



International Journal of Public Administration (IJOPAD)

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5 (1) February, 2026 p-ISSN: 2617-129X; e-ISSN: 1115-7119

Available online at: <https://ijopad.org.ng>

<https://dx.doi.org/10.4314/ijopad.v5i1.16>

<https://www.ajol/index.php/ijopad>

Repositioning Nigeria's Foreign Policy through Cultural Promotion

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Abstract

This paper seeks to interrogate the relationship between culture and foreign policy, specifically, to evaluate the connection of culture and the pursuit of Nigeria's Foreign Policy in particular. The challenge before us as individuals and government, has been to explore ways to rededicate ourselves to the appreciation, development and patronage of our cultural resources as available in their environment, collections in the museums, cultural centers, art galleries and archives. Using content analysis, the study revealed that Nigeria's cultural heritage can play significant roles in shaping foreign policy objectives and strategies. The paper recommended among others that Nigerian government should renew the quest for the return of Nigeria's stolen artifacts. They should develop a conscious policy of building cultural houses in strategic countries of the world as it has done in Brazil and China. Again they should explore and take advantage of the outward migration of a large number of Nigerians who have moved with their social life to other parts of the world.

Keywords: Culture, Nigeria, Foreign Policy, National Interest and International Relations,

Citation of article: **Valentina, C. O (2026). Repositioning Nigeria's Foreign Policy through Cultural Promotion. *International Journal of Public Administration (IJOPAD)*, 5(1):243-255.**

Date submitted: 19/09/2025 **Date accepted:** December 22, 2026

Date published:

February, 2026.

Introduction

The relationship between culture and foreign policy has been of interest to many people around the world, because culture is the major organizing principle of human life. Homo sapiens everywhere started as fruit gatherers and hunters in the primeval times and everything about Homo sapiens invariably radiates cultural orientation and practices. Culture has remained an integral element of foreign policy formulation and execution in international relations. From ancient times to modern-day, exchange of arts, music and other cultural aspects formed an integral means of establishing diplomatic ties and projecting national interest abroad. The exchange of slaves and tropical products such as ivory, pepper and palm oil between European merchants and the Oba of Benin in the early 16th Century is a clear instance of using soft power to develop a strong mercantile relationship (Ekpo and Ugwu 2021), Nigeria is one of the most culturally diverse areas in African continent; she has about four hundred (400) ethnic groups. The three largest groups in Nigeria are the Hausa-Fulani in the north, the Yoruba in the southwest and the Igbo in the southeast who created culture and culture created their orientation.

Culture provides frames of perception and cognition, and also provides criteria for evaluation. Culture and foreign policy must mutually reinforce and complement each other for the herculean task of promoting and maintaining any country's national interest. According to Goldstein and Pevehouse (2011), the field of international relations (IR) concerns the relationships among the world's states governments and the connection of those relationship with other actors (such as international organizations, multinational corporations, and individuals), with other social relationships (including economics, culture, and domestic politics); and with geographic and historical influences. With Globalization; countries are linked together, through trade and also through culture. A nation is, therefore, a cultural system and "international relations are interactions among cultural systems".

According to Ibrahim (2012), Foreign policy has been defined as a co-ordinate strategy with which institutionally designated decision makers in a country seek to manipulate the international environment in order to achieve certain national objectives. Through foreign policy, a country seeks to promote and protect its national interest in the course of its interaction with the outside world, and with regard to relationships with specific countries in the international system. In the process, countries react to situations in accordance with their perception of the world order. The reaction is often guided by certain principles, formulated during the process of the evolution of the country as a player on the international scene.

Culture refers to a society's knowledge, art, beliefs, customs, and values; it is a product of man's relationship with his environment. People and culture are inseparable, therefore a people without culture are in themselves not in full existence. Foreign policy, on the other hand, refers to the decisions and actions taken by a state to pursue her interests within the global system. The ability of a nation to influence the decisions and actions of other nations within the comity of nations is of great importance. Nigeria's foreign policy held out a lot of promise in 1960 when the country

attained her independence. Sixty-five years after, some accomplishments have been made, while some are yet to be achieved. However, with the clamoring and quest for the task of promoting and maintaining Nigeria's national interest, culture and foreign policy must mutually reinforce and complement each other.

Conceptualizing Culture and Foreign Policy

Culture is a complex, all-embracing phenomenon. This complex nature of culture makes it difficult to have a single, acceptable definition of culture (Dioka, 1997). However there are as many definitions of culture as there are scholars. One of the oldest definitions of culture is by Taylor Edward, (1874), who defined culture as that complex whole which includes knowledge, beliefs, art, morals, customs and other capabilities acquired by man as a member of society. On the other hand, Asiwaju, (1997) describes culture as "the totality of the way of life evolved by a people in their attempt to meet the challenge of living in their environment". Accordingly, culture is what gives order and meaning to the linguistic, social, political, economic, aesthetic, religious and philosophical modes and organization of a people, nation or ethnic group. In other words, culture is the hallmark of the distinction as well as the connection between one person and another. The notions of "distinction" and "connection" between cultures are crucial; since the emphasis on the one or the other notion often tends towards vitally divergent consequences for inter-group relations and consensus-building: sensitization to difference and stimulation of conflict and even war at one level; and, at the other, appreciation of similarities and affinities and therefore, cooperation, if not integration and peace (Asiwaju, 1997).

According to Adeleke (2001), culture is the dynamic outcome of a society's struggle to harness and tap the resources of its environment for its material welfare and of its continuing attempt to fashion out an acceptable way of organizing its material reproduction and regulating or harmonizing the relationship between individuals and groups in the society and between that society and other societies. A society's culture is the expression of a specific historical situation and of a distinctive, irreducible view of the world, of life and death, of man's significance, of the tasks he has to discharge, his prerogatives and limitations, and of what he has to do and what he may hope for. In his view, Ibrahim (2012) explained that Culture is fundamental to human existence and human civilization, embodying in its dynamism, the totality of a people's response to the challenges of life, and living in any environment. Culture offers meaning, purpose and values to the socio-economic, political and aesthetic ethos of society. Inevitably therefore, culture and society are inseparable. Simply put, culture is a product of man's relationship with his environment. General Obasanjo in his opening address during the 1977 festival of arts and culture (FESTAC) hosted in Lagos state Nigeria, stated that people and culture are inseparable, that culture is the aggregate of concepts which characterize a community. It follows that a people without culture are in themselves not in full existence

On the other hand, foreign policy refers to the decisions and actions taken by a state to pursue her interests within the global system (Dibie 2008). The ability of a nation to influence the decisions

and actions of other nations within the comity of nations is of great importance. Goldstein and Pevehouse (2011), defines Foreign policies as the strategies governments use to guide their actions in the international arena. Foreign policies spell out the objectives state leaders have decided to pursue in a given relationship or situation. Therefore, Foreign policy is both a series of domestically-inspired demands a nation-state makes on other states and a series of responses a nation-state offers to the demands from other states as every state in the international system seeks to protect and advance its national interests.

Overview of Nigeria's Foreign Policy Posture

Nigeria's foreign policy can be defined as the totality of Nigeria interaction within the international system (Dibie, 2008). In defining and planning their foreign policies, governments, most essentially consider the enhancement of national interests at international level. National or domestic interest is a major factor in foreign policy formulation. In line with Dr. Nnamdi Azikiwe's concept of an historic and manifest destiny for Nigeria on the African continent, Africa has been declared the centre-piece of Nigeria's foreign policy by successive administrations since her independence. Hard power and "soft power" has been the major means of pursuing foreign policy in the international community. To this effect, Nigeria has identified the importance of culture in pursuit of its foreign policy and continued to reaffirm its commitment to cultural diplomacy. This was rightly captured by the first Prime Minister, Alhaji Tafewa Balewa, in his maiden address to the United Nations General Assembly on October 7, 1960, where he articulated Nigeria's foreign policy as thus: It is the desire of Nigeria to remain on friendly terms with all nations and to participate in the work of the United Nations, Nigeria a large and populous nation has absolutely no territorial or expansionist ambitions. We are committed to uphold the principles upon which the United Nations is founded. Nigeria hopes to work with other African states for the progress of Africa and assist in bringing all African countries to a state of independence. Dibie (2008), traced the origin of "*Africa the centre-piece of Nigeria's foreign policy*" to the administration of the First Republic in Nigeria (1960-1966), which was headed by the then prime minister of Nigeria, Sir Abubakar Tafawa Balewa. According to Dibie (2008), Sir Abubakar Tafawa Balewa, the First Republic Prime Minister, maintained that Nigeria belonged to Africa and as such Nigeria would pursue realistic African policies. Continuing he maintained that Africa should be given a pride of place in Nigeria's foreign policy formulation. Other governments after Balewa, especially Murtala/Obasanjo's administration pursued the policy in practical terms. To this effect, Nigeria has identified the importance of culture in pursuit of its foreign policy and continued to reaffirm its commitment to cultural diplomacy. This was rightly captured by the first Prime Minister, Sir Abubakar Tafawa Balewa, in his first address to the United Nations General Assembly on October 7, 1960, on that occasion he stated thus:

It is the desire of Nigeria to remain on friendly terms with all the nations and to participate actively in the work of the United Nations Organization. Nigeria, a large and populous country, has absolutely no territorial or expansionist ambitions. We are committed to uphold

the principles upon which the United Nations is founded. Nigeria hopes to work with other African countries for the progress of Africa and assist in bringing all African countries to a state of independence (Lamido , 2000).

Lamide noted that, it was from the historic pronouncement referred to as the “Balewa Doctrine” that the following objectives and principles which have guided the Nigeria’s foreign policy were derived, thus;

- The protection of the sovereign and territorial integrity of the Nigerian state:
- The promotion of the economic and social well-being of Nigerians:
- The enhancement of Nigeria’s image and status in the world at large:
- The promotion of unity as well as the total political, economic, social and cultural liberation of Nigeria and Africa:
- The promotion of the rights of black people and other under colonial domination:
- The promotion of international co-operation, conducive to the consolidation of world peace and security, mutual respect and friendship among all peoples and states:
- Redressing the imbalance in the international power structures which has tended to frustrate the legitimate aspiration of developing countries:
- Respect for the sovereignty, independence and territorial integrity of all neoteinia; and
- The promotion of world peace based on the principles of freedom, mutual respect and equality of all persons of the world.

Sir Abubakar Tafawa Balewa, laid down before the house of representatives the cardinal principles of his foreign policy as promotion of national interest; commitment to the ideals of the Commonwealth and benefit from interchange of ideas from its autonomous members; not associating as a matter of routine with any of the power bloc, to allow for independent action; fostering understanding and forging cultural and economic links among the African states; and being the member of the United Nations, directing her energy to influence the course of events in world affairs towards peace. These objectives and principles have remained constant despite Nigeria’s momentous and dramatic experiences on the domestic and international scene (Ibrahim 2012). Foreign policy depends largely upon the internal situation in a country. The Balewa government was however, considered by its critics at home as one that was out of step with progressive opinion in Africa and for being too pro-West in its foreign policy orientation. Nigeria’s choice of “soft power” in determining its foreign ties confirms her desire to use culture and cultural exchange in asserting its sense of self at the international community. As a non-nuclear power, culture is an expansive way Nigeria’s national interest can be pursued and projected abroad.

Nigeria is moving from a world where the term was primarily concerned with relations between elites – where static and traditional cultural settings provided the opportunity and backdrop for relaxed ambassadorial and political contact, for example, to one where culture is also a medium between people on a mass scale. Accordingly, since 1960 when Nigeria became an independent state, culture has been part of its diplomatic tool. Cultural exchanges, festivals, movies, music, sports and tourism have become platforms for Nigeria to project. As Ekpo and Ugwu (2021) observes, the Nigeria government has made some strides in developing and utilizing the importance of culture in projecting its image abroad. Since independence, the country has continued to work in partnership with local and international cultural agencies in promoting the cultural image of Nigeria abroad and by extension, promoting its foreign policy goals. The establishment of domestic institutions that underpin culture and express Nigeria's cultural policy and diplomacy are the Ministries of Culture and Tourism, Information and Communications, Foreign Affairs. Other bodies include the country's diplomatic mission, National Council for Arts and Culture, Nigerian Television Authority, National Troupe, the Film Institutes, Academic institutions, the National theatre, the National Museum and Center for Blacks and African Arts and Civilizations, the Nigerian Nollywood (Ekpo and Ugwu 2021). These public institutions have recorded tremendous achievement in organizing festivals and carnivals both at home and abroad. These festivals have, in many ways, helped to promote the image of Nigeria and also formed the basis for establishing critical diplomatic ties with nations.

Characteristics of Culture in a Society

Dioka (1997) highlighted some characteristics of culture in a society. Culture is dynamic and not static. It continuously changes, shedding some features and acquiring new ones. Culture can be transmitted and shared in a society. Culture is not inherited biologically but learned in any given society or community. Culture more than anything else merits the description 'continuity and change'. Culture is also transmitted from one generation to another and lasts beyond the life span of an individual. This makes for continuity in society. Although culture changes continuously, they remain conservative. Nigerian communities have been affected in one way or the other by contacts with other countries of the world, yet the old is not completely abandoned. Consequently, the Nigerian traditional forms of dressing have remained despite the new ones we have acquired. Similarly, foreign music has invaded the Nigerian music scene, yet traditional forms of music have not been abandoned.

Some of the noblest human aspirations and achievements have been enshrined in artworks and in ideas. The arts can inspire us, and ideas can move us to action. For example, some Nigeria art works like those of Nok culture, Ife, Benin, Igbo-Ukwu and Hausa City-States are very significant for Nigerian History. The impact of arts has thrown more light on Nigeria's cultural heritage and has helped to increase the pride of Nigerians in their country. This could be seen as an essential ingredient for national development. The artworks have given Nigeria an identity in international circles as some of them have assumed a great importance today.

Culture and Foreign Policy

Beck, et. al., (1999), observed that Culture is people's unique way of life. On the other hand, Ramirez, Stearns and Wineburg (2008) posit that culture refers to a society's knowledge, art, beliefs, customs, and values. The word culture is used to describe a people's way of life. Culture therefore includes the people's language, their political and social organization, their beliefs and religion, their literature and art. Culture also includes all the material things which the people produce and use, and their means of obtaining food and raw materials. These materials cover houses, weapons, tools, utensils, clothing, crafts and ornaments (Eluwa, Ukagwu, Nwachukwu and Nwaubani, (2016). To Ibrahim culture is the subtotal of the material and immaterial tools of a people as well as the knowledge accumulated by the people. In material terms, culture ramifies the production, distribution and exchange categories of social and relational existence of mankind. Continuing, Ibrahim established the fact that culture is fundamental to human existence and human civilization, embodying in its dynamism, the totality of a people's response to the challenges of life, and living in any environment. Culture offers meaning, purpose and value to the socio-economic, political and aesthetic ethos of society. Culture is incapable of being avoided; therefore, culture and society are inseparable.

Impacts of Culture on Nigeria's Foreign Policy

- **Festivals:** To foster the African unity and heritage of blacks abroad, Nigeria in 1977 hosted FESTAC as a means of uniting the whole black race abroad and giving meaning to not just Africa but the entire black race. As Eluwa, et al, pointed out, "the craftsmen of Benin of Nigeria carved in wood and ivory and cast objects in bronze and brass. Art historians say that bronze casting was introduced into Benin by an Ife artist. They carved wooden doors and ivory masks. One of the ivory masks of Benin was used as the Festival of Arts and Culture (FESTAC) symbol in 1977".
- **Cultural Exchange:** The bronzes in Igbo-Ukwu show an unusual gift for the creation of beautiful works in copper alloys, Igbo-Ukwu represents one of the earliest examples of bronze-casting in West Africa (Asante, 2014). With globalization, countries are linked not only through trade but also through culture. While people have had cultural exchanges for thousands of years, modern methods of transportation and communication allow these exchanges of ideas and customs to happen faster than ever before.
- **Cultural diffusion:** The spread of ideas, beliefs, customs, and technology from one culture to another is called cultural diffusion. As a result of cultural diffusion, people adopted new customs, skills, and technologies. Advances such as writing, metalworking, and farming techniques spread from one civilization to another. Artists borrowed designs and materials from other cultures and blended them with their own styles to create new forms and designs. As Asante, (2014) noted, the Yoruba are an ancient people who likely moved to their present homeland from the east. Evidence exists to show that people have lived in the Yoruba area for a long time, as far back as the Stone Age (prehistoric period). The people of Yoruba kingdom were widely admired for their artistic skill. Yoruba artists produced realistic sculptures out of terra-cotta, bronze, brass,

and copper. Many of the sculptures depict Yoruba leaders, or Onis (Ramirez, Et al, 2008). The Yoruba's were also excellent farmers and good traders, but the gift of the creation and ritual arts was the source of their power and prestige in the region. (Asante, 2014). Furthermore, the divinities, Orishas, of Yoruba take different forms depending upon certain historical, social, or philosophical interpretations by the leading authorities. Religious beliefs spread as people adopted the gods and goddesses of other civilizations and made them their own. According to Asante, (2014), in the 1990s it was reported that the fastest-growing religion in the Americas was a derivative of Yoruba called Ogun. As some of the main exports of Africa to the Americas, the religious ideas, ceremonies, divinities, and rituals of Yoruba have become ingrained in the thinking of the West. When one speaks of Macumba, Santeria, Candomble, Voodoo, and Myal, one is speaking of the impact of Yoruba (Asante, 2014).

- **Iron Technology:** The Nok culture, more ancient than the Yoruba, gave the world some of the finest pieces of terracotta sculpture ever seen (Asante, 2014). The urge to understand the world and to invent new tools to shape it is a fundamental aspect of human nature which early civilization helped to expand. One of the earliest known African societies to practice iron working was the Nok, of Nigeria in West Africa. The Nok produced iron tools and weapons, which made people better farmers, hunters, and warriors. As a result, the Nok grew in power. They also became known for producing fine sculptures out of terra-cotta, a type of clay. With the knowledge of iron technology, the ability to make iron tools, people could live in places where they could not live before. For example, with iron blades, people could cut down trees to clear the land for farming. Civilization improves with developed places to live, and improvement in food production which have a positive impact on people all over the world (Ramirez, Stearns and Wineburg 2008).

- **Spread of People and Idea:** Throughout history, the movement of people through trade, migration and conquest has helped spread cultures and ideas. Travelling merchants learned new languages to conduct trade with foreign groups. Migrants brought their languages, customs, and traditions with them when they moved to new areas. Civilization often imposed their own cultures on the peoples they conquered. Southwest of the Yoruba kingdoms of Nigeria was the powerful kingdom of Benin. Located deep in the forests of the Niger delta, Benin grew into a powerful state perhaps as early as the 1000s. As Ramirez et al, (2008), noted, by the mid-1400s an ambitious Oba, or ruler, named Ewuare came to power in Benin. Wanting to expand his kingdom, Ewuare built a powerful army and went to war. By his death, the kingdom of Benin stretched from the Niger River west into what is now central Nigeria.

Around this period, the people of Benin came into contact with Europeans. Portuguese sailors arrived in the late 1400s. Having been at war for several decades, the people of Benin had many captives whom they sold to the Portuguese as slaves. Trade between Benin and Portugal continued, though trade in slaves ceased for several centuries, instead, Benin traded in pepper, ivory, and cotton for gold.

Like the Yoruba's, the people of Benin were known for their arts. Statues of bronze, brass, and copper were created to honour notable leaders, and copper plaques illustrated with scenes from

Benin's history were displayed in cities. Brought home by the Portuguese, art from Benin also became popular in Europe

- **Organized Society:** The complex pattern of relationships, political, economic, and cultural that bind people together make a society. Very important are the cultural artifacts, the clay and bronze sculptures that are found in Ile-Ife, Owo, and Benin. Scholars have now shown that the knowledge of bronze casting developed in Ile-Ife in the 11th century A.D. and had spread to Benin by the 14th century A.D. Excavations by Dr. Ekpo Eyo in Owo show that the clay sculptures found there are artistically placed between Ile-Ife and Benin, now the pride of Nigeria as they were done without the help of the colonial people. These have shown that Nigeria is an organized society.
- **Globalization:** Globalization is creating a world community where people are linked together through economics and culture. One of the biggest challenges of globalization may be to preserve valuable traditional cultures and at the same time provide enrichment from places around the world. Towering the above line of reasoning, Ibrahim (2012), posited that culture also provides the criteria for evaluation. What is deemed better or worse, ugly or beautiful, moral or immoral, attractive or repulsive is largely a derivative of culture. One man's terrorist is another man's freedom fighter because over the year's individuals have been conditioned to think within the context of the long-term objective of their state and national entity. America is firmly committed to the survival of the State of Israel. Thus Palestinian activities constitute "terrorism". On the other hand, the struggle for a homeland is an article of faith for the Palestinians.

One's cultural heroes is another one's cultural villain; a demonstration of the domestic factor in foreign policy formulation. A number of writers in recent times have been amplifying the importance of social and cultural factors in the study and understanding of diplomatic relations and foreign policies. They have been case studies of the people who live in bi-cultural social world. These individuals who migrate and settle permanently in different culture areas function as cultural intermediaries, bringing with them their original nationalist allegiances. They influence the attitudes of their adopted countries to issues that concern the country or areas from where they originally migrated (Ibrahim 2012). For example, according to Ibrahim (2012), there are a number of Canadian nationals who migrated from Jamaica. Despite their adoption of Canadian nationality, they still remain attached to Jamaica and indeed the Caribbean. When Jamaica was hit by a severe hurricane in 1988, the Jamaican community pressured the military government to contribute generously towards aiding victims of the disaster. In another development, Canadians originally from Haiti have been consistently opposed to the succession of military rules in Haiti and strongly urged the Canadian government to support the initiative of the Organization of American States to establish and sustain a democratically elected government in Haiti. American Jews have succeeded in entrenching themselves in the economic and political lives of their adopted country. The powerful Jewish lobby is believed to have been responsible for America's apparent lack of even-handedness in the Middle East (Ibrahim 2012). The state is a principal actor in the study of foreign policy, but it is also necessary to find a place for non-state actors such as corporations, private interests and cultural groups because they assume importance by virtue of their connections to the foreign policy and international activities of the states.

As the focus of this paper is on Nigerian culture and foreign policy, it is important to point out that the domestic political system shapes foreign policy perhaps more than the international political system. This cultural dimension is what Nye in Ibrahim 2012, refers to as, “soft power”, which implies a state’s ability to affect the behaviour of others or shape what others want through the attractiveness of one’s culture and values. This type of power depends on attraction to share values. Such values are not necessarily narrow but universal values. High culture such as literature, art, education etc as well as popular culture such as music, dance for mass entertainment do play an important role in entrenching and institutionalizing soft power. Although Joseph Stalin of the USSR was once reported to have asked rhetorically, how many divisions have the Pope? Nonetheless, it is universally acknowledged that the Vatican exercises tremendous influence in the international system (Ibrahim Gaya Mahe 2012).

Cultural Traits Spread

As Ramirez, et al (2008), observed that globalization leads to changes in popular culture.

Popular culture refers to culture traits such as food, sports, and music that are common within a group of people. Although popular cultures vary from one country to another, globalization is causing cultural diffusion or the spread of cultural traits from one region to another. Rapid modern transportation systems permit many people to travel to different countries for work or vacation. When people travel, they see new styles of clothing, try other foods, and hear different types of music. Other people move permanently from one country to another, bringing with them elements of their own culture to their new homes.

Television, movies, music, and other forms of mass media are the most powerful methods of cultural diffusion. For example, people around the world can readily watch satellite news channels and movies from the United States and Europe, while people in Western nations can listen to traditional African or Asian music on radio. The Internet is another means for the exchange of images and ideas. In this way, mass media plays a huge role in cultural changes.

Promotion of Cultural Security in Nigeria

The survival of a state as a viable entity depends largely on developing an effective grand strategy that directs the main elements of state power towards the attainment of set objectives. These elements, among others, include the economy, technology, population, ideology, culture, foreign policy and security (Oladeji 2012). Although diplomacy fosters peaceful co-existence amongst states, it is accepted that a robust national security policy; in addition to other functions, could impact effectively on foreign policy within the international arena. Indeed, foreign policy and national security are complementary and mutually reinforcing. However, as this topic is emphasizing on culture and foreign policy, it is important to also know about the promotion of cultural security in Nigeria. According to Ibrahim Gaya Mahe, cultural security can be defined as the inalienable right of a people to cherish and protect those elements and features of their culture that are dear to them without molestation, intimidation and pillaging of the same. This definition

is made without being unmindful of the dynamic nature of culture which opens it to external influences. That in spite of outside influences, each culture should be at liberty to determine what changes it desires and what influences to reject without coercion or deception.

Cultural security therefore, is a commitment to further strengthen our collective resolve to protect and promote our works of art, heritage materials, traditional spirituality and belief systems as well as our values and general ways of life. It entails a positive sense of security that cannot be achieved through threats, but in an atmosphere in which a culture can safely grow and develop of its own accord and pace; borrowing only those things which it feels are relevant, based on the peculiar needs of the people, their historical context and vision. With extensive damages caused by natural and artificial disasters, wars, looting, pillaging, theft, imperialism and globalization, cultural security encompasses efforts to protect what is left of cultural identity through the safeguarding of our tangible and intangible art and cultural endowments. This is in line with the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage 2003 (Ibrahim Gaya Mahe, 2012). Nigeria is under obligation to protect her cultural heritage and traditional beliefs and practices, and this can be done through provisions for the security of her cultural space and heritage. There are therefore some critical works to be undertaking to ensure cultural security in Nigeria, and lending credence to this, Ibrahim Gaya Mahe (2012), emphasized on these;

1. Identifying those elements of the Nigerian culture that intersect with the realization of the development goals and wellbeing of the people and promoting them.
2. Updating the traditional practices and customs of the various communities to ensure that they align with the realities of contemporary aspirations.
3. Seeking answers to our needs from available local resources rather than looking outside of our shores.
4. Encouraging the continuity of cultural artistry, industry and lore.
5. Encouraging the use of indigenous languages and costumes.
6. Putting a stop to the illicit looting and trafficking in cultural items.
7. Censorship of irrelevant foreign cultural products such as violent films, pornographic materials, gangster culture, skimpy dresses, drug abuse etc should be avoided.
8. Formulating and implementing Cultural Security Policy at all level in a bid to delivering significant gains in employment generation; improvement of general wellbeing of the people and the nation's economy; preservation of our history and enhancement of Nigeria's identity

Conclusion

This article emphatically stated that culture has remained an imperative element of developing and sustaining diplomatic relations. The challenge before us as individuals and government has been to explore ways to rededicate ourselves to the appreciation, development and patronage of our cultural resources as available in their environment, collections in the museums, cultural centers, art galleries and archives. One of the key findings of this study therefore was that Nigeria's cultural

heritage can play significant roles in shaping foreign policy objectives and strategies. The paper recommended among others the need to identify with communities or groups of people, with good knowledge of the relics in our endowment and who are versed in the history of our cultural sites.

Recommendations

The following are some recommendations worthy of note, as highlighted by Ibrahim Gaya Mahe (2012), that Nigeria should;

1. Seek collaboration and partnership with countries and institutions of like minds in the area of culture.
2. Nigerian government should develop a conscious policy of building cultural houses in strategic countries of the world as it has done in Brazil and China.
3. Nigeria should explore and take advantage of the outward migration of a large number of Nigerians who have moved with their social life to other parts of the world.
4. Nigerian government should renew the quest for the return of Nigeria's stolen artifacts.
5. Promote Nigerian music, performances, traditional spirituality which exists in Cuba, Brazil, Trinidad and Tobago, Benin Republic, USA, Togo and Cote D'ivoire and in other parts of the world.
6. The government authorities in charge of culture should check and arrest the piracy of Nigerian films and music and encourage practitioners in the music, film and video industries to spread Nigeria's cultural values and norms.

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