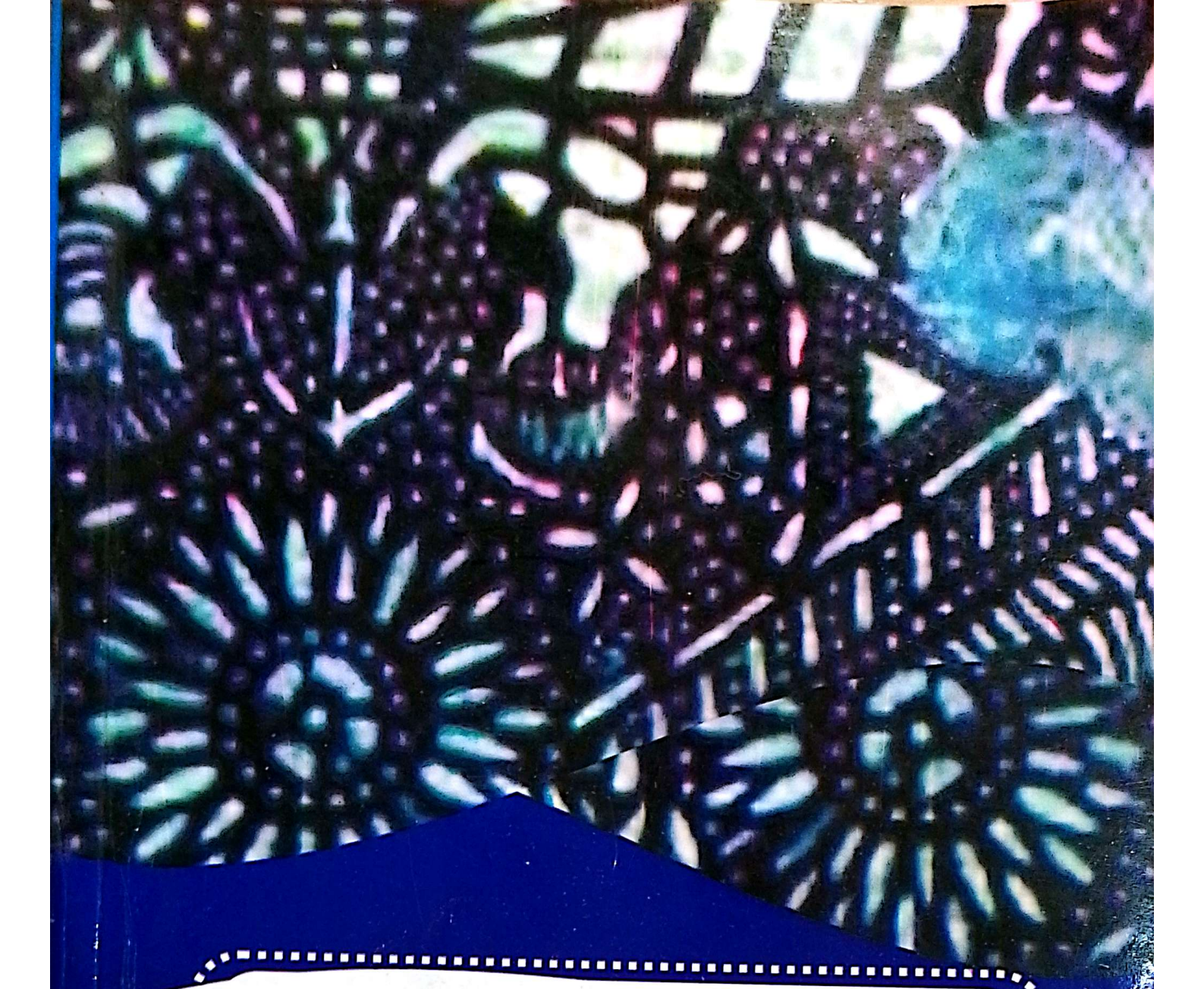




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MANAGEMENT AND ARTS ADMINISTRATION
PRACTITIONERS IN NIGERIA

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ARTS AND CULTURAL ADMINISTRATION OF PATIGI REGATTA FESTIVAL IN NIGERIA

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Afeke-Amiesoy, Holopainen, Johansson, Jyranta, Kuitkanen, and Oyana (2016, p. 71) also corroborate that:

All art forms- music, writing, design, filmmaking and the visual and performing arts, to mention but a few- encompass a range of activities that have economic consequences and thus need to be managed well to realise effective and influential results.

Arts and culture sectors can generate a substantial amount of revenue if adequate attention is paid to their promotion and sustenance. The

Abstract

The study of arts and culture has gained prominence in academia, thereby resulting in the establishment of cultural studies, visual and performing arts, and creative and dramatic arts departments in higher institutions across the world. Scholars have researched and explored various areas of arts and culture including cultural festivals. The administration of Patigi regatta festival, to our knowledge, has not been adequately researched. This paper, therefore, examines the management of the artistic and cultural programme of Patigi regatta festival. This paper adopts interview instruments and descriptive methods. The paper also adopts Henry Fayol's administrative theory (1916) to further foreground the identified management procedures in Patigi regatta festival. This study also proposes Patigi Regatta Festival (PRF) Model as a new model for the management of traditional African festivals. It was revealed in this paper that Patigi regatta serves as a unifying factor in the cultural emancipation and peaceful existence of the Nupe nation in Kwara, Niger and Kogi states of Nigeria. Lack of adequate finance and absence of corporate sponsorship, accommodation problem and bad road are major impediments to the effective cultural management, survival and continuity of Patigi regatta festival. This paper recommends that funding and provision of infrastructure and corporate sponsorship are paramount to the survival of Patigi regatta festival. The creation of mini regatta by the committee annually and the staging of the big event every four years can reduce the cost of staging and for the regatta not to go into oblivion. It is, therefore, concluded that Patigi regatta is a mega event which can bring international reputation and promote cultural exchange for Nigeria if adequate governmental and corporate attention is paid to its promotion.

Keywords: Arts management, Arts and cultural administration, Cultural festival, Regatta.

Introduction

The significance of the cultural festival in arts and cultural administration cannot be over-emphasised. This is because of the important roles that cultural festivals played in social cohesion, peaceful co-existence, economic development and cultural emancipation of the people. These factors make cultural festivals to be phenomenal that require the attention of stakeholders in the cultural industry especially in exploring cultural festivals to boost the Nigerian economy. The Federal Government of Nigeria states in the cultural policy for Nigeria, 1988: 14, that "states shall promote traditional festivals to preserve them 'in situ' so that they may be factors of communal interaction and cohesion in their localities and develop the interaction of larger national and international dimension". The significance of this policy to the promotion of cultural festivals makes Ayakoroma, 2015: 19 observes that "here is now the realisation that in the face of dwindling receipt from oil and gas sector in Nigeria, the cultural sector could make meaningful contributions to the economy". Ayakoroma's observation is apt and succinct in advocating for full patronage of the arts and cultural sector by the government and private organisations. It articulates the fact that the arts and cultural sector can create alternative sources of revenue for the government and avert the consequence of depending wholly on the revenue from the oil and gas sector alone. Anttonen, Ateca-Amestoy, Holopainen, Johansson, Jyrama, Karkkunen, and Ayvari (2016, p. 71) also corroborate that:

All art forms- music, writing, design, filmmaking and the visual and performing arts, to mention but a few- encompass a range of activities that have economic consequences and thus need to be managed well to realise effective and influential results.

Arts and culture sectors can generate a substantial amount of revenue if adequate attention is paid to their promotion and sustenance. The

support and attention given by the government to cultural festivals have gained momentum and recognition through the activities of the Federal Ministry of Information and Culture, a traditional cultural institution in the organisation and management of the Abuja carnival, and involvement in the administration of other notable traditional festivals such as Osun Osogbo festival, Argungu fishing festival, Eyo festival, Ojude Oba festival and Moremi festival among others.

However, it is observed that some states in Nigeria have failed in their statutory responsibilities in supporting and funding cultural festivals despite their quest for an alternative source of revenue generation. More so, adequate scholarly attention has not been paid to the management aspects of cultural festivals which are paramount to the continuity and survival of Nigerian cultural festivals. For these reasons, this paper examines the management of the artistic and cultural programme of Patigi regatta festival. The paper also examines the history, management structure and issues relating to the festival's event planning, organisation, performance, and audience management in Patigi regatta festival.

Cultural Festivals

From time immemorial, cultural festivals have been an integral part of the African communal experience. It is "an event ordinarily staged by a community, centering on and celebrating some unique aspects of that community and its traditions" (Tyodoo, 2014: 13). It is a common phenomenon in Africa that there is no culture or tribe which does not celebrate one festival or the other. Ogunba, 1978: 4, describes cultural festivals as "an indigenous cultural institution, a form of arts nurtured on the African soil over the centuries and has, therefore, developed distinctive features and whose techniques are sometimes totally different from the borrowed form". Cultural festival comes in various forms and each tribe celebrates it for different reasons in the African continent. Acquah, Amuah and Annan, 2014: 53, affirm "that in Africa, traditional festivals are held

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for many purposes. Some are held to celebrate the bumper harvest or agricultural boom". The various new yam festivals being celebrated in Nigeria on yearly basis are good examples of this. Cultural festivals involve both religious and secular aspects. These two aspects of African festivals are unique and their significance cannot be quantified in communal well-being, peaceful co-existence and social cohesion within the African community. Ogunba, 1978: 5, further states that "it is true that every traditional festival is attached to a supernatural being or deified ancestor and to that extent may be said to be religious at base and inspiration". The place of religion or ritual in the process of manifestation of the cultural festival is significant. No indigenous cultural festival will be celebrated without taking cognisance of the ritual or religious aspect. This is the point of connection between the community and the ancestral gods. Ogunba, 1978: 9, acknowledges the essence of religious ritual:

Each year, gods, ancestors and all the heavenly crew come down to earth in their various forms- some to jubilate with man for the completion of another cycle of events, some to help him purify his environment, and yet others to remind him of duties.

The various Egungun masquerade festivals, the ritual observance in the Osun Osogbo festival, and the public offering of an animal to appraise Ogun at Oke-Mogun in the Olojo festival in Ile-Ife are instances of religious manifestation in Yoruba traditional festivals. In the masquerade festival, the masquerade transforms from self to ancestral personage. The process of transformation involves ritual observation among the initiates. The masquerade festival which is just one of the various forms of festivals serves as a link between the community and the ancestors, a representation of heavenly bodies on earth. Oyewo, 2017: 183, asserts that "the masking nature of the Egungun masquerade and its mythological origin for example connotes an inherent religious rituals observance". Therefore, it can

be emphasised that in every cultural festival especially the indigenous festival celebration, ritual observance occurs towards the commencement and during the celebration. Sacrifices and prayers are offered to create a blissful moment for the community.

As important as the ritual is to the gods and the ancestors, so are the significance of the celebration and festivity to the community. The celebration echoes around the whole town and villages amidst merry-making. This aspect of festival celebration creates social interaction among the people within and from outside the community. Acquah, Amuah and Annan, 2014: 54 emphasise that the significance of the festival is in two folds; "first, to preserve the cultural heritage of the people and second, to bring all citizens around the world together, to assist in the development projects of the community". The celebration of cultural festivals not only brings people together but also serves as a measure of social control, spiritual uplift and economic advancement for the host community.

Oyewo, 2017: 183, in his study of masquerade festivals in Yoruba land states that "very prominent is the aesthetic functions and components of the festivals and in this instance, they also serve as an economic booster by providing income for the various vocation represented in the festivals". In the same vein, Ezeh, 2016: 85, in his study of carnivals as tools for economic transformation states that carnivals "attract visitors who will lodge in hotels, buy the people's arts and craft, buy snacks at eateries, eat in the restaurants, drink at the bars, spend money at the shops, commute on buses and hire taxi". These assertions established the economic importance of cultural festivals in the development of the host community and the country at large. This has highlighted the objectives and functions of cultural festivals in the development of a nation's economy.

Contextually, cultural festivals have been classified by academic scholars, culture custodians and arts advocates into different

categories. According to Oyewo, 2012:222, festivals are classified into traditional, trado-contemporary and contemporary festivals. The traditional festivals involve the celebration of indigenous cultural events which are deeply rooted in African traditions. Cultural events which are traditional in nature are Osun Osogbo cultural festival, the Argungu fishing festival in Kebbi State, the various new yam festivals and ritual observances in South-western Nigeria and among the Igbos of Eastern Nigeria. Echeruo, 1981: 139, observes in his study of the dramatic limits of Igbo ritual that "a new yam festival, for example, is a great ritual and festive event. Behind the ritual activities of the festival is almost certainly a mythos of a returning and beneficent god who is both welcomed and propitiated". On the other hand, what Oyewo classified as trado-contemporary comprises a mix of tradition in contemporary. What this implies is the fusion of two separate entities of traditional and contemporary festivals. Rotimi, 2012: 43, believes that "there is a need to categorize festivals. However, a clear-cut categorisation may not be possible because all share common features". Hence, he categorized festivals into Religious festivals, Social festivals and Political festivals.

Conceptualising Arts and Cultural Management

Arts and cultural administration, therefore, is an interdisciplinary field which shares an interface with social sciences, arts, humanity and management. Evrard and Colbert, 2000: 9, argue that "arts management is situated at the intersection of a theoretical structure (management) and a sector (the arts) thus making it possible to talk about a sub-discipline that is distinct from management". They also cite Bartels (1976) as stating that "the birth of a new discipline or sub-discipline becomes apparent from the moment that new knowledge, concepts or theories arise that differs from those that already exist". The interconnectivity of arts and culture and its significance to the socio-economic development of any nation exemplifies the need for effective arts and cultural management.

Oyesoro, 1999: 105, asserts that administration "consists of the determination of the goals and policies of an enterprise. The carrying out of these policies to achieve the aims of the enterprises is management". From this definition, it is obvious that there is a nexus between the two concepts because one leads to the other. The administration is concerned with setting the aim, objectives, goals and formulation of policy guidelines for an organisation. The administration is at the top of the management. While administration sets the policy guideline and gives direction to an organisation, "management is the process of planning, organising, leading and controlling the efforts of organisation members and of using all other organisational resources to achieve stated organisational goals" (Awodiya, 2017: 120).

Olanrewaju, 2001: 72, defines arts administration as "the management of policy and professional matters with regards to arts in general". Oyesoro citing UNESCO, 1999: 27, also defines cultural administration as "an administrative body concerned with cultural affairs, generally a public, semi-public or para-public organisation, but quite conceivable as shared with or left entirely to the private sector or even the business sector". The definition by UNESCO has, however, established that the administration and management of arts and culture in any given society is not entirely left in the hand of the government but the involvement of communities and private sectors is germane to the development of cultural institutions of any society.

Theoretical Framework

This study is premised on the theoretical construct of Henry Fayol's Administrative Theory which was propounded in 1916, through a paper presented to the Jubilee Congress of the Societe de l'industrie Minerale in 1908. This theory was later published in his book titled, *Administration industrielle et generale* in 1916. Henri Fayol's work on administration falls within the purview of classical management theory, and therefore serves as a complement to the first

classical work on management by Fredrick Winslow Taylor which is scientific management theory. The major distinction between these two classical works, according to Campbell, 1998: 188, "lies in the level of analysis. Fayol's prime concern is with the effectiveness of the organisation as a whole. Taylor, on the other hand, is concerned primarily with labour productivity and the industrial task".

The major contributions of Fayol to management as exemplified in *Administration industrielle et generale* highlights five basic activities of management and fourteen principles of administration. The five basic activities of management, according to Light, 1971: 5, "involved the activities of forecasting and planning, organising, directing, coordinating and controlling". In addition to the five basic operations/functions of management, the fourteen principles of administration Fayol are; Division of Work, Authority and Responsibility, Discipline, Unity of Command, Unity of Direction, Subordination of Individual Interest, Remuneration, Centralization, Scalar Chain, Order, Equity, Stability of Tenure of Personnel, Initiative and Esprit de corps.

Henri Fayol's administrative theory has been adopted across disciplines, especially in education, social sciences, arts and humanity. In arts, for example, Nwanaju's study unveils the significance of Henry Fayol's administrative theory to the management of theatre companies. Nwanaju, 2008: n.p) observes that "the administrative management theory is the heart of theatre operations". His study reveals that the continuous practice of the principle of division of labour will enhance the actualisation of unity of purpose and eventually Esprit de corps in the theatre business. Similarly, Unegbu examines the cultural management of the Abuja carnival by adopting Fayol's five basic activities of management to assess the management of the Abuja carnival. On the planning of the carnival, Unegbu, 2016:35) observes that "the annual planning of the Abuja carnival is done by the Ministry of Culture and Tourism.

Furthermore, Awodiya studies the management of the Kwagh-Hir puppet theatre under the management of a traditional arts institution in which he adopts basic operation of management. His conclusion reveals that "the level of management effectiveness was attained because of the application of the critical elements of the management process" (Awodiya, 2005: 81).

It is, therefore, imperative to state that these principles apply to functional, project and matrix organisational structures. The functional organisational structure is a situation in which people who are involved in managerial activities are permanent, while the project structure is the involvement of people in managerial responsibility for a project at hand and a specific period. The matrix organisational structure is the combination of the functional and the project because the two structures sometimes overlap in some organisations. Patigi Regatta can be located within functional and project organisational structures. The festivals are annual celebrations thus, it has both permanent and ad-hoc members who are involved in its administration and management. The structure of the traditional institution is functional while the structure of the ad-hoc members constitutes the organising committee projects. Hence, the adoption of Henri Fayol's administrative theory is appropriate to examine the management of the artistic and cultural programme of Patigi regatta festival through the festival's event planning, organisation, festival performance coordination and audience management, roles of traditional institutions and Patigi regatta management committee. Furthermore, Patigi Regatta Festival (PRF) Model, a new model for the management of cultural festivals is proposed in this work as a complement to Fayol's administrative theory.

PRF Model

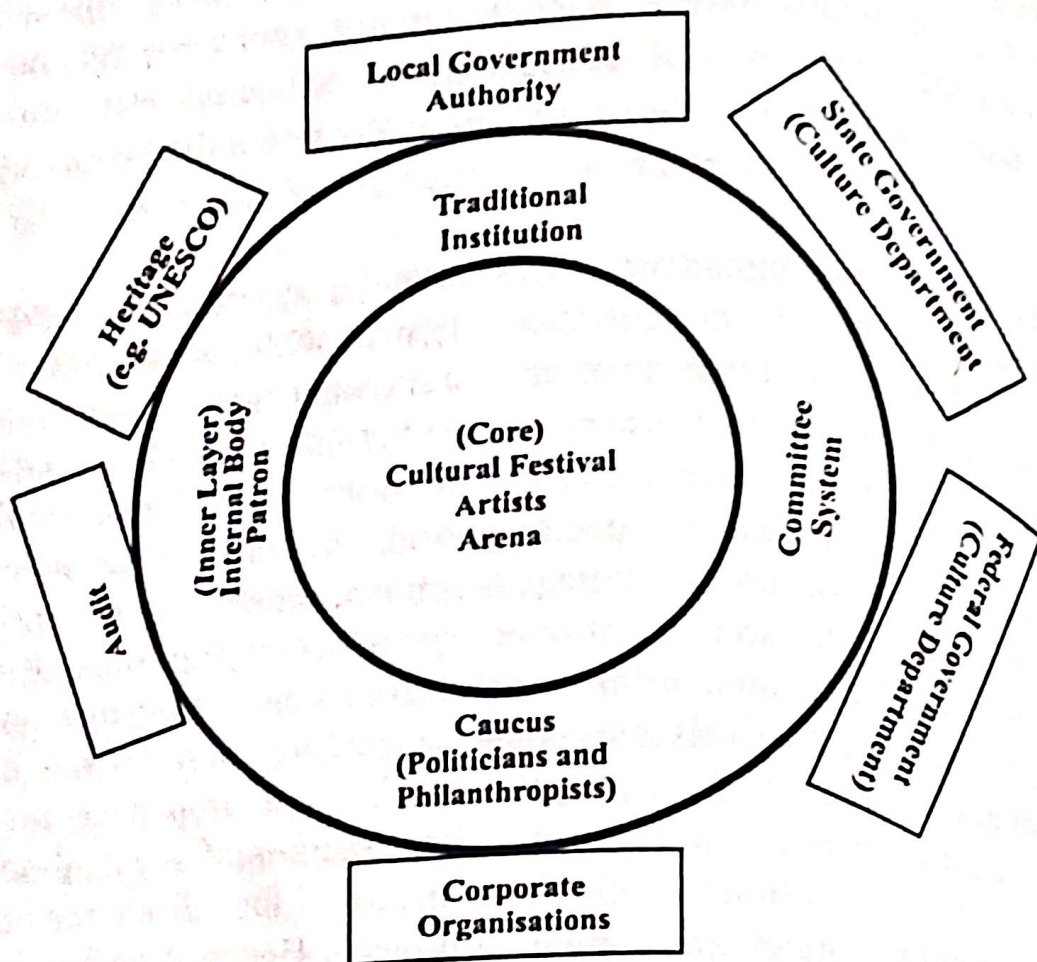


Fig. 1: Proposed model for traditional festival management.

The PRF model has three major parts as indicated in the diagram above. These parts are:

The Core: This comprises the festival itself; the artists and the performance arena.

The Inner Layer

This part consists of the administrative structure within the culture in which the festival is organised and celebrated. This layer is essential because it is the closest to the core (festival) and it involves the traditional institutions, patron, management committee and

stakeholders (caucus) within the community. They formulate policy and provide administrative guidelines as regards the proper organisation of a traditional festival within a particular community.

The Outer Layer

This is also another important element in the administration and management of a traditional festival. The custodians of traditional festivals need to involve organisations or individuals who are situated within the outer layer of the above diagram in the planning and organisation of a traditional festival. These sets of people or organisations serve as external bodies that facilitate fundraising and logistics for the organisation of a traditional festival. In this category are the three tiers of government and other organisations that are within the outer layer of the model. They are cultural officers of a local government where the festival is organised, the culture department of a state ministry of culture and the department of culture of the Federal Ministry of Information and Culture. The cultural officers are in a good position to seek support for a festival through the three tiers of government.

One of the important factors for international donors to be attracted to a traditional festival is that it has to be recognised as UNESCO heritage festival. Also, for proper accountability and transparency as regards the financial management of the festival (income and expenditure) the presence of an auditor as an external body is important. If auditing is properly and professionally handled, it will promote trust between the people in the inner layer and those who surround the festival (core) from the outside. This, no doubt will guarantee the continuity of the festival through sustained quality support.

History of Patigi Regatta Festival

The emergence of the emirate administration in 1857 (Idrees, 1998: 11) brought about the creation of Patigi Regatta festival to foster peaceful co-existence among the riverine settlers who constitute the

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Nupes along the River Niger; Kwara, Niger, Kogi and settlers around Niger-Benue confluence. Idrees, 1998:8-9) asserts that "the idea of introducing the festival to the way of life of the riverine Nupe was necessitated by the confusions that preceded the arbitrary division of the riverine inhabitants into two different administrations by the then colonial authority". This action led to a frequent crisis among the riverine people as to the claim of the river banks for fishing and farming. To settle the frequent dispute and foster peace among the riverine dwellers, Patigi Regatta was inaugurated in 1953 by Alhaji Umar Baba Bologi, the then Etsu of Patigi. The festival came into being to serve as a measure to end the existing enmity among the riverine Nupe people who often fight for the fishing right and farmland.

Social Significance of Patigi Regatta Festival

The main themes and tendencies of Patigi Regatta are to promote and foster mutual understanding and peaceful living among the Nupe people dwelling on the river banks that surround the river Niger. Atiegba, 2013: 2, posits that:

The Patigi Regatta festival has not only provided moments for the elderly to share stories and the transfer of certain knowledge to the next generation but also provided a reason for the unity among families, communities, states and the nation as a whole.

The festival also exists to promote river transportation to various settlements and to create a serene environment for sporting activities to promote cordial relationships among the Nupe people. According to the Programme note, 2013: 1) Patigi Regatta was established with the following objectives:

- i. To foster and encourage a peaceful relationship between the Nupes who live on both sides of the banks of Niger and who before the inauguration of the Regatta frequently quarrel overfishing ponds and farmland.

- ii. To uphold and encourage the development of river transport which had for ages formed the nucleus of the means of transportation for these people.
- iii. This pioneer Regatta in Nigeria had developed into a National and International Tourist attraction in the country. This has economic and social advantages to the people, State and Federal Government.
- iv. To serve as a sporting arena for people whose mode of life and affair are largely tied to water.

Since its inception, Patigi Regatta festival has performed the basic functions of communal solidarity, social cohesion, unity and peaceful co-existence as observed by Jiddah (1998, p. 86) that "the frequent troubles among the people have been reduced to the barest minimum".

Artistic and Cultural Programmes of Patigi Regatta Festival

The Patigi Regatta festival features canoe paddling and fishing competition, swimming, and singing competitions and the climbing of greasy poles among the riverine communities. Other cultural manifestations such as horse rides, acrobatic displays, masquerade performances, cultural dances and music are also incorporated and displayed at the Etsu Patigi's palace and regatta village. The core events that characterise the cultural celebration of Patigi Regatta are arranged in the table below:

A. Water Events

Cross-Stream Canoe Race	Straight Canoe Race	Swimming Race	Greasy Pole	Traditional Canoe Paddlers
-Royal boat (wanwa)	-One man canoe race (adult)	-Swimming (male adult)	Agile men struggling to get a bag of money tied to the edge of a greasy pole	-War boat (Eya Ekun)
-Two men canoe race	-Male (boy) canoe race	-Swimming (male boy)		-Two ceremonial boats (Eya wase)
-Four men canoe race	-Two paddlers canoe race (male)	-Swimming upright (male)		
-Six men canoe race	-Two paddlers canoe race (female)			
-Twelve men canoe race	-Reverse canoe race (2 males)			
	-Reverse canoe race (2 females)			
	-Calabash race			
	-Swimming with empty kerosene tin (one-hand race)			

Table 1: Water event categories in Patigi Regatta Festival. Table designed by the researcher

Cross-Stream Canoe Race

In the cross-stream water event, the Royal boat (wanwa) is the first form of cultural display of water skill which involves the demonstration of artistic prowess of Angale music and dance in an elaborately decorated royal boat for chiefs. This is non-competitive

is the main objective is to showcase royalty in Nupe cultural heritage. Apart from the royal boat, the water event also consists of competitive boat events; two men, four men, six men and twelve men canoe paddlers. In this race, men are seen on a single canoe competing with another set of men from another clan trying to cover a certain distance on the river. A similar demonstration is observed for two men, four men, six men and twelve men canoe race. The main difference is the number of participants and this determines to a large extent the size of the canoe to be used. In the 2013 Patigi regatta festival, "all races start at the right side of the river and finish at the left side of the river in front of the dignitaries" (Programme note, 2013: 12).

Straight Canoe Race and Swimming Competition

Straight canoe race comprises of one-man canoe race (adult), male (boy) canoe race, two paddlers canoe race (male), two paddlers canoe race (female), reverse canoe race (two males) and reverses canoe race (two female). This category also includes swimming with calabash. The swimmers use an empty calabash as a platform on which they rest their bodies while using their hands to swim. This display of expertise in swimming can also be achieved by the use of kerosene tin. The only difference is the object used. While the calabash swimmers use calabash to float on the water, the kerosene tin swimmers hold empty kerosene tin in one hand and use the other to swim. Other swimming competitions are those involving male adults, male (boy) and swimming upright without any supportive object to be used as a base.



Fig. 2: The above picture shows the water event category in Patigi regatta with contingents from different riverine villages competing. Picture culled from 2013 Regatta video.

Greasy Pole

Another interesting artistic cum cultural display in Patigi regatta festival is the greasy pole which is placed at the edge of the river. It is a competition which involves able and agile men who strive to emerge as winners by climbing a slippery pole to untie a bag of money tied very strongly at the apex of the pole. Anybody who emerges a winner will be given a prize usually in form of money and clothe. It is after the winner emerges that the traditional canoe paddlers begin their competition. The two major events in this category are the watercraft display of a war boat (EyaEkun) and two ceremonial boats (EyaWasa), also non-competitive.



Fig. 3: The picture shows agile men on a greasy pole striving to untie a bag of money. Culled from 2013 Patigi regatta video

B. Land Events

Durbar	Etsu's	Masquerades:	Traditional Dances:	Others:
(Horse Race)	Traditional Band	<i>Kutiyagi</i> <i>Kutigboya</i>	Spinsters' dance, <i>Angale</i> , <i>Tsakadugba</i> , <i>Egbe-Kyadya</i> , <i>Kangi</i> (Agile men tumbling), <i>Salaha</i> dance, <i>Eli</i> dance, <i>Mara</i> dance	<i>Tsarri</i> (local boxing) <i>Ndace</i> (Hunters' performance) Magicians <i>Nda</i> Alhaji <i>Lambawore</i> <i>Dokoyawo</i> (Bride horse) <i>Egbandin</i>

Table 2: Shows various competitive and non-competitive artistic and cultural performances in the land event of Patigi Regatta Festival. Table designed by the researcher

Planning and Organisation of Artistic and Cultural Program of Patigi Regatta Festival

Planning and organising are subsets of the basic tenets of Henri Fayol's administrative theory. According to Fayol, an organisation which set out to achieve stated goals and objectives must be well planned and organised. This notion applies not only to profit-oriented organisations but also not-for-profit establishments such as not-for-profit performing arts organisations, community theatre projects and cultural festivals which are deeply rooted in the customs, traditions and norms of the community. Patigi Regatta festival is a not-for-profit entity because the main aim is to promote unity and community prospect. The festival management committee raises funds to sustain its continuity through traditional institutions, the Patigi Local Government Authority, Regatta Caucus and philanthropists. These sets of people have been said to be paramount in the administration and management of cultural festivals. They are, therefore, located within the inner and outer layers of the PRF Model.

Patigi Regatta festival is celebrated every two years and the two major events (water and land) take place in one day. The preparation towards the organisation of the Regatta, sometimes, is four months before the actual day of the events. The construction and dressing of boats start as early as two to three months because boat construction is a tedious job and it involves expertise. Before the date of the Regatta, Patigi Regatta Management Committee which was constituted by the traditional council, sends messages to all the participating villages and towns, on the instruction of the Patigi Emirates Council, informing the participants on the chosen date for the festival which sometimes falls between April and July, depending on the level of flow of the river Niger. Similarly, information about the date of commencement of the Regatta is made known to the Patigi

cal Government Council, Kwara State Government and the Federal Ministry of Information and Culture. These three tiers of government have culture departments which work together with the community to ensure the smooth organisation of the cultural festival.

The contingents for the water event are drawn from riverine areas comprising of Kwara, Niger and Kogi states while non-riverine villages are to participate in the land event. There is a peculiarity for participant selection policy as the water event concerns mainly the people living around the bank of the river Niger; Kwara, Niger and Kogi states. "In every event, competitors from Muregi, Ellah, Gbaradogi, Sunkuso, Koatagbon, Egwa, Gbafu, Ketso, Rabba, Kpatako and Kpashya are fully represented".(Jiddah, 1998: 88). There are more than twenty-two events on water in which about thirty-five villages from Patigi local government participate, about ten to fifteen villages from Edu local government, more than thirty participating villages from Niger state, and about thirty villages from Kogi state. Sometimes, contingents come from Lagos state to participate in Patigi Regatta. In 2013 Regatta festival, there were about one thousand six hundred and seventy participants (Alhassan Umar, Chiroma Patigi, personal communication, March, 09, 2021). Alhassan further informs that the planning, organising and staging of the regatta require a huge amount of money because about forty-six million, six hundred thousand naira was expended on the staging of 2013 Patigi regatta festival which was partly contributed by the Kwara state government, Patigi local government and the traditional council. The commitment made by these people towards Patigi regatta has made them essential parts of cultural festival administration and management. This shows that the Patigi Regatta is not a small event as this figure can qualify it to be a mega event when compared to other cultural festivals in Nigeria.

Management Structure of Patigi Regatta Festival

Organisational structure gives a hierarchy of responsibility of either profit or non-profit organisations including theatre and traditional festivals. It shows who is responsible for certain jobs or responsibilities within a particular organisation. The organisational structure is one of the administrative principles of Henry Fayol which he termed the scalar chain. The essence of creating a suitable organisational structure is to establish the chain of direction in the line of authority and responsibility of individuals or teams involved in the management of an organisation as espoused in Fayol's administrative theory. Therefore, the administrative structure of Patigi regatta festival is examined from the perspectives of the Patigi traditional council and the Patigi regatta festival management committee which can be located within the inner layer of the PRF model. Thus, the organogram looks like this:

Executive Organisational Structure of Patigi Regatta Festival (Patigi Traditional Council)

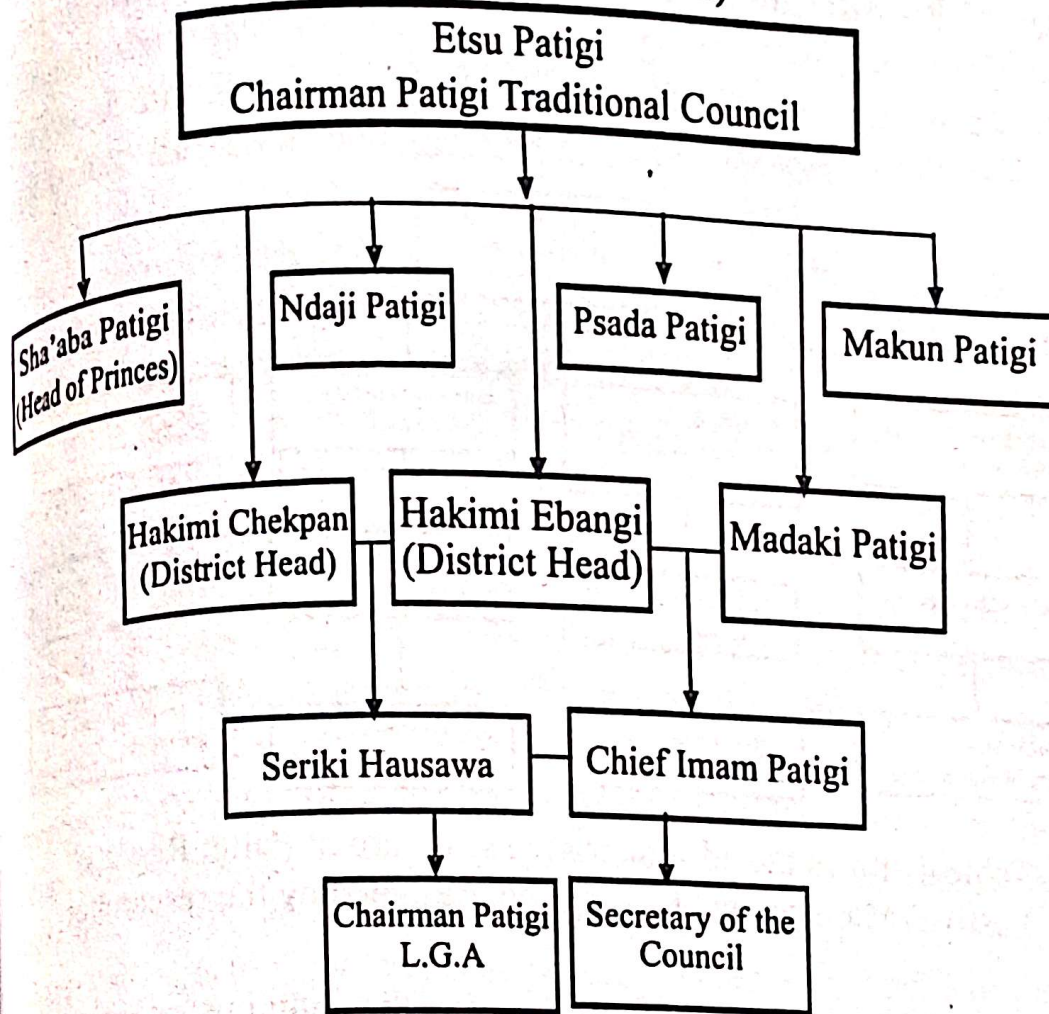


Table 3 shows the administrative structure of Patigi Traditional Council, designed by the researcher.

Production (Staging) Organisational Structure

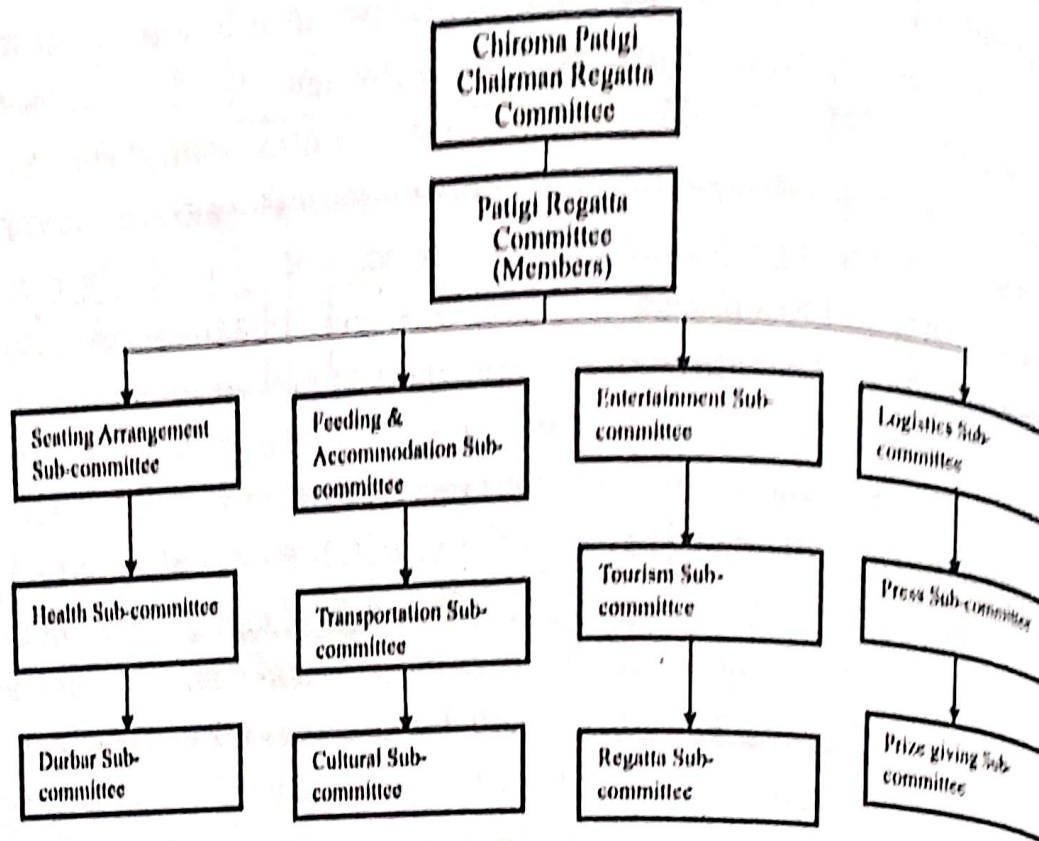


Table 4 shows the administrative structure of Patigi Regatta Festival Management Committee, designed by the researcher

Roles of Traditional Institutions in the administration and Management of Patigi Regatta Festival

The existence of Patigi-Regatta as narrated in its history was facilitated by the then Etsu of Patigi, Alhaji Umar Baba Bologi in 1953 with cooperation from other members of the Patigi Emirates Council. As a result of this development, it is significant that any decision about the planning, organising and staging of the Regatta must be attested to by the Etsu and the Patigi Emirates Council. To understand the relationship, the responsibilities and the level at which the traditional institution is involved in the administration and management of the Regatta, the roles of the traditional institution as an integral part of the PRF model are discussed in this section of the

er. One major responsibility of the Emirates is to set policy and direction on how certain things should be done in Patigi including the organisation of the Patigi Regatta festival. For example, Patigi Emirates in collaboration with the Regatta management committee "direct and mobilise for the festival" (Idrees, 1998, p.50).

Furthermore, the Etsu is also vested with the responsibility of giving fitting accommodation and providing entertainment in form of food and other refreshments to the guest. For this reason, the Etsu is seen as the chief host for the Regatta event, hosting and taking care of other traditional chiefs such as Etsu Nupe Bida, Niger state, Etsu Igaie, Tsaragi, Shonga, Lafiyaji, Lapai, Basange Gboloko, Mayaki, Abugi and Egan from Kogi state, Emir of Borgu, New Bussa, Emir of Ilorin, and other traditional rulers from Yoruba land, Kwara State Governor and other dignitaries who attend the Regatta. He is, therefore, the father of the day. Other village heads are also actively involved in the management of the Regatta. The village heads are the people who prepare their men and boats for the Regatta. Every participating village has its canoe which they paddle from their various villages to the venue. The person that leads the chiefs or the village heads of the river side of both Niger and Kwara states is Kuta of Muregi. Every contingent is led by its village head, all traditional rulers along the riverside and contingents from Jebba down to Kasa. On their arrival at Gbaradogi (the venue of the festival), all the village heads alight while the competitors remain in the canoe.

From this, it is evident that the management structure of Patigi Regatta falls within the administrative theory of Henry Fayol which is the principle of centralisation. The principle of centralisation can be identified in the traditional role that Etsu patigi plays as the chairman of the patigi emirates council who oversees the affairs of his people in religious, social, economic and cultural issues. The

directives on the organisation of the regatta are centralised because everyone who is involved in the regatta either as a committee member, contingent or village head awaits instruction from the Etsu before certain decisions can be finalised.

Patigi Regatta Management Committee

The management of Patigi Regatta festival is not only limited to the Patigi Emirates Council but also involves Patigi Regatta Management Committee. The traditional emirates council operates a committee system in which the Regatta Management Committee superintends other sub-committees. The Regatta management committee coordinates the staging of the Regatta from planning to execution. This major responsibility is carried out with the exploration of potentials from other sub-committees set up by the Regatta Management Committee. Patigi Regatta Management committee is the overall committee to which all sub-committees are answerable. Decisions taken at the sub-committee level as regards the regatta are taken to the central committee for consideration. The Patigi Regatta Management Committee decides on the prizes to be given to the participants who win each category of the events, especially the water event being the major event of the regatta. It is also the responsibility of the central committee to make provisions for the boat for the participants and organise rehearsals before the main event. The regatta event is coordinated as stated earlier through support from other sub-committees such as the Seating Arrangement Sub-committee, Feeding and Accommodation Sub-committee, Entertainments Sub-committee, Logistics Sub-committee, Press Sub-committee, Tourism Sub-committee, Prize giving Sub-committee, Transportation Sub-committee, Cultural Sub-committee, etc. The exploration of the committee system has also established the division of work, authority and responsibility as tenets of Fayol's administrative principles.

Performance Coordination and Audience Management in Patigi Regatta Festival

The use of performance space in the celebration of Patigi regatta festival involves two important locales; on river Niger at Gbaradogi and the premises of the Patigi Cultural Centre in Patigi. The canoe paddling competition takes place on the river with the presence of different audiences ranging from the royal fathers, politicians, elder state-men, traditionalists, women and children from within and outside Patigi emirate. The canoe and swimming competition take place on the river while the audience sits at the bank of the river.



Fig. 4: Shows audience at the riverside during Patigi regatta festival. Picture culled from 2013 Patigi regatta video.

This seating arrangement can be likened to a proscenium setting where the audience sits facing the performers on stage in a typical theatre performance. The audience is arranged by providing seats for dignitaries under an erected shed while others sit or squat, extending

as far as the arena can accommodate. At the Patigi Cultural Centre various Patigi cultural displays such as stick climbing, Igunn performance and cultural dances take place while local musicians also perform. The seating arrangement of the audience in this arena is Theatre in-the-round.



Fig. 5: Shows stick climber and the arrangement of seats at the Patigi Cultural Centre. Picture culled from 2013 Patigi regatta video.

Findings

The study revealed that;

- i. Patigi regatta serves as a unifying factor in the cultural and peaceful co-existence of Nupe nation in Kwara, Niger, Kogi and Benue states through the responsive community involvement and improved relationship of the riverine dwellers.
- ii. The adoption of certain tenets of Henry Fayol's administrative theory such as Division of Work, Authority

and Responsibility, Unity of Command, Unity of Direction, Centralization, Scalar Chain, and PRF models such as the use of committee system, patron, caucus, culture department, and traditional institution in the administration and management of Patigi regatta festival is responsible for the management effectiveness.

- iii. Finance has been a major impediment to the effective management, survival and continuity of Patigi regatta. The issue of funding has put a stop to the staging of the festival since 2013.
- iv. There has been no presence of corporate cultural sponsorship, partnership and patronage in Patigi regatta festival.
- v. There is an accommodation problem for participants and prospective tourists of Patigi regatta.
- vi. Bad road has been identified as a militating factor against the movement of participants and audience attendance at the Patigi regatta festival.

Conclusion

From the foregoing, the management of Patigi regatta has been examined from the social significance of the festival, the roles of the traditional institutions, Patigi regatta management committee, planning and organisation of the festival to the coordination of both water and land events which constitute the larger framework of the festival. It is also revealed in this study that the attention of the government to Patigi regatta is not enough even though the government is craving for an alternative source of revenue

generation. It is, therefore, recommended that for Patigi regatta to attain a high level of recognition at national and international levels, it should serve as tourist attractions and generate revenue, increase government patronage in the aspect of funding and provision of infrastructures is paramount.

The corporate organisations including those operating in Patigi such as Bazzam Ventures, Beacons Interior, Daruth Blazer and others in Ilorin metropolis such as Olam ventures, Peace Pharmaceuticals, Lubcon Oil Company, Bulletin Constructions and others should also extend their corporate cultural responsibility in the area of sponsorship and partnership to promote Patigi regatta festival to a larger scale. The management committee should also create a mini regatta annually which will involve contingents and cultural display within the Patigi town as a kind of corporate advertising of the festival and stage the big event every four years to reduce the cost of staging and for the regatta not go into oblivion. This decision will create its presence in the mind of the people. It is, therefore, concluded that Patigi regatta is a mega event which can bring international recognition through the cultural exchange if adequate governmental and corporate attention is geared towards its promotion.

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Interview

Oral interview with Alhaji Aliyu Lafarma Patigi on 17th January, 2021.

Oral interview with Alhaji Alhassan Umar, Chiroma Patigi on 19th March, 2021.