

## **Operational Management in Christian Theatre Productions: A Comparative Investigation of Zion Royal Theatre and Free Gift International**

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### **Abstract**

*With an eye towards Zion Royal theatre and Free Gift International, this study presents a comparison of operational management techniques in Christian theatrical production. Using a case approach, this study looks at how these companies deliberately use creative talent and resources to reach operational effectiveness. It highlights how these elements affect organizational performance by means of common difficulties faced by various theatre ministries and by means of an analysis of their management approaches, leadership styles, and audience involvement tactics. The study uses a mixed-methods approach combining quantitative and qualitative data collecting. Semi-structured interviews with three important stakeholders in every company yield qualitative data that offer in-depth operational dynamic insights. By means of stratified random sampling of 100 audience members each company using survey questionnaires, quantitative data are gathered, therefore providing a larger viewpoint on audience impressions. Organizational Effectiveness Theory (OET) and the Resource-Based View (RBV) provide the foundation of the study, therefore guaranteeing a strong theoretical framework. Results show that although both companies give audience involvement, spiritual messaging, and resource use top priority, their structure organization and leadership style match their particular operating environments. Providing useful insights for Christian theatre practitioners, the study contributes to the body of knowledge on organizational success and resource management in the creative sectors. It finishes with recommendations to better financial planning, optimize human resource allocation, integrate innovative technologies, expand marketing channels, and strengthen community engagement. These ideas are presented as approaches to improve operational management, ensuring cultural, religious, and social relevance, and establishing sustainability in Christian theatre.*

**Keywords:** Theatre, Management, Operational Management, Christian, Christian Theatre Productions, Organizational Structure, Financial Planning, Human Resource Allocation.

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## INTRODUCTION

Christian theatre productions are an enduring form of artistic and cultural expression, deeply rooted in the storytelling traditions of the Church. For centuries, these productions have served as a medium for disseminating religious narratives, imparting moral lessons, and shaping societal values. Through the fusion of spiritual themes and dramatic artistry, Christian theatre captivates its audiences, presenting narratives that inspire, educate, and evoke reflection. From its inception, Christian theatre has evolved significantly, responding to cultural, theological, and societal shifts while maintaining its foundational mission of evangelism and moral instruction. The history of Christian theatre can be traced back to the early days of the Church, during which dramatic performances often faced opposition. In the 1st to 5th centuries, Early Christian Drama emerged amidst persecution, with performances primarily limited to liturgical contexts. These re-enactments of biblical stories, conducted by clergy or members of the Church, were designed to elucidate scriptural teachings (Brockett and Hildy 12). In the 10th to 16th centuries, the tradition expanded into Medieval Mystery Plays, which brought biblical narratives to life for broader audiences, often through community-driven outdoor performances (Harris 45).

The Medieval period also gave rise to Morality Plays (14th–16th centuries), which introduced allegorical characters embodying virtues and vices to dramatize moral struggles and consequences. These productions aimed to educate audiences on ethical living and spiritual accountability (Mason 78). During the Renaissance and Reformation (15th–17th centuries), Christian theatre took on new dimensions, shaped by the Protestant Reformation's critique of Catholicism and the emergence of works promoting Protestant values (Stern and Palfrey 102). By the 18th to 20th centuries, Christian theatre became increasingly diverse, addressing contemporary social challenges alongside biblical themes, culminating in the development of Christian-themed musicals and modern dramas (Burt 355).

In the 21st century, Christian theatre continues to thrive as a dynamic form of expression, encompassing both traditional and innovative styles. Globally, numerous companies now explore Christian themes through fresh lenses, offering audiences varied perspectives on faith, morality, and the human experience (Terry 22). In Nigeria, a nation renowned for its vibrant cultural and artistic heritage, Christian theatre occupies a significant role. Its trajectory in Nigeria mirrors global trends, with early missionary efforts introducing liturgical drama into church settings. Pioneers such as Hubert Ogunde and Duro Ladipo further developed the genre

by incorporating indigenous cultural elements, though these innovations often met resistance from religious authorities.

Christian theatre in Nigeria experienced a rebirth in the latter half of the 20th century. It was led by the Mount Zion Faith Ministries under the leadership and direction of Evangelist Mike Bamiloye. Mount Zion popularized Christian drama in Nigeria. At first, they started with place-to-place stage performances before they eventually ventured into film production. Through this, Christian drama gained more recognition and become prominent in the nation. (Oki and Olatunji 6). Christian drama has experience different levels of change and with the emergence of organizations such as Zion Royal Theatre (ZRT) and Free Gift International (FGI), with their introduction of unique operational methods and this has led to the growth of Christian drama in present Nigeria.

Despite its significance culturally and artistically, Christian theatre has experienced different challenges in regard to its operational management. Beyond the creative aspects, marketing. Production planning, effective management of resources, and audience engagement are part of the important tools needed to sustain the impact and relevance of Christian productions. However, scholarly research on operations of Christian theatre has experienced limitation, particularly in the 21st century. In other words, little or no research has been done on operational dimension of Christian theatre. Existing studies solely focus on artistic or theological analyses, and they often overlook the managerial intricacies essential for long-term sustainability.

This study intends to fill this gap by conducting a comparative analysis or investigation of operational management practices in Zion Royal Theatre and Free Gift International, two prominent Christian theatre organizations in Nigeria. Zion Royal Theatre was founded in 2022 under the leadership of the Mount Zion Institute of Christian Drama, ZRT represents an institutionalized model of Christian theatre. It employs a structured framework, artistic innovation, and uses a spiritual lens to produce captivating productions such as *Darkest Night*, *Night of Ijalo*, and *Return of the Bridegroom*. These productions have been performed at prestigious Nigerian institutions, reinforcing ZRT's reputation as a leading force in Christian theatre.

On the other hand, Free Gift International, established in 1996 by Evangelists Ayotunde and Bolajoke Yoloye, operates as an independent full-time ministry. They combine stage

performances and film. FGI has produced stage plays such as *No Error* and *A Little Slumber*, as well as movies addressing social and spiritual themes. Known for its emphasis on capacity building and audience outreach, FGI exemplifies an adaptive and entrepreneurial approach to Christian theatre.

This comparative study examines the strategies of operations employed by ZRT and FGI. This research aims at exploring resource allocation, leadership, production processes, and audience engagement. Drawing on theoretical frameworks such as Organizational Effectiveness Theory (OET) and the Resource-Based View (RBV), the research aims to identify best practices, challenges, and opportunities for improvement. Through analysis of the strengths and limitations of these organizations, the study seeks to provide practical recommendations for enhancing the operational management of Christian theatre productions in Nigeria and beyond.

## **RESEARCH METHODOLOGY**

This study utilizes a mixed-methods approach, which involves the combination of qualitative and quantitative methodologies. The purpose of this is to explore operational management practices in Christian theatrical productions. Through a comparative analysis of Zion Royal Theatre (ZRT) and Free Gift International (FGI), the goal of this research is to provide insights into how these organizations sustain and enhance their productions while addressing managerial challenges. The use of qualitative and quantitative design enables a comprehensive analysis and understanding by integrating data from key stakeholders and audience perceptions, allowing for a deep and multidimensional analysis.

This comparative analysis examines the similarities, differences, and potential best practices between the two organizations. This will provide a deeper understanding of operational management in Christian theatre.

### **Qualitative Population and Sampling**

The population for the qualitative analysis involves leaders from the two theatre companies:

1. **Free Gift International:** The President of the organization serves as the major representative due to the important role they play in shaping strategy and overseeing operations.

2. **Zion Royal Theatre:** Two Directors, who lead theatrical productions and operational planning, are included to provide insights into their practices.

The **purposive sampling technique** is employed, targeting individuals with direct expertise and leadership roles. This ensures that the qualitative data reflects the depth and breadth of organizational practices. The sample includes:

- **1 President** from FGI (Lagos State).
- **2 Directors** from ZRT (Osun State).

### **Quantitative Population and Sampling**

The quantitative population encompasses audience members familiar with the productions of ZRT and FGI. This group includes individuals from diverse demographics who have interacted with the productions, thereby offering a range of perspectives on operational effectiveness.

The quantitative sampling strategy utilizes stratified random sampling to ensure representation across key audience demographics, including:

- **Age:** Youth, adults, and seniors.
- **Gender:** Male and female.
- **Awareness of performances:** Those familiar with prior productions and those encountering them for the first time.

A target sample size of 200 audience members is split equally between the two organizations:

- **100 respondents** from ZRT audiences, drawn primarily from the Mount Zion Institute of Christian Drama.
- **100 respondents** from FGI audiences, including members of The Harvesters Drama Group (New Light Baptist Church, Magodo, Lagos) and Dansol High School (Ikeja, Lagos).

### **Qualitative Data Collection**

Semi-structured interviews were designed to elicit insights from organizational leaders regarding: Resource allocation and utilization, Leadership strategies, Audience engagement techniques and Challenges in production planning and management.

Interviews were conducted with:

- **Evangelist Ayotunde Yoloye**, President of FGI.
- **Evangelists Felix Dairo and Olumide Oki**, Co-Directors of ZRT.

### **Quantitative Data Collection**

Survey questionnaires were developed to capture audience perspectives on: Perceived quality and engagement of productions, Effectiveness of resource management and Marketing strategies and outreach efforts.

The surveys were administered to the stratified sample of audience members, ensuring demographic diversity and relevance.

### **Qualitative Analysis**

Thematic analysis was employed to identify recurring patterns, challenges, and best practices in operational management. This approach allowed for a deep exploration of leaders' narratives and organizational strategies, ensuring that their unique insights were captured and contextualized.

### **Quantitative Analysis**

Descriptive and inferential statistical methods were applied to analyze survey data. Key metrics included audience satisfaction levels, perceived engagement, and demographic-specific preferences. Comparative analysis between the two organizations' audiences highlighted differences in operational effectiveness and audience outreach.

### **Background Information on Zion Royal Theatre, Osun**

Zion Royal Theatre (ZRT) was founded and inaugurated on May 26, 2022 by Evangelist Mike Bamiloje, the Executive Director of the Mount Zion Institute of Christian Drama. Zion Royal Theatre is a renowned Christian theatre ministry based in Ife, Osun State in Nigeria, with a vision: "To passionately take the message of Christ to all corners of the World through captivating evangelical theatrical performances, and fulfilling God's original intent of using the Arts for his Glory" driven on the wheel of a vibrant mission portrait: "Zion Royal Theatre:

Rebirthing Christian Theatre by equipping students to create inspiring Gospel Theatrical Performances.”

Zion Royal Theatre has a robust leadership and organizational structure, which is hierarchical in nature. This is exemplified in the ministry’s organogram having the following key positions: Executive Director (Evangelist Mike Bamiloye), Director (Festus Dairo), Deputy Director (Olumide Oki), Theatre Administration Manager, Theatre Technical Manager, Production Director, and others. Equally, well defined roles and responsibilities are marked out for execution by these various key position holders.

The Zion Royal Theatre is dedicated to artistic authenticity, spiritual growth, and cultural enhancement. Through its powerful productions, ZRT has engaged audiences with its thoughtful explorations of Christian themes and spiritual journeys. Notable productions from ZRT include: *The God’s are Dead* (2021), *Covenant Child* (2021), *Final Trump* (2021), *Ogbologbo* (2022); *Arewa* (2022): A Biblical Adaptation of the story of Esther; *Papa Egan – Journey to Jungle* (2023): A Contempo-cultural adaptation of the Parable of the Prodigal Son; *Night of Ijalo* (2023): A Biblical Adaptation of the Parable of the Ten Virgins; *Darkest Night* (2023): Theatrical Production based on Eschatology Play Text of Mike Bamiloye; *Abe Sonso* (2023): A Biblical Adaptation of the story of David and Uriah, *Aiku* (2024): A Biblical Adaptation of the story of Adam and Eve, *Alapandede* (2024), and *Arakunrin* (2024) A Biblical Adaptation of the story of Judas Iscariot among others; the reintroduction of Christian theatre through the ZRT was provoked by the need to preserve the art of Christian theatre through education under proper supervision.

Several themes have been explored by Zion Royal theatre including: Restoration, Regeneration, Revival, Spiritual Enlightenment, Motivation, and Hope. ZRT has contributed immensely to the Nigeria Theatre scene in terms of Christian Theatre promotion, Artistic Innovation and Excellence, Cultural Enrichment and Preservation, and Community Engagement and Outreach.

### **Background Information on Free Gift International, Lagos**

Free Gift International (FGI) was founded by Evangelist Ayotunde Yoloye, who has been the president of the ministry since its inception in 1996. Yoloye is an accountant by training and was called by God to start the ministry. The vision and core focus of FGI is to reach a minimum of 500 million people annually with the gospel and to win at least 5% of those reached for

Christ with a mission to develop and deploy content that preach the gospel of the Lord Jesus Christ using the arts and build capacity to do so on a sustainable basis. The management of FGI established core values for the ministry as: excellence, teamwork, productivity, integrity, respect and personal relationship with God.

Over the years, the ministry has evolved from being a ministry primarily of volunteers with one full-time staff to the current state today with several full-time members. These volunteers were passionate for the gospel, but they had different jobs and careers and could therefore make their spare time available for the gospel.

The ministry has a concept of “Free Gift” and therefore does not charge for their theatre productions. This has shaped the theatre management and caused the ministry to look for ways to run the ministry without having to charge. The model was and still remains: “If you're not going to charge, you need to build a structure where you get people to see the blessing and touch the hearts of the people”.

At some point the ministry ran into problems. Initially, Living Waters theatre productions were being offered free at the National Theatre. When people came for the production, their details were collected. At the next program, invitation cards were produced and sent to previous attendees to invite guests. This went on for a while, but was not sustainable, the ministry also had problem paying for the use of the National Theatre and had to move to Glover Hall. Eventually, FGI started charging N1, 000 as an administrative fee for the audience to show commitment to attend the production and to ensure that “there was actually going to be an audience”.

The ministry also had to pay the theatre ministers. Since there was no guaranteed income, payment was given based on administrative fee and the love offering received. Initially, a lot of the investment to the ministry came from the President, who was still working at the time. Also, as the ministry grew, the members also grew in stature, with family, work, and church commitment. This affected their availability and impacted the ministry activities. On occasions, activities have to wait till weekends or public holidays. The ministry also had to hire equipment which was also a challenge.

To combat these challenges, the theatre management approach had to be re-engineered. Despite the limited financial resources, FGI employed full-time personnel, drama ministers and people in other operational and administrative roles. Now, the ministry tries to operate as a full production house, where internally, people exist to do all aspects of production. This transition is still on-going. Personnel are also being trained in all areas that were previously being



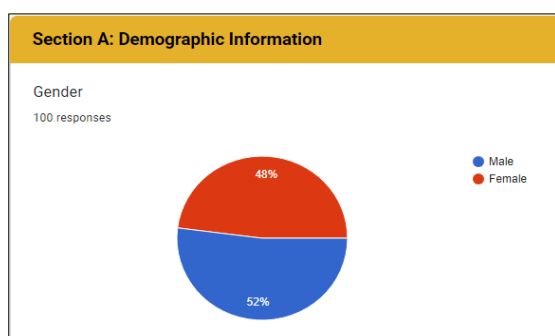
outsourced, e.g. camera handling, lighting, etc. The ministry has also invested in equipment and are building capacity internally to handle them.

For publicity, the ministry still prints flyers and invitation cards and have started using social media for online presence. The ministry structure includes three divisions: content development, content deployment and operations each with their own performances measures. The ministry has recorded many successful stage drama and Iconic Theatrical Productions among which are: *The Oracle Never Lies* (2022): A Stage Drama on - God’s Perspective on Fruitfulness; *Too Late* (2022): A Stage Drama on - The need to accept Jesus Christ before it is too late; *GCFR– God Can Fully Restore* (2022): An Iconic Theatrical Production at Independence Day; *Roaring Lion* (2022): An Iconic Theatrical Production at Christmas; *Silent Night* (2023): An Iconic Theatrical Production at Christmas; and *Blood Speaks* (2024): An Iconic Theatrical Production at Easter (Interview with Ayotunde Yoloye 7 July 2024).

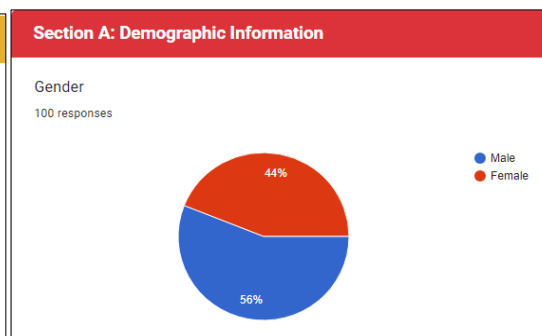
### Summary of Audience Perceptions From The Charts

After the distribution and administration of the questionnaires to the stratified sample size of audience in order to capture their perceptions on the operational management practices exhibited within the two ministries, the following charts give the respondents’ opinion in concise presentations:

**Key:** ZRT represents Zion Royal Theatre in Gold colour at the top-band and the bars’ shades, while FGI represents Free Gift International in Red colour at the top-band and the bars’ shades.

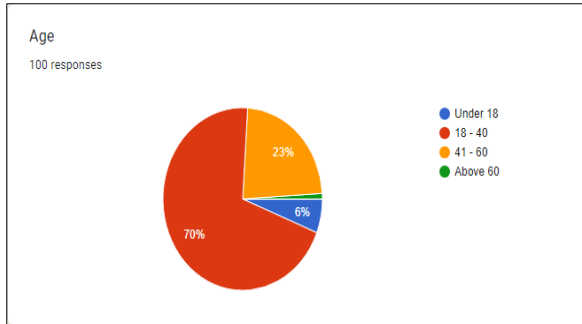


**Fig. 1 – Gender (ZRT Respondents)**

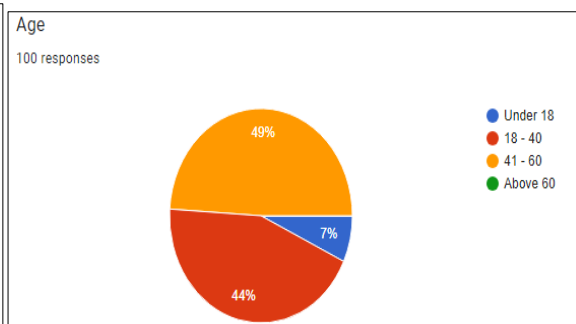


**Fig.2 – Gender (FGI Respondents)**

**Comparison:** For both ministries, more males are disposed to the questionnaires than females with 52% for ZRT and 56% for FGI respectively.

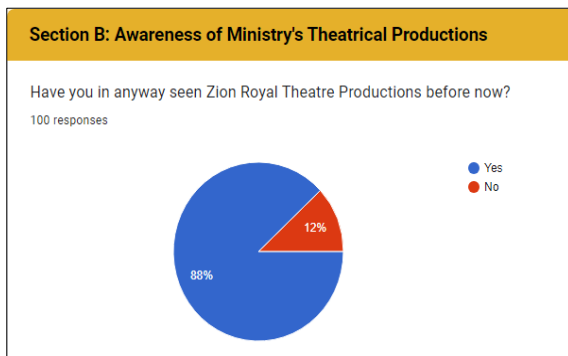


**Fig. 3 – Age (ZRT Respondents)**

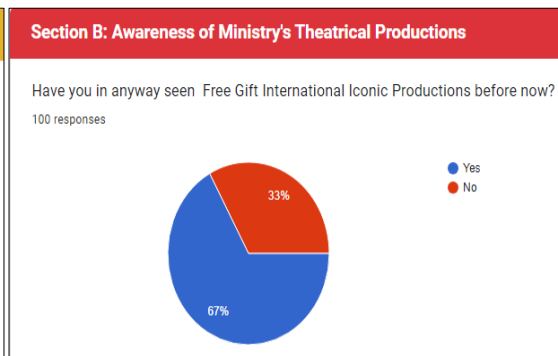


**Fig. 4 – Age (FGI Respondents)**

**Comparison:** From both sample sizes, the age group 18-40, regarded as youth, resonated more with Zion Royal Theatre Productions while, the age group 41-60, resonated more with Free Gift International Productions.



**Fig. 5 – Awareness (ZRT Respondents)**

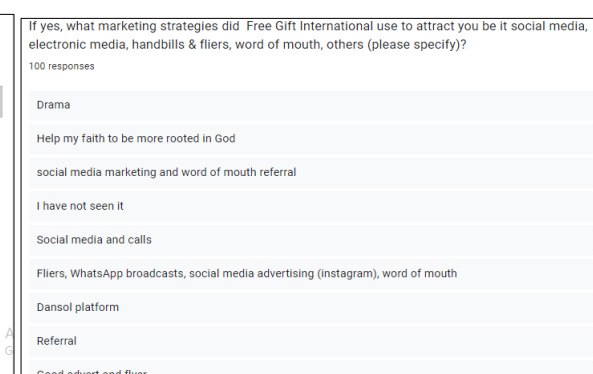


**Fig. 6 – Awareness (FGI Respondents)**

**Comparison:** There is more audience awareness of Zion Royal Theatre Productions with 88% than that of Free Gift International Productions with 67%. This is largely due to the channels of marketing strategies on audience awareness employed by the two ministries.



**Fig. 7 – Channel Types (ZRT Respondents)**



**Fig. 8 – Channel Type (FGI Respondents)**

**Comparison:** From the data gathered, Zion Royal Theatre (ZRT) and Free Gift International (FGI) had the following rates exploring different channels:

- Social Media (YouTube, Facebook, Instagram, etc.): ZRT - **30%** while FGI – **16%**
- Handbills, Fliers, Print Media, Letter, etc.: ZRT – **16%** while FGI - **6%**

- Emails and other forms of Electronic Media: ZRT – **5%** while FGI – **6%**
- Word of Mouth, Phone Calls, Physical Evangelical Approach: ZRT – **8%** while FGI – **16%**
- Other channels not included in the above categories: ZRT – **41%** while FGI – **56%**

**Coded Ranges:**

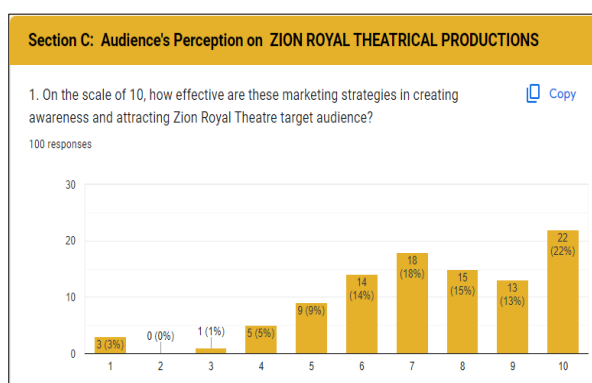
**1-2:** (Very/ StronglyDisagree/ Ineffective/ Unsuccessful/ Unsatisfactorily/ Unresponsive/Inconsistent)

**3-4:** (Disagree/ Ineffective/ Unsuccessful/ Unsatisfactorily/ Unresponsive/ Unaligned/ Inconsistent)

**5-6:** (Neutral)

**7-8:** (Agree/ Effective/ Successful/ Satisfactorily/ Responsive/ Aligned/ Consistent)

**9-10:**(Very/Strongly Agree/Effective/Successful/Satisfactorily/Responsive/Aligned/consistent)

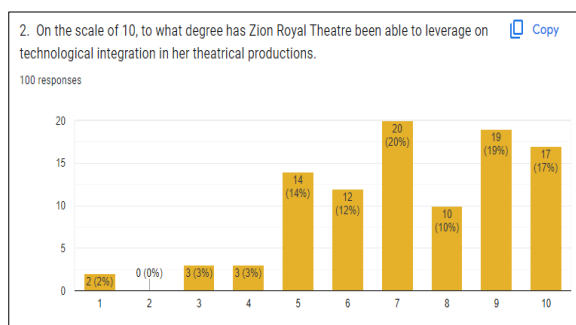


**Fig. 9 – Marketing Strategies (ZRT)**

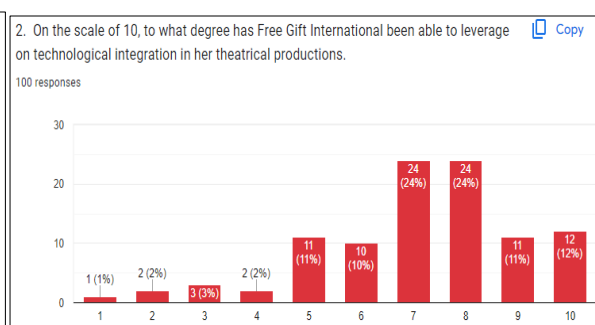


**Fig. 10 – Marketing Strategies (FGI)**

**Comparison:** For ZRT, the marketing strategies in attracting the audience is **Very Effective** (range 9-10) as rated by 35% (11% + 22%) of the total sample audience while FGI was rated **Effective** (range 7-8) by 43% (19% + 24%) of total sample audience.



**Fig. 11 – Technological Integration (ZRT)**



**Fig. 12 – Technological Integration (FGI)**

**Comparison:** For ZRT, the technological integration into theatrical productions is **Very Effective** (range 9-10) as rated by 36% (19% + 17%) of the total sample audience, while FGI was rated **Effective** (range 7-8) by 48% (24% + 24%) of total sample audience.

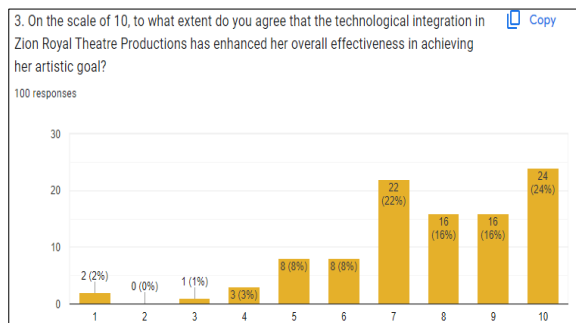


Fig. 13 – Extent of Tech Integration (ZRT)

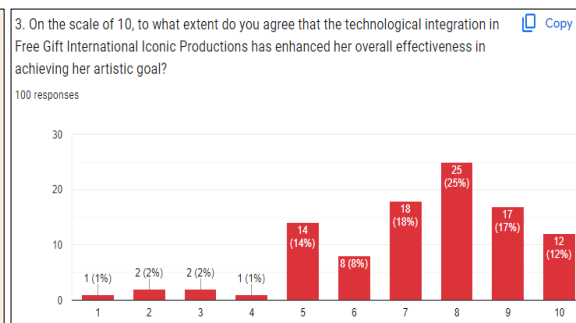


Fig. 14 – Extent of Tech Integration (FGI)

**Comparison:** For ZRT, the extent to which technical integration into theatrical productions enhanced overall effectiveness is **Strongly Agree** (range 9-10) as rated by 40% (16% + 24%) of the total sample audience, while FGI was rated **Agree** (range 7-8) by 43% (18% + 25%) of total sample audience.

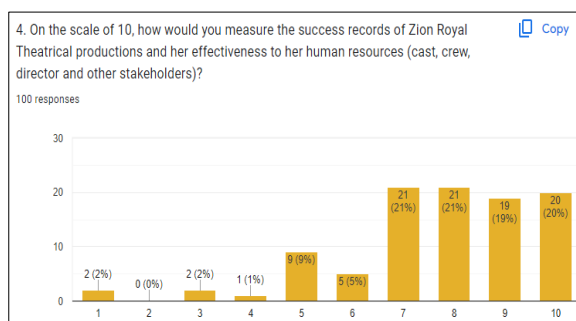


Fig. 15 – Human Resource Factor (ZRT)



Fig. 16 – Human Resource Factor (FGI)

**Comparison:** For ZRT, measuring success records of production effectiveness in connection to human resources (cast, crew, directors, etc.) is **Successful** (range 7-8) as rated by 42% (21% + 21%) of the total sample audience, also FGI was rated **Successful** (range 7-8) by 44% (24% + 20%) of total sample audience.

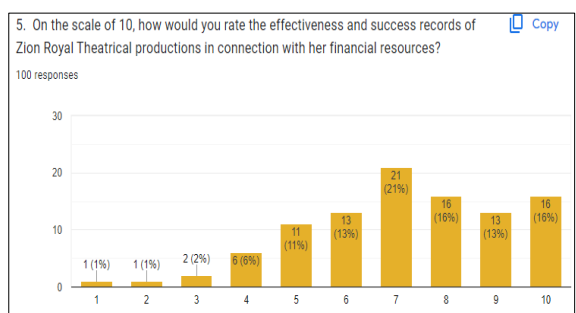


Fig. 17 – Financial Resource Factor (ZRT)

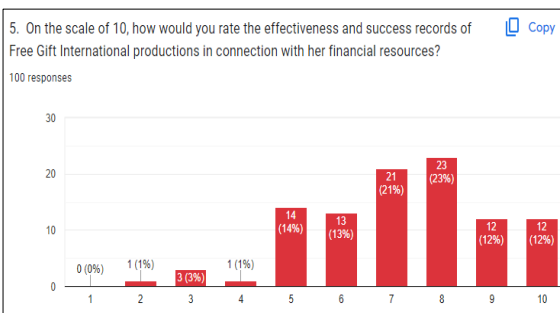
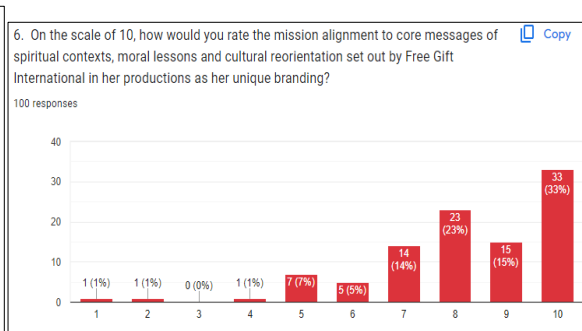
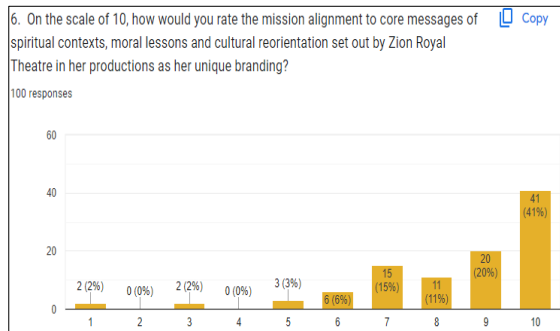


Fig. 18 – Financial Resource Factor (FGI)

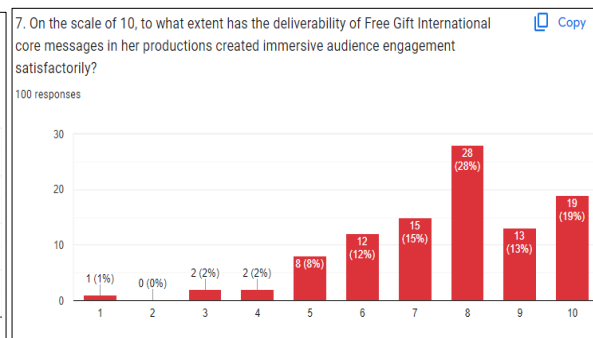
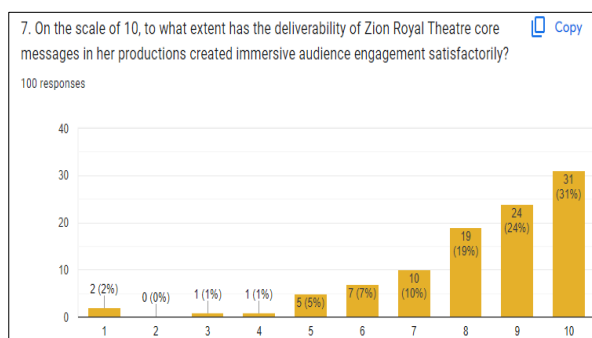
**Comparison:** For ZRT, measuring the success records of production effectiveness in connection to financial resources (fundraising, offerings, partners, etc.) is **Successful** (range 7-8) as rated by 37% (21% + 16%) of the total sample audience, also FGI was rated **Successful** (range 7-8) by 44% (21% + 23%) of total sample audience.



**Fig. 19–Spiritual Context Alignment (ZRT)**

**Fig. 20–Spiritual Context Alignment (FGI)**

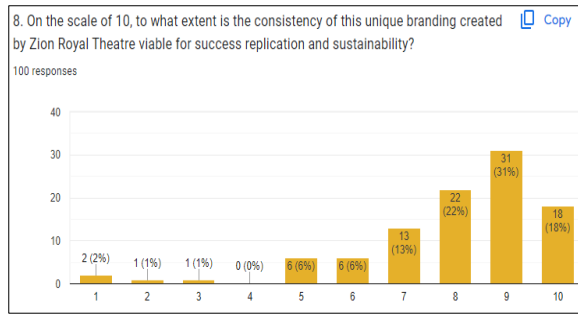
**Comparison:** For ZRT, the rating of mission alignment in the core spiritual contexts, moral lessons and cultural reorientation is **Strongly Aligned** (range 9-10) as rated by 61% (20% + 41%) of the total sample audience, also FGI was rated **Strongly Aligned** (range 9-10) by 48% (15% + 33%) of total sample audience.



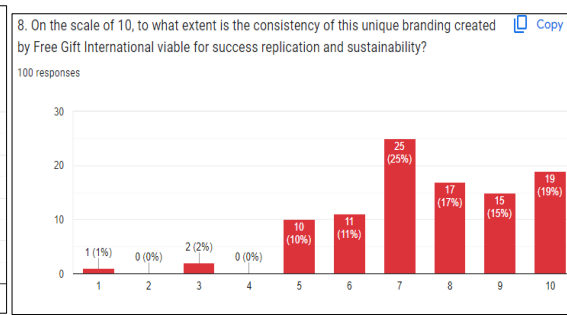
**Fig. 21 – Audience Engagement (ZRT)**

**Fig.22 – Audience Engagement (FGI)**

**Comparison:** For ZRT, the rating of deliverability of core message in the productions created immersive engagement on the audience is **Very Satisfactorily** (range 9-10) as rated by 55% (24% + 31%) of the total sample audience, while FGI was rated **Satisfactorily** (range 7-8) by 43% (15% + 28%) of total sample audience.

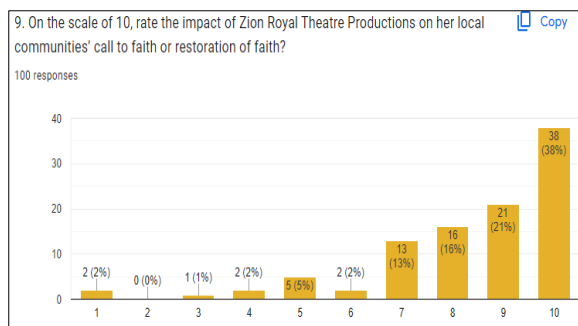


**Fig. 23—Unique Brand Sustainability (ZRT)**

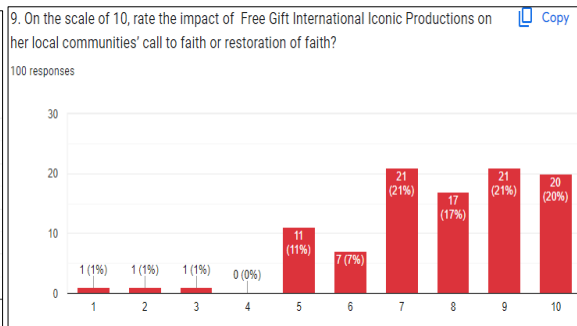


**Fig. 24—Unique Brand Sustainability (FGI)**

**Comparison:** For ZRT, the rating of consistency of unique branding created for multiple successes and sustainability is **Very Consistent** (range 9-10) as rated by 49% (31% + 18%) of the total sample audience, while FGI was rated **Consistent** (range 7-8) by 42% (25% + 17%) of total sample audience.

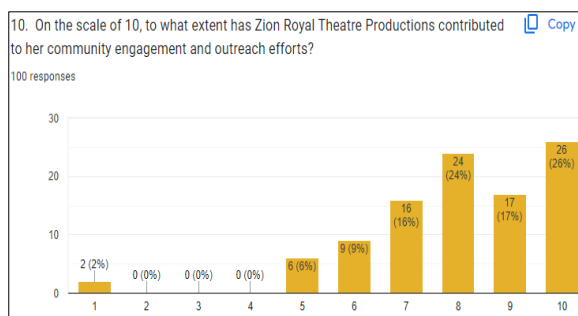


**Fig. 25 – Production Impact Metrics (ZRT)**

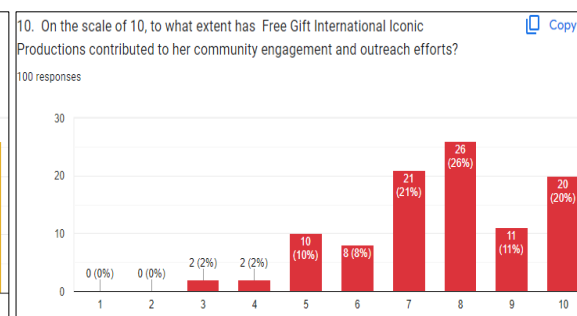


**Fig. 26 – Production Impact Metrics (FGI)**

**Comparison:** For ZRT, the impact of productions on local communities calls to faith and restoration is **Very Responsive** (range 9-10) as rated by 59% (21% + 38%) of the total sample audience, also, FGI was rated **Very Responsive** (range 9-10) by 41% (21% + 20%) of total sample audience.



**Fig. 27 – Community Engagement (ZRT)**



**Fig. 28 – Community Engagement (FGI)**

**Comparison:** For ZRT, the extent to which the theatrical productions has contributed to the community engagement and outreach efforts is **Very Successful** (range 9-10) as rated by 43%

(17% + 26%) of the total sample audience, while FGI was rated **Successful** (range 7-8) by 47% (21% + 26%) of total sample audience.

From the charts above, it reveals that most of the operational management dynamics highlighted within the theoretical framework of Resource-Based View (RBV) and Organizational Effective Theory which this research work explored are practiced in both organizations (ministries) with the resultant effects ranging from 7-10, connoting effective and very effective makers all through the audience perceptions of both ministries in term of their operational management practices which depicts their similarities in the border of effective to very effective. However, Zion Royal Theatre has more effectiveness in their operational practices in the areas of technological integration, social networks in marketing strategies creating rapid awareness, and vast number of audience reached by creating immersive engagement. Although, ZRT is faced with financial limitations in comparison to Free Gift International which is mainly due to the high cost of technological equipment involvement.

## **DATA ANALYSIS FROM THE SURVEY**

### **Audience Perceptions**

From the viewpoint of audience, data gathered from the two demographic areas where the two ministries are situated with sample size of 100 respondents, who were served the questionnaires through Goggle Form Survey, requesting them to assess the dynamics of operational management in theatrical productions of the two ministries are subsequently presented in different tabular forms to help draw necessary relationships that exist between.

### **Data Presentation with Respondents Percentage Rate**

The following table presents the data collected through Goggle Form as shared on my contact list, emails and WhatsApp platform to the targeted demographic audience.

**Table 1: Zion Royal Theatre**

<b>S/ N</b>	<b>Questions Surveyed</b>	<b>Res p. No</b>	<b>Very Ineffect. Range 1+2</b>	<b>Ineffectiv e Range 3+4</b>	<b>Neutral Range 5+6</b>	<b>Effective Range 7+8</b>	<b>Very Effect. Range 9+10</b>
1.	How effective are the marketing strategies in attracting the target audience?	100	3%	6%	23%	33%	35%
2.	To what degree has been the technological integration leverage in theatrical productions?	100	2%	6%	26%	30%	36%
3.	To what extent has technological integration enhanced overall effectiveness in achieving set goals?	100	2%	4%	16%	38%	40%



4.	How will you measure the success records and effectiveness of human resource (cast, crew, director) in ZRT productions?	100	2%	3%	14%	42%	39%
5.	How will you rate the success records and effectiveness with financial resource (partners, fundraising) in ZRT productions?	100	2%	8%	24%	37%	29%
6.	How will you rate the mission alignment to the core message of spiritual contexts, moral lessons, and cultural re-orientation?	100	2%	2%	9%	26%	61%

7.	To what extent has the core message in theatrical productions created immersive audience engagement satisfactorily?	100	2%	2%	12%	29%	55%
8.	To what extent is the unique brand created by ZRT consistent and sustainable?	100	3%	1%	12%	35%	49%
9.	Rate the impact of ZRT productions on audience community, evoking call to faith and restoration?	100	2%	3%	7%	29%	59%
10.	To what extent has ZRT productions contributed to community engagement and outreach efforts?	100	2%	0%	15%	40%	43%

From Table 4.1, all the columns indicated with yellow shades represent the highest percentage rates within the distribution of the total sample size of conducted survey from the audience perceptions drawn on the questions surrounding the operational management practices by ZRT.

**Table 2: Free Gift International**

S/ N	Questions Surveyed	Res p. No	Very Ineffect. Range 1+2	Ineffecti ve Range 3+4	Neutral Range 5+6	Effective Range 7+8	Very Effect. Range 9+10
1.	How effective are the marketing strategies in attracting the target audience?	100	2%	6%	23%	43%	26%
2.	To what degree has been the technological integration leverage in theatrical productions?	100	3%	5%	21%	48%	23%
3.	To what extent has technological integration enhanced overall effectiveness in achieving set goals?	100	3%	3%	22%	43%	29%

4.	How will you measure the success records and effectiveness of human resource (cast, crew, director) in FGI productions?	100	1%	3%	23%	44%	31%
5.	How will you rate the success records and effectiveness with financial resource (partners, fundraising) in FGI productions?	100	1%	4%	17%	44%	24%
6.	How will you rate the mission alignment to the core message of spiritual contexts, moral lessons, and cultural re-orientation?	100	2%	1%	12%	37%	48%
7.	To what extent has the core message in theatrical productions created immersive audience engagement satisfactorily?	100	1%	4%	20%	43%	31%

8.	To what extent is the unique brand created by FGI consistent and sustainable?	100	1%	2%	21%	42%	34%
9.	Rate the impact of FGI productions on audience community, evoking call to faith and restoration?	100	2%	1%	18%	38%	41%
10.	To what extent has FGI productions contributed to community engagement and outreach efforts?	100	0%	4%	18%	47%	31%

From Table 2, all the columns indicated with orange shades represent the highest percentage rates within the distribution of the total sample size of conducted survey from the audience perceptions drawn on the questions surrounding the operational management practices by FGI.

### **Comparison Using Spearman’s Coefficient of Rank Correlation**

It is interesting to note the interplay of using statistical tool to reinforce the comparison of operational management in Christian theatre productions between the two ministries under review, Zion Royal Theatre and Freed Gift International. A simple and easy to understand method of *Spearman’s coefficient of Rank Correlation* helps to achieve this, because it will tactically show how correlated these two ministries are in terms of their operational management dynamics.

**i) Formula for Spearman’s Coefficient of Rank Correlation**

Spearman’s Rank Correlation	Explanation Coefficient Formula
$r_s = 1 - \frac{6\sum d_i^2}{(n^3 - n)}$	<ul style="list-style-type: none"> <li>• <math>r_s</math> = strength of the rank correlation between variables</li> <li>• <math>d_i</math> = the difference between the x-variable rank and the y-variable rank for each pair of data</li> <li>• <math>\sum d_i^2</math> = sum of the squared differences between x- and y-variable ranks</li> <li>• <math>n</math> = sample size</li> </ul>

**Fig. 29 – Formula for Spearman’s Coefficient**

To use this formula, one is expected to first rank the data from each variable separately from low to high, meaning that, every data point gets a rank from first, second, or third, and so on. After this, one will have to find the differences ( $d_i$ ) between the ranks of one’s variables for each data pair and take that as the main input for the formula.

**ii) Interpretation of Correlation Coefficient Value**

Correlation coefficient Values can be interpreted in the following manner:

- ❖ The closer  $r$  is to zero, the weaker the linear relationship.
- ❖ Positive  $r$  values indicate a positive correlation, where the values of both variables tend to increase together.
- ❖ Negative  $r$  values indicate a negative correlation, where the values of one variable tend to increase when the values of the other variable decrease.
- ❖ The values 1 and -1 both represent "perfect" correlations, positive and negative respectively. Two perfectly correlated variables change together at a fixed rate. It is

said, they have a *linear* relationship and when plotted on a scatterplot, all data points can be connected with a straight line.

**Fig. 30** below gives a vivid interpretation:

Correlation Coefficient	Correlation Strength	Correlation Type
-0.7 to -1.0	Very strong	Negative
-0.5 to -0.7	Strong	Negative
-0.3 to -0.5	Moderate	Negative
0 to -0.3	Weak	Negative
0	None	Zero
0 to 0.3	Weak	Positive
0.3 to 0.5	Moderate	Positive
0.5 to 0.7	Strong	Positive
0.7 to 1.0	Very strong	Positive

### iii) Application in Context

The responses from the 100 respondents were used as input data to begin the calculation of the Spearman’s Coefficient of Rank Correlation. For each question, 100 different responses were gathered and the mean value for that question is calculated. This becomes the mean value for that question. This is done for all the questions under each ministry. This is seen in Table 3 and Table 4.

At the end of the process of finding the mean values for all the 100 questions, Table 5 becomes the idea table to portray values for Variable X (Zion Royal Theatre) and Variable Y (Free Gift International). From here, the rankings are done and the difference between pairs of ranking are calculated as well. Table 6 gives what the rankings look like. From Table 6, calculation of Spearman’s Coefficient of Rank Correlation ( $r_s$ ) is easily carried out.

The result from the calculation helps us to interpret the relationship between the two ministries in terms of their operational management practices by comparing their similarities.

**iv) Questionnaire Result (Outcome) from 100 Respondents**

**Table 3: Variable (X) – Zion Royal Theatre**

<b>Question</b>	<b>Total</b> $\sum x_i$	<b>Average</b> $\frac{\sum x_i}{N}$	<b>Ranking</b> <b>(Position) Rx</b>
<b>1</b>	738	7.38	8
<b>2</b>	726	7.26	9
<b>3</b>	771	7.71	7
<b>4</b>	773	7.73	6
<b>5</b>	718	7.18	10
<b>6</b>	842	8.42	1
<b>7</b>	824	8.24	3
<b>8</b>	799	7.99	5
<b>9</b>	838	8.38	2
<b>10</b>	803	8.03	4

**v) Questionnaire Result (Outcome) from 100 Respondents**

**Table 4: Variable (Y) – Free Gift International**

<b>Question</b>	<b>Total</b> $\sum y_i$	<b>Average</b> $\frac{\sum y_i}{n}$	<b>Ranking</b> <b>(Position) Ry</b>
<b>1</b>	723	7.23	8
<b>2</b>	716	7.16	10
<b>3</b>	732	7.32	7
<b>4</b>	754	7.54	6
<b>5</b>	722	7.22	9
<b>6</b>	819	8.19	1
<b>7</b>	763	7.63	3



<b>8</b>	759	7.59	5
<b>9</b>	775	7.75	2
<b>10</b>	766	7.66	1

Table 5 below gives the grouping of the mean sample data derived from Table 3 and Table 4 for each question responded to by 100 respondents in the Questionnaire for each ministry with their operational management practices, denoted by Variable X (Zion Royal Theatre) and Variable Y (Free Gift International).

**TABLE 5**

Question	1	2	3	4	5	6	7	8	9	10
X	7.38	7.26	7.71	7.73	7.18	8.42	8.24	7.99	8.38	8.03
Y	7.23	7.16	7.32	7.54	7.22	8.19	7.63	7.59	7.75	7.66

**vi) Calculation of Coefficient Value**

From Table 5, we proceed to form Table 6 where rankings and differences between the two variables for each question are reflected. It is worthy of note that, ranking of each variable is achieved by giving position to each mean sample data the way they appear in the table in order of their magnitude (Refer to the last column of Table 3 and Table 4).

**TABLE 6**

X	Y	R <sub>X</sub>	R <sub>Y</sub>	d <sub>i</sub> = R <sub>X</sub> - R <sub>Y</sub>	d <sup>2</sup> <sub>i</sub>
7.38	7.23	8	8	0	0
7.26	7.16	9	10	-1	1
7.71	7.32	7	7	0	0
7.73	7.54	6	6	0	0
7.18	7.22	10	9	1	1
8.42	8.19	1	1	0	0
8.24	7.63	3	3	-1	1
7.99	7.59	5	5	0	0
8.38	7.75	2	2	0	0
8.03	7.66	4	1	1	1
					<b>∑d<sup>2</sup><sub>i</sub> = 4</b>

Using Spearman's Coefficient of Rank Correlation ( $r_s$ ) as defined below:

$$r_s = 1 - \frac{6\sum d_i^2}{n^3 - n} \quad \text{or} \quad r_s = 1 - \frac{6\sum d_i^2}{n(n^2 - 1)}$$

Where  $d_i$  is the difference between the pairs of ranking and  $n$  is the number of questions responded to by the sample respondents which is,  $n = 10$ .

Therefore,

$$r_s = 1 - \frac{6\sum d_i^2}{n(n^2 - 1)} \Rightarrow r_s = 1 - \frac{6 \times 4}{10(10^2 - 1)} \Rightarrow r_s = 1 - \frac{6 \times 4}{10(100 - 1)} \Rightarrow r_s = 1 - \frac{24}{10 \times 99}$$

$$r_s = 1 - \frac{24}{990} \Rightarrow r_s = \frac{1 - 24}{1 \quad 990} \Rightarrow r_s = \frac{990 - 24}{990} \Rightarrow r_s = \frac{966}{990}$$

$$r_s = \mathbf{0.98} \text{ (to 2 d.p.)}$$

#### vii) Interpretation of Coefficient Value

The significant of the calculation above is that, the Spearman's Rank Correlation Coefficient  $r_s$ , has been found to be 0.98 to second decimal places which is interpreted as the Variables X and Y are *verystrong positively correlated*. This implies that values for both Variables X and Y tend to increase together, meaning that, increase in one factor results in increase of the other.

#### viii) Comparison of the Two Ministries in Their Operational Management Practices Using the Interpretation of Coefficient Value

From the interpretation of the Spearman's Coefficient of Rank Correlation made, we can compare the operation management practices in the case study ministries – Zion Royal Theatre and Free Gift International as very strong positively related. The following can be inferred:

- The result suggests that there is a highly significant relationship between the audience perceptions of the two Christian theatre organizations (ministries).
- The strong positive correlation (0.98) indicates that as audience perceptions of one Christian theatre organization increase, audience perceptions of the other Christian theatre organization also tend to increase.
- This implies that the operational management practices of both Christian theatre organizations are likely to be similar or have similar effects on audience perceptions.

- The high correlation coefficient also suggests that the findings from one Christian theatre organization can be generalized to the other Christian theatre organization with a high degree of confidence.
- The result supports the idea that both Christian theatre organizations are managing their operations in a way that is perceived similarly by their audiences.

In conclusion, a Spearman's Coefficient of 0.98 highlights a strong positive correlation in audience perceptions of operational management practices at the two Christian theatre organizations. It illustrates consistency in audience assessments, and provides insights into effective management strategies.

## Discussion of Key Findings

### From The Interviews Analysis

The interviews with Festus Dairo, Olumide Oki, and Ayotunde Yoloye provided rich insights into the operational management practices in Christian theatre productions. Their shared experiences reflected both the unique characteristics of their respective organizations and common challenges faced across the practices. The following key findings have been found to have deeply contributed to the understanding of effective strategies in operational management within the context of Christian theatrical productions:

- i. Operational Management Strategies:** Zion Royal Theatre emphasizes prayer for spiritual guidance, meticulous planning, efficient resource allocation, effective communication among team members and continuous evaluation with a well-structured production process. While Free Gift International adopts strategy of three main divisions, which are: content development, content deployment, and operations. This clear division of labour allows Free Gift International to function as a well-coordinated entity in its operational management practice, with each part of the organization contributing to the overall goal of spreading the gospel.
- ii. Leadership Style:** Zion Royal Theatre adopts the transformational leadership style with a blend of servant leadership, which fosters creativity, teamwork, and spiritual guidance. This collaborative and supportive leadership style at Zion Royal Theatre has significantly impacts team morale and professional development. While in Free Gift International, the leadership style is both observant and adaptive, allowing the leader to manage the creative aspects of the ministry, such as scriptwriting and

production, alongside administrative tasks like resource allocation and process documentation.

- iii. **Audience Engagement:** The interviewees highlighted the significance of actively engaging with audiences to shape their productions. Olumide Oki articulated a systematic approach to gathering audience feedback through surveys and post-performance discussions, which informs their decision-making and production choices. Similarly, Yoloye shared that Free Gift International has adopted a tactical approach of feedback mechanism through surveys filling by the audience, workshops and community outreaches to foster dialogue, ensuring that their productions remain relevant, impactful and appealing.
- iv. **Challenges and Opportunities:** All interviewees acknowledged various challenges in the operational management of their respective theatre organization. Dairo pointed out the struggle with funding and resource allocation, which impacts the scale and scope of performances. Oki added that cast and crew acquisition is also a significant challenge, particularly in finding individuals who align with their artistic vision. Zion Royal Theatre addresses these challenges through collective sacrifice, support from the Executive Director, and fostering a collaborative environment. Yoloye shared the same sentiments, explaining the difficulty in getting members to work outside their comfort zones. But, this is handled by gradually exposing members to the new areas. He also emphasized the need for a sustainable business model that can withstand fluctuations in attendance and funding. However, opportunities for growth generally include collaborations, progressive and sustainable innovative productions, and expanding audience reach.
- v. **Performance Metrics:** Zion Royal Theatre uses spiritual impact to evaluate how effective the productions convey Christian messages and and inspires spiritual growth in the audience, cast, and crew; conversion of souls – by tracking the number of people who give their lives to Christ as a result of the production; community engagement and partnership effectiveness – by assessing how well the productions engage with the community and the effectiveness of partnerships in spreading the theatre’s message. Free Gift International also shares similar metrics in measuring its performance effectiveness.

### **From The Survey Data Analysis**

- i. The elevated Spearman's coefficient reflects that as one aspect of audience perception increases, the other aspect tends to increase correspondingly. Such as, if audience satisfaction and perceived efficiency are assessed, a score of 0.98 indicates that individuals who rate one aspect highly are likely to equally rank the other aspect favourably.
- ii. This strong correlation of 0.98 suggests a consistent alignment in audience perceptions across multiple metrics pertaining to operational management practices. Such uniformity may indicate either that both Christian theatre organizations employ similar management strategies or that audiences share comparable criteria when evaluating these practices.
- iii. The strong correlation implies that specific operational management practices, which could be human resource (cast, crew, director) or technological integration in their theatrical productions significantly influence audience perceptions or are similarly perceived across the two theatres. This information can be invaluable for theatre managers/directors seeking to enhance audience engagement and satisfaction by identifying and reinforcing effective operational strategies.
- iv. The R-Value of the correlation being 0.98 strengthens the reliability and validity of the survey results, with minimal design shifts in audience focus. This consistency indicates the respondents across the board tend to be in agreement about their assessments of the operational practices that were assessed, making the findings even more credible.

## **Conclusion**

Through the lens of operational management techniques, as articulated by organizational effectiveness theory and resource-based view theory, this study aimed to investigate the factors that contribute to highly successful and effective Christian theatrical performances. These frameworks shed light on important topics like leadership dynamics, audience engagement tactics, sustainable operational management cultures, and the distribution of both tangible and intangible resources.

The mixed-methods study technique was used to examine the complex interactions between these variables. A semi-structured interview was conducted for the leaders from Free Gift International (FGI) and Zion Royal Theatre (ZRT) and this produced rich qualitative material that was taken through thorough theme analysis. In addition, audience surveys made

quantitative analysis easier and provided an expanded view of the effects of operational management techniques. The combination of these approaches provides a comprehensive analysis, as it highlighted important similarities and differences between the two organisations.

The results made clear the following:

- Zion Royal Theatre's splendid productions of consistently high quality were the result of proper planning and adequate allocation of resources.
- Free Gift International was known for its innovative and cooperative methods, which promoted creativity and raised audience participation.
- Audience impressions of ZRT and FGI showed a substantial positive association (Spearman's Coefficient of 0.98), and this confirms that their productions are efficient. has good quality, technical integration, and operational methods.

It has been shown that the establishment organizational sustainability, protecting cultural assets, and promoting social change all depend heavily on effective operational management techniques. Furthermore, by creating Christian theatre as a vibrant platform for religious and cultural expression, these activities support the theatre's social and spiritual significance.

## **Recommendations**

We suggest the following recommendations to build on these discoveries and enhance the influence and sustainability of Christian theatre productions:

### **1. Make Resource Management Stronger**

#### ***Improve Your Financial Planning***

**ZRT:** Funding options like sponsorships, grants, ticketed events could lessen dependency on donations. The organization should look into these various sources of funding.

**FGI:** Reduction of cost and optimizing resource usage through adoption of stricter budgeting procedures.

#### ***Maximize the Allocation of Human Resources***

**ZRT:** Implement organized staff training initiatives to enhance retention and skill development.

**FGI:** Implement methodical hiring and skill-building procedures while incorporating frequent assessments and feedback systems.

## **2. Utilize Technology**

### *Integrate Advanced Technology Efficiently*

- To improve standards, both organizations should invest in cutting-edge technical equipment.
- To increase audience engagement and reach, there is need to improve digital marketing and social media tactics
- Make use of data analytics to learn about audience preferences and guide choices.

### *Initiatives and Comprehensive Training.*

**FGI:** Expand its current tech-focused programs, for instance, the establishment of tech units, by providing ongoing professional development.

**ZRT:** Organise workshops on cutting-edge technologies to handle technical difficulties.

## **3. Encourage Strategic Partnerships**

- Establishing partnership with educational institutions, local governments and Christian organisations will also help in gaining access to resources and expansion of audience.
- Mentorship events between experienced leaders and young members should be hosted to guarantee leadership continuity and creativity.

The implementation of the recommendations stated above, can help Christian theatre groups to augment their operational management procedures, promote long-term viability, produce exceptional performances, and build stronger relationships with their audiences by putting these suggestions into effect.

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