

## THE ROLE OF MUSEUMS' SUSTAINABILITY IN CULTURAL TOURISM AND VISITORS' PATRONAGE IN RIVERS STATE OF NIGERIA

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ABSTRACT	KEYWORDS
<p>Concerns have been expressed regarding Nigeria's low tourism performance and the role of museums in cultural sustainability in driving sustainable tourism in the nation against the backdrop of government's claim of efforts at repositioning the museums for effective service delivery. Therefore, this empirical study evaluated museums' sustainable practices and visitors' patronage in Rivers State of Nigeria. The survey research design was adopted and data was collected from both primary and secondary sources. A structured questionnaire was designed for collection of primary data from a sample of 138 visitors drawn from the purposive sampling technique. Univariate analysis was done using simple percentage, mean score and standard deviation while bivariate analysis was performed using the Pearson Product Moment correlation technique to determine the strength of relationship the independent and dependent variables of the study. The study found that a positive and significant relationship exists between collection, conservation, exhibition and enlightenment about the artefacts and frequency of visits to the Museums in Port Harcourt. Drawing from the findings, the study recommended that the government should also introduce digital exhibition, embark on more public enlightenment programmes, collect more artefacts from other Nigerian cultures and train tour guides on communications skills.</p>	<p>Cultural sustainability, Patronage. Museums</p>

### Introduction

The role of museums in cultural sustainability in general and cultural tourism in particular is easily discernable in the functions of museums as reflected in their missions and objectives (Soini & Birkeland, 2014). As Pop, Bozza, Buiga, Ighian and Toader (2019) have asserted, a sustainable society is a function of a sustainable culture of actions or behaviour relating to the environmental, social, and economic domains of the society. They further argued that it is the important roles that culture plays in preserving, transmission and exposing of heritages in sustainable development of which cultural tourism is a sub-set that informed culture being added as the fourth pillar of sustainable development

(Swanson & DeVereaux (2017). The other three popular pillars: economy, environment and society have been adequately explored in the literature (Pencarelli, Cerquetti & Splendiana, 2016).

Highlighting the essentiality of cultural dimension of sustainability, Loach, Rowley and Griffiths (2017) posit that if the cultural element is compromised or disintegrated, the other components of sustainability will be in disarray. This is because culture is essential for the sustainability of any society (Loach et al (2017).

One of the ways of developing cultural tourism in a sustainable manner is the development of appropriate museum strategies, opportunities and also creates some sense of ownership within the local community (Jamabo & Oghenero, 2018). Museum-driven sustainable tourism ensures the utilization of preserved cultural artefacts to not only to satisfy the wants of present people but also consider the needs of future generations in such development. It encourages the development of cultural and rural tourism to sustain local cultures and traditions (Okpoko, 2006). This feat is made possible by the continuous patronage of visitors through gate fees and other forms of visitors' commitment to the organization. It is believed that the patronage of museums by visitors plays important role in the functions and goal achievements of these cultural organizations (Wu, Fan & Chen, 2016 ).

Studies on cultural tourism have accumulated, as some of them have concentrated on gastronomic tourism, festivals, heritage sites, pilgrimages and tourist arrivals in supporting local economy (Wordu, 2015). Furthermore, there are studies on socio-cultural actions, i.e. a museum's contribution to the community well-being through programs, e.g. expositions, educational activities, conferences, etc. that promotes sustainability, such as the adoption of socially responsible behaviors towards new citizens and new generations (Ekundayo, 2015). Nevertheless, there is a knowledge gap about the role that museums play in promoting sustainable cultural tourism for visitor's patronage in Rivers State, Nigeria.

The role of museums in preserving our cultural heritage for future generations as well as the present generation in Nigeria needs to be critically examined as it can affect the country's cultural heritage and tourists visit positively or negatively. Research suggests that cultural tourism in Nigeria is not faring any better than other forms of tourism in the country as the nation's destination performance indices are not encouraging (Udenze, 2018). The abysmal tourism performance is believed to cut across all tourism sectors in Nigeria (Tourism Competitiveness Report, 2019). Accordingly, Rivers State of Nigeria has been identified as an area of low tourist arrivals and tourist receipts due to the deplorable nature of their tourist sites (Bristol & Tekena, 2018). Experts argue that many cultural sites are not attractive and sustainable in their approaches to cultural development. However, recently, the Nigerian government claims to have made huge investments in repositioning the museums to perform their roles effectively as the repository of the country's material heritages. Nevertheless, concerns and doubts have continuously been expressed by some tourism stakeholders about the state of our museums and the impact on domestic tourism performance. This tends to suggest that the level of patronage of museums might be a function of their sustainability strategies through collection of artefacts, conservation, exhibitions and enlightenment. But, the extent to which this postulation pertains to the South- South region context has not been empirically substantiated, thus creating a gap in the literature.

Given the effective role of museums in supporting sustainable cultural tourism development in developed economies and the claims of the Nigerian government of the transformation in the nation's

museums as well as the knowledge gap in previous studies, there is need to empirically evaluate the role of museums in driving sustainable cultural tourism and visitors' patronage in Rivers State. It is against the backdrop that the study was undertaken to examine the museum's sustainability functions in promoting cultural tourism for visitors' patronage in the museum context of Rivers State.

## **2. Literature Review**

### **2.1 Theoretical Foundation**

This paper is rooted in the broad sustainability theory propounded at the United Nations in 1987. The term sustainability is used to broadly indicate initiatives and actions aimed at the preservation of a particular resources. However, it refers to four distinct areas: social, environmental, economic and cultural, known as the four pillars of sustainability. In 1987, the United Nations Brundtland Commission defined sustainability as "meeting the needs of the present without compromising the ability of future generations to meet their own needs." Accordingly, cultural sustainability theory states that cultural sustainability is a function of the preservation and continuation of cultural heritage and traditions in a way that is consistent with the principles of sustainability. This includes the preservation of cultural sites, artefacts, and practices, as well as the maintenance of cultural knowledge and skills.

The theory is relevant to this study because it can aid in explaining or predicting how artefacts in a museum can be sustained and the need to add more artefacts in the museum as this will foster sustainability. When varieties of cultural artefacts are collected and preserved in good condition and safe environment, properly and adequately exhibited and the public are educated or enlighten about them, then visitors' patronage of museums will be enhanced.

### **2.2 Conceptual Clarification**

#### **The Concept of Sustainable Cultural Tourism Development**

Applying the definition of sustainable development given by the Brundtland Commission in 1987, sustainable cultural tourism development refers to "cultural tourism development that meets the needs of present without compromising the ability of future generations to meet their own needs (WTO, 1995). Agbejoma (2019) posit that cultural tourism development is sustainable if it can be initiated through broad-based community inputs, provide quality employment for community residents as well as establish linkages between local businesses and tourism. It also implies establishing a code of practice for tourism at all levels, based on internationally accepted standards and introduce education and training programmes to improve and manage heritage and natural resources.

#### **Role of Museum in cultural tourism development**

Museums are increasingly being seen as powerful cultural centres to promote cultural tourism. Alcaraz, Hume and Mort (2009) noted that a museum is an institution that cares for collection of artefacts and other objects of artistic, cultural, historical importance. According to Ernst, Esche and Erbsl  (2016), the primary objectives for any museum are as follow:

- i. Collect, protect and preserve the national patrimony
- ii. Educate the masses on their patrimonial heritage and the culture of other people
- iii. Provide entertainment and relaxation for those who visit it, and
- iv. Project the national image on the international scene;

Giuffrè, Milano and Hayton (2010) asserted that museum as an institution, is developed by modern society to preserve, as long as possible, the objects treasured by humans for their cultural value. Hence, all civilizations from the most primitive to the most advanced share in the accumulation of objects that is beautiful, costly, rare or merely curious.

Drawing from the above, proper management of our cultural heritage such as museums and monuments which form our cultural or built attractions would lead to sustainable tourism, it is possible to argue that sustainability is implicitly part of a museum's mission, corresponding not only to preserving and enhancing cultural heritage and its value, even for future generations, but also to contributing to the cultural well-being of the community (Camarero, Garrido & M.J Vicente, 2011).

## **The Dimensions of Museum Sustainability in Cultural Tourism Development**

### **Collection of Artefacts:**

Artefacts, which are ancient art products of human creation, have remained the only way through which history is made tangible. Museums in Nigeria have gone beyond displaying personal collection of individual members of nobility, but now showcasing artefacts that are obtainable in the hosting communities (Di Pietro, Guglielmetti, Renzi & Toni, 2014).

Museums collect different kinds of artefacts; preserve it for tourist to see. Though museums are of different kinds and they house these artefacts based on their kind. A museum normally houses a core collection of important selected objects in its field e.g. Archaeology museums specialize in the display of archaeological artefacts. Arts museum known as an art gallery is a space for exhibition of art, usually in the form of art objects from the visual arts, primarily paintings, illustrations and sculpture (Burton & Scott, 2003)

### **Conservation of Artefacts**

Conservation or preservation has been defined by Larkin, (2016) as “the promotion of cultural property whether of concrete or non-concrete nature, past or present, written or unwritten/oral. He further posits that preservation involves the identification, documentation (appropriate registration) and proper storage of cultural objects whether in private hands or in museums. The preservation of Nigerian cultural heritages is arguably threatened by human activities, natural forces, biological and chemical agents among others (Guccio, Pignataro, & Rizzo, 2014).

**Exhibition:** An exhibition is a display that incorporates objects and information to explain concepts, stimulates understanding, relate experiences, invite participation, prompt reflection, or inspire wonder. According to Vu, Luo, Ye, and Law (2018) Exhibitions are the primary way a museum communicates with the public. The guiding principle in museum exhibitions is to capture in the interest of viewers in such a way that they generate feelings, inspire learning and arouse curiosity in the subjects among a wide range of people. A good exhibition should be so enjoyed by the participants that they are motivated to search for more information on the subject. Exhibitions may be temporary or permanent. They are permanent when they are based on the museum's collection and are on display indefinitely. Temporary exhibitions serve the purpose of complimenting the museum's educational mission and goals. Objects for such exhibitions may include materials from the main collection of the museum and/or objects borrowed from other related sources. Museums may also make their exhibitions

accessible through the Internet. Such exhibitions extend the museum beyond its physical walls and reach an unlimited audience who can explore the images at their own pace.

**Enlightenment:** Museum promote enlightenment in the society by promoting education, recreation and cross-cultural understanding among people Vu et al (2018) Museums exist for purposes of education and sober reflection (Burton & Scott, 2003). Burton and Scott (2003) explains that museums are shifting from being mere providers of information to being providers of worthwhile knowledge and tools for visitors to actively engage with and draw their own conclusions. This contradicts the earliest theories on museums which were built around the education of the uneducated masses with an aim of raising the level of the public's understanding as well as elevating the spirit of the visitors (Burton & Scott, 2003).

### **Concept of Visitors Patronage**

Patronage is the business that comes into an establishment generating revenue. Patronage can come in the form of customers, other businesses or companies; it can also be seen as business or activity provided by a patron. The patron in tourism context refers to the tourist who patronizes a destination (Bristol & tekena, 2018).

### **Frequency of visit as a measure of visitors' patronage**

Frequency of visits in the museum's context, refers to the regularity with which a museum is visited by members of the public, which could be 'very often, often, not often (Pencarelli et al , 2016) This view is supported by Jamabo & Oghenero, (2018), They observed that how frequently a museum is visited by tourists or visitors is critical to its success and effectiveness in fulfilling its vision and missions, which he claims to be largely associated with its public image and marketing.

## **2.3 Empirical Review and Hypotheses Development**

### **Collection of artefacts and visitors patronage**

Cletus (2014) conducted a study to empirically ascertain the repositioning of museums in Nigeria for social change and sustainable cultural tourism development in Lagos State. Using a sample size of 267 visitors with primary data obtained from the questionnaire method and analysed with multiple regression analytical tool. The study revealed poor sustainability strategies with attendant declining public interest in government-owned museums. In contrast, research by Pencarelli et al (2016) on the sustainable management of museums in the Italian, Marche region's context. Findings revealed positive correlation between museums' functions in artefacts collection, preservation, interpreting and communicating heritage and wider audience responses. However, the role of museums in artefacts collections for visitors' patronage in the Rivers State in Nigeria has not been clearly substantiated empirically. Therefore, we propose the underlying hypothesis:

H1: Collection of diverse artefacts by museums is correlated with visitors' patronage of museums in Rivers State.

### **Artefacts Conservation and Visitors patronage**

Laine-Zamojska, Zielonka, Kus'midrowicz-Król, and de Rosset (2014) conducted a study on Sustaining Cultural Heritage by Means of Museums in France, Canada, Sweden, Turkey and Greece.

Qualitative research approach was adopted whereby data were gathered from officials in eleven museum in five different countries. The comparative analysis revealed that general sustainability efforts, use of technology in preserving cultural heritage and active participation of visitors, improved the performance of the museums.

Errichiello & Micera (2018) did a study on the Survey of Preservation and Conservation Practices and Techniques in Nigerian University Libraries Botswana, Gaborone. Findings revealed that preservation and conservation techniques adopted in the university libraries correlated with patterns and patronage of the libraries by members of the public. Nevertheless, the museum context should be empirically validated. Consequently, the following proposition should be tested:

H2. Artefacts conservation is correlated with visitors' patronage of museums in Rivers State.

## Exhibition and visitor's patronage

A study by Jamabo and Oghenero (2018) on Museums' cultural sustainability and performance in the Gambia revealed a strong correlation between artefact exhibition strategies and visitors' satisfaction, patronage and revisit intention. Based on the foregoing, our third hypothesis is stated thus:

H3: Exhibition of artefact is correlated with visitors' patronage of museums in Rivers State.

## Enlightenment and frequency of visit

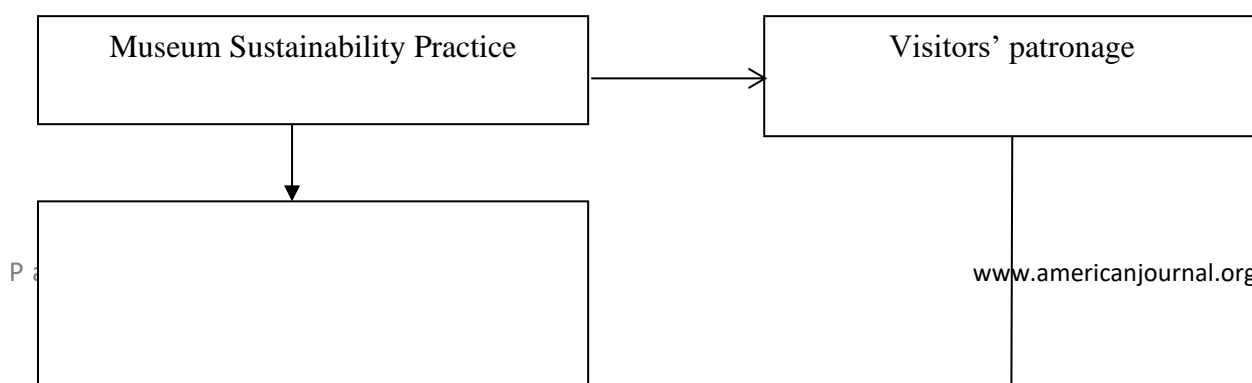
Vu et al (2015) empirically conducted a study on the Assessment of tourist's satisfaction and perception in Makurdi Zoological garden Benue state Nigeria. The paper explored the underlying reasons accounting for tourists' tendency to repeat their visits. The analysed data revealed awareness creation about the garden correlated with patronage.

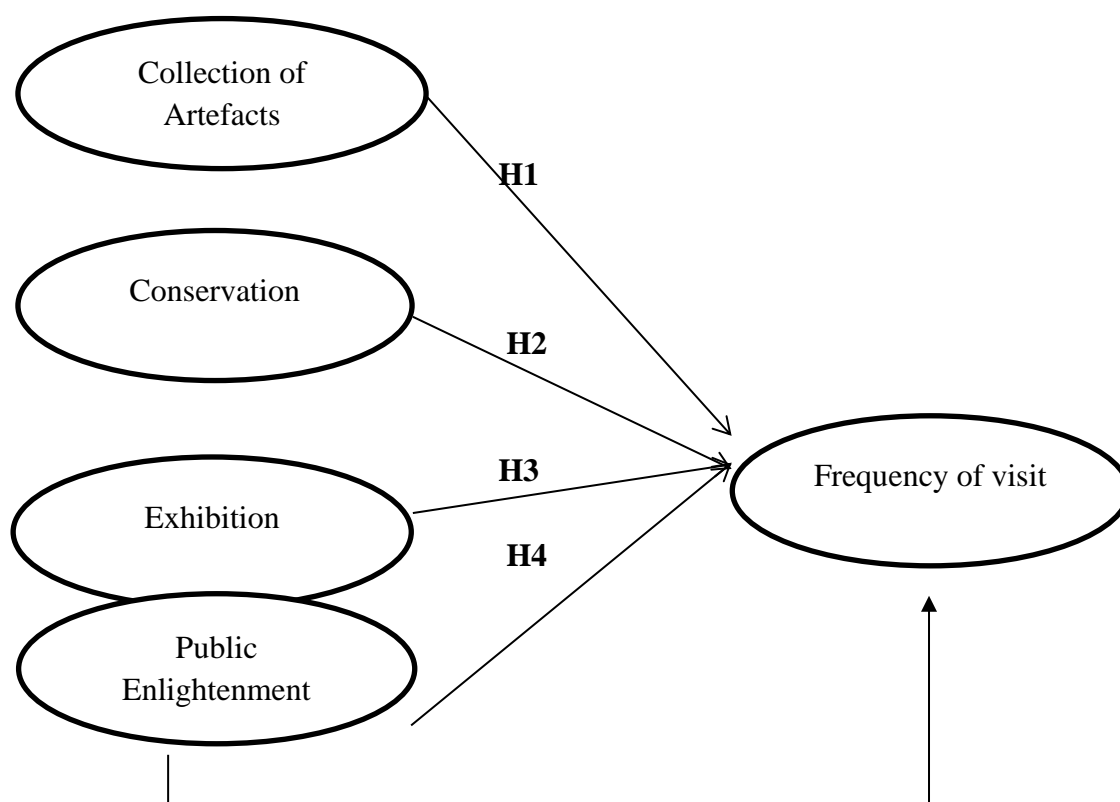
Vu et al (2015) empirically assessed demand for ecotourism holiday travel among university of Ibadan members of staff. The objective of this study is to assess the demand for ecotourism holiday travel among University of Ibadan members of staff. The study revealed among other things that public enlightenment by tourism promotion boards and operators greatly influenced frequency of visits. The phenomena in the Rivers State museum contexts should be empirically ascertained. Thus, we formulate the underlying hypothesis:

H4: Public enlightenment of the functions of museums is correlated with visitors' patronage in Rivers State.

The implied relationships between independent and dependent variables of the study are shown in our operational framework below:

**Figure.1: Operational Framework of the study variables showing the relationship between museum sustainability strategies and visitors patronage**





### 3. Methodology

This study was a descriptive survey study that attempted to establish the relationship between the independent and dependent variables by addressing the research questions and testing the hypotheses of the study.

The population for this study comprised visitors to museums in Port Harcourt. Given the nature of the study, the population size was large, transient and infinite. However, a sample size of 118 was determined using appropriate statistical tool. The actual selection of sample elements was through the convenience method based on ease of access, number of visitors' availability and their willingness to participate in the study when the researchers' were at the museums in the afore-mentioned locations.

Primary data was gathered directly from the respondents (museum visitors) through questionnaire designed to suit the purpose of the study. The questionnaire for this study was divided into three sections: A, B and C. Section A sought information on the demographic profiles of the respondents. Section B focused on the independent variable. Section C sought information on the dependent variable. The Likert 5-point scale was adopted in structuring the questionnaire; Strongly Agree=5, Agree=4, Undecided = 3, Disagree=2, Strongly Disagree=1.

Face validity was adopted based on the assessment of academics and practitioners in cultural tourism. On the basis of this review, few changes were made to some of the items which helped to improve the quality of the research instrument.

Reliability analysis was done to ascertain the consistency of the instrument in measuring what it is intended to measure. The result of reliability analysis on all the four dimensions and measures used in the study through the use of Cronbach's Alpha, which was in the .862 and .901 which is greater

than 0.7. The researchers therefore concluded that the measurement scales were reliable and the data thereof could be used for analysis.

Regarding the operationalization of the variables, the independent variable of the study (sustainable cultural tourism) was measured along the dimensions of collection of artefacts, conservation, exhibition and enlightenment modified from Pop et al (2019), Pencarelli et al (2016). The dependent variable (visitors' patronage ) was measured using frequency of visit.

Both descriptive and inferential statistics were used in analyzing the data. For inferential statistics, Pearson Product Moment Correlation which studies the relationship between variables was the tool that were used, utilizing the Statistical Package for Social Sciences (SPSS) computer software, version 21 to test the research hypothesis at 0.05 level of significance.

#### 4. Analysis and Results

**Table 1: Demographic profile of respondents**

<b>1.</b>	<b>Gender</b>	<b>Frequency</b>	<b>%</b>
	Male	47	40
	Female	71	60
<b>Total</b>		118	100
<b>2.</b>	<b>Age</b>	<b>Frequency</b>	<b>%</b>
	18-25	34	29
	26-35	38	32
	36-45	25	21
	46-55	16	14
	56 and above	5	4
<b>Total</b>		118	100
<b>3.</b>	<b>Occupation</b>	<b>Frequency</b>	<b>%</b>
	Traders	34	7
	Teachers	38	36
	Students	25	40
	Bankers	16	7
	Others	5	10
<b>Total</b>		118	100
<b>4.</b>	<b>Marital status</b>	<b>Frequency</b>	<b>%</b>
	Single	58	49
	Married	39	33
	Divorced	12	10
	Widowed	9	8
<b>Total</b>		118	100

Majority of the respondents are between the age range of 26-35 38(32.2%), followed by the age range of 18-25 34(28.8%), followed by age range of 36-45 25(21.2%), followed by the age range of 46-55 16(13.6%) and lastly with the age range of 56 and above 5(4.2%).

For Occupation, majority of the respondent are students 48(40.7%), 42(35.6%) are teachers, 12(10.2%) are others, 8(6.8%) are traders, while 8(6.8%) are bankers.

For marital status, 58(49.2%) of the respondents are singles, 39(33.1%) are married, 12(10.2%) are divorced, while 9(7.6%) are widowed.

## Univariate Analysis

Table 2: Summary of aggregate mean scores and standard deviation

Items	Mean	Std. Deviation	N
Assorted artefacts are collected from various Nigerian cultures.	2.3	2.97116	118
Artefacts are well preserved in good condition.	4.1	2.65675	118
Artefacts are usually physically exhibited for public consumption.	4.2	2.77545	118
There is virtual exhibition of artefacts for public consumption by the museums.	2.2	3.23428	
Adequate enlightenment of the public about artefacts and need to visit museums	2.1	3.13172	118
Regular visits	2.4	2.66061	118

**Criterion mean=2.5**

Table 2 above shows the result of items of museum's sustainability practices and visitors' patronage with the use of descriptive statistics. The mean scores of 4 items were all less than 2.5 (criterion mean). This shows that the respondents disagreed on 4 items, except two. From the grand mean, we deduce that most of the respondents were not impressed with the quality and number of artefact collections, mode of exhibitions, level of public enlightenment by the operators. The data also suggests the visitors' patronage was low.

## Bivariate Analyses

The Pearson Product Moment Correlation (PPMC) analytical technique deployed for hypotheses testing determine the degree of relationship existing between the independent and dependent variables of the study.

Table 3: Summary of PPMC Results

Predictor Variables	Criterion Variable	Rho Value	P-Value	Level of Sig.	Decision
Artefacts collection	Visitors' patronage	0.652	.001	$p=.001$ 0.05	< Supported
Preservation of artefacts	Visitors' patronage	0.829	.000	$p=.000$ 0.05	< Supported
Exhibition of artefacts	Visitors' patronage	0.722	.000	$p=.000$ 0.05	< Supported
Public enlightenment	Visitors' patronage	0.766	.002	$p=.002$ 0.05	< Supported

As Table 3 shows, all the four hypotheses of the study formulated from the dimensions of sustainable cultural tourism (collection of artefacts, preservation of artefacts, exhibitions of artefacts, enlightenment about the artefacts) positively and significantly correlated with visitors' patronage of the museums in Rivers State. Consequently all the null hypotheses of the study were rejected thus implying the acceptance of the alternatives (supported).

## 5. Discussion

The PPMC test result ( $\rho = 0.652$ ;  $P\text{-value} = 0.001 < 0.05$ ) implies that there is a strong positive relationship between collection of variety of artefacts and frequency of visit to museums in Port Harcourt. The finding corroborated Jamabo (2008) on repositioning museum in Nigeria for social change and sustainable development. The implication of our test result is that collection of assortments of artefacts from various Nigerian cultures can support visitors' satisfaction, influence repeat visits and referrals thereby promoting sustainable cultural tourism. Conversely, a museum characterized by scanty collection of artefacts will experience low visitors' patronage.

Regarding our second hypothesis, the PPMC test result ( $\rho = 0.829$ ;  $P\text{-value} = 0.00 < 0.05$ ) implies a positive and significant relationship between conservation of artefacts and frequency of visits to museums in Port Harcourt, Rivers State. The finding is consistent with Errichiello & Micera (2018) in other contexts. The implication of the finding is that effective preservation of our artefacts by museums not only conserves our heritages for the present generation but also for the benefits of future generation. Knowing our past helps to appreciate and explains the present and predicts the future. Therefore, preserving our cultural heritages will drive sustainable cultural tourism.

In the case of our third hypothesis, the PPMC test result ( $\rho = 0.722$ ;  $P\text{-value} = 0.00 < 0.05$ ) suggests that there is a positive and significant relationship between artefacts exhibition and frequency of visits to museums in Rivers State. The finding is corroborated by previous studies (Pencarelli et al, 2016; Pop et al, 2019) in other geographical contexts. The implication is that proper and regular exhibitions through physical and virtual platforms create awareness and stimulate demand for the museum products and regular visits especially in this information age.

Finally, our fourth hypothesis PPMC test result ( $\rho = 0.766$ ;  $P\text{-value} = 0.02 < 0.05$ ) implies a positive and significant relationship between enlightenment and frequency of visits to museums in Rivers State. The finding is consistent with loach et al (2017) on analysis of patronage characteristics of tourism destinations in Jos which also established a strong nexus between public enlightenment on the benefits of visiting recreational park and increase in domestic tourism patronage. The implication of this finding is that the level public enlightenment generated by the museums' management about the role and functions in cultural heritage preservation will stimulate demand for cultural information thereby driving museum patronage. In fact, it has been argued that if our museums are well positioned, it will attract more excursions and tourist visits. Therefore, the enlightenment function of museums is vital in stimulating interest to visit museums. Thus, it can argued that the low patronage that characterises most of our museums in Rivers State, among other factors, is traceable to low public enlightenment programs by the managers of the museums.

## 5. Conclusion, Implications and Recommendations

Our study set out to empirically evaluate the cultural sustainability strategies of state and federal museums in driving visitors' patronage in Rivers State of Nigeria against the reported claim of transformation of the organizations by government. Our findings, based on visitors' perspectives, have shown a strong correlation between inadequate collection artefacts, inadequate physical and virtual exhibition of artefacts, low public enlightenment and low patronage of museums in the state. However, the level of artefacts preservation or conservation was perceived as satisfactory by the visitors. Therefore, the study concludes that a significant correlation exists between the dimensions of

sustainable cultural tourism in the museum context (artefacts collections, conservation, exhibition and enlightenment) and frequency of visits to the museums in Rivers State.

Our findings and conclusion hold certain implications for the managers and operators of government-owned museums in Rivers State. Cultural tourism can happen when assorted or diverse cultural artefacts are collected from the various cultures of the Nigerian people and displayed in the museums. A sense of cultural identity and belonging generated by the heterogeneity of artefact collections will support more patronage of the museums. Thus, it is incumbent on the managers or curators of the museums in the states to collect assorted artefacts that reflect the cultural diversity of their states, region and the nation as this strategy will increase the numbers of visitors to the museums. Another implication of our finding is the need for proper exhibitions of the artefacts for more awareness and public enlightenment on the role of museums in driving cultural tourism. To this end, it is suggested that accessible websites be created and developed for all the region's museums where all their products can be virtually displayed for on-line visitors (digital exhibitions). In the same vein, museums can organize or participate in road and trade shows to promote and stimulate demand and patronage for their products. Further implication and recommendation of the study is the improvement of the physical appearance of the region's museums. Most of museums are in deplorable states. Improvement in the ambience of the facilities through facelifts, air conditioning system, clean physical environment, regular power and water supply, functional modern eatery, access road and signage, audio visual equipment and knowledgeable tour guide and curators will enhance the image of the museums and drive visitors' patronage of the museums.

## 6. Limitations and Suggestions for Further Research

Our study empirically evaluated Museum sustainability practices and visitors' patronage in the context of museums in Rivers State, Nigeria from sample size of 118. Besides, the study did not cover museums in other south-south states and other regions of the nation. The same phenomena should be evaluated in other geographical regions of Nigeria with a larger sample size so as to reveal the state of museums and level of patronage across the nation for possibility of generalization. Findings from the studies will provide and deepen insight regarding the effectiveness or otherwise of the museums in playing their role in cultural sustainability in particular and driving cultural tourism in general.

Furthermore, empirical efforts should also be directed at other forms of sustainability such as environmental and economic and their attendant outcomes in both the public and private organizational contexts.

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