

The management styles of Rasaki Ojo-Bakare at the Ministry of Arts, Culture and Tourism, Ekiti State (2018-2022)

<https://doi.org/10.70118/TACJ0012>

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Abstract

This study examines cultural stewardship within the Ekiti State Ministry of Arts, Culture, and Tourism, focusing on the tenure of Professor Rasaki Ojo-Bakare as Commissioner from 2018 to 2022. Employing the Contingency Theory of Management, the research highlights the significance of adaptive leadership in navigating the complexities of cultural institutions. Through a qualitative approach involving interviews, focus group discussions, and observations, the study identifies critical elements of effective cultural stewardship, including professionalism, innovation, teamwork, and situational adaptability. These attributes enabled the ministry to address financial constraints, government interference, and staffing inadequacies while promoting cultural preservation and artistic excellence. The findings emphasise the role of adaptive management strategies in fostering cooperation, integration, and synergy within the ministry. Transparency and open communication were instrumental in creating a collaborative work environment, while professionalism and innovation drove operational efficiency and creativity. The study also underscores the importance of aligning recruitment processes and resource allocation with the unique demands of the cultural sector. By situating the analysis within the context of cultural stewardship and management theory, the research contributes to understanding how leadership and organisational strategies can sustain and enhance cultural heritage. It reaffirms the relevance of Contingency Theory in cultural institutions, demonstrating that situational adaptability is essential for addressing diverse challenges. The study concludes that fostering a culture of professionalism, innovation, and collaboration is vital for the success and sustainability of arts and cultural organisations.

Keywords: Cultural Stewardship, Adaptive Management, Contingency Theory, Arts and Cultural Institutions

Introduction

Cultural stewardship involves preserving, managing, and transferring cultural heritage and values across generations. It focuses on safeguarding tangible and intangible cultural assets to ensure their ongoing significance and contribution to society. Researchers and practitioners across disciplines have highlighted its crucial role in sustaining cultural identity, promoting inclusivity, and advancing sustainability. Fitz Gibbon describes cultural stewardship as the responsible care and management of cultural resources to ensure they are preserved and accessible (23). This perspective aligns with Karp and Lavine's emphasis on the role of museums and cultural institutions as guardians of heritage. They assert that cultural stewardship goes beyond preservation, involving the contextualisation and interpreting artefacts to make them relevant and meaningful for contemporary audiences (15–17). Some scholars emphasise the fluid nature of cultural stewardship. For instance, Smith critiques traditional preservationist approaches, advocating for a "living heritage" model that acknowledges the changing nature of artistic practices over time (44). This approach supports communities in evolving their traditions while preserving core values.

Applications of cultural stewardship are evident in areas such as heritage management, education, and community involvement. Meskell highlights UNESCO's World Heritage programmes as examples of global efforts to protect cultural assets, though he notes potential biases in imposing Western-centric values on non-Western cultures (67). Similarly, Brown explores indigenous approaches to stewardship, particularly how Native American communities in the United States blend traditional knowledge with modern management practices (256). Brown stresses the importance of empowering local communities to preserve their cultural heritage rather than relying solely on external agencies (260–262). A significant issue in cultural stewardship is balancing preservation with accessibility. Harrison points out that safeguarding delicate cultural resources often conflicts with ensuring public access to them (81). This tension is especially relevant in digital cultural stewardship, where technological advancements increase accessibility but pose challenges such as intellectual property concerns and data security (85–87).

The literature portrays cultural stewardship as a complex, evolving field encompassing preservation, interpretation, and active community participation. While traditional approaches have focused on protecting cultural assets, modern perspectives emphasise adaptability, inclusivity, and ethical considerations. As global challenges evolve, cultural stewardship must innovate to ensure that heritage remains valuable for current and future generations with suitable management style(s). The role of management is paramount; effective management brings about positive outcomes such as improved employee performance and overall organisational success (Paliszkiewicz, Gołuchowski, and Koohang, 15). Team efficacy, an essential element of management, correlates with team performance (Srivastava, Bartol, and Locke, 24). According to Srivastava, Bartol, and Locke (26), trust, knowledge, and organisational performance indicate effective managerial style, reflecting how an institution is managed. Therefore, organisations must consider her management style.

This study investigates the cultural stewardship practices of Professor Rasaki Ojo-Bakare, former Commissioner for Arts, Culture, and Tourism in Ekiti State, Nigeria, from 2018–2022. Drawing on Contingency Theory, it examines how adaptive management styles and leadership strategies influenced his decision-making processes in the ministry. The study highlights the role of professionalism, innovation, teamwork, and strategic adaptability in fostering cultural stewardship within arts and cultural institutions. Furthermore, it underscores the importance of aligning management practices with the dynamic challenges and opportunities in the cultural

sector, such as financial constraints, organisational structures, and audience dynamics.

This study uses a qualitative approach involving interviews, observations, and focus group discussions to provide insights into how cultural institutions can thrive by adopting context-sensitive management strategies. By situating this exploration within the discourse on cultural stewardship and management, the study contributes to understanding how leadership and organisational strategies can enhance the preservation and promotion of cultural heritage.

Literature Review

Understanding the historical evolution of any subject is fundamental to comprehending its origin, current state, and future trajectory. While establishing new agencies, institutions, organisations, and schools is not the primary issue, the critical concern lies in their effective maintenance and management through effective stewardship strides. Poor management and ineffective management styles have led to the redundancy of several government establishments, leaving their intended services unattended or prompting the creation of duplicative organisations, especially in Nigeria. This proliferation of government agencies handling identical matters often yields minimal or no tangible results in wasteful expenditure of resources. Therefore, prioritising proper management practices is crucial for any institution's mandatory operation.

Management is a multifaceted activity comprising various tasks to achieve an organisation's objectives. There is no one-size-fits-all style for effective management; managers in their respective positions must take responsibility for the outcomes they achieve. In any organisation, the credit or blame ultimately rests with the manager. The organisation's output reflects its managers' vision, dedication, and integrity. It is the tangible result of their decisions and actions, underscoring the significance of sound management practices. The manager overseeing an establishment's day-to-day activities plays a crucial role. The manager coordinates all aspects of the organisation and ensures that organisational goals and ethics are observed. The manager is key in any establishment, as having a bad manager spells doom, while a good manager is an advantage to any thriving organisation. Ogunsawo states, "The manager in a management position then becomes two-dimensional in 'skill and performance' and propels management to denote 'work-study' or 'task study'" (3). Langley opines that "an ideal manager should not only have an idea but also embody technical know-how" (283). A good business manager is interested in the organisation's work and is willing and able to pay attention to the myriad details that make things run smoothly, establish financial soundness, and ensure everybody's job is easier and more secure.

Art holds a central position in the cultural identity of any society, representing its self-expression through various mediums such as painting, sculpture, ceramics, dance, or music. At the core of preserving and nurturing this artistic heritage lies the discipline of arts management, which encompasses the administration of artistic organisations like museums, galleries, theatres, studios, and other cultural institutions. Arts management operates as the engine that brings to life the policies and plans set forth by the administration. Traditionally, arts management has been defined from an instrumental perspective, involving essential functions such as planning, organising, staffing, supervising, and controlling artistic productions. Peter Drucker's perspective on leadership and management is apt; leadership involves doing the right thing, while management focuses on doing things right (37). Drucker explores the intricate relationship between management and leadership through the prism of organisational governance principles. Effectiveness in management lies in the ability to create organisations that foster a high spirit of performance. To realise this potential,

managers must possess various attributes, including unwavering integrity, a result-oriented approach, the capacity to leverage their strengths and those of others, and the ability to meet stakeholders' requirements, which leads to the style employed in the organisation.

Management style is crucial in influencing an organisation's optimal performance based on its ideology, goals, and objectives. In essence, it is an approach that encompasses motivating employees, handling issues, and nurturing relationships within a business environment. Managers deploy this method in administering the organisation through planning, directing, and controlling. Different situations may call for different approaches, aptly capturing the essence of "different strokes for different folks". Management practices have existed since the inception of human societies, as individuals have always tried to direct and organise others. However, the development of management as a formal and structured discipline is relatively modern. Simply put, management is a process of planning, decision-making, organising, leading, motivating and controlling an organisation's human resources, financial, physical, and information resources to reach its goals efficiently and effectively. According to Asen:

The concept of management connotes different things to different people. This is occasioned by the fact that the term is used, and other people use it to mean different things in their daily activities. This explains why it is expected to hear people say they are managing an organisation, a business centre, a hospital or a school, etc ... (3)

Many scholars have given various definitions of management. To Stoner, Freeman, and Gilbert in Asen, management is "the process of planning, organising, leading and controlling the work of organisational members using all available organisational resources to attain stated organisational goals" (3). Asen further defines management as "the utilisation of human and material resources by a person or group of persons to achieve the set goals, aims and objectives of the organisation" (4).

From the preceding, it is clear that management involves harnessing human resources (employees, skills, talents) and material resources (technology, equipment, finances) to accomplish organisational objectives. Effectively allocating and optimising these resources are crucial for attaining desired outcomes. To stress the relationship between management and leadership, Adil Namiq submits, "Management style is best portrayed as a strategy of leadership utilised by supervisors" (Namiq 404). Namiq's assertion recognises that management style is critical to organisational leadership. It acknowledges that managers play a central role in determining their management style and do so strategically to achieve their leadership goals. Effective management style enables supervisors to create a positive work environment, foster team collaboration, and enhance employee performance and job satisfaction. Therefore, by portraying management style as a leadership strategy, he acknowledges that supervisors can choose how they lead their teams. It aligns with the understanding that there is no one-size-fits-all management style, and supervisors must adapt their approach based on the unique needs of their teams and the organisation's objectives.

Adil Namiq's perspective on the relationship between management and leadership delves into how managers approach their roles, portraying management style as a carefully crafted strategy within the broader context of leadership. By characterising management style as a deliberate strategy, Namiq suggests that it is not a passive or default aspect of a manager's role but a conscious choice made by supervisors. This view places significant agency in the hands of managers, implying that they actively decide how to lead their teams based on their strategic goals and the unique context of their organisations.

The recognition of managers as critical decision-makers in determining their management style underscores the importance of managerial autonomy and the idea

that influential leaders are intentional in their approach to management. It implies that managers play a proactive role in shaping the dynamics of their teams, using their chosen style to achieve broader leadership objectives. Furthermore, the strategic approach to management style, as highlighted by Namiq, implies that managers align their desired style with specific leadership goals. This alignment is crucial for managers seeking to navigate the complexities of organisational dynamics, adapt to changing circumstances, and contribute to the overall success of the enterprise.

The impact of effective management style on the work environment, team collaboration, and employee satisfaction emphasises the practical implications of a well-thought-out strategy. A positive work environment and collaborative team dynamics contribute to employee satisfaction and enhanced performance and productivity. This suggests that the chosen management style is not merely a reflection of the manager's personal preferences but a tool that directly influences the organisational culture and the well-being of its workforce. Moreover, Namiq's recognition that there is no universal or one-size-fits-all management style underscores the need for adaptability in leadership. Managers must be attuned to their teams' unique needs and the organisation's specific goals. This adaptability reflects a nuanced understanding of leadership that goes beyond rigid, predefined management approaches. Effective management in arts and culture organisations is crucial for success and sustainability. These organisations' management practices encompass leadership, strategic planning, financial management, audience engagement, and more. Effective management involves balancing artistic vision with operational efficiency. It requires leaders who understand the unique challenges of the cultural sector and can navigate funding constraints, audience diversification, community engagement, and technological advancements while preserving the organisation's artistic integrity.

Scholars often highlight the importance of adaptive management styles that allow flexibility and responsiveness to the changing landscape of arts and culture. This involves managing finances, fostering collaborations, nurturing talent, and leveraging technology to reach wider audiences. For instance, Lidia Varbanova highlights key management strategies needed in managing cultural and arts organisations; these include environmental analysis, audience development and engagement, collaboration and partnership. To Varbanova, cultural organisations must understand their external environment, including economic, social, technological, and political factors, to adapt their strategies accordingly. Also, leveraging marketing techniques, community outreach, and innovative programming to attract and retain audiences are some of the needed strategies for enhancing audience engagement and development. Furthermore, Varbanova emphasises the importance of collaborations and partnerships within the arts sector. Strategic alliances with other organisations, businesses, or communities can expand resources, networks, and opportunities for cultural institutions (Varbanova 233).

Similarly, Patricia Dewey recognised the imperative and dynamism of culture and arts organisation; she observes that the cultural sector is a diverse collective of individuals and entities involved in crafting, producing, showcasing, disseminating, and safeguarding artistic, cultural, and entertainment endeavours, goods, and cultural relics. Thus, due to changes affecting the sector, change management has become a nuanced approach to be deployed. According to Dewey, rapid technological advances, globalisation, shifts in general population demographics, and a generational turnover in critical professions and leadership have caused a systemic change in the cultural sector. Therefore, change management strategy must feature in arts and cultural administration by representing cultural identity, promoting innovative methods of audience development, exercising effective strategic leadership, managing cultural interactions and fostering a sustainable mixed funding system (Dewey 12; Wyszomirski 20).

John Reh in Asen submits that “a manager is a person who is responsible for planning and directing the work of a group of individuals, monitoring their work and taking corrective action when necessary.” (Asen 4; Yacim 20). This means the manager is that unique individual amongst the group vested with the responsibility of managing himself and others and the material resources of an organisation to achieve the desired results. Management plays a vital role in strengthening the bond among the employees and making them work together as a single unit. The management is responsible for ensuring employees are satisfied with their job responsibilities and eventually deliver at their best. Management style and its concomitant relationship with leadership is imperative because of unique employee handling styles. In simple terms, therefore, the management style refers to the various ways of dealing with subordinates in the workplace.

The relationship between management style and organisational performance is symbiotic. The adoption of a particular style determines the output of the organisation due to the policies, strategies, and operations of the organisation, which depend on the structure of the organisation. Luthans (199) posits that managers are either human-oriented or organisation-oriented in the style adopted for organisational operation. Human-oriented managers in an organisation direct their maximum attention to the organisation’s members, and organisation-oriented managers put the goals and missions of an organisation above those of its members (Yacim 5). Against this backdrop, Vahedi and Asadi allude that,

The style that a manager uses as his dominant style for coordinating the affairs in performing the activities of an organisation and how he performs his tasks have the highest effect on the execution process of tasks and the cooperation level of his colleagues. This means that the behaviour style of the manager, the way he interacts, and the style he adopts in this relationship guarantee him the highest percentage of success (Vahedi and Asadi 2976). Thus, the adopted leadership style in an organisation significantly affects the organisation's efficiency. However, every style of leadership is unique. Scholars are attempting to fashion a style that suits most organisations in unison. These attempts have met a dead end as the idea itself has proven impractical, not to mention its ineffectiveness. Adopting an effective management process makes organisations more future-oriented, able to improve their organisational competencies, provide strong support, strengthen trust, promote employee wellbeing at the workplace, and enhance organisational performance. Most organisations are bided to use different strokes for different folks; that is, adopting different styles to suit the working conditions of employees.

This study adopts the Contingency theory of management. The rationale for the adoption hinges on the subject matter ‘management’ and the variables it affects in organisational structure, given the complexities of arts and cultural institutions. This is predicated on the fact that a plethora of literature has identified factors that improve and hinder growth in these areas of subjects to human and management frailties. As propounded by Fred Fiedler in 1967, the contingency management theory expressed that rather than a “one takes” methodology of leading, a “thumb in the wind” approach should be identified as a critical management style and structure in managing organisation and enhancing organisational performance. According to the theory, effective management is contingent upon adopting different styles. To Fiedler, the contingency theory of management states that effective management depends not only on the style of leading but also on the control over a situation” (Fiedler 23). To explain further, what Fiedler means is that a style of management results in some complex problem in an organisation that may require another style of leadership to control and abate the situation. Hence, it is not about the style but also the control. This is because the ‘raison d’etre’ for this theory is the anxiety over the effects of management in certain situations, which could not be explained by the previously adopted leadership theory (Ary and Rizky 483).

Given the scope and nature of this paper, this theory is in sync with the study because the Contingency Theory of Management has proven to be one of the most valid and reliable measures of individual leadership potential (Waters 13). Also, some studies, such as Vroom and Jago Hernandez et al. (15), admit that the context of the situation affects the effectiveness of management, especially in this case as it relates to complex institutions that deal with diverse artistic and creative individuals, arts, performances and the likes that demand management activities to be borne of a myriad of situational complexities. In summary, contingency theory provides a flexible and pragmatic approach to management, recognising that organisations operate in diverse and ever-changing environments. By understanding and aligning with the situational factors, managers can develop strategies better suited to their organisations' unique challenges and opportunities, ultimately contributing to improved performance and effectiveness.

The theory asserts that when managers make a decision, they must consider all the aspects of the current situation and act on those key to the problem. It is the situation that determines the approach. One cardinal characteristic of this theory is that it abhors hasty and impulsive decisions, which may be tantamount to reversal. Here, decisions are taken after meticulously assessing the situation by looking at the pros and the cons. This theory is significant and can effectively help managers. This theory of management is in sync with the thrust of this study as the Ekiti State Ministry of Arts, Culture and Tourism is managed generally on a variety of performances ranging from dances, drama, music/ songs, storytelling, masquerade performances, mime and puppetry which demands diverse employee relations, arts and artists' management in overseeing the success, growth and development of the cultural institution.

Many studies have discussed the imperatives of management, management style and its role in organisational leadership. Rajesh, Bharati Makhijani, Amitabh Mishra, Habibulla Palagiri and Priti Verma, in the article titled Effective Management Styles for a Modern Workplace to Deal with Older Employees: An Empirical Review, unearth that to be an effective manager, striking a balance between strictness and calmness is essential. Creating a workplace culture that values diversity and inclusion contributes to employees' happiness and satisfaction in their daily work lives. For employees to feel confident in their abilities and perform at their best, the workplace must navigate a middle ground between these two contrasting forces. The study, which adopted qualitative research methodology, reveals that various management styles, such as autocratic, authoritative, persuasive, paternalistic, consultative, participative, collaborative, transformational, coaching, and democratic, are interrelated and may influence one another positively. Thus, given that each management approach has its strengths and weaknesses and is optimal in different contexts, adopting just one style may prove challenging. In modern businesses, managers often find situational or adaptable leadership most effective when leading their teams. The study finds that workers are likelier to go the extra mile for their employer if their supervisor demonstrates fairness and maintains strictness and transparency about company matters. An open-door policy that allows employees to access their managers easily and receive prompt feedback also fosters positive working relationships. Managers who are approachable and effective communicators tend to be highly regarded by their teams (Rajesh, Makhijani and Mishra 44).

Concomitantly, this study agrees with Namiq's research on the most effective management style to adopt for a workplace in this modern era, alluding that in the realm of management, each style comes with its unique set of positives and negatives. Many effective managers employ a combination of different styles to achieve progress and success within their teams. Ultimately, the most successful managers are those who prioritise the growth and development of each team member. Striking a balance between being strict and gentle is crucial, creating a work environment where inclusivity is not just an option but a necessity. This balance empowers employees from diverse backgrounds to feel confident in their potential and excel in their roles. A

workplace that values inclusivity and diversity fosters employees' sense of belonging and self-esteem. Embracing a range of abilities, experiences, and perspectives, individuals from different backgrounds contribute valuable insights and enhance overall organisational performance. Recognising and appreciating this diversity is key to maximising employee potential (Namiq 402).

In this survey research conducted by Namiq, it becomes evident that the contemporary workplace demands diverse management skills. With increased diversity in the workforce, attention must be given to the needs of the new generation. This younger workforce encompasses individuals from various cultural, religious, and social backgrounds. They may reach high positions at a young age, which can be beneficial if they are qualified and capable of handling the responsibility. However, managing different generations can pose challenges. Older employees may possess years of experience but could need more technology skills or help communicating effectively with the younger generation. On the other hand, the newer generation tends to be more demanding, seeking high salaries with limited experience, greater flexibility in work arrangements, and a faster implementation of their ideas. This dynamic often creates conflicts between the two generations. Religion, culture, language, and gender biases are crucial in determining the appropriate management style in the modern workplace. A one-size-fits-all approach is no longer practical, and managers must adapt their styles to suit their teams' unique needs and dynamics (Namiq 409).

Consequently, within policy and managerial circles, there has been a growing recognition of arts and cultural organisations as significant and influential contributors to development, both on an industrial and societal scale. As a result, the focus has shifted towards understanding how these organisations can effectively manage and innovate their business models. By doing so, they can shape strategies and operations that lead to greater sustainability and impact. The newfound acknowledgement of arts and cultural organisations as potential players in development highlights their transformative potential. This shift in perspective emphasises the need for these organisations to adapt their business models to align with their mission and goals. By embracing innovation and strategic management, they can position themselves for sustainable growth and increased societal influence. Understanding how arts and cultural organisations can effectively manage their business models becomes critical in unleashing their full potential. A well-crafted business model can serve as a roadmap for achieving their objectives, ensuring financial stability, and fostering a more significant societal impact. By continuously exploring new approaches and embracing innovative practices, these organisations can navigate the ever-changing landscape and respond to emerging challenges and opportunities (Schiuma and Lerro 11).

From the preceding, it is evident that managing arts organisations has been debated due to their complexities. Since these, managing cultural institutions is similar to managing other sectors. In this vein, David Cray, Loretta Inglis, and Susan Freeman's study unveils the two-rationality imperative to managing the arts. These are leadership and decision-making. The argument put forth by the scholars suggests that while leadership and decision-making styles in the arts share similarities with other industries, the arts sector's unique factors influence their implementation. The presence of diverse arts stakeholders often creates tensions with more business-oriented or managerial management styles, thereby complicating leadership and decision-making processes. To address this complexity, the study proposes four leadership styles charismatic, transformational, participatory, and transactional—to be flexibly applied by arts organisations, depending on the situation (Cray, Inglis and Freeman's 302). Given the dynamic nature of the art environment, leaders may need to adapt their styles more frequently than leaders in other types of organisations. This adaptability implies that leaders capable of seamlessly transitioning between different styles are likely better suited for leadership roles in the arts than those wedded to a single approach. As the challenges in leading and making critical and strategic

decisions for arts institutions increase, there arises a need for a more systematic approach, one that leverages existing concepts and models to gain a comprehensive understanding of how arts organisations operate (Cray, Inglis and Freeman's 312). By exploring how well current theories align with the practical realities of arts management, a more coherent research agenda can be proposed to support effective management practices in the arts.

The studies above have shed light on the gap this research fills. One of these gaps is the imperatives of practising contingency management in art institutions and councils. The arts sector's distinct dynamics require a thoughtful approach to leadership and decision-making styles. Recognising the conflicting demands of arts stakeholders, the study suggests a blend of leadership styles that can be interchangeably practised. Given the ever-changing arts environment, the ability to adapt and shift between styles is essential for leaders in this field. By systematically aligning existing concepts with the practicalities of arts management, a more effective research agenda can be developed to bolster management practices within the arts sector. This approach will undoubtedly contribute to the sustained success and growth of arts organisations in the face of evolving challenges and opportunities.

There is no gainsaying that arts and culture are imperative indicators of national development socially, politically, culturally and economically. Culture, be it material or intangible, such as language, visual and performing arts, and a host of the like, are more significant sources of tourist attraction across the globe. Hence, they serve as reminiscent of historical education for generations and, by extension, place the host nation or community on the world map for recognition (Abdumalikovna 2). Similarly, cultural institutions such as arts and cultural councils, theatre houses, film archives, museums, cinemas and several others hold central figures in society and contribute to its growth and development through its various artistic and cultural presentations.

However, Abdumalikovna (3) believes that the role and significance of culture and art in society's development profoundly influence the continued advancement of art, transcending its mere display or exhibition. Instead, art serves a higher purpose to foster spiritual maturity in individuals. Consequently, as the importance of art and culture is acknowledged, there will be a rise in the population's engagement with artistic events, leading to an increase in the cultural and aesthetic awareness of society. This means that when individuals recognise the intrinsic value of art, they are more inclined to participate in cultural activities, such as concerts, exhibitions, or performances. This increased engagement with art events leads to increased cultural and aesthetic awareness among the population. People become more appreciative of artistic expressions and develop a deeper understanding of cultural heritage and creative endeavours. Thus, as society evolves to prioritise culture and art, the demand for artistic excellence and self-improvement from artists also increases. Artists recognise their pivotal role in elevating society's cultural landscape, and the pressure to continually enhance their craft grows. This demand for self-improvement and personal growth drives artists to refine their skills, explore new techniques, and produce thought-provoking works that resonate with the audience. This prepared the personality of this study for stewardship in the ministry.

Rasaki Ojo-Bakare, a Professor of Choreography and Performance Aesthetics, made immense contributions to the Arts and Culture industry within and outside the shores of Nigeria. He started as an apprentice under Chief Jimoh Aliu and Hubert Ogunde, both recognised artists in the Nigerian Theatre space. After this stint, he studied Theatre Arts and later became a professor in the field, with several other practical national and international contributions to the entertainment industry. As an Artist-Scholar in Residence at the University of West Indies, a Carnival Research Round Table member, Trinidad and Tobago and several other countries. On several occasions, he had represented Nigeria in international competitions, carting home several laurels for the country. This made him adequately positioned as a

commissioner in understanding the cultural policy of Nigeria and the international community and accounted for his stewardship in the Ministry of Arts, Culture and Tourism, Ekiti State.

Cultural Policy for Nigeria was launched by the then Military Government in 1988 due to the increasing awareness and realisation of the role of arts and culture in National Development. Cultural Policy covers all spectrums of Nigeria's cultural life, including education, mass media, architecture, industrialisation, and technology. The Ekiti State Ministry of Arts, Culture and Tourism structure is a solid administrative and professional core comprising departments and units headed by directors. The Ministry promotes, presents, propagates and preserves the culture of Ekiti State through festivals, exhibitions, trade fairs, training, seminars and workshops. Other activities include but are not limited to the production of the following: (i) Tie/Dye (ii) Batik Print (iii) Wall Mural (iv) Sculptural Items (v) Interior Designs and Decorations (vi) Personalised Cards and Portraits, (vii) Ready-made wares etc. The Ministry also presents educative cultural entertainments, drama sketches, and dances at social events, workshops, seminars, Annual General Meetings and Corporate Meetings; cultural workshops, seminars and conferences are part of the Agency's regular activities. The Ekiti State Ministry of Arts, Culture and Tourism is at the Secretariat, Bank Road, Ado-Ekiti.

Methodology and Findings

This study's primary data was obtained through interviews with key stakeholders, including the honourable commissioner for culture and tourism, the staff members, and focus group discussions with the artists. To analyse this valuable information effectively, the manual transcription method was employed. The manual transcription method involves listening to the audio recordings of the interviews and accurately transcribing the spoken content into written form. This process ensures that all the details and nuances of the conversations are captured faithfully. The transcribed data was then thoroughly reviewed to identify the themes for further processing.

Once the transcriptions were completed, the researcher carefully reviewed and examined the content. During this review, relevant facts and insights about the research questions were identified and noted down. These relevant facts served as the basis for further analysis and interpretation. Using the manual transcription method, the researcher could comprehensively understand the responses and perspectives shared during the interviews. This method allows for a detailed examination of the data and facilitates the identification of key themes and patterns that emerged from the discussions:

The interviews revealed an adaptable management style within the Ekiti State Ministry of Arts, Culture, and Tourism. The eclectic approach emphasises flexibility, varying from assertiveness to empathy based on situational demands. Transparency and openness emerged as crucial elements fostering cooperation within the ministry. This finding underscores the importance of adaptive leadership and open communication in promoting collaboration and unity among staff members. The findings reveal a comprehensive view of the council's challenges and present targeted strategies to address these issues. The interplay between management styles fostering cooperation, the state's role in cultural promotion and peace maintenance, and the identified challenges underscore the complexity of managing an organisation focused on arts, culture, and tourism. Integration of adaptive management, state support, and strategic planning emerges as key to the council's growth and success.

Furthermore, the analysis of findings highlights the critical significance of professionalism and innovation in the context of organisational excellence, among

other identified themes. These themes are not mutually exclusive but interconnected facets of a holistic approach to success. Organisations that prioritise professionalism in their management and embrace innovation as a core value are better positioned to thrive in dynamic and competitive environments. This position is in line with Lidia Varbanova's study. Varbanova highlights key management strategies needed in managing cultural and arts organisations: environmental analysis, audience development and engagement, collaboration and partnership. To Varbanova, cultural organisations must understand their external environment, including economic, social, technological, and political factors, to adapt their strategies accordingly. Moreover, the synergy between management and the workforce, coupled with a commitment to fiduciary duties and loyalties, amplifies the impact of these attributes. Professor Bakare's leadership within the ministry exemplifies the positive outcomes that can be achieved through the fusion of professionalism and innovation. Therefore, it is incumbent upon organisations to recognise and prioritise these themes as indispensable drivers of sustained success and progress. Furthermore, these findings align with Korejan on the imperative of contingencies theory, given that addressing decisions does not have a singular formula. Contingencies emerge from diverse environmental factors, necessitating managers to consider these variables when making impactful organisational decisions. Contingency theory extends from established System Theory principles, acknowledging an organisation as an open system composed of interconnected sub-units (Korejan and Shahbhazi).

The responses and findings show that effective management of any Arts and Culture Ministry necessitates a harmonised commitment from all stakeholders. This includes the management team, comprising the Commissioner, experienced directors overseeing various units within the council, select sub-unit directors, and the council's dedicated staff. Each individual must exhibit proactive and innovative qualities to ensure the council's continuous advancement. This entails aligning skills and responsibilities appropriately, exemplifying teamwork, embracing effective leadership and followership, upholding accountability, and adhering to sound directorial strategies. These elements collectively contribute to the meticulous administration of the Arts and Culture Ministry and underscore the significance of establishing a robust organisational framework within the ministry.

Managing the Ministry of Arts and Culture presents many challenges; government interference and inadequate funding are significant impediments. Recognising that the Ministry of Arts and Culture management demands a distinct approach, divergent from conventional government ministries, is imperative. A notable distinction arises in recruiting personnel, where creative prowess and artistic ingenuity are paramount. While most government ministries do not employ auditions as part of their staffing processes, the Ministry of Arts and Culture must emphasise artistic talent assessment. Government interference in this delicate process poses a significant challenge, jeopardising the council's ability to harness artistic excellence.

Inadequate funding also emerges as a critical hurdle. A need for more financial resources hampers the council's capacity to secure hosting rights for national and international festivals, hindering its pivotal role in cultural promotion. Furthermore, the commission grapples with staffing inadequacy and appointing individuals needing more professional qualifications. A shortage of skilled personnel or the presence of unqualified individuals within the managerial hierarchy poses a substantial threat to the ministry's progress and its long-term prospects. Resolving these challenges demands a concerted effort. The Ekiti State Ministry of Arts, Culture and Tourism has exemplified the power of teamwork, harnessing collective contributions to overcome obstacles. Additionally, including professionals within the council's ranks, particularly in leadership roles, significantly bolsters its efficacy.

Properly managing the Ministries of Arts and Culture is essential in advancing the domains of arts, culture, and tourism within a nation. Art serves as a societal mirror; its

capacity to authentically reflect the multifaceted facets of society underscores the critical role played by artists who should be integral members of the Ministry of Arts and Culture. Effective ministry management is a prerequisite for achieving this goal, necessitating precise and unwavering leadership. Progress is not a solitary endeavour in managing artistic organisations but rather a collective endeavour. In pursuing progress, individualism must give way to collectivism, underscoring the truth that no one person operates in isolation, and success hinges on the combined efforts and commitment of all stakeholders.

Several challenges were identified within the council, primarily financial constraints, staffing issues, and staff members' need for more skills and creativity. However, these challenges present opportunities for improvement. Addressing financial limitations through securing adequate funding, strategic allocation, and seeking external partnerships emerges as an opportunity for growth. Staffing issues demand a shift towards specialised recruitment processes targeting skilled professionals to enhance creativity and expertise within the council. Fostering a culture of innovation and implementing training programs are recommended to combat the absence of skills and creativity. The discussion of findings from the various interview data sheds light on several critical aspects within the management of arts and cultural organisations, particularly the Ekiti State Council for Arts, Culture, and Tourism.

1. Professionalism, Innovation, and Stakeholder Commitment: The council's emphasis on professionalism and innovation aligns with the essence of Contingency Theory. This theory asserts that effective management strategies depend on an organisation's context and situations. The findings emphasise that professionalism and innovation are crucial for success, reinforcing the theory's stance that management practices should adapt to the unique demands of the situation. The fusion of these elements represents a flexible approach, resonating with the adaptive nature of contingency theory.

2. Challenges and Collaborative Solutions: Challenges such as government interference and inadequate funding present nuanced scenarios where applying management theories becomes vital. The Contingency Theory, which suggests that only some approaches work universally, finds support here. It emphasises that management strategies must adapt to various environmental factors, precisely what's evident in handling government interference and financial constraints. Collaborative efforts within the ministry, seen in overcoming hurdles through collective contributions, align with the theory's emphasis on adaptable solutions based on the specific context.

3. Unique Recruitment Processes and Resource Allocation: The challenge of recruitment processes specific to artistic talent assessment contradicts conventional government staffing procedures, indicating a need for specialised approaches in the arts and culture sector. This challenges traditional bureaucratic norms, reinforcing the Contingency Theory's assertion that management practices should not adhere rigidly to standardised procedures but adapt to the unique demands of each situation. Similarly, the issue of resource allocation highlights the need for flexible budgeting strategies, aligning with the theory's emphasis on adapting practices to the prevailing circumstances.

4. Relationship with Contingency Theory: The findings closely resonate with the Theory of Management. The theory's premise that management practices should adapt to the specific situation finds robust support in the study's emphasis on flexibility, innovation, and the need for tailored approaches within arts and cultural organisations. The challenges encountered within the Ekiti State Council for Arts, Culture, and Tourism validate the theory's core tenet that managerial decisions must align with the diverse external factors influencing organisational contexts.

Conclusion

The complexities of cultural institutions and performing arts denote that sticking to one management style is impossible. Furthermore, the commissioner, Rasaki Ojo-Bakare's cultural stewardship and management style fall under the Contingency Theory as he maintains a high level of relationships with his staff and team members. His management approach is people-oriented, which has accounted for his recorded strides through the period under review. Here are recommendations to support cultural institutions in overcoming challenges, fostering innovation, and ensuring sustainable growth while preserving cultural heritage for future generations:

1. Cultural institutions should embrace the principles of Contingency Theory by adopting flexible management styles tailored to each situation's unique challenges. This approach ensures leaders respond effectively to diverse organisational needs, external pressures, and environmental contingencies.
2. Recruitment strategies should prioritise hiring professionals with artistic and managerial expertise. Including comprehensive evaluations, such as auditions for creative roles, will ensure that the organisation attracts and retains talent aligned with its artistic and cultural goals.
3. Cultural institutions should seek diversified funding sources to address financial constraints, including public-private partnerships, grants, and community-driven fundraising initiatives. Transparent budgeting practices and strategic resource allocation are essential for sustainability.
4. Training programs for staff and leadership should be implemented to foster innovation, improve creativity, and enhance managerial competencies. Workshops, certifications, and international collaborations can provide exposure to global best practices.
5. Institutions should actively engage local communities and stakeholders to ensure cultural programs resonate with their heritage and needs. This participatory approach strengthens cultural identity and fosters a sense of ownership and pride among community members.
6. Digital tools should be harnessed to expand accessibility, promote cultural heritage, and streamline operations. For instance, online platforms for virtual exhibits, performance streaming, and audience engagement can bridge gaps caused by geographic and financial constraints.

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