marketing Planning*. Butterworth, 2007.
- Kotler, Philip. *Principles of Marketing: A South Asian Perspective*. 13th Ed. Prentice Hall, 2010.
- Lyck, Lise. *Festival Management in Times of Recession*, edited by Phil Long *et al*, Drexel University Press, 2010, pp. 9-24.
- Milohnic, Ines. Tourist Visitors to Cultural Events: Motivation and Attitudes. *Tourism Festivals and Cultural Events in Times of Crisis*, edited by Phil Long *et al*, Drexel University Press, 2010, pp. 51-63.
- Nkanga, Justina and Clement Ekong. "Traditional Games as Performance in Akwa Ibom Children's Theatre," *Ibom Cultural Offerings: Arts, Crafts and Performance*, edited by Effiong Johnson, University of Cape Coast Press, 2013, pp. 251-265.
- Nto, Chioma. Network Marketing. *Entrepreneurial Marketing: Festschrift in Honour of Professor Aham V. Anyanwu*, edited by Okpara Gazie *et al*, Career Publishers, 2020, pp. 138-149.
- Ododo, Sunday. "Marketing Contemporary Nigerian Theatre and Cultural Entertainment." *SONTA*, 2014.
- Ohiri, Innocent. *The Basics of Theatre Management*. Giddifo Press Nig. Ltd., 1999.
- Rahman, Syed. Marketing Mix-Learn: The Evolving Principles of Marketing. www.marketingmixtheory.org. Accessed 7 June, 2024.
- Taylor, Ernest and Moya Kneafsey. "The Place of Urban Cultural Heritage Festivals: The Case of London Notting Hill Carnival." *Cultural Heritage in a Changing World*, edited by Kindre Borowiecki *et al*, Coventry University Press, 2016, pp. 181-196.
- Trottier, Daniel and Christian Fuchs. *Social Media and Surveillance*. Routledge, 2012.