



Analysis of the Paternalistic Leadership Model in Understanding the Behavior of Personnel in Arts Organizations

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Abstract

This study aims to analyze paternalistic leadership in understanding the behavior of personnel within traditional arts organizations, particularly the Jaranan Sarpo Budoyo group in Jember Regency, East Java. Leadership in arts organizations has distinctive characteristics shaped by cultural values, emotional bonds, and efforts to preserve local traditions. This research employs a qualitative approach with a case study design. Data were collected through in-depth interviews, observation, and documentation involving the founder, organizational leaders, dancers, gamelan players, the surrounding community, local government, and academics. The findings show that the leadership pattern developed in Sarpo Budoyo is paternalistic, characterized by a leader who acts as a technical director, protector, moral role model, and guardian of cultural values. This leadership model fosters high levels of loyalty, discipline, and commitment among members, thereby ensuring organizational stability and sustainability despite limited resources. However, the leader's dominance in decision-making also limits opportunities for participation and creative innovation, especially among younger generations. This study demonstrates that paternalistic leadership is a contextual model deeply rooted in local culture, effective in maintaining harmony and the sustainability of traditional arts organizations, but requiring balance through more open dialogue to support creativity and generational renewal.

Article Info

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Article History:

Submitted: 10-01-2026

Revised: 11-03-2026

Accepted: 27-03-2026

Published: 11-04-2026

JEL Classification:

D22; D23; M12

Keyword:

Art Organization;
Human Resource Management;
Organizational Behavior;
Organizational Sustainability;
Paternalistic Leadership

1. INTRODUCTION

Leadership in an organization is generally understood as the process of influencing and directing the behavior of members to achieve a common goal (Muhdar et al., 2022; Wang, 2022). The phenomenon that emerges is the presence of a leader figure who is the center of attention and the main decision-maker (Schiuma et al., 2022). Members of the organization usually show obedience and loyalty because leadership is considered a source of legitimacy and stability. However, in practice, leadership can also create dependencies that limit the space for members' participation and creativity (Dughera, 2022). As a result, organizational



dynamics often center on a balance between the leader's authority and the collective aspirations of members.

The phenomenon of leadership in arts organizations is still rarely discussed in depth because research generally focuses on the public sector (Nguyen et al., 2022) and private (Alam et al., 2022). In fact, leadership in arts organizations has unique characteristics that are closely related to cultural values, creativity, and artistic expression (Foster, 2022). Leaders in this context play the role of not only technical directors but also figures who maintain the identity and sustainability of traditions (Sulistyan et al., 2025). Leadership dynamics often emphasize a balance between authority and freedom of expression, so that member behavior is more complex than in other formal organizations (Drouin et al., 2021). The absence of this study shows the need for broader research to understand the typical leadership patterns in the art world.

Research on leadership in the Sarpo Budoyo jaranan arts organization in Jember Regency, East Java, is unique because the context is different from public and private organizations. Leadership in this arts group not only serves as a technical director but also as a guardian of traditional values and local cultural identity. The phenomenon that arises is the existence of a strong emotional connection between leaders and members because art is considered a heritage that must be maintained together. Leaders are often seen as central figures who determine the creative direction while maintaining the sustainability of the organization. This makes leadership at Sarpo Budoyo an important research object to understand how authority and creativity interact in the context of regional culture.

Sarpo Budoyo is a jaranan art group that grows and develops in Jember Regency, East Java, with a strong base on the local traditions of the local community. This group is known as a forum for the preservation of jaranan art that not only displays dance and music attractions but also contains spiritual values and cultural symbols. Sarpo Budoyo members make art a means of togetherness so that leadership in this group plays an important role in maintaining harmony and creative direction. The phenomenon that can be seen is the emotional bond between leaders and members because art is considered a heritage that must be maintained together. This art group is not only an entertainment group but also a socio-cultural space that strengthens the identity of the people of Jember.

Research on leadership in Sarpo Budoyo is most likely directed at the paternalistic model because the pattern of relationships between leaders and members closely resembles the relationship between father and son. According to Arun et al. (2021), the leaders in this group not only serve as the technical organizers of the show but also as protectors who maintain the values of tradition and the well-being of the members. The phenomenon that arises is the existence of high compliance from personnel because leaders are considered moral figures as well as the main decision makers. This creates a sense of security and loyalty but also limits the space for creative exploration because the leader's dominance is so strong. Thus, paternalistic leadership is the key to understanding the behavior of Sarpo Budoyo members in maintaining harmony while maintaining cultural identity.

If research on paternalistic leadership at Sarpo Budoyo is not carried out, there will be a gap in understanding how traditional leadership patterns affect the behavior of members of arts organizations. In the research of Ağalday and Dağlı (2021), this can make the dynamics of the relationship between leaders and personnel only generally understood without paying attention to the typical nuances of local culture. As a result, arts preservation and development strategies can lose direction because there is no underlying study of leadership practices that are appropriate to the community context (Byrnes, 2022). In addition, potential conflicts or limitations in members' creativity will not be identified academically, making it difficult to find the right solution (Bender-Salazar, 2023). Thus, the absence of research will hinder efforts to document and strengthen cultural identity which should be the foundation of the sustainability of arts organizations.

The purpose of the research on paternalistic leadership at Sarpo Budoyo is to deeply understand how traditional leadership patterns influence member behavior as well as

maintain the sustainability of arts organizations. This research aims to uncover the role of leaders as protective figures as well as creative directors who shape member loyalty and compliance. The benefits that can be obtained are the availability of academic studies that enrich the literature on leadership in the arts sector which has been rarely researched. In addition, this research can provide practical recommendations for the development of cultural preservation strategies that are more in line with the local context. Thus, the results of the research are not only useful for the academic world but also for the community and arts organizations in maintaining regional cultural identity.

2. METHODS

The research was conducted on the Jaranan Sarpo Budoyo art group located in Curah Nongko Village, Tempurejo District, Jember Regency, East Java. The research method used is qualitative with a case study approach (Yin, 2018). This was chosen because it is appropriate to delve deeply into the phenomenon of paternalistic leadership in the Sarpo Budoyo arts organization. This approach allows researchers to understand the socio-cultural context behind leadership patterns and interactions between leaders and members. Case studies provide a space to explore the internal dynamics of the organization in detail so as to uncover the meaning and value contained in leadership practice.

Data collection was carried out by interviews, observations, and documentation. Interviews are used to explore the experiences and direct views of leaders and members so that a deep understanding of the relationships that are established is obtained. Observations are made to see real-world dynamics of interaction in training and performance so that members' behavior can be recorded contextually. Documentation serves as a complement by collecting photo archives, activity records and relevant organizational documents.

The informants in this study are founders, heads of arts management, dancers, gamelan players, the community, local governments, and academics. The details of the informant are as follows:

Table 1. Research Informant

No	Informant	Code	Reasons for Choosing Informants
1	Founder	SB1	The founder of the group became the main informant because he had in-depth knowledge of the history of the organization's establishment and the values upheld.
2	Heads of Arts Management	SB2	The head of the arts management plays the role of a manager who understands the dynamics of leadership and the direction of group activities.
3	Dancers (3 orang)	SB3, SB4, SB5,	Dancers were chosen as informants because they experienced firsthand the pattern of paternalistic leadership in daily artistic activities.
4	Gamelan Player	SB6	Gamelan players were chosen as informants because they experienced firsthand the paternalistic leadership pattern in daily artistic activities
5	Surrounding Communities (3 orang)	SB7, SB8, SB9	The surrounding community became informants because they witnessed and felt the impact of Sarpo Budoyo's existence in socio-cultural life
6	Local Government	SB10	Local governments are involved to see how policy and regulatory support affects the sustainability of the organization.
7	Academy	SB11	Academics also become informants because they can provide theoretical and analytical perspectives that strengthen the validity of research

Source: Development by Researcher (2025)

To ensure the validity of the data, this study uses a credibility technique by applying triangulation as the main step in the validity test. Triangulation is carried out to compare and confirm data from various sources so that the results of the research are more reliable. Data analysis was then carried out with reference to the model of Miles et al. (1994) which emphasized three main stages. The first stage is data reduction, which is the process of selecting, simplifying, and organizing relevant information. The second stage is in the form of data presentation, where the information that has been reduced is systematically compiled so that it is easy to understand. The last stage is drawing conclusions as well as verification, which is interpreting research findings and testing their consistency with existing data.

3. RESULT AND DISCUSSION

3.1. Results

Sarpo Budoyo was established as a jaranan art group in Jember Regency against the background of a strong desire to preserve local traditions that are beginning to be pushed by the current of modernization. This art group was founded in 1992 and initially only had about 20 members from the community around Curah Nongko Village. Over time, Sarpo Budoyo has developed not only as an art performance group, but also as a socio-cultural space that strengthens solidarity, local identity, and the value of togetherness among members.

The results of the study show that the leadership pattern that develops in Sarpo Budoyo tends to be paternalistic. The leader is seen as a central figure who not only regulates the course of the organization and performance, but also acts as a protector, protector, and advisor to members. The relationship between the leader and the members resembles a family relationship, where the leader is positioned as a respected and obedient "parent." SB3 reveals:

"The chairman is like his own father. If there is a problem, both about training and personal matters, we usually complain to him."

A similar view was also conveyed by SB5 as an active dancer who has long joined Sarpo Budoyo. He assessed that the leader figure provides a sense of security and confidence when appearing on stage:

"If you dance, it feels calm, because the chairman always directs and protects us. If there is a mistake, be reprimanded quietly, not embarrassed."

This view confirms that paternalistic leadership is not only felt at the organizational level, but also directly influences the artistic experience of dancers.

A similar view was also conveyed by SB8 as the surrounding community who have known Sarpo Budoyo's existence for a long time. According to him, the figure of the leader of the jaranan is not only influential in the group, but also respected by the villagers:

"The Chairman of Sarpo Budoyo is known to the public. The person is elderly, so not only the children of the jaranan are respectful, the local residents are also reluctant and trusting."

This relationship pattern creates a high level of compliance and loyalty from members. A leader's decision is rarely debated openly because it is considered the best decision for the good of the group. This obedience is not solely born from the formal power structure, but from the moral legitimacy and experience of leaders who have been involved in the world of jaranan art for a long time. SB2 states:

"We obey because we believe. He has been taking care of the horses for a long time, so we are sure that his direction is for the good name of the group."

However, the results of the study also show that the dominance of leaders in decision-making has an impact on the limited space for member participation in the creative aspect. Some members said that new ideas can still be presented, but the final decision is entirely in the hands of the leader. This condition reflects the main character of paternalistic leadership, which is a combination of strong attention, protection, and control. SB6 adds:

"If there is a new idea, it can be conveyed, but later it will still be the chairman who decides whether it can be used or not."

This is also felt by SB4 as a young dancer, who sees that paternalistic leadership is also a process of cultural learning:

"We were taught to follow the rules first. The chairman said, when it is mature, then it is allowed to be creative. So it is not immediately free, but gradually."

In daily practice, Sarpo Budoyo's paternalistic leadership is also reflected in the management of rehearsals and performances. Leaders not only manage schedules and role breakdowns, but also ensure the discipline of members and maintain ethics during performances. Values such as *modesty*, mutual cooperation, and respect for elders are principles that continue to be emphasized. SB1 as the founder said:

"The jaranan is not just a spectacle. There are ethics, there are manners. Children should be taught not to be careless."

From the point of view of connoisseurs of the art of jaranan, paternalistic leadership also affects the quality of performances and the image of the group in the eyes of the public. SB9 as a loyal spectator of Sarpo Budoyo said:

"If Sarpo Budoyo performs, it looks neat and orderly. Maybe it's because the president is strict but still takes care of the kids, so the kids aren't careless."

In addition to shaping member behavior, paternalistic leadership also plays an important role in maintaining the sustainability of the organization. The strong emotional bond between leaders and members has allowed Sarpo Budoyo to survive despite facing limited funds and lack of formal support. Members remain actively participating in exercises and performances without a mere economic orientation. SB7 from the surrounding community states:

"Sarpo Budoyo is always compact when there is an event. The residents also helped, because they were considered part of the village."

From the external side, the existence of a respected leader figure also strengthens Sarpo Budoyo's legitimacy in the eyes of the community and the local government. Leaders often act as intermediaries for communication between art groups and village or event organizers. SB10 states:

"If Sarpo Budoyo applies for a permit or appears at a village event, it is usually easier because the chairman is known and trusted."

From an academic perspective, the paternalistic leadership that developed in Sarpo Budoyo was seen as a form of leadership that was firmly rooted in local culture. SB11 as an academic considers that the pattern of relations between leaders and members reflects the character of traditional Javanese leadership which places the leader as a moral figure as well as a symbol of social stability. SB11 states:

"Leadership in Sarpo Budoyo shows a distinctive paternalistic characteristic, in which the leader's legitimacy is not built through formal structures, but through experience, example, and social recognition. In the context of traditional art, this pattern is actually effective in maintaining group relationships and sustainability."

These findings show that paternalistic leadership in Sarpo Budoyo not only shapes the behavior of individual members, but also influences the perception of the public and art connoisseurs towards the existence of art groups. Leadership that emphasizes central figures, loyalty, and emotional relationships has been proven to be able to maintain the stability, quality of performances, and sustainability of the arts group. However, on the other hand, this pattern also has the potential to limit members' innovation and creative participation if it is not balanced with a more open dialogue space.

Overall, the results of the study indicate that paternalistic leadership is a contextual and relevant leadership model in traditional arts organizations such as Sarpo Budoyo. This model is firmly rooted in local cultural values and the social structure of the community, so that it is able to maintain internal harmony while maintaining the cultural identity of jaranan in Jember Regency.

3.2. Discussion

The findings of the study show that the leadership that develops in the Jaranan Sarpo Budoyo arts organization is predominantly paternalistic. This pattern is reflected in the strong position of the leader as a central figure who is respected, obeyed, and used as the main reference in decision-making. This result is in line with the concept of paternalistic leadership carried out by Yao and Hao (2023) and Lee et al. (2023), That is, placing the leader as a "parent" figure who combines authority, protection, and personal attention to members. In the context of Sarpo Budoyo, leadership legitimacy is not built through formal organizational structures, but through experience, moral examples, and social recognition from members and the surrounding community.

Paternalistic leadership in Sarpo Budoyo has proven effective in building member loyalty and compliance. As revealed in the study Januar and Santoso (2022) that paternalistic leadership can build good performance and make members loyal and obedient to leadership. Such obedience is not solely instrumental, but is rooted in historically built emotional relationships and trusts. This shows that in traditional arts organizations, leadership relationships are influenced more by local cultural values than by bureaucratic mechanisms. These findings reinforce the view that culture-based organizations have different leadership characteristics from modern public and private organizations, because emotional bonds and togetherness are the basis of organizational behavior (Eka et al., 2025).

From the perspective of Javanese culture, the paternalistic leadership pattern found in Sarpo Budoyo is in harmony with the values of "*andhap asor*", respect for elders, and a collective ethic that places older or more experienced figures as role models. The leader not only serves as the technical director of the show, but also as the custodian of values and cultural symbols. Thus, paternalistic leadership plays a role as a mechanism for the transmission of cultural values from generation to generation, especially in maintaining performance ethics, training discipline, and moral attitudes of members. This confirms the results of the research Foster (2022), which states that leadership in arts organizations cannot be separated from the social and cultural context of the supporting communities.

However, the results of the study also reveal the ambivalent side of paternalistic leadership. The dominance of leaders in decision-making has implications for limited space for creative participation of members, especially young dancers. While new ideas are still given space to be presented, the final decision is entirely in the hands of the leader. This condition suggests that paternalistic leadership contains a strong potential for control, which if not managed adaptively can inhibit innovation and artistic regeneration. These findings are in line with criticism Athar et al. (2022) to paternalistic leadership that highlights the risk of member dependency and the lack of individual autonomy.

Interestingly, in the Sarpo Budoyo jaranan art group, the limited space for creativity is still perceived as part of the cultural learning process. Members, especially young dancers, interpret leader control as a form of protection and gradual maturation before being given freedom of expression. This suggests that the acceptance of paternalistic leadership is

strongly influenced by the construction of cultural meaning that develops within the community. As long as control is perceived as protection rather than restraint, paternalistic leadership is able to maintain organizational stability.

In terms of organizational sustainability, paternalistic leadership has proven to be an important social capital for Sarpo Budoyo. The emotional bond between leaders and members encourages consistent participation even when the organization faces limited resources and a lack of formal support. Members' loyalty is not driven by economic orientation alone, but by a sense of belonging and responsibility for the continuity of the arts. These findings confirm that in traditional arts organizations, sustainability is not only determined by financial aspects, but also by the strength of social relations and value-based leadership.

In addition, respected leaders also play a strategic role in building the external legitimacy of the organization. The trust of the public and the government in Sarpo Budoyo is largely mediated by the reputation and credibility of the leader. This shows that paternalistic leadership not only impacts the internal dynamics of the organization, but also influences the organization's position in social networks and institutions at the local level. In other words, the leader serves as a bridge between the arts community and the external environment.

The academic perspective in this study reinforces the finding that paternalistic leadership in Sarpo Budoyo is a contextual form of leadership, not just a residue of stagnant traditional leadership. In the context of traditional arts, paternalistic leadership is actually an adaptive strategy to maintain cultural harmony, stability, and sustainability. The challenge ahead is not to eliminate paternalistic patterns, but to manage them in a more dialogical way in order to be able to open up space for participation and innovation without eroding the symbolic authority of the leader.

Overall, the paternalistic leadership in the Jaranan Sarpo Budoyo arts organization cannot be judged in black and white. On the one hand, this pattern is effective in maintaining loyalty, harmony, and sustainability of culture-based organizations. On the other hand, these patterns require adjustments so as not to become an obstacle to creativity and regeneration. Therefore, paternalistic leadership needs to be understood as a leadership practice that is dynamic, contextual, and rooted in local cultural values, not as a static or outdated model of leadership.

4. CONCLUSION

This study concludes that the leadership model that develops in the Jaranan Sarpo Budoyo arts organization in Jember Regency is predominantly paternalistic. This leadership pattern is reflected in the leader's strong position as a central figure who plays a role not only as a technical director of performance, but also as a protector, protector, and guardian of cultural values. The relationship between leaders and members is built on the basis of trust, experience, and socially recognized moral legitimacy, so that the obedience and loyalty of members grow from strong emotional bonds and awareness. The results of the study show that paternalistic leadership contributes significantly to shaping the behavior of arts organization personnel, increasing discipline, loyalty, and commitment of members, and becoming a mechanism for transmitting cultural values such as *"andhap asor"*, mutual cooperation, and respect for elders. From the theoretical side, this research enriches the study of leadership by emphasizing the relevance of paternalism in culture-based organizations, while practically being a reference for arts managers and policy makers in formulating cultural preservation strategies that are in accordance with the character of local leadership.

However, this study also found limitations in paternalistic leadership patterns, especially the dominance of leaders which has implications for limited space for participation and creative exploration of members, especially the younger generation. This

condition has the potential to cause stagnation of creativity if it is not managed adaptively and dialogically. Therefore, the suggestion put forward is the need for a balance between the authority of the leader and the provision of wider participation space for members, so that the regeneration can proceed without eroding the symbol of the leader's authority as the guardian of tradition. With more open and participatory management, paternalistic leadership can maintain local cultural values while encouraging innovation and sustainability of arts organizations amid evolving social dynamics.

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