

PERSPECTIVES OF MEDIA PRODUCERS AND CULTURAL CRITICS ON GLOCALISATION AND CULTURAL DIVERSITY IN NIGERIAN ENTERTAINMENT INDUSTRY

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Abstract

The study explored the implications of glocalisation for Nigeria's cultural multiplicity, through the lens of Robertson's glocalisation theory. It conceptualised local and global cultural dynamics as mutually constitutive which are informed by viewpoints on cultural hybridity. The study investigated how Nigerian entertainment industry navigates between local culture and global tradition. To investigate the perspectives of media producers and cultural critics, the study conducted in-depth interviews with a purposive sample of 12 Nigerian television and film producers and cultural critics across southwest, north central and southeast regions (Lagos, Abuja, Enugu). A systematic thematic approach was used for the data analysis. Findings from the study revealed media practitioners used localisation strategies to glocalise global contents, thereby producing hybrid cultural contents. Informants observed the existence of both opportunities (local adaptation, creative hybridity) as well as challenges (likely commodification, urban bias) in the process of glocalisation. Key themes from the findings were that cultural hybridity, marginalisation of rural and minority voices in favour of urban tastes, and platform capitalism where digital distribution further centralises media power. Additionally, findings revealed conflicts of cultural innovation and preservation among producers amidst global pressures of adopting current trends. The study therefore recommended that local stories and contents be sourced from rural communities to counter urban bias of glocalisation.

Keywords: Glocalisation, Cultural diversity; Nigerian entertainment, Reality television, Media producers, Cultural critics

Declaration of conflicting interests: The Authors declare that there is no conflict of interest.

INTRODUCTION

Globalisation of the media usually denotes a unilateral distribution of global culture. However, the notion of glocalisation highlights local adaptation. According to Robertson (2012), glocalisation is the concurrent occurrence of both universalising and particularising propensities, through which global media contents are reinterpreted via local contexts. Hence, in the age of global interconnectedness, glocalisation, has emerged as a critical framework for understanding how global influences are adapted to fit local cultural contexts (Robertson, 2012; Roudometof, 2016). These adaptations are illustrated in the entertainment industry, especially in areas like music (Eze, 2020); literature, cinema (Ojuola, 2024) and television, where localised versions of global formats

are used. Glocalisation foregrounds the simultaneity of universalising and particularising tendencies, allowing local cultures to actively reinterpret, resist, or integrate global trends. As Routometof (2016) suggests, what is considered local is not outside the global, but it is constructed partly in response to, and through global influences.

In Nigeria, a nation with a multiplicity of ethnic groups and rich tapestry of languages, traditions and belief systems, the intersection between global forces and local cultural expressions present complex dynamics that merit scholarly attention. Studies have explored how glocalisation manifests in areas such as media (Titilopemi, Patrick & Patrick, 2023); sports (Igwe, Akinsola-Obatulu, Nwajiuba, Ogunnaike & Nwekpa, 2021); music (Eze,

2020), fashion (Okonkwo, 2019) and language use (Akindele, 2021). These studies affirm that while global cultural elements such as music genres, fashion trends and cuisine are increasingly prevalent, Nigerian communities have not simply assimilated these influences: Instead, they reinterpret them in culturally relevant ways. For instance, Eze (2020) posits that amidst the popular influence of American hip hop music, Nigerian musicians renegotiate the cultural authenticity of high-life music, resulting in the fusion of global and local music genres of hip hop and high life. This has led to the creation of hip-life music genre. Media organisations adapt contents to fit into various cultural contexts as they broaden their audience. Thus, global and local cultural influences are interacting more in the entertainment sector to ensure cultural relevance while retaining global appeal. According to Ajayi and Adeniran (2024), the interconnectedness of global and local cultural elements projects local cultures to a globalised audience, but can be challenging, especially in their preservation and authenticity. In the Nigerian entertainment industry, this is exemplified through reality TV shows such as Big Brother Naija and Nigerian Idol. They are international franchises glocalised with Nigerian hosts, languages, and cultural references. For example, Big Brother Naija's producers incorporate Nigerian music genres and vernacular slang, creating a unique local flavor. Eze (2020) however, attributes cultural hybridity to the growing consciousness of preserving and promoting cultural identities by local content creators.

The interaction between identity construction and cultural hybridity in glocalised entertainment in Nigeria, particularly in the context of international media content reframing and its impact on traditional identities remain under-explored. Moreover, empirical studies that examined both the homogenising and hybridising implications of glocalisation on Nigeria's cultural identity are limited. There remains a critical gap in understanding the cumulative implications of glocalisation on cultural identities and the preservation or transformation of indigenous practices. Therefore, this study investigated how glocalisation influences Nigeria's cultural diversity in the entertainment industry. Previous studies have addressed Nigerian pop music and Nollywood's global reach. However, there is a dearth on the perceptions of producers and critics' perceptions on culture in media globalisation. Hence, the study examined how cultural hybridity, localisation stratagems and urban/rural representation in Nigerian entertainment is viewed by professionals.

The objectives of the study were to:

1. Investigate how media producers and cultural critics perceive the reframing of international media contents in Nigerian cultural contexts.
2. Explore the opinions of media producers and cultural critics on the impact of glocalisation on Nigerian identities and cultural diversity.
3. Understand the perspectives of media producers and cultural critics on balancing cultural preservation and innovation in Nigeria's entertainment industry.

The study provided invaluable insights on the implications Nigerian media producers' localisation of international media contents through the lens of media producers and cultural experts.

LITERATURE REVIEW

Conceptualising Glocalisation

Glocalisation, a synthesis of local and global dynamics, has emerged as a key characteristic of the contemporary entertainment world. Glocalisation originated from the amalgamation of two distinct concepts: globalisation and localisation. The notion of 'glocalisation' emanated as an upshot of globalisation. The idea of glocalisation first surfaced in the wake of the 1990s at the inception of the influx of foreign contents into locals. Glocalisation permeates not just the media; it is evident in several professions, disciplines, and other fields of study such as architecture, public health, etc. Glocalisation is viewed through the lens of world society as a process that enhances the conventional themes of disjuncture, loose coupling, and imperfect dissemination. The Information Communication Technological (ICT) revolution of the 21st century has promoted a symbiotic relationship between cultures across the world and media driven globalisation (Shamala, Devadas, & Barclay, 2019; Roudometof, 2025; Musa, 2019).

Roland Robertson is attributed as the progenitor of theories on glocalisation in 1992. His pioneering work aided the introduction of glocalisation as a concept. As creative feedback to Robertson's work, George Ritzer became the second to conceptualise glocalisation. Both theorists see glocalisation and globalisation as being interwoven. That is, the global is not outside the glocal or local but, both exist within themselves. This also means that 'what is often referred to as the local is essentially included within the global' (Robertson, 1995). Robertson's conceptualisation of the glocal, is governed by a meta-theoretical image known as 'monism'. Monism avows that a variety of existing things (in this regard, the glocal

and the local), can be described in terms of a single reality or substance (in this case, the global). Roberson also believes that globalisation encompasses the particularisation of universalism and the universalisation of particularism. He therefore assumes that the local is interpreted by the global. These are viewed as existing in a single entity, but take numerous shapes (Roudometof & Dessi, 2022).

Contrary to the foregoing, Ritzer (2012) contend that transnational corporations use globalisation to foster the globalisation of culture, which is evident in different contexts such as westernisation, capitalism, neo-colonialism, McDonaldisation, colonialism, Americanisation, Disneyisation, etc. With this, Ritzer argues that in the exploration of globalisation of culture, glocalisation and globalisation are two leading models.

Glocalisation in the Entertainment Media Industry

Glocalisation is more pronounced and propagated by television through streaming of foreign contents on local networks. However, these contents are embellished with local colourations to attract local viewers. Shamala, et al. (2019) argue that glocalised television contents, intentionally or otherwise, have caused modifications in the lifestyle, attitude, and behaviour of the local masses.

Within the context of entertainment, glocalisation means the process of adapting global media content, dominantly of Western origin, to fit into the cultural desires and preferences of indigenous audiences (Wachuku & Ihentuge, 2011). The Big Brother Naija (BBNaija), for instance, originated from a Dutch reality TV show (Big Brother) and later became licensed globally. While retaining its core format of housemates living together, facing evictions and competing for grand prizes, it integrates Nigerian cultural elements such as pidgin English and indigenous languages. Also, the music, food, and fashion featured on the show celebrate Nigerian culture, while the show's themes often reflect Nigerian social issues, making it relatable to local audiences.

This is not peculiar to Nigeria entertainment industry alone as Oh and Jang also posited that the Korean pop (K-Pop) industry, for instance, tactically organises its cultural product to appeal both domestically and internationally by blending western musical influences with Korean aesthetics and storytelling techniques (Oh & Jang, 2020). Correspondingly, global television franchises such as The Voice or Big Brother are modified to have a touch of regional languages, values, and cultural nuances so as to ensure wider

audience participation.

Similarly, Shamala, et al., (2019), aver that for a long time, two distinct cultures have coexisted in India: These two cultures are the traditional culture and the transfixed culture. At some point, the global culture had to adapt to local demands and became glocal culture. With its multidirectional effects, "globalisation" became "glocalisation," which increased the striking rate and allowed for cultural transformation. When globalisation was unable to meet the requirements of the local population, glocalisation became a viable alternative (Shamala, et al. 2019).

Overall, the ability of media filmmakers to negotiate between local specificity and global uniformity is one of the salient attributes of glocalisation. For instance, Hollywood studios are increasingly collaborating with local producers to create content that resonate with local audiences while still being sellable on a global scale (Ojuola, 2024).

Interaction Between Global Entertainment Formats and Local Cultural Contexts

Entertainment contents in the global sphere do not happen in seclusion; they dynamically relate with local customs, values, norms, cultures and regulatory framework. This interaction is shown in reality television programme adaptations, when local storytelling customs, language, and social conventions are included into structurally consistent formats. To ensure relevance to native audiences, multinational franchises like Idols and MasterChef incorporate local judges, cuisine, and languages while maintaining its basic structure (Rusňáková, & Kvetanová, 2024).

Furthermore, this process has accelerated due to the growth of streaming services. For instance, Netflix makes investments in local content creation, enabling filmmakers to produce films that resonate with local histories and cultures while yet being viewed by a worldwide audience. For instance, several Nigerian movies (Yoruba Nollywood, Hausa Kannywood and Igbo Nollywood) have featured on Netflix, Amazon Prime Video and even YouTube (Letaief, 2022). Although this interaction broadens the variety of media, it also raises concerns about the possible dilution of native storytelling customs in favour of formats that are more profitable. As Ajayi and Adeniran (2024) surmise, commodification of culture for commercial purpose inadvertently erodes traditional cultural practices.

Western musical compositions, dramas, films and artworks that have been modified for the Nigerian cultural setting abound. A few noteworthy instances include:

Who Wants to Be a Millionaire? This is of

western origin, which emanated as a British game show. The Nigerian adaptation followed the same format but tailored questions to include Nigerian history, politics, literature, proverbs and pop culture which reflects local culture. Also, contestants and hosts use pidgin or local expressions, while the show promotes education and knowledge of Nigerian heritage.

Idols West Africa, a western TV reality show which originated as Pop Idol in the UK and American Idol in the US. It was adopted in Nigeria as Nigerian Idol; a talent show highlighting Nigerian music styles such as Afrobeats, Highlife, and Fuji alongside Western pop. To showcase Nigerian culture, contestants often perform Nigerian indigenous music in addition to western hits. Also, Nigerian judges bring local perspectives and feedback based on the music industry. The show helped launch careers of local artists like Timi Dakolo.

The Johnsons, which was inspired by American Sitcom, The Simpsons, Modern Family, Everybody Hates Chris. Its Nigerian adaptation as The Johnsons is a Nigerian family sitcom that explores the daily struggles of a middle-class Nigerian family with humour and satire. The show integrates Nigerian family dynamics, extended family influence and societal expectations. Issues such as education, marriage and generational gaps are portrayed in a Nigerian way. The use of Nigerian proverbs, jokes, and cultural references make it more relatable.

MTN Project Fame West Africa was also inspired by Star Academy (France) as a music talent show format. Nigerians also adapted it to focus on mentoring and training Nigerian and West African music talents. Contestants sing both Western pop and indigenous Nigerian songs. While Nigerian music legends like 2Baba, Asa, and Fela Kuti influence performances, the show has produced successful artists in Afrobeats and Gospel music.

From the foregoing, Nigerian media producers have modified several western entertainment styles to better represent their cultural realities. These modifications maintain their worldwide appeal while assisting in the preservation of regional customs. As evidenced by the popularity of Afrobeats, Nollywood, and indigenous storytelling in international media, they also help to globalise Nigerian culture (Ajayi & Adediran, 2024).

Implications for Cultural Diversity

Cultural diversity is affected by the glocalisation of entertainment content in both positive and negative ways. On the one hand, it gives local cultures a platform to be recognised globally (Ajayi & Adeniran, 2024) and aids their growth (Ekeanyanwu & Edewor, 2009). Local businesses can achieve international recognition while maintaining cultural authenticity, as seen by the success of Korean dramas, Bollywood, and Nollywood (Tang, 2024). Such exposure enhances the global media landscape by promoting intercultural appreciation and interaction. Moreso, glocalisation in Nigerian entertainment space promotes transnational cultural appreciation (Eze, 2020).

On the other hand, Page and Riva (2023) assert that a delicate kind of cultural homogenisation may result from glocalisation. The core narrative patterns, and production values of local adaptations frequently conform to western norms, even though they preserve superficial differences. Ojuola (2024) identify the challenges of misrepresentation and cultural appropriation associated with glocalisation.

Empirical review

Several scholars have examined the intersections between globalisation, localisation, glocalisation and cultural transformation, particularly in media, education, and other socio-cultural domains. A significant contribution in this regard is by Roudometof and Dessì (2016), Drawing from sociological and anthropological frameworks, the authors discussed Roland Robertson's glocalisation theory, which underscores the adaptive nature of global cultural flows to local contexts. Their work highlights how glocalisation provides a nuanced framework for analysing cultural change across domains such as religion, education, and media, proposing that this perspective offers a more dynamic understanding of global-local cultural interchange than traditional globalisation models.

In a related study, Varona (2021) investigated the application of glocalisation in the field of criminology in her chapter titled "Glocalisation and Crime: Not Just a Question of Variable Geometry". Using a conceptual methodology grounded in criminology, victimology, and globalisation studies, Varona employed the chronotopes framework to analyse crime and victimisation within super-diverse societies. Her findings argue for a polycentric approach to understanding justice, advocating for a glocalised perspective that considers both local and global dimensions of criminality. She critiqued

narrow definitions of transnational and international crime and underscores the importance of integrating both micro- and macrovictimisation into justice discourses.

Emmanuel, Ramsey, and Samkari (2022) expand the discussion of glocalisation into the educational sector. Their work, *Glocal Education: Theories, Research and Implications*, investigated how glocal perspectives influence educational leadership, policy, curriculum, and pedagogy. Through a comprehensive literature review, they argue that glocal approaches help educational stakeholders balance global standards with local realities. The study indicated that glocalisation in education not only fosters global competencies, but also maintains cultural sensitivity, suggesting its relevance in shaping future educational strategies and policies.

Eze (2020) conducted a qualitative study to explore how Nigerian hip hop artists incorporate local cultural elements into a globally recognised music genre – hip hop. Using case studies of artists such as 2Baba and Flavour, the study analysed lyrics, musical structure, and performance styles to identify local influences. It found that Nigerian hip hop uniquely blends global hip hop beats with indigenous musical forms such as highlife rhythms and Yoruba language elements, effectively localising a global genre. The study concluded that such adaptations do not dilute cultural identity but rather, they help to redefine authenticity by showcasing local creativity on a global platform.

Igwe et al. (2021) examined how the consumption of European football in Nigeria has created hybrid cultural practices. Using ethnographic research and semi-structured interviews with football fans and local viewing centre managers, the study explored the sociocultural effects of watching foreign football leagues. The findings revealed a dual reality: while football fosters a global sense of belonging and community engagement, it also contributes to challenges such as the proliferation of gambling among youths and the marginalisation of local football leagues. Their study demonstrated how glocalisation extends beyond entertainment to influence social behaviour and cultural rituals, generating both positive bonding experiences and problematic outcomes.

Ajayi-Ayodele (2025) conducted a quantitative survey involving students at Ajasa Adekunle University, Ado-Ekiti to examine how glocalisation operates through TikTok usage. The research focused on cultural consumption and identity among youths, revealing a paradox. While TikTok amplifies the adoption of Western fashion, language, and lifestyle, potentially furthering

cultural imperialism, it also provides a platform for promoting indigenous music, dance, and languages. This duality shows that glocalisation is not inherently homogenising; it can simultaneously erode and promote local culture, depending on how users engage with the content. The findings support the need for content creation that foregrounds local identity while remaining globally visible.

Ogohi (2024) employed content analysis to examine the extent to which global (mostly western) media consumption has influenced and potentially undermined Nigerian cultural values. The study analysed media content on satellite television, streaming platforms, and social media to assess recurring themes, languages used, and value orientations. The results highlighted a trend of western dominance in entertainment preferences, fashion standards, and ideologies, leading to the erosion of indigenous values.

Further empirical insight comes from Shamala et al. (2021), who explored the influence of glocalised television content on cultural perceptions among urban Indian youths. Their study applied cultural hybridisation and globalisation theories with survey methods and content analysis. Surveying 200 respondents, they found that glocalised content while retaining its global structure, often integrates local cultural elements that influence youth behaviour, values, and identity. The study concluded that glocalised media foster hybrid cultural identities and contribute to the reshaping of traditional cultural frameworks.

Theoretical Underpinning

The study is grounded in Glocalisation Theory, a framework originally developed by Roland Robertson (1995) and later expanded upon globalisation and media studies. Glocalisation describes how global cultural forms are adapted, reinterpreted, and localised to fit the values, expectations and realities of communities. It is not merely about mixing global and local elements, but about the mutual transformation of both spheres in ways that generate new, hybrid cultural expressions.

The study further draws on three key paradigms from globalisation theory (localisation strategies, cultural hybridity, and marginalisation), which guides the in-depth interview design and coding:

METHOD

This study employed a qualitative research design, specifically the in-depth interview approach to investigate how media producers and cultural critics perceived the implications of glocalisation in Nigeria's entertainment industry. This design was

considered appropriate because it allows for in-depth exploration of professional judgments, and cultural perspectives regarding the adaptation of international media formats in local contexts. Through the interviews, deeper insights were gleaned from the informants. The study population comprised media producers, cultural critics and academics from the departments of theatre arts, performing arts and mass communication in Nigerian universities.

Twelve informants were purposively selected based on their depth of knowledge of the phenomenon of investigation, accessibility and willingness to participate in the study. The sample included twelve media experts: six TV/film producers (including reality show directors and producers of local sitcoms) and six cultural critics/academics (media scholars and journalists). Informants were based in some key Nigerian regions: Lagos (southwest); Abuja (northcentral); Port Harcourt (south-south) and Enugu (southeast). This spread aimed to capture some regional diversity, though all participants were urban based. The criterion for selecting the informants (media producers) was a minimum of five years of industry experience while, critics/academics must have publication records in media studies. The interviews, which were conducted over a period of two weeks, were both in-person and virtually via video/voice calls, each lasting 45-60 minutes. Letters of introduction explaining the purpose of the study and a consent form, which addressed ethical concerns of minimising harm, informed consent, voluntary participation, confidentiality and anonymity were given to the informants. Also, permissions were sought to record the interviews for the purpose of recall and transcription.

The interview data were analysed using Braun and Clarke's (2006) steps on thematic analysis. First, interviews were transcribed verbatim and repeatedly read to allow familiarisation. Subsequently, to establish notable ideas, initial codes were inductively generated, which were further reviewed and grouped into candidate themes. Afterwards, themes were refined by cross-checking with a second coder to ensure consistency. The final themes explained below emerged from consensus on meaningful patterns in the data.

RESULTS

The thematic analysis draws on insights from twelve media professionals and cultural critics, academics, reflecting their perspectives on how the merging of global and local cultures shapes Nigerian identity through media and entertainment. The analysis showed four major

themes and sub-themes, each demonstrated with selected quotes.

Objective 1: perception of media producers and cultural critics on reframing of international media contents in Nigerian cultural contexts.

Sub-Theme: Strategic Localisation of Global Formats

All producers explained deliberately adapting international TV contents to Nigerian culture - from Big Brother Naija to Nigerian Idol, Family Feud Nigeria, and local sitcoms. For example, one producer noted that "Big Brother Naija changes the name and uses Nigerian pidgin as well as Pidgin-English speaking hosts". Another informant observed that Nigerian Idol replaced foreign songs with local Afrobeats on the playlist. These techniques are in tandem with Robertson's globalisation theory, which stated that global contents are incorporated into local elements. The sub-themes of this theme include music and language (utilisation of Yoruba, Hausa, Afrobeats), and cultural signifiers (Nigerian traditional attires on contestants, local jokes). In cross-case comparison, producers agreed that localisation helped boost audience identification and viewer engagement.

All the informants provided examples of how global media content were adapted - from Big Brother Naija to Nigerian Idol, Family Feud Nigeria, and local sitcoms. For instance, informant 6 opined that: "I have seen it frequently in different Formats like The Voice Nigeria, The Family Feud, Nigerian Idol, the MTN Project Fame and even local sitcoms adapted from foreign narratives are regular examples on TV and radio". For informant 2, social media platforms are awash with adaptations of foreign entertainment contents: "If you spend time on Tiktok, you would (sic) realise that there are a lot of western materials of entertainments that are always reformed or reconstructed by a Nigerian artist or influencer as per se to create this online traffic for themselves".

Strategies employed in adapting global content, include local language, humour, relatable characters and cultural proverbs, as identified by some of the informants: According to informant 4, "Common strategies include the use of indigenous languages, inclusion of local music, settings, costuming, use of Nigerian socio-political themes, and integration of local humour" (Interview 4).

Similarly, another informant remarked that "the pidgin English has risen in recognition... the use of humour and cultural codes have created an ambience where entertainment... aids local politics and trends" (Informant 2).

Objective 2: opinions of media producers and cultural critics on the impact of glocalisation on Nigerian identities and cultural diversity.

Sub-Theme: Emergence of Cultural Hybridity.

Repetitively, informants identified the emergence of new hybrid genres. For example, a critic noted that various sitcoms nowadays combine Yoruba folklore with western-style comedic narrative. A Producer observed that even when shows employ global aesthetics, “our content feels Nigerian because of the stories and traditions we include” (Producer, Abuja). These findings demonstrate Ritzer's 'glocalisation of something', where indigenous content maintains uniqueness. In all cases, the trend was that glocal contents produce “Nigerianised” media which are familiar but globally inspired.

Cultural Evolution, Not Cultural Loss

Framing global entertainment contents in localised format were viewed as a dynamic evolution, not cultural destruction: According to Informant 5, “It's not a loss of identity. It's a way to evolve. We're evolving from the local to the global.” Reiterating this position, the same informant in another instance explained that “Global exposure has empowered Nigerians to tell their stories globally... Nollywood, Afrobeats, literature are exporting Nigerian identities to the world” (Informant 5). This implies that Nigerian identities are not lost to glocalisation, but reimagined within a broader frame, thus aligning with the idea that cultural identity is fluid and responsive.

Dual Impacts (Enhancement and Erosion)

Some informants acknowledged glocalisation's paradox: it can both enrich and endanger cultural heritage. According to Informant 4, “Glocalisation... has a dual impact. It enhances diversity by showcasing Nigerian culture... but it also risks eroding unique cultural values if not properly managed” (Interview 4). This was strongly supported by another informant: “It can either enhance or totally eradicate the Nigerian culture depending on the level of importance placed on it” (Informant 6).

Objective 3: perspectives of media producers and cultural critics on balancing cultural preservation and innovation in Nigeria's entertainment industry

Sub-Theme: Rural-Urban Inequality (Marginalisation).

One common pattern was the concern that minority and rural perspectives are not equally represented. All informants admitted that media amenities and production are situated in cities,

leading to urban-centric content. One producer acknowledged that while shows copy some rural folklores, “we rarely film in villages or have housemates who speak only in Igbo or Fulfulde”. This mirrors the marginalisation lens in which cultural multiplicity is limited by the urban concentration of media. Both critics and producers cited capitalism of platforms. That is, social media and online streaming magnify urban celebrities while shelving rural creators. One critic stated that “Digital platforms grow, but mostly amplify pop culture from Lagos, not voices from hinterlands.”

A lone informant noted that glocalisation disproportionately benefits urban Nigeria. “When talking about glocalisation, it benefits mostly the urban area. Many rural communities are at the risk of cultural marginalisation... their voices are not really heard” (Informant 5). This notable insight emphasised that glocalisation mostly benefits urban dwellers. Rural voices and traditions risk marginalisation in the global-local exchange, creating an uneven cultural landscape.

The informants offered rich insights on their perspectives on how, as media producers and cultural critics, they can be a balance between cultural preservation and innovation in Nigeria's entertainment industry. From the informants' responses, the onus lies on media producers, policy makers and government to actively promote Nigerian culture while embracing innovation. Several sub themes emerged from the analysis of the informants' perspectives:

Intentional Cultural Promotion Through Media

An informant advocated for media producers to become custodians of culture by deliberately prioritising Nigerian heritage in content creation. “Media producers can preserve Nigerian cultural heritage by showcasing our culture through the screen” (Informant 3). This insight places the responsibility of preserving Nigeria's cultural identity in creating televised contents on programme producers. By promoting local culture in the evolving media landscape, Nigeria's cultural heritage will be preserved.

Hybrid Programming for Cultural Continuity

Two informants who were content creators in the mainstream broadcast media affirmed that blending traditional values with modern formats was key to striking a balance between embracing the innovative style of adapting international media contents and maintaining their identity. As Informant 4 tersely explained, “At our station, we use hybrid programming... infusing local idioms and proverbs into modern discussions” (Interview 4). This notion was strongly supported by another informant thus: “By integrating modern creative

approaches with traditional themes... we strike a balance" (Informant 6).

Policy and Institutional Support

Informants strongly advocated for supportive policies and institutional backing. "Cultural education... curricular reformation... would capture the indigenusness of Nigerian heritage" (Informant 2). "Government incentives for culturally themed productions, media grants for local storytellers... would go a long way" (Informant 4). Similarly, Informant 6 further buttressed this point thus: "Promotion of local content... financial support for cultural productions... educational programmes that foster cultural awareness" (Interview 6).

The interviews also unveiled challenges media producers face in balancing innovation while trying to maintain the essence of Nigerian culture.

Cultural Commodification and Platform Capitalism.

Informants observed that the commercialisation of the media defines content creation. Producers agreed to harmonising genuineness with commercial interests: "Sponsors want Afrobeats because it sells abroad, so we feature it more" (Producer, Lagos). This is linked to the notion of platform capitalism, where digital platforms such as Netflix and YouTube concentrate on profit intentions. One informant explicated that global streaming platforms require content in English or Pidgin to get across to urban viewers, which can homogenise programming. Partly, this explains Ritzer's 'globalisation of nothing': a tendency toward standardised format out of profit, even as local flavours are embedded. Nevertheless, there was another pattern which was the hope that glocal hybridity could fight total commodification. To this effect, a critic observed that "as long as producers include local idioms, we keep some cultural soul."

The views of informants on audiences' reception of local adaptations of foreign programmes were mixed. "Nigerian audiences are very, very much happy... especially if they have semblance of international culture in it" (Informant 1). A similar view was shared by another informant; "For Nigerian audiences, they respond positively when the adaptation resonates with their daily experiences (Interview 4). Moreso, informant 2 said that "Nigerian audience respond to some of these adaptations of foreign content in Nigeria culture by seeing them as enlightenment, things to exhume humour, things to laugh away the sorrows". From these submissions, local adaptations of international contents were seen as enlivening the social realities of Nigerians.

Mixed Views on Cultural Authenticity

There were mixed reactions from some of the informants, where an informant believed global content adaptations undermine authenticity: For instance, Informant 1, who is a cultural critic, stated in strong terms: "Absolutely! International content has affected the originality and authenticity of Nigerian culture" (Interview 1). But for Informant 6, "Nigerians have a way of localising even foreign formats, thereby preserving their originality." This sentiment was shared by informant 4: "... the goal should not be to reject global influence, to shape it and to make it unmistakably Nigerian. That is how we stay authentic in the global world".

However, achieving cultural authenticity in an era permeated by global influences were seen as challenging by the informants. Some informants identified several challenges in maintaining cultural authenticity. For informant 4, economic pressure, alongside bandwagon effect were challenging; "Budget constraints, commercial pressure to follow trends... make it challenging to maintain authenticity" (Informant 4). From the foregoing, financial limitations and the demand for commercially viable content to stay in business often push producers toward western styles at the expense of indigenous style. Informant 2 also highlighted tension in maintaining cultural authenticity is an interconnected globe. "...As creative thinkers, especially when trying to represent indigenusness or the essence of an indigenous past in a presently influenced contemporary society" (Interview 2).

From the foregoing, cross-case analysis revealed consistent acknowledgement that Nigerian entertainment is harmonising local cultures with global formats, producing both new inequalities and hybrid creativity. Quotations were shortened to focus on interpretation. The pattern of each theme was explained with the use of glocalisation theory which revealed that local adaptation enhances hybridity, while market pressures risk uniformity and exclusion.

Discussion of Findings

This study sought to investigate the perspectives of Nigerian media producers and cultural critics regarding the implications of glocalisation on Nigerian cultural diversity, focusing on the reframing of international media content, its impact on cultural identities, and the balance between cultural preservation and innovation. The findings revealed that glocalisation is a dynamic and often paradoxical process.

(Objective 1: Perceptions on the Reframing of International Media Contents

The informants provided ample evidence of how global media content is being actively reframed within Nigerian cultural contexts. Examples ranged from popular reality television shows like *Big Brother Naija* and *Nigerian Idol* to game shows such as *Family Feud Nigeria*, and various local sitcoms adapted from foreign narratives. Informant 6's observation that these formats were "regular examples on TV and radio," alongside Informant 2's note on the prevalence of adaptations on social media platforms like TikTok, reflects the widespread nature of this phenomenon. This amplifies Ajayi-Ayodele's (2025) study, where social media were seen as platform for promoting indigenous music, dance, and languages.

The strategies employed in the adaptation process are crucial to its success and resonance with local audiences. Informants consistently highlighted the strategic incorporation of indigenous languages, local humour, relatable characters, and cultural proverbs, as surmised by two informants. Another informant further illustrated how glocalisation leverages local linguistic and comic sensibilities to create an authentic Nigerian experience.

Audience reception to these adaptations was generally positive. This suggests that successful glocalisation provides both entertainment and a mirror to local life, fostering a sense of familiarity and relevance.

Objective 2: Opinions on the Impact of Glocaliation on Nigerian Identities and Cultural Diversity

The informants' perspectives on glocalisation's impact on Nigerian cultural identity and diversity revealed three key sub-themes:

First, a dominant view was that glocalisation represented cultural evolution, not cultural loss. Informant 5 strongly asserted, "It's not a loss of identity. It's a way to evolve. We're evolving from the local to the global." This perspective aligns with theories of cultural hybridity, suggesting that Nigerian identities are not being erased but are being reimagined and exported globally. The success of Nollywood, Afrobeats, and Nigerian literature in gaining international recognition was cited as evidence that "Global exposure has empowered Nigerians to tell their stories globally" (Informant 5). This indicates a dynamic process where local culture is not merely a recipient but an active contributor to global flows. This finding resonates with Eze (2020).

More so, informants acknowledged the dual impacts of glocalisation. Informant 4 articulated this paradox, stating that glocalisation "enhances diversity by showcasing Nigerian culture... but it also risks eroding unique cultural

values if not properly managed." This sentiment was echoed by Informant 6, who warned that glocalisation "can either enhance or totally eradicate the Nigerian culture depending on the level of importance placed on it." This highlights the critical role of management and intentionality in navigating glocalisation's effects, indicating that its outcomes are not predetermined, but contingent on strategic choices. This corroborates the findings of Igwe, et al. (2021).

Finally, a notable insight from Informant 5 pointed to cultural marginalisation and a rural-urban divide. This informant observed that glocalisation disproportionately benefits urban areas, leaving many rural communities "at the risk of cultural marginalisation...." This suggests that the benefits of glocalisation are not evenly distributed across the Nigerian landscape, potentially creating an uneven cultural terrain where rural traditions and voices are overlooked in the global-local exchange.

Objective 3: Perspectives on Balancing Cultural Preservation and Innovation: Informants, as media producers and cultural critics, offered rich insights into strategies for balancing cultural preservation and innovation within Nigeria's entertainment industry. The consensus was that the onus lies on media producers, policymakers and the government to actively promote Nigerian culture while embracing innovation.

Several sub-themes emerged regarding strategies for this balance:

Intentional Cultural Promotion Through Media: An informant advocated for media producers to become "custodians of culture by deliberately prioritising Nigerian heritage in content creation" and "showcasing our culture through the screen." This emphasises a proactive and conscious effort in content development.

Hybrid Programming for Cultural Continuity: Content creators affirmed that blending traditional values with modern formats is key. Informant 4 highlighted the use of "hybrid programming... infusing local idioms and proverbs into modern discussions," a view supported by Informant 6, who stressed integrating "modern creative approaches with traditional themes" to strike a balance. This points to the success of cultural hybridity as a deliberate strategy.

Policy and Institutional Support: There was a strong advocacy for supportive policies and institutional backing. Informant 2 called for "Cultural education... curricular reformation... to capture the indigenusness of Nigerian heritage." Informant 4 suggested "Government incentives for culturally themed productions, media grants for local storytellers," a point reinforced by Informant

6's call for "Promotion of local content... financial support for cultural productions... educational programmes that foster cultural awareness." This indicates a clear demand for systemic support to enable cultural preservation and innovation.

However, the interviews also unveiled significant challenges faced by media producers in achieving this balance:

Mixed Views on Cultural Authenticity: Informant 1, a cultural critic, strongly believed that "International content has affected the originality and authenticity of Nigerian culture." Conversely, Informant 6 argued that "the Nigerian thought process, ethics, culture... rubs off on it effectively," preserving originality even in foreign adaptations. Informant 4 emphasised shaping global influence to make it "unmistakably Nigerian" as the path to authenticity. This highlights an ongoing debate within the industry regarding what constitutes 'authentic' Nigerian culture in a glocalised world.

Practical challenges in maintaining authenticity were identified, as informant 4 cited "budget constraints, commercial pressure to follow trends" as factors that push producers towards western styles. Informant 2 also highlighted the "tension in maintaining cultural authenticity in an interconnected globe," as another challenge hampering authenticity and originality in media productions.

Conclusion

This study provided invaluable insights into the views of Nigerian media producers and cultural critics on the implications of glocalisation on Nigerian cultural diversity. The findings confirm that glocalisation is a pervasive and active process within Nigeria's entertainment industry, characterised by the widespread adaptation of global media content using specific localising strategies such as indigenous languages, humour and cultural themes.

Importantly, the study concluded that glocalisation is largely perceived as a process of cultural evolution and hybridity rather than outright cultural loss. While acknowledging the dual impacts of both cultural enhancement and potential erosion, informants emphasised the dynamism of Nigerian identity in adapting and exporting its unique cultural expressions globally. However, a significant concern emerged regarding the cultural marginalisation of rural communities, indicating an uneven distribution of glocalisation's benefits.

To balance cultural preservation and innovation, the study highlighted the critical need for intentional cultural promotion through media, the adoption of hybrid programming, robust policy and institutional support from government

and cultural bodies. Despite these strategies, challenges persisted, particularly concerning the maintenance of cultural authenticity amidst economic pressures and the complexities of representing indigenous heritage in a globalised world.

In essence, glocalisation in Nigeria reflects the resilience and adaptability of its cultural diversity. It presents a complex interaction where global influences are not simply absorbed, but are actively re-shaped, creating new forms that are both locally resonant and globally appealing. The future of Nigerian cultural diversity in a glocalised world hinges on strategic management and conscious efforts by relevant stakeholders to leverage opportunities while mitigating risks.

The study therefore recommended that:

1. Media producers should consciously seek out and invest in stories, talents and cultural expressions from rural communities to counter the urban bias of glocalisation.
2. Media producers should develop content that blends traditional Nigerian narratives, aesthetics, and values with modern creative approaches and production techniques.
3. Government and policy makers develop and enforce policies that actively promote and protect Nigerian cultural heritage in the media, such as reviewing and strengthening local content quotas across all media platforms.
4. Provision of grants and incentives to producers of indigenous media products by government and cultural bodies.

Study Limitation:

The study's small, non-random sample of twelve informants limits generalisability, though it offers deep and relevant insights on glocalisation and cultural diversity within the Nigerian entertainment industry. Informants tilted towards recognised, urban professionals, which may bias findings toward elite perspectives. The study overtly recognises the urban/elite bias in interpretation. Therefore, future research should include rural media producers and diverse audience groups to address this gap.

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