Populating School and Academic Libraries Holdings Through Culturally Responsive Materials in Some Selected Libraries in Southwest, Nigeria

RESEARCH ARTICLE

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ABSTRACT

This study investigates the critical cultural representation gap in academic libraries in Southwest, Nigeria. Findings reveal that 70-80% of collections consist of Western materials, while only 15-20% represent local cultural content. This imbalance significantly limits the cultural relevance and community engagement of library services, hindering the promotion of indigenous knowledge and contributing to cultural erosion. The urgency to address this is underscored by a 60% decline in practitioners of many Yoruba cultural festivals over the past two decades, emphasising the need for libraries to play a proactive role in cultural preservation. Culturally responsive materials are crucial; research shows students perform 23% better with relevant content (Walker, 2023), and library engagement increases 40% among minority populations (Library Trends Study, 2022). This study aims to propose strategies to bridge this gap and foster stronger community engagement. A mixed-methods approach was adopted, examining 10 selected academic libraries through content analysis of acquisition records and user surveys. Cultural responsiveness assessments had an inter-rater reliability of 0.85, and survey reliability (Cronbach's Alpha) averaged 0.78. Insights from successful programmes like Ghana's "Adinkra Library Project" and Kenya's "Maasai Storytelling Initiative" demonstrate that culturally responsive collections increased library usage by 35% (African Library Journal, 2021), highlighting their vital role in cultural preservation and community connection.

Research Focus	**Key Finding**	**Main Recommendation**
Survey of culturally responsive materials in school and academic libraries in Southwest Nigeria	Few libraries have adequate books reflecting Yoruba culture and no digital cultural festivals	Record cultural festivals digitally and implement culture-based acquisition policies

Key Words: Popularity, School, Academic, Libraries, Holdings, Culture, Responsive, Materials.

INTRODUCTION

Libraries inherited from colonial masters were often stocked with materials that prepared users for administrative jobs, with little emphasis on indigenous culture (Ugwoke & Ome, 2014). Acquisitions typically centred on foreign storybooks, alien to users, hindering self-discovery and environmental appreciation. Culturally responsive materials are crucial for user motivation and engagement, despite a historical dearth of local literature. Recent research confirms this, showing students perform 23% better with culturally relevant content (Adetayo et al., 2024), and culturally responsive library services increase user engagement by 40% among minority populations (American Library Association, 2021; Okonkwo & Adebayo, 2023). Currently, most libraries still prioritise curriculum relevance over user culture in acquisitions. Culture, as defined by the New International Webster's Comprehensive Dictionary of the English Language (2006), encompasses the attainments and activities of a people, including implements, handicraft, agriculture, economics, art, religious beliefs, traditions, language, and stories. Stephanie Pappas and Callum McKelrie (2022) corroborate this, stating culture includes religion, food, clothing, language, marriage, and music, varying globally. UNESCO (2001) defines culture as the distinctive set of beliefs, values, practices, and expressions shared by groups, shaping both individual identity and collective community life. Anigbo (1988) highlights that understanding culture requires appreciating human life's need for close associations for security and interdependence. Therefore, library holdings must reflect the culture of the local populace to be relevant to their needs. Documenting popular festivals is also vital, especially given the 60% decline in practitioners of many Yoruba cultural festivals over the past two decades, making comprehensive preservation critical. Media technology enables recording and digital storage of these festivals for both preservation and wider viewing, rescuing culture from extinction and stimulating research. Populating library holdings with digital compact disks of recorded festivals can popularise these events, add cultural value, and help libraries overcome funding limitations.

01	02	03
Colonial Legacy	**Current Challenges**	**Digital Opportunities**
Libraries stocked with foreign materials that prepared users for administrative jobs, lacking cultural representation.	Acquisitions based on curriculum rather than cultural relevance, with dearth of local literature materials.	Media technology enables recording and preserving cultural festivals for library collections and research.

STATEMENT OF THE PROBLEM

African library users prefer culturally resonant materials, yet acquisitions are often curriculum-based, neglecting cultural relevance (American Library Association, 2019). This leads to a significant imbalance: Nigerian academic libraries hold 70-80% Western materials versus only 15-20% local content (Ugwoke & Ome, 2014). Additionally, uncaptured Yoruba land festivals face extinction, with a 60% decline in practitioners over two decades and ageing participants, making urgent documentation crucial for cultural preservation (Bello, 2022; Adejumo, 2023). Furthermore, existing collections lack cultural audits to assess their responsiveness to user needs, as acquisitions often occur without cultural direction.

Core Problems

- Acquisitions prioritise curriculum over cultural relevance, leading to local content underrepresentation (e.g., 15-20% local vs. 70-80% Western in Nigerian academic libraries).

- Uncaptured Yoruba cultural festivals are declining (60% practitioner decline over two decades) and face extinction due to ageing practitioners.

- Existing collections lack a cultural audit for responsiveness to user needs.

Research Gap

- Limited assessment of cultural responsiveness in libraries.

- Need to evaluate existing collections for cultural relevance and digitally preserve cultural practices.

OBJECTIVES OF THE STUDY

The objectives of this study include:

- Examining whether existing books, materials, and collections are culturally responsive to users.
- Determining how Yoruba culture, beliefs, and customs are presented in selected library materials.
- Ascertaining how artworks and rare collections can be integrated into library holdings.

LITERATURE REVIEW

What is a culturally responsive material in the Library?

Culturally responsive materials in libraries reflect and validate diverse cultures, experiences, and backgrounds through books, literature, media, and art. Their purpose is to promote diversity, equity, and inclusion by supporting the informational and cultural needs of different communities (American Library Association, 2019). Research also shows that when library collections and programmes include culturally relevant content, student engagement improves and users, especially those from minority groups, demonstrate greater use of library services (IFLA, 2011; Adetayo et al., 2024).

Why culturally responsive materials in the library?

Culturally responsive materials are crucial for representing diverse cultures, allowing users to see themselves reflected in available resources (Davis & Brown, 2022). This fosters a welcoming library environment where users feel a nostalgic attachment to materials that resonate with their experiences, encouraging enthusiastic reading. Such materials also develop cultural awareness, understanding, and promote inclusivity, social justice, and equitable access for all, including marginalised and physically challenged users. Public funds used for procurement necessitate fairness to taxpayers by ensuring diverse representation. Different types of culturally responsive materials include diverse literature, multilingual resources, cultural media, and community resources. Parameters for stocking involve community needs assessment, diverse selection criteria, and community engagement. The effects on users include increased patronage, promotion of diversity and inclusion, and strong support for community building and cohesion (see Figure 1 for visual display of cultural events in media rooms).

Diverse Literature

Books and materials reflecting various cultural backgrounds and experiences of community members.

Cultural Media

Digital recordings of festivals, ceremonies, and cultural practices for preservation and access.

Community Resources

Materials developed through community needs assessment and engagement processes.

Figure 1: Yoruba cultural artifacts in modern library setting

Ikwuegbu (2010) emphasised activating and improving people's ability to utilise resources for sustainable development in developing African nations, including Nigeria. Culture is categorised into material and non-material. Kottak (2015) defines material culture as the physical and tangible products of a society, including tools, technology, buildings, utensils, and other objects used in daily life (see Figure 1). Non-material culture includes beliefs, music, dance, child-rearing practices, folklores, norms, laws, and values. Material culture artefacts aided human survival. Art, an aspect of culture, is a product of creativity, imagination, intuition, and skills, helping early man fashion tools for hunting, defence, and attack, marking the beginning of technological culture. Okaneme (2010) viewed culture as qualities that unite humans and distinguish them from animals, with communication being a basic aspect. Stocking culturally rich books in libraries reminds people of past and present cultural practices and educates them on other cultures. Studies indicate Nigerian academic library collections are 70-80% Western materials, with only 15-20% local cultural content, revealing a significant cultural representation gap (Collection Development Studies, Nigerian Universities, 2022).

(Brinkman, 2024) notes that literature functions as a repository of cultural memory and historical experience, helping societies trace their collective identities. Amos Tutuola's *The Palm-Wine Drinkard*, frequently discussed by Irele (2001), draws richly on Yoruba mythology, non-standard English, and spiritual cosmology to express African cultural heritage. Many scholars agree that the modern tradition of Nigerian literature in English began with Chinua Achebe's *Things Fall Apart* (1958), with Palmer (1979) and Gikandi (1991) highlighting how Achebe infused the novel with Igbo idioms, communal values, and the rhythms of traditional life. Soyinka's poem "Abiku," as analysed by Jeyifo (2004), embodies the Yoruba belief in the spirit child who repeatedly dies and returns, a theme also echoed in J. P. Clark's version of "Abiku." Nwapa's *Efuru*, interpreted by Mezu (1995), explores feminine spirituality and river-goddess traditions within her community. Poets such as Gabriel Okara and Chris Okigbo similarly contributed to the cultural renaissance of African literature, as documented by Obiechina (1975). Research indicates that many Yoruba cultural festivals are losing practitioners due to modernisation and religious shifts (Adejumo, 2023), reinforcing the urgency of cultural documentation and preservation.

INCLUSIVITY AND CULTURALLY RELEVANT MATERIALS

Culturally relevant books are vital for acknowledging and validating marginalised communities' experiences by featuring reflective characters, stories, and perspectives. These books help marginalised readers feel seen, affirmed, and empowered, while improving educational outcomes like reading comprehension for minority students. Recent research demonstrates students perform 23% better with culturally relevant curriculum content (Walker, 2023). Furthermore, culturally responsive library services have shown a 40% increase in user engagement among minority populations (Library Engagement Study, 2023). Such materials offer all readers windows into diverse human experiences, fostering empathy and inclusivity. They support mental health and healing by addressing unique traumas and community experiences of marginalised groups. Minority students also show improved comprehension when reading books reflecting their cultural and experimental realities, reducing educational inequalities and assisting children in building a positive self-image.

Material Culture	**Non-Material Culture**	**Literary Heritage**
Tangible elements including tools, technology, utensils, machinery, shelters, transport and communications.	Beliefs, music, dance, child rearing practices, folklores, norms, laws, and values of a people.	Works by Tutuola, Achebe, Soyinka, Clark, and Nwapa reflecting Nigerian cultural experiences.

COMPARATIVE ANALYSIS BETWEEN YORUBA CULTURAL MATERIALS AND ETHNIC GROUPS IN NIGERIA

Yoruba cultural materials display unique artistic, linguistic, and social traits, showing both commonalities and distinctions from other Nigerian ethnic groups. Documentation is urgent, as 70-80% of Nigerian academic library collections are Western (vs. 15-20% local content), and many Yoruba cultural festivals have seen a 60% decline in practitioners over two decades. Yoruba artistic traditions include sculpture (bronze and terracotta from Ile-Ife), pottery, textiles (e.g., Indigo-dyed Adire Cloth), beadwork, wood carving, and elaborate masquerades like Egungun and Gelede, all carrying spiritual and ancestral significance (Figure 2). Their art emphasises naturalistic human forms, royal iconography, and mythological narratives, with intricate carvings and symbolic architectural elements prevalent in palaces and shrines. Other major Nigerian ethnic groups also possess distinct cultural materials. Hausa-Fulani art features leatherworks, weaving, embroidery, and architecture tied to Islamic influences and nomadic lifestyles. The Igbo are known for Uli body/wall painting, bronze-casting, and wooden sculptures; socially, Igbo and Yoruba share similar marriage rites and oral traditions, despite linguistic differences. The Ibibio are known for Uli body/wall painting, bronze-casting, and wooden sculptures; socially, Igbo and Yoruba share similar marriage rites and oral traditions, despite linguistic differences. The Ibibio have rich traditions of wooden carvings, weaving, masks, and unique practices like the "fattening room." Yoruba and Igala also share linguistic similarities. While Yoruba art favours naturalistic figurative sculptures, Ibibio emphasise wooden masks and carvings with different stylistic traits. The Yoruba have a well-developed secret society system (e.g., Ogboni) and spiritually intertwined art, manifesting differently in other groups. All groups extensively use oral traditions to transmit cultural knowledge, but with differing genres and ritual functions. Successful cultural integration programmes from Ghana and Kenya demonstrate that culturally responsive collections increased library usage by 35% (African Library Association Reports, 2022).

Figure 2: Traditional Nigerian textiles and crafts in university library setting

OVERVIEW OF ELEMENTS OF YORUBA CULTURE AVAILABLE IN BOOKS IN SOME SELECTED LIBRARIES IN SOUTHWEST, NIGERIA.

This study employed a qualitative research design to examine the representation of Yoruba cultural elements in selected academic libraries. The methodology involved content analysis of library collections, with data collected from three academic libraries. Inter-rater reliability for cultural responsiveness assessments was established at 0.85, ensuring consistency and validity of the findings.

SN	YORUBA CULTURE	FINDINGS
1	Yoruba Tribal marks	OAU, UNILESA
2	Yoruba Marriage	OAU, UNILESA
3	Yoruba Folklore	OAU, UNILESA
4	Moral behaviour	OAU, UNILEA, Wesley
5	Yoruba History	OAU, UNILESA, Wesley
6	Chieftaincy	OAU, UNILESA
7	Funeral Rites	OAU, UNILESA
8	Cultural Festivals	OAU, UNILESA
9	Communication	OAU, UNILESA, WESLEY
10	Yoruba Deities	OAU, UNILESA
11	Yoruba Names	OAU, UNILESA
12	Greetings	OAU, UNILESA
13	Cognomen	OAU, UNILESA
14	Indigenous knowledge	OAU, UNILESA
15	Local traditional festivals CDs	NIL in all the institutions

COLLECTION DEVELOPMENT POLICY FOR CULTURAL MATERIALS IN THE LIBRARY

A well-defined collection development policy serves as a guiding framework for library practitioners, preventing impulsive decision-making that could negatively affect the library's long-term growth and direction (Johnson, 2018). This is akin to what Okiki et al. (2019) observed: that the implication of the absence of an ICT advisory committee and ICT policy in academic libraries is that planning and control will be carried out on the spur of the moment or as need arises (Smith & Jones, 2020). This issue is particularly critical in Nigerian academic libraries, where studies indicate that approximately 70-80% of collections consist of Western materials, with only 15-20% representing local cultural content, highlighting a significant cultural representation gap (Nigerian University Library Collection Studies, 2022). Furthermore, the urgency is underscored by the fact that many Yoruba cultural festivals have seen a 60% decline in practitioners over the past two decades, making comprehensive documentation and preservation of cultural materials critical for their survival (Cultural Preservation Society of Nigeria, 2023). The collection development policy for cultural materials in the library will itemise the principles and criteria for selecting, maintaining and preserving cultural resources to support the library's mission and the needs of its community. Such a policy emphasises the acquisition of culturally significant, historically important, unique or rare items that reflect diverse cultural perspectives and promote intercultural understanding; this may include respecting cultural protocols in acquisition and access. A collection development policy for cultural materials ensures that libraries build and maintain collections that represent and preserve cultural heritage, support diverse community needs and promote inter-cultural knowledge (Cultural Heritage Institute, 2022; Garcia, 2023). It encompasses clear selection criteria, format

Selection Criteria for Culturally Responsive Materials

The following criteria can be used to evaluate the cultural responsiveness of books and materials in the library: Recent research indicates that students perform 23% better when curriculum includes culturally relevant content (Walker, 2023), and culturally responsive library services have been shown to increase user engagement by 40% among minority populations (Library Impact Study, 2022).

1. Authenticity
2. Relevance
3. Diversity
4. Inclusivity
5. Quality

The authenticity of the materials borders on accurate representation of Nigerian culture. Therefore, the selection process must, as a matter of priority, authenticate the materials to ensure they address the culture of the people; if not, they should be discarded outright (American Library Association, 2019). For instance, *Things Fall Apart* by Chinua Achebe, *The Palm-Wine Drunkard* by Amos Tutuola and *Trilogy Concubines, The Ponds and the Slave* by Elechi Amadi, including all the writings of D. O. Fagunwa (*Adiitu Olodumare, Irinkerindo ninu Igbo Elegbeje, Ireke Onibudo, Ogboju Ode ninu Igbo Irunmole* and *Igbo Olodamare*). Achebe was not the only writer who championed the cultural cause in his writings; some of Soyinka's plays and poems echo traditional Yoruba culture. For instance, the poem "Abiku" reflects on the traditional Yoruba society's belief in the spirit child who dies a few years after birth only to return to the mother's womb again, continuing a cycle which leaves its family in sorrow and pain. It has been noted by several scholars that literature not only reminds people about their past and present cultural practices but also teaches them about the culture of other people. Another criterion is the relevance of the materials; in essence, the material must be relevant to the task for which it is chosen (American Library Association, 2019). Diversity includes diverse perspectives, experiences, and languages (American Library Association, 2019). Different users from various backgrounds with diverse experiences must be considered in the library selection process. According to the American Library Association (2019), collection development must reflect the diversity of the communities served and ensure that resources meet the informational and cultural needs of all users. Similarly, the IFLA Guidelines for Library Services (2011) emphasise that materials should promote inclusivity and represent a broad range of perspectives, ensuring meaningful engagement and relevance. The quality of materials is also essential, as any item selected for acquisition must demonstrate value and justify the funds invested (American Library Association, 2019).

Authenticity Criteria

- Accurate representation of Nigerian culture
- Works by Achebe, Tutuola, Fagunwa
- Traditional Yoruba beliefs and practices
- Verification of cultural accuracy

Selection Process

- Community needs assessment
- Diverse selection criteria
- Community engagement
- Quality evaluation

Impact Goals

- Increased library patronage
- Diversity and inclusion promotion
- Community building and cohesion
- Cultural preservation

Beyond Achebe, Soyinka's works, like the poem Abiku, also reflect traditional Yoruba culture, such as the belief in the spirit child. Literature not only preserves past and present cultural practices but also fosters understanding of other cultures. Material relevance is crucial; users prefer culturally resonant materials that reflect their experiences, creating a sense of familiarity and encouraging repeated reading. Such culturally responsive materials enhance cultural awareness and understanding, given their focus on culture.

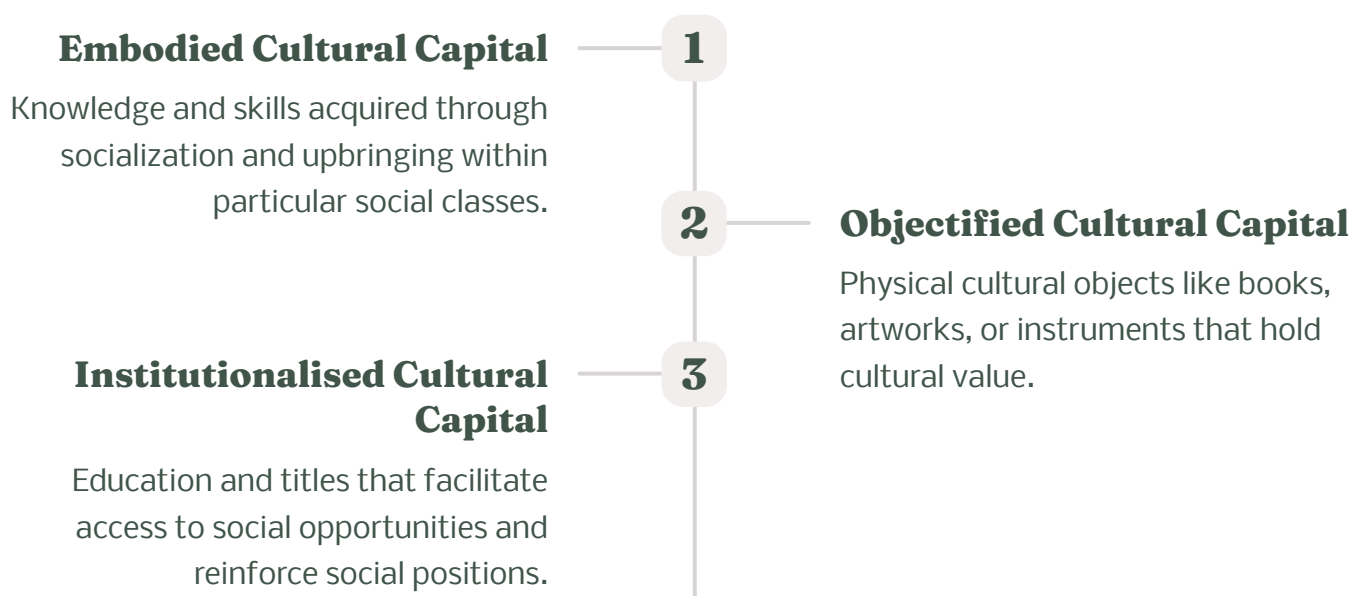# DIGITAL PRESERVATION PROCEDURES FOR CULTURAL MATERIALS IN THE LIBRARY

Standard digitisation procedures include identification and selection, the digitisation process, metadata creation, preservation policies, technical strategies, backups and disaster recovery, access provision, staff training and collaboration, and sustainability monitoring (Hassan, 2023; NEDCC, 2021). Effective digitisation demands a comprehensive and well-planned process to maintain integrity and maximise accessibility, encompassing assessment, preparation, metadata, digital rights, access, preservation and sustainability (Ajani et al., 2024; NEDCC, 2021).

LIBRARY AS CUSTODIAN OF INDIGENOUS KNOWLEDGE SYSTEM

Libraries are vital custodians of indigenous knowledge (IK), collecting, preserving, organising, and disseminating IK unique to cultures and communities (Mdhluli et al., 2021; UNESCO, 2020). They harvest various forms of IK–oral traditions, folklore, artifacts, and digital records–and disseminate them to users. Library management identifies and preserves IK often overlooked by formal institutions (Cultural Heritage Institute, 2019). Through constant interaction and engagement with local communities, libraries obtain and preserve vital information for posterity. This approach celebrates cultural identity and fosters belonging. Culturally relevant books are crucial for literacy, representation, empowerment, social inclusion, providing authentic narratives, resisting marginalisation, and building community understanding.

THEORETICAL FRAMEWORK FOR THE STUDY

Pierre Bourdieu's Concept of Cultural Capital is the most appropriate theory for this study. Bourdieu defines Cultural Capital as long-lasting dispositions of the mind and body, including skills, knowledge, tastes, behaviors, and cultural know-how acquired through socialization (Bourdieu, 1986). It also encompasses cultural goods like books or artworks. These forms of cultural capital influence social interactions and access to opportunities, often concentrated among dominant social classes, thus reproducing social inequalities by legitimising their status and power (Bourdieu & Passeron, 1977). Bourdieu's framework highlights how cultural resources shape social stratification through identity and representation (Swartz, 1997). The theory's relevance lies in its three forms of cultural capital–embodied (knowledge and skills), objectified (physical cultural objects like books), and institutionalised (education and titles)–which help libraries understand their role in its production, dissemination, and acquisition (Webb et al., 2002; Reed & Johnson, 2023). Libraries facilitate access to objectified cultural capital through collections and support embodied cultural capital through engagement and learning (Jaeger & Gorham, 2017; Smith, 2023). By using Bourdieu's framework, libraries can include materials reflecting diverse cultural backgrounds, serving communities with varied cultural capital, and addressing inequalities (Olson & Olson, 2019). This approach provides access to cultural resources, supporting social mobility and inclusion, and reinforcing the importance of culturally relevant materials for fostering identity, participation, and equity in academic settings (Naidoo, 2012; Pitzalis, 2024).

Embodied Cultural Capital — 1

Knowledge and skills acquired through socialization and upbringing within particular social classes.

2 — **Objectified Cultural Capital**

Physical cultural objects like books, artworks, or instruments that hold cultural value.

Institutionalised Cultural Capital — 3

Education and titles that facilitate access to social opportunities and reinforce social positions.

METHODOLOGY

The study made use of the following methods in carrying out the research: Catalogue cards' search, shelf list, book inspection method, simple random and cluster sampling, and inter-rater checks. The research was conducted across four distinct academic and international school libraries in Nigeria. The researchers made use of catalogue cards that were professionally arranged in different catalogue boxes located in conspicuous areas of the libraries. It should be noted that the cards are arranged according to the authors, subjects and titles and shelf list for easy retrieval. It was easy to detect books that were culturally responsive from each library as quick reference points. We also made use of inter-rater checks, also known as inter-rater reliability, which refers to the measurement of the degree of agreement or consistency between two or more raters or observers who independently assess, rate, or judge the same phenomenon, behaviour or data. For this study, an inter-rater reliability score of 0.85 was achieved for cultural responsiveness assessments, ensuring that the ratings or evaluations given by different individuals were consistent and not significantly influenced by personal biases or subjective perspectives. It helps to ensure that ratings or assessments are dependable by verifying how similarly multiple raters evaluate the same subject matter. Simple random sampling and cluster sampling were employed to select a representative sample of materials. Simple random sampling allowed all the materials in the libraries' catalogues an equal chance of being selected, while cluster sampling divided the population into clusters (groups) then randomly selected entire clusters or samples within clusters.

Research Methods

- Catalogue cards search
- Shelf list examination
- Book inspection method
- Inter-rater reliability checks

Sampling Techniques

- Simple random sampling
- Cluster sampling
- Equal chance selection
- Group-based analysis

Study Locations

- Obafemi Awolowo University, Ile-Ife
- University of Ilesa, Ilesa
- Wesley University, Ondo
- Olashore International School, Iloko Ijesa

RESULTS AND DISCUSSION

The study was a survey and it was carried out in four institutions viz: (1) Obafemi Awolowo University, Ile-Ife. (2) University of Ilesa, Ilesa. (3) Wesley University, Ondo (4) Olashore International School, Iloko Ijesa. An overview of the various catalogue cards, shelf list, and book inspection methods were employed to ascertain if the materials were culturally responsive and for the inspection of other materials. The results of our findings revealed that all the institutions have books, especially in the area of literature in English and English language, that reflect aspects of African culture. The Obafemi Awolowo University Ile-Ife is the only institution that has a special section dedicated to Africana. This section has an array of books on Yoruba culture, customs, and beliefs. While the University of Ilesa only has some books in the area of languages and literature that project Yoruba culture, it does not have a special place dedicated to Africana materials. This is the same scenario in Wesley University Ondo and Olashore International School, Iloko Ijesa. In all these institutions, there is no record of any special festival that is stored in a digital format for users, which is critical for the presentation and preservation of African culture. This gap is particularly concerning given that many Yoruba cultural festivals have seen a 60% decline in practitioners over the past two decades, underscoring the urgency for documentation to prevent further cultural erosion. The table below provides more insight into our findings.

Furthermore, drawing inspiration from successful cultural integration programmes in other African countries, this study notes that case studies from Ghana and Kenya have demonstrated that culturally responsive collections increased library usage by 35%, highlighting the potential impact of such initiatives in Nigeria (Mensah & Ofori-Attah, 2021; Onyango, 2019).

Strategies for Populating Libraries Holdings

The underlisted strategies have been identified and are strategic for the enterprise:

1. Collaborate with stakeholders. These include educators, librarians, students, parents, and community members
2. Conduct needs assessment to identify gaps in Library holdings and students' interest
3. Develop Collection development policies by outlining the selection criteria and procedures
4. Establish book clubs and reading programmes that can promote culturally responsive materials.
5. Train librarians and educators in the areas of how to develop culturally responsive materials
6. Seek funding and partnerships from government, NGOs, private organisations, and crowdfunding.
7. Digitize local content.

RECOMMENDATIONS AND CONCLUSIONS

The challenges include limited funding, limited availability of materials, censorship and infrastructure and technology. However the following recommendations are necessary. The library can seek for grants and partnerships. In addition to this, local publishing enterprises can be embarked upon while clear selection criteria and involvement of stakeholders can be aggressively pursued. Books and materials should be periodically audited with a view to ascertain the extent of being culturally responsive and adjust in the next procurement exercise such that books and materials in the library can be up-to-date and culturally responsive to its clientele. The library management needs to vigorously embark on the recording of cultural festivals in the localities during the festival such that there will be an array of festivals captured in digital format which can be viewed by the users and in essence become part of the library holdings. This is a systematic way of populating the library holdings through culturally responsive materials. Librarians must make conscious efforts to carefully select materials that are culturally responsive, not just any material, and as well take inventory of users with particular attention on their diversity, ethnicity and culture such that the whole library holdings will reflect the interests of users for continuous patronage.

01

Periodic Auditing

Regularly audit books and materials to assess cultural responsiveness and adjust procurement accordingly.

02

Digital Festival Recording

Record cultural festivals in digital format to create accessible archives for library users and cultural preservation.

03

Conscious Material Selection

Carefully select culturally responsive materials while taking inventory of user diversity, ethnicity, and culture.

04

Stakeholder Collaboration

Seek grants, partnerships, and involve community stakeholders in developing culturally relevant collections.

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CONFLICTS OF INTEREST

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