

**MARKETING STRATEGIES FOR SUSTAINABILITY IN THE NIGERIAN
PERFORMING ARTS: A COMPARATIVE STUDY OF XHIBITZ AND TERRA
KULTURE**

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Abstract

This study applied the qualitative comparative case-study design, supported by documentary research, interview and personal observation to examine marketing strategies employed by two select arts endeavours that could be emulated by industry practitioners to attract additional patronage and investments. Effective marketing in Performing Arts has been identified as an area that needs more documented study materials to serve as guides to practitioners. If efforts in this area are properly coordinated, the industry could contribute significantly to increasing the revenue base of respective states and the Country, through more job creation, patronage and investments. This paper, therefore, highlights marketing approaches used by Xhibitiz and Terra Kulture and the achievements recorded. Primary data was collected from personal interview with the initiator of Xhibitiz, to obtain verifiable information, facts and figures about the programme, while books and other published works provided secondary data. The AIDA Model with the focus on customer Awareness, Interest, Desire and Action, developed in 1898 by St Elmo Lewis provides the framework of this research. Findings from this study indicate that the two select endeavours have carried out marketing activities which have yielded positive results. However, there is need to ensure that a higher number of arts businesses also deploy these methods for effectiveness. This work therefore recommends that arts practitioners should intensify marketing campaigns to increase their customer base. Implementing the recommended approaches in this study could improve the performance of arts concerns, generate more income for the industry and add more value to the society.

Keywords: Marketing, Performing Arts, Business Growth, Sustainability, Gross Domestic Product

Background to the Study

As a fresh lecturer in the Department of Performing Arts, Akwa Ibom State University (AKSU), assigned to teach four courses on 'Performing Arts Administration' spread over four semesters to 400 Level students of the Department, during the process of preparing lecture notes, the researcher developed interest in the topic of marketing, having personally observed that materials, especially books at the researcher's disposal hardly covered the subject. Xhibitiz, University of Uyo stage carnival is selected for further examination following its stability and resourcefulness, while Terra Kulture, an educational and cultural organisation is considered useful as a result of the depth of information provided by a previous researcher as cited, along with materials obtained from the official website of the Centre. This paper believes that the two select business concerns possess good qualities of marketing which is necessary for sustaining the Performing Arts in the Nigerian context.

Statement of the Research Problem

The research became necessary because study materials available to the researcher hardly address the topic of 'Marketing' in the 'Performing Arts.' This however does not mean that studies on the subject have not been carried out. A paper which has been cited in this work identifies lack of adequate marketing as one of the likely hindrances to the Performing Arts, which informs the choice of Xhibitiz, University of Uyo stage carnival and Terra Kulture Arts and Studios Limited, Victoria Island, Lagos, an educational and cultural organisation for study. From the researcher's personal observation, the initiator of Xhibitiz, Sunday Umanah-Tusi, a Theatre Administrator and Lecturer in the Department of Theatre and Film Studies, University of Uyo, has consistently displayed traits of good marketing and recorded considerable success in that regard, while Terra Kulture cited from another researcher, is considered as a good example of marketing. The choice of the

two endeavours is designed to create a balance between exemplary theatre endeavours in Uyo, Akwa Ibom State and a different State, being Lagos.

The purpose of this study is to examine the marketing strategies of University of Uyo stage carnival, Xhibitiz and Terra Kulture, an educational and cultural organisation with a view to highlighting similarities, differences and possible areas for emulation by Performing Arts practitioners for sustainability. This work is expected to fill a research gap by providing more information about marketing initiatives in the Performing Arts drawing practical examples from Xhibitiz and Terra Kulture, to encourage business growth and additional value added to the society, while more research on the subject will be carried out subsequently to add to the body of knowledge.

This study hopes to answer the following questions: What is marketing in general terms and in the context of the Performing Arts? What marketing strategies have been employed by Xhibitiz and Terra Kulture? What are the similarities and differences in their methods? What results have they recorded? What aspects of their approaches may be emulated by Performing Arts practitioners?

Students of Performing Arts, researchers and arts practitioners may find this work useful, while private and public organisations may identify possible areas that could be adopted for business growth and sustainability. The study could also serve as encouragement to the select endeavours having seen that their contributions to the industry have been considered worthy of emulation.

Methodology

Substantial data for this work was gathered from interview with the Initiator of Xhibitiz, Sunday Umanah-Tusi, to obtain valuable information via the online platform, Whatsapp as the respondent was unavailable for face-to-face interview. Personal observation of Xhibitiz also applied as the researcher has witnessed the event on several occasions and the extensive use of social media to publicise and market the programme.

Documentary research was used where information on Terra Kulture, provided by a previous researcher as cited, is reviewed in this study, along with text books and internet materials on marketing and Terra Kulture. Comparative case-study is used in this work by comparing the marketing strategies of Xhibitiz and Terra Kulture to highlight similarities, differences and aspects that could be adopted by industry practitioners.

An appointment was fixed with the Initiator of Xhibitiz based on the consent given by him. His privacy was respected and no information was concealed from him. The researcher's real identity and purpose for the interview was made known to him. Umanah eventually responded to interview questions by the researcher via Whatsapp because he could not be available for the physical interview as previously agreed. His responses to the interview questions were then analysed and presented in this study. This paper is limited to marketing efforts made by Xhibitiz and Terra Kulture with particular emphasis on business growth and sustainability, using the AIDA approach as identified.

Theoretical Framework

The AIDA model guides this work. Hanlon, A. (2025) explains that AIDA which stands for: creating brand awareness or affiliation with the product or service; generating interest in the buyer for the product or service; desire for the product or service through an emotional connection; moving the buyer to interact with the company and retention, is useful in planning marketing communications strategy. Oxford Reference (2026) records that the model was developed in 1898 by St Elmo Lewis to explain the personal selling process: customers must first be aware of a product; become interested in it; have the desire to benefit from it and pay for it. This model has been used by advertising and marketing theorists, while the action stage became the ultimate goal of all advertising marketing and advertising. This paper finds that the two select arts concerns, Xhibitiz and Terra Kulture examined have employed the AIDA model in their operations with some notable outcomes.

Cultural and Creative Entrepreneurship

Jacob, O. and Edem, E. (2023: p.2) record that Performing Arts is a course that drives the development of humanistic temper across age, class and other social categories. The Performing Arts programme imparts the required knowledge to students in the theory and practice of the arts of the stage, the mass media and communications. The course finds actualisation mainly on stage, any performance space, radio, the screen or new media. The verbal, visual, and kinaesthetic resources that contribute to the theatre experience include drama, song, music, dance, chants, mime and performances.

Jacob, O. and Edem, E. (2023: p.5) note that the entrepreneurial training in the programme exposes the students to individual and group management of creativity for profit and community engagement, such as commercialising their knowledge of diverse performance indices during events, public relations activities, stage plays, films, design and set construction, for monetary gain. Through this, the trained students of Performing Arts are able to generate income and sustain livelihoods. Additionally, by employing different categories of workers who are fellow artists or not, contribution to the Gross Domestic Product (GDP) is realised.

Olanrewaju, A. (2024) indicates that the creative industries drive the economy. Effectively harnessing their potential can increase the growth and development of nations and boost cultural heritage. In Nigeria, the creative industries have enormous growth potential that requires further exploration. They have made significant contributions to the country's Gross Domestic Product (GDP) and served as a major source of employment for millions of individuals (Johnson, 2023). The Performing Arts sector in Nigeria holds enormous potential and growth opportunities. It is a part of the creative industries that embody dance, theatre, stand-up comedy, spoken word artistry, acrobatics. It is an important sector with a vast capacity to reinforce national values, foster job creation, promote cultural tourism and generate wealth (Galloway and Dunlop, 2006).

What is Marketing?

Twin, A. and Kindness, D. (2026) define marketing as promoting and selling products or services, also that it includes activities such as market research and advertising. Ibok, N. (2023) records that marketing contributes to the overall success of every organisation by looking at the direction the business should go. Marketing looks at the people, customers, identifies their needs and wants and develops products or services that are tailored to satisfy them. This particular approach, as observed by this study, is used by one of the business concerns, Terra Kulture, reviewed in this work.

Twin, A. and Kindness, D. (2026) explain that marketing covers the activities a company undertakes to promote and facilitate the buying or selling of its products or services. This involves advertising and other promotional strategies aimed at reaching consumers, other businesses and organisations. Marketing professionals in a company focus on capturing the attention of target audiences through a variety of methods, including celebrity endorsements, engaging slogans, eye-catching designs and expansive media coverage. From the researcher's personal observation, Umanah employs these methods to publicise and market Xhibitz.

Their main aim is to connect a company's products with its intended market, ensure business growth and customer satisfaction, as pointed out by Twin, A. and Kindness, D. (2026). Technological advancements have expanded marketing into digital channels such as social media, search engines and email. Effective marketing helps companies attract customers, build brand identity and increase sales. Marketing campaigns can be costly but may not achieve their aims. These definitions of marketing align with the AIDA Model on which this work is hinged, applied by Xhibitz and Terra Kulture.

Twin, A. and Kindness, D. (2026) record that the Four Ps: product, price, place and promotion form the core framework of marketing strategy. They mention marketing strategies used before technology and internet were introduced as: Affiliate Marketing, direct, electronic, event, outdoor and print, while the ones used after technology and internet were introduced include: Content, digital, e-mail, search engine and Social Media. Both Xhibitiz and Terra Kulture use these highlighted marketing strategies for business growth and sustainability.

Twin, A. and Kindness, D. (2026) note that an important goal of marketing is to propel a company's growth through attracting and retaining new customers. A company may apply different marketing strategies to achieve this goal. For example, if a company wants to match products with customers' need, it must personalise, predict and know the right problem to solve. Another strategy is creating value through the customer experience, efforts to elevate customer satisfaction and remove difficulties with the product or service. This equally aligns with the AIDA model used as a guide in this paper. The writers also list benefits of marketing as: Audience generation, financial performance, long lasting impact, inward and outward education. They identify marketing challenges as: Cost, customer bias, devaluation, economy dependent and no guaranteed success.

Performing Arts Marketing

Olanrewaju, A. (2024) identifies inadequate marketing as one of the challenges in the Performing Arts sector. She opines that some practitioners struggle with publicity and offers that professionals in the creative industries must find ways to get the right people to know about their contents or products and pay for them, helping generate more revenue and sales. Mimi and Terver (2020), cited in Olanrewaju, A. (2024) believes that poor publicity can be an issue; for instance, strategic avenues for publicity must be taken with the right message to not discourage patronage. This could be caused by inadequate innovation, unwillingness to collaborate with other practitioners and players like ticketing

agencies, lack of training in the business area, competition from film, music, other creative industries sectors, lack of funding for marketing and sales. She encourages practitioners to educate themselves and find ways to appeal to the audience in a different and contemporary way.

Nwankwo (2018), cited in Olanrewaju, A. (2024) recommends that entrepreneurs in the sector must explore new frontiers, such as those provided by new production and distribution methods made possible by digital technologies, while the government strives to create an enabling environment for creative industries to thrive through policy articulation and implementation.

Arts Audience Development

Ayakoroma, B. responding to interview questions fielded by Balogun (2017) indicated that live theatre is under siege because theatre-trained professionals have not taken the profession seriously, but believes that live theatre can thrive in Nigeria if theatre artists take the business seriously, as stand-up comedians have done. Considering that some people cite insecurity as part of the reasons for the decline of live theatre, Ayakoroma, B. hinted that "Nigerians pay as high as ₦1 million for a table to watch Alli Baba on stage, about ₦600,000 to watch Julius Agwu, AY or Basketmouth; they go to Silverbird Galleria to watch films; they go to watch various beauty pageants and award ceremonies, in the face of the same insecurity".

On the issue of poor funding, Ayakoroma, B. in the same interview with Balogun (2017) responded "Ask how the stand-up comedians get their funding... So, everything boils down to packaging productions that would have sponsors and audiences' appeal". The concern as identified by Ayakoroma, B. is that most theatre artists, especially in the academia, do not sustain the practical orientation for live theatre and notes that professors of law become Senior Advocates of Nigeria (SAN) by teaching, theorising and practicing their profession by putting up court appearances, owning or working in private law

chambers, as done by medical doctors, engineers, surveyors, architects, pharmacists and accountants. This paper believes that Performing Arts practitioners can improve upon audience development as highlighted by Ayakoroma B. by working consciously on it.

Marketing Sustainability

Ayakoroma, B. in an interview with Balogun (2017) emphasised the prospects of theatre entrepreneurship in Nigeria, that most of the challenges Nigeria is facing can be tackled from the perspective of theatre, thereby contributing meaningfully to national development, but this can only happen if theatre professionals make bold statements on the potentials of theatre. He noted that “the theatre is a place where a country thinks in front of itself” and asked “how are we making Nigerians to think about burning issues concerning the country through our productions?”

The big question posed by Ayakoroma, B. during the interview with Balogun (2017) is "how many professors of Theatre Arts have their private theatres? When last did they direct plays, either on stage, television or film?" He, however, commended the contributions of Jos Repertory Theatre in Jos; Muson Centre, Terra Kulture and Committee for Relevant Arts (CORA) in Lagos; Arojah Royal Theatre and Eagleview Arts Production in Abuja, towards sustaining live theatre. This paper believes that industry stakeholders should take up the challenge as identified by Ayakoroma and consistently practice their profession in order to successfully incorporate entrepreneurship into the Performing Arts and carry out adequate marketing campaigns to ensure sustainability of the industry.

Comparative Study of Xhibitiz and Terra Kulture

Introduction

Responding to interview questions by the researcher via Whatsapp, Umanah, S. (Pers. Comm.) (2026, April 15), explained that Xhibitiz is a Commercial Theatre initiative that exposes Theatre Administration students of the Department of Theatre and Film

Studies, University of Uyo, to the skills of event conception, branding, sponsorship, audience engineering, box office operations and artistes' management. "It is a creation of Sunday Umanah-Tusi, since 2015. Xhibitiz is no doubt, a stage celebration of shades, shapes, styles and sound for Regular, VIP and VVIP audiences...it is a breeding ground for enviable theatrepreneurship."

From its official website, it is recorded that Terra Kulture Arts and Studios Limited, formerly Terra Kulture Limited, the Nigerian Cultural Centre, is an educational and recreational organisation set up in 2003 to promote the richness and diversity of Nigerian languages, arts and culture, Terra Kulture (2026). Afolabi, T. (2017: p. 474) records that Terra Kulture is a Nigerian Cultural Centre started in 2003 but commenced operations in August 2004 to promote "Nigerian Arts, Culture and Languages." He adds that the goal of the Centre is both educational and recreational and the idea of the Centre was borne out of the absence of a venue with the intended ambience in Nigeria, for Nigerians and foreigners to learn about the Nigerian culture and languages.

The objective of the Centre is to make Nigerians and foreigners gain more access to Nigeria's rich cultural and linguistic heritage, by providing cultural services in an ambience that would make the process pleasurable and consistent with the high standards expected by high profile and net-worth people. It has stage and movie productions, promotes the arts and movies. It was the first auctioneer of art works in Nigeria, Afolabi, T. (2017: p. 474).

Profiles

Sunday Umanah is a fellow of Theatre Arts (Fta), former Senior Arts Fellow, University of Uyo. He holds M.A in Arts of the Stage and Media and a PhD in Arts and Event Management. Umanah teaches Theatre Administration related courses, Community Theatre, Directing and Film studies in the Department of Theatre and Film Studies, University of Uyo. He has directed more than eighty plays in the past twenty years. He is

the Initiator and Facilitator of University of Uyo stage carnival, Xhibitiz, which has been on since 2015. He refers to himself as a “Multi-creative Theatrepreneur.” He is a professional Event Mechanist and Experimental Theatre Director, known for his directorial tool “Creat-reactive approach (crapp), with various artistic creations.

Afolabi, T. (2017: p.475) records that the Founder of Terra Kulture, Bolanle Austen-Peters has a Law degree from the University of Lagos; Masters degree in International Law from the London School of Economics and Political Science. The writer indicates that she has practiced in Nigeria and before establishing the Centre, had worked as a lawyer with the United Nations in Ethiopia, Geneva and Namibia. He adds that through innovation and hard work, she has created a sustainable Centre. Her international experience and training with the United Nations exposed her to world class personalities and business ethics making Terra Kulture creative, innovative and strategic. The Centre has a structured, clear hierarchy, career path and corporate succession plan.

Product Development

Responding to interview questions by the researcher, Umanah, S. (Pers. Comm.) (2026, April 15), (shown in figure 1) said “Xhibit initiative is a child of necessity. It is my pragmatic way of exposing Final Year students of Theatre Administration in University of Uyo. The factory courses that have enabled Xhibitiz for these eleven years are THA 462: Commercial Theatre and THA 422: Studies in Production Planning.” He explained further that in the course of putting up Xhibitiz, Theatre Management students are given the opportunity to learn the strategies of event planning and hosting. Other things include: marketing, publicity, rehearsals, box office, house and artistes’ management. Major spotlights of Xhibitiz are: modeling (see figure 2), pageantry, dances, musicals, monologues and masterclass.



Figs. 1 and 2: Umanah, S. on the red carpet and a female model on the runway during Xhibitiz.

Source: Umanah, S. (2026).

Afolabi, T. (2017: p.475) indicates that Terra Kulture has hosted live theatre (see figure 6) consistently every Sunday for over seven years despite the challenges of poor theatre going culture of the people; inadequate government funding to sustain the sector; and high operating cost due to little infrastructure. Terra Kulture is a consistent theatre house in Nigeria and has gone into production of Broadway style musicals, with the production of her play “SARO the musical,” J. P. Clark’s *The Wives Revolt*, Wole Soyinka’s *Trials of Brother Jero* and *A Dance of the Forest*. Terra Kulture continually partners with corporate organisations and individuals. The two visionaries are similar in conceiving ideas and following through with consistent implementation.

Funding

Concerning the amount of money required to organise and implement Xhibitiz and if he has been able to raise the needed amount or exceed it, Umanah, S. (2026) said “it is between ₦300,000 and ₦500,000. I also hold a buildup event to raise money.” Afolabi, T. (2017: p. 475) indicates that the Founder, Bolanle Austen-Peters presented a proposal to the then Managing Director of Guaranty Trust Bank, Mr. Tayo Aderinokun (Late) to raise the seed capital. He accepted it and invested 60million Naira in Terra Kulture under the Central Bank of Nigeria Small and Medium

Enterprise Equity (SME) Investment Scheme and in total, Terra Kulture was established with 250million Naira.

Umanah and Austen-Petters are also similar in sourcing for funding for their initiatives, which is an important aspect of marketing.

Pricing

Tickets for Xhibitiz are usually sold for different categories of people, ranging from ₦500 to ₦10,000. Information available on the official website of Terra Kulture indicates that meals cost between ₦3,000 and ₦14,000 depending on the type. The venue hire of arena and spaces cost between ₦3 million Naira and ₦6 million depending on the space and event. The tour costs ₦10,000 per person, Terra Kulture (2026). Pricing has been identified as a feature of marketing under the four P's which should be competitive and reasonable for customers

Promotion

From personal observation by the researcher, Umanah employs the AIDA approach by carrying out intensive publicity campaigns on social media, while he uses electronic and print media occasionally. This creates awareness and visibility for Xhibitiz, generates interest and desire as prospective participants are mostly eager to join the programme and take action to participate. Terra Kulture identifies its target audience, develops products that suit these populations and designs strategies to market the ideas to them, as explained by Afolabi T. (2017: p.477, 480). Similar to Xhibitiz, the Centre believes in the power of the media in marketing, publicising and advertising its products, (one of such materials is shown in figure 4). It employs the AIDA model by having weekly review of its productions; uses bill board and social media; collaborates with international organisations such as British Council, Ford Foundation and MTN, leverages on their popularity in strengthening the company's position in the Nigerian arts and

entertainment industry. The awareness created builds interest and desire in the target audience who take action to patronise the centre.

Afolabi T. (2017: p.477, 480) indicates that additionally, Terra Kulture partners with Sunday Tribune which carries information consistently on the Centre to review her productions, activities and other initiatives. This helps in creating awareness, publicising and reaching out to potential funders for support. Its advertising and publicity from inception has brought it to the forefront in Nigeria. Its location and activities point to the calibre of people it serves, mostly high class citizens. This paper believes that these strategies turn awareness into interest in the company's service offerings by clients.



Fig. 3. A Publicity flier of Xhibitiz

Source: Umanah (2026)



Fig. 4. A Publicity flier of Terra Kulture

Source: Terra Kulture (2026)

Digital Marketing

Umanah, S. (2026) offers “Since Xhibitiz is a practical component of two courses, the students are involved in the advance ticketing procedure. As the project kick starts, everyone is instantly involved.” From personal observation, Umanah mostly uses engaging visual storytelling on his personal social media platforms for marketing Xhibitiz (one publicity material is shown in figure 3); participants also use their different social

media handles for the same purpose. Terra Kulture has an official website where information about the centre can be obtained and orders can be placed online. These two concerns apply the AIDA approach in reaching their target audiences and getting the required patronage.

Partnerships and Sponsorships

Umanah, S. (2026) explained “We get partners, especially those who benefited from the experience of Xhibitiz when they were students. We always have more since it is approached from the perspective of commercialisation. Most of the Alumni of Xhibitiz are managing their private businesses today where we draw a greater part of the financial support.” This paper observes that the results recorded in Xhibitiz are made possible by the application of the AIDA model.

Afolabi, T. (2017: p475-477) writes about **Asset-based Financing: Corporate and Crowdfunding** approach of Terra Kulture as the Centre thrives on funding from corporate organisations, individuals and business revenue. The centre designs projects and proposals to corporations in order to strategically position cultural activities and ideas for economic benefit. Financial institutions, telecommunications and event management organisations invest in projects of the Centre. This is a clear demonstration of the AIDA approach by presenting ideas in an appealing manner, creating awareness, interest and desire, culminating in the actual action taken by clients.

The International Finance Corporation (IFC) formally marked a mandate partnership with Terra Kulture on January 30, 2026 in Lagos, Nigeria to support the expansion of creative infrastructure and skills development in Nigeria, by refurbishing Terra Kulture’s creative and training facilities in Lagos, IFC (2026). This paper observes that more specific details about partners and sponsors are provided by Terra Kulture, as against Xhibitiz, which hopefully should be available subsequently.

Multiple Income Streams

Umanah, S. (2026) said “We get partners, especially those who benefited from the experience; friends and former students also form our multiple income streams.” The response from these stakeholders is an outcome of the AIDA approach used by Umanah through extensive publicity and marketing campaigns, to create awareness, interest, desire and taking action to become partners.

Afolabi, T. (2017: p475-477) writes that Terra Kulture has multiple Streams of Income as follows: **Asset-based Financing: Multipurpose Hall:** Built to promote Art and Culture in Nigeria, fully equipped with facilities for conferences, drama presentations and seminars; can accommodate 200 for dinner and 300-350 for theatre activities; rented at subsidised rates to government bodies and corporate organisations.

Book and Information Centre: Terra Kulture stocks a wide variety of books on Africa and Nigeria; articles, journals, magazines, newspapers from all over the world. The Information Centre has flat screen computers with wireless internet facilities for members and visitors. The unit organises book readings and fairs, lectures and symposiums on selected topics and provides opportunities for networking, Afolabi, T. (2017: p475-477).

Gallery is listed by Afolabi, T. (2017: p475-477) as the fourth approach of Terra Kulture. The Centre organises thematic exhibitions to celebrate Nigeria’s diverse cultures; organises interactive sessions with renowned members of the art community. Artists’ books, collages, costume, decorative arts, drawings, furniture, installation art, pastels, photographs, prints, sculpture, textile, watercolours are regularly shown with group and solo exhibitionists. It also organises excursions and exhibitions for foreigners, Nigerians and school children to auction, exhibit and sell Nigerian art. The Art Auction House has been on since 2015.

Language and Craft School is listed by Afolabi, T. (2017: p475-477) as the fifth approach of Terra Kulture (see figure 5). The school teaches Hausa, Igbo and Yoruba; has trained over 150 Nigerian and foreign students in local crafts like: Tye and Dye and Batik, basket weaving. Excursions, summer classes with cookery, craft, dance, painting and Nigerian languages. The Craft Shop promotes made in Nigeria crafts and gift items, redevelops Nigerian hand-craft industry, creates employment and a steady source of income for over 50 craftsmen and women. **Restaurant or Food Lounge:** Is the sixth approach of Terra Kulture. It is modern and sophisticated, equipped with African decor and welcoming ambience, serves African dishes, while the bar serves cocktails, fresh fruits, lattes, fresh palmwine and wines (as shown in figure 6). Other businesses can learn valuable lessons from here.



Figs. 5 and 6: Terra Kulture's service offerings. Source: Terra Kulture's webpage (2026).

Multiple streams of income is another area where Terra Kulture has provided more specific details, being a slight difference from Xhibitiz, as identified by this research.

Customer Engagement

Umanah, S. (2026) observed that the experience with organising Xhibitiz has been interesting, "Working with young ones in the field has always been a thing of delight to me. For more than twenty years, I was at the centre of exposing children to the rudiments of theatrical enactments in what I Christened "children theatre promo" (ceeteepee). My

experience as the Theatre Manager for about fifteen years also helped in shaping the interface.” This research finds that by applying the AIDA approach, Umanah is able to create adequate awareness about the programme, elicit interest and desire in the target audience to the point of taking action to engage with the programme.

Afolabi, T. (2017: p.477) lists the following as clients of Terra Kulture: Accenture, Adic Insurance, Airtel, British Airways, Chevron, Citigroup, Guaranty Trust Assurance, Guaranty Trust Bank, Heirs Insurance, Lagos Business School, Microsoft, Multichoice, National Electric Power Authority, Oando, Platinum Bank, Profound Securities, Security Exchange Commission, Socket Works, Telnet, Transocean. The Centre also employs the AIDA approach through marketing and publicity campaigns to create awareness, interest, desire and action taken by these organisations to engage with it. This is an important aspect of business that can be applied by the owners.

Brand Development

Umanah, S. (2026) explained that Xhibitiz, dutifully christened ‘UNIUYO Stage Carnival’ has played host to members of audience from town and gown communities at different performance space, including The Little Playhouse, Model Theatre Studio, Sheergrace Arena, One Thousand Seater Lecture Theatre and UNIUYO Dance Studio. The eleventh edition featured seventy models on runway, seven dance performances, ten music renditions, four spoken words and pageantry to produce Mr. and Mrs. Xhibitiz 2026.

From personal observation, this paper notes that Xhibitiz has been organised annually with different themes for eleven years, with publicity and marketing drives toward the subsequent edition commencing immediately after the current edition, through the AIDA approach which ensures patronage by the target audience. This method can be adopted by industry practitioners.

IFC (2026) indicates that Terra Kulture equips emerging creatives with industry-relevant skills, professional network, viable pathways into employment and entrepreneurship across the creative value chain. “For more than two decades, Terra Kulture has played a central role in preserving Nigerian languages, storytelling and artistic expression, while serving as an incubator for actors, writers, technicians, and creative entrepreneurs. Its approach combines cultural preservation with enterprise development, demonstrating how creative institutions can generate both social and economic value.” This study believes that these achievements are made possible through the use of the AIDA model to create awareness, interest and desire in the target audience to take action by patronising the Centre’s service offerings. This is also worthy of emulation by other arts practitioners.

Evidence of Outcomes

Umanah, S. (2026) explained “We have hosted Xhibitiz for the past eleven years; produced some of the highly celebrated models in Akwa Ibom State and beyond; sparked interest in the growth of small and medium scale businesses.” This paper observes that use of the AIDA model has largely been responsible for sustaining the programme. Publicity and marketing campaigns are carried out consistently by Umanah and team members, mostly on different social media platforms where the target audience concentrates on, thereby, creating awareness, interest, desire, resulting in action.

On its official website, Terra Kulture (2026), it is recorded that Mrs. Bolanle Austen-Peters has produced three award winning movies with two additional movies about to be released. She has also produced the most successful globally acclaimed Nigerian stage plays and musicals; organised over 300 art exhibitions, 140 plays and over 70 book reading; 30,000 people have visited Terra Kulture on school tours, excursions or attended its Nigerian language classes. This work notes that because the activities of Terra Kulture are regularly publicised in the media, awareness, interest and desire are created in

the target audience, who then take action to engage with the Centre, an application of the AIDA model. These practical methods by Xhibitiz and Terra can be emulated by arts practitioners.

Challenges

On challenges faced in the course of organising Xhibitiz and how he has dealt with them, Umanah, S. (2026) responded “It is a general attitude of all the students not responding at the same time with the expected speed, however, we always find a way to handle such situations.” He offers some advice for Performing Arts practitioners in the area of marketing their products and services, “Be aggressive and intentional, carry out research and know how to win the attention of prospective audience, be proactive, start marketing as soon as the rehearsals start, do not delay.”

Summary

This paper has discussed the concept of marketing in Theatre and Performing Arts with particular emphases on Xhibitiz and Terra Kulture. The concept of marketing and marketing in the Performing Arts have also been examined. Similarities and differences in the strategies employed by Xhibitiz and Terra Kulture, achievements recorded and areas that could be emulated by industry practitioners have also been highlighted. The two concerns are similar in their application of the AIDA approach in publicity and marketing with positive results. The major difference being the availability of more specific details on clients, multiple streams of income, partners and sponsors y Terra Kulture, as against Xhibitiz.

Conclusion

Marketing is an essential part of any business, including those in the Performing Arts industry; helps to make products and services known to customers; encourages customers to choose particular offerings over competitors. Consistently engaging in marketing, especially the methods used by the select two endeavours, Xhibitiz and Terra

Kulture using the AIDA model could yield the desired results for Performing Arts practitioners and contribute significantly to the Gross Domestic Product (GDP).

Recommendations

This study recommends that business concerns in the Performing Arts should make marketing a major aspect of their plans, set specific goals and work towards achieving them. Such businesses should form collaborations and partnerships in order to pool resources together and carry out their activities. They should also maintain close relationships with Alumni members and involve them in events, as practiced by Sunday Umanah of Xhibitiz. The approach of writing proposals for initial capital; identifying their target audiences, developing relevant products and services, designing strategies to market them; advertising, marketing and publicising their products and services via electronic, print and social media; creating multiple streams of income as practiced by Terra Kulture, could be explored for their business growth, success and value addition to the society. Arts practitioners should also properly document their operations alongside achievements and make them available on requests for research purposes, in order that specific data may be collated. If these measures are practiced consistently, the Performing Arts industry could record more growth and sustainability, ultimately contribute to increasing the Country's Gross Domestic Product (GDP).

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