

JOS NATIONAL MUSEUM AND CULTURAL TOURISM DEVELOPMENT IN PLATEAU STATE.

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DOI: <https://doi.org/10.33281/JTHS20129.2021.2.6>

Abstract

Despite the involvement of museum initiatives in economic development there is little written on the contributions of Jos National Museum to tourism development. Museums are important institutions that fulfil many functions in today's society. This study aims to add to the existing body of knowledge concerning the roles of Jos National Museum to tourism development. The research employs quantitative questionnaire to survey the staff of the museum. The questionnaire focuses on the roles of Jos National Museum and the problems affecting its operations. Three research questions were used to identify artifacts in Jos National Museum, evaluate the roles and highlight the problems affecting its operations. Data showed that the museum has a range of artifacts and archaeological materials that are mostly viewed. Jos National Museum plays a vital role in tourism development by conserving cultural and historical objects for future references, attracting tourists to Nigeria, providing employment to local people and supporting businesses. Furthermore, Jos national Museum is affected by poor government funding, insecurity and lack of financial intervention by foreign partners. The study concludes that the government should provide more funds and more infrastructure to support the operations of the museum. The management of the museum should also hire more staff and create awareness to educate private sector on the importance of tourism so as to promote the industry in Nigeria. Provision of adequate security and peace restoration measures, religious tolerance, ethnic integration and unity.

Keywords: museum, tourism, development, role, cultural artifact, Jos Plateau

Introduction

A museum is a cultural institution that has to do with collection, presentation and display of natural and cultural objects for the advancement of knowledge. It is a treasure house of humanity as it stores the memories of the people, their cultural dreams and hopes (Bureaw, 1975). Museums are among the fastest growing institutions in the world, especially with the inclusion of smaller community museums, when considering expenditure and the number of visitors (Graburn, 1988). According to the International Council of Museums (ICON), a museum is defined as "a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserve, research, communicates and exhibits the tangible and tangible heritage of humanity and its environment for the purpose of education, study and enjoyment" (ICOM, 2008:12). The Canadian Museums Association used the above definition as the foundation for their own definition, but further specifies that "museums are created in public interest acquire, preserve, research, interpret and exhibits the tangible and in tangible

evidence of society and nature". As educational institutions, museums provide a physical forum for critical enquiry and investigation (Canadian Museums Association, 2007). The general mandate of most museums is to educate their visitors about the history, cultural and natural heritage of a city region or country or about a chosen subject of special interest, while also preserving these elements for future generations. The presence of a museum is commonly understood to indicate the presence of something valuable and relevant to be shared with the public (Pekarik, 2003).

With a growing number of options available for leisure opportunities, museums are being forced to adapt to their traditional mandates and operations in order to compete with other forms of entertainment venue for visitors and funding. At the same time, many institutions are growing more dependent on consumer-generated revenues as public funding is cut (Van Aalst & Boogaarts, 2002). In order to draw visitors in, Harrison (1997:19) noted that "some advocates suggest that museum must become more high-tech, use a wide range of media to reach the visitor and emphasize entertainment as much as education in their programming and exhibition". Conversely, it has been suggested that this popularization of museum and ensuring "commercialization of culture" may lead to a debasement of culture (Tufts & Miln, 1999).

As people are becoming more interested in having experience and more tourists are becoming interested in ways to explore and understand the culture of their destination, museum has become even more important in supporting tourism by educating and entertaining visitors' "Edutainment" (Van Aalst & Boogaarts, 2002). Museums are especially important to this process because they are "part of an evolving, interconnected cultural life that encourages discovery of culture as a whole fabric" (Kotler, 2001, p.22). Museum has always been a popular choice for tourist because it offers a chance to learn about their destination as one of the primary institutions that actively exhibits and interprets local culture for visitors (Nuryanti, 1996). The museum acts as a guide for a destination's history and heritage by providing information-in-context (Graburn, 1998). The museum of a destination has become a must-see for cultural tourists as part of a complete and authentic cultural itinerary (Kotler, 2001).

Many museums are promoting both entertainment & educational experience that a visit can offer "Edutainment" formats offer the museum a degree of competitiveness in the leisure market, while also fulfilling educational mandates (Hertzman, Anderson & Rowley, 2008). These diverse roles hold important implication for museums which must be considered to develop tourism, especially as the number of tourists begins to increase and new pressures are put on museums. It is through this collection and exhibition of materials that one creates links between the people's past and present and views the avenues by which future generation can have an opportunity of seeing and appreciating the relics of the past that brings about tourism development.

Statement of the Problem

Many studies on museum are focused on issues that are unrelated to tourism; such issues are of pricing and access, the authenticity, accuracy and representativeness of exhibits or the purpose, services and functions of a museum. Thus, there is limited recognition of museums and their impacts on tourism development. Hence, this study will fill the gap of evaluating the role of Jos National Museum to tourism development.

Literature Review

Concept of Culture

The term "culture" has no commonly accepted, universal definition. However, most different interpretations seem to highlight the same concept: that culture is most often referred to as the relationship between the man-made world (including humans) and the world we are living in beyond this, culture also means the totality of distinguishing features of nations and nationalities, including all their tangible and intangible values and assets. According to the scientific definition by cultural anthropology, culture is the totality of a society's knowledge, ensuring the cohesion and survival of that human community.

Culture provides a guideline about the general standards and values of everyday life. "Based on this broad definition, culture includes all social practices, arts and intellectual activities, and is equal to the life-long distinguishing systems produced by individuals and/or social communities." (Husz, 2007). The definition of culture has gone through significant changes during the millennia: originally it referred to the term "cultura agri" (see Cato, around 160 B.C.), meaning "cultivation of the land".

The United Nations Educational, Scientific and Cultural Organization, UNESCO defines culture as a set of assets added to nature by humankind. Among other things, culture includes the following factors: values, individual behaviour patterns, family relationships, safety, moral standards, expression on creativity, arts, handicrafts, traditions, rituals, community lifestyles, community bodies/ organizations. It includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs. (UNESCO, 2012). According to the newest concepts, the term "culture" consists of an inner and an outer circle, referring to a narrower and a wider definition. The narrower circle includes arts (e.g., fine arts, music, dance, literature) and cultural heritage assets (buildings, monuments). In a wider interpretation, culture includes elements of lifestyle (customs, traditions, religion, gastronomy) and creative industries (fashion, films, entertainment industry, design). (WTO - ETC, 2015).

In case of defining culture as an attraction, 3 main types are to be distinguished: (Dávid, Jancsik & Rátz 2007):

- inert culture (e.g.: buildings, architectural styles, artistic creations, personal goods),
- everyday culture (e.g.: leisure activities, lifestyles, gastronomy), and

- enacted culture (e.g.: festivals, carnivals, traditional events).

The importance of culture and heritage is becoming more and more obvious, both in regionality and regional development. Cultural factors are important because they directly affect economic performance and development, and therefore the competitiveness of the region. (Dziembowska, Kowalska & Funck, 2010). The term “cultural heritage” has no precise definition.

According to the definition of UNESCO, cultural heritage means monuments, building complexes and sites that carry universal historic, art and/or scientific value (UNESCO 2012). Culture is the relationship between humans and the world created by their objectivations: the nature modified by mankind, the technical-productive processes, consumption, the structures of communities and societies and their lifestyle.

Moreover, culture also includes the knowledge, standards, symbols that serve as a base of the former, i.e., arts, morals, religions, beliefs and everyday human attitude and behaviour (Vitányi, 2017). This wide definition can be divided into two main groups: intellectual and material heritage. The former generally means the whole range of intellectual properties, values and relationships of a person or a group of people, including identity; the latter mostly refers to the relics and values of built environments (Hajdú, 2010).

Cultural Tourism

Cultural tourism aims to unite economic profit and the conservation of values. Cultural tourism represents an independent tourism product, that aims to raise awareness of how important it is to preserve the values of the past, and how cultural heritage, and respect towards built and natural environment can strengthen the identity (Rácz, 2018). Similar to the different definitions of culture, the term cultural tourism has different conceptions, with broader and narrower meanings. In a broad context, cultural tourism is a tourism product that considers uniqueness, sustainability and the importance of marketing, with emphasis on the satisfaction of intellectual demands. Tasting a real Irish whiskey or a ride in an African matatu can be considered as intellectual experiences. In both cases, the traveler gains an experience that gets them closer to the local culture. In a narrower approach, cultural tourism is travelling with a cultural motivation. “It is travelling with the motivation of getting to know new cultures, participating in cultural events or visiting cultural attractions in a context where the attraction represents the unique, special culture of the visited destination” (Michalkó, 2014).

World Tourism Organization (WTO) defines cultural tourism as „the movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs” (WTO, 2015). In a broader sense, it encompasses all free movements of persons away from their places of residence and work, as well as the service industries created to satisfy the needs resulting from these movements. (WTO, 2015). A later published definition of WTO defines

cultural tourism with a similar approach: “the movement of persons to cultural attractions in cities in countries other than their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs.” (WTO-ETC, 2015). In this sense, cultural tourism means all types of travelling, where the main motivation is to get to know cultural values. These travels originate from one’s demand for changes and happen with the objective of gaining new experiences and knowledge.

World Tourism Organization (WTO) established the new development directions of tourism policies in the Manila Declaration of 1980. Besides economic importance, the document emphasized the social, political, cultural and environmental protection related aspects of tourism, and also underlined its impact on life standards. According to the declaration, the positive economic effects of tourism, the increasing number of guests and guest nights and the growing incomes from the sector are all still important factors, however, the impact of tourism on the living conditions of tourists and inhabitants also should be considered. The Declaration clearly states that the economic returns of tourism cannot constitute the only criterion for the development of tourism.

The right to holidays, the opportunity for the citizen to get to know his own environment, a deeper awareness of his national identity and of the solidarity that links him to his compatriots and the sense of belonging to a culture and to a people are all major reasons for stimulating the individual’s participation in domestic and international tourism, through access to holiday and travel. In the practice of tourism, spiritual elements must take precedence over technical and material elements. The spiritual elements are essentially as follows: the total fulfilment of the human being; a constantly increasing contribution to education; equality of destiny of nations; the liberation of man in a spirit of respect for his identity and dignity; the affirmation of the originality of cultures and respect for the moral heritage of peoples. (WTO 2015) An additional outstanding value of cultural tourism is that it “explores and revives local cultural values, safeguards and protects traditions, provides audience for cultural events and contributes to the better knowledge of human culture. Furthermore, the extension of tourist offers inspires the creation of new cultural values, thus expanding the regions cultural and free time offers (Horváth, 2019) This way, cultural tourism contributes to the well-being of tourists, and at the same time, improves the living standard of local people.

Cultural tourism includes several product types, e.g.: religious tourism, wine- and gastronomy tourism, cultural thematic travels, or event tourism. However, it is not easy to define its place among the different tourist product types, because almost every form of tourism can be related to culture. Cultural tourism usually does not appear as an independent product and cannot be separated from other motivations (for example, a participant of a scientific conference is most likely to visit a nearby exhibition or classical concert). At other occasions, cultural tourism can represent an independent tourism product: in this case, the main reason of travel is to get acquainted

with cultural values, and the tourist is motivated by a cultural experience or event (e.g., a concert or a music festival). This latter tendency seems to be growing both in domestic and international practice, (Horváth, 2019).

Tourism Effects

The development of urban cultural tourism has been associated with large investment of public amounts to construct large entertainment projects, including stadiums, convention centers, entertainment districts, and festival malls. Their justification is that such projects will generate economic returns by attracting tourists to the city. Tourism was seen to attract visitors, generating income and jobs, spurring investment in upgrading local facilities and infrastructure, and benefiting local residents and businesses. Overall, such studies have found positive economic impacts. There is an extensive literature on impacts of tourism and attractions (Goeldner and Brent (2012); Plaza (2010).

The macroeconomic approach includes research into effects on arrivals and overnight stays, balance of payment, effects on income, and employment, principally using multiplier and input-output analysis, and cost-benefit analysis of projects in terms of fiscal impact. Microeconomic studies tend to reflect a more customer-oriented approach principally using interviews, survey methodologies, and urban market segmentation techniques. While economic analyses often provide the foundation for assessing the role and effects of tourism-related activities, many cities refer more generally to the quality-of-life aspects of cultural tourism. Such quality-of-life references may include tourist surveys but often rely on anecdotal information about the cultural claims and reputation of cities. To a large extent, data about arts and culture and other such tourism-related activities is not collected or integrated in urban quality of life information systems (Jackson and Herranz 2012).

According to Eisinger (2010), most studies on the impacts of urban tourism focus on economic benefits and consequently even less is known about the political and social implications of building a city for visitors rather than local resident indeed, there is considerable literature showing that the economic effects of stadium investments, casino projects, convention centers, and other such entertainment amenities are generally negative from a public investment perspective, and that the few positive effects tend to be highly localized (Swindell and Rosentraub 2019). Eisinger (2010) suggests that, in many cases, building the city for the "visitor class" may strain relations between local leaders and the citizenry and skew the civic agenda to the detriment of fundamental municipal services. Other researchers suggest that a region benefits most when cultural amenities cater to higher status groups. The "creative class" of the "new economy" is attracted to cultural amenities and that regions rich in such quality of life are associated with higher economic competitiveness.

Relatedly, Kotkin (2010) suggests that places are likely to thrive economically if they offer cultural amenities, recreational opportunities, and local qualities of life that appeal to social classes in the new economy. Kotkin

elaborates a typology of places that correspond to the lifestyle distinctions and opportunities of specific social classes. "Nerdistans" offer the trappings of high-end suburban settings for upper-middle-class technology workers; rural "Valhallas" provide pristine environments and outdoor lifestyles for professionals and entrepreneurs who can work remotely from industry centers; and some older cities have been revitalized as "boutique cities" for Bohemians or contemporary "casbahs" for entrepreneurial immigrants.

Cultural Tourism and Residents

However, such recent attention on the role of cultural amenities in regional economic competitiveness extends a pattern of underemphasizing the relationship of cultural tourism to all segments of local residents. Such approaches share a limitation associated with conventional cultural tourism development focused on entertainment districts and festival malls in that they neglect the complexity of culture within an urban context. From this perspective, urban tourism is more complex because it is multi-spatial, multi-functional, and multi-spatial. As noted by Burtenshaw et al. (2011), even within a single city there is "tourist city," "shopping city," "culture city," and a "historic city." This complexity has made it difficult to describe and consequently has been under examined by researchers. Indeed, one of the challenges of identifying and studying cultural phenomenon in an urban context is that conventional notions of arts and culture underemphasize and often neglect the breadth and depth of such activities as they are practiced and experienced by urban residents, (Jackson and Herranz, 2012).

Some researchers suggest that the benefits of cultural tourism become more mixed when accounting for local residents. While there are few comparative studies of scale and importance of urban tourism, there has been a debate regarding assessing the benefits of urban cultural tourism in terms of economic and social sustainability (Shaw and Williams 2014). The main issue concerns the viability and implications specific cultural tourism policies and activities. Some researchers suggest that cultural tourism has shifted from the disadvantaged and working middle class to higher income groups as cities increasingly focused on image creation and "place marketing" (Mommas and van der Poel, 2019). Rather than developing cultural amenities for local residents, place marketing is a way to sell to investors and tourists such as business and conference visitors who spend more money than local residents. However, such initiatives are seen as divisive in that they target affluent aesthetics and conspicuous consumption while ignoring or neutralizing local ways of life (Bramham et al. 2019). These types of initiatives are also problematic because such tourism is variable and dependent on new products and services in order to stay competitive, thereby requiring continual and expensive upgrading of facilities and infrastructure.

Large-scale investments in urban cultural tourism have also been questioned because the expected benefits to local residents have not been clearly apparent. Some researchers challenge the notion that tourism brings

prosperity and jobs to inner city areas. Law (2012) found little evidence of job creation, while Sawaki (2019) found that “new” jobs associated with urban tourism were actually shifted from outside the central business district. In general, urban cultural tourism has been found to generate few clear spillover benefits to neighborhoods and residents that are not directly involved in tourism activities. Indeed, researchers have found most tourism benefits are very localized and bring improvement to a specific area (Williams 2018). However, the concentrated effects of tourism raise issues related to the spatial polarization of mass tourism (Williams 2018). That is, that local areas become dependent on particular market segments leading to saturation tourism and its attendant problems of similar products and services as well as environmental pressures on infrastructure, lodging, and traffic.

At the same time, the development of mass tourism may also be intrusive to local people, leading to “staged authenticity” where tourists experience culture through commercial and social filters, rendering uniform what was culturally diverse, (Williams, 2018).

Cultural Tourism and Community Development

While there are few studies documenting such effects, a tourism-based strategy for local economic development may show positive benefits. Researchers have noted the development impact of tourism on previously marginal areas (Williams 2018). There is evidence that tourism may serve as a means for local economic development including providing services (electricity, housing, water, housing, jobs), racial reconciliation, and empowerment of historically disadvantaged groups (Nels and Binns 2012). At the same time, place marketing can be regarded as a locality-based strategy to reimagine and restructure local economies (Demaziere and Wilson 2016).

According to Hall and Hubbard (2016), “The strategic manipulation of image and culture clearly provides a strong basis for coalition building.” As coalition building is a main element of community building initiatives, cultural tourism may offer considerable potential to bring community stakeholders together. There is growing evidence that art and culture activities contribute to community building and the development of social capital according to a six-year study conducted by The Urban Institute exploring the development of indicators of arts and culture in communities (Jackson and Herranz 2012).

In order to better understand community-based cultural tourism, several questions remain to be explored. How does cultural tourism relate to community building processes? In addition to its role as an economic development generator, to what extent does cultural tourism contribute to social capital and civic engagement? In specific cases of community-based cultural tourism, in what ways do residents shape the identity of the community they want portrayed to the public, and how do local art-forms and practices get put forth as community assets? What is the role of community development and other social change organizations – nonprofits, NGO's – in

establishing, planning, and creating cultural tourism agendas? Are these kinds of organizations equipped to enter that arena? How receptive is the tourism "industry" to this kind of involvement?

Specific methodological questions also require attention. How does tracking of the impact of cultural tourism align with indicator efforts to monitor quality of life? In communities where cultural tourism is a significant revenue generator, how is this tracked and how does it intersect with other kinds of community measures? In places where cultural tourism efforts are nascent, what kinds of systems are set up to capture impacts--economic and other?

In so far as such activities are elements of community-based cultural tourism specifically, then urban cultural tourism more generally may yield potentially social benefits previously underestimated. However, the extent of such benefits is uncertain in circumstances where urban cultural tourism is primarily expressed through heavy commercialized forms and staged authenticity rather than community-based cultural tourism. The proliferation of informal and formal cultural, entertainment, and heritage districts suggests that there is breadth of experiences that may yet offer lessons on better understanding the fuller range of drawbacks and benefits associated with community-based cultural tourism.

In Plateau State there are over 50 indigenous ethnic groups together with other ethnic nationalities that have come to settle in the state. These ethnic groups exhibit varied colourful and rich cultural event which can capture the interest of wide segment of tourists. Gonap et al (2018).

Museums collect and care for objects of scientific, artistic, or historical importance and make them available for public viewing through exhibitions that may be permanent or temporary. Most large museums are located in major cities throughout the world and more local ones exist in smaller cities, towns and even the countryside. However, there are different types of museums such as fine art, applied art, crafts, archaeology, anthropology and ethnology, history, cultural history, military history, science, technology, children's museums, natural history, numismatics, botanical and zoological gardens and philately. A museum houses a core collection of important selected objects in its field e.g. archaeology museum specializes in the display of archaeological artifacts. Art museum known as an art gallery is spaced for exhibition of arts in the form of objects from the visual arts such as paintings, illustrations and sculptures (MacGregor, 2001).

Nonetheless, for a people to live in peace and happiness there must be unity. Museums do promote unity in the society by using their resources to ensure understanding and appreciation for the various groups and cultures that exist in that society. Peace is essential for happiness and joy in the family, in the community, in the society, in the nation and in the world. Our world is troubled in many ways today and peace is threatened so often because people do not understand their neighbours. Conflict resolution and reconciliation are essential elements for the attainment of sustainable peace and unity. Museums

should use their collections in promoting a better understanding of the collective heritage of the people, which will have the effect of fostering the commonality of those things that unite the nation and its people. They can, through their programs and activities, reconcile the various interests in the society for the collective good of the nation; they can use their unique positions to reach the conscience of the nation and to foster dialogue, and they can become rallying points for the country in ensuring that peace is enthroned.

On a broader perspective, museums can promote cultural diplomacy that will engender greater understanding between peoples and nations. A properly packaged cultural diplomacy program will promote the best of people to the wider world and foster a free flow of knowledge and a wholesome exchange of cultural materials and ideas with other nations of the world. This program will also create a sense of pride and purpose among the people, who will better appreciate the fact that they too have a contribution to make to encourage peace, unity and understanding in the communities of the larger world. In addition, the traditional role of museums is to collect objects and materials of cultural, religious and historical importance, preserve them, research into them and present them to the public for the purpose of education and enjoyment. The museum is an institution that tells the story of man and the world over and how humanity has survived in its environment over the years. It houses things created by nature and by man and in our modern society it houses the cultural soul of the nation. (It holds the cultural wealth of the nation in trust for all generations and by its function and unique position, it has become the cultural conscience of the nation.). Meanwhile, the early museums were elitist, uninspiring and aloof as they encouraged only the educated people to visit them. The public was excluded. This focus has today become too narrow and unacceptable in a changing world where there is sustained clamor for more openness, pragmatism and collective involvement in dealing with issues that impact on people, communities and nations, (Guyana workshop, 1999).

Challenges Affecting Museums

One of the most discussed issues facing museums today is the role of funding. Decline in public funding has forced curators to become more managerial in their outlook and more concerned with issues of budgets, revenues and finding alternative funding sources. As their social roles have evolved, museums have been expected to perform more economic functions (Tufts & Milne, 1999). Due to their conservation tendencies and "preoccupation with the past", many museums are naturally conservative and cautious, and are often slow to make the necessary changes (Macdonald & Alsford, 1995). For example, the 1991 IMAX film *Rolling Stones at the Max* was expected to be a huge financial success, yet many museums were concerned about it making too much money and turning a profit, thus jeopardizing their non-profit status. As a result, they refused to host the film and the accompanying exhibition (Macdonald & Alsford, 1995). The "tightening of

[both] public and private sector financial support has forced museums to re-evaluate several [of their] traditional practices" (Tufts & Milne, 1999:10). The additions of cafeterias and gift shops, as well as online retail opportunities, while being concessions to economic realities, have become new sources of revenue for museums (Herreman, 1998).

Special exhibitions and joint ventures also enable museums to combine resources in order to attract larger numbers of visitors (Axelsen, 2006). However, the new-found need to provide entertaining recreational activities and programs alongside regular collections and exhibits "has generated costs, tangible and psychic. Programs and events can cost more than exhibitions. The morale of museum professionals in large prominent museums can suffer" (Kotler, 2001:15). Connected to the issue of funding is the debate over admission fees. From an economic standpoint, charging an admission fee provides museums with an important source of income that enables the continued operation of museums and can potentially support other museum functions, including research (Johnson & Thomas, 1998).

Other museum professionals resist the implementation of admission fees because they feel it is a barrier to entry that contradicts the museum's role as a public institution with equal access rights for all (Graburn, 1998; Tufts & Milne, 1999). While financial realities have rendered this a moot point for many institutions, the literature offers many potential solutions for providing access to disadvantaged groups, which include offering discounts, special promotions, "free" admission days as well as membership programs (Périer-D'eteren, 1998). The implications of admission fees for tourist (visitors) are not widely discussed in the literature: as tourists are the most price-inelastic visitors and are not members of the museum's community; there is an unstated sense that touristic visitors should be paying entrance fees.

A secondary pressure is applied by government sources. As the largest public source of funding for museums, the government can directly and indirectly influence museum policy and display practices. In many countries, such as the UK, governments formerly undertook a formal principle of non-interference in the management and operations of museums (McPherson, 2006). Increasingly, however, government art and cultural policies are now played out in the museum arena (Anderson, 2005). The museum is expected to simultaneously fulfill public expectations and visitor entertainment demands while balancing larger cultural agendas, such as nation building and education (Tufts & Milne, 1999).

Study Area

Jos Plateau comprises two geographical entities: Northwest and Southeast part. It has a total landmass of 9400km square with an average set of 1250m above main sea level. The highest peak on Jos Plateau has an elevation of 1829m above sea level around the Share hills (Plateau State Government, 2019). The Jos Plateau region is in the middle belt zone of Nigeria

and lies between latitude 9° 3m north and 10° 3m north and longitude 7° 3m East and 8° 37m East (Plateau State Government, 2019).

History of Jos National Museum

Jos National Museum is Nigeria's museum established in 1952. It is situated at the foot of a tree covered granite mountains named coronation hill. The museum is situated in the heart of the city. The Jos Museum is the second museum in Nigeria after the small museum at Esie, near Ilorin which opened in 1945. It is the second largest museum in the country. For many years, the museum was the headquarters of the Federal Department of Antiquities until it was eventually transferred to Lagos. It offers a wide range of exhibitions and facilities for visitors. It is also the principal research station and the combined efforts of Bernard Fagg, government archaeologist, K.C Murray, surveyor of antiquities that led to the development of the Jos Museum in 1952. In addition, (Nzewunwa,2014) asserted that tin mining for which Jos is famous was responsible for the foundation of the museum. It was the collection of objects dug up during mining operation in the 1920's and 1930's that attracted the first archaeologist to the area. The Jos Museum was first opened to the public in 1952 (Museum Journal, 1978). The establishment of the museum can be attributed to the discovery on Southern Zaria in 1944 of the two-thousand-year-old terra-cotta of the Nok culture. The museum contains the Nok terra-cottas, Ife bronze heads, Benin and Yoruba brass work and woodcarvings from all over the country. It also contains books written by northern scholars, rubes, masks, stone and iron implements. There is also a museum zoo which was developed on the ground of the museum in 1995. Nzewunwa (1983) further observed the different units found within the museum. The museum has archaeological, ethnographic and architectural collections. Among facilities available at the Jos Museum are a zoological garden, craft-shop, pottery museum kitchen, transport exhibition, the Museum of Traditional Nigerian Architecture (MOTNA), etc. There is also a center of museum studies, for the training of museum technician opened in 1963. The Jos Museum is also the headquarters of the Archaeology and Research Division of the National Commission for Museums and Monuments.

Climate

Jos Plateau has temperate-like climate. The approximate maximum temperature is about 26°C while the minimum is about 18°C and the average temperature is 22°C. The weather on the Jos Plateau is generally cold especially between December and February because of the harmattan (North-east trade wind) and in July and August at the peak of raining season. Generally, Jos Plateau has been claiming to be the coldest area in Nigeria. This coldness is a special tourism asset/attraction of the region.

History, Language and Culture

The Jos Plateau is home to ancient Nok culture known for its remarkable terra-cotta artwork. After the British colonization of Nigeria, Jos Plateau became a mining region and one of the most important tourist destinations in Nigeria, zoological garden, the Museum of Nigerian Traditional Architecture, Jos wildlife park, Naraguta leather works, Rayfield holiday resort, the Share hills, etc.

Research Design

This research is a cross-sectional descriptive survey which is the observation of a defined population at a single point in time or time interval. The study is designed to evaluate the role of museum in tourism development.

Study Population

The study population comprises stakeholders and staff of Jos National Museum. According to the Jos National Museum Database (2018), the population of staff is 120. 100 questionnaire was administered.

Sample and Sampling Technique

The sampling unit for this research are the staff of Jos National Museum. Random sampling technique was used for this research where the researcher picked only the staff to participate.

Instrument for Data Collection

The data for this research was obtained from two (2) sources; primary and secondary. The primary sources include questionnaire and observation, while the secondary data was obtained to supplement the primary data for the study. These include books and research report on tourism and museum studies as well as materials from the library of the Institute of Archaeology and Museum Study. The collection of data was done using a structured questionnaire. The questionnaire used in this research is made up of entirely closed ended questions.

Results and Discussion

Table 1: Role of Jos National Museum to Tourism Development

Statement	N	Range	Minimum	Maximum	Mean	Std. Deviation	Decision
1. Museums play a crucial role preserving local culture.	95	5	1	6	5.79	.798	Accepted
2. Museum enable people explore collections for learning	95	3	3	6	4.66	.694	Accepted

3. Museum is an institution that collect, safeguard artifact and specimen	9 5	3	3	6	4.6 5	.782	Accepted
4. Museum is used for leisure for local people and tourist through exhibition of collections.	9 5	3	3	6	4.9 5	.843	Accepted
5. The twin role of museum is both preserving and making accessible the remains of the past.	9 5	4	2	6	4.5 8	.845	Accepted
6. Museum allows people to explore collections for inspiration.	9 5	5	1	6	4.4 5	1.16 5	Accepted
7. Museum document and preserve artifact	9 5	4	2	6	5.1 7	.930	Accepted
8. Museum educate future generation on culture	9 5	4	2	6	5.4 4	.847	Accepted
9. Museum provides employment to local community	9 5	5	1	6	4.9 2	1.20 9	Accepted
10. Museum enable the tourist explore collections for enjoyment	9 5	4	2	6	4.6 9	.957	Accepted
11. Museums captivate visitors with object that tell the world and offer a sense of place	9 5	5	1	6	4.7 7	.856	Accepted
12. Museum showcase the best of the nation's history and culture to the widest possible audience	9 5	5	1	6	4.8 3	1.01 7	Accepted
13. museum collect and care for object of scientific artistic or historical importance and make them available for public viewing through exhibition	9 5	3	3	6	5.5 5	.711	Accepted
14. Museum houses a core collection of important selected object in its field	9 5	5	1	6	5.1 3	.959	Accepted

Source: Field work (2021).

Table 4.7 above reveals all the roles of Jos National Museum. They are presented as follows: museums play a crucial role in preserving local culture was accepted with mean point 5.97, museum enable people explore collections for learning was accepted with 4.66 mean point, museum is an institution that collects, safeguards artifact and specimen was accepted with 4.65 mean, museum is used for leisure for local people and tourist through exhibition of collections with 4.95 mean was accepted, the twin role of museum is both preserving and making accessible the remains of the past was accepted with

4.58 mean, museum allows people to explore collections for inspiration was accepted with 4.45 mean, museum documents and preserves artifact was accepted with mean of 5.17, museum educates future generation on culture was accepted with 5.44 mean, museum provides employment to local community was accepted with mean of 4.92, museum enables the tourist explore collections for enjoyment accepted with 4.69 mean, museum captivates visitors with object that tell the world and offer a sense of place also was accepted with 4.77 mean, museum showcase the best of the nation's history and culture to the widest possible audience was accepted with 4.83 mean, museum collects and cares for object of scientific artistic or historical importance and make them available for public viewing through exhibition was accepted with 5.55 mean and museum houses a core collection of important selected objects in its field was accepted with 5.13 mean.

Cultural Tourism Programmes Organized by Jos National Museum

It is an obvious fact that museums in Nigeria have engaged in the promotion of cultural tourism as far back as the 1970s. In an interview with a cross section of staff in Jos Museum, it was revealed that there were programmes that do not only encourage but boost tourism greatly on the Plateau. Amongst them are:

- (a) International Museum Day.
- (b) Sallah Celebration.
- (c) Christmas and Easter celebration, and
- (d) Children Day Celebration.

International Museum Day

The objective of International Museum Day is to raise awareness of the fact that, Museums are an important means of cultural exchange, enrichment of cultures and development of mutual understanding, cooperation and peace among peoples. Museum Day Celebration started in 1977 through the effort of the International Council of Museums (ICOM) advisory committee and is celebrated on 18th May annually. The Day is an occasion set aside to raise awareness on the important roles museums play in the development of the society. Over 30 thousand museums in about 120 countries participate in the celebration which could span from a day to a whole month. Plates 1-4 show pictures of some cultural events during International Museum Day.



Plate 1: Afizere and Anaguta cultural display during International Museum Day.



Plate 2: Berom Traditional dancers at the event



Plate 3: Jarawa traditional dancers



Plate 4: Traditional dancers at the International Museum Day

According to one of the respondents, the International Museum Day has become an important and impressive celebration all over the world. Jos Museum International Museum Day and carnival is the largest crowd puller outside politics and religion, with all the ethnic groups involved annually. Sometimes, this is extended to the neighbouring communities in Bauchi State. The theme chosen for 2017 is "*Museums and Contested Histories: Saying the Unspeakable in Museums*". Classical lectures were delivered to showcase the unspeakable potential of museum in the histories and preservation of heritage.

In 2014, it was Tarouk; in 2015, it was Goemai in Shadam LGC; and in 2016, it was Mwaghavul nation. In the coming year, it will be the Ngas people. The respondent further noted that each year, all traditional dancers and cuisine are prepared from their local government. This is because they are sponsored by the local government council. The State Ministry for Tourism, Culture and Hospitality plays major roles in the event. In fact, the Plateau State Commissioner for Culture has always been the Chairman of the occasion during the International Museum Day celebrations. The state cultural troupe also always participate in the event to make it memorable. Plate 4 shows participants during the event.



Plate 5: Showing participants during Jos International Museum Day

Table 2: Problems Affecting Jos National Museum

Statement	N	Range	Minimum	Maximum	Mean	Std. Deviation	Decision
1. Poor funding: non-funding of Museum activities by government	95	4	2	6	5.40	.927	Accepted
2. Difficulty in accessing & linking up of the states where the wealth of culture heritage of people are located	95	5	1	6	3.67	1.440	Accepted Rejected
3. Low patronage	95	5	1	6	3.32	1.752	Accepted
4. Illegal trafficking of artistic artifacts & ethnic objects	95	5	1	6	3.45	1.642	Accepted
5. Lack of innovation	95	5	1	6	4.52	1.643	Accepted
6. Shortage of manpower	95	5	1	6	4.39	1.378	Rejected
7. Lack of financial intervention from foreign partners	95	5	1	6	3.71	1.750	Accepted
8. Inadequate attention to deterioration of facilities and objects	95	5	1	6	2.96	1.577	Accepted
9. Land encroachment by external interest	95	5	1	6	3.08	1.855	
10. Lack of staff motivation	95	5	1	6	3.42	1.778	

11. Lack security	9	5	1	6	4.7	1.66	
	5				4	4	

Source: Field work (2021).

Data in Table 4.8 reveal poor funding as follows: non-funding of museum activities by government was accepted as the problem with mean point of 5.40, difficulty in accessing and linking up of the states where the wealth of cultural heritage of people are located also accepted with mean point of 3.67, low patronage was rejected with mean point of 3.32, illegal trafficking of artistic artifacts & ethnic objects was also rejected with mean point of 3.45, lack of innovation was accepted with mean point of 4.52, shortage of manpower was also accepted with mean point of 4.39, lack of financial intervention from foreign partners was accepted with mean point of 3.71, inadequate attention to deterioration of facilities and objects was rejected with mean point of 2.96, land encroachment by external interest was also rejected with mean point of 3.08, lack of staff motivation was rejected with mean point of 3.42 and lack of security was accepted with 4.74 mean point.

Discussion of Findings

The Role of Jos National Museum

In terms of the role of Jos National Museum to tourism development, the study revealed that Jos national Museum plays significant role in developing tourism in Nigeria. Its roles are:

Employment Generation: Jos National Museum provides employment to the local people, the citizens of the Nigeria through employment of both skilled and unskilled staff in the museum and by creating a business environment for the small businesses and providing the large business with opportunity of getting foreign investors. According to Mejabi and Abutu (2010:7) *“Hospitality and Tourism industry provide a veritable opportunity, since the industry is highly labour intensive, hence, it is a valuable source of employment”*. This view was also shared by Doswell (1997:9) *“Tourism employs a large number of people and provides a wide range of jobs which extends from the unskilled to the highly specialized”*.

Conservation of Cultural Resources: The museum plays a crucial role in collecting artifacts and other objects of history and preserving them. It enables the tourist and local people explore collections for education, leisure, inspiration and entertainment through exhibition.

Attracts Tourists to the City: The museum serves as an attraction to tourists; it attracts tourists from different region to Plateau State. The museum educates tourists about the culture of a region or community and also educates the future generation through history.

Problems affecting Jos National Museum

Furthermore, on the problems affecting Jos National Museum, according to the survey, the following were deduced:

Poor Funding of Museum Activities by Government: As the largest public source of funding for museums, the government can directly and indirectly influence museum policy and display practices. Activities of museum such as collection or artifacts, purchasing artifacts and materials, organizing exhibitions, etc., are to be funded by government since museum as a non-profit institution has no source of revenue. Federal government has failed to fund Jos National Museum.

Insecurity: Insecurity in the country affects the level of museum patronage. Some countries restrict their citizens from coming to Nigerian because of insecurity in the country. Banditry, kidnapping and Boko Haram all affect the museum negatively. In Nigeria presently, especially in the north, the security situation is appalling. This is a great impediment to national growth and development. The activities of the Boko Haram sect in northern Nigeria and kidnapping in the southern part are enough warning signal to any visitors to stay away from the country.

Therefore, there is urgent need for the government to improve the security situation in the country. According to Da Silva (2001:6) "Tourism flourished in countries that enjoy peace, political stability, happy people, and security of life and property". Safety of life and properties are indispensable to any meaningful national development. Plateau is not an exemption. The incessant crises, including religious, tribal and political, are lot of challenges that could hamper Jos Museum from effectively serving as a tool for promoting cultural tourism in Plateau State.

Shortage of Manpower: The museum has quite a few departments and there is limited human resource supply. This affects the operation of the museum.

Lack of Innovation: the museum lacks innovative activities that can attract tourists in mass. Lack financial intervention by foreign partners is also a problem facing the museum.

Conclusion

From the findings of this study, it is concluded that Jos National Museum contributes to the development of tourism in Nigeria through its roles of providing employment, attracting tourists, conserving cultural resources and supporting other businesses. The museum operations are affected by different challenges such as poor funding, insecurity, lack of financial intervention by foreign partners, and shortage of manpower. The study makes the following recommendation as a result of the findings and as solutions to the identified problems:

1. It is recommended that the federal government, through the National Commission for Museums and Monuments should increase funding to the museum to enable it to expand its capacity through provision of more infrastructures to contain the ever-increasing number of tourists and visitors who come into the museum, especially during the festive periods.

2. It is also recommended that the museum management should hire more human resources for the smooth operation of the museum and to reduce the rate of unemployment in Nigeria.
3. Government should upgrade its security strategy to put an end to security challenges such as banditry, kidnapping, etc.
4. The museum management should organize awareness campaign to educate the private sector on the need to develop tourism and how the presence of tourists can promote their business so that they can support the museum.
5. There should be working collaboration between the National Commission for Museums and Monuments representing the federal government, state and local government of the area and other stakeholders to ensure effective utilization of the museum because they are the agents of cultural tourism and development. The museum needs this partnership to gain financial and other logistics supports. This will go a long way in reviving and sustaining cultural tourism.

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