

## THE ART OF MANAGEMENT AND DANCE AS A MANAGEMENT ART: A FOCUS ON DANCE OF THE RIVERS

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### ABSTRACT

*Professional dichotomy places management on the social science plinth and dance on the arts podium. While not disputing these established notions, this study through the lens of art looks at the intersection between management and dance, highlighting how dance embodies the core principles of effective management in Dance of the Rivers, Dance, much like management, thrives on coordination and harmony, requiring synchronized efforts to achieve a shared vision.. Consequently, planning and structure(s) underpin every performance, paralleling organizational frameworks in business. Simultaneously, dancers usually demonstrate flexibility and adaptability, adjusting to changes seamlessly, traits essential to modern leadership across industries. In the same manner timing and rhythm ensure that efforts align with efficiency, just as managers strive for optimal timing in decision-making for expected result. Dance showcases powerful communication without words, reflecting the non-verbal cues in critical team dynamics. Lastly, creativity and innovation in choreography mirror the visionary aspect of management, thus dance offers a compelling metaphor for understanding the nuanced, human-centered art of management beyond conventional methods. This study concludes that management and dance reflect a shared essence as both thrive on harmony, timing, and expression. Like mainstream management, choreography should be fluid yet structured, inspiring collaboration and innovation while adapting to change, in order to achieve collective goals. This study recommends among others that coordination and harmony should be emphasized through synchronized team efforts where intentions and movements align with a shared purpose reflecting seamless unity in dance formations and managerial processes.*

**Keywords:** Art of Management, Dance, Management, Art.

### 1. Introduction

The art of management refers to the creative and intuitive processes involved in coordinating people and resources to achieve set objectives. It goes beyond the mechanical aspects of planning and organizing to involve emotional intelligence, adaptability, and human-centered thinking. Management, as an art, incorporates skills that are often non-quantifiable such as interpersonal communication, vision-casting, and conflict resolution. Consequently, the manager must be creative, responsible, and able to get along with others. The main task will be that of coordinator and idea producer (Beck and Buys et al 1994, 282)

In Theatre Arts, management is inseparable from the creative process. Theatre

directors, stage managers, and choreographers rely not only on technical knowledge but also on human creativity to lead production teams. Nwosu and Kalu (2020) argue that artistic leadership requires intuition, timing, and empathy qualities often cultivated through the arts. This positions management as both a practice and a performance, where decision-making is as expressive as it is strategic. In the position of Olayiwola (2017), the management of theatrical production blends artistic judgment with managerial competencies. Therefore, management in Theatre Arts embodies a hybrid of creativity and structure, making it an expressive art form in itself. When applied effectively, it enhances collaboration, innovation, and audience engagement. These artistic management strategies become

especially vital in handling live performances where unpredictability is high and outcomes depend largely on synchronized teamwork and human responsiveness.

Therefore, this study is instigated by the role of management in Dance of the Rivers, one of the two performances presented by an ensemble of dance practitioners in Port Harcourt at the occasion of the International Festival of Contemporary Dance (IFCOD), the other being a performance by a professional South African dance troupe, African Umoja. The festival is the first international festival of contemporary dance to be hosted in Port Harcourt, Rivers State held between the 5th and 7th of October 2016 at Aztech Arcum auditorium, Stadium Road Port Harcourt.

Dance, as a form of art, naturally depends on the optimal management of structure, dancers, costume, props, audience, time, rhythm, coordination, and execution. Choreography, for instance, mirrors managerial planning and control: it requires setting goals (the performance outcome), organizing human resources (dancers), assigning tasks (movements), and leading implementation (stage performance). Ajewole (2021) opine that dance reflects organized creativity where leadership is demonstrated through gestures, timing, and body coordination. In the Performing Arts of Dance, the choreographer functions as a manager, blending artistic prowess with logistic decisions, such as spacing, tempo, and cast distribution. Just as a manager in other business endeavours must understand team dynamics, a choreographer must read and understand the emotional and mental states as well as the physical conditions of the dancers.

This intersection forms what Ogunbiyi (2018) calls “embodied management” where movement becomes a means of directing action and emotion. Dance rehearsals also mirror management cycles: evaluation, feedback, adjustment, and execution. The same way managers of mainstream businesses review team performance, choreographers revise routines to align with evolving artistic goals. Furthermore, dance communicates non-

verbally, allowing leaders to model behavior through performance, not just instruction. The discipline required in dance; punctuality, collaboration, and consistent improvement reflect key management principles. Consequently, dance does not only represent artistic expression but also symbolizes the disciplined coordination and people management found in business organizations.

The concept of management with dance within Theatre Arts practice underscores a seamless blend of creativity and leadership. In both fields, success depends on collaborative synergy and strategic thinking. Adetayo and Okonkwo (2022) observe that dance productions necessitate high-level coordination, time management, and resource allocation, aligning with classical management functions. The choreographer, like a project manager, ensures that performers meet artistic and logistical expectations. This analogy positions dance as a practical case study in arts-based management. Moreover, the iterative process of refining dance routines mirror strategic planning cycles: observe, design, implement, and revise. As Ezenagu (2019) notes, the artistic temperament in dance training enhances leadership qualities such as empathy, resilience, and clear communication.

These skills are essential in directing any team, not just in the creative arts. The Theatre Arts department, therefore, becomes a fertile training ground for leaders who manage through inspiration and presence rather than hierarchy. Furthermore, dance requires reading the room sensing tempo shifts, moods, and space which parallels emotional intelligence in leadership. In practice, this promotes flexibility and contextual responsiveness, crucial traits in people management. Thus, dance as a performance art reflects and enriches the art of management through embodied leadership, movement-based planning, and collaborative coordination.

Theatre Arts education, particularly through its emphasis on dance and choreography, provides a unique platform for cultivating managerial competencies. Training

in Theatre Arts develops the soft and hard skills necessary for effective leadership. Ugwueze and Obasi (2023) argue that the Theatre environment compels students and practitioners alike to lead, communicate, delegate, and manage conflict experiences that mirror real-world management. When a dance ensemble prepares for performance, every step is a task managed under time constraints and quality control, requiring clear direction and goal alignment. This prepares students for professional environments beyond the stage. More so, leadership in Theatre Arts is not based on authority but on influence and collaboration key characteristics of modern organizational management. Theatre fosters resilience, adaptability, and empathy core tenets of ethical and inclusive leadership (Chikere, 2024). As such, the choreography process is more than artistic it is developmental, offering participants insight into organizational behavior and team dynamics. When students of Theatre Arts engage in dance productions, they internalize the value of rehearsal (planning), feedback (evaluation), and improvisation (problem-solving). This pedagogical method promotes a reflective management style grounded in artistic sensitivity and practical execution. In conclusion, dance within Theatre Arts is both a mirror and a model of effective management, integrating creativity with leadership.

In dance and theatre, the interplay of coordination and harmony mirrors organizational dynamics. Komander and König (2022) posit that, performing arts offer a “microcosm” for understanding leadership, innovation, and uncertainty. Successful dance ensembles rely on synchronized movement and implicit trust, much like high functioning teams where leadership is enacted not only through words but through embodied expression (Matzdorf & Sen, 2015). This alignment demands that those in leadership roles channel emotional resonance and aesthetic sensitivity echoing focused leadership models in theatre management, where internal harmony is essential (Barkela, 2019). Consequently, coordination in dance becomes more than skill, it is a practice in

leading by example, guiding through gesture and shared rhythm.

Stage management in dance requires meticulous planning rehearsal schedules, cue timing, set logistics while remaining nimble when things do not go to plan (Young, cited in Tinsley, 2020). Theatrical supervisors must balance structured blueprints with adaptive agility: when a prop fails or dancer missteps, they must rearrange on the fly (Mason, 2022). This duality planning and adaptability is central to both management theory and dance. Pathloth (2020) note that dance itself is “part and parcel” of management; the routines, formations, and transitions are carefully choreographed, yet performers must respond in real time to subtle disruptions. Such flexibility is the crux of effective leadership in dynamic environments.

Timing and rhythm lie at the heart of dance and serve as powerful nonverbal communication tools. Tinsley’s interviews with Alvin Ailey’s production team emphasize the critical role of understanding “the marriage between movement and music, or sound score and lighting” (2020). Synchronization is not aesthetic alone it becomes a language. Bishop, Cancino-Chacón, and Goebel’s (2019) study of musical duos shows how performers rely on embodied gestures during irregular rhythms analogous to leaders using timing and presence to subtly guide teams. Thus, timing and rhythm function as management tools, enabling coordination, anticipating needs, and reinforcing trust without explicit verbal instruction.

Dance is inherently creative, and its management models offer valuable insights on fostering innovation in organizational settings. Mainemelis, Kark, and Epitropaki (2015) frames creative leadership as facilitating, directing vision, and integrating diverse ideas practices mirrored in choreographic creation. Contemporary dance conservatories cultivate “creative dexterity,” training dancers to improvise, collaborate, and innovate. The performing arts, as Komander and König (2022) notes, provide “immersive participant observer research” that yields fresh perspectives on innovation, leadership, and

uncertainty. Thus, dance not only embodies creativity, but operates through structured

experimentation and risk.



Plates 1&2 Risk management in dance  
IFCOD 2016

The two dancers in the above picture shows the scope of risk involve in dance and how dancers can manage risk through trust. Bringing these threads together, dance reveals itself as both art and management practice. It requires leadership through movement, planning balanced with flexibility and timing that aligns with rhythm and nonverbal communication that builds cohesion. Moreover, dance supports innovation its choreographic processes simulate organizational experimentation and emergent leadership. Theatre Arts Departments can build robust curricula by integrating embodied

leadership workshops; stage management training that emphasizes nonverbal timing and adaptability, and creative dexterity modules where planning and improvisation coexist. In doing so, future arts managers will be equipped not only to stage compelling productions, but to cultivate frameworks of coordination, harmony, and innovation that transcend disciplines (Zeitner& Rowe, 2020).

Fayol, a French mining engineer and industrialist, introduced his Administrative Theory in 1916 through his work "Administration Industrielle et Générale."Fayol's theory marked a significant

departure from the scientific management approach of Frederick Taylor, offering a broader perspective that emphasizes the overall administrative process. The primary aim of Fayol's theory is to create a systematic framework for managerial practices that could be applied across various organizations, regardless of size or industry. He identified five key managerial functions: planning, organizing, commanding, coordinating, and controlling.

These functions form the backbone of contemporary management practices. Fayol's assumptions were rooted in the belief that management is a universal function and that its principles could be taught and learned, just like other sciences. He further proposed 14 principles of management, such as unity of command, division of work, and esprit de corps, which provided a coherent guide for administrative effectiveness.



Esprit de corps  
IFCOD 2016

Above shows the concept of unity and division of labour applied in dance in sync with Fayol's Administrative Theory in today's organizational structures especially in fields that require precision in hierarchical control and strategic coordination. His contributions laid the foundation for classical management theories and served as a springboard for modern organizational and leadership studies. In the arts, particularly in Dance as a management art, Fayol's principles hold practical value. The planning and coordination functions resonate deeply in choreography, stage direction, and performance logistics. A dance production, much like an organization, involves systematic planning, clear communication, and team unity making Fayol's insights remarkably applicable. Fayol's emphasis on leadership, discipline, and unity can be mirrored in dance productions where a choreographer functions like a manager, organizing performers and overseeing

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rehearsals to ensure a cohesive outcome. Thus, Fayol's theory not only advanced managerial thought but also expanded its applicability to creative disciplines, highlighting management as both a science and an art.

The concept of The Art of Management emphasizes leadership as a creative, intuitive, and human-centered practice, rather than a rigid set of rules. Scholars argue that effective managers must apply emotional intelligence, adaptability, and communication much like artists do in their craft. Similarly, Dance as a Management Art explores how choreography mirrors organizational leadership highlighting the importance of coordination, timing, and synergy. Recent studies link dance's expressive nature to team cohesion and decision-making processes in leadership. However, despite these insights, there remains a clear research gap. Most existing literature focuses on abstract connections between dance and leadership without offering practical, structured

models for applying dance-based strategies within real-world management contexts. This study seeks to bridge that gap by developing actionable frameworks that integrate

movement-based approaches into leadership training, offering new perspectives on team dynamics, creativity, and managerial intuition in both corporate and creative sectors.

### The Art of Management



Logical space & props management  
IFCOD 2016

The art of management lies in the ability to blend logic with emotional intelligence to guide people and processes toward a common goal. Effective management is not simply about following procedures or applying rules; it is a nuanced practice that requires intuition, empathy, and the ability to read and respond to complex human behavior. Managers are often compared to artists because they must craft strategies that are both efficient and adaptable, while also inspiring teams to deliver their best performance. Rather than relying solely on technical expertise, they interpret context, culture, and individual motivations to make informed decisions (Schein, 2017). Leadership within management becomes an art

when it balances firm direction with a flexible, people-centered approach. For example, in times of organizational change, it is not just about implementing new systems, but guiding teams emotionally and psychologically through uncertainty (Coleman & Glover, 2018). Great managers are storytellers, motivators, and negotiators who bring people together under a shared vision. This artistic side of management, which emphasizes vision and relational intelligence, is becoming increasingly important in today's volatile, uncertain, complex, and ambiguous (VUCA) business environment, where rigid plans often give way to adaptive leadership and creative problem-solving.

### Dance as a Management Art



Management of the high and deep  
IFCOD 2016

In the classification of areas of study in institutions of higher learning, we often hear performing arts, creative arts, theatre arts, fine and applied art, engineering, management sciences, business management, medicine, law, banking and finance, mathematics, physics, architecture, computer science etc., as nomenclatures qualifying industries that will absorb potential graduates at the completion of their studies.

Consequently, in discussing industries, you never get to hear the mention of dance because it is a sub-genre of performance, an area subsumed in the performing arts industry.

Oblivious of the ingredients in the preparation of dance before it gets to the final consumer, people usually think of dance only as performing art and reference anything that relates with dance as mere art meant only to entertain.

However, a critical examination of the thinking and making of dance as an art exhumes management elements in dance and theatre enough to discountenance the minds of people who perceive management as bearing relevance only to business.

To this end, even some in the performing arts industry would argue profusely

that dance has no connection with management and that management in performance is associated only with the theatre and stage thus there is Theatre (house) Management which is within the operational jurisdiction of the theatre manager, a person responsible for the general management, maintenance, booking (leasing) of the theatre structure as a performance venue, The business manager who handles all the business concerns of a given production company and planned projects in a season. There is also Stage Management which is within the professional domain of the stage manager who is responsible for the (persons) cast and crew in the preparation and presentation of theatrical production. There is the business manager who is charged with the economics of a production as well as the production manager who in most cases is saddled with the logistics of a production and of course other duties that may be delegated to him.

The stage manager(s) work closely with the director not in the capacity of assistant director but more like a diary during the rehearsals and the performance of a production, he keeps record of blockings, posting of rehearsal call time and venue, artist's

Dance in Stanley's view "is the expression of ideas or feelings manifested through the medium of bodily movement. It is characterized by rhythmic content. It may involve one or many people and it may have a high degree of social interchange . . ." (1977, 136) Different people have defined dance in different ways at different fora thus there are several definitions of dance as there are scholars and practitioners of dance. To this study, dance is the management of expressions of human emotion through motion, a regulated art of telling story, consciously applying the human body in defined space, expending energy in responding to stimuli within a given time frame.



welfare etc., Gillette (2008) believes that:

*The stage manager helps the director by taking responsibility for the majority of administrative details. They include such diverse activities as making sure that the ground plan of the set is tapped or chalked on the floor of the rehearsal hall, arranging for rehearsal furniture [ ] as well as tables and chairs for the director and other production personnel, and writing the blocking in the stage manager's prompt book (12).*

While acknowledging the importance of these areas of management in the theatre and other performing arts genre, this paper by way of a detour, veers away from the popular notion of management in the performance space and examines dance as an art, and indeed a performing art on one hand but in addition to that, make bare the fact that dance is as well a management art on the second hand.

The mere mention of dance as a management art is sure to provoke serious arguments even amongst scholars and practitioners in the performing arts industry but a critical review of the definitions of dance and of management respectively, will hopefully narrow their points of divergence and deepen their points of convergence.

### Plate 1 Rhythm Coordination and Spatial Awareness

Indeed, dance, is purely a performing art, with the capacity to double as a compelling metaphor and framework for effective management. The dancer's reliance on rhythm coordination and spatial awareness is an implication of management in performance. The dancer must also master and manage timing, team synergy, and the dynamics of movement within the stipulated time frame of the performance. In choreography, every performer plays a unique role while contributing to a cohesive whole mirroring how leaders must harmonize individual talents within teams to achieve common objectives, therefore, the dancer is trained to manage other dancers on the peripheral space. Moreover, the discipline and emotional awareness cultivated in dance are essential for leadership, helping managers to be more attuned to non-verbal cues, emotional undercurrents, and team morale (Wulf & Lewthwaite, 2016). Dance also embodies the delicate balance between structure and spontaneity this goes to emphasize the fact that the dancer must be good manager of performance process. A dancer (manager) must strike a balance when responding to change in the course of a performance. In order to achieve a total dance experience, a choreographer expects his dancers to properly manage their energy the element of dance that propels the efforts in a live performance because effective management of energy allows for real-time pleasure while maintaining clarity of expression and direction of the dancee. By drawing from the principles of management dance can be understood not merely as an artistic discipline, but as a performance-based art that integrates creativity, emotional intelligence, and relational sensitivity. This artistic lens opens new avenues for training empathetic, intuitive, and adaptable leaders in increasingly dynamic work environments (Coleman & Glover, 2018).

### Coordination and Harmony



### Plate 2 Dance, Coordination and Harmony

In theatre and dance, coordination and harmony form the backbone of a polished ensemble like finely tuned gears in a clockwork mechanism. On stage, performers constantly fine-tune split-second timing and spatial positioning so that their unified movement appears intentional and cohesive. In Dance of the Rivers the dancers managed their spaces properly to avoid collusion with other dancers

on stage. Each dancer who is not giving a solo performance understands his core space as different from the general space meant for other dancers. Harrison and Rouse's qualitative study of modern dance rehearsals highlights how groups achieve "elastic coordination" by navigating the tension between individual autonomy and collective discipline dancers maintain within a structured framework to produce synchronized yet adaptive movement.

Meanwhile, Laban Movement Analysis (LMA) expounded upon by Dell and colleagues offers stage managers and choreographers a refined toolkit (Body-Effort-Shape-Space) to deliberately craft spatial harmony, choreographic balance, and expressive coherence. From a management perspective, this mirrors organizational design: team roles and workflows must mesh like components in a mechanism, yet remain nimble enough to recalibrate if something shifts. This synergy fosters an environment of mutual trust, smooth transitions during high-pressure moments, and a shared sense of purpose qualities vital not only to the performing arts but to any successful organization aiming for synchronized execution and creative resilience (Dell, Crow, & Bartenieff, 2016).

### **Leadership through Expression**

Good leadership in the performing arts goes far beyond issuing directives; in *Dance of the Rivers* this form embodied expression that guides and inspires the dancers. In dance-led organizations leaders evolve cultivating adaptive approaches in response to shifting internal dynamics, the efforts and body and external forces, the space (Scapolan & Gianecchini, 2021). This plural leadership acknowledges that authority can shift: a choreographer may step forward during rehearsal, but the dancers take charge during performance. Here, leadership becomes a dynamic interplay visible in posture, tone, and movement. It parallels dance improvisation: leaders must read the (audience) room, sense momentum (appreciation) shifts, and adjust pace and emphasis in real-time. Effective dance choreographers rhythmically open space for others, using expressive leadership to synchronize vision with (motion) execution, making coordination visible and emotionally compelling.

### **Planning and Structure**

While spontaneity is celebrated in creative fields, planning and structure are the backbone of a successful production. Stage managers use detailed prompt-books, calendars, and cue scripts to map the unfolding of a show: who moves where, when lights change, how sound cues blend (Young, 2020; VOLUME: 10 ISSUE: 1 MARCH, 2026

Stern, 2015). These tools mirror project management frameworks, providing clarity and accountability. In dance troupes structured organizational systems like those used by Shanxi Huajin balance artistic creativity with financial and logistical discipline (Wu & Jin, 2021). This duality allows room for innovation within a reliable scaffold, so that deadlines are met and artistic risks are calculated. The art of management in dance ensure that rehearsals, technical runs, and public performances flow seamlessly, weaving structure into the creative fabric. Carefully composed rehearsal schedules, stage calls, and back-stage protocols underscore the fact that creativity thrives best when supported by artistic management of collective efforts.

### **Flexibility and Adaptability**

Flexibility and adaptability are vital traits in both dance art and management art. In theatre, performers especially dancers frequently adjust to last-minute changes be it in staging, lighting, or fellow actors' timing. This mirrors the responsive nature of art in management, as was obvious in *Dance of the Rivers*. In their study of rehearsal methodologies, Adeyemi and Osita (2019) observed that Nigerian dance choreographers adopt a "fluid directing approach," adjusting formations based on dancers' physical capacities and audience response during previews. This shows a direct correlation between stage adaptation and real-time managerial problem-solving. Flexibility in theatre is not disorder; it is a controlled looseness that encourages responsiveness to shifting realities, including injury, space constraints, or new creative discoveries (Chikere, 2021). In organizational settings, this principle fosters resilience. By modeling how ensemble members adjust without compromising overall integrity, theatre and dance offer live demonstrations of adaptive management of art in performance. The capacity to pivot while holding onto core vision is a mark of strength, for dance as a management art, in both the rehearsal room and the performance space.

### **Timing and Rhythm**

Timing and rhythm go hand in hand

beyond just counting beats in dance they represent the pulse of a successful performance or organization. In theatre, cues,

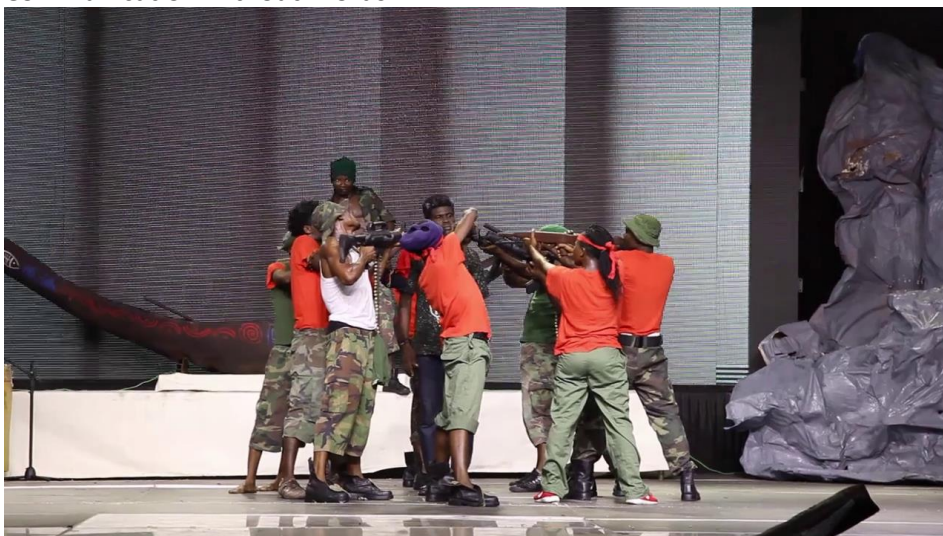
light fades, actor entrances, and musical accents depend on precise timing.



### Plate 3 Timing affects Performance

These core elements of dance were properly utilized in Dance of the Rivers a blend that reflects how timing affects performance decisions and production success. Ukonu and Ibrahim (2022) observe that in Yoruba masquerade performances, rhythm organizes not just movement, but audience attention and narrative flow teaching that rhythm can be used to lead, not just follow. Similarly, theatre companies such as the National Troupe of Nigeria exemplify how production timelines operate rhythmically: casting, rehearsal, costuming, and staging flow in a set cadence (Okonkwo, 2023). In Dance of the Rivers these arts of the theatre were well managed, thus reflecting the value of pacing launching projects at the right time, responding to market trends promptly, and ensuring internal operations align rhythmically with external demand. Rhythm in this sense becomes both a creative and managerial metaphor: artistic leaders “read the beat” of their troupe and planned production to ensure synchronized movement toward shared goals.

### Communication without Words



### Plate 4 Gestures, Posture, Facial Expression

Communication in theatre does not depend on words alone. Gestures, posture,

facial expression, silence, and spatial orientation convey just as much sometimes more meaning. Consequently, in the context of dance, non-verbal cues are the primary tools deployed by the choreographer through the dancer(s) to interact with his environment in order to communicate the essence of the performance. The above picture without words communicates the looming danger that awaits Sokari for meddling. As Ogbonna and Uche (2018) argue in their research on traditional Nigerian theatre, body language in dance drama bridges linguistic and cultural gaps, fostering inclusive communication in diverse performance settings. Just as in management, leaders must read and send non-verbal signals recognizing when a team is not motivated, when to pause a discussion, or when to give space. In Dance of the Rivers the dancers used this kind of silent but salient means of

communication to draw attention to the performance.

This art of management is usually inculcated during rehearsals, where directors and choreographers alike use hand gestures or facial expression as non-verbal cues to guide actors and dancers respectively on what to and what not to do if a plausible experience is desired. Thus reminding us that clarity can be achieved without speech (Onwumere, 2020). Non-verbal communication is particularly important in multicultural teams, where body language often conveys respect, disapproval, urgency, or approval more immediately than spoken language. This form of communication copiously and artistically deployed in Dance of the Rivers explains how dance is a management art because it provided platform for audience to understand the themes embodied in dance narrative.

### **Creativity and Innovation**





### Plates 5 & 6 Creativity and Innovation

Creativity and innovation are the livewires of both the performing arts and forward-thinking organizations. In the theatre, innovation may mean reimagining a classic play, experimenting with new media, or improvising with limited resources. Ede and Akpan (2021) argue that modern Nigerian dance productions such as “Spirit of the Earth” blend traditional movement with contemporary storytelling, pushing the boundaries of aesthetic form and audience engagement. Juxtaposing the art of management in Dance of the Rivers mainstream business management mirrors the role of innovation in management introducing new solutions, products, or workflow to meet evolving challenges. In like manner, IFCOD 2016 blends traditional and contemporary dance steps to tell the story of Sokari who returns from the Diaspora in search of his history. Creative management, like directing a performance, requires insight, experimentation, and the courage to try what has not been done before. As Arowolo (2017) explains, theatre’s process of devising a collaborative, unscripted method of developing new work mirrors agile team dynamics in corporate innovation hubs. The dances in Dance of the Rivers were not altogether new dances created by the choreographer but a potpourri of dances pooled from the nation creatively strung together for form a new piece.

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Both processes involve iterative testing, feedback integration, and flexibility. The essence of creativity in management is not unlike that in choreography: crafting something meaningful from raw material, with vision, structure, and openness to revision. This synergy between dance and management positions the arts not only as expressive tools but as active agents of organizational change.

### 2. Conclusion

This study concludes that the art of management and dance as a management art share deep similarities, both requiring coordination and harmony to function seamlessly. Leadership in dance emerges through expressive movements, just as managers lead by inspiring action. Planning and structure are crucial, yet both arts demand flexibility and adaptability to handle change. Timing and rhythm ensure efficiency and synchronization, while communication often transcends words, relying on gestures and presence. Ultimately, creativity and innovation drive success in both fields. These parallels highlight that dance as a management art, is a dynamic blend of structure, expression, and adaptability, fostering unity, direction, and progress similar to mainstream business management.

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