EFFECTS OF GLOBALISATION ON NIGERIAN CULTURAL HERITAGE, 2012-2022

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ABSTRACT
This paper examines the impact of globalization on Nigerian cultural heritage between 2012 and 2022. As part of its objectives, it provided a detailed background on the extent to which globalization has influenced the traditional values and practices in Nigerian cultural heritage. It also provided a detailed analysis of globalization's positive and negative outcomes on Nigeria's cultural heritage. The source of data collection was employed through secondary sources such as the use of textbooks, journals, government publications, conference and seminar lecture materials, and the Internet. The paper adopted the Cultural Hybridity Theory and the Cultural Imperialism Theory as the main theoretical framework for analysis. The paper reveals that globalization has had both positive and negative effects on Nigerian cultural heritage, including increased cultural exchange and awareness, but also erosion of traditional values, and loss of cultural identity. The paper also identifies the role of stakeholders, including government, communities, and individuals, in mitigating the negative effects and harnessing the benefits of globalization for the preservation and promotion of Nigerian cultural heritage. The research contributes to the understanding of the complex relationship between globalization and cultural heritage and provides recommendations for sustainable cultural heritage management in Nigeria. Some of the recommendations include promoting cultural exchange and collaboration, strengthening cultural education and awareness programs, and establishing collaborative frameworks among stakeholders.

Introduction

In the present dispensation and the 21st century, globalization has become a driving force that reshapes societies, economies, and cultures worldwide. Globalization, characterized by the intensified interconnectedness of people, ideas, technologies, and economies, has rapidly exchanged cultural elements and practices across borders. Amidst this global interconnectedness, the preservation of cultural heritage has emerged as a critical concern for nations striving to maintain their unique identities in the face of homogenizing influences.

Globalization is a critical tool for cultural homogeneity and an end to cultural diversity in the world. The cultural and linguistic differences accompanying ethnic divisions in Africa have been weakened by the forces of globalization. Africa's traditional cultural values are being replaced by global cultural values. Scott and Marshall (2005) assert that the phenomenon of global culture is a result of a multitude of social and cultural advancements. These encompass the establishment of worldwide satellite information systems, the rise of globalized consumption patterns and consumerism, the fostering of cosmopolitan ways of life, the introduction of international sporting events like the Olympic Games, the proliferation of global tourism, the diminishing authority of nation-states, the acknowledgment of a planet-wide ecological crisis, the emergence of global health challenges like AIDS, and the formation of worldwide political structures such as the League of Nations, among various others. It could be argued that virtually every nation and the lives of countless individuals around the globe are undergoing significant transformations due to the forces of globalization. The extent and significance of its influence are observable in almost every corner of the world.

Nigeria, often referred to as the "Giant of Africa," boasts a vibrant mosaic of cultures, languages, traditions, and artistic expressions, deeply rooted in its history and the experiences of its diverse ethnic groups. However, the unprecedented surge in global interactions, facilitated by advancements in communication, transportation, and digital technologies, has brought both opportunities and challenges to Nigeria's cultural heritage. The influx of foreign ideas, consumer goods, and media content, coupled with rapid urbanization and changing social dynamics, has the potential to reshape the foundations of Nigerian cultural identity.

The impact of globalization on Nigeria's cultural heritage is complex and multifaceted. On the one hand, globalization has enabled the dissemination of Nigerian cultural expressions and customs to international arenas. Notably, Nigerian music, literature, and cinema have garnered prominence and acclaim worldwide. Furthermore, the nation's abundant cultural legacy has evolved into a significant tourist attraction, prompting greater endeavours towards safeguarding its cultural integrity (Olaniyan, 2018). Nonetheless, the adverse repercussions of globalization on Nigeria's cultural heritage must also be considered.

The preservation and transmission of cultural heritage have gained significant attention in recent years due to concerns about the erosion of traditional practices, languages, and values in the wake of globalization. Adeniyi and Adeniyi (2016) mentioned that the influx of foreign ideas, technologies, and cultural practices has led to the erosion of traditional values and customs. For example, the widespread adoption of Western fashion and lifestyle trends has led to a decline in traditional clothing and social norms. Similarly, the introduction of foreign religions has led to a decline in the practice of indigenous religions.

Therefore, at the detriment of Nigerian cultural heritages and tradition, Western society continues to use the platform of globalization to erode and subjugate Nigerian culture through cultural imperialism which has bombarded Nigeria with Western films, Western music, Western television programs bringing along with it culture change that has contributed to increased armed robberies, violence at every level, unprecedented corruption because people are now interested in lifestyles they see on television (Babatunde & Ifedayo, 2015). The effect of this is that Nigerians are gradually losing touch with their culture. The youths who are supposed to ensure the continuity of culture from one generation to another have fallen for, cherished, and adopted the Western ways of life in all ramifications (dressing, music, movies, language, and so on) as the status quo. In the words of Oni (2005:2) "Nigerian youths are rapidly losing touch with cultural values and this could be seen in the alien culture which they portray; their bizarre dressing, dancing, language and so on which invariably affect other aspects of social life". This paper aims to delve into the specific case of Nigeria and its cultural heritage, investigating how the country's rich and diverse

cultural tapestry has been affected by the forces of globalization during the years 2012 to 2022.

Conceptual Clarification

Globalisation

Globalisation is a multifaceted and multidimensional conception that is laden with ideological extrapolations depending on which aspect one is viewing it from. According to Tar (2016), the world is increasingly becoming integrated and interdependent as a result of advances in information and communication technologies (ICTs), and changes in global economic and political spectrums. These days, we hear common references to concepts such as "global village", "wired world", "internet age", and "Twitter revolution". These concepts reveal that the world is now more connected. Globalisation has made it possible for remote parts of the world to be exposed to the wider world.

According to Hagerstrand (2007), globalisation has turned the world to a global village. With a twinkling of an eye, one idea has diffused to other parts of the world. This is made possible with the coming of satellites and internet technology. For instance, McGrew (2013:16) sees globalisation as the widening, deepening, and speeding up of worldwide interconnectedness. This view is in line with the definition given by Obadan (2004:3) of the increasing interconnectedness and interdependence among the worlds, regions, nations, governments, businesses, institutions, communities, families, and individuals.

Globalization according to Oluikpe (2022), may be described as the interaction and integration of various countries of the world to come together under one umbrella (global village) for trade and investments, economic transactions, bilateral relationships, and interface of cultures among others. He further mentioned that globalization is facilitated by information technology and communication. On the other hand, Nsibambi (2001) views globalization as a process of advancement and increase in interaction among the world's countries and people, facilitated by progressive technological changes in locomotion, communication, political and military power, knowledge and skills, as well as interfacing of cultural values, systems, and practices. Afolayan, (2015) believes that globalization creates a platform where developing countries of the world showcase their local products, expertise, culture, and tradition, among other things to the world, while the technology, culture, and tradition of the Western society are also transmitted to all the nooks and crannies of the world. It is a two-way thing but tends to favour the Western world over the developing countries. The situation could be likened to the events that unfolded in George Orwell's Animal Farm, in which the slogan "all animals are equal, but some are more equal than the others" rules the animal kingdom.

Culture

The starting point should be the recognition of the fact that culture is the bedrock of society and it is the fabric with which society is woven together. It defines a people's way of life most comprehensively, covering the ordering of the conduct of our relations in the private, social, and public spheres. Culture, as a social concept, refers to the way of life of a people. It embraces the entire essential features of a group. According to Oni (2005), culture is the total way of people's life that includes customs and costumes, manners and mannerisms, ideas and ideology, art, beliefs, and all sorts of things that integrate people as members of society. The concept of culture consists of the values the members of a given group hold, the norms they follow, and the material goods they create. It refers to the way of life of the individual member of groups within society, how they dress, their religious ceremonies, and their leisure pursuits. Weber and Hsee (1998) explain that culture differentiates one community from the other, even within the African continent. It is a complex whole, including knowledge, beliefs, art, morals, laws, customs, and any other capabilities and habits created by men who are members of society. However, culture makes a group of people relate to each other through persistent relationships. It also makes a large social group share scarce geographical or virtual territory, subject to the same political authority and dominant cultural expectations.

The above definition justifies how one community differs from the other due to their different cultural orientations. For instance, the Swahilis from the East African states (Kenya, Djibouti, Tanzania, Uganda, and Zanzibar) differ in their culture from the Babers and Arabs in the North African states of Algeria, Libya, Mauritania, Morocco, Egypt, and Tunisia, while the culture of Hausa/Fulani of the West African states of Northern Nigeria, Ghana, Niger, Cameroon, Chad, and Gambia was also different

from the Kwazulu of the South African region. In other words, the Malays of Malaysia, Indonesia, Brunei, and Singapore are different from the Chinese, Indians, and Thais of China, India, and Thailand, even if they are staying in Malaysia or Indonesia. In Nigeria, different cultural values are associated with various cultures. For example, the cultural orientation of the Hausa/Fulanis, Yorubas, Igbos, Tivs, Ijaws, and Nupes, amongst others, is different.

Thus, Yomi (2008) argues that culture could be seen as a stable phenomenon; that is, culture does not change wholesale and oversight. According to Nigerian Cultural Policy (1988), culture is defined as "the total of the people's way of life, comprising material and non-material components. The material aspect of culture comprises technology, clothing, food, machines, buildings, airports, etc., while non-material culture, comprises the political, social, legal, and economic institutions, which sustain material and spiritual wellbeing. In the process of international interactions, according to Obioha, there is an interaction of cultures, and thus a borrowing and diffusion of cultures among nations (Obioha, 2011). Unfortunately, globalization has more negative impacts on the indigenous culture that would make the people behave outside their traditional orientation, customs, and beliefs. This scenario might precipitate the ascendancy of Western culture on the domestic customs of the local African people.

Cultural Heritage

Cultural heritage includes the sites, things, and practices a society regards as old, important, and worthy of conservation. It is currently the subject of increasing popular and scholarly attention worldwide, and its conceptual scope is expanding. Most social scientists emphasize its functions for supporting ethnic, national, and elite interests but others point to its creative and counter-hegemonic sides (Brumann, 2015). First of all, it is pertinent to understand the meaning of the word "heritage" as a property, something that is inherited, and passed down from previous generations. In the case of "cultural heritage," the heritage doesn't consist of money or property, but of culture, values, and traditions. Cultural heritage implies a shared bond, one belonging to a community. It represents our history and our identity; our bond to the past, to our present, and the future (Franchi, 2017).

In UNESCO's (2009) definition, it pointed out that cultural heritage includes artefacts, monuments, a group of buildings and sites, and museums that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific, and social significance. It includes tangible heritage (movable, immobile, and underwater), and intangible cultural heritage (ICH) embedded into cultural, and natural heritage artefacts, sites, or monuments. The definition excludes ICH related to other cultural domains such as festivals, celebrations, etc. It covers industrial heritage and cave paintings. World Bank (2006), defined cultural heritage as movable or immovable objects, sites, structures, groups of structures, and natural features and landscapes that have archaeological, paleontological, historical, architectural, religious, aesthetic, or other cultural significance. The World Bank (2006) also recognizes that physical cultural resources are important as sources of valuable scientific and historical information, as assets for economic and social development, and as integral parts of a people's cultural identity and practices. Cultural heritage is the value people have given to items and places through their association with those items and places. These values include those of significance to Aboriginal people, places of social value to the community, and places of historic, architectural, or scientific significance, and therefore encompass both aboriginal and historic heritage.

Globalization's influence on cultural heritage prompts discussions about its role in facilitating cross-cultural exchange and potentially eroding cultural distinctiveness (Hobsbawm & Ranger, 1983). On one hand, globalization can lead to the dissemination of cultural practices and encourage dialogue among diverse communities (Appadurai, 1996). On the other hand, concerns arise regarding cultural homogenization and the vulnerability of traditional practices (García Canclini, 1995). In conclusion, the scholarly literature underscores the multifaceted significance of cultural heritage as a cornerstone of identity, memory, and societal cohesion. Concepts such as tangible and intangible heritage, authenticity, and the impact of globalization illuminate its complex dynamics. The review reveals that cultural heritage preservation necessitates nuanced approaches that balance tradition with adaptation, fostering cultural continuity in an evolving world.

Theoretical Framework

The study adopted the cultural hybridity theory and the cultural imperialism theory.

Cultural Hybridity Theory

The cultural hybridity theory was propounded by principal theorists of hybridity like Homi Bhabha, Néstor García Canclini, Stuart Hall, Gayatri Spivak, and Paul Gilroy, whose works respond to the multi-cultural awareness that emerged in the early 1990s.

The exploration of hybridity dates back to the 18th century, arising within the context of interracial interactions prompted by overseas conquest and population displacement in Britain, France, and the United States. Rooted in comparative anatomy and craniometry, early discussions on hybridity primarily focused on the perceived contamination of White Europeans by the races they colonized. While there were varying opinions on the vitality of hybrids, swinging between the notions of "hybrid vigour" and "hybrid sterility," these discussions consistently drew on biological arguments to justify ideologies of White racial superiority. Moreover, they cautioned against interracial breeding, often described as "miscegenation" and "amalgamation." A representative viewpoint from this historical debate can be found in Knox's work (1850), wherein he contended that hybridity constituted "a degradation of humanity and... was rejected by nature" (Young, 1995:15). The early discourse on hybridity reflected the Enlightenment's struggle to confront its inherent racism (Young, 1995). Subsequently, hybridity gained significance as a crucial aspect of postcolonial cultures in Africa, Latin America, Asia, and the diasporas in the West.

Cultural hybridity theory, rooted in postcolonial studies, provides a framework for understanding the complex interactions and transformations that occur when different cultures come into contact, particularly in the context of globalization. The theory challenges the notion of pure, untouched cultures and recognizes that cultural identities are dynamic, and constantly evolving through hybridization, mixing, and adaptation. Cultural Hybridity Theory offers valuable insights into how external influences, facilitated by globalization, interact with and reshape traditional practices. The theory suggests that the resulting cultural forms are neither wholly traditional nor entirely modern but represent a blend of elements from various sources (Bhabha, 1994).

Cultural hybridity theory provides a compelling framework for understanding the nuanced effects of globalization on Nigeria's cultural heritage. In the context of Nigeria, a nation with a rich tapestry of diverse ethnic groups and cultural practices, the theory helps elucidate how the interaction with global influences results in a dynamic and ever-evolving cultural landscape. Globalization, characterized by increased interconnectedness and cultural exchange, acts as a catalyst for cultural hybridity in Nigeria. External influences, ranging from Western media to digital technologies, intersect with traditional Nigerian practices, leading to the emergence of hybrid cultural forms. For instance, the fusion of traditional Nigerian music genres with global genres like hip-hop and the incorporation of Western architectural styles in urban development exemplifies the dynamic nature of cultural hybridization (Adeyemi, 2014). Cultural hybridity theory underscores the agency of individuals and communities in actively engaging with and shaping the hybridization process. Nigerians play a vital role in selecting, adopting, and adapting external cultural elements based on their preferences and needs. This agency is particularly evident in the realm of language, where Nigerian English, a hybridized form, incorporates indigenous languages, creating a distinct linguistic expression reflective of both local and global influences (García Canclini, 1995).

While cultural hybridity theory acknowledges the potential for creative synthesis and innovation, it also highlights the asymmetrical power dynamics inherent in cultural encounters. In the Nigerian context, the influence of global media, particularly Western cultural norms, may dominate local narratives, leading to the erosion of indigenous languages and traditional values. This raises questions about the preservation of authentic cultural practices in the face of external influences and the potential homogenization of certain cultural elements. Furthermore, globalization brings about changes in lifestyle and consumption patterns, impacting traditional economic activities tied to cultural heritage. Traditional crafts and arts, while adapting to meet market demands, may also face the risk of commodification, challenging the authenticity and integrity of cultural practices.

Cultural Imperialism Theory

Cultural imperialism theory was propounded by Herbert Schiller in 1973. Cultural imperialism theory provides a critical perspective for understanding how the global dissemination of cultural influences, often emanating from

economically powerful nations, can impact and potentially dominate less powerful cultures. The nature of media (i.e., print, radio, and television), at that time, promoted a one-way, top-down transmission system from dominant country to dominated country that theoretically gave rise to a passive audience and a powerful media (Sengupta and Frith, 1997; White, 2001). This situation created an imbalance in the global news flow scene and cries of media/cultural imperialism/marginalization. These cries, inevitably, led to calls for a New World Information and Communication Order. After a critical analysis of the arguments put forward by most of the theorists and other scholars who have written on the subject of cultural imperialism, the major proposition could be summarized in the work of Schiller (1976), that cultural imperialism proposes that society is brought into the modem world system when its dominating stratum is attracted, pressured, forced, and sometimes it is bribed into shaping its social institutions to correspond to, or even promote, the values and structures of the dominating centre of the system. The theory explains that the essence of cultural imperialism is the domination of one nation by another and the environment for this is created by transnational media organizations.

Cultural imperialism (also cultural colonialism) comprises the cultural dimensions of imperialism. The term refers largely to the exercise of power in a cultural relationship in which the principles, ideas, practices, and values of a powerful, invading society are imposed upon indigenous cultures in the occupied areas. The process is often used to describe examples of when the compulsory practices of the cultural traditions of the imperial social group are implemented upon a conquered social group. The process is also present when powerful nations can flood the information and media space with their ideas, limiting countries and communities' ability to compete and expose people to locally created content.

Cultural imperialism theory provides a lens through which we can analyze the impact of globalization on Nigeria's cultural heritage. In the context of Nigeria, a nation with a rich and diverse cultures, the theory helps illuminate the potential dominance of external cultural influences, particularly from economically powerful nations, and the associated challenges to the preservation of local traditions.

Globalization, with its interconnectedness and the dissemination of cultural content through mass media and digital platforms, raises concerns about the potential erosion of Nigeria's cultural heritage (Tomlinson, 1991). In Nigeria, the pervasive influence of Western cultural norms, facilitated by globalization, is evident in various aspects. Western media, including movies, television shows, and digital content, often dominates the cultural landscape, potentially marginalizing local narratives and expressions. The prominence of Western languages, such as English, in media and educational systems contributes to the potential marginalization of indigenous languages, which are vital carriers of cultural heritage (Aina, 2017).

Nigeria is a West African nation, regarded as the giant of Africa, and has over 360 ethnic groups, with over 460 languages. It is the most populous black nation in the world. Nigeria gained independence in 1960 and became a republic in 1963, but yet the media, culture, and economy may have lost their taste of independence as they are indirectly dependent on the colonial giants of colonization. The subjective nature of the Nigerian economy to the European world, the North Americans, Asia, and other world powers may however be compared as little to its media and cultural dependency which may in turn be regarded as cultural imperialism. Statistics declared that 72% of Nigerian parents do not teach their wards the norms and values of Nigerian society as observed by Ugboajah, (2005). It is pathetic how Nigerians complain of the demise of their culture daily, yet they fold their hands and watch it hastened to death. The question is how many of the Nigerian citizens are ready to uphold the culture?

Similarly, imperialism is seen in the adoption of Western religion while considering the traditional religion as evil. The question is "do Nigerians even realize that what is being practiced is another man's culture? The interrelated nature of cultural institutions can also be seen in the effects of changing roles for Nigerian women since the mid-21st century. As they have moved into the work force outside the home, it has given them financial independence and has altered traditional roles within the family. Men are less essential as breadwinners and less accepted as patriarchs. They have begun to take on more child-rearing and other domestic household responsibilities previously defined as "women's work". Divorce has become an economically variable alternative for women in unhappy marriages. There also has been a

marked decrease in the frequency of mother-child interaction.

Nigerian children have increasingly risen by non-family in child care centers and schools. In the same way, media is regarded as the fourth estate of the realm and is capable of social, economic, political, religious, and cultural change that harness growth and development in any developing nation like Nigeria through its form of communication directed towards development (developmental communication) may have lost its choice of achieving this obligation due to its colonization by other developed nations dramatizing their ego through the screen and pages of indigenous media who were meant to mirror and sustain the socio-cultural philosophy and ideology of its indigenous society (Nigeria). The process by which these changes in culture occur is known as acculturation or culture transfer. All the world's greatest nations learned or borrowed something from others. African media have for a long time based their communication function on the Western philosophy of information, education, and entertainment. These functions have universal application but the problem lies in the mindless adoption of the Western way of informing, educating, and entertaining regardless of our peculiar circumstances.

Historical Overview of Cultural Heritage in Nigeria

Nigeria is distinguished in sub-Saharan Africa because of her "rich manifestations of vast cultural heritages" of the past (Sowunmi, 2008:77). Most of the artifacts and collections from remarkable cultural areas in Nigeria are displayed in museums and galleries all over the world. This is because they were consciously preserved. According to Afigbo, Nigeria's culture has a rich and diverse history, spanning over 9,000 years (Afigbo, 1985). The Nok culture, which flourished from 1000 BCE to 300 CE, is one of the earliest known civilizations in Nigeria, and is renowned for its terracotta sculptures and artifacts (Fagg, 1977). The Kanem-Bornu Empire, which existed from the 8th to the 19th century, was a major center of trade and Islamic learning, and had a significant impact on the cultural development of the region (Cohen, 1978). The Hausa city-states, which emerged in the 14th century, were known for their vibrant markets, beautiful architecture, and rich literary traditions (Smith, 1962). One of the seminal periods in Nigerian history is the emergence of the Kingdom of Benin in the pre-colonial era. The Benin Kingdom, renowned for its sophisticated bronze sculptures and intricate ivory carvings, flourished from the 13th to the 19th century. The cultural achievements of the Benin Kingdom reflected not only artistic prowess but also complex social and political structures (Nevadomsky, 1995). The arrival of Europeans in the 15th century marked a significant turning point in Nigeria's cultural history.

Colonialism ushered in an era of unrestricted negative human activities such as looting, vandalism, theft, unscientific excavation of grave goods, iconoclasm, wars, and illicit trafficking of cultural objects, among others. The period from 1900 to 1960 marked the era of colonization in Nigeria (Fasuyi, 1973). The most significant of these destructive activities on Nigerian cultural heritage occurred during the punitive expedition in 1897 when the British colonial administration attacked the Benin cultural area, looted the rich bronze works and art treasures of the Benin royal palace, and exiled the king to Calabar, where he later died in 1914 (Eluyemi, 2002; Aremu, 2008; Fasuyi, 1973). Colonialism thus weakened the influence of traditional rulers and their role in preserving Nigerian cultural heritage. For instance, during the colonial period, Western educational systems were introduced to replace traditional educational systems such as Irumgbede among the Igbo. In schools, the English language and foreign literature were taught and read to the detriment of Nigerian indigenous languages (Fasuyi, 1973).

The current state of Nigerian indigenous linguistic heritages is precarious, teetering on the brink of extinction. The introduction of Christianity by missionaries further exacerbated this decline, as it led to the marginalization of traditional religions, labeling them as "idol worship" and practitioners as "heathens" and "unbelievers" (Eluyemi, 2002). In the entertainment sector, traditional art forms have been supplanted by Western influences. The likes of poets, praise singers, clowns, comedians, and dramatists, who once thrived in royal courts, have given way to foreign music, dance styles, and dress patterns. Even traditional musical instruments, such as drums, have been replaced with Western instruments like bands, microphones, guitars, and pianos. This cultural erosion went unchecked until a few expatriates recognized the need to preserve Nigeria's cultural heritage during the colonial era (Eluyemi, 2002; Fasuyi, 1973). These concerned individuals advised the colonial government to

establish museums and integrate Nigerian arts, culture, and history into school curricula, thereby laying the groundwork for cultural preservation efforts. For instance, E.H. Duckworth wrote in 1937;

> *Help to build up an appreciation of old things; do not be afraid of them. Respect the past, record its history, treasure its signposts, and help to build museums in Nigeria. The day may come when people will voyage from all parts of the world to see the museums and exhibition rooms in Lagos, Abeokuta, Ife, and Benin City (Fasuyi, 1973:24).*

Another expatriate, K.C. Murray, suggested: "Make a list of all works of art and gather them whenever possible into the safety of a museum" (Eluyemi, 2002:6). E.H. Duckworth, editor of the colonial government-owned Nigerian magazine (first published in 1923 as the Nigerian Teacher, later renamed Nigeria in 1927, and eventually becoming the federal government's cultural information journal), also played a significant role in promoting Nigerian cultural heritage (Fasuyi, 1973:23). Other British colonial civil servants, including K.C. Murray, an art teacher, B.E. Bernard Fagg, and S. Milburn, among others, made notable contributions to the preservation of Nigerian cultural heritage (Eluyemi, 2002). The uncontrolled exportation of Nigerian antiquities led to the establishment of museums in Nigeria, marked by the creation of the Nigerian Antiquity Service and the Office of the Surveyor of Antiquities in 1943 (Eluyemi, 2002:6). The systematic preservation of cultural heritage gradually began with suggestions from colonialists and eventually evolved into a well-formulated cultural policy in 1988, leading to the creation of museums.

Impact of Globalisation on Nigeria's Cultural Heritage

Nigeria's cultural heritage in the era of globalization reflects a dynamic interplay between tradition and the forces of global change. Globalization, characterized by increased interconnectedness, technological advancements, and cultural exchange, has enriched and challenged Nigeria's cultural landscape. The subsection is divided into two – the positive and the negative impact of globalisation on Nigeria's cultures and heritage.

Positive Impacts of Globalisation on Nigeria's Cultural Heritage

The positive impacts include (a) integration of Nigerian culture (b) speedy access to Nigerian culture on the internet, (c) digitization and preservation of cultural artefacts, (d) economic opportunities, and (e) promoting tourism.

Integration of Nigerian Culture: The integration of Nigerian culture into the globalized world has been a significant aspect of its cultural evolution. Nigerian artists, musicians, and writers have successfully merged traditional cultural elements with modern styles, creating a unique blend that appeals to a global audience. For instance, Afrobeats music, which originated in Nigeria, has gained international recognition and popularity, with artists like Wizkid and Davido collaborating with global stars. Similarly, Nigerian authors like Chimamanda Ngozi Adichie and Ben Okri have incorporated Nigerian cultural themes and traditions into their works, gaining international acclaim and recognition.

Furthermore, Nigerian cultural festivals and traditions have also been integrated into global cultural events, promoting cross-cultural understanding and exchange. For example, the Osun Osogbo festival, which celebrates the Yoruba goddess of fertility, has been recognized by UNESCO and attracts tourists from around the world. Additionally, Nigerian fashion designers have incorporated traditional textiles and patterns into modern designs, showcasing Nigerian culture on global fashion runways. This integration has not only promoted Nigerian culture globally but also encouraged cultural exchange and collaboration enriching both Nigerian and global cultures.

Digitization: Digitalization has transformed the preservation and dissemination of Nigerian culture, enabling the creation of digital repositories, archives, and museums that can be accessed globally. This has ensured the safeguarding of Nigeria's cultural heritage for future generations, as well as facilitated the widespread sharing of cultural knowledge and artifacts. Digitalization has also enabled the creation of virtual tours, 3D models, and immersive experiences, allowing people to explore and engage with Nigerian cultural sites, monuments, and artifacts remotely. Furthermore, digitalization has facilitated the documentation and preservation of intangible cultural heritage, such as oral traditions, music, and dance.

Economic Opportunities: The globalization of Nigerian culture has created numerous economic opportunities for Nigerian artists, musicians, writers, and cultural entrepreneurs (Ekeh, 2001). The global demand for Nigerian cultural products, such as music, films, and literature, has led to the growth of a thriving cultural industry, generating revenue and creating jobs (Okpewho, 2003). For instance, the Nigerian film industry, also known as Nollywood, has become a significant contributor to the country's GDP, producing over 1,000 films annually and employing thousands of people (McCall, 2007).

Globalization has also enabled Nigerian cultural products to reach a global audience, increasing their market value and attracting foreign investment (Adejunmobi, 2004). Nigerian musicians, such as Wizkid and Davido, have collaborated with international artists, generating millions of dollars in revenue (The Guardian, 2020). Similarly, Nigerian authors, such as Chimamanda Ngozi Adichie, have gained international recognition, earning significant royalties from book sales (The New York Times, 2019). These economic opportunities have not only benefited individual artists but also contributed to the growth of Nigeria's economy.

Promoting Tourism: The globalization of Nigerian culture has promoted tourism in Nigeria, attracting visitors from around the world to experience the country's rich cultural heritage (Akindele, 2013). The Nigerian government has recognized the potential of tourism as a driver of economic growth and has invested in infrastructure development, marketing, and cultural preservation (Federal Republic of Nigeria, 2019). Tourists are drawn to Nigeria's diverse cultural festivals, such as the Osun Osogbo festival, which attracts thousands of visitors annually (Omojola, 2014).

More so, the globalization of Nigerian culture has led to the development of cultural tourism initiatives, such as heritage trails, cultural tours, and museum visits (Ezeuduji, 2017). These initiatives provide opportunities for tourists to engage with Nigerian culture, learn about its history and traditions, and support local communities (Ikechukwu, 2018). The promotion of tourism has also led to the growth of related industries, such as hospitality, transportation, and handicrafts, contributing to the country's economic development (Okpala, 2019).

Negative Impacts of Globalisation on Nigeria's Cultural Heritage

Globalization of cultural heritage has some negative impacts in some areas. The following are some of the negative impacts of globalisation on Nigeria's cultural heritage.

Commercialization of Culture: The commercialization of culture is a significant consequence of globalization in Nigeria (Ekeh, 2001). The exploitation of Nigerian culture for financial gain has led to the commodification of cultural practices, traditions, and artifacts (Okpewho, 2003). For instance, traditional Nigerian music and art are being packaged and sold as exotic commodities, without regard for their cultural significance or the rights of their creators (Adejunmobi, 2004). The commercialization of culture has led to the degradation of cultural values and the loss of cultural authenticity (Omojola, 2014).

Religion: Religion in Nigeria has also been impacted by globalization, as traditional religious practices and beliefs are being influenced by foreign religions and ideologies (Adepoju, 2006). The spread of Christianity and Islam has led to a decline in traditional religious practices, as many Nigerians are converting to these foreign religions (Eke, 2011). According to Ikejiaku (2017), this has resulted in a loss of cultural heritage and traditional knowledge, as well as a shift in values and beliefs. To further buttress the effect of religion on Nigeria's cultural heritage, globalization has also led to the commercialization of religion in Nigeria, as religious leaders and organizations seek to profit from their followers (Nwosu, 2012). This has resulted in a focus on material wealth and power, rather than spiritual growth and development. The influence of foreign religions has also led to religious conflicts and tensions, as different groups compete for followers and resources (Adegbite, 2017). According to Okoye (2015), this has hindered Nigeria's development, as religious conflicts divert resources and attention away from economic and social development.

The Family: Family values in Nigeria have been impacted by globalization, leading to a shift in traditional family structures and relationships (Adepoju, 2006). The influence of Western culture has led to a decline in traditional family values, such as respect for elders and communal living (Eke, 2011). According to Ikejiaku (2017), this has resulted in a breakdown in family cohesion and social support networks.

Globalization has also led to changes in family roles and responsibilities, as women increasingly participate in the workforce and men take on more domestic duties (Nwosu, 2012). While this shift has brought some benefits, such as increased economic empowerment for women, it has also led to tensions and conflicts within families (Adegbite, 2017). Furthermore, the influence of foreign cultures has also led to a decline in traditional family practices, such as arranged marriages and communal childcare (Okoye, 2015). Some parents are no longer frowning at what the youths put on. The traditional pattern of subordinating when greeting an elder has changed to "hi".

Marital Values: In traditional African culture, a man typically marries a woman by following established customs. He visits her family to request her hand in marriage, pays the bride price, and completes other marriage rites before she is formally welcomed into his family. However, modern times have seen a departure from these traditions. Now, people who are unfamiliar with each other's families or homes may engage in intimate relationships without formalizing their union. Some even practice "trial marriage." African tradition strongly discourages childbirth outside of wedlock. Yet, contemporary society has adopted terms like "baby mama" to describe women who have children with men they are not legally married to. Some individuals identify as "single fathers" or "single mothers," while others opt for surrogate mothers to avoid the physical effects of pregnancy and breastfeeding. These practices are not rooted in African culture but rather reflect Western influences. Alarmingly, divorce rates are rising as once-celebrated traditions become increasingly rejected.

Nigerian Languages: The use of foreign languages, particularly English, has long been a significant aspect of the official language in Nigeria. Despite high illiteracy rates in rural areas, local languages have limitations. Many elite families prioritize English language proficiency over local languages for their children. Consequently, Nigerians tend to read and comprehend books written in foreign languages more quickly and fluently than those written in local languages. Cultural globalization has also impacted Nigeria's film industry, Nollywood. English-language movies far outnumber those produced in Igbo and other Nigerian languages. The proliferation of information technologies has accelerated the globalization of cultural values. As Omekwu (2006) noted, the internet has revolutionized globalization, enabling the imposition of national and international cultures on local cultures. Libraries now preserve foreign cultures, making them accessible to users nationwide, regardless of their ethno-cultural background.

The dominance of English and other foreign languages has led to a decline in the use of Nigerian languages, particularly among younger generations (Eke, 2011). According to UNESCO, over 50% of Nigeria's languages are endangered, with some languages having only a few fluent speakers remaining (UNESCO, 2019). The loss of indigenous languages also results in the loss of traditional knowledge, customs, and beliefs (Nwosu, 2012). Furthermore, language endangerment hinders Nigeria's development, as language is essential for education, communication, and economic development (Adepoju, 2006).

The Loss of Traditional Skills: The loss of traditional skills is a significant consequence of globalization in Nigeria, as the country's rapid modernization and urbanization have led to a decline in the practice and transmission of traditional skills (Adepoju, 2006). Many traditional skills, such as weaving, pottery, and blacksmithing, are being replaced by modern technologies and foreign imports. The loss of traditional skills has resulted in the erosion of cultural heritage and the loss of indigenous knowledge. More so, the loss of traditional skills has also had economic implications, as many Nigerians who previously relied on these skills for their livelihoods are now struggling to adapt to a modern economy. Furthermore, the loss of traditional skills has also led to a decline in cultural diversity and creativity, as modern technologies and imports are often standardized and lack the unique cultural significance of traditional skills. According to Okoye (2015), the preservation of traditional skills is essential for Nigeria's cultural and economic development.

Stakeholders Involvement in Achieving Cultural Sustainability in Nigeria

Stakeholders in Cultural Heritage Management in achieving cultural sustainability in Nigeria include:

Government Agencies: Government agencies play a crucial role in Nigeria's cultural heritage management. The National Commission for Museums and Monuments (NCMM) is the primary agency responsible for preserving and

conserving cultural heritage sites and artifacts (NCMM, 2020). The NCMM works to identify, document, and protect cultural heritage sites, as well as provide education and awareness-raising programs for the public (Afolabi, 2017). The Nigerian National Commission for UNESCO also plays a significant role in cultural heritage management, particularly in the areas of policy development and international cooperation (UNESCO, 2019). This agency works to promote Nigeria's cultural heritage globally and facilitate international partnerships for cultural heritage preservation (Eke, 2015).

The Federal Ministry of Art, Culture and Creative Economy is another key government agency involved in cultural heritage management. This ministry and the agencies under it are responsible for developing and implementing policies related to culture and tourism, including cultural heritage management.

Community and Local Stakeholders: Community and local stakeholders play a vital role in cultural heritage management in Nigeria. Traditional rulers and community leaders are essential in preserving cultural heritage sites and artifacts, as they possess valuable knowledge and insights into the cultural significance of these resources (Ikejiaku, 2017). Local governments and councils also have a crucial role in cultural heritage management, as they are responsible for implementing policies and programs at the local level (Nwosu, 2015).

Community-based organizations and associations are also key stakeholders in cultural heritage management. These organizations often work closely with local communities to preserve cultural heritage sites and promote cultural awareness (Adepoju, 2016). For example, the Osun Osogbo Sacred Grove, a UNESCO World Heritage Site, is managed by a community-based organization that works to preserve the site and promote cultural tourism (UNESCO, 2019).

Private Sector and NGOs: The private sector and NGOs play a significant role in Nigeria's cultural heritage management. Private companies, such as tourism operators and cultural organizations, can contribute to the preservation and promotion of cultural heritage sites through sponsorships and partnerships. For example, the Nigerian conservation organization, Terra Kulture, has partnered with private companies to restore and manage cultural heritage sites in Lagos (Terra Kulture, 2020). NGOs, such as the Nigerian National Committee of the International Council on Monuments and Sites (ICOMOS), also play a crucial role in cultural heritage management. ICOMOS works to promote the conservation and preservation of cultural heritage sites in Nigeria through advocacy and training programs (ICOMOS, 2020). NGOs like the Cultural Heritage Centre, Osogbo, work to preserve and promote cultural heritage sites through community-based projects (Cultural Heritage Centre, 2020).

Educational Institutions: Educational institutions play a vital role in Nigeria's cultural heritage management. Universities and research centres, such as the University of Ibadan and the University of Lagos, offer programs in cultural heritage studies, museum studies, and archaeology, which help to develop the next generation of cultural heritage professionals (University of Ibadan, 2020; University of Lagos, 2020). These institutions also conduct research and provide expertise on cultural heritage management, conservation, and preservation (Afolabi, 2017).

Cultural studies and heritage preservation programs, such as the Cultural Heritage Studies Program at the University of Nigeria, Nsukka, provide training and education on cultural heritage management, preservation, and conservation (University of Nigeria, 2020). These programs help to equip students with the knowledge and skills needed to manage and preserve cultural heritage sites and artifacts.

Media and Communication: The media and communication is an effective tool in cultural heritage management in Nigeria. Media outlets, such as newspapers, radio, and television stations, help to raise awareness about cultural heritage sites and artifacts, and promote their preservation and conservation (Afolabi, 2017). For example, the Nigerian Television Authority (NTA) has produced documentaries on Nigeria's cultural heritage sites, such as the Osun Osogbo Sacred Grove (NTA, 2020). Social media platforms, such as Facebook, Twitter, and Instagram, also play a significant role in promoting cultural heritage in Nigeria (Eke, 2015). Social media influencers and cultural bloggers help to raise awareness about cultural heritage sites and artifacts, and promote their preservation and conservation (Eke, 2015).

Experts and Professionals: Experts and professionals who are effective in cultural

heritage management in Nigeria, include archaeologists, anthropologists, historians, conservators, curators, and cultural heritage managers. These experts possess specialized knowledge and skills necessary for preserving, conserving, and managing cultural heritage sites and artifacts (Eke, 2015). Archaeologists, for example, have contributed significantly to the understanding and preservation of Nigeria's cultural heritage, particularly in the excavation and interpretation of archaeological sites (Ikejiaku, 2017). Anthropologists have also played a vital role in documenting and preserving Nigeria's intangible cultural heritage, such as traditional music, dance, and language (Afolabi, 2017). Conservators and curators have been instrumental in the preservation and conservation of cultural heritage artifacts, ensuring their stability and longevity for future generations. Cultural heritage managers have also played a crucial role in developing and implementing management plans for cultural heritage sites, ensuring their sustainable preservation and conservation.

Challenges of Mitigating the Erosion of Cultural Heritage in Nigeria

Mitigating the erosion of cultural heritage in Nigeria faces a myriad of challenges that span social, economic, and political dimensions. Some of them are identified below:

Colonial Legacy: One of the most significant challenges facing Nigeria is its heterogeneous society. Before colonialism, the territory that is now Nigeria was inhabited by diverse peoples, empires, tribes, and kingdoms, each with its own distinct cultures, traditions, and religions. However, the colonial powers disregarded these differences and merged them into a single entity. Notably, it was not until 1977, with the Festival of Arts and Culture (FESTAC), that Nigeria attempted to showcase its cultural heritage on a national scale. This highlights the importance of first establishing a strong foundation for cultural heritage at the domestic level before pursuing globalization.

Cultural Diversity: Nigeria is a culturally rich and diverse society, comprising numerous ethnic nationalities with a wealth of cultural heritage. This heritage encompasses a broad range of intangible and tangible elements, including language, traditional practices such as marriage, burial, and birth rites, unique dressing styles, greetings, music, folklore, religion, and cultural monuments, natural sites, and landscapes. However, the influence of Western culture has led to the decline and even extinction of some of these cultural practices.

Information Technologies: The emergence of Information and Communication Technologies (ICTs) has compelled libraries and librarians to adapt to a new paradigm, characterized by concepts such as the information society, digitization, information explosion, globalization, cyberspace, and the information superhighway. These technological advancements have propelled the developed world into a state of constant change, inevitably impacting the documentation, preservation, and practice of cultural heritage. With just a few keystrokes or mouse clicks, the culture, folklore, and heritage of Western countries are now readily accessible, brought directly to our doorsteps, reading tables, desktops, and laptops. However, this raises a critical question: where does Nigerian cultural heritage stand in the global cultural arena? How can we ensure that our rich cultural legacy is equally represented and celebrated in this digital age?

Cultural Policy: The globalization of Nigerian cultural heritage has not received adequate attention, evaluation, or strategic planning from the Nigerian government. A significant obstacle is the lack of coordination between the Federal government and the Ministry of Art and Culture, resulting in a fragmented approach to cultural heritage management. Furthermore, there is a widespread lack of awareness about Nigerian culture among citizens, largely due to the absence of cultural knowledge and practices in the country's education curricula. This omission has contributed to a disconnect between Nigerians and their cultural heritage, hindering efforts to promote and preserve it on the global stage.

The Environment of Cultural Globalization: The libraries and information science sector in Nigeria faces challenges in preparing for the globalization of Nigerian cultural heritage. Despite the importance of showcasing the country's rich cultural legacy on the global stage, many libraries lack the necessary resources, including cutting-edge technologies and skilled manpower, to effectively participate in the digital cultural landscape. The absence of a steady power supply, limited computer literacy, and a scarcity of dedicated cultural websites and digital platforms further hinder Nigeria's ability to share its cultural heritage with the world. As a

result, Nigeria's cultural heritage remains underrepresented in the global digital arena, emphasizing the need for urgent investment in library infrastructure, digital literacy programs, and cultural documentation initiatives to bridge this gap.

Urbanization: As cities expand and urban populations grow, cultural heritage sites and artifacts are often destroyed or displaced to make way for development projects. This can lead to the loss of historical and cultural significance, as well as the erasure of community identity and tradition. In Nigeria, urbanization is driven by rapid population growth, economic development, and rural-urban migration. Cities like Lagos, Abuja, and Kano are experiencing unprecedented growth, leading to increased pressure on cultural heritage sites. For example, the ancient city of Kano is facing threats from urban expansion, with historic buildings and monuments being demolished to make way for modern developments.

Urbanization often leads to the displacement of traditional communities, who are forced to relocate to make way for urban development. This can result in the loss of traditional knowledge, practices, and cultural heritage. In addition, urbanization can also lead to the commercialization of cultural heritage, where historic sites and artifacts are exploited for tourist purposes, leading to further degradation and loss of cultural significance.

Looting and Vandalism: Looting and vandalism pose threats to cultural heritage in Nigeria. Looting involves the theft of cultural artifacts, often for financial gain, while vandalism involves the deliberate destruction or damage of cultural heritage sites and artifacts. Both activities result in the loss of cultural heritage, erosion of community identity, and diminishment of historical significance. In Nigeria, looting and vandalism are often driven by economic motivations, with cultural artifacts being sold on the black market or to foreign collectors. This has led to the loss of numerous cultural artifacts, including ancient terracotta sculptures, bronze artifacts, and traditional textiles. Furthermore, looting and vandalism are often carried out with impunity, with perpetrators rarely being held accountable for their actions. Vandalism also takes the form of deliberate destruction of cultural heritage sites, often for political, religious, or ideological reasons. For example, during periods of conflict, cultural heritage sites have been targeted and destroyed, resulting in irreparable loss.

Prospects for Nigeria's Cultural Heritage

Nigeria's cultural heritage has vast prospects for global recognition and appreciation, given its rich diversity and significance (Afolabi, 2017). The country's cultural heritage can serve as a tool for national development, fostering tourism, education, and cultural exchange (Eke, 2015). With the advent of digital technologies, Nigeria's cultural heritage can be showcased to a global audience, promoting cross-cultural understanding and appreciation (Oladapo, 2019).

Nigeria stands to reap immense benefits from the adequate preservation of its cultural heritage. Properly preserved and showcased cultural heritage has the potential to significantly boost the country's economy through tourism. Effective promotion of cultural heritage through various media channels can attract tourists from around the world, resulting in increased national revenue and GDP. This, in turn, will provide more funds for the country's development. Moreover, Nigerian cultural heritage can foster mutual understanding and respect among citizens. Attending cultural festivals can broaden people's appreciation of the diverse cultures within Nigeria, promoting unity in diversity. Museums can also contribute to Nigerians' appreciation of aesthetics, relaxation, and leisure, helping to reduce stress and promote overall well-being. Furthermore, intangible cultural heritage, such as values of respect, integrity, and dignity of labour, can reorient Nigerians towards morally right pursuits and endeavours, shifting focus away from materialism. The preservation and promotion of Nigeria's cultural heritage can culminate in a more harmonious, united, and developed nation.

However, to realize these prospects, Nigeria must address the challenges facing its cultural heritage sector, including inadequate funding, lack of infrastructure, and limited community engagement. By investing in cultural heritage preservation and promotion, Nigeria can unlock the full potential of its cultural heritage, contributing to national development and global cultural diversity.

Conclusion

Globalization is rapidly shaping the cultural practices of the Nigerian people. Those who fail to adapt quickly are being left behind, and it appears that everyone is in a hurry to keep up. The cultural practices of developed economies have largely supplanted local culture, with many Nigerians preferring the cultural norms of these countries. As observed, globalization is marked by intense competition and a fierce pursuit of dominance among various groups and interests worldwide. Nigeria has witnessed significant transformations in Nigeria's cultural heritage due to globalization. This era has brought about a dual impact—while it has opened doors for international recognition and celebration of Nigerian culture, it has also posed substantial threats to the preservation of traditional values and practices.

Efforts to manage and sustain cultural heritage in Nigeria have encountered numerous obstacles. Inadequate funding, lack of comprehensive policies, and urbanization have impeded effective cultural preservation. Moreover, the dominance of foreign cultures has made it difficult to maintain the integrity of Nigeria's cultural identity. Despite various initiatives by governmental and non-governmental organizations, the involvement of local communities and cultural practitioners remains sporadic and insufficient. To counter these challenges, there is a pressing need for robust legislative frameworks, increased public awareness, and educational programs that prioritize cultural heritage. Stakeholders must adopt innovative approaches, leveraging digital technologies to document and share cultural practices. Fostering cultural tourism and encouraging the youth to engage with their heritage can also play pivotal roles in revitalizing Nigeria's cultural landscape.

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