

THEATRE ORGANISATION AND FACILITY MANAGEMENT IN NIGERIA

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ABSTRACT

A theatre as an organization is composed of people, facilities and systems put in place to achieve specific objectives. The people, the facilities, and the systems interplay in order to achieve the given goal. The facilities are composed of buildings, infrastructure and support services. As a production system, it is subject to wear and tear apart from the fact that both facilities and the people respond to the dictates of life cycle. Most theatres in Nigeria are designed to the conventional Euro-American style and form with similarities in space arrangement, architectural form, physical orientation, placement, space locations and its facility management policy. Assessing these theatres, there is also a progressive decay in architectural structures, technical equipment and production infrastructure due to poor management and insufficient funding by the owners. This study is based on the Field and Environmental Psychology Theory (FEPT) propounded by Kurt Lewin, Contingency Approach (CA) propounded by Lawrence and Lorsch and Ludwig Von Bertalanffy's Systems Theory (SA). The Field and Environmental Psychology Theory examine patterns of interaction between the individual and the total field, or environments while the Systems Theory and Contingency Approach, viewed organizations as complex systems of people, tasks and technology. They looked at interaction between people and their environment. The common goal in creating public assets is to have them serve effectively and as long as is physically possible. This requires that they be prevented from falling into decay and disrepair through appropriate management.

Keywords: Theatre Organization, Facility Management, Nigeria.

INTRODUCTION

Facility Management is an age-old practice instituted out of necessity since buildings were constructed to support human activities. The Facility Management industry is generally acknowledged as having stemmed from services provided by janitors and caretakers during the 1970s. Facility Management as defined by David Cotts, is "the practice of coordinating physical workplace with the people and work of the organization; integrates the principle of Business Administration, Architecture, and the Behavioural and Engineering Science" (4). It encompasses all activities related to keeping a complex operating and functional facilities, as it is connected to the management of everyday building maintenance and operation. As a term, it is closely related to building management and centred in the factor of place.

According to Ndubisi Onwuanyi and Abiodun Oyetunji, "Facility Management services are designed to serve buildings whilst buildings are designed to serve purposes" (582). This naturally makes maintenance necessary for the purpose of keeping facilities in a condition to deliver value and elongate service life. The Facility Management service is a management

concept aimed at getting a building, structure or facility to serve effectively the purpose for which it is intended, purpose distinct both in requisites of the physical and the human. The Facility Management concept, as an important precept is that the physical structure can be made to sustain the purpose of an individual or groups through the human element of that very group (Utin, 40). However, in Nigeria its existence and even its practice are not sufficiently documented. Effective Facility Management (FM) combines resources and activities to generate the work setting vital to the success of any organization. On a day-to-day level, effective Facility Management provides a safe and efficient working environment, which is essential to the performance of any establishment, whatever its size and scope of works (Edum-Fotwe, Egbu and Gibb, 50).

Sekula Opaluwah emphasizes that “Success, as facilities manager is not only anchored to how well one does his job but also how well one fits in” (16). Alexander Keith explains broadly on the core activities that should be performed by facility managers to be; “organization and management, quality management, value management, risk management, building performance, environmental management, information management, support services and project management” (2). While Park is of the opinion that the duties of a facility manager must include but not limited to “space planning, maintenance and feedback, operational services, assets management, life cycle costing, system and software, services, allied activities, health and safety and property portfolio” (7). Spedding, A. identifies ten business areas of FM consultants as follows;

Building valuation and inventories; space analysis; user and occupancy surveys; safety and security audits; telecommunication and information system provision and support; Inspection of premises and maintenance; furniture and equipment surveys; planning and management of contracted out services; re-location of premises and procurement of new properties (7).

Facilities here include theatres, recreational centers, hotels, grocery shops, schools, hospitals, hotels, sports complexes, auto shops, office buildings, jails etc. Edwin Wilson, opines that; “there is a consensus among creators of theatre that the physical environment of a theatre is an important part of the experience whether the theatre space is indoors or outdoors, whether it is large or small, the shape of the stage and its relationship to the audience help to determine the nature of the theatre experience” (301). Franklin Becker states that “building is like a living organism and like any living thing needs to be nurtured, understood and its full potential developed” (105). This shows that theatre buildings are not just ordinary or mere structures but needs to be researched upon and cared for.

According to Norman Pfeiffer, “Theatres have the ability to give identities to communities, to serve as focal points in their own right, or to participate in neighborhood rebirth” (25). The main goal of a theatre experience is to make an environment that will recede from the consciousness of everyone who uses it, to make a building that aspires to have the qualities of good directors, actors and technical designers, and a neutral surrounding that will disappear into the minds of the performers and audience. Douglas Kridler is of the opinion that “theatres do not become successful just by opening for business; they do so by earning the respect and enthusiasm of the public. Only then can the goals of architect, planner, and community leader truly be realized” (74).

A theatre as an organization is composed of people, facilities and systems put in place to achieve specific objectives (Akpan, 150). The people, the facilities, and the systems interplay in order to achieve the given goal. The facilities are composed of buildings, infrastructure and support services. As a production system, it is subject to wear and tear apart from the fact that both facilities and the people respond to the dictates of life cycle. In Nigeria, Kenneth E. asserts that:

Over 80% of existing theatre facilities in the country are more than thirty years old, and the need for rehabilitation is increasing daily... Naturally, there are often local topographical or financial circumstances which limited the opportunities of the architects, both in regard to the choice of theatre building type and in regard to the choice of details (161).

Huge investments and valuable facilities have always been wasted away because of poor maintenance resulting from insufficient or not readily released funds, short-handed personnel and the use of cheap and inferior materials. In realizing this fact, managers in both the private and public sectors have been trying to find better ways or strategies for tackling the maintenance menace (Afiah, Amaku and Akpan, 63). The Facilities Management Concept is one of the most recent strategies developed and introduced with the view of providing managers with a systematic and scientific way of approaching the maintenance problem.

Effective maintenance has often been identified as a very critical factor necessary for the enhancement of effective use of resources including physical facilities. Regrettably, effective maintenance has continued to be a very big problem to managers in developing countries such as Nigeria. Governments, educational sectors, organizations and individual investors have often wasted hard-earned funds and resources due to poor maintenance or lack of it. Apparently, Facility Management as an industry has emerged as one of the fastest growing sector over the decade. Although, as a multi-disciplinary study that covers wide range of various activities, responsibilities and knowledge, the scope of facility management is still lacking in theatre studies today.

Theories on Facility Management

There are various definitions of Facility Management as documented by researchers and academicians. These definitions give widespread difference on the understanding of what facility managements is, how it works and to what extent it offers sustainable opportunities for business to thrive (Utin, 68). Facility Management has been seen very simply as the management of buildings and also building services. This is defined as the proactive management of constructed facilities and organizational assets to improve their efficiency and add value to their performance and services (Okoroh M., Jones C. and Ilozor B.). This is in line with Alexander's definition of Facility Management as "the process by which an organization delivers and sustains support services in a quality environment to meet strategic needs" (1).

Facility Management is the coordination of the physical workplace with the people and the work of an organization (Edem, 97). Facilities, in the context of theatre include the general theatre buildings and its environs, the drive-way/parking lot, the box office, the lobby, the bars/restaurants/canteens, the auditorium, back stage space and dressing rooms, alternative spaces for rehearsals, auxiliary spaces/storage and workshop, central air-conditioning system, fans, elevators, lifts, electrical installations.

Hamer, J. defines facility management as the planning, implementation, maintenance, accounting for physical space and services tailored to an organization, and at the same time looking for ways to reduce the total cost associated" (27). Facility Management as defined by David G. Cotts, is "the practice of coordinating physical workplace with the people and work of the organization; integrates the principle of Business Administration, Architecture, and the Behavioural and Engineering Science" (4). Onwuanyi and Oyetunji asserts that Gunner defines Facility Management as,

An interdisciplinary field primarily devoted to maintenance and care of large commercial and institutional buildings such as hotels, resorts, schools, office complexes, sports arenas, and convention centres. Duties may include the care of air conditioning, electric power, plumbing and lighting systems, cleaning, decoration, grounds keeping and security (581).

Jim Steinmann as cited in Hamer also define Facilities Management as "the systematic method of inventorying, planning, designing and maintaining space, equipment and furniture for general or special purpose facilities that are subject to a need to be flexible to accommodate change" (1). For a facility to function accurately and efficiently, it must be satisfactorily maintained in accordance to its uses. S. A. Opaluwah asserts that, "Maintenance activities could be classified in many ways, which includes":

1. Preventive Maintenance: Preventive maintenance is any action that can be taken to prolong the life of equipment and prevent premature failure. These actions include equipment inspection, adjustment, cleaning, non-destructive testing and periodic maintenance.
2. Planned Maintenance: Planned maintenance implies the examination of all means of repairing, lubricating, servicing and overhauling machinery so that in the long run, the machinery has a minimum of downtime due to failure.
3. Corrective Maintenance: This is the work undertaken to restore a facility to an acceptable standard.
4. Breakdown Maintenance: This entails maintenance work carried out after a failure. It costs more and is more cumbersome to manage.
5. Running Maintenance: This is carried out when the facility or component is still in use. This happens mostly where the facility has no spare or standby equipment.
6. Functional Maintenance: This is a type of maintenance organization in which the first line maintenance foreman is responsible for conducting a specific kind of maintenance, e.g., pump work, for the entire plant.
7. Area Maintenance: This is a type of maintenance organization in which the first-line maintenance foreman is responsible for all maintenance within a specific geographical area.
8. Deferred Maintenance: This is a maintenance work, which can be postponed to some future date without further deterioration of equipment.
9. Engineering Maintenance: This is a staff effort aimed at ensuring that maintenance techniques are effective, that equipment is engineered for maximum maintainability, that persistent and chronic problems are discovered and corrective actions or modifications made. Determinations of critical parts and adequacy of repair or replacement part.
10. Major Maintenance: This is an extensive, non-routine scheduled maintenance requiring a deliberate shutdown of equipment, the use of maintenance crew, several elapsed shifts and significant materials and occasionally, the use of supporting mobile equipment.

11. Non-Routine Maintenance: This is a maintenance performed at a non-regular interval with each job unique.
12. Minor Maintenance: These are repairs usually performed by one man using hand-tools, few spare parts and completed in less than two hours.
13. Periodic Maintenance: These are cyclic maintenance actions or component replacements carried out at regular intervals.
14. Predictive Maintenance: These are non-destructive testing techniques intended to predict wear or equipment failure. These include vibration analysis, sonic testing, dye testing.
15. Priority Maintenance: The maintenance indicates the relative importance of a single maintenance work in relation to other works, operational needs, safety, equipment condition, etc and the time when the job should be done.
16. Project Maintenance: This maintenance involves the capital-funded actions such as construction, equipment modification or installation to gain economic advantage, replace worn out, damaged or obsolete equipment, satisfy requirement, attain additional operating capacity or meet a basic need.
17. Overhauling Maintenance: This type of maintenance include the inspection, tear down and repair of a total unit of equipment to restore it to effective operating condition in accordance with original design specifications. (60).

The Akwa Ibom State University Pinnacle Theatre

From an interaction with Okon Udofot Jacob as the Pioneer Head of the Department, the Department of Performing Arts is one of the Six (6) Departments established under the Faculty of Arts during the 2012/2013 Academic Session in Obio Akpa Campus. The department resumed duties and began full academic work in March 2013, as a full flesh department with a record of twenty (20) Students and four (4) Staff Members which three (3) were Academic Staff and one (1) Arts Fellow. The students' population as at 2024 is about three hundred and fifteen (315), with fifteen (15) Staff Members, where eleven (11) are Academic Staff and four (4) Non- Academic Staff. As the department resumed full academic activities, the University provided Lecture Rooms at the faculty block called Old Faculty of Arts Lecture Room for the entire departments in the faculty although, there was no formal venue for production preparations and presentation. The Lecturers, Students and the assigned Directors for practical courses in the department made use of any found spaces for routine rehearsals within the University Campus and even open fields and shades under the tree. They also made do of spaces like the Old Social and Management Science Block, the Assembly Hall and the TETFUND Hall, all within the Obio Akpa Campus of the University, built as Lecture Halls.

Plays performed between 2013 and 2016 made use of the Assembly Hall and the TETFUND Hall as performance spaces. The plan for the construction of The Pinnacle Theatre began in August 2016 in preparations for the accreditation team who visited the University in November that same year. The theatre building was designed by Architect Nelson as was fondly called, who was the then Head of the Physical Planning Unit of the University at the main campus. The construction was however, co-supervised and monitored by the Head, Department of Performing Arts, Dr. Okon Jacob, as well as Mrs. Ekaette Brian Edem who was newly employed to department in the area of Theatre Design and Technology in 2016.

On completion, the Pinnacle Theatre was officially commissioned by the Visitor to the University, the Executive Governor of Akwa Ibom State, His Excellency, Deacon Udom

Gabriel Emmanuel, on Tuesday, the 16th day of May 2017, with Prof. Eno Ibanga as the Vice Chancellor of the University. The Theatre as located on the hilly side of the campus was constructed to fit into the topography of the University, which made it easy to carve the raked sitting arrangement without much expenses and labour. The choice of the plot location of the theatre by the Vice Chancellor, Prof. Eno Ibanga was dependent on the plan submitted to him by the architect. The facility houses a Theatre Auditorium, the Box Office, The Control Room, Back Stage Space, Dance Studio, Scene Dock, Dressing Rooms and Office Spaces to fulfill the academic mission of the building. Being at the centre of the university, it is accessible through several routes into the university. One could drive through either the main gate from Abak, Ikot Okoro Road, the College Road adjacent to the Pinnacle Theatre or Atan Street, behind the theatre(See Plates 1 to 3 below).



Plate 1: Entrance to the Theatre from the Main Gate, Abak, Ikot Okoro Road



Plate 2: A view from the Pinnacle Theatre. Left leads to Atan Street, behind the kiosk is the college road and main entrance at far up.



Plate 3: Long view of the Theatre from the Kiosk

From the front view of the Pinnacle Theatre, are several selling points and mini stores owned by the members of the community. Beside the theatre are also the student's hostels built and owned by members of the surrounding community. By the left view are sets of buildings belonging to the Department of Mass Communication and Faculty of Agriculture as located at the extreme. At the back of the theatre is a building that houses the Head of Department's Office, Administrative Offices, Costume and Makeup Rooms, and a well-furnished state of the arts Entrepreneurial Section that belong to the Department. The main entrance to the theatre is at the back of the auditorium due to the topography of the location. Through the back door, is a 5-step stairway, double swing unit and single doors at both sides of the auditorium for easy entrances and exits. Provided also is a smooth rolling entrance for the disabled members of the audience, using wheel chairs (see Plate e below). By the sides of the auditorium too are double swing unit doors that lead to the front rows of seats, the orchestra pit and the stage, as well. The entrance in front of the theatre is for special visitors to the theatre, like the Governor of the state and his entourage, the Vice Chancellor and his cabinet and any other special invited guests.



Plate 4: The Pinnacle Theatre with its foreground

From the back, left and right doors, is an opening that serves as the box office. The box office has a small unit of window openings in front and by the side with protectors that serves as sales point for tickets during productions. The box office in-between the control room, has a total space area of 13 square meters, with a glass opening. At the time of this research, the box

office remained empty and locked up, as sales of tickets is done at the back entrance into the auditorium. Opposite the box office is the entrance into the lavatory male and female lavatory, accessible from outside.



Plate 5: A view of the Parking Lot, Main Entrance Doors right and the Box Office Window



Plate 6: A close view of the Main Entrance Door left and the Box Office Windows

In the Theatre, the control room is accessible from the left side of the auditorium and has its front on the back-wall after the last row of seats. Inside of the control room is of the same level as the auditorium floor but the lighting and sound control systems are being placed on a higher level than the control room floor. The control room has an observation screen, and a sound-tight glass window with an unobstructed view of the auditorium and the stage. The room is air conditioned to avoid over heat of the operating systems. Inside the control room is another room, used as a store to keep lamps and many other technical equipment for security reasons.



Plate 7: A view of the Control Room from the Auditorium

The Theatre auditorium wall is acoustically treated with foam and covered with fanciful wall paper for beautification (See Plate above). The auditorium seats about 274 spectators although originally designed for 300 audience members. The variation in number of seats is due to the procurement of large sets of seats compared to the proposed smaller size. For better view of the stage, the auditorium seats are placed on a raked floor, separated into ten horizontal tiers and two wide aisles with twenty-one step stairway that runs through from the back of the auditorium to the front of stage. The seats are made of red surface material, padded with foam to avoid reverberation of sound during productions, with two armrests and an invisible folding wooden slab by the side, which serves as a support for writing pads and notes during lectures.

The theatre has ten rows of chairs totaling 274. Counting from the front section, they are:

- (i) the right row - of 8, 9, 10, 11, 11, 12, 9, 8, 7 and 5 seats;
- (ii) the middle row - 11 seats in each of the ten rows;
- (iii) the left row - 5, 6, 7, 8, 8, 9, 7, 6, 5 and 3 seats and a single line of seats at the extreme centre of the auditorium, making the centre line to have an extra row of 1 with ten seats:(See Plates 8 to 10 below).

The rooftop of the auditorium is made of a POP (Plaster of Paris) Ceiling with 22 POP light openings, and an enclosed and sealed house lights of four or five number of Led Panel Light in four lines fitted into the POP ceiling. This gives a good illumination of the auditorium for reading and general house illumination before, during intermission, and at the end of productions. Water sprinklers are also installed in the ceiling in case of any fire outbreak or smoke in the theatre. Provided in the theatre are 6 air Conditioned Systems in the auditorium and thirty (30) socket points across the auditorium, with 14 on the stage for lighting and about 70 in the entire theatre building. The auditorium gives a well-laid out, open and specious atmosphere that allows for a good view of the stage at all sides.



Plate 8: Centre view of the Auditorium from the Stage



Plate 9: Right view of the Auditorium from the Stage



Plate 10: Left view of the Auditorium from the Stage

The theatre features a modern theatre proscenium stage, backstage area, offices and storage rooms. The auditorium has a stage that is 41.4 feet width and 19.2 feet long, physically structured like the Euro-American style of proscenium stage. From the auditorium floor to the top of the stage is 3.4 feet high and made accessible through 6-step stairway created with tiles. From the curtain line to the back wall is 12.4 feet with a proscenium arch of 6.8 feet. A picture frame of 34.4 feet in height frames the stage and 18.3 in length with a red stage curtain, while the stage is four meters deep from the proscenium line (See Plate 13 below).



Plate 13: A view of the Stage

The stage floor has a well laid hard, closely fitted, heat and moisture resistant, wooden dark brown slabs, with stained finish to avoid reflection of stage lighting. They are units of 10 centimeters wide and 8 centimeters thick and smooth, joined by screws. The stage is firm and well leveled, treated and thoroughly reinforced as to withstand heavy load of sceneries with a well-constructed closed trap door at the centre. The trap with 6.7 feet deep, 3.8 widths, and 6.8 breaths can accommodate coven of any size, actors and other scenic units as being required by a production. The theatre has a stage loft or tower which houses the locally fabricated flying mechanisms and counter weight system (Plates 15 and 16). The tower is about 6 meters high with the stage-flying gallery of galvanized pipes, running to and forth of the space. The pipes are most at times used as lighting points depending on the nature and the needs of the performance. There are vertical and horizontal cat-ladders that go through the stage and terminate in the control room.

On the stage are double - swing unit doors leading to the back stage area, the green room (the actors waiting area) with 48 feet corridor, two dressing rooms which the left is for female and the right for male, and the dance studio by the left. Behind also are large doors leading to the back entrance and three offices at the far left of the back stage. The large door at the back stage leads outside to the scene dock, props room and also serves as a quick access to the kiosk mentioned earlier. Installed in the dressing rooms are large mirrors, dressing table for makeup, fan and air conditioned system, proper lighting and illumination for dressing and face-makeup and also a lavatory each for the performers use only.

Beside the female dressing room is the dance studio that occupies a total space area of 27.4 by 21.9 feet. There are two doors in the dance studio, with 6 aluminum glass sliding windows that aid ventilations. Installed in the dance studio are mirrors on three sides of the room, 2 wall pipes for the hanging of body and face towels, two air conditions, two ceiling fans, three POP lighting units, one flirt vent in case of fire outbreak and seven socket points for musical appliances and charging of phones during rehearsals. The main function of the dance studio was for dance rehearsal, although at some points, it also serves as an alternative stage space for drama rehearsals when the stage is in use and also as lecture room. There is provision for two rooms of the same dimension at the far back of the stage accessed either from the back door or outside door of the dance studio. These rooms house the scene dock and the props (Stage Properties). There is no provision of room for the construction of the scenery and

properties since the scene dock is too small. Scenery and properties are either constructed on the stage or outside by the side of the theatre.



Plate 14: Front view of the Pinnacle Theatre showing the entrance to the Back Stage, Scene Dock and Props Rooms by the right

According to Ekaette Ekpo, Emmanuel E. and Friday N., “Visibility is a very important function of stage lighting. The audience should be able to see exactly what you want them to see, or not see those things that should remain hidden” (209). At the Pinnacle Theatre, there is provision for lighting equipment in rolls with single loosed bar bridges. It is right in front of the stage from the auditorium and some suspended on the overhead bars on stage. The lighting positions are reached through the use of cat-walk, which flows from the control room to first, second and third bridges, down to the stage. Although the cat-walk is dark and little bit uncomfortable as the technicians have no room to walk erect or stand. Ekaette Ekpo, Emmanuel E. and Friday N. further mentioned that “Good lighting ties together the visual aspects of the stage and supports the dramatic intent of the production” (209). To have an uninterrupted performance, there is provision of a standby 60 KVA Sound Proof Mikano generating set planted outside the theatre. The 60 KVA Sound Proof Mikano generating set was donated to the department and serviced by the works department of the university.

The Facility Management of Pinnacle Theatre

The Pinnacle Theatre is solely planned and managed by the Head of the Department in the absence of a Theatre Manager since inception. The Head of Department who is the administrative head also manages the staff and students. With his/her huge load as the Head, the planning and management of the Pinnacle Theatre as a playhouse has been wholly affected. He/she is in charge of the facilities in the theatre, as he/she monitors the uses of technical facilities by other theatre personnel and students, checks the condition of theatre equipment and arrange for repairs and replacement by writing to the university management whom on approval of the letter directs it to the works department of the university to run maintenance on the equipment. The general coordination of theatre personnel, machines, inventory, orders of specialized supplies as needed, work in progress, finished products, and deliveries are being done by the Head of Department. The technical students at the three and four hundred levels most at times assist the Head of Department.

At the Pinnacle Theatre, a Facility Manager is required to keep the theatre and all its systems and equipment in a readily usable state. This includes keeping the scenery, lighting and sound

systems, soft goods, seating and other equipment used in the facility in good working condition. From the Heads of Department since inception, letter for request of a theatre manager has been sent severally to the university management for immediate employment to foresee the entire managements of the facilities in the department. And yet still, the university is yet to employ a Theatre Manager and also theatre technicians.

The department has one female cleaner as employed by the university management, who is in charge of cleaning the entire administrative block accommodating the HOD's office during official hours, while the student government of the department assists in the cleaning of the theatre daily by making a schedule of class cleaning from hundred to three hundred level students of the department. It is the responsibility of a theatre facility manager to create an environment that encourages productivity, safe and pleasing environment for the theatre patrons and also the needs of the owners. At the Pinnacle Theatre, it is the HOD's responsibility to monitor all aspects of facility maintenance, track and respond to safety and security issues by always writing to the university when need arises.

The Head of Department stands between members of staff, students and the management of the University for Procurement of new theatre equipment and other facilities. He/she works closely with the full production team, comprising of the technical directing students, the costume and make-up students, the management students and the lecturer directors/designers, coordinating them to set up events in the theatre like the yearly productions, inaugural lectures, seminars and workshops. He/she allocates the hall to users at a particular time and leases it for use as well to the management of the university and visitors to the university. Maintenance, testing, and inspection schedules are required to ensure that the facility is operating safely and efficiently, to maximize the life of equipment and reduce the risk of failure, which this is not so at the Pinnacle Theatre. Few years after construction and installations in the Theatre, the equipment which is left without proper maintenance are nothing to talk about. Moreover, the lighting and sound equipment at some moments were abandoned in the storeroom while others hung in the auditorium are not in a good state as it is exposed to dust. They are most likely checked and dusted during the yearly seasons of performances.

Conclusion

A good Theatre according to Arthur Penn, "emits an atmosphere of mysterious anticipation into which it draws audience and then disappears into itself, allowing collective imagination to become the structure...it should offer itself with tenderness" (30). Theatre structures with its facilities in Nigeria are not properly managed, and to correct this, an effective facility management policy is suggested. This fact was confirmed by physical inspection round some theatre facilities in Nigeria by the researcher, be it Private, Educational or Government owned Theatres. These facilities too were built or constructed with materials prone to deterioration because of age and the impact of the elements. This makes the maintenance of these facilities necessary to be kept in good condition to deliver its purpose and elongate its service life. The maintenance of these facilities comes in many forms, which are not limited to routine checks and corrective improvement. To invest an enormous sum of money in one facility, one should also consider maintenance management as a very important part of the facility, even when at times; there is a problem of inadequate fund.

The common goal in creating public assets is to have them serve effectively and for as long as is physically possible. This requires that they be prevented from falling into decay and disrepair through appropriate management. The maintenance, testing, and inspection schedules are required at the Pinnacle Theatre to ensure that the facility is operating safely and efficiently, to maximize the life of equipment and reduce the risk of failure. The cleaning operations are often undertaken daily, during working hours at the Pinnacle Theatre by the students as it is also used as theatre lecture hall. Provisions are always made during times of performances for the cleaning of lavatories for visitors. Ekweariri C. (78) asserts that;

Some modern theatre buildings lack the basic theatre hygiene. Places of performance, within and outside are haphazardly kept, giving room to unhealthy environment. Theatre as a place of public gathering should be healthy and hygienically clean in order not to expose its workers to occupational hazard. This is because a healthy environment is equivalent to a healthy body.

Cleaning of the theatre and its environs should be done daily, to make the entire theatre facility pleasant and inviting. It is also very necessary to have an up to date list of equipment within a facility, as this is not so in most theatres in Nigeria (Urujzian, 46). Majority of the theatre equipment are kept carelessly after use by the students and not properly checked by the theatre heads and the technical designers/lecturers. Some of it is destroyed by insects and mutts. As a whole also, there is adverse weather effects on the entire theatre facilities in Nigeria.

Some hindrances too are the facts that there are no facility managers in Nigerian theatres, it is a new concept that must be implemented or the theatre managers should be re-oriented/retrained with the emphasis on preventive maintenance. In the process of budgeting also, most space for capital estimates are for new or continuing projects, the recurrent are mainly for salaries, wages and other overheads, as maintenance of facility are mostly omitted or not looked into. They would rather spend money when equipment breaks down and not before (Urujzian, 50). Our institutions of higher learning must also review their programmes to encourage facilities management. A facility maintenance manager should be employed to ensure the best possible out-of-home entertainment experience to include; efficient maintenance of theatre buildings and utilities. So he can carry out daily, weekly, monthly inspections of the theatre that could result in routine maintenance and repairs, while co-ordinating all engineering/technical activities of the theatre, instruct users and guests in the safe and appropriate use of the theatre facility, and also report facility problems that cannot be immediately repaired to the management.

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