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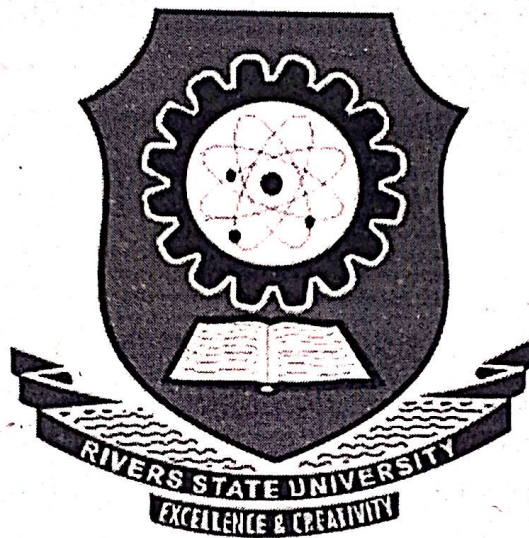
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Interrogating the Applicability of Henri Fayol's Administrative Principles to the Management of Cultural Festivals in Nigeria

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Abstract

The application of theoretical approach to verify certain phenomenon in science, humanity and management field of academic endeavours cannot be over-emphasised. This is because applying theoretical postulations to actualise, experiment, establish or define certain concepts is germane to widen the scope of knowledge acquisition. One of the earlier theories in the field of management is Henri Fayol's administrative principles which has been applied by different management experts over the years. Fayol's administrative theory has been said to be obsolete but its relevance to contemporary management cannot be quantified. For this reason, the paper interrogates the applicability of Henri Fayol's principles of administration to the management of selected cultural festivals in Nigeria to establish its relevance to contemporary management. The paper employed qualitative research method. Interview and participant observation were employed to gather data from culture custodians, festival management committee and members of the traditional institution. The paper revealed that some tenets of Henri Fayol's administrative principles such as division of work, authority and responsibility, centralisation, unity of command, unity of direction, scalar chain and esprit de corps were overtly or covertly applied in managing the selected cultural festivals. The paper further revealed that other administrative options were integrated to complement Fayol's administrative principles. The paper concluded that Fayol's theoretical postulations were merely coincidentally reflected in the traditional system of festival management as portrayed in the selected cultural festivals. Therefore, Fayol's theory is partially applicable despite the criticisms that surrounded its application to contemporary management.

Keywords: Patigi Regatta, Durbar, Agan, Culture, Management, Festival

Introduction

Nigeria as a heterogeneous and multicultural nation is endowed with vibrant and unique cultures and traditions. At the national level, we can identify prominent cultural festivals such as Olojo festival, Obatala and Yemoo festival, Edi festival, Orisa-Nla festival all in Ile-Ife, Osun State, South-Western Nigeria; various Durbar festivals in Northern Nigeria; Cassava festival of the Urhobos, Boat Regatta in Niger Delta, Southern Nigeria, Ivom festival of Tiv people in Benue State, North-Central; Abuja carnival, carnival Calabar, and Ovia-Osese of Ogori Magongo of Kogi State, Argungu fishing festival in Kebbi State, Patigi Regatta, Ilorin Emirate Grand Durbar, Gaani, Ijakadi, Egun Elewe, and Agan festivals in Kwara State, Nigeria among others. To further foreground the diversity in cultural context of Nigeria, Enwierhoma and Yacim (2014, p. 60) assert that "other manifestations like the visual arts, rituals, festivals, ceremonies at birth, marriage, matrilineal and patrilineal chieftaincy, farming, harvest and celebrations of death are also culturally distinct".

Therefore, the motives of celebrating festivals also differ. Some festivals are traditionally inclined while others are contemporary in entirety. For instance, in Ovia-Osese festival, Adeyemi (2013, p. 103) states that it is a "ceremony that openly extols the virtues of womanhood while celebrating the pure, chaste, undefiled and untouched physical and emotional conditions of young girls of marriageable age". Similarly, Ododo (2014, p. 155) adds his voice by saying that "Ovia-Osese is a rite of passage event designed as an educational bridge that Ogori female adolescents must cross into adulthood". In the comity of durbar celebration in Northern Nigeria is Kano and Zaria Durbar with beautifully adorned horses to celebrate royalty, hierarchy, elegance and class among the royal subjects of the Kano, Zaria and Borno emirates.

Kirkland (2021, p.5) describes Durbar in Zaria city as an event "in which the Emir and his entourage show off through pageantry and pomp, with exuberant dress and eye-catching spectacle". In a similar study, Umar-Buratai (2012) reiterates the political motive embedded in the performance structure of the Durbar festival as celebrated in Borno state as a social or entertainment form of royal court performance. Durbar, having historical connection with pre-colonial and colonial periods, the philosophy of exercising political power over the royal subjects within the emirate, has been discovered to be part of the primary motives of Durbar celebration in Northern Nigeria.

This assertion as reiterated by Umar-Buratai is supported because Durbar in all ramifications has political undertone. Umar-Buratai (2012, p. 397) therefore, concludes that "while the execution of Durbar display is often presented as a social entertainment art, it is actually located within a political context which has overt and covert political functions". These factors served as the driving force and motivation which influenced the administrative and management decisions as regards the annual celebration of Durbar festival in Nigeria.

Among other prominent cultural festivals in Nigeria is the Boat Regatta which can be found in Niger Delta and other riverine areas of Nigeria such as "the Urhobo, Kalabaris, Oron, Apoi, Itsekiri, Ijaw and the Efik People" (Eneyo, Attah, Ekong, Offiong, Ekpo, Antai, Obi and Essien, 2022, p. 544). Similar Regatta can also be identified with the Nupe speaking people especially Patigi people in Kwara State, Nigeria. The incidents that led to the organisation of Regatta as a competitive event in both Niger Delta and Patigi were different. While Patigi Regatta was inaugurated to unite the rice farmers and fishermen living around the bank of river Niger, Boat Regatta in Niger Delta region started as a result of the need to promote business activities (Idrees, 1998; Gandu, 2013).

Ododo's (2004) study of 'Facekuerade theatre: A performance model from the playing and technical aesthetics of Ebira-Ekuechi festival indicates the transition from masquerade to facekuerade as a distinct motive in the celebration of Ekuechi festival. The work centres on the Ebira worldview, the transformation of the duality of existence in Ebira Ekuechi festival, self-essence in *Ekue* and the philosophy of the world of the unborn, the living and the dead. A critical reading of Ododo's work on Ekuechi festival showed the gap in the administration and management of the festival. E.T. Kirby (1974) as cited by Adeoye (2021) shows different motives in his classifications of African indigenous festival as simple enactment, ritual and ritualised enactments, story-telling performance, spirit-cult enactments, masquerade and masquerade enactment, ceremonial performances and comedies.

Based on these classifications, it is evidently important to state that the continuous existence of cultural festivals thrives on effective management. Few scholarly works on cultural festivals in Nigeria, to our knowledge, interrogate the management of cultural festivals with classical administrative theories. Majority of the works on cultural festivals discussed the historical antecedent and progression of the activities within the festivals. The administrative and management procedures of the festivals were not adequately articulated. There were limited academic studies which apply management theories to the Nigerian cultural festivals. The paper, therefore, interrogates the extent at which Henri Fayol's Administrative Principles are overtly or covertly applied to the Management of Patigi Regatta, Ilorin Emirate Grand Durbar and Agan festival as contextually distinct cultural festivals in Kwara State, Nigeria. The paper's contribution, therefore, lies on its significance to cultural management and festival studies as a way of testing and establishing the appropriateness and universality of Henri Fayol's administrative theory.

Methodology

This research is qualitative. The paper employed descriptive research, interview and participant-observation to gather and analyse data for the study. The descriptive research is adopted to describe various variables embedded in the paper from the background information on the selected festivals, to the strategic approaches to the administration and management of the selected festivals. The participant-observation is employed by taking part as an audience and interacting with the management committee during the celebration of the festivals.

Data gathered through the participant-observation methods were recorded with a video recording gadget and watched thoroughly. Through the video, relevant information such as the festival performance progression, composition and hierarchy of the management committee and the roles of individuals among the stakeholders were identified. Furthermore, analysis of data was also tied to the theoretical postulations of Henry Fayol's administrative principles. Henry Fayol's administrative theory was adopted as the theoretical framework to foreground the identified administrative and management procedures in Patigi Regatta, Ilorin Emirate Grand Durbar and Agan Festivals. Henri Fayol's Administrative theory was adopted to interrogate and describe the tenets of the theory that conformed to the management of the selected festivals.

The target population within the sample population were twenty (20) respondents which comprise members of the traditional institution, festival management committee, communities and staff of the Kwara State Tourism Board and Council for Art and Culture. The sampling procedure for this study is purposive sampling in which ten (10) respondents were purposively selected for interview and one-on-one interaction. The interview was structured for the respondents, recorded and transcribed. The criteria for the selection of respondents for the interviews was based on year of experience, educational and on-the-job experience of the Head of the Performing Arts Department of the Kwara State Council for Arts and Culture and the Head of Kwara State Tourism Board on the administration, management and coordination of cultural activities for tourism development in Kwara State.

In view of the important space that cultural festivals occupy in the cultural development, socio-economic and peaceful existence of the host communities, this study covers

three selected festivals in Kwara State, Nigeria; Patigi Regatta, Ilorin Emirate Grand Durbar and Āgan Festival. Out of the sixteen Local Government Areas, the study selected one Local Government from each Senatorial district and picked a notable festival from them. Patigi Regatta festival was selected from Patigi Local Government, Kwara North Senatorial District; Ilorin Emirate Grand Durbar Festival from Ilorin West Local Government, Kwara Central Senatorial District; and Āgan festival from Oke-Ero Local Government, Kwara South Senatorial District. The decision to choose the selected festivals out of many cultural festivals celebrated in Kwara State was necessitated by the social, cultural and economic potentials embedded in them. The selected cultural festivals are, therefore, chosen to represent the cultural worldview and identity of the people inhabiting the selected research area.

Background to the Selected Festivals

The factors that inform the establishment of Patigi Regatta, Ilorin Emirate Grand Durbar and Āgan festivals were different. There are three major motivations for inaugurating these festivals. One important factor is conflict resolution as the case of Patigi Regatta. Patigi Regatta was inaugurated in 1953 with the aim to unify various Nupe people who often fought because of fishponds and farmlands. The Ilorin Emirate Grand Durbar came into existence in 2018 as a grand durbar to expand the scope of celebration of the mini durbar which has been in existence since the beginning of the Emirate in order to preserve the culture of the emirate. The Āgan festival, on the other hand, has the aim of maintaining and transferring the traditional religious beliefs of the forefathers to the next generations. While Patigi Regatta emanated as a result of the environmental factors cum survival tendency which resulted to frequent crisis, the Ilorin Emirate Grand Durbar was said to be an imported cultural practice which was later emulated and incorporated into the celebration of Sallah Muslim festival.

Āgan festival is ritualistic in nature because of the involvement of sacred cultural practice of ancestral worship and propitiation of sacrifices for a deity named Āgan. While Patigi Regatta can be said to be a secular cultural performance, Ilorin Emirate Grand Durbar and Āgan festivals are both secular and religious cultural performances. Therefore, three major factors that inform the establishment of the three selected festivals are conflict resolution, unity and preservation of cultural heritage.

Administrative Structure, Decision-making Processes and Power Distribution

The management of Patigi Regatta, Ilorin Emirate Grand Durbar and Āgan Festival follow dual management processes: the traditional institution and the management committees. The decision-making process is likened to Fayol's hierarchical structure of vertical management approach in which decision-making processes, power and responsibilities are shared but final approval is centralised, often in the hand of the head of the traditional institution such as the Oba or Emir as applicable. In the vertical hierarchical structure, the management process involves layers in which each section, department or unit has certain functions and headed by an individual. In the selected cultural festivals, therefore, the traditional institution is layered and headed by an Emir or Oba and the chiefs in council under him. The decisions as regards the planning, coordination and general management of the festival events are vested in the chairman who headed the production committees assisted by various heads of sub-committees.

Theoretical Perspectives on Henry Fayol's Principles of Administration

Fayol's administrative theory has fourteen principles as a guide for managers and administrators. The fourteen principles are; Division of work, Authority and Responsibility, Discipline, Centralisation, Unity of Command, Unity of Direction, Stability of Tenure, Interest, Scalar Chain, Remuneration, Order, Equity, Initiative and Esprit de Corp. Fayol believed that works and responsibilities should be divided among subordinates, that roles and expectations for employees should be set appropriately, and they should be backed with authority to carry them out. Also, Fayol advocated for setting rules and regulations. What this implies is that subordinates should have rules to obey and reward and punishment should be given appropriately. This is the principle of discipline.

He further emphasised that subordinate should be answerable to only one head at a time, that authority or directions should come from the head of an organisation. Dual or multiple instructions/directions from two or more heads to a subordinate can generate conflict and thereby lead to chaos and disorderliness. Fayol is of the opinion that activities of similar nature should be directed to subordinates at a point in time and that individual interest should not prevail over the organisation goals and objectives. One of his principles also highlights that the major motivating factors for effective performance at a work place is remuneration. Giving incentives to workers is as important as the environment where they operate. However, Fayol frowns at excessive payment of remuneration to workers but advocates for a fair and enough wages or salaries to motivate workers.

The principle of centralisation, according to Fayol connotes that absolute control of the whole organisation should be reserved at the top level of management and there should be a connection between the top-level management and the lower level. Absolute control is necessary because of the need for orderliness in the appropriation of both human and material resources. Furthermore, the principle of equity demonstrates that the top management must ensure equal and fair treatment among the subordinates. Retaining best hands is also a prerequisite for organisational development. Frequent entry and exist of employees should be avoided. Creativity should be promoted and initiative encouraged for optimum performance. Fayol contended that employees' initiative should be recognised and respected. Building a team work and spirit of togetherness should be encouraged (Esprit de corps).

The administrative theory is generic and therefore universally applicable to organisations irrespective of whether formal or informal organisations. The applicability of Fayol's principles to different organisations is possible because of the flexibility nature of the theory. This assertion is supported by Edward (2018) when he stated that "the fundamental nature of administration and management remains the same, regardless of the organisation's specific purpose (Private, Public, Economic, Social, Cultural, or Religious)". This negated a common criticism and contention that Fayol's principles of administration lacks importance to informal organisation. Edward (2018, p. 47) further posited that:

The elements and principles of management can be found in modern organisations in several ways; as accepted practices in some industries, as revamped versions of the original principles or elements, or as remnants of the organisation's history to which alternative practices and philosophies are being offered.

Uzuegbu and Nnadozie (2015) modified some of the Fayol's principles of administration because of its effective application to contemporary management. Their position revealed that the principle of division of work which Fayol saw as a way to promote specialisation should be on generalisation of knowledge. The principle of authority and responsibilities which to Fayol implied the exercise of power to command subordinate was modified by Uzuegbu and Nnadozie (2015, p. 61) while citing Blackburn and Rosen (1993) that "award-winning organisations in the world apply participatory management and staff empowerment against authority and responsibility principle. With this style, managers and their deputies act more as coordinators rather than dictators". From this argument, it can be inferred that collective bargaining is paramount to the contemporary management rather than exercising of power and authority.

The principle of unity of command and unity of direction were also modified by bringing out a situation where we have various teams being headed by individuals. Of course, the teams are working towards the same goals but commands and directions are exercised by different coordinators within the teams rather than a single head. In this situation, there is tendency for complying with orders from different team heads. On the principle of insubordination of individual interest, the argument was that the interest of the employees should be of utmost priority for an organisation "so that they can be more productive and committed to the objectives of the organisation (Uzuegbu and Nnadozie, 2015, p. 64). For the principle of remuneration, a performance based system of rewards was advocated for by Uzuegbu and Nnadozie. They were of the opinion that reward system should be based on worker's performance rather than making the rewards to be fair as suggested by Fayol.

The principle of centralisation was modified by advocating for the use of group decision making system instead of order and direction emanating from a single source or individual. The group decision making has the advantage of allowing for quick response especially when urgent decision needs to be taken. For the principle of scalar chain, they supported horizontal hierarchical structure instead of vertical structure by Fayol. Their position on this modification is that "horizontal organisational hierarchy allows for faster decision making and implementation than the vertical order system" (Uzuegbu and Nnadozie, 2015, p. 66). This position affirmed the earlier submission of Basu (2012, p. 185) that "organisation is essentially the division of functions among people. The distribution of functions and responsibilities can be both horizontal and vertical".

Despite the relevance of Fayol's administrative principles to contemporary management, his theory has been criticised over the years. Parts of the criticism is that administrative theory is management oriented because it does not emphasise employees needs when compared to Abraham Maslow's Hierarchy of Needs which centres on workers motivation. The theory is also criticised on the ground that it is more similar to military structure. In Edward's view (2018, p. 49) "some of the concepts of administrative management theory were borrowed from military services. They tried to apply these concepts to the social and business organisations. For e.g Henri Fayol gave importance to "commanding" and not "directing" the workers". Furthermore, there is a criticism that it does not give credence to informal organisations and that the approach suggested by Fayol is mechanical in nature

because of its lack of importance to "aspects of management such as motivation, communication and leading" (Edwards, 2018, p. 49).

The Points of Convergence and Divergence in the Applicability of Fayol's Principles to the Management of the Patigi Regatta, Ilorin Emirate Grand Durbar and Agan Festival

The table below shows the meeting points and points of departure in the applicability of Henri Fayol's administrative theory and other managerial approaches which were employed outside the framework of Fayol's postulations on administrative principles. It is noteworthy to identify other approaches to the management of the selected festivals having been discovered to have overtly or covertly complimented Fayol's theory on administration.

Patigi Regatta Festival	Ilorin Emirate Grand Durbar Festival	Agan Festival
Inaugurated primarily for conflict resolution	Inaugurated to expand the scope of mini or ordinary durbar	For preservation and transferring of traditional religious beliefs from one generation to the other
Secular in nature with cultural entertainment. No sacred ritual.	Secular in nature but wears a religious outlook	Ancestral worship and propitiation of sacrifices, sacred and ritualistic in nature with secular entertainment.
Conformed to division of work, authority and responsibility, centralisation, unity of direction, unity of command, scalar chain and <i>Espirit de corp</i> .	Conformed to division of work, authority and responsibility, centralisation, unity of direction, unity of command, scalar chain and <i>Espirit de corp</i> .	Conformed to division of work, authority and responsibility, centralisation, unity of direction, unity of command, scalar chain and <i>Espirit de corp</i> .
Not conformed to discipline, stability of tenure, subordination of individual interest, remuneration, order, equity, and initiative.	Not conformed to discipline, stability of tenure, subordination of individual interest, remuneration, order, equity, and initiative.	Not conformed to discipline, subordination of individual interest, remuneration, order, equity, and initiative. Conform to stability of tenure
Presence of variety of cultural performances and artists at a designated performance venue.	Variety of cultural performances and artists at a designated performance venue.	Variety of cultural performances and artists at a designated performance venue.
Engagement of traditional institution in policy formulation and mobilisation.	Engagement of traditional institution in policy formulation and mobilisation.	Engagement of traditional institution in policy formulation and mobilisation.

Active involvement of local government authority in its administration.	Partial involvement of local government in its administration.	No significant support by the local government.
Partial involvement by the state government.	Partial involvement by the state government.	No involvement by state government.
Financial intervention from the local government.	Financial intervention from the state government. No financial intervention from local government.	No financial intervention from the local and state government.
Partial involvement of corporate organisations.	Partial involvement of corporate organisations.	No involvement of corporate organisations.
Not yet recognised by UNESCO as heritage festival.	Not yet recognised by UNESCO as heritage festival.	Not yet recognised by UNESCO as heritage festival.
Requires the service of a professional art manager, accountant and auditor.	Requires the service of a professional art manager, accountant and auditor.	Requires the service of a professional art manager, accountant and auditor.

Table 1. The Points of Convergence and Divergence in the Administration and Management of the Patigi Regatta, Ilorin Emirate Grand Durbar and Agan Festival

The selected festivals aligned with the five basic operation of management by Henri Fayol such as planning, organising, directing, coordinating and controlling in the management of the festival events. Patigi Regatta, Ilorin Emirate Grand Durbar and Agan festivals involve planning stage before human and material resources are organised. People were put in place to direct the affairs of committees and sub-committees for effective management. The various aspects of the festival performances were coordinated and controlled by committee members assigned to various areas.

The fourteen principles of administration by Henri Fayol were not all applicable to the administration and management of the Patigi Regatta, Ilorin Emirate Grand Durbar and Agan festival. The three selected festivals conformed to the principles of Division of work, Authority and Responsibility. Responsibilities were assigned and divided among the committee members for effective management of the festival events. This can be seen in Patigi Regatta, Ilorin Emirate Grand Durbar and Agan Festival in which sub-committees were employed.

Also, Unity of Command, Unity of Direction and Centralisation are all demonstrated in the way policies and guidelines on when and how the festivals will be organised are given.

The Etsu Patigi was at the top of the administrative level of Patigi Regatta. Emir of Ilorin is at the apex of the administrative level of the Ilorin Emirate Grand Durbar festival and Elegosi is at the top of the administrative structure of the Agan festival. The level of centralisation in both Patigi Regatta and Ilorin Emirate Grand Durbar is strong because the traditional institution is not split like the Agan festival in which Elegosi and Chief Esio, the leader of Aworo shared a centralised power. Chief Esio is the leader of the Aworo, the sacred team of Agan festival.

There is non-applicability of remuneration principle to the three selected festivals. The various people who are involved in their administration and management especially the traditional institutions and the festival management committees performed selfless community services. They are not being paid any remuneration. This, however, has implication for volunteers and other cultural labour because lack of motivation may deter continuous support from them.

However, Bonet and Schargorodsky (2018, p. 145) emphasise that "among creative personnel in the world of culture, salary is not everything. Compensation can be in kind or linked to the project". The committees did not enjoy any form of direct pay in exchange for the efforts put in planning and staging of the festivals. Their involvement is a call to community service.

The availability of administrative and management structure aligned with the Scalar Chain principle by Henri Fayol which stated that there should be a line of authority in an organisation. The three selected festivals operate a vertical management structure in which directive is centralised in an informal traditional institution setting.

On the principle of Stability of Tenure, both Patigi Regatta and Ilorin Emirate Grand Durbar have a standing committee in place. The tenure of the standing committees are not stated. However, a member who deems it fit to exit the committee is free to do so at any given time. In Agan festival, the tenure of office of the custodians (Aworo) is permanent because no one can be selected into the Aworo, except he belongs to the lineage. A new member is selected upon the death of the former.

The selected festivals conformed to the principle of *Espirit de corps*. The principle of *Espirit de corps* as a tenet of Fayol's administrative principle states how important it is to share common goals and build team work. This was portrayed in the zeal, enthusiasm and level of commitments portrayed by the traditional institutions, the festival management committees and the community members during the preparation and staging of the festivals.

On the funding pattern and government involvement in the selected festivals, there was a financial intervention from the local government for the organisation of Patigi Regatta festival. For the Ilorin Emirate Grand Durbar, there was a financial intervention from the state government towards its organization while the Agan festival did not enjoy any form of financial support from the state and local government. Funding of the Agan festival is shared responsibility of the Elegosi, the Agan sacred management team, the community association and head of households.

Further interrogation into other perspectives of administrative and managerial activities revealed the availability of a permanent and designated performance venue and creative artists with various cultural performances demonstrated through the artistic prowess and creative ingenuity of musicians, dancers, acrobats, singers, drummers, and craft men and so on. The three selected festivals have designated performance arena where the cultural events took place. While Patigi Regatta cultural events took place on river Niger and Patigi cultural centre, the Ilorin Emirate Grand Durbar took place in front of the Emir's palace and procession took place by moving round the town in Ilorin, the Āgan festival took place in the grove, market square and some performances were taking round the town. The three selected festivals engaged the traditional institutions in their administration.

The active involvement of the Emir of Ilorin, Etsu Patigi, Elegosi of Egosi and chiefs of various districts at the administrative level of the festivals were explicit through their engagement in policy direction, community mobilisation and getting feedback from the management committees. The festivals employed committee system to break down the duties and responsibilities of various members of the management team in order to achieve effective management of the cultural events.

Furthermore, patrons were also engaged through invitations of special guests to grace the festival celebration. The patrons are usually among the influential people from within and outside the community. The engagement of caucus (Politicians and Philanthropists) in the fundraising activities especially for the Patigi Regatta and the Ilorin Emirate Grand Durbar festival was huge when compared to the Āgan festival. Politicians and philanthropists were sought after by the management committees of both Patigi regatta and Ilorin Emirate Grand Durbar for financial support. For the Āgan festival, politicians and philanthropists were not engaged in fundraising activities. Perhaps, this accounted for why the management team of Āgan festival could not raise enough funds to create wide publicity and promotions for the festival. Āgan festival did not enjoy wide promotion as a result of limited funding.

Patigi Regatta has benefitted from the financial interventions of Patigi local government, Kwara State government and at the earlier stage of its inauguration from the federal government. The Ilorin grand durbar has also received financial supports from the Kwara State government. In fact, it was revealed that the sum of Ten Million Naira has been voted by the Kwara State House of Assembly as annual financial intervention to support the celebration of the Ilorin Emirate Grand Durbar festival. For the organisation of the Āgan festival, no financial intervention of any kind has been enjoyed as revealed during the course of this research, not even from the Local government authority where the Āgan festival is celebrated. The festival depended on little financial support from the traditional title holders, the sacred management committee, the youths and different households in Egosi.

The involvement of corporate organisations was found in Patigi Regatta Festival and Ilorin Emirate Grand Durbar even though at minimal level. What is implied by minimal, is that there was no substantial financial commitment from corporate organisations towards Patigi Regatta and Ilorin Emirate Grand Durbar. However, no presence of corporate organisations is seen in the organisation of the Āgan festival whether at minimal level or otherwise. Patigi Regatta, Ilorin Emirate Grand Durbar and Āgan festival are yet to be recognised by UNESCO. Thus, they are yet to become UNESCO heritage festivals. There was no proper record of income

and expenditure in the administration of Agan festival while that of Patigi Regatta and Ilorin Emirate Grand Durbar requires the service of professional auditor or accountant.

Conclusion

From the foregoing, it can be concluded that Henri Fayol's management principles were merely coincidentally reflected in the traditional system of festival management as portrayed in the selected cultural festivals. Fayol's theory is partially applicable as can be seen in Division of Work, Authority and Responsibility, Centralisation, Unity of Command and Direction, Scalar Chain and Esprit de Corps. The main contribution of the paper to cultural management centres on testing a classical theoretical postulation. The paper serves as a contextual re-evaluation and validating the potential prospect in applying classical management theory to an informal organisation in an African setting.

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