



The Challenges of Managing Public Cultural Institution in Nigeria: An Appraisal of Oyo State Council for Arts and Culture

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Abstract

Case Studies

The importance of cultural institution in preserving and promoting the societal indigenous culture cannot be overemphasized, however adequate attention has not been given to the management of the country’s arts and cultural institution in Nigeria. The research work investigates the state of arts and cultural institution decadence in Nigeria; with focus on Oyo State Arts Council as its case study.

The study examines the council activities; identify the point they were promoting Nigeria arts and culture through proper management and juxtaposing it with the decline of the promotion of Arts and culture consequent to improper management. The study adopts both the qualitative, the review of literature relating to the subject matter and quantitative method of data collection in its research methodology.

The research findings revealed that if the Nigerian arts and cultural institution can be properly managed, it will not only promote and preserve our indigenous culture but also help build the nation’s economy. The study therefore suggest that, the government should take the cultural sector of the country as an important sector that could generate income and improve the nation’s economy.

Hence, the government should give their ultimate support to the growth and development of the cultural institutions; since they are the one recognized as custodian of our culture and identified as a medium of boosting the nation’s economy.

Keywords: Cultural Institutions, Indigenous Culture, Management, Economic Development, Government Support.

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1. INTRODUCTION

1.1 Background to the study

The significance of culture in Nigeria is profound and far-reaching, shaping both individual identity and collective societal development. Culture operates as a foundational force that influences how people think, behave,

and interact within their environments. As noted by Akande (2018), “...culture is a force, very dynamic, lethal, and is a driver of human growth and development” (p. 2), emphasizing its active and transformative role in human affairs. This perspective underscores the necessity of treating culture not as a passive heritage but as a powerful mechanism capable of either advancing or



hindering national progress. Given its dynamic nature, culture evolves across time and varies among different ethnic and social groups, reflecting diverse historical experiences and environmental adaptations. Consequently, culture represents the totality of a people's way of life, encompassing the values, norms, and practices that guide their existence and social organization.

Further elaborating on this holistic understanding, the Nigerian Cultural Policy, as cited in Udoh (2010), conceptualizes culture as “the totality of the way of life evolved by a people in their attempts to meet the challenge of living in their environment...” (pp. 39–40). This definition highlights culture as an adaptive system that provides structure and meaning to social, political, economic, aesthetic, and religious life, thereby distinguishing one group from another. Udoh's exposition identifies four interrelated dimensions of culture: material, institutional, philosophical, and creative. The material aspect includes tangible artifacts such as tools, clothing, food, and housing, which reflect technological and environmental interactions. The institutional dimension encompasses political, legal, social, and economic systems designed to regulate society and achieve collective goals. Meanwhile, the philosophical aspect addresses beliefs, values, and ideologies that shape worldviews, and the creative dimension captures literature, arts, and performances that both express and reinforce cultural identity. These dimensions collectively illustrate the complexity and interconnectedness of culture as a living system.

In light of these perspectives, culture exerts a significant influence on both individuals and the broader society, functioning as a framework for behaviour and social cohesion. It determines language use, belief systems, modes of dressing, dietary patterns, and artistic expressions, thereby embedding itself in everyday life. Importantly, the management, preservation, and promotion of culture are critical to societal stability and development. A society that neglects its cultural heritage or fails to effectively manage cultural evolution risks experiencing political instability and social disintegration. This is because culture provides the moral and institutional anchors that sustain order and continuity. Therefore,

safeguarding indigenous cultural values while allowing for adaptive change remains essential for fostering national unity, sustainable development, and a coherent social identity.

Nigeria is richly endowed with a diverse cultural heritage that spans from the preliterate era to contemporary times, reflecting the histories, values, and identities of its numerous ethnic groups. However, this heritage has increasingly come under threat due to inadequate cultural management and policy direction. The colonial encounter with Britain marked a significant turning point, during which many indigenous beliefs and practices were suppressed to accommodate foreign systems and ideologies. This cultural displacement was further compounded by the removal of valuable cultural artifacts to British museums, thereby depriving present and future generations of direct access to their historical legacy. In the post-independence period, rather than reversing this trend, there emerged a growing inclination among Nigerians to adopt Western—particularly British—lifestyles and values. This shift has contributed to a gradual erosion of indigenous cultural systems, resulting in a weakened sense of identity and continuity among Nigeria's diverse populations.

One of the most visible manifestations of this cultural decline is the endangerment of indigenous languages, which serve as vital carriers of cultural knowledge and identity. The former Minister of Information and Culture, Lai Mohammed, warned at the 2017 Annual Roundtable on Cultural Orientation that “the indigenous languages are endangered and could go into extinction in no distant future if urgent steps are not taken to reverse the trend” (Mohammed, 2017, p. 7). He further observed “a remarkable decline in the usage of our indigenous languages by our children and youth; many of them cannot read or write in their mother tongue” (Mohammed, 2017, p. 7). Beyond language, other cultural expressions such as traditional modes of dressing, belief systems, and artistic practices are also experiencing gradual decline. This erosion poses significant risks to national development, as culture is intricately linked to societal growth. As Ugolo (2012), citing Uyah, notes, “culture was no longer viewed as a dimension, but as the very

fabric of society in its global relationship with development.” This perspective reinforces the idea that neglecting cultural systems undermines the broader developmental framework of any society.

Ugolo (2012) further critiques Nigeria’s post-independence leadership for failing to integrate culture into the national development agenda, arguing that many of the country’s contemporary challenges can be traced to this oversight. He asserts that Nigeria’s “woes and challenges started at independence when our nationalists and politicians ignored the cultural dimension of nationalism and focused on the political... they did not realize that culture was a political ideology that could be used to aid development” (p. 9). This failure to harness the unifying potential of Nigeria’s diverse cultures has contributed to persistent ethnic tensions and a fragmented national identity, ultimately slowing the pace of development. Complementing this view, Eze (2015), citing Atte, emphasizes that “culture is not merely a return to the customs of the past... it embodies the attitude of a people to the future of their traditional values faced by the demands of modern technology” (p. 60). This highlights culture as a dynamic and forward-looking force essential for progress. Therefore, it is indisputable that no society can exist or thrive without a well-defined cultural framework, as culture remains the foundation upon which social norms, values, and collective aspirations are built.

Therefore, for the sustainability of the indigenous culture of the country, cultural institutions, as custodians of indigenous heritage, must be properly managed. However, it can be noted that the decline of Nigerian culture is largely a result of inadequate management of cultural institutions by the government, thereby making it difficult to sustain the preservation, promotion, and transmission of indigenous cultural values. It is against this backdrop that this study examines the Oyo State Council for Arts and Culture as a case study.

1.2 Statement of the Problem

The persistent decline of African, particularly Nigerian, arts and culture constitutes a critical

developmental challenge, as indigenous values, creative expressions, and traditional practices continue to face neglect and the threat of extinction in the face of modernization and weak institutional support. This situation persists despite the establishment of post-colonial cultural policies and frameworks intended to safeguard and promote cultural heritage, raising concerns about their practical effectiveness. Existing scholarship highlights these structural deficiencies, with Udoh (2010) observing that “despite the creation of the Federal Ministry of Culture and Tourism with its various departments, units, sub-offices, agencies, and parastatals, it is yet to be well with the Nigerian arts and culture” (p. 43), while Makanjuola (2015), drawing from findings at the Centre for Black African Arts and Civilization (CBAAC), notes that “since its creation, the ministry has been faced with inadequate and low funding” (p. 25). These perspectives collectively underscore systemic issues of poor implementation, insufficient funding, and weak management strategies that undermine cultural sustainability. However, a critical gap in knowledge remains, as most studies concentrate on federal-level cultural institutions, with limited scholarly attention given to the operational realities and challenges at the state level where cultural engagement is often most direct and impactful. This study addresses this gap by examining the management of the Oyo State Council for Arts and Culture, with a focus on assessing policy relevance, funding adequacy, and administrative effectiveness, thereby proposing context-specific strategies to strengthen cultural institutions and ensure the sustainable preservation and development of Nigeria’s cultural heritage.

1.3 Significance of the Study

This study is significant as it promotes the appreciation and development of Nigerian arts and culture, fosters national unity through inter-state cultural exchange, encourages artistic growth via healthy competition, supports tourism and talent discovery, and contributes to the coordination and advancement of literary, visual, and performing arts in Nigeria. Promote and foster the appreciation, revival and development of Nigerian arts and culture.

1.4 Scope of the Study

The research work shall focus on Nigeria Arts and Culture as the study covers the culture of Oyo state, management and funding of Oyo state council for Arts and culture from its inception till date and . The study primarily focus on cultural institution management and its funding by the federal Government.

1.5 Research Questions

- i. Are there challenges facing the effective management of the Nigerian Arts and Cultural institution?
- ii. Does the cultural institution able to achieve its aim and objective from its inception?
- iii. Does the cultural institution able to have a full support from the government?

2. LITERATURE REVIEW/THEORETICAL FRAMEWORK

2.1 Conceptualizing Arts and Culture

The conceptualization of culture within scholarly discourse reveals both convergence and divergence in defining its scope, function, and relationship with society. Broadly, culture is presented as an inevitable and all-encompassing aspect of human existence, embedded in social environments and expressed through everyday practices. Onabajo's assertion that culture encompasses "our mode of dressing, marriage, religion, festivals, child naming, family life etc." as well as economic, political, and technological systems (Onabajo, 2000, p. 2) aligns with functionalist perspectives that view culture as the organizing principle of social life. This position is consistent with the general scholarly finding that culture provides identity and continuity within societies. However, while such definitions emphasize observable practices, they tend to underplay the cognitive and interpretive dimensions of culture. This creates a conceptual gap between culture as lived experience and culture as internalized meaning systems, a tension that has generated further scholarly debate and necessitates a more integrative analytical framework.

The classical definition of culture by Sir Edward Burnett Tylor, as cited by Okpokunu (2010), "that complex whole which includes knowledge, belief, art, law, morals, custom and any other capabilities..." (p. 100), remains foundational in anthropological studies, emphasizing culture as an acquired and shared social heritage. Tylor's perspective has been widely supported for its comprehensiveness and its recognition of culture as a learned phenomenon. However, Ward's counterargument, as captured by Edoja (2015), challenges this material and behavioural emphasis by proposing that culture is not merely a collection of elements but "an organization of these things... the forms of things that people have in mind" (p. 100). This interpretive approach shifts attention from what culture contains to how it is perceived and internalized. While both scholars agree that culture shapes human existence, they differ on its locus—external practices versus internal cognition. The meeting point lies in their shared acknowledgment of culture as central to social functioning, yet the gap persists in reconciling structure with agency, suggesting the need for studies that examine both the tangible and psychological dimensions of cultural experience.

This debate is further enriched by the theory of cultural determinism, which posits that human behaviour is largely shaped by learned values and beliefs within a society (Cultural Determinism, 2012, p. 3). Proponents of this theory argue that culture defines human nature and possibilities, reinforcing Ward's interpretive stance. However, critics of strict determinism caution against its overly optimistic assumption that human nature is infinitely malleable, noting that structural constraints such as economics and politics also influence behaviour. Nonetheless, the consensus among scholars is that culture plays a decisive role in shaping identity, perception, and interaction. Complementing this, Global Pad (2018) defines culture as the "cumulative deposit of knowledge, experience, beliefs, values..." (p. 3), reinforcing the idea of culture as both a repository and a process. Yet, despite these rich theoretical insights, there remains a gap in applying these abstract frameworks to specific socio-cultural contexts, particularly in understanding how cultural

meanings evolve in postcolonial societies like Nigeria.

Scholars such as Ayodele (2012) further emphasize the integrative and functional role of culture, describing it as “the primary ingredients that cements every group together... the soul, anchor, ability and identity for stability and change” (p. 18). This aligns with earlier views by Broom and Selznich, who equate culture with social heritage, and Cohen and Harrison, who define it as the “sum total of learned behaviour, traits and beliefs” (Ayodele, 2012, p. 19). These perspectives collectively affirm that culture is both transmitted and transformative, shaping societal values across generations. While there is broad agreement on culture’s centrality to societal cohesion, a critical gap emerges in how cultural transmission is sustained in rapidly changing societies influenced by globalization. Existing literature tends to assume continuity without adequate attention to disruptions, thereby highlighting the need for empirical studies that examine the mechanisms of cultural preservation and adaptation in contemporary contexts.

In contrast to the relatively structured discourse on culture, the concept of arts remains more fluid and contested, as scholars and practitioners define it according to context and purpose. Bernadine Barnes notes the difficulty in arriving at a universal definition, emphasizing that perceptions of art vary across cultures and historical periods (Barnes, 2004, p. 4). This pluralistic view is supported by Valerie (2016), who asserts that art is fundamentally “communication... a different medium to express ideas and to share information” (p. 1), and Robert (2014), who observes that art has historically functioned as both expression and documentation of human experience (p. 1). While these scholars agree on the communicative and expressive functions of art, they differ in emphasis—some foreground its aesthetic value, while others highlight its social and historical significance. The convergence lies in recognizing art as integral to human existence, yet a gap remains in systematically linking artistic production to measurable societal outcomes such as development, identity formation, and policy influence.

Further reinforcing the societal relevance of arts, Bernadine Barnes defines it as “the product of creative human activity... to convey an idea, emotion, or visually interesting form” (Barnes, 2004, p. 5), while the Arts Education Essential Standards (2010) emphasize its intrinsic and instrumental value (p. 1). This duality—art as both an end and a means—is widely accepted, with scholars such as Oladokun (2011) asserting that art is “an aid in understanding the world... a communication tool” (p. 3) and a purposeful creation serving societal needs (p. 1). The British Council Greece (2015) also highlights art’s capacity to foster empathy, social connection, and empowerment (p. 2), suggesting its transformative potential. Despite this consensus, contradictions arise in how art’s value is prioritized—whether as aesthetic enrichment or a developmental tool. The meeting point lies in acknowledging both roles, yet the gap persists in policy and practice, where the instrumental value of arts is often underutilized. Addressing this gap requires interdisciplinary research that integrates artistic practice with cultural policy and development strategies, thereby reinforcing the inseparable relationship between art and culture as mutually reinforcing forces in societal advancement. This is evident in Ernest and Chimeziem (2025) postulations, when they assert that:

Nigeria as a multi-ethnic state boasts of multifarious cultures within the nation. However, a society is expected to express itself through its cultural modes, and culture is best expressed through the medium of the arts such as literary arts, fine and plastic arts and the theatrical arts. (Ernest-Samuel, 2002). While the literary arts include oral traditions such as riddles, poems, epics, language and so on, fine and plastic arts include material cultures such as arts and crafts from solid materials such as wood, metal, fabrics, stores and others; while the theatrical arts include festivals, songs, dances, and so on, which inculcate music, drama and spectacle. (p. 202)

2.2 Roles of Art and Culture in the Society

We need new ideas, we need new ways of doing things and we need a whole new way of approaching each other with much more empathy and understanding. This means that the rest of society really needs to focus on the world of art and culture as a vital source for not only solutions, but also ways of finding solutions... and a whole new concept of what a valuable life really means” (Uffe, 2015, p. 1).

Art and culture occupy a central position in shaping economic productivity, social cohesion, health, and educational development, functioning as dynamic and participatory aspects of human existence. Scholars consistently affirm their transformative capacity, particularly in fostering empathy, dialogue, and collective identity. Snowball (2016), referencing *The Cultural Times*, underscores this by asserting that “undeniably, culture and creativity have been the cement that binds together not only hearts and souls, but entire societies and nations” (p. 2), a position that highlights their integrative social function. Similarly, Bashir (2014) reinforces this view by arguing that “arts and culture do not only form our frames of reference... but form also the pivot upon which humankind’s development revolves” (p. 1). These perspectives converge on the idea that art and culture are not peripheral but foundational to societal progress. However, while these scholars emphasize their broad societal value, there remains limited empirical interrogation of how these impacts can be systematically measured, revealing a gap between theoretical acknowledgment and practical evaluation.

Building on this foundation, scholars have identified art and culture as critical tools for community engagement, mobilization, and economic transformation. Their role in fostering community capacity and activism demonstrates their practical relevance beyond aesthetics. Awodiya’s argument within the Nigerian context that “we cannot rebrand Nigeria on crude oil, it has to be through our culture...” (Awodiya, 2010, p. 123) introduces a development-oriented perspective that positions cultural industries as

viable economic alternatives. His further assertion that Nigeria could withstand global economic challenges through cultural tourism (Awodiya, 2010, p. 124) aligns with global trends that recognize the creative economy as a driver of sustainable development. While there is broad agreement on this potential, a contradictory reality exists in the persistent underfunding and underutilization of the cultural sector in Nigeria. This reveals a critical gap between policy rhetoric and implementation, suggesting the need for strategic investment and institutional strengthening to harness the economic benefits of arts and culture.

The intergenerational significance of culture further reinforces its indispensability, particularly as a mechanism for continuity and identity formation. Akande (2018) asserts that culture serves as “a social memory for mankind” and facilitates the transfer of experience across generations (p. 11), highlighting its role in preserving collective knowledge and linking past, present, and future. This view is widely supported in cultural studies, where culture is seen as a repository of shared experiences and values. However, the implicit assumption of seamless transmission is increasingly challenged in contemporary societies experiencing rapid globalization and cultural erosion. While Akande emphasizes continuity, emerging realities suggest disruptions in this transmission process, especially among younger generations. The meeting point lies in acknowledging culture’s role as a connector across time, but the gap remains in understanding how this continuity can be sustained amid modern influences, thereby calling for policies and practices that actively promote cultural education and preservation.

Furthermore, the relationship between culture and development has been strongly articulated by scholars such as Uyah, quoted by Ugolo (2012), who contends that “culture was no longer viewed as a dimension, but as the very fabric of society in its global relationship with development” (p. 166). This perspective situates culture at the core of developmental processes, a position echoed by Arts Council England (2014), which argues that life without cultural institutions and artistic expression would be “static and sterile” (p. 2). While there is

consensus on the intrinsic and instrumental value of culture, a critical gap persists in translating this recognition into actionable frameworks, particularly in developing societies. The contradiction between the acknowledged importance of culture and its marginalization in policy priorities underscores the need for a more integrated approach. Bridging this gap requires aligning cultural policy with development strategies, ensuring adequate funding, and fostering institutional capacity to position arts and culture as central drivers of sustainable societal growth.

2.3 Managing Arts and Cultural Institution for Sustainability.

Proper management has been widely recognized as a critical determinant of organizational effectiveness, productivity, and sustainability, particularly within cultural and creative institutions. In the context of Nigeria's arts and cultural sector, effective management becomes even more essential, as it directly influences the preservation, promotion, and transmission of cultural heritage. However, despite this importance, there is no universally accepted definition of management, as scholars conceptualize it from different disciplinary and functional perspectives. Peter, as cited in Ademola (2012), defines management as "the process by which managers create, direct, maintain and operate purposive organizations through systematic coordinated, operative human effort" (p. 34), emphasizing its structural and goal-oriented nature. This view aligns with Harold's assertion that management is "the art of getting things done through and with people in formally organized groups" (Koontz, 2001, p. 2), which foregrounds human collaboration and coordination. The convergence between these perspectives lies in their recognition of management as a people-centered process aimed at achieving organizational objectives, though they differ in emphasis Peter prioritizes system and structure while Harold emphasizes interpersonal coordination.

Building on these foundational views, Henry offers a more comprehensive and functional definition, describing management as "the coordination of all resources through the process

of planning, organizing, directing and controlling in order to attain stated objectives" (Fayol, 1949, p. 5). This definition is widely supported in management literature for its integration of classical managerial functions and its applicability across sectors. From this standpoint, management is not only about achieving goals but also about the strategic utilization of both human and material resources (Fayol, 1949, p. 6). The implication of this theoretical agreement is that effective management requires deliberate planning and institutional coordination, particularly in sectors such as arts and culture where resources are often limited. However, a critical gap emerges in the application of these theories to Nigeria's cultural institutions, where despite the existence of managerial frameworks, implementation remains weak due to systemic neglect and inadequate prioritization of the cultural sector within national development planning.

Empirical concerns about this neglect are reflected in institutional reports such as that of the Centre for Black African Arts and Civilization (CBAAC), as cited in Emma et al. (2016), which reveals that "since its creation, the ministry has been faced with inadequate and low funding... annual capital releases... range... from 0% to 50%" (p. 25). This finding highlights a persistent structural challenge in cultural management chronic underfunding and policy inconsistency which undermines institutional capacity and operational efficiency. While government efforts in other sectors may demonstrate relative efficiency, the cultural sector remains marginalized in budgetary allocations and strategic planning. This contradiction between policy intent and financial commitment suggests a disconnect in governance priorities. Scholars implicitly agree that without adequate funding and institutional support, management systems cannot function effectively; however, there is disagreement on whether the issue is purely financial or also rooted in administrative inefficiency, policy neglect, and weak accountability structures.

This managerial deficiency has broader cultural consequences, particularly in the erosion of indigenous values and identity. Sadiq (2013) captures this concern by asserting that "our culture and heritage is a dying tradition...

whereby westernization has infiltrated our country's culture and heritage making it superior to the old way of life" (p. 3). This perspective reflects a widely shared concern among cultural scholars about the impact of globalization and cultural assimilation on indigenous practices. In response, Awodiya (2010) argues that effective management particularly the organizing function should be deployed to harness Nigeria's cultural wealth, noting that "Nigeria should deploy the managerial function of organizing to exploit and explore its vast and gigantic culture" (p. 129). He further contends that economic diversification through arts, culture, and tourism could reposition the sector as a viable contributor to national development (Awodiya, 2010, p. 128). While there is agreement on the potential of cultural industries, the gap lies in the absence of effective institutional frameworks to translate managerial theory into practical outcomes.

In synthesis, the literature demonstrates a strong consensus that proper management is indispensable for the survival and productivity of arts and cultural institutions. Without effective coordination, planning, and resource allocation, cultural institutions risk failure, leading to the gradual extinction of cultural heritage and weakening of national identity. The implications are particularly significant for Nigeria, where cultural institutions are custodians of diverse ethnic traditions and historical memory. However, a key gap remains in bridging theoretical management principles with the realities of underfunded and poorly structured cultural agencies. Addressing this gap requires not only improved funding but also strengthened governance structures, accountability mechanisms, and culturally sensitive management strategies that align institutional goals with national cultural development objectives.

2.4 Functionalism Theory

The Functionalist Theory, rooted in the works of Herbert Spencer, Émile Durkheim, Talcott Parsons, and Robert Merton, provides a structural framework for understanding society as an interconnected system in which each part contributes to overall stability and cohesion (Mooney et al., 2011, p. 1). Functionalism, as

defined by *Encyclopedia Wikipedia*, views society as "a complex system whose parts work together to promote solidarity and stability" (Wikipedia, 2020, p. 1). This perspective is further reinforced by Moeller (2012), who explains that "functionalism basically says that social phenomenon works in a mutual beneficial way... all has to be understood in their 'functions' in regard of a unity" (p. 1). From this standpoint, social institutions, norms, beliefs, and cultural practices are not random but serve essential roles in maintaining equilibrium within society. The theory therefore emphasizes order, integration, and interdependence as key characteristics of social life.

Relating this theory to culture, Durkheim's concept of organic solidarity explains modern society as a system where different parts perform specialized functions that contribute to collective survival and cohesion. Within this framework, culture is seen as a critical subsystem that performs essential societal functions such as socialization, value transmission, identity formation, and the regulation of behaviour. Functionalists argue that "everything in society performs a function" (Moeller, 2012, p. 2), including cultural practices, which help to maintain shared norms and collective consciousness. Durkheim further emphasizes that social stability is achieved through a shared culture or value consensus, which binds individuals together despite differences in interests. This shared cultural foundation fosters cooperation, belonging, and social order, thereby ensuring the smooth functioning of society as a whole.

In relation to this study, Functionalist Theory is highly relevant because it provides a conceptual lens for understanding the role of cultural institutions such as the Oyo State Council for Arts and Culture. From a functionalist perspective, such institutions serve vital functions in preserving cultural heritage, promoting social cohesion, and transmitting societal values across generations. The theory helps to explain why the decline or mismanagement of cultural institutions can lead to social imbalance, weakened identity, and reduced cohesion within society. Durkheim's argument that society and culture exist beyond the individual further reinforces the importance

of institutional continuity, as culture pre-exists individuals and survives them (Mooney et al., 2011, p. 1). Therefore, applying Functionalist Theory to this study highlights the necessity of effective management of cultural institutions to ensure they continue to perform their essential functions in maintaining societal stability and promoting sustainable cultural development.

3. RESEARCH METHODOLOGY

This study adopted a mixed-methods research design, combining both quantitative and qualitative approaches to investigate the challenges of managing cultural institutions, with a specific focus on the Oyo State Council for Arts and Culture. The use of this dual approach enabled a more comprehensive understanding of the subject matter by integrating numerical data with in-depth qualitative insights.

A total of sixty (60) structured questionnaires were randomly distributed among selected respondents, including staff members, trainees, students, and other stakeholders within the institution. In addition, key informants such as the Head of the Performing Arts Department and the Public Relations Officer were purposively selected and interviewed to obtain detailed qualitative information relevant to the study. Out of the sixty questionnaires administered, fifty (50) were duly completed and returned, representing the final sample used for analysis.

Primary data for the study were collected through the administration of questionnaires, conduct of interviews, and direct observation of institutional facilities and activities. These were complemented by secondary data sourced from academic journals, books, magazines, online publications, and other relevant materials. The questionnaires were distributed with the assistance of an institutional supervisor, and responses were collected promptly to ensure data integrity.

The validity and reliability of the research instruments were ensured through careful design, expert review, and consistency in data collection procedures. The responses obtained were considered unbiased and suitable for analysis, as efforts were made to minimize

respondent error and ensure clarity of questions. The collected data were subsequently organized and analyzed to draw meaningful conclusions in line with the objectives of the study.

4. PRESENTATION OF DATA AND DATA ANALYSIS

4.1 Qualitative Data Analysis

The researcher conducted interview with the Director of the performing Arts department of the cultural institution in the person of Mr. Kunle Agboola. The interview was conducted on the 11th of March, 2025. The researcher raised issues regarding the inception of the cultural institution, their achievements, the challenges faced by the cultural institution and ways in which these challenges can be curbed. The responses given by the interviewee are below:

The organization came to be because the federal government did not want Lagos to be the only tourist centre for FESTAC (Festival for Arts and Culture) 77. So they sought to establish an organization that will be an arm, just like national theatre in Lagos and they sought to use Ibadan because it was closer to Lagos. So in 1976 they started building the structure (during Obasanjo regime) and by 1977, the organization participated in FESTAC 77. After FESTAC, the government then sought to institutionalize the organization so that they will stand as an arm that portrays the culture and rich heritage of the people of Oyo state. At the same time make money by renting the spaces (performing spaces) out to people who have events or want to do something related to cultural activities.

As regards the achievement, Mr Agoola stated that: Oyo state is a state with strong cultural heritage, which cut across our artistic values, traditions and cultural behaviour. The institution help to promote this values through the medium of the various department created, which includes the performing art department and the visual art department. The performing arts department create performances such as Music, dance, drama etc. while the visual arts department create images, drawings, paintings, sculptures etc. that are embedded in the state culture such as their dressing pattern, language, images, artifacts, etc. to preserve and promote

our culture. The institution has participated in FESTAC 77, and once in every year they try to hold event for children during their long holiday where they are taught things relating to visual arts, performing arts etc. as embedded in our culture; and with the help of their teachers they produce items which we use for exhibition.

More so, The Cultural Centre partake in competitions made up of various cultural institutions from other states. There are some programmes planned by the planning department, such as cultural students' ensemble which allows the youth in the state to engage in cultural activities that could foster creativity among them and help them to develop their inborn skills or help them to acquire new skills. These skills can be in form of artistic drawings, sculpture, painting etc.

According to him, the challenges experienced by the cultural institution, which is affecting the growth and development of the cultural institution are highlighted below:

1. Funding

According to him, the institution lack proper funding since inception (1976/1977), the building project of the institution are left uncompleted since inception. Improper funding affect a lot of activities in the institution: both in the structure of the building, growth and development of the cultural centre. Before the institution can meet international standard or the standard of cultural centre in other state, the state government must be ready to sponsor and provide adequate finance for the development of the culture, but the case is different in Oyo state cultural centre. The cultural centre is rather seen as a centre for generating fund for the government.

Funding affects the state cultural festivals which has not taken place for the past two years, since 2015. Funding also affects the planning department not to carry out the yearly programme e.g. cultural student's ensemble

1. Bureaucracy

Bureaucracy is another big problem the institution is facing, Mr. Agboola said. Bureaucracy is affecting the growth and development of the cultural centre, hence affects the disposition of activities that can promote the

culture of the state. Every activities or performance exhibited must respect the current state government and must not by any means satirize the state government. This affect almost all the department in the institution. Visual, performing art etc. any performance that satirize the state government cannot see the light of the day.

2. Strictness to Law, Rules and Regulations set for the cultural institution.

The cultural centre is guided by rules and regulation which is affecting the creativity of various artiste. The creative Artist in the centre are not seen as an agent of promoting the state arts and culture but rather as a civil servant which must adhere strictly to the laid down rules by the government. All Artist enjoys freedom which helps him to create artistic work without restriction. For example: an actor that come late for a particular rehearsal can be cautioned by the director without affecting the production. But in a state where the cultural centre is guided by strict rules such artist can be given a query. This act therefore will affect the artist in disposing his/her artistic values because of the restriction placed on him/her.

Moreover, if there is an artist endowed with creativity, he or she finds it difficult to grow or improve, because the law stated that a particular qualification must be attained before he/she is welcome or promoted.

3. Lack of recruitment or replacement of the retired workers or Artist in the institution.

To ensure the continuity of the organization, retired members of the institution must be replaced with new artists: but it is unfortunate that most members of the institution that has left or retired are not replace with new artist, hence the growth of the institution is retarded.

4. Poor Management of the theatre structure / lack of maintenance culture

These are another challenges that is affecting the institution from inception. The government leaves the institution the way it has been since inception believing that there are other sectors that the government needs to face apart from cultural centre. Hence, the government leave the theatre building unimpressive and un-

embracing: buildings with poor roof, offices with poor doors, untiled floor, and offices with no provisions for air or ventilation. These affect the revenue generation by the institution. The institution should have been a centre for various festivities, ceremonies that can generate fund for the institution but the poor/ uncompleted building discourages people from embracing it. More so, most funds generated by the cultural centre must not be tampered with by the institution but must be sent to the Government. If any fund is needed, a memo must be drafted and send to the General Manager who thereafter send it to the government. This memo most time is not considered by the government. This is

discouraging. Hence affect the growth of the cultural institution.

4.2 Quantitative Data Analysis

This section is mainly concerned with the presentation and analysis of data collected from our respondents on “The Challenges of Managing Cultural Institution in Nigeria: A Case Study of Oyo State Council for Arts and Culture” A total of 60 questionnaires were distributed but 50 questionnaires were returned. The returned questionnaires were however used for the purpose of the study.

SECTION A

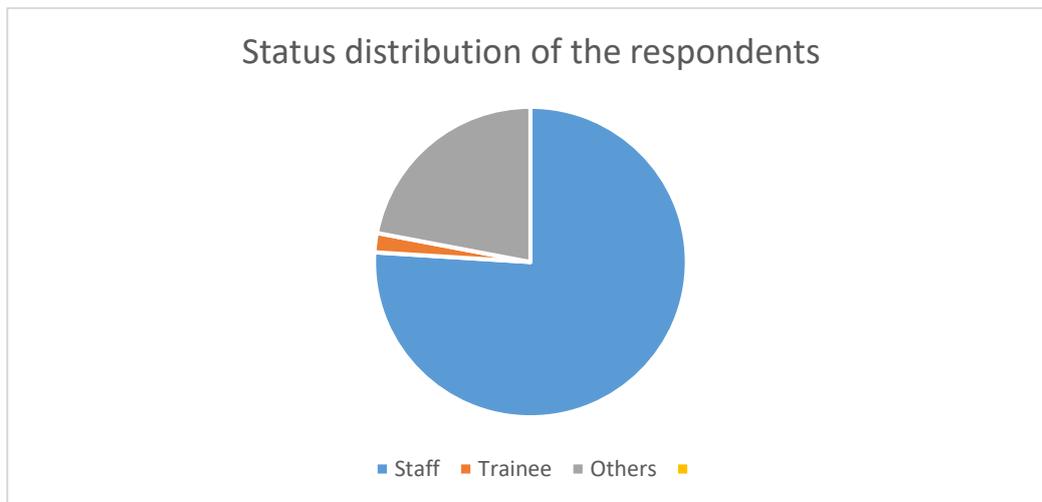
Table 1: Social Demographic Data

Variable		Frequency (n=50)	Percentage (100%)
Age (year)	15-20 years	1	2.0%
	21-25 years	10	20.0%
	26-30 years	12	26.0%
	32 above	26	52.0%
Sex	Male	30	60%
	Female	20	40%
Status of the respondents	Staff	38	76.0%
	Student	-	-
	Trainee	1	2.0%
	Others	11	22.0%

Field Survey, 2025

The demographic data in Table 1 shows that out of 50 respondents, the majority (26 respondents or 52%) are aged 32 and above, followed by 12 respondents (24%) aged 26–30, 10 respondents (20%) aged 21–25, and only 1 respondent (2%) aged 15–20. In terms of gender, 30 respondents (60%) are male, while 20 (40%) are female.

Regarding their status, 38 respondents (76%) are staff of the institution, 11 (22%) fall under the "Others" category, and only 1 respondent (2%) is a trainee, with no student respondent recorded. This indicates that most participants are older, male, and primarily staff members, reflecting the institutional workforce's dominant demographic.



SECTION B

Table 4: The designated building for practical workshop is conducive

VARIABLE	NO OF RESPONDENTS	PERCENTAGE
Agree	14	28.0
Disagree	32	64.0
Strongly agree	-	-
Strongly disagree	4	8.0
Total	50	100

From the analysis above, it can be seen that 32 of the respondents disagree, 14 agree and 4 who strongly disagree with the proposed question

which brings to a conclusion that most of the respondents agree that the building for practical workshop is very conducive.

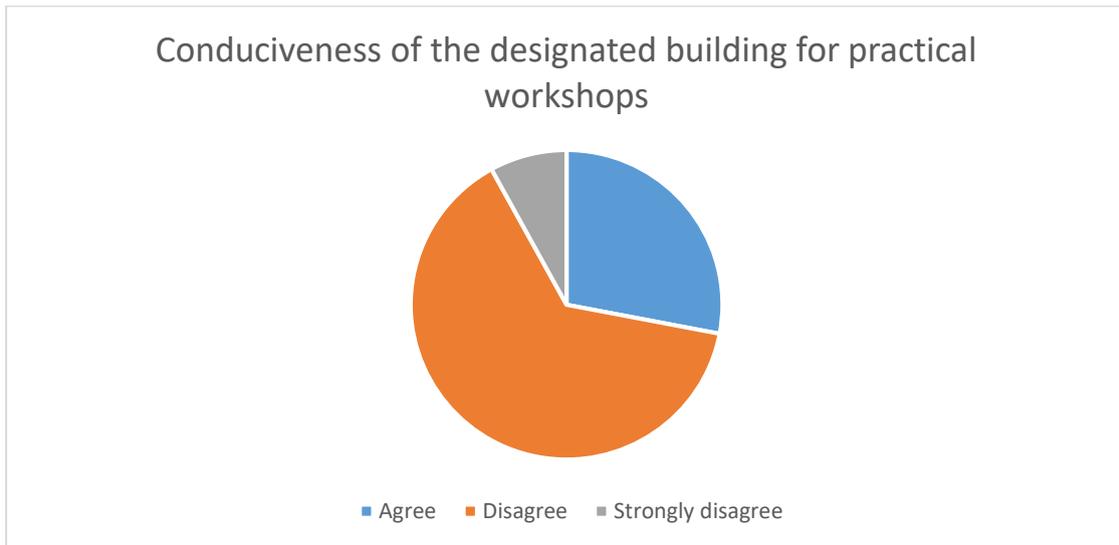


Table 5: The laws set by the government regulatory board for the institution are favourable for the development of your cultural institution

VARIABLE	NO OF RESPONDENTS	PERCENTAGE
Agree	14	28.0
Disagree	25	50.0
Strongly agree	5	10.0
Strongly disagree	6	12.0
Total	50	100

The analyses above shows that 14 of the respondents agree, 25 disagree, 5 strongly agree and 6 strongly disagree to the proposed question which attests to fact that the laws set by the

government regulatory board for the institution are not favourable for the development of the cultural institution.

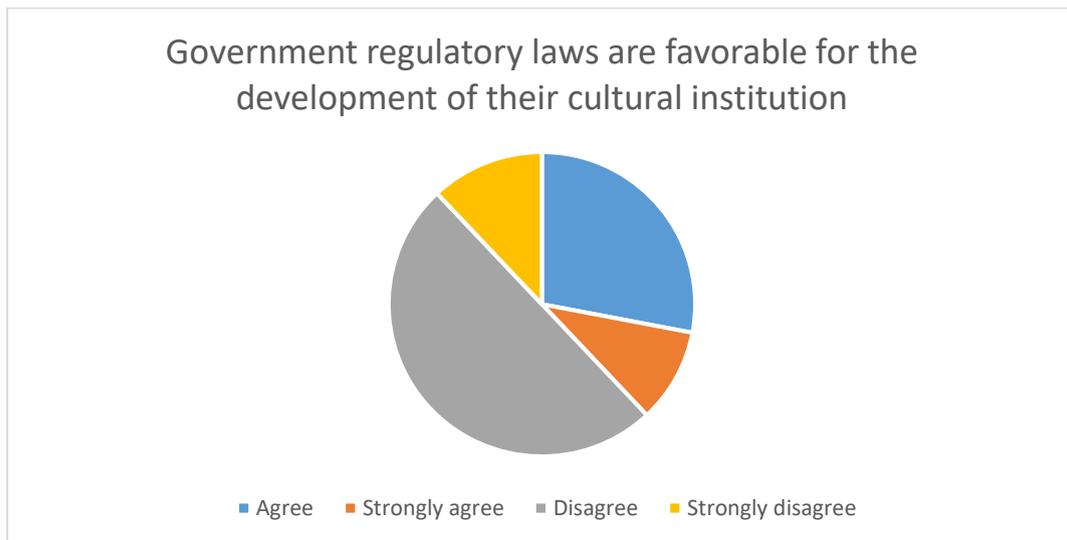


Table 6: Funds are timely released for the institution's relevant project

VARIABLE	NO OF RESPONDENTS	PERCENTAGE
Agree	10	20.0
Disagree	25	50.0
Strongly agree	2	4.0
Strongly disagree	13	26.0
Total	50	100

The analyses above shows that 10 of the respondents agree, 25 disagree, 2 strongly agree and 13 who strongly disagree which brings to a

conclusion that the institution lacks funds for the relevant projects.

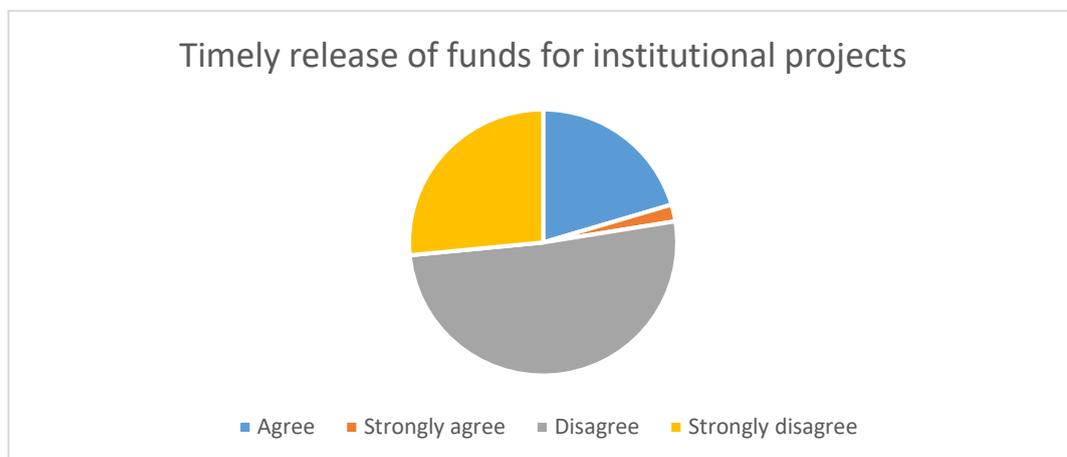


Table 7: Retired workers/staff are being replaced at the appropriate time

VARIABLE	NO OF RESPONDENTS	PERCENTAGE
Agree	4	8.0
Disagree	32	64.0
Strongly agree	2	4.0
Strongly disagree	12	24.0
Total	50	100

The analyses above shows that 4 of the respondents agree, 32 disagree, 2 strongly agree and 12 who strongly disagree. This however

implies that most retired workers and staff are usually not being replaced at the appropriate time.

Table 8: Qualified workers are being recruited at the appropriate time

VARIABLE	NO OF RESPONDENTS	PERCENTAGE
Agree	7	14.0
Disagree	31	62.0
Strongly agree	2	4.0
Strongly disagree	10	20.0
Total	50	100

The analyses above shows that 7 of the respondents agree, 31 disagree, 2 strongly agree and 10 respondents strongly disagree which

attest to the fact that qualified workers/staff are usually not being recruited at the appropriate time.

Table 9: The cultural institutional project are awarded to qualified hands

VARIABLE	NO OF RESPONDENTS	PERCENTAGE
Agree	20	44.0
Disagree	22	40.0
Strongly agree	2	4.0
Strongly disagree	6	12.0

Total	50	100
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The analyses above shows that 20 of the respondents agree, 22 disagree, 2 strongly agree and 6 respondents strongly disagree which

brings to a conclusion that the cultural institutional project are not usually awarded to qualified hands.

Table 10: The internal revenue generated by the institution helps greatly in the funding of the institution

VARIABLE	NO OF RESPONDENTS	PERCENTAGE
Agree	17	34.0
Disagree	22	44.0
Strongly agree	4	8.0
Strongly disagree	7	14.0
Total	50	100

The analyses above shows that 17 of the respondents agree, 22 disagree, 4 strongly agree and 7 who strongly disagree with the proposed

question which shows that the institution is not usually funded by the revenue that was generated internally.

Table 11: The institution enjoys full support of the government when demanded for

VARIABLE	NO OF RESPONDENTS	PERCENTAGE
Agree	7	14.0
Disagree	34	68.0
Strongly agree	2	4.0
Strongly disagree	7	14.0
Total	50	100

The analyses above shows that 7 of the respondents agree, 34 disagree, 2 strongly agree and 7 who strongly disagree with the proposed

question which shows that the institution lacks the full support of the government when demanded for.

Table 12: The cultural institution is able to achieve its aims and objective from inception till date

VARIABLE	NO OF RESPONDENTS	PERCENTAGE
Agree	17	34.0
Disagree	24	48.0
Strongly agree	-	-
Strongly disagree	9	18.0
Total	50	100

The analyses above shows that 17 of the respondents agree, 24 disagree and 9 strongly disagree. Hence, from the statistics above we can

conclude with that the cultural institution failed to achieve its aims and objective from its inception till date.

Table 13: The institution is able to maintain its stand among other cultural institution in the country

VARIABLE	NO OF RESPONDENTS	PERCENTAGE
Agree	16	32.0
Disagree	19	38.0
Strongly agree	9	18.0
Strongly disagree	6	12.0
Total	50	100

The analyses above shows that 16 of the respondents agree, 19 disagree, 9 strongly disagree and 6 who strongly disagree with the fact that the cultural institution is unable to maintain its stand against all other institution in the country.

4.3 Discussion of Findings

Research Question 1: Are there challenges facing the effective management of Nigerian arts and cultural institutions?

Result: The findings of this study strongly affirm that significant challenges hinder the effective management of Nigerian arts and cultural institutions, particularly in the case of the Oyo State Council for Arts and Culture,

where both qualitative and quantitative data revealed systemic issues such as inadequate funding, bureaucratic bottlenecks, poor infrastructure, and weak human resource practices. Empirical evidence from the survey shows that 50% of respondents disagreed that funds are timely released, while 64% indicated that retired staff are not replaced, and 62% affirmed that qualified personnel are not recruited appropriately, suggesting deep-rooted institutional inefficiencies. These findings align with recent scholarship which identifies chronic underfunding and administrative fragility as central constraints in Nigeria’s cultural sector (Ademola, 2021; Nwankwo & Okeke, 2023). Similarly, reports by the Centre for Black African Arts and Civilization (CBAAC) indicate

fluctuating capital releases between 0% and 50%, reinforcing the financial instability observed in this study (Emma et al., 2020). However, while financial limitations are widely acknowledged, some scholars argue that managerial inefficiency and policy inconsistency are equally culpable, noting that even available resources are often poorly utilized due to weak governance frameworks (Olatunji, 2022; Yusuf & Adeyemi, 2024). This introduces a critical divergence in the literature between resource-based and governance-based explanations of institutional failure. Nonetheless, the convergence point lies in the recognition that effective management requires both adequate funding and strong institutional capacity. From a functionalist perspective, these deficiencies disrupt the ability of cultural institutions to perform their societal roles of value transmission and social cohesion (Parsons, 1951/updated interpretations in Adegbite, 2023). Therefore, the study concludes that the challenges are multidimensional, requiring integrated reforms that address financial, administrative, and structural weaknesses simultaneously.

Research Question 2: Are cultural institutions able to achieve their aims and objectives from inception?

Result: The study reveals that Nigerian cultural institutions, particularly the Oyo State Council for Arts and Culture, have only partially achieved their aims and objectives since inception, with a significant proportion of respondents (48%) indicating that the institution has not fulfilled its mandate. While qualitative findings highlight notable achievements such as participation in FESTAC 77, youth cultural programmes, and artistic exhibitions, these successes appear inconsistent and constrained by structural limitations. This finding supports existing literature which suggests that while cultural institutions in Nigeria possess strong foundational mandates, their operational effectiveness is often undermined by systemic challenges (Onyima, 2022; Eze & Chukwuemeka, 2023). Conversely, some scholars maintain that cultural institutions have made substantial contributions in preserving indigenous heritage and promoting artistic

expression despite constraints (UNESCO, 2022; Adebayo, 2024), thereby presenting a more optimistic assessment. The contradiction between these perspectives highlights a critical analytical gap between institutional intent and measurable outcomes. The meeting point, however, lies in acknowledging that while cultural institutions demonstrate pockets of success, these are neither sustained nor sufficient to fully achieve their long-term objectives. This aligns with cultural policy analyses which argue that the absence of performance evaluation frameworks and impact measurement tools limits the ability to assess institutional effectiveness (Throsby, 2021; Ojo, 2023). Furthermore, from a developmental standpoint, the inability to fully achieve objectives reflects a disconnect between cultural policy design and implementation. Thus, the study concludes that although cultural institutions in Nigeria have made modest progress, their overall performance remains suboptimal, necessitating strategic reforms in planning, monitoring, and evaluation mechanisms to ensure alignment between objectives and outcomes.

Research Question 3: Do cultural institutions receive full support from the government?

Result: The findings clearly indicate that cultural institutions in Nigeria do not receive adequate or consistent support from the government, as evidenced by 68% of respondents who disagreed that the institution enjoys full governmental support. This lack of support manifests in delayed funding, restrictive policies, and excessive bureaucratic control, all of which undermine institutional autonomy and creativity. These findings are consistent with contemporary studies that identify government neglect and low prioritization of the cultural sector as major impediments to its development (Nico, 2023; Adegboye, 2024). For instance, global cultural economy reports emphasize that countries that invest significantly in cultural industries experience higher economic returns and social cohesion, a contrast to the Nigerian context where the sector remains underfunded (UNESCO, 2022). However, some scholars argue that government support exists in policy frameworks and institutional structures,

suggesting that the issue lies more in implementation gaps than in absolute absence of support (Federal Ministry of Information and Culture, 2023; Ibrahim & Salisu, 2024). This presents a divergence between policy presence and practical impact. The point of convergence, however, is that support, whether financial or institutional, is insufficiently translated into tangible outcomes. Moreover, excessive government control, as revealed in the qualitative findings (e.g., censorship of performances and rigid regulations), contradicts the creative freedom necessary for artistic innovation, thereby limiting institutional effectiveness. From a governance perspective, this reflects a centralized and bureaucratic model that stifles efficiency and responsiveness (Olowu, 2022). Consequently, the study establishes that while nominal support structures exist, they are inadequate, inconsistent, and often counterproductive. Addressing this gap requires a paradigm shift toward increased funding, policy implementation, institutional autonomy, and public-private partnerships to reposition cultural institutions as viable drivers of national development.

4.4 Summary of Research Findings

From the Quantitative data above, it is obvious that most of the respondents are staff of the cultural Organization, as evident in table 3 of the questionnaire analysis. The data shows that the challenges experienced by the cultural institution is mostly caused by the government. Hence affects the growth and development of the cultural institution. Part of the issue addressed in the questionnaires include: Funding, governmental policies on the institution, recruitment and replacement of worker in the institution. More so, the quantitative data gathered using the questionnaires support the statement/ data submitted by Mr. Agboola the head of performing arts department about the challenges faced by their cultural centre.

According to the quantitative and qualitative data, it is evident that government failed in the aspect of funding, and the setting of policies for the cultural institution.

5. CONCLUSION

This study has helped to explore and expose the importance of culture to the society. It has shown that culture can effectively serve as a tool for social and economic development if it is well handled and maintained. Using Oyo State Council for Arts and Culture as a case study, the researcher discovered that cultural institutions play a significant role in propagating and promoting our indigenous culture; both home and abroad. More so, the study highlighted the challenges faced in managing these cultural institutions and suggested possible solutions to the challenges. It is against this backdrop that the researcher concludes that, our cultural institution as the custodian of our indigenous culture must be properly maintained in all aspects to continue to promote and propagate our indigenous culture for the social and economic development of our nation.

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APPENDIX

Images captured in the course of data collection for this research

