

Roles of Theatre Manager in the Management and Sustenance of Performance Buildings in Nigeria

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The Performance buildings in Nigeria serve as popular outlets for entertainment, education and relaxation. They also serve as custodians of people's heritage as well as reservoirs of culture and tradition. The study notes that the Public Performance Buildings in Nigeria are challenged by neglect, inadequate funding, lack of awareness and patronage when compared to Privately-owned theatre Buildings which are well funded, maintained, sustained aside attracting adequate publicity, quality performances in conducive environments. In view of this, the study examined the role of Theatre manager in the management and sustainability of theatre in Nigeria noting that his/her duty accentuates both the profit and survival of the theatre. As applicable to every research work, the need to adopt theoretical approaches to guide this study is imperative. To this end, Maintenance Optimization Model (MOM) and Multiple Stakeholder Theory propounded by Fons Trompenaars and Peter Woollians (2010) were considered applicable to the study. The study adopts both Key in format Interview (KII) and Focus Group Discussion (FGD) as instruments for data gathering and contextual analysis. The study discovered that the roles of theatre manager in government-owned theatres are not well-defined and lack operational model when compared to privately-owned theatre. The study therefore identifies the need for a robust and sustainable theatre model which can facilitate adequate maintenance and sustenance of performance buildings based on effective management and utilization of available resources.

Background to the Study

The theatre according Axworthy (11) is defined as the building while drama is doing. The existence of the theatre creates the performance or drama. Both the theatre as a building and drama as a performance had a place in the social structure of any society. The theatre as a performance building provides information, education, and entertainment services to the community as well as a robust channel for foreign exchange generation for most countries. Cheng (16) defined theatre as performing arts which remains a significant part of the cultural industry and contributes immensely to the promotion of city planning and the development of the local economy. All over the world, the significance of heritages of national status such as theatre cannot be over emphasized. This is because of its historical, cultural, economic and aesthetic values. Considering the significant relevance of theatre to the society the lethargic attitude of government towards adequate management and sustenance of public performance building in Nigeria has undermined its national significance.

In developed nations such as Greek, Italy, Bulgaria, China, Japan, England, London, Berlin, Moscow, Scotland, United State of America to mention a few, available records show that their theatre were well managed by professionals and also enjoy adequate funding by the government. The question the paper poised to ask is why the neglect of public theatre in Nigeria? The public theatres in Nigeria lacks government attention and maintenance culture for its sustenance. These problems among others have collectively destroyed the theatre culminating into colossal waste of state resources by extension depriving young talents to exhibit their creativity. This also leads to high rate of unemployment, prevention of informal education through various theatre performances and above all loss of internally generated revenues. Without gain saying, the theatre remains one of the great infrastructures that can be used to grow and develop the economy of a nation if properly sustained and managed.

An Overview of the idea of Theatre

Man is a gregarious animal, and a major thrust of human nature is social interaction. There is also the insatiable appetite of a man for gathering, relating and having life experiences together. One of the avenues to achieve this is the theatre. The theatre with audiences in attendance, state-of-the-art equipment and well-trained performers satisfy man's quest for entertainment, information and most importantly, education. The business of theatre from time immemorial is to recommend virtue and discountenance vice. The theatre shows the uncertainty of human greatness, the sudden turns of fate, and the unhappy conclusions of violence and injustice. The theatre also exposes the consequence of pride; it makes folly and falsehood contemptible and bring everything that is ill under infamy and neglect.

Universally, the theatre has projected the images of various societies to the outside world. It has assisted in preserving and documenting the culture of various human societies, highlighting diverse epochs in human history and societal development. The Theatre is a collaborative form of fine art that uses live performers to present the experience of a real or imagined event before a live audience in a specific place. The performers may communicate this experience to the audience through combinations of gesture, speech, song, music or dance. Elements of design and stagecraft are used to enhance the physicality, presence and immediacy of the experience. The specific place of the performance is also named "theatre" as

derived from the Ancient Greek θέατρον (théatron, “a place for viewing”) and θεάομαι (theáomai, “to see”, “to watch”, “to observe”) (Brockett, 7).

Adedokun (33) viewed 'theatre' as a generic name for theatre building, performance, acting companies etc. Historically, the word 'theatre' was derived from the Greek word 'theatron' which means 'a seeing place' or 'place of seeing'. Logically, we can ask for what is being seen in the place. A performance is a finished theatrical product manufactured from creative raw materials such as drama, music, dance, poetry, mime, pantomime etc. by theatre artists and presented before a gathering of people (consumers) called audience at a given price and at a given location. The Theatre therefore consists of building and performance which are inseparable components. As a powerful medium of human expression and exploration for many years, the theatre offers its community a deeper understanding of itself, both as a collective and as individuals, through a synthesis of entertainment and instruction. In this view, Akinwale (24) aptly submits that the Nigerian theatre has come of age, that its operations from 1945 till date shows that theatre has become an integral part of our society's existence. To this end, Zulu Sofola gives a holistic definition of theatre thus:

Theatre is the medium of artistic expression mirrored in a dynamic living form. A metaphorical image of reality, it reflects the total cosmic, moral and metaphysical order of life of the people. It is an arena where human beings are presented in a cosmic totality, acting and reacting to forces around them and within them, perceiving and being perceived by those interacting with them, and by those in the audience who experience with them the enigma that is the common lot of humanity (126). This definition shows the importance of theatre both as a building and performance. The theatre being an important aspect of people's life therefore requires adequate maintenance for its sustenance.

An Overview of Historical Development of Public Theatre Space in Nigeria

In Nigeria, three major theatre traditions can be identified. They are the indigenous, the popular, and the literary theatre traditions Akinwande (26). The indigenous refers to all theatre forms created by the people before their contact with colonization. Such forms found in the ritual, festivals, masquerade displays and storytelling sessions. The popular is epitomized in the activities of the Yoruba Travelling Theatre (Alarinjo) Troupes, while the literary refers to the theatre of English expression. Within these three major traditions, there are four types of theatres in terms of structural organization which include: Commercial (the Professional), the Educational and Social service theatre and the Repertory.

The commercial theatres are found in the Yoruba Travelling theatre troupes. They are quasi-professional but the main difference between them and a truly professional company is that the owner of the troupe is the only investor. The educational and social service theatres are the companies found in institutions of higher learning and the State Arts Councils. The professional troupes can be sub-divided into two - the Conventional and the Repertory. The Conventional troupes are those who keep actors and crew on regular jobs with monthly salaries. Their operations are subject to civil salary rules and regulations. The Repertory is usually owned by a person, who recruits actors and crew from one performance to the other. The artists are paid off after each performance.

From the beginning, the Nigerian government committed itself to a programme of sustained, direct financial support for the arts and theatre. As a result, the Nigerian arts expanded rapidly over the years. From 1960 to 1990, there were unprecedented proliferation of galleries, arts councils, theatres and other arts institutions, the size of their audiences and level of funding also increased. Many state arts councils displayed their newly found affluence through more elaborate arts festivals, large management staff and new performance facilities with more seats to fill. These changes reflected optimism about continued growth of the arts in both government patronage and audiences' interests Awodiya (19). However, proliferation of Arts institution in the country has not translated to effective or sustained maintenance culture as a strategy to keep the organizations in good shape, maintain their productivity and sustain end users' patronage.

After several decades of boom period, the visual, the literary and performing arts industries in Nigeria are facing a crisis of development due to neglect of theatre by government. To this end, many arts institutions have been forced to eliminate programmes while others simply closed. In similar vein, arts organizations face a constant upward spiral of production expenses. With this, debts arising art organizations are finding it increasingly difficult to find the resources they need to sustain and maintain their mission and product quality. All these developments arise as a result of poor maintenance attitude among Nigerian administrators and Arts / Cultural / Theatre managers.

The Concept of Theatre Management

Theatre management as a discipline and practice can be seen as the process of planning, designing, coordinating and maintaining the performance building and its environment viz-a-viz the play productions. It is a process in which different artists and individuals working together in groups, efficiently accomplish selected aims through coordinated effort of a theatre manager. Managing a theatre therefore means solving new challenges on a daily basis and reaching out to audience to meet their yearnings for quality performances in the theatre. All these according to Bonet and Schargorodsky (30) require a great deal of professionalism, flexibility and good leadership.

Theatre management according to Adedokun (33) is further defined as the means by which the theatre building, and companies are joined together in mutual artistic events and financial transactions which provide theatre experience and mutual benefits. From the economic point of view, theatre management can be defined as the commercial and non-artistic aspect of the play production which include the activities of play selection, budget preparation and control, purchasing, advertising, and publicity, box office management, tickets sales and house management.

In addition, theatre management is the act of effectively running a theatre space bearing in mind the maintenance functionally and constantly maintenance of the space, also promoting the space and shows to attract investment, support and patronage Umoibom (2022). Maintenance here, involve the attitude of keeping the space environment, preparation in good shape, updating it to current trend in the sector or industry. Sustainability on the other hand, is

the ability to keep the theatre that is, the process of keeping the theatre functional and profitable such that it can attract shows within the resources generated internally. It also includes regular performance of plays and keeping in touch with the audience for season of shows always.

Basically, the aim of theatre management is to:

1. Facilitate all the operation of theatre (physical building and play productions) in an effective and responsible manner.
2. To carry out theatre policy as it relates to public performance programme and
3. To act a liaison between the company and external publics (audience).

The management and sustainability of theatre in Nigeria according Tuoye Edward, the chairman, National Theatre Practitioners and Allied Artistes (NANTAP) Abeokuta Chapter, in an interview, argues that theatre management is a whole process that start from rehearsal to performance, the audience, the performers, how comfortable and safe the theatre is. In his view the management of theatre is more holistic. It involves the way a director sits down with the light designer, the costume designer, the props manager, the actor, the voice coach, the sound coach, the way the director sits down with everybody, this is expected of a theatre manager to sit down with the whole management team.

He further maintains that what comes to mind when we talk of Theatre management in Nigeria, is the house (auditorium) that is, the House manager should make sure that the house is ok, the house is neat, among others to soothe the camera view. In Nigeria, he emphasized that we restrict theatre management to the audience and performance day and how well the audience are seated to enjoy the performance.

Corroborating this, Yinka Williams, the theatre manager, Olusegun Obasanjo Presidential Library and Theatre (OOPLT) Abeokuta, in an interview strongly believed that the concept of theatre management can be engaged from both theoretical and practical perspective. Citing the Management theory of Druker, he emphasized that issues on management is general and very clear in any way we may see it or use it, whether in a bank or businesses or in theatre. It is still the same management structure. That is management commence even before the production starts in the idea level.

In his definition, theatre management involves marketing, sales, promotion, advertisement and publicity. It is the whole gamut of the whole process of producing an art work from inception to the end and even to the review (post production). That is, the content we put in production is the outcome which are gotten from the box office as the feedback. The management and sustainability of theatre in Nigeria however requires adequate maintenance and value proposition. This determined how theatre can be maintain and sustain for many years after its establishment. This therefore boils down the question of whom should manage and sustain the theatre? how do we sustain the theatre? how can the investors make their profits in theatre as a business? These in his opinion are the roles of a theatre manager.

In similar view, Mr Femi Johnson, the Director of Culture, June 12 Cultural Centre Abeokuta in an interview believes that from the appellation, theatre manager, the word management speaks volumes. It is supposed to be administrative nerve centre of everything that has to do with the theatre. Corroborating this assertion, Mr. Ola Williams claimed that the role of theatre manager has been missed it in this part of the world especially in government owned-theatre. In his thought, we have other creative professionals, like the artistic directors, the technical directors, producers and among others but the person that manages everybody is supposed to be the theatre manager.

The theatre manger manages the business and manages other professionals under the business segment. He manages and coordinates all the artistic professionals and by extension the theatre business as well. In Nigeria, however, this is narrowed down to the building subsequently the facilities suffered due to lack of theatre manage except privately owned theatres that give credence to the role of theatre managers. According to him, the of theatre in government owned theatre has not been seriously defined he submitted.

Indicators of an Effective Performance Building in Nigeria

The management of theatre over the years in Nigeria is confronted with diverse challenges. These challenges vary from hostile political and economic environment, inadequate resources, a rapidly changing technological environment, lack of physical infrastructural facilities to enhance professional delivery and many more (Galli, 11). Namur (17), while corroborating the provision of Galli, identifies poorly equipped theatres, lack of monitoring and evaluating mechanism for theatre practice among others as significant bane to the practice of theatre in Nigeria. The proper putting in place of the afore mentioned are the indicators of effective management and sustenance of performance buildings in Nigeria.

Commenting on the significance of live theatre, Ogundeji (239), posits that live theatre is all about theatrical presentations watched by a fee-paying audience at a designated venue especially performance buildings. This type of performance espouses the psychological world of the audience and the physical structures where the theatre is staged. The two worlds are then brought out into a fusion thereby providing an experience of significant immediacy to the watching audience and the theatre crew. However, in the given the position of Nwamuo (12), most of the performance buildings in Nigeria are characterized by poor facilities culminating into situations which make the theatre audience to be uncomfortable. This development tends to elicit critical and negative remarks, mindset and disrespect for the physical buildings which represent what the theatre stands for. The resultant effect is often exhibited in negative publicity, deliberate de-marketing and poor audience attendance.

Facility Management and Sustainability in Performance Buildings

Facilities are specialized components of infrastructure designed to perform specific functions in buildings, hospitals, pipelines, power lines, roads, bridges, power plants, oil refineries and water dams, etc. Facility management is the isolation of individual components of a building for specific maintenance. In a theatre building, all the components which make it function are the facilities. They must be adequately maintained for the theatre building to continue to

function well. The cooling system (air conditioners), lighting equipment, the stage, seats, auditorium, the suspended ceilings, box-office and its equipment, lobby, water closets, fans among others must be serviced regularly. The drainage and sewage system must be cleaned. Other units like the water system, electricity supply, communication and telephone system, fire-fighting equipment, power generator, all these components constitute the facilities that must be thoroughly maintained within the theatre building. If, however, one of these units is not functioning well, then there would be no effective or efficient theatre building. Facility management entails preventive, corrective, and mandatory maintenance (Awodiya, 2019).

Unfortunately, facility management culture is yet to be cultivated in Nigeria as public facilities are not well maintained when compared to private sectors. When public facilities are not properly maintained, they will normally break down, and there would be unscheduled shutdowns and product flow will be hindered. Efficient facilities management in theatre is seen in terms of the effective and meticulous maintenance of various public facilities and utilities on a regular and continuous basis to enhance their overall performance capability, usability, and longevity. The poor state of infrastructural facilities and inefficient public utilities theatre inclusive was brought about by several decades of neglect of facility management in Nigeria. This anomaly has attracted various screaming headlines in Nigerian newspapers.

Theoretical Framework

As applicable to every research work, the study adopts Maintenance Optimization Model (MOM) propounded by Barlow, Proschan, Jorgenson, McCall, Radner and Hunter, Dekker (1960) and Multiple Stakeholder Theory (MST) propounded by Fons Trompenaars and Peter Woollians (2010), to guide the study in relation to the role of Theatre manager in management and sustainability of theatre in Nigeria.

Maintenance Optimization Model (MOM)

Maintenance Optimization Model in broad terms is a mathematical model that focuses on finding either the optimal balance between costs and benefits of maintenance or the most appropriate time to execute maintenance. The variables that are often considered in this optimization are: the cost of failure, the cost per time unit of downtime, the cost (per time unit) of corrective and preventive maintenance and the cost of repairable system replacement. The foundation of any maintenance optimization model relies on the underlying deterioration process and failure behaviour of the component. In the past years, maintenance optimization models have received growing attention, and by now it is a well-established area of research.

The importance of the maintenance functions and maintenance management has greatly grown in all sectors of manufacturing and service organizations. The principal reason is due to the continuous expansion in the capital inventory, the requirements for the functioning of systems and the outsourcing of maintenance. Maintenance management is gaining importance and support from science is needed to improve it. In theory, maintenance management could have benefited from the advent of a large area in operations research, called maintenance optimization.

The interest in development and implementation of maintenance optimization started in the early 1960s by researchers like Barlow, Proschan, Jorgenson, McCall, Radner and Hunter (Dekker 235). Well-known models originating from that period are the so-called age and the block replacement models. In the age-type models the timing of the maintenance action depends on the age of the system, however for the block-type models the timing of the maintenance action is known in advance, it depends neither on the age nor on the state of the system.

Generally, maintenance optimization models are classified according to the way they describe and represent natural variability and uncertainty in parameter, model and scenario. The use of deterministic methods does not provide information about potential risk which results in non-optimal maintenance planning for process plants. However, Probabilistic models use probability distributions to describe and represent natural variability and uncertainty in different cases among the different types of maintenance policy, the preventive maintenance (PM) is widely applied in large systems such as production systems, transport systems and many more.

PM consists of a set of management, administrative and technical actions to reduce the components' ages in order to improve the availability and reliability of a system (i.e., reduction of probability failure or the degradation level of a system's component). These actions can be characterized by their effects on the component age: the component becomes "as good as new", the component age is reduced, or the state of the component is lightly affected only to ensure its necessary operating conditions, the component appears to be "as bad as old". The PM corresponds to the maintenance actions that come about when the system is operating. However, the actions that occur after the system breaks down are regrouped under the title of corrective maintenance (CM). Some of major expenses incurred by industry are related to the replacements and repairs of manufacturing machinery in production processes. The PM is a main approach adopted to reduce these costs.

Multiple Stakeholder Theory (MST)

This theory was propounded by Fons Trompenaars and Peter Woollians in (2010). The thrusts of the theory lie in the underlying assumption that, organizational management and sustainability is not restricted to aesthetical environmental factors such as physical building, green energy, corporate social responsibility, green lawns among others. The theory posits that the latent strength of an organization is always a product of how the management and power structure in existence in the organization handle the challenging factors confronting the organization. These factors often include shareholders and society efficiency of doing business, clients and people. How and the extent to which these challenges are handled is usually a predictor of the future strength and opportunities of an organization. This model proposes that the management and sustainability can be explained as the extent to which an organization can create long-term wealth by putting on record its vital ('significant') challenging situation, created between various demanding components. In line with this stance, Trompenaars and Woollians came up with ten dimensions comprising of dilemmas formed from about five components. To Trompenaars and Woollians one of the components

they identified competes with the other four. They enunciate that:

1. Major dilemmas and how people perceive the organization's position in relation to these dilemmas are both significant.
2. The corporate culture of an organization and their openness to the reconciliation of the major dilemmas is imperative.
3. The competence of leadership in existence in organization to reconcile these dilemmas are equally of utmost importance.

The implication is that for organizations to achieve sustainable success, such organizations need to integrate the competing demands of their major stakeholders: clients, personnel, operational processes, shareholders and society. Successfully diagnosing and linking diverse shade of opinions and values, research and development and consulting practice culminates into a better understanding of:

1. The major challenges confronting the organization in relations to its various stakeholders and how to prioritize these challenges.
2. The degree to which management and leadership are able to effectively address the organizational dilemmas.
3. The individual values of an average employee and their congruence with organizational values.

Outcomes in these instances assist organizations define corporate strategies in which vital challenges are resolved. It also ensures that the organizations' leadership is capable of carrying out the strategies in a sustainable manner. This model can easily assist in reconciling the significant challenges of organizations in the successful management of the assets and other key investments at the disposal of the organization.

The Roles of Theatre Manager in Nigeria

Arising from above discussions, Langely (10), aptly identifies the four (4) fundamental tasks of a good theatre manager as follows:

- i. Creative raw material (such as a play, idea, music, dance etc.)
- ii. A person or persons to give life to the creative material (such as actors, dancers, singers etc.,)
- iii. A place to present the materials (such as theatre, a church, hall, a street, etc.,)
- iv. Adequate funding (to achieve the artistic and administrative goal).

Here, Langely (22), appropriately, defined the Theatre manager as any person who manages a theatre, who coordinates all economic activities of the theatre. He is seen as a publicity director, a match maker, who brings together the idea, the artist, the place and the audience. The theatre manager selects plays, finds or raise funds, hire personnel, control expenditure and promote income prospects. He also supervises and control theatrical operations from the beginning -rehearsals stages, to the performance and post-performance review.

To this end, Joseph Umoibom, the General Manager of TerraKulture Theatre, Lagos in an interview defined the theatre manager as the person responsible for managing the space. Ensuring that all the equipment in the space are working optimally and ensuring that when

there is theatre shows, the back stage is functional and everything in theatre is functional. The theatre managers see to the functionality and effectiveness of the box-office during the show. He manages enquiries about the third party intending to use the space (hiring).

The theatre is responsible for maintaining the theatre space, equipment and its environment. He sees to the daily/hourly functionality of the theatre. He is responsible for marketing the space in order to bring other events for income generation prospects. He also manages the technical team, the lighting, the sound both audio/visual person that are key component of the theatre. When there are shows, he provides the rehearsal venue, he makes sure that the artists attend rehearsals, see to how they plot their lines, fixed faulty equipment, cleanliness of restrooms, sound/audio among others.

In similar vein, Yinka Ola Williams the Theatre Manager, Olusegun Obasanjo Presidential Library and Theatre (OOPLT), Abeokuta, in an interview responds that the role of theatre manager in Nigeria is underplayed when compared to what is obtainable in foreign countries. He argues that these countries placed theatre manager above the producers and directors. He maintained that the directors are not good managers. He also believed that the selfish interest of theatre directors undermines the performance of the theatre managers in Nigeria which in turn lead to the collapsed of the many theatres in Nigeria.

For effective theatre management and sustainability of theatre practice in Nigeria Awodiya (8) suggests the following as a model:

- i. Realistic planning and a clear organizational purpose
- ii. A sound organizational structure manifested particularly in a definition of the role of the board of trustees.
- iii. Prudent financial management
- iv. Effective audience development with strong marketing, and
- v. A constant facility maintenance culture.

Relevance of the Theories to the Findings

These models are in tandem with this study because; they explained both explicitly and implicitly the cost and effect cum the pro and con of maintenance in an organization. Accordingly, poor maintenance culture in theatre organization implicitly affects its values and the sustenance of the physical building. Irrespective of the state of the economy, it costs huge amount of money, energy, material and time resources to put in place a befitting edifice that will serve as performance buildings. Hence, the need for sustainable maintenance is imperative. Preventive maintenance therefore suggests the habit of regularly and consistently keeping performance building in proper condition to serve the purpose of its establishment. the theory lies in the underlying assumption that, organizational sustainability is not restricted to aesthetical environmental factors such as green energy, corporate social responsibility, emission, saving scarce resources among others. Multiple Stake holder theory also posit that the latent strength of an organization is always a product of how the management and power structure in existence in the organization handle the challenging factors confronting the organization.

Challenges of Management and Sustenance of Theatre in Nigeria

The problem associated with the management and sustainability of theatre in Nigeria is more peculiar to government owned theatres simply because government decides what to be done in the theatre. As a theatre professional and manager, you know some facilities are supposed to be in the theatre, if one does not have a voice or be in the good book of the current administration these components would not be provided nor maintained or perhaps fixed in wrong ways due to the problem of technical know-how and man-know-man syndrome. Also affecting the government owned theatre in Nigeria is largely due to corruption. The funds meant to carry out periodic maintenance if eventually released by the government are diverted to private purse or cuts are made in the budget for personal gains. From this act, the theatre suffers great neglect and most often abandoned as a colossal waste.

In similar way, the attitude of not putting the round peg in a round hole also affects the management and sustainability of theatre in Nigeria. This however leads to lack of competence and vision to plan ahead and come up with the initiatives, programmes and creative theatrical innovation that can market the theatre and command audience patronage. Among other factors are adequate funds, lack of professional troupes/staff to handle theatre business, over dependence on government, lack of corporate sponsorship, workers attitude/motivation to work, lack of regular performance among others.

The Way forward

The role of Theatre manager in management and sustainability of performance building in Nigeria is imperative, considering the costs of facility procurement and the numerous benefits that the building offers. The performance building fundamentally provides a multiplicity of functions which are heterogeneous in nature. Performance buildings in relation to the general features of typical buildings often provide a suitable internal environment for the theatre audiences and the community of the location at large. Performing arts buildings are equally durable fixed assets, with potential capital growth. They are also functional in the sense that they tend to conform with performance-related activities and other theatre arts-related activities carried out in them.

To this end, the theatre must be equipped with up-to-date designs and technological facilities and many more. Unarguably, a sizeable portion of performance buildings in Nigeria have poor facilities such as parking space, poor lighting, equipment, restroom, box offices, lobbies, the anticipated serene environment, good security apparatus, good acoustic for voice projection, green room, and a host of others. All of these tend to give huge discomfort to the audience, the resultant effect of which is mostly poor audience patronage and stifling of the potential economic gains of the theatre.

The sustainability and management of performing buildings in Nigeria today requires a great deal of responsibility which utmost lies with the theatre manager and his crew. This is because his role accentuates both the profit and survival of the theatre. In view of this, he is expected to be of high artistic taste and sensitivity. He should be a person who is knowledgeable in the theatre, an impresario, labour negotiator, diplomat, educator, publicity and public relations

expert, politician, skilled businessman, a social sophisticate, a servant of the community, a tireless leader-a teacher, a tyrant, and a continuing student of the arts. To manage theatre for prosperity and as a form National heritage requires a man of versatility with the organizational ability to design an environment in which the people can best perform and accomplish their objectives.

Drucker (20) identified five basic operations in the work of theatre manager which results in the integration of resources into viable growing organism. These five basic operations are: planning, organizing, staffing, directing and controlling. Here, the theatre manager must set objectives in line with the purpose of the establishment of the theatre. He must determine how each objective/goal will be pursued for the sustenance of theatre. For effective management, the theatre manager must organize and analyze theatrical activities such as play selection, budget preparation and control, purchasing, marketing and effective publicity, box-office and house management among others. In the area of staffing and capacity building, the theatre manager must develop himself and the people working with him in order to be relevant at all times.

Conclusion

The study identified that performing buildings or space in Nigeria is noted for preserving, presenting and promoting people's culture and heritages that it should under no circumstance be left to rot away. For this to happen, the government must realize the place of theatre of managers and adequate funding must be provided for its maintenance and day-to-day activities. In developed nations, theatre among other infrastructure remains one of the great sources of income generation beyond serving as national heritage and monument. Arising from the dilapidate state and non-functional of performing buildings in Nigeria today requires effective managerial process and functions. As it is rightly observed government has no business in doing business. It would only be appreciated if government creates an enabling environment, favorable policy and adequate funding for the theatre to triumph. It is however concluded in the paper that government should as a matter of necessity allow the theatre professionals to handle theatre business and affairs without interferences.

Recommendations

For effective management and sustainability of performing buildings in Nigeria the study recommends the pro-activeness of theatre managers in relation to regular maintenance of facilities/equipment in the theatre. To this end, a theoretical framework and model such as Maintenance Optimization Model (MOM) and Multiple Stakeholder Theory (MST) should be adopted by the theatre management to enhance their productivity. The theatre managers encourage to come up with programmes and regular play productions that will attract audience patronage. The study also advocates for the placement of a round peg in a round hole. To this end, the recruitment of theatre personnel should not be politicized. Also, there must be a need for self-sustenance model in terms of funding and corporate sponsorship. For theatre to thrive as a business in Nigeria, the government must provide regular electricity to the complex and good roads leading to the venue for audience accessibility. In view of this, adequate security must be provided during and after the shows. The need for corrective and preventive

maintenance culture must at all times be the priority of the theatre managers and the stakeholder while obsolete equipment should be replaced accordingly. For the performing buildings in Nigeria to remain relevant to the society the need for aggressive marketing and publicity to promote its programmes and activities should be adopted at all times by the theatre managers. Also not over-looking effective house management and box-office management as areas where audience always have contact with the theatre and its personnel.

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