

An Appraisal of the 2024 AKSUFEST Administrative Thrusts in Performing Arts: Contingency Planning and Crisis Management in Perspective

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ABSTRACT

The use of festivals to link the past, set plan for the future and celebrate the presence has made it a global practice for cultural promotion; and it allows for all manners and attitudes display by people to be discharged. A prominent festival called AkwaIbom State Festival of Arts (AKSUFEST) has gradually developed in AkwaIbom State University in the Department of Performing Arts. Being a new festival, much of the managerial features to safeguard its processes have not been put in place. This study is an appraisal of contingency planning and crisis management deployment in the AKSUFEST of 2024. The methodology is participant observation presented in qualitative method, and it was based on David McClelland's Needs Theory of Motivation. Findings show that AKSUFEST does not have a standby committee to execute its processes as it occurs annually. The festival is handled in the Performing Arts Department and it occurs in the academic session which requires students and staff involvement. Findings further show that factors such as committee formation, adequate publicity, diversification of ticketing format, identify reclassification, hospitality and security were put up as contingency planning. Crisis management was identifiable in rehearsal schedules, box office/ticketing control technique, performances schedule, and event schedule. The study concludes that it is a well-managed event that becomes a process in the society and that AKSUFEST should be encouraged to evolve to Akwa Ibom State Carnival.

Keywords: AKSUFEST, Contingency Planning, Crisis Management and Administrative Thrusts.

1. INTRODUCTION

Intricacies of putting up an event may lead to the success or failure of the event. In the case of an evolving state carnival issues building up from the committees and personnel in-charge are subject to obvious checks towards balancing of human attitudes, toning down split-moments of clashes and checking of uncontrollable circumstances that may render a process meant to put the state in the gears of progress in a bad light. According to Hansen (1961: p 237), "conflict avoided is far better than crisis prudently managed". Crisis management is necessary for sustaining a good relationship towards the overall synergy of a festival in the community, and it evolves from planning, and as Umoh (2025: p. 144), intones, such management "follows a universal order of truth".

Planning is the foundation for any management (Etim & Uford, 2019). In Udofia (2025: p 192), "it suggests the way a thing occurs... (and) direct our minds to the essential substance". This is because management is quite necessary in a situation where either loss or gain is

envisaged. Between loss and gain, the risk of living and the floundering for living are inclusive. It suggests where in the human lives or activities that few or much is to be harnessed to make up a whole.

In the case of a festival, there is usually much activities to bring to the limelight. People are involved; they need to be managed. Performances are involved; they need to be managed. Guest, host and performers are involved; they need to be managed. Finally, every festival has a fundamental essence or target for the state, the organisers; and as AKSUFEST of the Akwalbom State University is, there is an aspect of it that concerns the students and the general public. To avoid crisis fully, there is always the need to prepare the process to be ready to respond effectively in the event, especially, of emergency.

In the case of AKSU FEST, one impending factor surfaces that it is a non-profit organization and it is not purely academic. If it specifically emphasises either of the two, there may be a pre-planned system to harness its processes and growth. According to Drucker (2005: p.109),

Performance in the non-profit institution must be planned. And this starts out with the mission. Non-profits to perform unless they start out with their mission. For the mission defines what results are in this particular non-profit institution... However, in the non-profit institution they have always been a multitude of groups, each with a veto power... each of them also is essential, and each has a specific objective of involvement.

The management of AKSUFEST deserves adequate coordination and coordination for theatre production in such organisation where neither income for practitioners nor morality for students is prioritised requires much attention.

Akwa Ibom State University Festival of Art and Culture (AKSUFEST) was formed in 2023 in the Department of Performing Arts, Faculty of Arts, under the headship of Dr. Lucy Iseyen. The first come-together of the festival recorded a whooping turnout of various form of theatrical productions. There were dances; there were numerous stage performances; and there were films and other varieties of theatre-media packaging to embellish the occasion in the days allotted to it. Similarly, it should be noted that the intelligence process demands an expensive budget owing to the diverse logistics and motions needed to acquire and refine massive amounts of information into action able intelligence (Ibu and Ituen, 2023). Makeup, quite like the concept of aesthetics, appeals from a specific but agreeable point which links the circumstance of appeal to a general factor than a personal one (Umoh et al., 2024). However, being that the programme is evolving, there is need to examine the dimensions of involvement of personnel and activities and the possible loopholes for irregularities that may amount to conflict or a possible flashpoint/crisis, hence the need for contingency planning for theatre productions in the festival using the AKSUFEST of 2024 as paradigm.

2. THEORETICAL FRAMEWORK

The theatrical foundation of this study is Needs Theory of Motivation. it was propounded by David McClelland in the early 1980s. The tenets of the theory are to identify the numerous factors that can encourage the growth of a business (a festival) and the ones that may discourage it; to situate the basis in which a structure can be altered, replaced or build upon to accommodate further developmental practices; and to enhance the need for achieving a purpose in an organizational activity. These tenets predetermine the focus of this theory. According to Sunday Umanah *et al* (2022, p 269)

The major position of Needs Theory of Motivation is the speculation on factors that enhance the motive for choice of alteration in business establishment and consumption options. The theory projects three basic motivational push to include the need to gain power, which numerical capacity is paramount; the need for affiliation, and the need for achievement... The currency of a situation motivates the adoption of a feasible approach to be used for tackling the situation at hand.

The position above justifies the assumption that without a specific model for organising a

programme, crisis may spring forth in argument, discontentment or aggressiveness following the nature of the event. Such may lead to the untimely end of such event. In Emah *et al* (2024: pp 148-149), aggressiveness emanating from disastrous humans acts in certain circumstances can affect the ecology of the place and affected ecology can affect human and natural purpose of survival. An event which has a specific purpose should be examined to relate its essence to the society that stages it.

The theory further emphasises the need for progress in such sub-cultural activities like dance, drama, film, song, poetry, ululation, stunting and masquerade meant to embellish the spectacle of an event. Being that such events are naturally rooted in the fear for failure and the joy of success, the need to determine the basis and need for which it is carried out is necessary. The theory speculates the need for goal and standard to be proactively considered. According to Ukandu *et al* (2019: p 103), “McClelland is concerned with economic growth... and programmes intended to increase the achievement motivation and entrepreneurial activities of managers”.

By way of linking Ukandu *et al.*'s position to the focus of this study, Needs Theory of Motivation encourages the activities which can motivate and encourage movement, research and processes that can strengthen the growth and blossoming of a festival in the society, hence the evolving AKSUFEST and its objectives for the Akwalbom State and the citizens.

3. AKSU FEST, 2024: A RECAP

Akwalbom State University Festival (AKSUFEST) was first instituted in 2023 in the Department of Performing Arts. The event brought many disciplines under one umbrella in the celebration of the culture of the people of Akwalbom and others. There were numerous performances ranging from dance, drama and films. Therefore, fiscal policy offers numerous merits for economic management, such as stimulating growth by increasing government spending in sectors like infrastructure and education, which boosts employment and economic activity (Ekaetor and Udom, 2026). Notably, the event has been repeated in 2024 in the same fashion, though upgraded with more features such as diversification of guest-speakers and days of presentation, events presented and the schedule of activities done.

In the 2024 AKSUFEST performance, a remarkable instance was that much time was not allotted for the planning of the activities to be done in the festival. Being that it is an evolving event expected to take the centre-stage of Akwalbom Cultural unification, promotion and preservation, the need to plan, coordinate and apply the plans was necessary. However, being that the event was interspersed with normal academic activities and students of the Department of Performing Arts were fully involved, the management of time, activities, rehearsals and the events which featured in all the days were considerable.

To fully apply the managerial method meant to keep the pace of event going, especially to avoid clashes that may flare to conflict, burst ups or crisis, certain techniques were deployed to check the possible conflict activators in the rehearsals, performances, box-office and the events in the festival as an aspect of management.

i. Contingency Planning in AKSUFEST, 2024

Contingency denotes eventuality, which further suggests an unexpected occurrence. In the idea of Chinwezu *et al.* (1990: p37), a contingent circumstance is “an unforeseen situation one is either shocked to behold or perplexed by its nature.... It is a situation that may bring confusion ... if not properly managed may result in chaos”. Planning, on the other hand, is the backbone of theatre management. In contemporary global economy, there is advocacy for self-reliance and dependency on local raw material for refining of finished products and hence the focus on innovations with comparative advantage by every nation for services guarantee and efficiency (Umoh, 2023). The use of herbs to manufacture makeup products in Akwa Ibom State is a creativity that deserves attention with the view to encouraging entrepreneurship among the people of the state (Umoh, 2025). On the aspect of policy and instructions, it is the responsibility of neutral states to take measures so as to ensure and enforce the protection of its neutrality in the neutral space for which it is responsible in relation to the belligerent parties and in particular their armed forces (Okene & Ibu, 2022). The use of foreign mercenaries was very paramount in the Nigerian Civil War especially in the battle for Onitsha. However, makeup, quite like the

concept of aesthetics, appeals from a specific but agreeable point which links the circumstance of appeal to a general factor than a personal one (Umoh et al., 2024). Both sides used mercenaries in the war (John et al., 2021). To manage, one needs to consider the nature of activity in the organisation and schedule to get the activities placed on the right places to achieve the desired aim. According to Ayakoroma (2014: p 97),

Planning is the process where the ground plan of (theatre) business is designed. It entails the formulation of the overall policy of the organization, the designing of the organisational structure and the functional line of authority. This is the foundation of every business venture because it will determine, to a large extent, the actualisation of the vision and mission of the establishment. This stems from the fact that the solidity of any building is very much dependent on the reliability of its foundation.

Based on the above view, contingency management suggests the proactive planning to the effective delivery of the audience from a properly instituted background.

Contingency planning targets the future by scheming to event possible mishap in theatre production. According to Enamhe (2019: p 53), “for arts, artists, and arts organisation to succeed, conscious efforts need to be made towards harnessing resources to create enabling environment”. In the idea of Columba (2019: p 91), “to achieve effective audience engineering in Nigerian Theatre staging experiences, ... it requires the harnessing of all the classes”. These two views point at the pre-planned attitude of the manager towards harmonising the activities put in place to secure the audience presence and the very ones needed to keep the audience secure, comfortable and accommodating during an event in the auditorium. To fully succeed in deploying contingency method in planning the authentication of decision, the need of the event must be taken to consideration. Therefore, the 3MCD achieved their objective and could carry out the aim for embarking on these ventures in the first place; receiving of supplies, reinforcement and evacuation of casualties by road, through the 1 Division operational areas (Ibu, 2015). According to Drucker (2005: p 127), “a decision is a commitment to action. But far too many decisions remain pious intentions... Here we can learn from the Japanese. They build the implementation in before they make the decision”. Therefore, a number of events occurred to ultimately determine the overall outcome of the war (Ibu, 2016). Contingency planning is only effective if decisions on situations have been determined before the main event.

Contingency planning is the coordination of the endorsed artistic components in order to succeed as a team. Entrepreneurship is a first-class global theory through which many first world nations expand their economic strength (Umoh, 2021). Thus, the major factor about coordination is the ability to determine the structure and scope of operation. This will delimit the expanse of operation to specific concern and guide practitioner on the priorities towards achieving a collective goal. It is the ability to organise. According to Nwamuo (2003: p 51),

Organising/coordinating is the process by which the administrator determines the structure, the nature and the allocation of jobs knowing fully well that the successful accomplishment of a total production, depends fundamentally upon the establishment of a plan of action designed to achieve to desired objectives. It involves the ability to determine specific work or task and establishing the sequence and dependency existing among the tasks, along with the performance standard. The aim of organizing activities is to achieve an ultimate balance between schedules, costs, full house and expected revenue, and performance standards.

When an event has a good structure, it will also assist in the conception of activities to parade in order to grace the event. The same view is the reverse that a catastrophic event portends destruction. According to Emah, Akpan and Jacob, (2022), “human disaster can be purposefully created in the society,” yet when there is no structure, unwanted scenes may gradually surface for lack of coordination. This may suggest an aimless activity. Contingency

planning in theatre practice is a goal oriented proactive arrangement.

The success of AKSU FEST primarily relied on the management of people, events and the application of schedules to offer everyone a convenient participation and the Department of Performing Arts which organized it, a safe landing. However, the description of international terrorism by the United States Department seemingly appears to suit the United States' desires and circumstances (Ibu: 2020). Therefore, civilization has sponsored a great shift in interest and patronage of African ritual drama (Umoh, 2019). The numerous techniques applied to harness the events are detailed and they make the subheading below.

Committee Formation: One of the measures to put the AKSUFEST in place is the constitution of committees among students. These committees were made to be in charge of the various units coordinated to be active in the festival process. There was a group to handle publicly. There was a group to handle rehearsals time/schedule for the event, there was a group to handle technical areas such as costumes, sound a light. There was a group that primarily focused on the constituent of dance, drama and film packaged and brought to the stage. All these committees/groups formed were a method of ascertaining the successful completion of the project. As Udofia (2023: p 18), committee setting in the theatre has “a committed thrust towards revitalizing cultural memory as well as establishing its relevance in situating contemporary social order,” which aids the appropriation of roles to each person to avoid duplicity and inconsistency.

Adequate Publicity: Publicity has been playing a vital role in relating the activities on stage to the people in the society. As part of the contingency planning, Emah (2026: p 145) observes that it basically required “the final destination of the human communication... based on the indigenous mastery (to) create the image of a rule”. At this juncture, those who were in charge of publicity were mandated to engage all the available and possible media to disseminate information about the event. Flexes were designed and printed, and each was placed on a strategic point that the audience could easily view within the school premises. Some of the flexes were placed outside the school premises, and specifically at locations that the expected audience may see. There was the use of flyers which were generously dispatched to people within and outside the university campus. Another channel was social media. Most of the events especially performances were designed and shared on social media. Facebook users shared among their friends. As Facebook is configured, one post generated double if not more effect than expected. Some people only liked and passed; some commented on it to incite and alert others of the presence of such information; while some commented and reposted it on their wall. This gave the festival a more and wider publication. WhatsApp also was fully engaged. Publicity committee members and other people uploaded the publication online as D.Ms., this made the publicity to spread wider from this point. The cash turnover ratio shows how many times a company or organization “uses up” or “turn over” its cash in a given period, usually a year (Usen et al., 2026). Some persons were invited through calls and texts. Some were met one-on-one, while some received invites latter. All these were plans to surmount unnecessary tension during the festival and as Edem (2018: p 2) puts, “It creates some level of healthy interaction, communication, bond and link between social groups directly and indirectly”.

Identity Reclassification: One of the challenges of audience control in a festival is the inability to distinguish identities of persons. This has always led to the displacement of key persons who may contribute immensely to the success of the event with, may be, early callers who may have booked for their tickets earlier. According to Sunday Umanahet *al.* (2022: p 275),

One of the challenges of managing a well publicised production... is the identification of interested dignitaries earlier. A failure to identify lecturers, invited special people such as government officials, and in most cases, their entourage, may upset the ethics of the stage... Once someone has bought a ticket, a good theatre manager cannot displace the person for, may be, a special government official or a ranked academic officer. Each member has his dignity. In order to circumvent a situation whereby someone may be deprived of his right, dignitaries are identified beforehand for seats to be allocated to each irrespective of the time he or she arrives.

The ability to identify professors and other top academic dignitaries was a measure to sustain the contingent planning during the occasion. As it was, there were guest speakers from other universities who needed to be given their respectable seats, and there were in-house persons and arts persons from numerous units of responsibility in the school and outside the school who chose to participate in the event. The situation is that most of such persons usually go such occasion late, partly because they are saddled with many responsibilities that need their presence, mind and focus. The use of foreign mercenaries was very paramount in the Nigerian Civil War especially in the battle for Onitsha. Both sides used mercenaries in the war (Odoh et al., 2021). However, through identity reclassification, seats and the rightful compliment were dully accorded them.

Diversification of Ticketing Format: Ticketing was also used as a proactive measure to put AKSU FESTon a better shape. To use this technique, there was an introduction of three ticketing system at the box office. The most applied one was the complimentary ticketing system. This format was necessary because AKSUFEST is a festival which is unfolding to have a regular position among the Akwalbom State University programmes every year. Complimentary ticketing is a ticket format that recognizes dignitaries such as invited guests, lecturers in the department and the ones coming from other departments. It also covers the wives and children of invitees, friends of the producer, director or any of the dignitaries, and other persons favoured to see the production without paying any fee. Such persons are not actually asked to remit for tickets given to them. The target of using the system was to accumulate the auditorium with audience. On the other hand, regular ticketing system was applied mostly during a performance. The price for all tickets was same in all performances and all tickets were channeled to the Box Office for eligible audience members to identify themselves and get cleared. Using these formats allowed for harmony and understanding towards a peaceful completion of the AKSUFEST programme in the days it was held.

Hospitality: Hospitality is a way of accepting others as a member of one's family by according them full material and moral needs to survive. According to Akpan and Udofia (2019: P 16), "It encourages collective and mutual interchange of functions in the society". The host also gains from the guest. The festival did not (actually) target income generation or any form of return of investment. The mindset of getting any profit from the events or productions staged was not there. However, as part of the contingency planning, there was the provision of mild-entertainment to the audience based on identification. This gesture harmonised the unnecessary roaming by audience in search of snacks, drinks or food during an important discussion. Some persons were offered special packages also depending on their office and duty in the programme. The ability to plan for welfare packages actually set the tone of humaneness and hospitality in the auditorium. That notwithstanding, (from the front view of the Pinnacle Theatre, are several selling points and mini stores" (Edem, 2024: p 549) Hospitality helped to make the audience to relax and see the event and auditorium as a home. The Nigerian Civil war¹(in which the Eastern State of Nigeria declared itself as the independent sovereign state of Biafra) was a particularly vicious African war (Ibu, 2018).

Another significant proactive measure was the issue of security. In an occasion such as the AKSUFEST, without a proper security outfit, a well-planned occasion may turn violent resulting in crisis or flashpoints that may not be easily managed. The school security was duly consulted. There was a relative calmness throughout the days of the programme. Keeping the atmosphere calm and secure left a good impression that is likely to motivate more audience to attend when such occasion is presented in the future.

ii. **Crisis Management in AKSUFEST, 2024**

One aspect of creativity is the creator's innate drive to harness the mindset first. According to Umoh (2022: p 15), it is "a way of bringing new ideas to reality through Imagination. It suggests innovativeness through thought". To manage crisis, there is need to bring innovativeness to bear. Crisis in theatre practices is a negative circumstance building from disagreement. In Chinwezu et al. (1990: p 34), crisis may sprout from "a deliberate and calculated process of syncretism". In this sense, "syncretism is the crowding of many ideas of craft which may sometimes not relate to the thrust of the work in concept... (It) devalues the

worth of a distinguishable craft. (Udofia, 2023: p 263). Crisis management in theatre practices is the sorting of relevant crafts within numerous ones to fine-tune a production.

Viewing from the economic point, coordination will consider humans' nature which may cause chaos; for one thing, humans possess the tendency to consume without the intent of remitting the cost for it. In the view Umanah, *et al* (2026: p 346) "the alarming part is that the craving to consume is soaring bereft of the futility beclouding human endeavours". However, if one negotiates from the social point, crisis management suggests the ability to plan for a prevailing disrupting circumstance, the coordination of same to be avoided or controlled, and the actual execution of the idea for the progression of a course. According to Jemuel (2008: p377), "crisis is an eruption in a business, and any business crisis can bring with it uncertainty and worry. For this reason, it is necessary for business to have a crisis management plan which provides guidance and a structure on how to respond in these situations". The ability to follow a creative process in details to suggest or make the necessary alterations at where conflicting interests occur is crisis management.

Another way of looking at crisis management is from the perspective of theatre management itself. In Ayakoroma (2014: p 16), managing crisis in theatre is the ability to put the elements of theatre in place for an event. Such elements include 'what is performed', 'the performers', 'the venue', and 'the audience'. What is performed explains the subject matter as it affects the society; the performer explains the human beings functioning as the tools for disseminating the content of the subject matter; the venue explains the locale and the various components that shape it to a pleasant sight and auditorium to relax and see the production; while the audience explain the patrons whom the production is designed for. Putting these factors in place without one overlapping the other or missing is crisis properly managed in theatre practice. In any case, when the vital element of theatre is undermined, as Akwang (2010: p 5) conceives, "the theatre itself would seem, from every honest assessment, a late metamorphosis of a hurriedly contrived college".

Crisis management lies in the ingenuity of the theatre manager to place the effectiveness of management at the right place to demands certain basic social and moral attainment in persons. This suggests that it is a well-managed mind that can manage someone else. The various technique deployed to manage crisis in the 2024 AKSUFEST are discussed below

Managing Rehearsals: In Umoh (2021: p 282), one of the ways to plan and execute an idea properly during a performance is the "understanding that the social order creates... a force that harness symbolic interaction through the acquisition of knowledge". Apart from the festive and social outlook of the 2024 AKSUFEST, there is the question of in-depth knowledge which is the academic component to contend with. The academic part revolves around students working with lecturers as directors or coordinators of a production. To fully put things in place to avoid unnecessary clash, there was a clear indication of management in the rehearsal's schedules for all the productions. The managerial sequence was patterned to time schedule, burst up control and space coordination.

Time Schedule: There were many productions rehearsed to be put up during the AKSUFEST. The within which the festival was placed to take place was quite in-between full academic activities, and there was no much time to appropriate the stage equitably to directors. To avoid incidences of quarrel or wanton discharges of verbal insult that may incite fight, rehearsals time for all productions was scheduled and pasted for conscientious adherence. Following the full compliance to the time allotment, all rehearsals were property handled to their full production on the scheduled days.

Burst-ups Control: Even as the rehearsal were under full checks to avoid problems, on many occasions, student and student still exchange hash words that incited aggressiveness. The taming of such emotions was prevalent in virtually all the groups, but the ability to tone down their inclinations and vexation against the established order, helped in managing the crisis.

Space Coordination: The available formal spaces to rehearse in the Performing Arts Department are the dance studio and the performance space in the Pinnacle Theatre auditorium. However, the numerous productions design for the AKSUFEST needed to occupy either of the available spaces. As part of crisis management technique, there was copious use of found spaces. The back of the Pinnacle Theatre was converted to a convenient space for rehearsal. Mass

Communication Department field was converted to a useful space. Many other convenient spots were willfully used as an alternative space for convenience. This space improvisation practically played down moment of crisis in the production of AKSUFEST.

Box Office/Ticketing Technique

The box office is the place everyone enters the theatre auditorium from. In the Pinnacle Theatre, there are many outlets which are not official, especially as entering from those doors usually disrupt a stage performance. The usual crowding at the box officer zone was considered. Directors took it upon themselves to plan, coordinate and negotiate their ticket dispatching at a controllable rate. This de-centering model helped in curtailing unwanted crowding and scrambling for ticket or outlets of free entry to sneak into the auditorium when a performance is going on. By using the box office technique, orderliness was maintained. Those who were eligible to enter the auditorium were dully conducted in and onto their seats, while those who attempted cutting corners were abandoned outside.

Performances Schedule: The scheming of performances was done in such a way that disagreement did not occur. There was audience and stage relationship. The performances were presented after the various lectures which were arranged for a specific speaker or two to speak to the audience daily had elapsed. Dance was first presented, followed by a stage play before film. Each production was arranged this way: Ekpo Masquerade and Traditional African, under the guide of Nnanake Ekeke, Beneath the Sky, a dance choreographed by Lucy Iseyen, The Remnant directed by Aniebiet Mbede, Medicine for Love directed by Ekaette Brian, Grammar Don Do directed Sonia Ismael, Azagidi- When God Die directed by Desire Jackson, Wedlock of the Gods directed by Kanneth Anthony and Emeton (A Benin Heroin) directed by Inimfon Amah. These arrangements allowed the audience to time the performances they prefer (for those who never had the capacity to see all). The stage was safe and clear to accommodate subsequent performances without quarrel or conflict over space or time.

Event Schedule: AKSUFEST was presented for three days and the three days were filled with activities. There were numerous paper presentations focusing on different cultural issues. The differentiation of topics was a way to make the event interesting and orderly for the audience to learn. This was a way to surmount internal crisis of enduring unwanted paper presentation. There was dance performance on a specific day. The presentation of masquerade was schemed for a specific day, and masquerades in Ibibio society are often imbued with some spiritual undertone, which may require to restrict certain category of people. This is because “masks in Ibibio are carved and designed symbolic to spirit of ancestors” (Umoh, 2018 p 3) Film presentation was scheme to feature on a specific day. The whole event was practically planned to allow the different activities flow.

4. CONCLUDING REMARKS

This study was carried out to situate models in management that can be applied to avoid or better still manage crisis by applying proactive measures to contend the future of the process. The models were applied in the AKSUFEST of 2024 which was performed in the Department of Performing Arts, AkwaIbom State University. However, the effective planning, the purposeful coordination and the timely execution of ideas meant to alter human attitudes towards others from rehearsals to the productions in the festival, produced a successful result realized in the success of the festival.

Crisis management is a significant aspect of management which is primarily deployed to check unprecedented mishaps in the process of preparing for an occasion or a production. In that of AKSU FEST, it was necessary to use the various techniques such as rehearsals schedules to stop clashes of time for space or casts selection, the spaces for rehearsals and preparation for the festival can cause commotion and spark off disagreement. There was the need to suggest and support the use of found space alongside with the Pinnacle Theatre and dance studio as programmed. Putting these factors together to avoid crisis or unwanted flashes of unbearable human attitudes is crisis management realized during the AKSU FEST of 2024 in the Performing Arts Department.

Remarkably, the necessity of preventing future occurrence makes contingency management a significant factor in Performing Arts. This was brought to bear by the formation

of committees who looked into various activities such as in-house management like property arrangement, decoration etc., publicity intensification such as posting of information on Facebook, WhatsApp, flex, handbills etc. Some committee groups handled hospitality while some handled safety and security issues. With the enhancement of contingency planning and crisis management as significant areas to develop in the area of management in Performing Arts, the insight of personal coordination down to public space planning can be easily situated towards a proper execution of safe productions in the future. This would make the Performing Arts Department a home of entertainment, a unit of self-re-orientation, and a citadel of relaxation to audience members.

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