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The Role of Cultural Heritage and Tourism in Nation Building: A Study of Lagos Eyo Festival

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Abstract- Nigeria is made up of over 250 ethnic groups and has over 500 dialects validating her rich cultural diversity and resources. Yet its cultural industry has not been properly harnessed and as a result, Nigeria is fast losing her cultural heritage or history to cultural colonization and westernization. Consequently, Nigeria faces the possibility of cultural usurpation by cultures that are foreign to her cosmology. This research therefore examines how Nigeria's cultural resources can be tapped into for nation building using the Eyo Festival as a case study. It is anchored on the neoliberal theory as a framework which explains the use of our culture as a means or an instrument of foreign policy. The study employed the use of both primary and secondary data to arrive at its conclusions. It sampled a population of 100 residents of Lagos State. Research findings indicate that the Eyo festival as a cultural heritage of Lagos State has contributed immensely to the nation building project, especially through tourism. The study therefore, recommends that the Nigerian government should re-orient and educate its citizens about its cultural heritage in order to increase national consciousness and awareness. Also, the government should ensure that our cultural heritage is preserved in order to attract foreign investment, thus enhancing nation building.

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THE ROLE OF CULTURAL HERITAGE AND TOURISM IN NATION BUILDING: A STUDY OF LAGOS EYO FESTIVAL

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Chidozie ^a, Felix Chidozie ^a & Obubo Adora Ayibainewoufini ^b

Abstract- Nigeria is made up of over 250 ethnic groups and has over 500 dialects validating her rich cultural diversity and resources. Yet its cultural industry has not been properly harnessed and as a result, Nigeria is fast losing her cultural heritage or history to cultural colonization and westernization. Consequently, Nigeria faces the possibility of cultural usurpation by cultures that are foreign to her cosmology. This research therefore examines how Nigeria's cultural resources can be tapped into for nation building using the Eyo Festival as a case study. It is anchored on the neoliberal theory as a framework which explains the use of our culture as a means or an instrument of foreign policy. The study employed the use of both primary and secondary data to arrive at its conclusions. It sampled a population of 100 residents of Lagos State. Research findings indicate that the Eyo festival as a cultural heritage of Lagos State has contributed immensely to the nation building project, especially through tourism. The study therefore, recommends that the Nigerian government should re-orient and educate its citizens about its cultural heritage in order to increase national consciousness and awareness. Also, the government should ensure that our cultural heritage is preserved in order to attract foreign investment, thus enhancing nation building.

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I. INTRODUCTION

The concerted efforts of successive governments, patriotic citizens, local as well as foreign institutions to building a prosperous African continent have been a rather daunting challenge for many states in Africa. As a matter of fact, many of these states have failed woefully in achieving this primal objective which characterizes the very existence of any society. To this end, various approaches to providing a panacea to this incurable sore have been offered by reputable intellectuals from the perspective of their respective disciplines whether social, scientific, business, medical or humanistic.

Nevertheless, it is unquestionable that the industries of cultural heritage and tourism in many African states, especially Nigeria, have been left in the doldrums for a time too long. It is also indisputable that the measure of payments or revenue in both cash and kind that a society can accrue through its culture can be

immense if judiciously and resourcefully tapped into. By this explication, Nigeria can therefore, through a rejuvenation of its cultural heritage and through tourism build a prosperous nation that is capable of contributing enormously to the modern world culture by projecting African civilization and values.

A nationwide approved definition of culture is contained in the preamble to the Cultural Policy for Nigeria of 1988. By this definition, culture is seen as "the totality of the way of life evolved by a people in their attempts to meet the challenges of living in their environment, what gives order and meaning to their social, political, economic, aesthetic and religious norms and modes of organization thus distinguishing a people from its neighbours" (Cultural Policy for Nigeria, 1988:5).

In buttressing the fact that culture is not simply reverting one's way of life to archaic means of living, the policy emphasizes the fact that culture is not "merely a return to the customs of the past and that it embodies the attitude of a people to the future of their traditional values faced with the demands of modern technology which is an essential factor of development and progress" (Cultural Policy for Nigeria, 1988:6), the policy further asserts that culture comprises the "material, institutional, philosophical and creative aspects of a peoples' life. (Cultural Policy for Nigeria 1988: 6).

It is often wondered how plausible it is that culture can feed a nation and its people's bellies. In examining culture from a historical perspective, it can be argued that culture, from time immemorial has always been an integral and essential aspect of the Nigerian economy. According to Aig- Imoukhuede (1987), before the colonial era, culture based activities and goods produced indigenously made up over 50 percent of the economy. The trans-Saharan and trans-Atlantic trades were essentially comprised of craft exports which epitomized the highest and most sophisticated forms of existing technology at that period, and after that, agriculture was the strong base which made up not less than 40 percent of the economy.

It is therefore rather pathetic to discover that Nigeria's economy has so deteriorated that it is currently dependent on only one natural resource: oil which has been a source of incessant conflict for the nation, or what Ibeanu (2008) referred to as the paradox of affliction (poverty) in the face of affluence (oil wealth). It is based on this need to diversify the economy that the preservation and conservation of our cultural and

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historical heritage and resources become a more pressing and urgent necessity.

Also, looking at it from the educational sector viewpoint, it is very evident that the escalating cost of educating young Nigerians has become very daunting and discouraging. In the past, our cultural heritage provided us with a functional and productive form of education that was consolidated by an informal education and apprenticeship system in which, according to Aig- Imoukhuede (1987):

Products' training was related to specific roles and functions and not tied to paper qualifications and the characteristic inability to respond positively to the practical applications of education. The drop out idea is alien to the traditional system of education which is usually life-long. The large number of unemployed graduates is not only an indictment of the methodology but also of the course content which produces half baked and stereotyped products unable to communicate with a public in an industrial atmosphere which they should exploit for their livelihood and survival. The end product of efforts at nation building through a culturally relevant educational system should be a pervading leitmotiv that is visible in every spectrum of our national life. Creating a tapestry into which is intricately worked several national motifs representing our values and philosophies, our forms and designs and a certain quality which is the aggregation of all that is desirable, progressive, inspiring and gives Nigeria an object (human or material); an easily identifiable character (Aig- Imoukhuede, 1987:6).

Nigeria's educational system should therefore complement and strengthen her cultural heritage as a society which possesses shared minds, a unified spirit, and a common prospect. It is against this background that this study is divided into five sections. After the introductory remarks, major concepts are explained. This is followed by the examination of the history and origin of the Eyo festival in Nigeria. The fourth section presents the data analysis on the sample size adopted and the last section concludes the work

II. CONCEPTUAL DISCOURSE

Key concepts in the study are identified and clarified with a view to creating a synergy in the course of the discourse and to avoid ambiguities.

a) Culture

As a concept, the term 'culture' is one that possesses different meanings in various disciplines and fields of study. For Williams (1983:87), "culture is one of the two or three most complicated words in the English Language". In fact, Hutnyk (2006) further argues that, "every commentary on culture must begin with a ritual acknowledgement of the local, global, and of the

twinned inextricably bound antithesis of becoming universal and becoming particular, of identity and difference, and contest over these terms" (Hutnyk, 2006: 351).

Nevertheless, attempts have been made to define culture by a number of scholars. According to Williams (1983), the word 'culture' originated as a noun that referred to the act of cultivating crops. Thereafter, this notion of cultivation was expanded to encompass the cultivation or nurturing of the human mind. Thus, the idea of a cultured mind or cultivated person was born. However, the nineteenth century brought with it a more anthropological definition of the term. By this new definition, culture became understood as "a whole and distinctive way of life. This understanding of culture emphasized 'lived experience'" (Barker: 2003:58).

Again, Marvin (1980) defined culture as, "the learned repertory of thoughts and actions exhibited by the members of social groups" (Marvin, 1980: 10). Marvin's conception of culture is portrayed in a holistic sense; that is, culture is seen as the whole of existence or the life of a community not just an aspect of life that is concerned solely with education and the cultivation of civilized character. Marvin's definition also suggests that culture is the 'learned repertory', in other words culture becomes a process in which a group of people acquire all the skills, knowledge and techniques needed to survive in any given environment (which they live in) through training and experience, which is not instinctual but passed down from generation to generation. By this, culture is a process of learning and this explains why every culture is unique to its respective environment. In effect, different environments require unique and almost inimitable skill, knowledge and techniques for the survival of each individual.

Marvin's conception of culture also suggests 'thoughts and actions' as elements of culture. Thus, culture also encompasses the particular way of thinking or pattern of ideas and beliefs of a people or a society. As stated earlier, since each environment requires a unique 'way of living', it would be laughable to outrightly and condescendingly condemn a people's culture simply because one cannot relate to or understand its foundation. However, this definition is quite simplistic and fails to elucidate the institutional aspects of culture. A more descriptive definition of culture is offered by Nwengbu, Eze and Asogwa (2011). They define culture as:

A pattern of human activities and the symbols that give these activities significance. It is what people eat, how they dress, beliefs they hold and activities engage in. It is the totality of life evolved by a people in their attempts to meet the challenges of living in their environment, which gives order and meaning to their social, political, economic, aesthetic and religious norms and modes of organization thus

distinguishing people from their neighbors (Nwegbu, Eze & Asogwa, 2011:1).

This definition exposes a more humanistic view of culture. Culture is not only about the activities of man, but it also signifies the representations and the characters that give these activities meaning or importance. Culture is also portrayed as a process that doesn't just emerge, but one that evolves.

b) *Heritage*

According to the Encyclopedia of Tourism (2000), the various definitions of heritage usually refer to ideas of inheritance that have been passed down from long ago. When used in relation to tourism, heritage can be categorized into two: cultural heritage and natural heritage. In a cultural sense, heritage can refer to the history, beliefs and ideologies, values, traditions, customs, arts and music, standard of living, etc of a society. While naturally, heritage can mean the landscapes in which such a people finds itself. However, it is the cultural aspects of heritage that this study is concerned with.

For Gunay (2008: 2), heritage is "part of the past which we select to determine economic, cultural or social values. This 'value-loaded concept' of heritage makes the subject matter relate to present circumstances and provides an interpretation of history". A people, of necessity therefore require knowledge of their past in order to thoroughly and systematically understand their unique present and to productively mould a prosperous future for themselves. It is for this reason that the importance of conserving one's heritage (whether natural or cultural) is paramount for any society or people who intend to prosper.

Again, heritage is defined as "a form of trust to be established on firm footing and reinforced so as to promote a culture's perpetuity, its quality and its uniqueness" (Aig- Imoukhuede, 1987:3). This suggests that heritage represents a faith that a people hopefully rely on for their advancement and continuous existence. It validates their identity and their character which is showcased in their attitudes and their attainments.

Aig-Imoukhuede further argued that "cultural heritage involves more than just music, dancing and arts; Nigeria's cultural heritage is more than charms and incantations. Its elements can be found in artifacts which insinuate a solid technological base of undisputable value. It also possesses an oral tradition which is comprised of a rare assortment of practical accomplishments and inspiring philosophies" (Aig-Imoukhuede, 1987:3).

According to the Wikipedia Online Encyclopedia (2012), heritage is the "legacy of physical artifacts (cultural property) and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations. Cultural heritage includes tangible

culture (such as buildings, monuments, landscapes, books, works of art, and artifacts), intangible culture (such as folklore, traditions, language, and knowledge), and natural heritage (including culturally significant landscapes and biodiversity)".

From the foregoing, one can vividly see the intimate and intricate bond or relationship that exists between culture and heritage. These two concepts are intertwined and it would be almost impossible to accurately explain one without making reference to the other.

c) *Tourism*

Tourism can be defined as the "study of man (the tourist) away from his usual habitat, of the touristic apparatus and networks responding to his various needs, and of the ordinary (where the tourist is coming from) and non-ordinary (where the tourist goes to) worlds and their dialectic relationships" (Encyclopedia of Tourism, 2000: 585).

By this definition, man becomes the central focus of tourism. Man's behaviour is thus examined within an environment that is different from where or what he is used to and how he is able to adapt to the new challenges that will be faced. From the above therefore, tourism examines the positive interaction or the negative contention between the 'ordinary' and 'non-ordinary worlds' and how man is still able to meet his needs in the light of the 'non-ordinary'.

According to the Wikipedia Online Encyclopedia (2012), the United Nation World Tourism Organization (UNWTO) defines tourists as people who "travel to and stay in places outside their usual environment for more than twenty-four (24) hours and not more than one consecutive year for leisure, business and other purposes not related to the exercise of an activity remunerated from within the place visited". This definition puts a time frame to the period in which a tourist may still be regarded as one. It also mentions that the tourist does not engage in work related activities by which he can be paid.

Precisely and more relative to the study, as stated by the NTWG Report (2009), tourism is the "active process of harvesting profit from culture by converting the raw ingredients of life into a money-making enterprise through the conscious and deliberate development of culture into products for sale and consumption. It involves the active development and cultivation of inbound consumers as well within-bound consumers" (NTWG Report, 2009: 10).

The above definition examines tourism in light of a society that possesses culture. From this definition, tourism is a 'process' that is 'active'. In other words, tourism is a continuous and unrelenting activity which transforms the abstract concept of culture into a profitable venture that produces revenue for a people and its government. Also, the consumers of tourism are

not only those who come from without, but also within the given environment.

More so, for Knox and Marston (1998: 55), "tourism is the largest global industry in terms of employment and revenues. One estimate suggests that one of every 15 workers worldwide is engaged in transporting, feeding and otherwise serving tourists". This view makes tourism one of the most important industries in any economy which shouldn't be managed or operated with apathetic abandon and reckless indifference.

For Nichols (2001), tourism likewise can be highly susceptible or volatile during recession conditions because it is a leisure industry. So therefore, tourists are repelled if provided with the littlest deterrent. For example, the September 11 terrorist attacks on the World Trade Centre suggest that the tourism industry can collapse in a twinkling of an eye without prior notice irrespective of the geographical size or importance of that site. On the other hand, tourism may also significantly influence a society constructively. The Report by the Culture, Tourism and National Re-orientation Thematic Group (2009: 11) rightly states that "socially, one of the most immediate benefits of the tourism industry is its ability to create employment and, in the case of tourism, an added benefit is that it caters for both skilled and unskilled employment. As a labour-intensive industry, tourism has the potential to create more jobs per unit of investment than any other industry and tourism can be a useful source of employment for women and ethnic minority groups".

It further contends that:

Environmentally, tourism, when properly developed and managed, can serve as a mechanism for protecting natural environments; preserving historical, archaeological and religious monuments; and, stimulating the practice of local cultures, folklore, traditions, arts and crafts, and cuisine. And economically, tourism brings many benefits to the Central Government, local authorities as well as the private sector through the generation of foreign revenue, financial returns on investment, taxation on tourists and tourist products, and, linkages to other local industries such as agriculture and fisheries (NTGW, 2009: 11).

This signifies that the ripple effects of the judicious employment of tourism can be seen in every aspect of a society which includes the economic, the social and the environmental. Accordingly, tourism should not be relegated to the backseat; rather it should take the driver's seat of any nation that intends to experience development.

d) Nation Building

According to Tokunbo Ajasin, as cited in Onasanya (2009: 10), nation building "ordinarily suggests the existence of builders and by logical

extension a blue print by which the nation is being built or is going to be built. In other words, there must exist a set of people (builders, leaders) who have very clear, distinct, focused and principal orientation about how, when, what and why the nation must be built" (Onasanya, 2009: 6). This argument simply expresses the meaning of nation building in simple but logical terms. It also identifies those who engage in the activity and the features that they should possess in building a nation.

He concludes by categorically stating that:

In a nutshell, nation building cannot start until there is a well laid-out plan that is properly and conspicuously articulated by political leaders such that the plan becomes an international public article of faith based on popular acceptability. It is the level of persistency in implementation that determines the quality and extent of development that each person, organization, or nation experiences. Therefore every generation has its mission in the interpersonal, organizational, national building task (Onasanya, 2009: 13).

As a matter of fact, there are two elements involved in the process of nation building. They are the state which is represented by the government on one hand; and those who are governed on the other hand. The convoluted and dynamic relationship between a government and its people is a determining factor in deciding whether that society can be built into a prosperous or developed one. A society that possesses a constructive relationship between its government and its people will be prosperous and vice versa.

In a presentation by Gambari (2008:1) during his tenure as Under-Secretary-General and Special Adviser to the United Nations Secretary-General, he argues that "nations just don't happen by historical accident; rather they are built by men and women with vision and resolve. Nation-building is therefore the product of conscious statecraft, not happenstance. Nation-building is always a work-in-progress; a dynamic process in constant need of nurturing and re-invention. Nation-building never stops and true nation-builder never rest because all nations are constantly facing up to new challenges". In other words, if a nation has to exist, there has to be determined and deliberate; purposeful and persistent; and resolute and resilient efforts not only by statesmen, but also by the general number of men and women who make up the state. In the same presentation, Gambari further outlined the important aspects of nation building which include:

A political entity which corresponds to a given territory, based on some generally accepted rules, norms, and principles, and a common citizenship. Secondly, it is also about building institutions which symbolize the political entity – institutions such as a bureaucracy, an economy, the judiciary, universities,

a civil service, and civil society organizations. Above all else, however, nation-building is about building a common sense of purpose, a sense of shared destiny, a collective imagination of belonging. Nation-building is therefore about building the tangible and intangible threads that hold a political entity together and gives it a sense of purpose (Gambari, 2008: 1).

Gambari's view on nation building focuses mainly on the development of the political entity which must operate within a definite geographical territory, must be founded upon vital institutions, principles, beliefs, etc which represent it and a unified 'sense of purpose'.

In summary nation building refers to the visible and invisible workings of the government and its people toward being unified.

III. HISTORY AND ORIGIN OF THE EYO FESTIVAL

As a result of the oral nature in which African traditions, histories, practices and customs are passed down from one generation to another, there has been difficulty in determining the exact origin of the Eyo Festival. As such, there are fairly divergent accounts to the history and origin of the festival. However, there is a passionate acceptance among the indigenes of Lagos of these different versions. Nevertheless, this study accounts for four versions which are most prominent amongst all.

According to Chief Aziz Akilagun II, the Onilegbale of Lagos, in "The Truth about Eyo Masquerade", an article published in the Lagos News, December 19, 1986, as cited in Adegunwa and Isong-Ibanga (2012:1), "the Eyo play and not Orisha (Adimu Ologede and Alaketeppa or Laba) were brought to Lagos from Ibefun in about 1750 by Ejilu and Malaki, the two male cousins to Olori Olugbani, the wife of Oba Ado and mother of Erelu Kuti of Lagos. Ejilu and Malaki came from Ibefun in search of Olugbani who was said to have died before they arrived Lagos. Fortunately, they met Olugbani's daughter Erelu Kuti and her two children who were on separate thrones (Ologunkutere as Oba of Lagos and Sokun as Ogbon Iduntafa).

On arrival, the two men introduced themselves to Erelu Kuti and told her their mission (to locate Olugbani). They did not stay long when they learnt of Olugbani's death but left for Ibefun to perform funeral rites (Eyo) of Olori Olugbani". This version is said to be of the Isokun Onilegbale chieftaincy family.

History however, shows the strong presence of these two important persons and their essential roles in the institution of the Eyo play in Lagos. Nevertheless, the place of Malaki and Ejilu in the historical origin of the

fanciful Eyo play is brought out forcefully in a praise song rendered as:

Malaki ni njaiye o eeeee
 Ijaiye Ejilu ya to, } Twice
 Eyn ngbo o? }
 Omo lo si Oyo Ajaka (Twice)
 O rohun mu bo si rele
 O f'akala m'Awo ni Mesi Ikole,
 Oun lo n se Oniko eleyo
 Omo wewe a ba se e ra eni a l'Eko,
 Aimo wo lo s'aja lo ra
 Eba gbajo ka'to ki'to a ho
 Awo Eko agoda s'Irele

This Igbe song appears to invoke the spirit of the origin with its entire nostalgic mood. But the song hardly renders itself to literal translation because of its coded idiom, the meaning which is buried in the images of the past. A close translation is provided below as:

Malaki lived well
 Ejilu's enjoyment was exceptional
 Do you all hear?
 Malaki enjoyed life
 Ejilu's enjoyment was exceptional
 The child went to Oyo Ajaka
 He came back with something tangible
 He introduced Eagle to the cult of Mesi Ikole
 Who is the adept (or leader) of Eyo cult
 If it were possible to sell little children in Lagos,
 The ignoramus would go to the market to buy
 We better come together to follow the path of the
 cult
 The cult which belongs to Eko agodo proper
 (Adekunle-Alli, oral interview, 2013).

An important meaning or message thus emerges from the song: the roles of Ejilu and Malaki who brought the festivals, the exhortation of the people of Lagos to rally round them to make the cults a worthy heritage. Lastly, it will be remembered that Ejilu brought Awo Opa from Oyo that is why it is repeatedly mentioned in the song.

Again, Ejilu and Malaki are credited for their role in the Awo Opa religion and culture especially, in the Adamu Orisha in Lagos by the popular saying: "Mole Ejilu, Mole Malaki".

According to Chief Adekunle Alli in an interview on the origin of the Eyo festival as cited in Oladipo (2011: 2), "another version from the Ogunmade Chieftaincy family states that it was only the Eyo Masquerade that was brought in from Ibefun, but that the Adamu Orisa, which is the lead deity in whose name the play has been subsequently staged, was brought into Lagos from Benin by the Olugbade family". He further opines that the Adamu Orisa, the Orisa Ogunran and the Orisa Elegba Opopo were originally brought in from Benin by Chief Ologun Agan and Chief Ologun



Igbesodi during the reign of Oba Ado of Lagos (which was over 350 years ago).

A further addition to this version states that due to the lack of royal entertainment in Lagos during the reign of Oba Ado, apart from some traditional music, Chief Ologun Agan went to his town, Benin, accompanied by his friend Ejilo, to bring the Orisa Oko, which is the Adamu Orisa, and presented it to the Oba. Subsequently, Ejilo advised Ologun Agan that they should send an emissary to the Alaafin of Oyo seeking an introduction to any form of protection that would enhance peace and security in Lagos (Oladipo, 2011).

It is reputed that the Alaafin gave them a fetish called Erikina and Olowo Oko, also referred to as Awopa and Akalamasha that was located in a cult centre outside town, where the Orisa Oko or Adamu Orisa was also lodged. Thereafter, fortnightly plays were held in Okeipa, which the kings of Lagos and other nobilities attended, and it was there that an Ijebu man, Molu first appeared in the Eyo masquerade costume with Orisa Oko (Adamu Orisa). Afterwards, King Ologunkutere (c. 1776-1806) decreed that the fortnightly plays be moved to Lagos Island. And when the Adamu Orisa masks were brought to Lagos, Ologun Agan established Orisa Oko/Adamu Orisa inside his palace in Idumojogun, also known as Ita-Ado, and it is there till date.

According to Jinadu (2003), another account asserts that the Adamu Orisa Eyo was brought by the same people who brought Awopa to Lagos and not by the Ijebu from the Iperu area. An additional version of

the story also claims that King Akitoye of Lagos accepted to appease the Eyo Deity - originally from Ibefun, - as advised by his in-laws there, so that his sister, Erelu Kuti, could conceive and bear children. The name Orisa Oko arose due to the journey across the sea to Ibefun when Oba Akitoye asked that the Adimu Cult bring home the deity. After Erelu Kuti finally gave birth, her two offspring, Sogan and Ologunkutere, were the progenitors of the core lineage that ascends to the throne of the Oba of Lagos till now. As such the first Adamu Orisa play was staged in 1854, in honour of Adamu Orisa's benevolence which led to the birth of kings.

On some level, it can be said that all these versions have some similarities and are to some extent interwoven with one another. This is as a result of the repetition of some names or some recurring incidences. In all, one can believe that there is some truth in all versions.

IV. DATA PRESENTATION AND ANALYSIS

The data on the empirical aspect of the study is presented here. It covers the result of the questionnaires administered and the oral interviews conducted.

a) Frequency Distribution of Respondents' Biodata

The background information of the respondents is presented in this section. Bio-data analysed include among others, age, education and gender of the respondents.

Table 4.1 : Gender of Respondents by Sex

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	68	74.7	74.7	74.7
	Female	23	25.2	25.2	100.0
	Total	91	100.0		

Source: Fieldwork (2013)

Interpretation

Table 4.1 shows that 75% of the respondents are male while 25% are female. This shows that majority of the respondents are males. Usually, cultural festival in most part of Africa is mostly men's affair while women are debarred from participating. For the Eyo festival however, investigation revealed that though both males and females participate, there is an extent to which women can be involved in the rite. This explains why

more men were available for the survey. However, an interview with Chief Adekunle Alli (2013) reveals that women are encouraged to participate in the festivals. As a matter of fact, these women who include the royal wives, the housewives and young women form bands or singing troupes during these festivals. Nevertheless, they ought to comply with the general rules that govern the Eyo festival.

Table 4.2 : Distribution of Respondents by Age

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18 – 30	52	57.1	57.1	57.1
	31 – 45	28	30.8	30.8	87.9
	46 and above	11	12.1	12.1	100.0
	Total	91	100.0		

Source: Fieldwork (2013)

Interpretation

Table 4.2 above shows that the ages between 18 and 30 years constitute 57% of the respondents while

those between 31 and 45 years old constitute 31%. Ages between 46 and above constitute 12%. This shows that majority of the respondents are between the ages of

25 and 29. This may be due to the fact that the Eyo festival attracts a lot of youths and young people who are full of elation, joy and exuberance during the festival. Honorable Oladisun also affirms that:

We've seen an increment in the membership since Eyo Benson. We've seen that the younger folks of

the younger generation who happen to have a lot of Western education and live in Ikoyi, V/I (Victoria Island), Lekki, Ikeja, they too are embracing it, many joined after the Eyo Benson (Oladisun, oral interview, 2013).

Table 4.3 : Distribution of Respondents by Nationality

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Nigerian	87	95.6	95.6	95.6
Foreigner	4	4.4	4.4	100.0
Total	91	100.0	100.0	

Source: *Fieldwork (2013)*

Interpretation

Table 4.3 shows that 96% of the respondents are Nigerians while 4% are foreigners precisely from Togo.

Table 4.4 : I believe that the Eyo festival is a true representation of Lagos cultural heritage.

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid				
Strongly Agree	24	26.4	26.4	26.4
Agree	31	34.1	34.1	60.4
Undecided	27	29.7	29.7	90.1
Disagree	6	6.6	6.6	96.7
Strongly Disagree	3	3.3	3.3	100.0
Total	91	100.0	100.0	

Source: *Fieldwork (2013)*

Interpretation

On whether or not the respondents believe that the Eyo festival is a true representation of Lagos cultural heritage, Table 4.4, the frequency distribution of respondents, shows that 26% of the respondents strongly agreed and 34% simply agreed. However 30%

of the respondents were undecided. 7% of respondents disagreed. 3% of the respondents strongly disagreed. This analysis shows that majority of the respondents agreed that the Eyo festival is a true representation of Lagos cultural heritage.

Table 4.5 : I believe that the Eyo festival is a means of showcasing Lagos cultural heritage to the world.

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid				
Strongly Agree	19	20.9	20.9	20.9
Agree	40	44.0	44.0	64.8
Undecided	28	30.8	30.8	95.6
Disagree	2	2.2	2.2	97.8
Strongly Disagree	2	2.2	2.2	100.0
Total	91	100.0	100.0	

Source: *Fieldwork (2013)*

Interpretation

Table 4.5 shows that 21% of the respondents strongly agreed and 44% simply agreed with the statement. However 31% of the respondents were undecided. 2% of respondents disagreed. 2% of the respondents strongly disagreed. This analysis shows that majority of the respondents agreed that the Eyo festival is a means of showcasing Lagos cultural heritage to the world. Nevertheless, in an interview with Honorable Adekunle-Alli, he contended that:

I want those who are going to read your project to understand that Lagos has a culture because it is the belief that Lagos is no man's land and of

course, we do have our culture, and just as you in Bayelsa state have your culture... So also we have ours here. And we are as part of the Yoruba commonwealth... So we want people to understand that our culture deserves respect and appreciation in the international community because if anything at all that is one of the things we have contributed to the progress of human race so far (Adekunle- Alli, oral interview, 2013).



Table 4.6 : I attend the Eyo festival because it is a celebration of my cultural background.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	25	27.5	27.5	27.5
	Agree	35	38.5	38.5	65.9
	Undecided	29	31.9	31.9	97.8
	Disagree	2	2.2	2.2	100.0
	Total	91	100.0	100.0	

Source: *Fieldwork (2013)*

Interpretation

Table 4.6 shows that 28% of the respondents strongly agreed and 39% simply agreed with the above assertion. However 32% of the respondents were

undecided. 2% disagreed. This analysis shows that majority of the respondents agreed that they attend the Eyo festival because it is a celebration of their cultural background.

Table 4.7 : I thoroughly understand what the Eyo festival practices, rules and regulations stand for.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	12	13.2	13.2	13.2
	Agree	21	23.1	23.1	36.3
	Undecided	24	26.4	26.4	62.6
	Disagree	24	26.4	26.4	89.0
	Strongly Disagree	10	11.0	11.0	100.0
	Total	91	100.0	100.0	

Source: *Fieldwork (2013)*

Interpretation

The table (4.7) shows that 13% of the respondents strongly agreed and 23% simply agreed with the above statement. However 26% of the respondents were undecided. 26% of respondents disagreed. 11% of the respondents strongly disagreed. This analysis shows that majority of the respondents disagreed that they thoroughly understand what the Eyo festival practices, rules and regulations stand for. In an interview with Chief Lateef Honourable Adekunle Alli, the Otun Maiyegun and Baba Oja of Lagos, he argues that:

Eyo is the premier cultural festival for the funeral of important personalities of Lagos dating back to the 18th century. While non-indigene of Lagos may not understand what the festival stands for, those who are truly Lagosians are aware that the festival has become a sort of merriment, periodical merriments for the celebration of the funeral of important people or personalities in Lagos, Lagos Island in particular (Adekunle Alli, oral interview, 2013).

Table 4.8 : I believe that the Lagos Eyo festival should be more frequent.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	17	18.7	18.7	18.7
	Agree	15	16.5	16.5	35.2
	Undecided	22	24.2	24.2	59.3
	Disagree	30	33.0	33.0	92.3
	Strongly Disagree	7	7.7	7.7	100.0
	Total	91	100.0	100.0	

Source: *Fieldwork (2013)*

Interpretation

Table 4.8 shows that 19% of the respondents strongly agreed and 17% simply agreed with the above assertion. However 24% of the respondents were

undecided. 33% disagreed and 8% strongly disagreed. This analysis shows that majority of the respondents are of the view that the Lagos Eyo festival should be more frequent.

Table 4.9 : How many years have you lived in Lagos

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1 - 4 years	18	19.8	19.8	19.8
	6 - 9 years	38	41.8	41.8	61.5
	10 years and above	35	38.5	38.5	100.0
	Total	91	100.0	100.0	

Source: *Fieldwork (2013)*

Interpretation

The table above shows that 20% of the respondents have lived in Lagos for between one and four years. 42% have been in Lagos for between 6 and

10 years while those that have stayed in Lagos for 10 years and above constitute 39%. This analysis shows that those that have stayed in Lagos for not less than 6 years constitute the majority of the respondents.

Table 4.10 : Why do you attend the Eyo festival

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Entertaining	42	46.2	46.2	46.2
	Educative	29	31.9	31.9	78.0
	Cultural heritage	19	20.9	20.9	98.9
	13.00	1	1.1	1.1	100.0
	Total	91	100.0	100.0	

Source: *Fieldwork (2013)*

Interpretation

In Table 4.10 above, it can be seen that 46% of the respondents attend the Eyo festival for entertainment. However 32% attend for educative

purpose while 21% see their attending as upholding the African cultural heritage. This analysis shows that majority of the respondents attend the festival just for entertainment.

Table 4.11 : Are there any procedures of the events that you would like to see changed

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Security	46	50.5	50.5	50.5
	Conduct of the Festival	35	38.5	38.5	89.0
	Conduct of participants	10	11.0	11.0	100.0
	Total	91	100.0	100.0	

Source: *Fieldwork (2013)*

Interpretation

The table above shows that 46% of the respondents indicated security and 39% indicated the conduct of the festival as they perceive it too fetish and violent. However, 11% of the respondents indicated conduct of participants who are often drunk or engaged in all forms of thuggery, hooliganism and indecent attitudes. In an interview with an Eyo masquerade, he affirmed that:

We are in the new age now and I participated in the Eyo festival without your juju or charm or being diabolical in any way (Eyo Masquerade, oral interview, 2013).

Honourable Adekunle also refuted the idea of the festival being paganistic or fetish. He averred that:

It is a misconception to believe that Eyo festival is "paganish". The British, when they came here wanted to import all their culture to this place and they wanted to erase ours but for the people, our ancestors, who stood for these things, you might have had nothing to study or write about Eyo today. If we also all throw everything into the river as paganish then we would have no culture but the English or British culture and we would have no identity because it is the culture which gives you the identity (Adekunle- Alli, 2013).

He also contended that the taboos of the festival abhor such behaviours as smoking cigarettes etc. Investigation however revealed that the festival is

not void of hooliganism practices such as drunkenness and pilfering.

b) Hypothesis Testing

The hypothetical statement of this research work is tested and the test results is presented in this section. The acceptance or rejection of this hypothesis was tested with the Multiple Regression statistical technique using the Statistical Package for Social Sciences (SPSS) Version 17.0. According to Pallant (2001:134), "multiple regression can be used to explore the relationship between one continuous dependent variable and a number of independent predictors". The dependent variable in the hypothesis is nation building while the independent variable is Nigeria's cultural heritage. The results of the tests are as follows;

i. Hypothesis

Ho: There is no relationship between Nigeria's cultural heritage and nation building.

H1: There is a relationship between Nigeria's cultural heritage and nation building.

Variables Entered/Removed (b)

Mode	Variables Entered	Variables	Method
1	Eyo festival is a celebration of our cultural heritage, Eyo festival is a true representation of Lagos cultural heritage, Eyo festival is a means of showcasing Lagos cultural heritage to the world (a)	.	Enter

- a. All requested variables entered.
 b. Dependent Variable: Nation Building

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.610(a)	.372	.351	.74282

- a. Predictors: (Constant), Eyo festival is a celebration of our cultural heritage, Eyo festival is a true representation of Lagos cultural heritage, Eyo festival is a means of showcasing Lagos cultural heritage to the world (a)

ANOVA (b)

Model	Sum of Squares	Df	Mean Square	F	Sig.
1	Regression	28.457	9.486	17.191	.000(a)
	Residual	48.005	.552		
	Total	76.462	90		

- a. Predictors: (Constant), Eyo festival is a celebration of our cultural heritage, Eyo festival is a true representation of Lagos cultural heritage, Eyo festival is a means of showcasing Lagos cultural heritage to the world
 b. Dependent Variable: Nation Building

Coefficients (a)

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1	(Constant)	.064	.275	.231	.818
	q2	.112	.084	1.321	.190
	q3	.270	.101	2.677	.009
	q5	.484	.098	4.918	.000

- a. Dependent Variable: Nation Building

Interpretation

The ANOVA table above shows the result of the regression statistical test on the research hypothesis. The table indicates F-cal value 17.191 at the associated significant level of 0.000. This is less than the conventional significant level of 0.05.

c) Interpretation and Analysis

According to the statistical rule when the level of significance is less than 0.05 the null hypothesis is rejected and hence the alternative hypothesis accepted. On the contrary, when the level of significance is higher than 0.05, the null hypothesis is accepted and the alternative hypothesis rejected. Since the ANOVA result indicates a level of significance (0.000) that is less than the conventional significant level, the null hypothesis that there is no relationship between Nigeria's cultural heritage and nation building is rejected. The alternative

hypothesis which states that there is a relationship between Nigeria's cultural heritage and nation building is accepted. This finding reveals that showcasing Nigeria's rich cultural heritage particularly the Eyo Festival, to the world has a significant influence on our nation building.

An interview with Disun Holloway, Commissioner for Tourism, Lagos State Government reveals that cultural heritage, particularly, the Eyo festival serves as means of integration as indigenes and non-indigenes of the state come together in celebrating the rich African cultural heritage. Furthermore, he stressed that the globalised festival has served as tourist attraction and investments in terms of local companies that have international affiliates. Besides, the economic impact of the festival is felt in the revenue it generates yearly to the government of the state and income avenue for local artisans. This view was also supported

by Ernest Ehigie, a Student of the University of Lagos who is a participant of the Adamu Orisha Play of Eyo festival.

According to Ambassador Prince Stephen Olusegun Ige, U.S Republican Party Global Ambassador, the festival as a Nigeria's cultural heritage serves as reference points for aggregating and integrating diverse interest and ethnic groups of the State, thus serving as a symbol of unity and peace (Ige, 2013).

V. CONCLUSION

This study attempted to situate the vital role that cultural values and tourism play in promoting nation building. It adopted as an empirical ladder the famous Eyo festival in Lagos, arguing that the festival has succeeded in attracting foreign investment to the state, thus contributing to the overall income base of the economy of Nigeria. The study suggests that concerted efforts must be made to deepen the tourism aspect of the event, globalize the content and reduce unnecessary hooliganism associated with it, if it will continue to retain its pride among the younger generation. In essence, it canvasses an institutional re-orientation of the Eyo festival by relevant agencies of government to reflect the ever dynamic international environment.

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