



**ADDIS ABABA UNIVERSITY SCHOOL OF GRADUATE
STUDIES**

**AN ASSESSMENT ON THE EFFECTIVENESS OF TEMPORARY
EXHIBITION AT THE “NATIONAL MUSEUM OF ETHIOPIA”**

BY

BELAYNEH TEGENE BEGASHAW

March, 2016

Addis Ababa, Ethiopia

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**A THESIS SUBMITTED
TO
DEPARTMENT OF ARCHEOLOGY AND
HERITAGE MANAGEMENT**

**IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE
DEGREE OF MASTER OF ARTS IN ETHIOPIAN STUDIES**

(MUSEUM STUDIES)

ADVISOR: HASEN SAID (PhD)

CO-ADVISOR: KASSAYE BEGASHAW (PhD)

March, 2016

ADDIS ABABA UNIVERSITY

DECLARATION

I declare that the work in this thesis has not previously been submitted for any degree nor has it been submitted as part of the requirements for any other degree except as fully acknowledged within the text.

BELAYNEH TEGENE BEGASHAW

Signature_____ Date_____

Place: College of Social Science, Department of Archeology and Heritage Management

Date of Submission: March, 2016

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APPROVED BY BOARD OF EXAMINERS

This is to certify that we have read this thesis and that in our opinion; it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts in Ethiopian studies in (Museum Studies).

Advisor

Name _____ Signature _____ Date _____

Internal Examiner

Name _____ Signature _____ Date _____

External Examiner

Name _____ Signature _____ Date _____

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ABSTRACT

AN ASSESSMENT ON THE EFFECTIVENESS OF TEMPORARY EXHIBITION AT THE “NATIONAL MUSEUM OF ETHIOPIA”

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The exhibition is a communication medium based on objects and selected elements seeking unique interpretation techniques. Everybody, regardless of age, sex, religion, wealth and status have the opportunities to observe and judge real objects. The “National Museum of Ethiopia” is one of the relatively oldest museum establishments with seven decades of experience in organizing both temporary and permanent exhibition to date. So far few researchers have touched the nature and the content of these exhibitions. However, something we believe that the status of the temporary exhibition should be adequately evaluated whether they meet internationally settled standards. Therefore, the overall objective of this study is to assess the effectiveness of the temporary exhibition in the “National Museum of Ethiopia” (here after “NME”) with regard to its exhibition standards, diversity and management as well as suggesting possible meanness of improvement on the identified gaps in the “NME”. This thesis is significant in filling the temporary exhibition gaps. Qualitative data collecting techniques, analysis and interpretation were used and supported by quantitative. To address those objective questionnaires was given to those who have directly or indirectly relations with the subject matter. To assess the effectiveness of the temporary exhibition organized by the “NME” to date is thoroughly evaluated. The scope of this paper is entirely limited to the rich experience of the temporary exhibition in the context of the “NME”. The key findings are the temporary exhibition at the “NME” is below exhibition standard in terms of exhibition elements, exhibition inputs and directives and guidelines. It is recommended that the temporary exhibition should have guideline, standards, format and professionally trained curator. Therefore, providing exhibitions policy and putting in place other related guidelines which ultimately helps towards museum exhibition benchmarks.

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ACRONYMS

A.A.U	Addis Ababa University
ARCCH	Authority for Research and Conservation of Cultural Heritage
BPR	Business Process Re- engineering
CV	Curriculum Vitae
EWP	Ethiopian Workers' Party
Fig	Figure
GTP	Growth Transformation Plan
ICOM	International Council of Museums
ICT	Information Communication Technology
IES	Institute of Ethiopian Studies
ISO	International organization for Standardization
MOCT	Ministry of Culture and Tourism
n.d	No date of publication
NME	National Museum of Ethiopia
NP	No place of publication
UNESCO	United Nations Educational ,Scientific and Cultural Organization
RH	Relative Humidity
USA	United States of America
UVR	Ultra-Violent Radiation

CHAPTER- ONE

1. Introduction

1.1 Background of the study

Museum is a nonprofit making, permanent institution serving the community regardless of age, sex, religion, status and race (ICOM, 2003). Museums could be also understood as cultural establishments, where objects are collected, preserved and displayed for the benefit of the public. They are also platforms for entertainment, informal education and research. The establishment of the “National Museum of Ethiopia” could be understood within modernization efforts of the nations during the era of the Emperor Hailesilassie I, as shown in figure1.1. According to Temesgen it was between the years 1930-1974 modern heritage management took place (Temesgen, 2013). The long age safeguarding of the Ethiopian Orthodox Tewahdo Church has significantly contributed towards this (Temesgen, 2004).

The “National Museum of Ethiopia” (here after, “NME”) was established in 1944 based on the 206 royal collections donated by the Emperor and his close associates (Mahlet, 2012; Merkeb, 2007).

It was during the Emperor era that royal objects and Aksumite artifacts that was displayed for the first time as a permanent exhibition in the main hall of the National Library and Archive, as shown in Figure1.2. The second permanent exhibition of the “NME” was organized in collaboration with the International Quaternary Conference of Addis Ababa in 1971/2in what is now the Commercial Bank club of Ethiopia as shown below in Figure1.3 (Tekletsadik, 1959).



Fig.1.1 (The first archeological display “NME”, 2001).

This exhibition endeavor inspired the Emperor to generously dedicate the current “NME” premises at Amist kilo, as shown in figure 1.4. The Third Permanent Exhibition was organized in the historical building, which was built for the residence of the fascist Italian viceroy in Addis Ababa in 1935.



Fig.1.2 (The first museum building “NME”, 2001)



Fig1.3 (The second museum building “NME”, 2001)

The third Permanent Exhibition organized in the historical building used as the residence of the fascist Italia viceroy which subsequently remained as a museum over 40 years, until 2000. The current permanent exhibition was organized in 2000, and the old permanent exhibition was reorganized in this new building designed for this purpose (Mahlet, 2012; Merkeb, 2007).

Under the current organizational arrangement of the Authority for Research and Conservation of Cultural Heritage (here after ARCCCH), the Movable Heritage Development and Exhibition Service Directorate is one of the six core Directorates of the Authority.

Currently, the “NME” has allocated two distinct venues for both the temporary and the permanent exhibitions. The new building is dedicated entirely for permanent exhibitions, whereas the old the Italian viceroy resident is left for temporary exhibition and administrative purpose. Therefore, the thesis restricts itself only in the temporary exhibition of the “NME” due to manageability and to explore the reach experience in mounting exhibition.

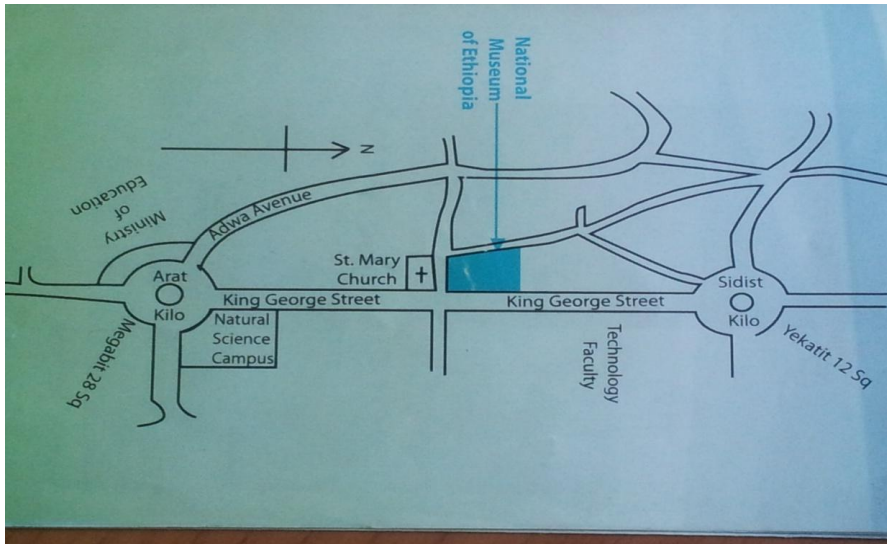


Fig.1.4 Map, of the location of the “National Museum of Ethiopia”, 2013)

1.2 Statement of the problem

Some researchers have conducted researches on museums and galleries in Ethiopia. However, an assessment on the effectiveness of the temporary exhibitions held at “NME” was not studied. Exhibitions must have a collections management policy, directives or criteria on which they displayed to the visitors (UNESCO, 1986). The biggest institution which contributes a lot in image building of the country is the temporary exhibition of the “NME”. Therefore, the temporary exhibition should have exhibition standards, directives and to be benchmark for the rest of the regional museums as well as museums and galleries in Addis Ababa. To fill this gap, the researcher interested to investigate the untouched part of the “NME” to address the following objectives.

1.3 Objectives of the Study

1.3.1 General Objectives

The general objective of this study is to assess the effectiveness of the temporary exhibition in the “NME”.

1.3.2 Specific Objectives

The specific objectives of this study are to: -

1. Investigate the status and development of the temporary exhibition in the “NME”.
2. assess the effectiveness of temporary exhibitions organized by the “NME”.
3. check and evaluate to what extent the contributions of the temporary exhibitions meet the exhibition standard at the “NME”.
4. assess the diversity and representativeness of the current practices of the temporary exhibition in the “NME”.
5. examine to what extent the management is efficient towards handling the current temporary exhibition in the “NME”.

1.4 Research Questions

This thesis tries to address the following research questions: -

1. What is the development of the temporary exhibition in the “NME”?
2. How effective are the temporary exhibitions organized by the “NME” in relation to temporary exhibition elements like display, lightings, signage and labels, designed articulated storyline etc.?
3. What are the contributions of the temporary exhibitions towards standardizing exhibitions at the “NME”?
4. How diverse and representative is the current practice of the temporary exhibition in the “NME”?
5. To what extent is the management of the current temporary exhibition is effective in the “NME”?

1.5 Research Methodology

1.5.1 Delimitation of the Study

Assessing the effectiveness of temporary exhibition of the “NME” without comparing with other similar institution in the region and other type of museums, such as regional, community, university, church and private museums will definitely have an impact on research outcomes.

The “NME” organizes both the permanent and the temporary exhibition. However, the research limited to the temporary exhibition at the “NME” to explore the rich experiences. Due to manageability, finances, availability of relevant data and time constraint the research restricts itself to the temporary exhibition of the “NME”.

1.5.2 Research Design

This study is designed to evaluate the effectiveness of the temporary exhibition at the “NME”. To undertake this study, descriptive method was employed. This method was selected because the nature of the problems needs a wide description and investigation. In other words, descriptive research helps to describe and interpret the trend of events that are taking place now and practices that have influenced the current once (Bhattacharjee, 2012). While, quantitative approach helps to generate quantitative data, whereas, qualitative approach enables us to carry out subjective assessment of attitudes, opinions and behaviors (Bitgood, 1994; Kothari, 1990).

In this research, the researcher employed a standard descriptive method using qualitative, however, quantitative method was also used to supplement the qualitative one.

1.5.3 Sample Size and Sampling Techniques

The sample used for this study was representative in the sense that each sampled unit represented the characteristics of known numbers. It is truly representative of said population (Latham, 2007). It is a technique or procedure that the researcher would adopt in selecting items for the sample.

Size of the sample is the number of items to be selected from the population. Recommended sample size is the one which helps to attain the requirement of efficiency, representativeness, reliability and flexibility (Kothari, 2004). The researchers sample size is limited to 150 respondents and 10 key selected professionals for interview purpose. For the purpose of this research the researcher used non probability sampling as well.

1.5.4 Purposive /non- probability sampling

During purposive sampling the researcher chose the particular large unit that the small mass representative of the whole. Quota sampling is the best example of judgment sampling, which the researcher gave quota to the informants (Kothari, 2004). It is used when conducting,

attempting to question a group who may have sensitivities to the questions being asked. Subjective judgments play a great role (Latham, 2007).

Purposive sampling is largely used in a qualitative research to gather information related to the subject for the most effective use of limited resource. This method is needed in identifying and selecting individuals or groups that have especial knowledge about or experienced on the subject. In addition, the method is also important to find people who are willing to provide confirmation by virtue of knowledge or experience. Purposive sampling indicates whom, where and how one does his/ her research (Hancock et al., 2009).

In this research the researcher employed purposive sampling technique which the researcher found is more appropriate due to effective use of limited resource, sensitivity to the question and based on knowledge and experience about the subject matter.

In this research the researcher intended to select ten informants from regional state culture and the tourism bureau and museum coordinators. Fifteen display professional from “NME” museum professionals and exhibition experts, twenty informants from the five core directorates of ARCCH experts, five informants from core directorates directors of ARCCH, fifteen informants from art schools, ten foreign temporary exhibition visitors and twenty-five domestic informants who visit the temporary exhibition was randomly selected for this purpose. Fifteen private Gallery owners, fifteen church museums in Addis Ababa, nine informants from Addis Ababa University museums (IES Museum, Gebrekirtos Modern Art Museum and Zoological Museum), eleven informants from museum in Addis Ababa City Administration and ten key informants who have sufficient knowledge about the subject matter took part in this regard.

The purpose of securing enhanced sample representatives helps to come up with manageable size and to give chance for the concerned bodies. The above informants were selected based on their direct and indirect attachment in the subject and area of inquiry. The domestic and foreign visitors sampled 1 from 5 temporary exhibition visitors at a time.

1.6 Data collection Techniques

1.6.1 Pre field data collection techniques

Secondary data

During pre-field data collection, secondary data were collected from relevant manuals, archive documents, directives, proclamations, Business Process and Re-engineering (BPR) document of ARCCH, related reference books, magazines, visitors opinion comment book and research outputs.

1.6.2 Field data collection techniques

Primary Data

This type of data is obtained through, direct communication with the concerned bodies through questionnaires, in depth interview and critical observation.

1.7 Data gathering tools

As secondary sources like documents with guidelines, regulations, related books and directives would be reviewed to acquire background information about the issue. For the purpose of this study, the researcher also used three kinds of data collection tools, i.e. questionnaires, in depth interviews and critical observation.

1.7.1 Questionnaire

Questionnaire, shown in Appendix 4, were prepared in three major types; closed ended, open ended and combination of both. It may be dichotomous (Yes or No answer) semi structured questionnaires which are usually associated with quantitative research concerned with numbers. It asked opinion, attitude through a combination of both qualitative (open-ended) and quantitative (rating scales) to further examine the findings and to determine the sample size (Burgess, 2003). Questionnaires were administered by mail, by hand or face to face contact. Closed ended questions include all possible answers which are chosen by respondents such as scale question to generate statistics in quantitative (Kothari, 2004). The Close ended questionnaires have a five point Likert ranking. The rating scales would be identified to have four advantages. First, it provides the greater flexibility since the description of the scale can

vary to fit the nature of the question. Second, they encourage the respondents to make a choice based on how they strongly feel about a complex subject area. Third, reliability is met through obtaining a number of different set measures for similar questions area. Finally, it increases the validity by adding to the data obtained from open ended questions.

The purpose of these questionnaires was to collect detailed information through measuring attitudes, feeling and approach of the respondents about the exhibition administrators, visitors, exhibition input, standards and exhibition professionals. Besides, it helps to assess the effectiveness of the standards of temporary exhibition allow the respondents to use their own words to answer, rich in a qualitative data, and encourage thought and freedom of expression. Generally, questionnaires are advantageous to identify the appropriate person to complete the questionnaire (Hancock et al., 2009). The researcher used the questionnaires to obtain data from visitors, museum and exhibition professionals, key informants, and etc. Both data would be collected from the questionnaires containing closed ended and open ended items.

The researcher used semi open and closed ended questions of Amharic versions to collect data from respondents. This was done to avoid language barriers in understanding the questions and to alleviate any unnecessary complications in responding to the items as well as to make communication easier as shown in Appendix 5.

The researcher prepared 150 respondents to gather reliable information in breadth regarding the return rate the detailed will be discussed in chapter 4. Consequently, based on the responses obtained from the respondents through questionnaires, interviews and observation of the data would be presented (Bhattacharjee, 2012).

In order to address the questionnaires, the researcher categorized the participants into three groups. The first groups are those who are working directly or indirectly in museums and exhibitions. The second once include lecturers, church museum experts, and gallery owners while the third one comprises of domestic and foreign visitors.

1.7.2 In- depth interview

The interview is a two way exchanges and conversation, in which both participants have some goal. It has many advantages for instance; questions that the respondents have not understood and need further elaboration can be discussed and helps the interviewer to ask questions face to

face (Seale et al., 2011). It is a good method to use non- randomly selected groups based on gender, age, race and ethnicity (Kothari, 2004).

The interview would also be employed to seek the view of key persons at “NME” with museum expertise. Additionally, the interview is used to explore those things that could not directly observe, like feelings, thoughts and intentions providing rich data. The key informant interview at this level helped to obtain relevant information about the existing problems as well as the strategies used to increase the participation of visitors and stakeholders (Bhattacharjee, 2012).

Data were collected via face to face interviews, see Appendix 6, with a total of 10 key informants that have directly or indirectly have knowledge about the subject matter. Among those five of them were from ARCCH who are currently working in the institution; other four were Lecturers in Addis Ababa University in different faculties and one is from Ethiopia Visual Art Association. As noted, each was audio taped and transcribed at the individual level and across the whole sample through categorized responses an identified trend that will be discussed in chapter 4.

1.7.3 Observation

Critical observation is a data collection instrument through planned and recorded method to check the validity and reliability. It reduces subject bias, information related to what is currently happening based on the needs of others (Kothari, 2004).

Observation of the behavior of visitors within museum exhibition area makes possible to tackle some particular important issues and phenomena that occur during an exhibition experience. This includes the schedule; choose of the display area, the attention span and the ability of information. It also makes possible to analyze behavior and assess how the environment such as architectural space, exhibition layout, the content, accessibility, the density of objects on display and exhibition methods, see the checklist in Appendix 7. This method allowed the researcher to gather information based on direct observation rather than interviewing others. The researcher used observation for verifying information to gather data through written description, video recording and artifact to or object (Hancock et al., 2009).

So, the researcher used this method to triangulate the gathered information from informants and to see the present status of the temporary exhibitions. In order to triangulate the research, output

the researcher used critical observation from the compound of the “NME” to the inside temporary exhibition sections.

1.8 Method of data analysis and interpretation

The primary objective of this section is to find out the appropriate responses to the basic questions raised under the statement of the problem from the data gathered through questionnaires distributed to the museum experts, and different museum visitors, structured interview designed for key informants, observation conducted in museum compounds, museum buildings and exhibition sections. The data collected would be through questionnaires organized and classified into different tables in line with the nature of issue analyzed and interpreted. In analyzing the data mostly used qualitative methods was applied.

Qualitative analysis takes the form of transcribing content of analysis of interviews and documents that used to crosscheck the findings by the questionnaires, while quantitative data obtained through questionnaires were tabulated and described by using appropriate statistical tools to supplement the qualitative data and to determine the sample size. Once the response is obtained, distribution of respondents would be prepared in the form of table for each item. Following the result of each table of respondents, each variable was analyzed and interpreted being supported by empirical evidence from the literature.

1.9 Significance of the Study

- Evaluating the old age temporary exhibition practices of the “NME” has significant to capitalize on identifying strength and overcome encountered weaknesses.
- Contribute to the “NME” to exercise its mandate towards evaluating and certifying exhibition standards nationwide.
- It is relevant for policy and decision makers.
- It could be used as additional inputs to amend any directives improvements.
- The study will also be used as a reference material for future studies.
- To initiate and inspire museum professionals.

1.10 Organization of the thesis

This thesis comprises of five chapters. Chapter One deals with the introduction part, which includes; background of the study, a statement of the problem, research objective, questions, methodology, delimitation of the study, the significance of the study and organization of the thesis. Chapter Two focuses on the review of related literature. Chapter Three dealt with data presentation. Chapter Four emphasized about the discussion and interpretation. The final chapter is about the conclusions and recommendations of the research.

CHAPTER –TWO

2. REVIEW OF RELATED LITERATURES

2.1 Display, Exhibit and Exhibitions

The exhibition is organized by considering the interest, knowledge, learning methods, attitudes, background, the expected outcome and the mission of a museum. Museum exhibition is an activity to communicate with visitors, through displaying objects with proper interpretation narratives. Whereas, the term “Display” is fairly recent in the context of the exhibition as far as the meaning of the display is concerned, it refers literary to screen and visual presentation of factual matter (Dorethea, 2014).

The exhibition is developed either by collecting the representation of the community to the museum or from the collection that was existed in the museum (UNESCO, 1986). Display means to reflect the contents of museum collected objects (Herreman, 2004). Exhibition objects are windows to the times when, where and for what purpose they were made. They are also entryways into the ideas and values of their creators and also, considered as a mirror to our humanity (Claire, 2015). Display in museum exhibition can be categorized as; temporary display, which is an effort made by museum to communicate with visitors. This type of display is important for story telling by grouping paintings and statues. The other type is didactic display where by intentionally designed to tell story and to educate the public, the story, maybe Prehistory, History, Biology and Folk art of region that helps to story.

Reconstruction display is the other category of display where excavated sites are accessed by the public as a form of open air museum. Groups display where collections of objects are displayed together with little interpretation. It is most important for archeological exhibitions. This kind of display contains many collections but tells little why they are important. Visible storage is open the store for the interested one and keep in the store to protect the objects (“*British Museum policy on display*”, 2002).

Finally, the discovery display objects are organized in non-conventional way. The temporary museum visitors motivated to the displayed collections and to make their own connection and

research. This kind of display is without labels and caption, such as booklets and sound guide (Ambrose; Paine, 2006).

As has been noted in the discussion above the temporary exhibition of the “NME” used contemporary display and sometimes didactic display and group display during the exhibition of ARCCCH.

The exhibit is grouping of collections within the complete interpretation for the general visitors’. Whereas, the exhibition is the activities of human and the natural environment that is the representation of nations object to the general public. It contains both display and exhibit. The core source of the exhibition is the society that represents them. Everything either natural or historical events are exhibited. Traditional market place, farm lands, landscape, public meetings, the community itself, valleys, the cloth they wear, mountain, cities, town and the living houses are naturally as well as by the community exhibited (Schneiganst, 2013). The temporary exhibition of the “NME” now is preparing is exhibition. A lot of paintings and photographs those organized in the temporary exhibition of the “NME” did not have sufficient interpretations.

2.2 Categories of Museum Exhibitions

The exhibition is categorized as commercial and museum exhibition depending on purpose and providers of the exhibition. The main objective of commercial exhibition is to promote and sell goods and services. Whereas, the main purpose of the museum’s exhibition is to communicate and convey messages by using various interpretive techniques (Dean, 1996). Museum exhibitions are also classified as permanent and temporary (travelling, on line) exhibitions depending on theme, objectives and type of collection (Belcher, 1999, Dean, 1996; Neves, 2002).

2.2.1 Permanent Exhibitions at the “NME”

Permanent exhibition takes years to prepare, mount and launch and remain open to the public for quite a long time (10-15years) (Herreman, 2004). The permanent exhibition of the “NME” some of the objects on display stayed more than 30 years. Moreover, realizing permanent exhibition requires mobilizing adequate resource and numbers of professionals. More importantly,

permanent exhibitions are considered, often as a venue where museums tried to reflect the content, nature and volume of their collection as well (Mahlet, 2012; Merkeb, 2007).

2.2.2 Temporary Exhibitions

Temporary exhibitions are not only short time bounded but also thematic based prepared. Temporary exhibition could be organized:-to promote and commemorate certain national and local events, to educate and create awareness on certain burning contemporary issues, to familiarize the public with new acquisitions, to increase numbers of visitors, to satisfy the special needs of certain categories' of museum visitors, to entertain and to standardize the temporary exhibition and to organize educational exhibition at international level(*“British Museum policy on display”* , 2002 ; Neves , 2002).

A survey conducted in 1985 at the University of Idaho at Moscow, showed the reason why museums organize temporary exhibition is for encouragement of return visitors, incentives for member ship, to show the museum is active, changing and existing place (Gardner, 1986:15).

The temporary exhibition at the “NME” display objects in contrary to Neves and Gardner argument.

However, temporary exhibition could be impacted by plenty of factors. The following are identified as most: - the objectives of the museum, the content and volume of museum objects, the selected themes, targeted visitors, by the allocated amount of resources, experiences of display experts, the availability of display inputs, the impacts of diverse, attractive alternative entertainment industries, the culture of the public towards visiting exhibitions and standards of the display (Konstantios et al., 2005). The temporary exhibition at the “NME” has a lot of challenges to display according to the standard of temporary exhibitions.

Some exhibitions are conceptual –oriented where; the main focus is on transmitting information for exhibition visitors. Mostly 60 percent is information and educational displays whereas, 40 percent is object oriented. This is like placing objects on the display to the view of the general public. The second type of exhibition is object oriented where collections are the central point. The object on display should speak for itself, without giving much emphasis for interpretation

(Dean, 1996). In the temporary exhibition of the “NME” object oriented fully dominates the exhibition as shown as Appendix 11.

The exhibition also categorized as short term, the length of their time span is from one month to three months. Medium exhibition lasted for three to six months and long term which lasts for an indefinite period (Gardner, 1986; Herreman, 2004). However, according to (Ferry, 2001) temporary museum exhibition ranges from a few months to three years. The temporary exhibition at the “NME” is neither short time bounded nor medium (Appendix 11). Both short and medium term exhibitions are recommended. All types of exhibition have some common elements. For instance, designs, circulation layout, use different display techniques.

In America three to four major special temporary exhibitions and six to seven small to medium exhibitions are presented to the public annually by focusing on events, new acquisition by researchers of current findings and over six million visitors visit the exhibition annually (Ferry, 2001). However, the temporary exhibition of the “NME” was organizes 16-20 exhibitions in a year. All those exhibitions are not major exhibitions. They are dominated by Paintings.

The temporary exhibition is more of event attached and targeted to specific groups like decision makers, vast collections not now on exhibition for the visitors and buyers’ of objects. The essential difference between temporary and permanent exhibitions is also the presentation and arrangement of the exhibitions. Although, the temporary exhibition acquired collections from individuals by loan and private collections (Gardner, 1986). In our country there, is no collection policy, but the organizers donate objects according to collection directives. By and large the temporary exhibitions that organize in the temporary exhibitions are artists, artist’s families and art collectors oriented.

2.2.3 Travelling Exhibitions

“It is fantastic that the technology has gone forward so much, museums cannot be just stone”

(Koskiola, 2014: 23).

Travelling exhibition forced objects temporarily to change their permanent location. Travelling exhibitions are usually organized in rural areas where museum establishment does not exist. During a travelling exhibition loan agreement, schedules, work order, shipping, lists and labels, incoming and outgoing receipts, condition report, installation list, and all facilities from the

lender for the exhibitors, packing, mounting, the insurance cover and storage should be properly documented (“*Archives and Museum Informatics*”, 1988).

The temporary exhibition of the “NME” organized travelling exhibitions inside the country at overseas as well. However, the “NME” does not have any policies concerning temporary exhibition, loan policy and only has loan directives (MOCT Directive No, 15/2013).

“A study for the National endowment for the Arts in the early 1970s showed that one out of three (34%) U.S. museums sent travelling exhibitions, averaging six outgoing exhibitions a year” (“*Archives and Museum Informatics*”, 1988).

Surprisingly, the travelling exhibition at the “NME” organized one exhibition outside the country by the invitation of the Embassies. The “NME” was not in a position to organize travel exhibition foreign the country in its annual plan as a core activity.

Travelling exhibition includes; web presence, publications, catalogues, paintings, water colors, drawings, prints, photos, or other works on paper, sculpture, three dimensional objects such as silver, pottery, small carving, decorative objects, toys, scientific specimens and textile, books and furniture (UNESCO, 1963 ; “*National Museum of Australia*“, 2005). As far as the “NME” travel exhibition is concerned, cast and posters were the dominant one (see Appendix 14; 15).

Travelling exhibition is paramount that disseminates knowledge and enjoyment of arts, science, and history to remote places by going from countries to countries. Additionally, it is used for cultural exchange, and to enrich education (Osborn, 1953). It also, offers opportunities for gratitude, understanding and promotion of natural and cultural heritages (“*British Museum policy on display*”, 2002; Simpson et al., 2010). However, the temporary exhibition of the “NME” did a lot regarding travelling exhibition in the country (see Appendix 14).

2.3 Evaluation Criteria for Temporary Exhibitions standards

The best temporary exhibits are: in the first place those, which properly narrate the story very well and articulated storyline. Second, those which fulfills how far adequate display techniques are deployed to organize intended temporary exhibition and third, if loans are needed they must be secured, through a loan agreement signed between lender and borrowers. Museum

professional code of ethics should be periodically updated. Museum objective and exhibition materials represent the world's natural and cultural common resource (Ambrose & Paine, 2006).

A standard is a minimum requirement or guideline, correctness, perfectness, or degree of quality. It is also sometimes known as benchmark, criteria, or measure. The international organization for standardization development management system standards is known as ISO 19000 is concerned with quality. The purpose of museum exhibition standards is to provide exhibits which convey specific information to selected museum visitors in accurate and visually attractive manner (*"Smithsonian Institution Exhibition standards"*, 2002).

Standards for museum exhibitions are organized in seven major categories such as; audience awareness, interpretation, evaluation, design and production of contents, human comfort, safety and accessibility and collections. The exhibition should be organized taking into account the visitors' educational background and his/her physical disabilities as well (*"American Alliance of Museum"*, 2012).

Although, standards of museum exhibition should fulfill the following requirements: - firstly, objects selected for display, should have adequate (published or unpublished) information and references. Secondly, displayed objects by any means should not offend any individuals or groups; rather they should respect the values and rules of the community. Thirdly, displayed objects should be in a better preservation condition objects (*"American Alliance of Museum"* 2012; *"Association for Manitoba Museum"*, 1995). As far as temporary exhibition of the "NME" is concerned, there is no standard to display.

Regarding standardizing the temporary exhibition, the researcher argued that both the American Alliance of Museum and Association for Manitoba Museum will be the best benchmark for a temporary exhibition at the "NME".

2.4 Strategies to ensure Effective Temporary Exhibitions

Strategies and directives, should address issues related to conservation, security, temporary exhibition and ethics. Access to people with disabilities should be given adequate attention as well. Though, ARCCH took the initiatives to draft certain directives and guidelines, so far these are focused towards categorization, registration and collection (MOCT Directive No, 15, 16; 17/2013).

In general, the directives of heritage that are prepared by MOCT are not clearly transparent concerning loan and insurance by taking the experience of others. It opens a door for plundering, looting, and theft (Anderson, 2004). Heritages are not estimated with money, it is about core identity, culture, and a question of representation, co-existence, history, and the brand of the community. Temporary exhibition lacks metrics of success.

2.5 Museum exhibition Policy

The general public, researchers, students and foreign visitors learn about the one's country culture and idea through museum exhibition. Exhibit, educational handouts, films, video showing, is informal and self-directing education program ("*Alutiiq Museum and Archeological repository*", 2004).

The objective of the 21st century temporary exhibition of any museum has the role to hand over the message to its audiences. Exhibition is the best technique of communication between the museum and its users. The preparations of exhibitions give a chance for the museums tend to focus on the identification, display, interpretation of what they collect, preserve and study. Museum exhibition provides collection based research and learning for the general public through understanding and appreciations of the objects. All the displays and the mounting techniques should comply with state and federal laws and any applicable international declarations or principles. The temporary museum display should be related to the museum objective and mission (Konstantios et al., 2005).

The temporary exhibition is mounted for a specific period of one year or less. The selection of temporary exhibition materials is made by the museum director's and the consultation of the exhibition team. To protect the original object from fragile or damage the museum must produce the replica of the artifacts. The stakeholders of the temporary museum exhibition such as artists, researchers and exhibition curators are responsible in organizing and mounting the exhibition. No price tags are placed on the display; the exhibitors who want to sell the exhibited works should provide a price list. The preparation of any exhibition events greatly needed the active involvement of the local community (Arinze, 1999; Westerlung, 1986).

The main purpose of the museum exhibition is to access the objects to the general public, for the improvement of the community's mind, for enjoyment, for the security of the collections

(“*British Museum policy on display*”, 2002). As far as the temporary exhibition of the “NME” is concerned and there is no exhibition policy at all.

The exhibition is evaluated and selected based on selection criteria by: significance to the community, feasibilities, attracting visitors, the standards of the objects, relevancy of the exhibition and the cost implication. During the preparation of exhibition, the museum curator has a big responsibility to review and approve critical elements like a long-term exhibition plan, specific exhibition ideas and final exhibition design (“*Florence county Museum policy*”, 2011).

Generally, the preparation of the temporary exhibition at “NME” needs certain criteria in relation to its mission, merit, fundability, availability of objects in the museum or available on loan, audience draw and appeal. The preparation of exhibition demanded the presence of a team of specialists, exhibition materials, target group, the necessary collections, concept development and theme. So, to make the temporary exhibition standardized exhibition policy is very important.

2.6 Museum Exhibition inputs and availabilities

Temporary exhibition has some selected collections of objects, for instance; cultural objects, natural history specimens, archives or manuscript materials, graphics, art works, two dimensional reproductions, such as images and documents, three dimensional reproduction, audio visual programs, interactive device, computer programs and exhibition furniture (Ferry, 2001). In contrast to this, our country’s “NME” temporary exhibition is organized on the whole have been paintings.

To mount an effective temporary exhibition, definitely require adequate display materials. Beside to incorporate visual and sound effects in line with developed storyline certainly demand utilizing electronic gadgetries. Therefore, in exhibition pre-production development stage the duties of the exhibition team are to assess the availabilities of exhibition inputs in the market. Among these the major ones are; aluminum framed showcases, glass or wooden partition, pedestals, Satan clothes, fish wires, cables, scotch tapes, LCD projectors, sound systems, lighting systems, photo frames and related stationeries (Gram,1993).

Thanks to current mobile markets, museums are benefiting modern display facilities. Audio visuals that do not have sound tracks must have labels stating to assure for those who have hearing problems in order not to miss information. Those materials which present information with the image and print must be audio described. The circular route within the exhibition should be accessible for facilities and sites. The route must be lighted; clearly defined and easy to follow (Gram, 1993).

To ensure the success of the temporary exhibition the exhibition team should be sure of the security and fire protection. The team should prepare a risk assessment in order to protect, use environmental resistance, and develop an emergency preparedness, response plan to address fire, flood, earthquake, theft and hazards for exhibition (Ferry, 2001).

During my observation in the temporary exhibition at the “NME” it does not have an emergency preparedness, response plan and significant exhibition input except fish wire. Although, Public spaces such as; reception area, orientation (lobby sale) shop, coffee/bar, public toilet, education/lecture activities, archival and library are important. There are also, there are no public spaces for instance; project staff/ volunteer office, insufficient staff room, kitchen, cleaner storage, collection storage, workshop, conservation studio, packing room, security, ICT plant fulfilled in the temporary exhibition. Hence, the temporary exhibition at the “NME” could not fulfill the standards of those infrastructures in order to properly access the temporary exhibition.

2.7 Stakeholders Role in preparing Temporary Museum Exhibitions

Stakeholders play significant roles in every exhibition development stage. Of course, the temporary exhibition stakeholder varies not only from place to place, but also from the central theme and objectives of museum exhibitions. However, the following stakeholders remain the same, regardless of the theme and objectives of exhibitions. These are: -visitors, funding agencies, organizers, museum friends and media (Arinze, 1999; UNESCO, 1986). In the case of the temporary exhibition of the “NME” the most stakeholders are school children, Artists, Museum visitors, Embassies and in case of travelling exhibition Regional Governments.

Exhibitions are organized in collaboration and should involve the local and the owner of the collections, schools, private museum owners, and regional museums. However, standardized temporary exhibition accompany a different variety of collections and stakeholders like

Regional, Zonal, Woreda level, Cities, Municipalities and Archival documents should be able to exhibit their collections (Ferry, 2001; Westerlung, 1986). The “NME” as the name implies, it must give service to all nations and nationalities of the country to upgrade the local museums and galleries.

The exhibition belongs to all from educated one to illiterate, from old age to the nursery. The exhibition is the language through which a community can communicate. Any issue can be raised and discussed there. The owner of the collection will participate in exhibiting their representation. This helps to bring harmony, exchange of culture, idea, and build the image of the country (Greenhill, 1988).

Towards the end of the 19th century, Museums, Universities, Municipalities, Regional tourisms, Private museum and Gallery owners, Churches and other increasingly grew apart as collecting, conserving, displaying in exhibit, nations and nationalities objects (Schneiganst, 2013). The museum should be participatory (Anderson, 2004). The temporary exhibition of the “NME” does not involve the stakeholders in mounting temporary exhibitions as intended.

2.7.1 Visitors Represented in the Temporary Exhibitions

Museums are the living institutions (Spalding, 2002). They are recharging and re-evaluating their purpose. The exhibition is evaluated not only by its internal such as collections; endowment to experts and resources, but also by external consideration of the benefits that it gives to the general public. The temporary exhibition is an atmosphere of entertainment, participation, created curiosity to motivate the general public. It involves the object, the information, the comfortable environment, the business centers and inspiring for education. An exhibition achieves or fails based on its chosen theme (UNESCO, 1965; Watson, 2007).

Generally, before preparing temporary exhibition the exhibition team must identify the visitors. Who are the temporary exhibition visitors because, there are different kinds of visitors who come to visit, the temporary exhibitions. For example; individuals, independent adult group, family groups, educational and research groups, mentally and physically disabled and international visitors (Ambrose & Paine, 2006; Herreman, 2004). Therefore, the temporary exhibition at the “NME” has no mechanism of identifying exhibition visitors.

Without visitors, there are no museums; “Know your visitors and display accordingly” (Dean, 1996). Everyone has the right to freely participate in the cultural life of the community, to enjoy the arts and to share in the scientific advancement (Herreman, 2004).

The temporary exhibition designer always assesses the visitors in order to draw a large visitor. In contrast, poor temporary exhibition assessment makes the exhibition less attractive. Large exhibition has large visitors. It has a universal theme, wide attention for foreign visit, whereas, the small temporary exhibition has specialized for the visitors that are organized for limited interested groups. This type of exhibition is organized to expand museums and to increase the visitor’s engagement (“*Smithsonian Institution*”, 2002). The exhibition team at the “NME” should identify the visitor of the exhibition based on the theme and selected criteria because of the visitor of the exhibition are heterogeneous and differ by socioeconomic, gender, education and ethnicity (Ferry, 2001).

Temporary exhibition is the right way of exhibiting ethnographic collections. It is important to bridge the society; create harmony, mutual understanding, unity and the community also able to see difference through the collection (Ambrose & Paine, 2006; UNESCO, 1986).

In areas, especially in rural most people do not read and write the visitors who come from that area need storytelling and oral traditional ways of exhibiting which are very significant in the museum. Many of the traditions were based on memory and word of mouth that will be forgotten (Ambrose & Paine, 2006). Oral tradition is the primary source of any research and is very paramount in teaching children. The more we are interviewing knowledgeable people, the more skillful will be in extracting valuable historical information (Lubar, 2007; Talboys, 2010).

A temporary exhibition of “NME” neglects the local and the owner of the collection. So, temporary exhibition is powerful in educating the general public how to deal with their daily life.

Collections of old documentary films for example; ethnographic, wildlife, archaeological excavations, traditional dances, songs, wedding ceremonies, rituals, battle fields, construction of the old house, the life of the poor and rich can be displayed in the temporary exhibition (“*Association for Manitoba Museum*”, 1995). A temporary exhibition at the “NME” exhibition displays are almost paintings and photographs. It does not friendly access to everyone who visits

the exhibits. Finally, the temporary exhibition experts are able to provide reasonable access to its collection, associated documentation for research and the interested one.

As the researcher observed from the temporary exhibition at the “NME” there are three kinds of temporary exhibition visitors. The visitors, who move through the exhibition quickly and spend very little time to see the contents or objects. The second, type of visitor who is those have an interest in visiting objects. But they do not waste their time by reading texts. They prefer informal, the headline and the information on display. The third visitors are minority visitors who will examine by giving attention and they are willing to understand the temporary display.

2.8 Developmental stages of museum exhibitions

Exhibitions often pass through certain developmental stages. The first and the primary stage is the concept development stage where museum curators take the initiative to draft project proposal. In the draft document the exhibition theme and content are identified. Possible venue and time frame of the intended exhibition are also incorporated in the draft document (Dean, 1996; “*Smithsonian Institution*”, 2002).

The second one is development stage: curators will share the concept of the intended temporary exhibition, with wider museum personal such as conservators, display technicians, security officers, and administration and finance staffs. This stage is crucial because it is here drafted a project proposal will be thoroughly discussed. Relevant comments and additional recommendation will be forwarded and subsequently endorsed. More importantly, the division of labor will be also fairly distributed. The third stage is progressing stage entirely dedicated to select display museum objects; their associate information will be compiled. Pre-production undertakings like, design, sketches, mounting stands, and other display frameworks will be also recommended (Konstantios et al., 2005).

The fourth stage is characterized as a production stage, where all commissioning, ordering, awarding (print related, showcase and partition production, sound and lighting system, sinages), processes are finalized (Lin, 2009).

The last two stages are: - mounting and launching stages, after finalizing display works, will be followed by more of ceremonial part of the exhibition, which is colorfully launching stages. There are also museologists, who consider exhibition evaluation as separate development stage.

Though, there are numbers of selection criteria, however, the following are considered as the major one: - the ability to select museum objects to express the concept and ideas summarized in the developed story line, preservation condition the displayed museum object should be in a very good stage. The selected museum object for display should not only properly search and be documented, but also updated information is also expected to have certain aesthetic values as well (Toxey et al., 2009).

In the first place the temporary exhibition of the “NME” is not in a position to be organized according to the above stage of the exhibition development stages.

2.9 Basic Components of temporary Museum Exhibitions

2.9.1 Storyline

The storyline is properly articulated sequences of narrations which ultimately guide visitors to follow and understand the message of temporary exhibition (Dean, 1996). The exhibition team at the “NME” only develops the storyline during the exhibition of the ARCCH. During other stakeholders’ exhibition the storyline was developed by organizers, not by the exhibition team.

2.9.2 Narrative

Narratives are general interpretive panels, prepared to outline and highlight the message behind exhibited temporary exhibition. Narratives are usually prepared by museum curators, through well researched curatorial findings and interpretations, including physical descriptions, purpose, craftsmanship, provinces as well as meanness of acquisitions (Ferry, 2001).

The best temporary exhibitions are those displays which narrate the sequence of the storyline in chronological order (“*British Museum policy on display*”, 2002). Effective display techniques tell about the theme and idea of the exhibition. Temporary exhibitions are organized through study and research of the subject and the objects. Most of the time exhibition curator identifies and organizes according to the theme. Although, the effective temporary exhibition helps to communicate information, concepts, ideas, stories, events, activities and commemorative.

The temporary exhibition at the “NME” variety of the display, the choice of the theme to attract visitors, the size and others must fulfill during the display.

2.9.3 Storyboard

This information panel is a sectional guide to visitors to orient and familiarize themselves, with the concept and the message of the exhibitions. Texts are prepared by curators, educators and designers to ensure a clear communication to be facilitated. It contains cards or placard and could include sketches. These are fixed notice board, wall or suitable flat surface in sequential flow. It is helpful in familiarizing the content of an exhibition (Dean, 1996).

The temporary exhibition at the “NME” does not have a story board in order to guide the visitors.

2.9.4 Visitors flow plan

It is a graphic design orienting the visitor’s movement within the exhibition premises (Talboys, 2010). In case of the temporary exhibition at the “NME” the gate and the exit are one. According to the researcher observation during field visit every visitor visits the temporary exhibition as he/she likes. There is no indicator of where the exhibition is to start and to end. Additionally, there is no sign, signage which might help half paired visitors to follow the designed follow route that indicate.

2.9.5 Text

The text comprises of written information presented for the interpretation of an exhibition. This includes titles, text labels, object labels and distributional materials. Text drives from narrative, outline, storyboard, flowchart and team interaction. Text may be considered in six levels, such as; title signs, sub-title, introductory text, group texts, object labels and distributional materials. Title signs are important for stating what the exhibition is about. Generally, it is larger panel size and remarkable print that contain no more than 5-10 words, attention catchy and design over content. The title of the temporary exhibition is an important piece of visual and written information. It serves as main part of the curiosity to catch the attention of visitors into the exhibition (Dean, 1996). The temporary exhibition at the “NME” the size of the title, the quality and the style varies from exhibition to exhibition due to lack of standards.

Subtitles are generally longer than titles (10-20) words, enough to read from a distance, content more focused and informational, topic oriented and design. It helps the visitors to follow

information and relationships between objects and to guide the visitor along through the exhibition (Toxey et al., 2009).

Introductory text should be more than 50- 200 words divided into the point, summarizing paragraphs about 75 words in length, usually placed near the entry to the exhibition, descriptive related to the reason for the exhibition, a unifying, and statement and introduces major concepts within the exhibition (Talboys, 2010). As mentioned above the temporary exhibition at the “NME” does not follow the standards of the subtitle.

Group texts for temporary exhibition should be 75-150 words in length, associated with groupings of objects or serve as section texts sometimes begin with a heading. Although, the temporary exhibition object captions should be interpretive, informative specific to an object or small group, no more than 75 words and the labels should contain basic facts give objects name (Ambrose & Paine, 2006).

The researcher argued that the group text of the temporary exhibition at the “NME” should fit with the standards of the exhibition discussed above. Labels are the heart of the educational content of the exhibition. It is not intended to be the page of the book; rather they are presented in plan and concise language to tell the significant aspect of a segment of an exhibition.

2.9.6 Mounting

Using the wrong techniques or display material can damage, destroy, inks, color and photographic images to fade and items to be stolen. The following museum guide may apply to both temporary and travelling museum exhibitions. Temporary exhibition display objects should not be exposed to heating and cooling. Some objects, for instance: paper, wood, textiles and leather are sensitive (“*UCL Institute of Neurology Queen square*”, 2013).

Secondly, photographs and watercolors should be mounted for no more than three months. Thirdly, no direct sunlight should fall on display. Artificial light levels in the reading rooms’ area should be kept as low. The display materials such as cases, supports, frames should be made up of metal, plastic or polyester. No object should place directly to the floor. Prints and maps must be mounted on the acid free exhibition board. Display objects should be supported by the use of supporter. All original objects should be displayed in a glass so that they cannot touch or moved (Gram, 1993).

The temporary exhibition at the “NME” the display objects are in the contrary to the standards of the exhibition. During my observation at the temporary exhibition of the “NME” objects were displayed in the glass showcases, hanged on the wall with fish wire and displayed on the floor.

2.9.7 Lighting

Lighting can attract or distract attention of the visitors. Anything that has shape, mass or texture can be made more interesting by colorful lighting. Lighting is the cheapest ways of making exhibitions attractive. Source of light for temporary exhibitions are; day light, Tungsten and Fluorescent light. Artificial light like the florescent lamp is shadow less if it is installed at proper distance. Filament lamps are cheaper than florescent and more advisable for special lighting effect. High light makes an object fade, eradicate/erase/texts, pictures and color. The collection should be kept or displayed by light less sunlight affect by UVR, use filter or blind paper. The appropriate relative humidity is 16-25⁰_C or 65-75⁰_F (UNESCO, 1963).

Tungsten light is common lighting that gives a warm light that can be simply adjusted; it also emits a small amount of Ultra Violet Radiation (UVR). However, it gives out a lot of heat and expensive (Ambrose & Paine, 2006).

Exhibition room temperature and storage area should be kept near room temperature 65-75⁰ F, and also a safe humidity level is 45-60%. All other environmental conditions must conservation standards such as UV radiation have been filtered out; RH at or below 45-50% air contaminate filtered out; exhibition materials pass the photographic activity test (“*State Historical Society of Iowa*”, 2004).

Although, the light stability of particular temporary exhibition object is unpredictable due to the background of historic objects, such as past light exposures, storage conditions and initial processing may be unknown. Therefore: conservative approach should be used to assign light level categories and micro fade testing can be used to determine the light fastness of a given photograph, use the light meter, and limit the time objects exposed to high light. Although cases, mounts, hand coloring, coating, toning, inscriptions and other manipulation and attachment may increase the light sensitivity of a photograph as a general (Wagner et al., 2009).

Light and color should be combined to produce a clearly delineated circulation route. There must be sufficient light on objects to make them visible to all visitors (Ambrose & Paine, 2006). In the same way artificial lighting that can be moved focused and colored are special for exhibition. Visitors' eyes always focus on brilliant objects (Witteborg, 1963).

To sum up, the researcher argues that to use the appropriate lighting, the exhibition team of the temporary exhibition should investigate the province's history and micro fade test of the object before exposing to display.

2.10 Monitoring and Evaluation methods of Temporary Museum Exhibitions

Exhibition evaluations are a process of assessment and analysis of the dismantled exhibition, where expert could identify the strengths and weaknesses of the exhibition. Evaluating temporary exhibitions could take place with formative stage, which actually include planning and production phase of the exhibition and summative after the exhibition is completed and open to the public (Dean, 1996; Ferry, 2001).

Formal methods of evaluating temporary exhibitions should have to have a defined goal and also should be objective, quantifiable, and measurable. To obtain quantifiable goals, the evaluating and planning become incorporated. Formal evaluation techniques are most useful for gathering cognitive and perceptual approaches. There are many ways to gather data for more in depth analysis, such as formal interviews, open ended discussion, written questionnaires; cognitive and affective test (Bhattacharjee, 2012).

The most exercised approaches to evaluate temporary exhibitions so far are as follows: - thoroughly and objectively analyze all the comments, suggestions, appreciations captured in the visitor's opinion book, collecting and analyzing major comments and overages entertained by main (electronic and print) media outlets and collecting and analyzing professional critics, published in professional journals are to be mentioned in this regard (Konstantios et al., 2005).

Evaluating temporary exhibition is very significant to confirm the objective of the institution and should take into account the diversity of the temporary exhibition, the theme of exhibition capture, the size of the exhibited, the type of the visitors and media coverage (Gardner, 1986). Measuring success in the museum is the crucial issue in the 21st century (Anderson, 2004). The focus of museums shifted from building and collections to divert attention for the need and the

interest of the general public (Koskiola, 2014). Museums must know compute with each other not to be the best exhibition, but at least to make a difference.

Nevertheless, the “NME” temporary exhibition is not in the state of evaluating a visitor comment as an exhibition evaluation method due to lack of data analysis and properly settled criteria.

2.11 Temporary Exhibition and Communicative Medium

Museums are special area for a learner. Museum learning has been called “free choice learning” (Ambrose & Paine, 2006). In the 21st century the main purpose of the temporary exhibition is educating citizens. Temporary exhibition could contribute a lot in teaching and learning process for schools at all levels. The most important method is visual communication through the objects for both social and natural science disciplines. Children could easily grasp the basic idea from temporary exhibition which in most cases are directly aligned to their respective curriculums (Talboys, 2010).

The visitors think about what they observed and the meaning attached to them (Kapla, 1999). The researcher concludes that; a lot of research findings were conducted in the ARCCH. However, the research outputs and objects that are not displayed in the permanent exhibition do not accesses for the general public in the temporary exhibition with best exhibition technique and exhibition inputs.

2.12 Temporary Exhibition structural management

The museum compound should create conducive atmosphere for the temporary exhibition visitors. The visitors should have access to business center, traditional clothes, traditional food, clean toilet and replica to inspire the visitor to visit the temporary exhibition. Museum building should be accessed by all visitors, regardless of their physical fitness must consider visitor who has difficulty in walking, blind or partially sighted, deaf or unable to hear, visitors who have a mental handling, suffer from fear closed area (Ambrose & Paine, 2006). However, the temporary exhibition at the “NME” building should be accessible and hospitable to all to take account of the visitor with disabilities.

Although, for visitors who use wheelchair need consider ramps, especial toilet to accommodate the wheelchair, ensure that the gallery displays are visible from wheel chair, monocular the

wheelchair around the display, around the corridor and shop. Those people with little or vision requires print or braille labels. A visitor with hearing disabilities requires a guide, signed interpreter and sign language. Although a visitor with a mental handling specialist in the areas give professional advice (Herreman, 2004).

As indicated in Table 2.1 human dimensions are one among the major important factors that which affect temporary exhibition. Naturally, height difference exists between youth and adults. The minimum space could be determined by the room to swing one’s arms out stretched side by side. The field of vision forms a cone beginning in the eyes and extending 40⁰ above and below the horizontal axis. All exhibition cases must provide viewing regardless of height, age, seat or standing. The temporary exhibition colors of floors, walls, furniture must create a comfortable and safe viewing. The color and patterns of the exhibition floor must give exact information about the depth, height and condition of the floor. The colors for labels must have a height condition of the floor and a contrast between the text and background (Dean, 1996).

Criteria	Female	Male	Child at age 8
Standing height	64.5 inches(163.8 cm)	70 inches(177.8cm)	51 inches(129.5cm)
Eye level standing	60 inches(152.4cm)	66 inches(167.6cm)	48 inches(121.9cm)
Shoulder width	20 inches(50.8cm)	20 inches(50.8cm)	12 inches(64.8cm)
Arms extended for ward	33 inches(83.8cm)	36 inches(91.4cm)	25.5 inches(64.8cm)
Arms extended to side	66 inches(167.6cm)	72 inches(182.9cm)	60 inches(152.4cm)
Turning radius	48 inches(121.9cm)	48 inches(121.9cm)	36 inches(91.4cm)
Seat height	15 inches(38.1cm)	18 inches(45.7cm)	13 inches(33cm)
Wheel chair width	25 inches(63-5cm)	25 inches(63.5cm)	25 inches(63.5cm)
Wheel chair length	42.5inches(108cm)	42.5 inches(108cm)	42.5 inches(108cm)

Table: 2.1 Standard of human dimensions (Dean, 2006: 41).

However, my personal observation and based on the outcome of interview the made with the exhibition team at the “NME”, there is no standard of the human dimension to display objects on the wall or in the showcase and the compound and the temporary exhibition at the “NME” are not friendly accessed to all visitors.

2.13 Previous Investigation about Exhibition in Ethiopia

Few researchers have dealt with the subject under investigation on some governmental museums, private galleries and church museums found in different parts of the country. Temesgen's Master's thesis addressed issues on Museum and Galleries in Ethiopia. He has identified certain gaps in core museum practices, such as exhibitions and outreach programs. He also underlined the need to have exhibition, de-accession and loan policies, including mission and vision statement (Temesgen, 2004).

Issues of Museum Governance and Representation at the "NME" were the major component dealt, with Merkeb's Master's thesis. He has tried to closely examine the nature, the content and the techniques of four thematic permanent exhibition sections. He identified, that object on display lack storyline. His research also highlighted the major gaps in areas like, acquisition and disposal policies (Merkeb, 2007).

Other research undertakings were conducted by Mahlet. His primary objectives were to assess the current status of two public museums, notably the "NME" and Addis Ababa City Administration Museums. Not only she has identified the lack of storyline of the permanent exhibition, but also justified its identification by recalling the installation of the Homo Sapiens Edaltu in the middle of the contemporary history section. Beside these visitor routes were not properly incorporated in the permanent exhibition of this section. Mahlet also recommended the need to use appropriate museum lighting system, the need to have modern showcases including visible signage (Mahlet, 2012).

Kebede Geleta's Master's thesis, though focused on the history and development of ARCCH (Authority for Research and Conservation of Cultural Heritage), he also touched how "NME" evolved and developed (Kebede, 2008).

Kederala Master's in his thesis investigated the Role of Museums in Promoting Social Harmony based on the Red Terror Martyrs Memorial museum. He examined the description of the permanent exhibition and he identified problems of representation, museum collection and interpretation (Kederala, 2011).

Recent Master's thesis, "Current Practice and Challenges" National Museum of Ethiopia" was investigated by Bereket. Primarily, issues related to lighting, poor storyline, lack of modern

showcases, lack of caption, no informational panels and lack of exhibition facilities were discussed (Bereket, 2015).

As outlined above in our literature review, while, challenges of the permanent exhibition at the "NME" have been addressed in brief. No one has attempted study an Assessment of Temporary Exhibition of the "NME" so far. Therefore, aiming to fill this gap my paper undertook a careful assessment and in depth analysis on the "Assessment on the Effectiveness of the Temporary Exhibitions at "NME".

CHAPTER THREE

DATA PRESENTATION

This section deals with data presentation that contains processed raw data from respondents to be discussed in next chapter. The data was organized into different categories depending on direct or indirect attachment to the subject inquires. Those are currently working in the ARCCH, Regional museum coordinators, and Addis Ababa City museum coordinators, Church Museums and gallery owners and finally, the visitors. Depending on this the open- ended, closed- ended, semi structured interviews and observation data were described in tables and in descriptive forms.

3.1 Data gathered from Respondents

3.1.1 General Background Information of Respondents by Age and Gender

The following Table 3.1 helps to identify who the respondents, are regarding their age and gender. This data was only used as back ground information.

Age	From total No	Percentage	Sex			
			No of Male	% of Male	No of Female	% of Female
Below 20	-	-	-	-	-	-
Between 21-30	39	29.1	32	82.1	7	17.9
Between 31-40	43	32.1	30	69.8	13	30.2
Between 41-50	36	26.9	33	91.7	3	8.3
Above 50	16	11.9	14	87.5	2	12.5

Table: 3. 1 Respondent classification on age and gender.

3.1.2 General Background Information of Respondents by Qualification

In this table an attempt has been made to identify the respondent's qualification, to clarify who have global exposures in the subject matter. By doing so respondents could share their global experience which definitely helps us for benchmark.

Qualification	Total No	Sex				Remark
		Male		Female		
		No	%	No	%	
Diploma	37	23	62.2	14	37.8	
First Degree	59	53	89.8	6	10.2	
Sec. Degree and above	38	33	86.8	5	13.2	

Table: 3. 2 Respondents by Qualification.

Part II Closed ended questions

3.1.3 Data Recorded from ARCCH Core Directorates and Experts, Regional and Addis Ababa City Museums Experts

No	Items	5	%	4	%	3	%	2	%	1	%
1	Stakeholders' involvement is granted in every temporary exhibition preparation and realization at "NME".	8	14.3	17	30.4	15	26.8	9	16.1	7	12.5
2	The Temporary exhibition at "NME" satisfies the need and the taste of the visitors.	6	10.7	9	16.1	18	32.1	16	28.6	7	12.5
3	The compound of "NME" is accessible to all museum visitors.	5	8.9	18	32.1	9	16.1	11	19.6	7	12.5
4	The temporary exhibitions, which have been mounted so far at the "NME" contributed for nation's image building efforts to date.	11	19.6	23	41.1	8	14.2	9	16.1	5	8.9
5	The temporary exhibitions take into account the purchasing power of the Ethiopian visitors.	10	17.9	13	32.2	14	25	12	21.4	7	12.5
6	The temporary exhibition of the "NME" are curated by trained display personnel	6	10.7	10	17.9	17	30.3	13	23.1	10	17.9
7	The building dedicated to the temporary exhibition, reflect the vernacular architectural features of the nation	5	8.9	9	16.1	24	42.9	14	25	16	28.6
8	The "NME" put in place has directives and guidelines, which governs the preparation and realization of the temporary exhibition standards.	7	12.5	12	21.4	19	33.9	10	17.9	8	14.3
9	The content of temporary exhibitions is quite diverse.	8	14.3	10	17.9	15	26.8	19	33.9	8	14.3
10	Curators, identifies their target visitors, prior mounting their Exhibition.	6	10.7	9	16.1	15	27.8	18	32.1	8	14.3
11	The "NME" temporary exhibitions are used toward benchmark for the regional museum and galleries	6	10.7	15	26.8	14	25	17	30.4	8	14.3
12	Collaboration among the museum experts at all level is encouraging.	6	10.7	8	14.3	12	21.4	11	19.6	3	5.4
13	Temporary exhibition of the "NME" accommodate visitors with special needs.	5	8.9	6	10.7	13	23.2	19	33.7	13	23.2

Table: 3.3 Respondents response from ARCCH Core Directorates and experts, Regional and Addis Ababa City Museums experts.

As indicated in Table 3.3, Fifty-six informants from ARCCH Core Directorates and experts, Regional and Addis Ababa City Museums Experts were directly or indirectly have an attachment to the subject matter participated in this research.

3.1.4 Data Collected from Domestic and Foreign visitors

No	Items	5	%	4	%	3	%	2	%	1	%
1	The “NME” temporary exhibitions are fulfilling the required global museum standards	5	12.5	8	20	10	25	9	22.5	8	20
2	Visitors are satisfied by the temporary exhibition of the “NME” which has been mounted so far.	5	12.5	13	32.5	9	22.5	8	20	5	12.5
3	The venues dedicated for the temporary exhibitions are easily accessed by the people with disabilities.	6	15	8	20	9	22.5	11	27.5	6	15
4	The premise of “NME” is accessible to all museum visitors.	9	22.5	11	27.5	7	17.5	6	15	7	17.5
5	The temporary exhibition which has been mounted so far, by the “NME” contributed for the Nation’s image building efforts.	12	30	11	27.5	7	17.5	6	15	4	10
6	The temporary exhibitions take into account the purchasing power of the Ethiopian visitors.	6	15	10	25	9	22.5	7	17.5	8	20
7	The display inputs utilized to prepare temporary exhibition meets the museum standard.	7	17.5	6	15	11	27.5	8	20	8	20
8	The venues dedicated to temporary exhibition, reflect the vernacular architectural features of the nation.	6	15	7	17.5	8	20	12	30	7	17.5
9	The contents of mounted temporary exhibitions are quite educational and entertaining.	12	30	9	22.5	7	17.5	6	15	6	15
10	The “NME” temporary exhibitions could be used as a benchmark for regional museum and galleries	12	30	10	25	8	20	5	12.5	5	12.5
11	The existing collaboration among the museum experts at all levels is at its desirable level.	4	10	6	15	16	40	8	20	6	15
12	Facilities used for mounting of temporary exhibition are appropriate to meet the desires of special needs which are under disposition at the ME“	5	12.5	6	15	12	30	8	20	9	22.5

Table: 3.4 Respondents response from Domestic and Foreign visitors.

This table indicated that forty informants were participated from domestic and foreign visitors in this study.

3.1.5 Data Gathered from Questionnaires from Addis Ababa city Art school, Church museum and Galleries experts

No	Items	5	%	4	%	3	%	2	%	1	%
1	Stakeholders' involvement is granted in every temporary exhibition preparation and realization at "NME".	7	18.4	10	26.3	8	21.1	8	21.1	5	13.2
2	The temporary exhibition of the "NME" satisfies the need and taste of the visitors.	4	10.5	9	23.7	9	23.7	10	26.3	6	15.8
3	The compound of "NME" is accessible to all museum visitors.	7	18.4	10	26.3	8	21.1	8	21.1	5	13.2
4	The temporary exhibitions, which have been mounted so far at the "NME", contributed for the nation's image building efforts to date.	13	34.2	9	23.7	5	13.2	6	15.8	5	13.2
5	The temporary exhibitions take into account the purchasing power of the Ethiopian visitors.	7	18.4	8	21.1	13	34.2	8	21.1	12	31.6
6	The building dedicated to temporary exhibition, reflect vernacular architectural features of the nation	6	15.8	7	18.4	12	31.6	7	18.4	6	15.8
7	The "NME" temporary exhibitions are used toward benchmark for regional museum and galleries	7	18.4	7	18.4	11	28.9	8	21.1	5	13.2
8	Temporary exhibition of the "NME" accommodate visitors with special needs	4	10.5	7	18.4	6	15.8	9	23.7	12	31.6

Table: 3.5 Informants response from Addis Ababa art school, church museum and galleries experts for closed ended questions.

Table 3.5 indicated that thirty-eight respondents were participated from Addis Ababa Art School, church museums and gallery experts.

3.1.6 Data Documented from Open Ended Questionnaires

Contents of the Temporary Exhibitions Recently Visited at the "NME"

When the researcher asked the contents of the temporary exhibition that is currently held in the "NME" the informants reported that, they visited exhibitions like: "Temsalet", the bilateral friendship between Ethiopia and Mexico. The others also mentioned 75years partnership of Rotary club, the commemoration of the Grand Renaissance Dam, "Nigis", the finding of the True Cross and USA painting exhibition. Some are also described Embassies art exhibition, different painting exhibitions, photographs and sculptures. A few of them also call "Ginbot 20" photo exhibition, traditional and modern arts, "Tiwista", Konso cultural landscape exhibitions,

the exhibition prepared by “Rastafarian”, Movable heritages of different countries, individual own view point of societies and the life history of different known people.

However, some of the informants for instance; Addis Ababa city museums and church museums expertise were not accessed in visiting temporary exhibition held at the “NME”.

Visitors of the Temporary Exhibition of “NME”

The majority of the informants reported that, the visitors of the temporary exhibition of the “NME” are the local community except the disabled people, who have information about the opening of the temporary exhibitions, artists who are engaged in artwork, painters and sculptures. Some of the informants explained that students of different level who are near the “NME” and foreign tourists when they come to visit the permanent exhibition. There are also some visitors those who admire the work of art especially, art galleries, Art school teachers, some limited guests and art professionals. A few of them also mentioned that local visitors especially Addis Ababa, concerned bodies and researchers frequently visited the temporary exhibition at “NME”.

Stakeholders’ Involvement in all Exhibitions Mounting Process

According to the informants, the temporary exhibition at the “NME” involves its stakeholders in exhibiting by identifying their stakeholders; plan what to be done in the area of temporary exhibition and creating conducive work environment. The exhibition team continuously contacted with stakeholders starting from the preparation. They involve the stakeholders during lecture and documentary film. Sometimes they invite press conference before the opening of the exhibition to the general public and prepare invitation cards.

A few of the respondents said that the involvement is very poor because of the absence of professional curators. The displayers involve their stakeholders by inviting in panel discussion and give training or outreach exhibition in and out of the “NME”. Some of the limited number of respondents did not know who involved in the mounting exhibition process.

The Temporary Exhibition Realized by the “NME” Entertain Diversity

Some of the respondents reported that, the temporary exhibition of the “NME” to some extent tried to make some effort to make a representative of a limited group of visitors. However, the

majority of the respondents argued that the content of the exhibition has dominated mostly by paintings and photographs that entertain the artists' community rather than the general public.

Communication with Potential Visitors

According to informants the temporary exhibition of the "NME" communicate with potential visitors by and large through :- brochures, posters, invitation cards, public announcement, mass media, verbal speech, travel agencies, tour guides, Embassies, personal advertisement, and friends local network.

However, the temporary exhibition of the "NME" should communicate with the general public through best labels, audiovisual materials, with best displays and best information. Additionally, good lighting system, standardized showcases, clean atmosphere inside the exhibition, and proper humidity condition during summer, lecture, face to face meeting, telephone and displaying objects by curators.

Beneficiaries of the Temporary Exhibition of the "NME"

According to the majority of the informants the beneficiaries of the temporary exhibitions depend on the nature of the temporary exhibition. For instance, if the temporary exhibition is about fine art; art promoters, buyers, art school students and art makers can benefit a lot. The organizer of the exhibition is also benefited by transmitting the message to the wider audience, selling his/her artwork and artists who do not have the opportunity to display their work in galleries.

Although, the ARCCH is benefited to increase collections of fine art, it also strives to change the country's previous bad image into the new one. The embassies are also beneficiaries to bring people to people tie by promoting their culture and bringing mutual relation among countries.

The television program producers are also beneficiaries to entertaining and promoting arts. Researchers also mount their finding in temporary exhibitions. The museum staffs also benefit by achieving their intended goal and exhibiting the nations and nationalities' collections those who are not in permanent exhibition.

The Roles of the Display Teams at “NME”

According to the majority of the respondents, the role of the exhibition team of the “NME” is categorized into two. During the preparation of exhibitions by ARCCH, they select objects from the store of Collection and Laboratory Service Directorate and organize the displays for the purpose of education, research and enjoyment. However, if the exhibition is organized by other stakeholders; they decide the collections quality to be seen at the “NME” level, evaluate the contents of each work, prepare the schedule of the exhibition, share experts’ idea, and make the display coherent, attractive and meaningful, invite guests and media. A few of the respondents also reported that the exhibition team has no duty to determine the content and the form of the exhibitions rather they simply provide a venue for the exhibitors.

Lighting System in the Temporary Exhibitions

Informants reported that, the lighting system of any temporary exhibition is determined by the nature of the exhibition room, the kind of the collections, the size of showcases and the like. However, the temporary exhibition is used very old that has no specialized and standardized lighting system. Only the light on the top of the ceiling is used. They use simple light spots. The respondents recommended that scientific and special spot lights have no negative impacts both on the visitors and the displayed objects.

The Degree of Accessibility of the Temporary Exhibitions for People with Disabilities

The open- ended questionnaire respondents clearly articulated that, both the permanent and temporary exhibition of the “NME” do not take into account the interest of the disabled visitors. The building is not accessible for disabled as well as old aged visitors starting from the gate of the door to the upstairs. There are no ways to interact with them. Both buildings were not built purposely for exhibition by taking into account people with disabilities.

Mandate to Set the Standards for Temporary Exhibitions in “NME”

Most of the respondents claimed that the mandate to standardize the temporary exhibition that is held in the “NME” and abroad as travelling exhibition relies on Movable Heritage and Exhibition Service Directorate (“NME”) in collaboration with various stakeholders. The standard should be set of procedures, policies, rules and regulations.

However, the temporary exhibition of the “NME” lacks exhibition policy, guidelines, directives and procedures. To standardize the temporary exhibition, the team has vital role, including the concerned bodies such as education officers, the organizers of the exhibition, experts from ARCCH, experts from MOCT and stakeholders like gallery owners, regional states, higher education, and professional associations by establishing the committee. Some respondents also reported that, the mandate to standardize the temporary exhibition relies on the members of the ARCCH management, but currently the exhibition team tried to standardize the temporary exhibition.

The Operational Guidelines to determine the Content of the Temporary Exhibition

According to informants the operational guideline to determine the contents of the temporary exhibition at the “NME” mainly relied on the theme of the exhibition, the nature of the audience. It also depends on the message intended to transmit, the duration of the exhibition, the type of collections, the space needed and the available exhibition materials. The content of the temporary exhibition also relied on the proclamation and regulation, proposal preparation, the story line that transmits lesson and relevancy to the objective of the museum, identifying target group, accessibility and multimedia.

The funding strategies employed by the “NME” to realize the temporary exhibition

Informants have said that, the temporary exhibition of the “NME” and the museums in Ethiopia lack funding strategies. The museum and the temporary exhibition depend on the allocated budget from the government. So, leave alone with governmental budget, to standardize museums and temporary exhibition, to fulfill the partial museum exhibition input is very difficult. The annual budget is not sufficient for both temporary and permanent exhibitions. Therefore, the informants recommended that, in order to have funds strategies for both exhibitions the “NME” should be autonomous and communicate with donors and the local communities.

3.1.7 Data Recorded from Semi Structured Questionnaires

The degree of representation in the temporary exhibitions

Response	Frequency	Percentage	Missed	Percentage
Yes	35	26.1	9	6.7
No	90	67.1		

Table: 3.6 Data of degree of representation in temporary exhibition.

According to ARCCCH core directorates: Ethiopia is a multi-nations and nationalities' and cultural state which encompasses over 80 nationalities. The "NME" temporary exhibition does not represent ¼ of them. Although, informants from ARCCCH, core directorate experts said that, this problem happened due to the temporary exhibition of the "NME" is below the standards in terms of variety, capacity, and human resource. Secondly, the collection that had been displayed is artists' work; the paintings depending on the interest of the artists'. Thirdly, the temporary exhibition lacks synchronized exhibition planning program with regional government. Fourthly, there are no objects which are equally represented the whole nation of Ethiopia in the collection room. Fifthly, the "NME" and the collections are in different directorate. Finally, the government and the "NME" are not working closely for the common benefits of the two parties.

Additionally, the temporary exhibition at "NME" is booked and arranged mainly based on the request of customers and interested groups. They also reported that there is financial problem, lack of awareness among stakeholders, lack of objects and evidence and a gap in collections to get some nations and nationalities historical and cultural artifacts.

Although, Table 3.6 revealed that 26.1% of the respondents argued that the temporary exhibitions in the "NME" represents the nations and nationalities of Ethiopia. Whereas 67.1% of them believed that the temporary exhibition in the "NME" does not represent the Nations and Nationalities of Ethiopia. The rest of 6.7% the respondents do not give response.

The temporary exhibitions used toward benchmark for regional museum and galleries

Response	Frequency	Percentage	Missed	Percentage
Yes	62	46.3	5	3.7
No	67	50		

Table: 3.7 Data of the temporary exhibitions used toward benchmark for regional museum and galleries

Most of respondents said that, some of the museums and galleries in the regions are exceeding the “NME” and better organized galleries in Addis Ababa than the “NME”. Some of the regional museums are ahead of the “NME” in terms of their organization, infrastructure and capacity. The temporary exhibition has many gaps to be filled to become a model. For instance, the exhibition has not exhibition policy and directives. It has great limitation in displaying items and arrangements. The exhibition lacks many things from its preparation to end.

According to table 3.7 46.3% of the respondents argued that the temporary exhibition of the “NME” is used as benchmark for Museum and galleries in the region. Whereas, 50% of the informants believed that the temporary exhibition of the “NME” do not used as benchmark for museums and galleries in the region. While, 3.7 % of the informants do not gave response for this question.

The Acquisition policy of the “NME”

Response	Frequency	Percentage	Missed	Percentage
Yes	64	47.8	17	12.7
No	53	39.6		

Table: 3.8 Data of Acquisition policy of the “NME”.

Informants reported that, there is no collection management policy at ARCCH, but people give art collections by donator. The temporary exhibition gets objects for display through ARCCH (from Collection and Laboratory Service Directorate). The ARCCH acquires collection in traditional way not in professional system. The other thing is that the “NME” has no collection management policy and has no right to acquire collection.

As indicated in table 3.8 47.8% of the respondents revealed that the “NME” has acquisition policy. Whereas 39.6% of the respondents do not agree that the “NME” has acquisition policy. A few of the informants have no information about whether the “NME” has or not.

Human heights while mounting temporary exhibitions

Response	Frequency	Percentage	Missed	Percentage
Yes	94	70.1	8	6
No	32	23.9		

Table: 3.9 Data of Human heights questions.

According to the majority of the informants from open-ended responded that, the temporary exhibition of the “NME” mounts objects by using traditional approach. In some cases, objects are displayed without uniformly; the showcases are old and not taking consideration the variation of the visitors. This problem happened due to the absence of guideline or directive and policy of exhibiting. Some informants also, argued that the temporary exhibition that held in the “NME” are not comfortable for disabled and special need visitors.

However, the data from table 3.10 shown that 70.1% of the respondents argued that the temporary exhibition of the “NME” take human height while mounting temporary exhibition. While 23.9 % of the respondents do not agree that the temporary exhibition of the” NME” take into account human heights while mounting temporary exhibition. A few of the respondents (6%) do not believe that do not know the temporary exhibition of the “NME” take human height while mounting temporary exhibition.

The temporary exhibition has adequate assistances from the relevant governing organs

Response	Frequency	Percentage	Remark	Percentage
Yes	44	32.8	3	2.2
No	87	64.9		

Table: 3.10 Data of adequate assistances questions.

According to informants from questionnaires, as shown in table 3.10, explained that “NME” has not given due attention from concerned bodies and governments, especially, MOCT and ARCCH, Ministry of Finance and Economy Development. There is a problem of collaboration

or joint strategies to work together. Second, they do not deeply understand the relevance of the temporary exhibition and heritage. Third, there is no accountability in approving directive and policy, guideline that makes the temporary exhibition standardized. Fourth, the temporary exhibition lacks many exhibition materials. Finally, there are almost no specialized personells in the museum.

3.2 Data Gathered from Interview

Ten of the key informants that have directly or indirectly relations with temporary exhibition were interviewed and the findings are discussed below.

The Temporary Exhibition in Ethiopia

According to Teshome, MaoTsetung who was the president of China, Emperor Haile Silassie I visited China. It was around 1980/1 China organized temporary exhibitions in the tent. They organized at the place where that the children play football near the stadium.

In 1983 during the Dergue regime there was a temporary exhibition at the new building of the permanent exhibition of the “NME”. The building was not completed because of the conflict between the Ministry of Construction and the contractor. Every governmental organization is mandatory to exhibit objects or other things that are depicting about Dergue or “Abiyot”. It was the time of the establishment of EWP (Ethiopian Workers’ Party). The temporary exhibition was organized to commemorate the 1st, 2nd, 3rd...anniversary of the regime. Only our institution and MOCT exhibited posters and heritage. All institutions prepared exhibition according to Motto’s related to the activity of the Dergue. The theme of the exhibition was more of politics. The exhibition remains open for three months.

There were also, painting exhibitions organized in the old building from floor 1-4 in group. Including Afework Tekile and other 20- 55 senior artists organized their objects at the permanent exhibition hall before the permanent exhibition building was accomplished. We also participated in the exhibition center by displaying replica of Lucy. The objects were shifted from old building to the new built building in 2000 because of the venue at the old building was very small and occupied by Afework’s art paintings. After moving the permanent collection to its building, the old building was given to laboratory service. Between the years 1984-2011 the temporary

exhibition was mounted in the permanent exhibition room by covering the ethnographic objects with panels. During that time the number of exhibitors was limited (personal communication with Ayinalem; Mamitu; Teshome, 2015).

The reason why the temporary exhibition organized at the old building Ayinalem said that, the ARCCCH was not in a position to organize temporary exhibitions as it is. To organize temporary exhibitions in abroad, minimum it takes 2-3 years. Therefore, to mount the exhibition the building should be conserved and set standards for the exhibition. It is impossible and unethical to mount exhibitions by digging and scrolling the heritage building.

After the implementation of BPR, regularly the temporary exhibition was started by conserving the old building by Wosene Kosrof. It has around 14 rooms; only three of them are serving for exhibition. However, the rest rooms are serving for offices and store purpose. The exhibition remains open for a month (personal communication with Ayinalem, Lemma; Mamitu, 2015).

For the question whether the temporary exhibition of the “NME” showed progress Ayinalem replied that, she did not think so. The progress of the exhibition is measured by the quality of the object that displayed for the general public. It is not by the quantity of the exhibition. Leave alone temporary exhibition, today bazars have standards. Before exhibiting the objects or give a venue for the exhibitors the following questions should get answered; in what standard shall the researcher organize the exhibitions, is it sound to the audience. The “NME” temporary exhibition focused on the quantity to achieve the plan of the year. Although, other informant argued that, the majority of the temporary exhibition mounted in the temporary exhibition of the “NME” is a fine art (personal communication with Seyoum, 2015).

According to Ayinalem before the implementation of BPR, the temporary exhibition of the “NME” organized the following exhibition on different themes: “Amole chew” to Martireza, Ethiopian currency where to where, Exhibition of coins by collaborating with private collectors of British Embassy, basketry “Previous and now”, exhibition for the blind by preparing cast of shoe shine boy and Axum stelae. In addition to this different dishes and spoons that were used by famous people to lay base, Ethnographic collections and Historical Archaeology the permanent exhibition was held in the old building at the today temporary exhibition venue (personal communication with Ayinalem, 2015). The exhibition team organized objects like: Nishan,

Medalies, basketry, by borrowing from IES and the gun powder factory. It also, around 2001 the first exhibition that was organized for the disabled visitors. The international blinds association president visited the exhibition (personal communication with Ayinalem, 2015).

Museums in abroad

Ahmed defines Museums as memories that bring the past to the present. In the Westerns schools, libraries, and books are parts of the temporary exhibitions. Museums are areas of world knowledge. Western museums are full of world collections. The collections are collected from all over the world. Collections are useful to know and to control where they are. Elisabeth also agrees with Ahmed that there is a big difference of display technique between our museums and the foreign. They produce a film, catalogue of their collection and have no objects, but they show performing arts, music, film, celebrations and rituals. Their children learn the world in the museum. Our museums are not active because of ideological difference, display techniques, development and exhibition materials. Museums are the reflections of our identity and they are common to all nations and nationalities.

Ahmed and Elisabeth also agree that to present temporary exhibition it needs professionals who are properly trained in curating techniques. He can write analytically and read different books in order to get sufficient knowledge, needs time and money. Fore stance: the Institute of Ethiopian Studies Ethnographic and the “NME” museums organized during Emperor Hailesilassie I to modernize Ethiopia.

Bereket also the key informants that he articulated museums vary according to the theme of the collection they have and by the number of collections. In ARCCH more than one million collections are believed to be found in its storage, however, museums which are found in various countries have a limited number of collections. The other thing that makes the difference is that the architectural design of museums, especially, in South East Asia, China and India the way museums organized themselves is fascinating. For instance, when we compare museums in China and India they have a lot of collections and reached e-museum standards. Whereas, museums in our country exhibiting temporary exhibitions in the traditional way. Therefore, our temporary exhibition is not fully satisfying the needs of the visitors.

Mamitu is one of the key informants said that, the exhibition in foreign country is organized according to the interest of the audience of the exhibition. For example, Science museum, Ethnographic museum, Art museum and so on. The “NME” is the general kind of museum and gave service for more than 70 years by organizing and displaying collections for the “general public” for the various purposes. Now a day the temporary exhibition of the “NME” gave permissions for 16-20 exhibitors per annum.

Teshome is one of the informants that compare the foreign museums with our county; nevertheless, in the permanent exhibition of the “NME” 20-30 objects are displayed in one showcase. However, in the foreign country the objects are displayed decoratively in the manner to attract the audiences. He shares the idea of Ahmed and Elisabeth that the problem at the “NME” is lack of knowledge and skill.

Ayinalem is another key informant said that, a lot of museums in foreign countries differ from our museum because of their level civilization, skilled manpower, and exhibition materials. The concept of museology in our country is a recent field of study. The temporary exhibition of the “NME” has no professional curators or museologists.

The Roles of the Exhibition Team Regarding the Temporary Exhibitions

The exhibition team at the “NME” has nine members with diversified field of study. For instance, all have the social science background, such as History, Archaeology, Heritage Management, Anthropology, Sociology and Graphic designers. However, the temporary exhibition lacks Museologists or curators and there is no institution that gives interior design except “bet wubet”. The exhibition team is working by taking short and long term training (personal communication with Lemma, Mamitu; Teshome, 2015).

The roles of the exhibition team of the “NME” are as follows: providing technical support, identifying objects for display purpose and solving complaints of the exhibitors and visitors. Preparing schedule, evaluating the status of objects, mounting objects and developing story line, checking CV of the presenters and scheduling the program are also their duty. In addition to this, follow up the exhibition whether it works in accordance with the intended goal or not, taking comments and solving the problem, fulfilling the exhibition materials and preparing brochures and display objective (personal communication with Bereket; Lemma, 2015).

The Temporary Exhibition Materials

According to the majority of the key informants, the temporary exhibition was organized in two ways; by producing the catalogue and writing an article about the objects that are going to be mounted. Temporary exhibitions that are prepared by the “NME” lack catalogue. The individual exhibitors are ahead of the temporary exhibition of the “NME” in many ways. For instance, Desta and Kebede Geleta exhibitions had catalogued (personal communication with Bereket, 2015). Exhibition materials are not standardized because of lack of interior designer, lack of structure.

The temporary exhibition that is prepared at the “NME” level is not standardized in terms of exhibition materials, quality, content, giving a lesson. When we compare it with the foreign museum the temporary exhibition is very far. They use different techniques, lighting system, package materials and curators (personal communication with Teshome, 2015).

Abebaw said that, the temporary exhibition means not exhibiting all artists’ work according to the schedule like a gallery. Providing a venue is not standardizing exhibition. The exhibition team should evaluate the artist profile from CV (curriculum vitae), checking his/ her experience, and evaluate what kind of objects he/she is going to display. Therefore, the temporary exhibition of the “NME” has not the recognition. It is below the standards of the exhibitions (personal communication with Seyoum, 2015).

The Criteria to Display Objects in the Temporary Exhibition

The exhibition team selects objects for temporary exhibition in two ways. During the exhibition of ARCCCH the team select objects that are related to events. For instance, during nations and nationalities day, “Adwa”, the finding of the True Cross and the Grand Renaissance Dam to aware the “general public”. The exhibition team should discuss on the following issues. Are there sufficient objects, do the objects have the necessary information (personal communication with Mamitu, 2015).

The objects which are selected for exhibition purpose should not be pornographic; the objects should not discriminate the visitors by religion, sex, age, ethnic group, and standardized objects (personal communication with Elisabeth, 2015). The criteria for displaying objects in the temporary exhibition of the “NME” depend on the theme of the exhibition and composition of its

audiences. For instance, if the exhibition is photographic it depends on availability of sufficient space, the number of photographs it accommodates, the size of the photograph and sequential order. If the exhibition is ethnographic collections, developing story line, look for exhibition materials such as pedestals, showcase, captions and advertisement etc. (personal communication with Lemma, 2015).

How many objects can be displayed in the temporary exhibition at the “NME” at a given time? It is difficult to determine the number of objects that could be display. Objects are varying in their size. If the objects are too big we minimize their number and if it is very small, we limit the venue of the exhibition. The maximum object that was displayed in the temporary exhibition of the “NME” was 70 items. Whereas, if the objects have big size (20-30) are displayed in the temporary exhibition in the “NME”(personal communication with Lemma, 2015).

Those exhibition organizers who want to mount their works in the temporary exhibition at the “NME” the exhibition team prepare criteria by common consensus. At the beginning of the opening of the temporary exhibition to motivate the young artists and familiarize with the house of the ARCCCH gave the venue for everybody who came to organize his/her works. But now a day, every exhibitor should be expecting to bring documents, sample of objects, then the committee evaluates the relevancy of the exhibition, either respect the culture and religion of the entire community finally the committee allows the hall for the exhibition (personal communication with Bereket; Teshome, 2015).

In light of this, now a day more than 100 organizers ask the temporary exhibition hall. However, the exhibition team and the committee identify 16-20 exhibitions to exhibit within a given year. After the “NME” became autonomous it will set its own criteria in order to standardize the exhibition and the young artists to get better experiences from the senior artists (personal communication with Mamitu, 2015).

To select objects for the temporary exhibition the exhibition team should have the necessary knowledge about the nature of the exhibition, have directives and exhibition policy. The temporary exhibition that is organized by the “NME” is simply an art gallery from the theme of the contents (personal communication with Ahmed, 2015). To organize the temporary exhibition what kind of experts do we have, what kind of budget we have, what kind of location do we

have, and what kind of management we have. The organizers should also take into account the above major issues. Finally, the temporary exhibition should fit with the mission, vision and the objective of the museum (personal communication with Bereket, 2015).

According to Lemma, the minimum educational background to organize temporary exhibitions in the “NME” is a diploma. The temporary exhibition team allows to exhibit for artists who are contributed a lot for their country’s cultural values promotion. For example: Afework, Taddese, Wosene. ...etc. and also give a venue for young artists to motivate them. However, the exhibition team is trying to prepare criteria to increase the standard of the temporary exhibition of the “NME”.

To organize temporary exhibitions in foreign countries many things should be taken in to consideration. For instance, the exhibition is taken as a big project, takes long time or at least two years of preparation, giving due attention for the development of the concept of story line by the curators have the responsibility to develop it, have a deep discussion with various stakeholder groups, it needs adequate budget, it should be also catalogued, has its own description, different sections (personal communication with Bereket, 2015).

Bekele narrated that, different countries have standards for their museum exhibition differently. Some of the countries exhibit exemplary of their surroundings, some exhibit for intellectuals only. While other exhibit middle age objects like Europe, museums of modern arts, for instance; in New York Metropolitan exhibit 19-20th century objects and Chicago exhibit contemporary artworks only. Therefore, before organizing any type of temporary exhibition the exhibitors should ask themselves, the following basic questions; what is going to display, for what purpose, who is my audience. Then they will draft certain criteria that govern the entire exhibition activities.

The Duration of Temporary Exhibition at the “NME”

The demand of artwork exhibitors’ number is increasing from time to time. To make transparent and to give chance as well as to participate in equal manner, the committee of the exhibition team set the schedules for the duration of the exhibition based on different categories for 7-8 days for individuals, 10 days for group exhibition organizers, up to 20 days for known and senior artists respectively. The ARCCCH also hold exhibitions from Collection and Laboratory Service

Directorate store room. Embassies also take over their exhibition according to their need. The maximum date is a month for Embassies (personal communication with Bereket, Lemma; Mamitu, 2015).

The most visited temporary exhibitions are determined by its duration, motto and the promotion. 20,000-30,000 visitors visited the temporary exhibition if the exhibition has good quality and remain open on display for a long time. While, if the exhibition is organized for a short period of time 8,000 visitors are estimated to be visit the exhibition (personal communication with Bereket, 2015).

Seyoum argued that the categorization of the time given for senior and junior artists could not be equal. The young artists should get better experiences from their seniors. Thus, the allocation of the date should be fairly distributed as much as possible

The “NME” Temporary Exhibition Directives and Exhibition Policy

The exhibition team of the “NME” has no guidelines and directives which are approved by concerned bodies (personal communication with Bereket, 2015). Elisabeth also, explained that the “National Museum of Ethiopia” has no policy, directives to standardize the temporary exhibition, curatorial knowledge and discipline is very important. However, the exhibition team of the temporary exhibition set committee from the Collection and Laboratory Service Directorate, art curators, experts from conservation directorate. Additionally, senior experts who are working for a long time in the “NME” and from outside like Ethiopian Visual Art Association are the member of the exhibition team to select the works that will be displayed on the temporary exhibition of the “NME” (personal communication with Mamitu, 2015).

The Contents of the Temporary Exhibition that are Mounted in the “NME”

The temporary exhibition of the “NME” dominantly exhibits paintings. This is because the artwork is alarmingly growing; the location of temporary exhibition is also very near to the Fine Art School, lack of galleries and hall for young artists. Now a day the Movable Heritage Development and Exhibition Service Directorate organizes 3-4 exhibitions from ethnographic collections of different themes. For example: the finding of the True Cross, photograph

exhibitions, ethnographic objects, historical archaeology and so on (personal communication with Mamitu; Lemma, 2015).

Artwork is demonstrated in the temporary exhibition in one way or another. Most of the temporary exhibitions that are held at the “NME” so far entertain diversity. For example, “Afersata” trees are found in every country of Ethiopia and also traditional conflict resolution mechanisms are also found in all nations and nationalities and peoples of the country. Although, collecting firewood is also part of our daily life. But what matters is that the way we present, interpret and attach meaning to the objects (personal communication with Lemma, 2015). In the temporary exhibition of the “NME” the door is open for all nations and nationalities of our country to show their culture and objects (personal communication with Bereket, 2015).

A lot of collections in the Collection and Laboratory Service Directorate store rooms are not presented in the permanent exhibition. This is because there is a long chain bureaucracy in our institution. One is the owner of the objects and others are lenders. The curators are not provided the object with detailed and the necessary information to display in a temporary exhibition of the “NME” (personal communication with Mamitu, 2015).

The Stakeholders of the Temporary Exhibition

The stakeholders of the temporary exhibition at the “NME” are all Ethiopians due to culture is belongs to all. In the temporary exhibition Politics, economics, environmental issues are discussed (personal communication with Ahmed, 2015).

The other informants argued that, the stakeholders of the temporary exhibition at the level of “NME” are those who are working closely and actively participate with this institution. For example: Ethiopian Visual Art Associations, Archaeology Association, different Embassies, Regional States’ Culture and Tourism Bureaus and various Federal governmental offices. Other informants explained that Women art association, A.A.U. Ale Art school, Abyssinia Art school, Master Film production, Entoto Vocational and Technical School, Painters and Governmental organizations, those who own the heritage (personal communication with Bereket, Lemma; Teshome,2015).

In contrary to this, the stakeholders of the temporary exhibition should always the community, the artists are profit makers. The other stakeholders are MOCT, public institutions, NGO's, Ethiopian Diasporas (personal communication with Abebaw, 2015).

In the temporary exhibition at “NME” different organizations and stakeholders are holding exhibitions; for instance, ARCCH, artists, different Embassies and Governmental organizations. The ARCCH organize collections from the Collection and Laboratory Service Directorate twice a year for the “general public” (personal communication with Bereket, 2015).

The researcher asked Mamitu, why Church museums and Addis Ababa City museums, Galleries were not participating as stakeholders? Mamitu replied that, during the temporary exhibition that organized by ARCCH the team invite them to come to visit. However, when the exhibition is organized by external bodies, they invite their guests by invitation cards. During the exhibition of the outsider, the Directorate provides the venue, but not forced them to participate as stakeholders.

Now a day, the ARCCH announce the “general public” by posting the poster on big billboards. The big problem is that museums in Ethiopia have not had a museum association. The temporary exhibition and the “NME” are working closely with IES, St. George Church Museum, the Holy Trinity Cathedral Church museum, Entoto Church Museum and Patriarchate Museum.

Museums and galleries in Addis Ababa have many opportunities to come and share their experience as well as have the technological means to acquire expertise and knowledge. However, regional museums are far from Addis Ababa, have no opportunities because of their resources limitations. In GTP two we planned to give professional support for museums and galleries in Addis Ababa (personal communication with Mamitu, 2015).

Visitors and Beneficiaries of the Temporary Exhibitions

Most of the visitors of the temporary exhibitions at the “NME” depend on the title or the theme of the exhibition. Those are the artists who are engaged in artwork, photographers, foreign visitors, visitors who are coming to visit the museum, who have knowledge about art, Embassy workers, students and the community and especially during the exhibition of event related (personal communication with Bereket; Mamitu,2015).

The beneficiaries of the temporary exhibition of the “NME” are categorized into three. The first is the institution or the country. The institution is benefited to increase its collection, to achieve its intended goal, to evaluate the developments of artwork, to bring the young generation to art and for image building. Second, artists also benefited having opportunities to the venue, have got exposure to media, well known individuals, their work will be secured and their objects can be conserved. The third is the “general public”, they acquire general knowledge, and they know more about their culture on the economic and political issues of the country (personal communication with Abebaw; Ayinalem, Bereket; Mamitu 2015).

The hall is given to the exhibitors in order to display their objects to the” general public”. The exhibition team is not interfering about the price of the work they sell in the temporary exhibition room. It is the mandate of the exhibitors to decide the price of objects (personal communication with Bereket; Seyoum; 2015).

Evaluation of the status of the Temporary Exhibitions

The exhibition team evaluates the temporary exhibition in order to know how many visitors visited the exhibition, how to access to all visitors, also evaluates the content of the exhibition, if the exhibition is organized by an outsider, they have their own opinion comment visitors’ book. The comment helps the organizer/s/ to know his/her strength and weakness. The exhibition team gets information about the success and failure of the exhibition as well as the service they get from the organizers (personal communication with Lemma, 2015). The institution is not in a position to evaluate scientifically every five stages of the exhibition development. The temporary exhibition of the “NME” evaluates the success of the exhibition in two ways; if the exhibition is organized by ARCCCH, they evaluate by questionnaires. If the exhibition is prepared by outsider, they have their own visitor comment books (personal communication with Bereket, 2015).

Seyoum is claimed that, the standard of the exhibition is evaluated through its duration. However, a temporary exhibition of the “NME” is a recent phenomenon. There is no other public temporary venue rather than this. Now a day temporary exhibition of the “NME” played a great role. From young artists to the international artists displayed their various at the temporary exhibition hall. The temporary exhibition venue is a place where public learns and entertains. Therefore, the venue needs specialized personnel who follow the rout of the visitors, lighting system, and so on. According to Seyoum, the temporary exhibition venue, lack standards that

help to determine the quality of the artwork in the Ethiopian context. The temporary exhibition gives priority for senior artists.

The Temporary Exhibition Friendly Accessible for all Visitors

The temporary exhibition of the “NME” is accessible to everyone in terms of location. The venue of the opening ceremony also accommodates approximately 300-500 guests. However, the temporary exhibition building is not accessible and the theme is not compatible for various visitors (personal communication with Bereket, 2015).

Ten years ago, the exhibition team organized temporary exhibition by preparing casts and captions. During the exhibition the visual disabilities association president of Norway came and visited the exhibition. The temporary exhibition venue was not friendly accessible for them. It lacks warp, braille, DVD. However, the exhibition team will have a plan to solve these problems in the GTP two (personal communication with Mamitu, 2015).

The temporary exhibition of the “NME” is not attractive for visitors in many cases. There is an interference of natural lighting problem. In addition to this, to upgrade the status of the temporary exhibition the team should have printed and digital documentation (personal communication with Abebaw, 2015).

Travelling Exhibitions

Within a year the Movable Heritage Development and Exhibition Service Directorate organize two travelling exhibitions. So far ARCCCH organized in Harar, Dire Dawa, Lalibella and Gonder. This travelling exhibition is a means to address message for the people who live in various country areas, to increase the value of the heritage and to give exposure for school children and for the wider public (personal communication with Bereket, Lemma; Mamitu, 2015).

ARCCCH organized travelling exhibition outside the country in Qatar, Sudan, and Algeria... to increase the two countries friendship, bilateral people to people cultural tie, to resolve the conflict of the two countries, to strengthen foreign diplomacy (personal communication with Ayinalem; Lemma, 2015). According to Lemma, objects like Lucy’s cast, paintings and photographs were used for the travelling exhibit purpose.

CHAPTER FOUR

4. DATA ANALYSIS AND INTERPRETATION

In this chapter the raw data presented in chapter three was synthesized and interpreted using qualitative and quantitative techniques. In order to discuss those data, it is categorized based on the research questions and specific objectives of the study.

4.1 History and Development of Temporary Exhibition in Ethiopia

There is no consensus among respondents, while providing answers to question when, where and by who started the temporary exhibition of the “NME”. Some say that the first temporary exhibition was a photographic exhibition organized in the open space at the current mini stadium in Addis Ababa by the Chinese to show the Chinese people during the initial development stage of socialism from 1949-1959 (personal communication with Teshome Regassa, 2015).

On the other hand, three out of five informants believe that, temporary exhibition was started during the Dergue regime within the National Museum premises in the newly constructed (but, incomplete three stories) permanent exhibition building. Organizing temporary exhibitions were mandatory for all public institutions. As far as the theme and contents of the exhibitions were concerned, they were dedicated on promoting the achievements of socialism in Ethiopia. Photographs were depicting both the government and public activities towards realizing socialist ideology were framed and mounted on the walls. The then Ministry of Culture and sport and its antiquity sector departments were able to display historical artifacts, traditionally bind books and audio records. It was also identified; that 55 artists have taken part in these exhibitions by mounting their artworks. The temporary exhibitions that were organized periodically remained open for three consecutive months. After the completion of the new permanent exhibition building and after the subsequent transfer of the permanent exhibition of the old building in 2000, temporary exhibitions started to be mounted in the same permanent ethnographic section by temporarily covering the existing display as shown in figure 4.1.

The allocated space for the temporary exhibition at the “NME” was constructed between 1936-1941 and served for the Fascist Italian viceroy and the governor of Addis Ababa Marshall Rodolfo Graziani. After the evacuation of the Fascist Italian occupying forces and subsequent withdrawal from the country. Then, the building was used as a residence place for the then prince

Mekonnen and also served as a Foreign Affairs office until 1967 (Kifle, 1994; Merkeb, 2007). The current premise of the "NME" is claimed to be owned by two members of the Ethiopian elites known as "Kibur Fitawrari Tsahafi Tizaz Afework" and "Fitawrari Sege Mendy". Documents revealed that, while the possession of "Kibur Fitawrari Tsahafi Tizaz Afework", which was adjacent to the roadside facing the St. Mary Church as indicated in appendix 1. On the contrary, the plot of "Fitawrari Sege Mendy" where his residence was erected adjacent to the king Gorge Street and was eventually demolished by the Fascist Italian forces as shown in Appendix 3. The temporary exhibition building has wooden framed glass windows and doors as showing in figure 4.1 (Kifle, 1994, Merkeb, 2007; Temesgen, 2004).



Fig.4.1 The old building of the Temporary Exhibition of the "NME", 1995)

Currently, the ARCCH old building is dedicated to serve as place to organize temporary exhibition, since, 2011 as shown in figure 4.3 (personal communication with Teshome, Mamitu Yilma; Ayinalem Emiru, 2015).

Based on the above summary, the researcher concluded that the temporary exhibition of the "NME" passed through a long process and ups and downs since the time of Emperor Hailesilassie I to present.



Fig.4.2 Temporary exhibition organized in the ethnographic section of the permanent exhibition (ARCCH audio visual section, 2010)



Fig.4.3 Temporary Exhibition by Wosene Kosrof (ARCCH, Audio visual section, 2011)

4.2 Current practices of Temporary Exhibition

Respondents opinions vary, while some are arguing, that the temporary exhibition, which has been organized at the “NME” are showing certain improvements, not only in terms of representations and display techniques, but also in its frequencies as well.

However, some of the respondents have a quite opposite view on this issue. They argued that the contents of the temporary exhibitions are merely contemporary paintings and photographs. And these attract certain groups, mainly from art communities, and could not appeal to the “general public”.

Temporary exhibition organized should be either object- oriented or concept- oriented. To mount temporary exhibition different exhibition criteria should be taken into account like space, the visitors and the number of objects and size (Dean, 1996). However, as it is trying to explain briefly above and observed the temporary exhibition, the numbers of objects displayed at a time are determined by the size of the object and the venue of the exhibition.

The comment from the local visitors' suggestion book confirms the above statement. Furthermore, a question "*Why Oromo traditional Irrecha ritual couldn't be displayed? (2015)*" by the visitor also questioned how could the issue of representation have been raised.

Three out of five interviewed informants share, how temporary exhibitions was mounted before the implementation of BPR (2011) were diverse and these could be reflected by their diverse thematic contents as well (personal communication with Ayinalem; Mamitu, 2015).

Almost all unanimously argued, that in order to accomplish the action planned quota of the year, experts' concerns are more focused on quantities. However, issues related to quality approaches are left as a side (personal communication with Ayinalem, 2015).

The majority of them (67.1%), who responded questions, confirmed that they do not feel that all nations, nationalities and people are fully represented in the temporary exhibitions of the "NME" organized to date as indicated in Table 3.6. This was what the researcher himself witnessed during his field observation. It contradicts the aim of the 21st century temporary exhibition concept in transmitting education to the "general public".

The informants of this study Experts, ARCCCH Core Directorate also agree with the above assessments and justified this by: -

1. Lack of exhibition display professionals and unable to use adequate display inputs (see Table 3.4).
2. The "NME" could not have a power to intervene in the contents of the paintings. Rather, this is entirely left only on the good will of the artist himself/ herself.
3. Lack of taking initiatives to organize joint temporary exhibition with regional partners.

4. The current status of the “NME” denies the power to possess museum objects under its jurisdictions (personal communication with Mamitu, 2015).

According to some of the informants the temporary exhibitions at the “NME” prepared are booked and arranged mainly at the request of customers and interested groups. The display at the “NME” is mostly painting and photographs, lack of objects and evidence is one of the major gap in collections to get some nations and nationalities historical and cultural artifacts.

Even some respondents argued that, the failures of representation in some cases are directly related with the procedure and implementation practices of temporary exhibitions at the “NME”. Contemporary art exhibition, which have been prepared in collaboration with foreign embassies were organized by the mere request of these exhibitors.

However, this does not mean necessarily, that artifacts have never been displayed at a temporary exhibition as shown in Appendix.12. There are cases, when ARCCH wide temporary exhibitions are organized (nations, nationalities and people’s celebration day), ethnographic and historic objects were often displayed (Ferry, 2001; personal communication with Mamitu, 2015).

Museum basics in lighten us, the lighting system of any temporary exhibition should be determined by the shape and size of the exhibition venue, the nature of the object and the size, shape and the location of showcases (Ambrose & Paine, 2006). However, the display inputs, which have been utilized to organize temporary exhibitions at the “NME”, are below recommended standards. To organize temporary exhibition, the organizer should investigate the interest of the audiences (Ferry, 2001; “*Smithsonian Institution*”, 2002).

Artificial light is very essential for temporary exhibition. The temporary exhibition of the “NME” is used just the light on the top of the ceiling and simple spot lights. The respondents recommended that scientific and special spot lights have no negative impacts both on visitors and the displayed objects. The temporary exhibition room must have proper lighting in order to catch the exhibition visitors by its nature (Witteborg, 1963). However, the collected data clearly shows us the presence of gap of using proper lighting system from the side of the temporary exhibition at the “NME”.

4.2.1 The Professionals at the “NME” Exhibition Service and their Role

Informants reported that temporary exhibitions, which have been organized at the level of the “NME”, are not curated by museum professionals, rather by artists themselves. However, based on the current practices the exhibition team of the “NME” has been accomplishing three exhibition related tasks. These are: -

1. If the intended temporary exhibition was initiated by ARCCH/”NME”, the whole temporary exhibition implementation stages should be organized by the team.
2. Whereas, if the intended temporary exhibition was requested by partners and stakeholders, their duties will be restricted to facilitating and providing a venue and scheduling time frame.
3. If the request to organize or upgrading existing displays their task will be to provide technical assistance and expertise as shown in appendix 9 (personal communication with Abebaw, 2015).

To the contrary, one informant reported that, the role of the exhibition team of the “NME” should collaborate with the exhibition committee, take care of objects from looting but they do not challenge the exhibitors whether they display professionally or not.

Two of interviewees from Art school explained that to display objects in the temporary exhibition the team must know what kind of expertise they have, what kind of budget they have, what kind of location they have and what kinds of leader they have. Abebaw suggested that, the organizer should take into account the above questions. Finally, the temporary exhibition should fit with the mission, vision and the objective of the museum (personal communication with Abebaw, 2015).

However, two participants were expressed that the criterion for displaying objects for the temporary exhibition of the “NME” depends on the theme of the exhibition.

The responses from Table 3.3 shown that, no curators identify their target visitors prior to mounting their temporary exhibition in the “NME”. One of the key informants informed that, the visitors of the temporary exhibition of the “NME” often were attracted by the title or the theme

of the exhibition. The most dominant group of visitors was, from the art community and, foreign visitors (Karlsson; Polson, 2011).

4.2.2 Travelling Exhibition of the “NME”

Travelling exhibition is rarely organized and taken in various country areas since 2013 following a survey conducted. The performances of the “NME” in organizing a travelling exhibition, both in the country and abroad are quite encouraging.

Travelling exhibition was started by lending original objects abroad the country during Emperor Hailesilassie I and Dergue Regime. Whereas, the ARCCCH sometimes participated in travelling exhibitions in different abroad countries since 2009 till 2015 as shown in Appendix 16. Objects used for travelling exhibition like Lucy’s cast, paintings, photographs and objects. Temporary exhibition contains different themes (“*National Museum of Australia*”, 2005; UNESCO, 1963).

The “NME” since 2009 to 2015 organized sixteen travelling exhibitions. The first of its kind was held in Algiers, Algeria in 2009. The” NME” took part in exhibition that promotes the African diversity and creative heritage of the continent. The main objectives of the exhibitions were to promote Ethiopian’s world heritages, to introduce the Ethiopian culture, to promote the two countries people to people tie, and to build the good image of the country. The theme of the exhibition was the second Pan African Cultural Festival “From birth to death”. Different artifacts, products of hand crafts, Ethiopian traditional coffee ceremony, cast of Lucy and the Idaltu’s short movie and artworks were presented to the visitors.

The travelling exhibition in Bardo National Museum, Algiers, more than 50 representatives of different countries was participated. The Ethiopian delegation took different architectural and manuscript, posters that show the cultural and natural heritage of the country, leader’s photograph, for instance; Emperor Tewodros II, Minelik the II, Emperor Hailesilassie I, Coronel Mengistu Haile Mariam and the former prime Minister Meles Zenawi and the cast of Lucy.

Similarly, 3000 postcards of cast of Lucy, Ardi and Selam were presented in China Beijing outbound Travel and Tourism Market. In addition to this to promote tourist destinations and the origin of mankind of Ethiopian Paleontological Heritages the team presented to Europe and North America in the theme of World Travel Market in British. The original Lucy and 149

Ethiopian Heritages were also displayed for five years in the theme of “The hidden treasure of Ethiopia” in Houston, Seattle, New York and California in order to build the positive image of the country (personal communication with Lemma, 2015, Bereket, 2015; Mamitu, 2015).

When we see the trained of America six out reached exhibitions in a year was organized (Koskiola, 2014). So, the temporary exhibition of the “NME” gives travelling exhibition in a good way to make the standards of the exhibitions. As explained briefly above, the status of the travelling exhibition that was held by the “NME” achieved the institutional goal according to the standards of exhibition. However, documents revealed that the travelling exhibition outside of the country was not planned by the institution but by the invitation of the Embassies.

The values and the essences of these travelling exhibitions in the regions were properly appreciated by the visitors themselves. Visitor’s opinion listed below reflects this reality.

“በጣም ጥሩ የስዕል ኤግዚብሽን ነው ማየት ማመን ነው እንዲሉ በተለይ ለተማሪዎች ከፍተኛ አስተዋጾ እንደሚኖረው አምናለሁ። እንደዚህ አይነት ዝግጅት በየጊዜው መኖሩ ተደራሽነቱን ያሳፋል፤ ሌሎች ከተሞችም መቀጠል አለበት (2006.9.ም) ሰለሞን ከባህር ዳር”

Based on the data obtained out of eleven travelling exhibitions, eight were organized by a museum exhibition team in different parts of Ethiopia since 2010 till 2015 on different themes. Out of eleven travelling exhibitions the first one was the breaking eyes of the photographic exhibition of Megalithic organized by Kebede Geleta on the anniversary of the fourth years of the nations and nationalities day. His third photographic exhibition had brochures with three languages (Amharic, Oromifa and Kembata) as it is indicated in Appendix 12. Among one of the duties the “National Museum of Ethiopia” is organizing outreach programs in the country and abroad (proclamation No. 209/2000).

For instance, the theme of the exhibitions was to introduce world heritage, to organize panel discussions, the return of the stelae of Axum from Italy, to take part and to promote heritages, survey the status of museums, to outreach the for public through informal education for the local community as shown in figure 4.4 and Appendix 14. In this regard, the exhibition team of the “NME” achieved its responsibility by the out reaching program.



Fig: 4.4 Travel Exhibition held in Dire Dawa Town (ARCCH Audio visual section, 2010)

The significance of organizing of temporary exhibition is to raise awareness, to provide education and it is one means to make accessible the education service of the “NME” for people who are living in different corners of the nation. Similarly, it has the purpose to increase the value of the heritage and to give informal education for school children (Claire, 2015; Osborn, 1953). The travelling exhibition of the “NME” also goes along with the experience abroad.

The exhibition team of the “NME” has also participated in about thirteen event related exhibitions and Bazar or Festival in Addis Ababa, Semera, African Union, SNNP (Southern Nations and Nationalities of People), Dire Dawa and Bahr Dar since 2010 to 2015 (see Appendix 15). The majority of the exhibition themes which were prepared in World Trade Fair, cultural festivals and to take part and to promote the heritage resources of the country for the participants of the annual international tour and travel fair at the exhibition center. The exhibition team was planned to promote the Ethiopian Nations and Nationalities daily life, the culture and heritage of the nations to the regional community as well as for local visitors.

Though, these venues are dedicated for business purposes, however, promoting heritage and its subsequent services, are still advantageous for promotion and to create awareness (Dean, 1996).

4.2.3 Duration and Visitors profile of Temporary Exhibition

As compiled in Appendix 12-14 it clearly shown, duration of temporary exhibitions of the “NME” varies, mainly depending on, whom the exhibitors are. The duration is arranged by a committee depending on the interest of the individual and on the available time. For instance, if the exhibitors are individuals, the duration of their display will be restricted to seven/eight consecutive days. All informants agreed that to organize a temporary exhibition, it takes a minimum 2-3 years. But, if the individual is a famous and renowned artist, the duration will increase to 20 days. Similarly, if the exhibition was organized in group their exhibition remains open for ten days (personal communication with Ayinalem; Bereket, 2015). One of the informant reported that fixing the duration of the temporary exhibition is essential to give opportunities for many artists to participate within a year (personal communication with Seyoum, 2015).

In another round some respondents said that the given time for exhibitors is very short; in order to access the temporary exhibition for the “general public” the duration should be at least 15 days. The short term exhibition is ranged from one month to three months (Gardner, 1988; Herreman, 2004). Although, according to Ferry temporary exhibition remains open from a few months to three years (Ferry, 2011). However, the researcher agreed that in the context of the standard of the temporary exhibition at the “NME” the duration is not the same for all exhibitors.

Informant Seyoum challenges the set criteria, to fix exhibition durations, in terms of empowering young artists. However, the temporary exhibitions of the “NME” fluctuated according to the organizer of the exhibition.

The temporary exhibition of the “NME” under these circumstances the schedule is fluctuating due to unwritten and unaccepted directives and guidelines. In summary, the temporary exhibition mounted so far was below the standards of the exhibition in scheduling program.

From the above findings the researcher can conclude that the temporary exhibition of the “NME” is based on quantity but not on quality. Hence, to upgrade the status of the temporary exhibition the “NME” should set criteria and standards in terms of schedule.

4.3 The Effectiveness of the Temporary Exhibition Organized by the “NME”

Many factors contributed for the effectiveness of temporary exhibitions. Such as: - using modern display inputs like different shape and size handy aluminum framed showcases, sophisticated sound systems, properly designed light systems, professionally prepared introduction posters, narratives and labels.

4.3.1 Experience from International Museums

The development of the museum and temporary exhibition in our country is a recent phenomenon when we compared with other countries museums. Therefore, to conceptualize those best practices and experiences for the temporary exhibition of the “NME” and to present various nations and nationalities objects it needs a curator. The curator can write analysis and read different books in order to get sufficient knowledge year (personal communication with Ahmed; Elisabeth, 2015).

Two participants suggested that, museums vary according to the theme and number of collections they have. For example; Bereket said that the temporary exhibition in our country is displayed in a traditional way of exhibiting objects. As a result of this, the temporary exhibition at the “NME” is not fully satisfying the needs of the visitors (personal communication with Bereket, 2015).

Mamitu said that, exhibition in abroad is organized according to the interests of the audience of the exhibition. However, the temporary exhibition of the “NME” hosts 16-20 exhibitors every year.

Museums in abroad differ from our museum because of civilization, skilled manpower, and exhibition materials they used (personal communication with Ayinalem, 2015).

4.3.2 The Beneficiaries and Contribution of Temporary Exhibition at the “NME”

Experience tells us nations benefited a lot mostly from organizing the temporary exhibitions. These could be reflected in many ways. For instance: - if public share common values belongings will be strengthened. Temporary exhibition contributes image building efforts, the more the nation’s image built the more investors attracted, and bargaining power also grow. School children benefit mostly from the temporary exhibitions, because, exhibitions have power

to educate, to entertain and also to enjoy. A business entity, in the rapidly growing industry sector also earns their profit margins. Therefore, it is quite evident, that temporary exhibitions benefited the public at large (Neves, 2002).

According to participants the beneficiaries of the temporary exhibitions depend on the nature of the temporary exhibition. The organizer of the exhibition benefited by transmitting the message to the wider audience, have venue for those who do not have opportunities to display their artwork in a Gallery, introduce themselves to the “general public”. In addition to this it gave the chance to get exposure to the popular people, their work handed down to the next generation and they benefited by selling their artwork. ARCCH is benefited also from the gift it received from the artist to increase its collections of fine art (personal communication with Bereket, 2015).

All 100% of the objects donated by temporary museum organizers were paintings. Appendix 9 shown that, objects was donated by 67 artists during their exhibit in the temporary exhibition of the “NME” since 2011 till 2015. To increase collections, the temporary exhibition acquires objects from different stakeholders (Gardner, 1986).

It also saves the budget that is allocated by the governing body to buy the collection of arts. The number of collections that entered to the Collection and Laboratory Service Directorate increased from year to year. However, there is a big problem of properly documenting the donated objects by both Collection and Laboratory Service Directorate and within an exhibition team of “NME (personal communication with Ayinalem, Lemma; Mamitu; 2015).

The Embassies are also beneficiaries to bring people to people tie by promoting their culture, to achieve its intended goal, to evaluate the developments of artwork, to bring the young generation to art, and promoting nations and nationalities object and culture as indicated in Appendix 13.

Whereas, the country and the museum staffs also benefit by achieving their intended goal and exhibiting the nations and nationalities’ collections which are not displayed in the permanent exhibition, build the good image of the country, the exhibition is related to identity, make the exhibition area conducive for dialogue, the tourists know our culture, who the people are, they know Ethiopia more by the displays in the exhibition and brings mutual relation among the countries.

The television program producers are also beneficiaries by using it to entertainment and promoting arts. Researchers benefited in displaying their finding in the temporary exhibition for the general public. Temporary exhibition is organized for different purposes (Neves, 2002). The three categories of the questionnaire response confirmed that the temporary exhibition that is mounted in the “NME” contributed for the image building of the country.

According to Table 3.3 the temporary exhibition of the “NME” does not satisfy the need and taste of the visitors. However, according to both the domestic and the foreign visitors’ response the visitors are satisfied by the temporary exhibitions of the “NME” which have been mounted so far as shown in Table 3.4. The international temporary exhibition is organized by considering the content, the display materials, storyline, lighting and the qualities of an exhibition.

On the other hand, the researcher does not agree that the temporary exhibitions of the “NME” satisfy the need and the taste of the visitors. In the first place it does not include the disabled visitors and not audience targeted.

According to Nkirote Kenya temporary exhibitions can be used in educating the public on how to deal with their daily life and peaceful co-existence. Other temporary exhibits, which are not directly related to ethnic diversity would be exhibitions addressing common problems (Retrieved, 7/01/2016).

Generally speaking, even if the degree of beneficiaries varies, all the “general public” except the disabilities and the rural people have benefited from the temporary exhibition that is organized in the “NME” so far.

Some of the informants confirmed that the temporary exhibition takes into account the purchasing power of the domestic visitors as shown in Table 3.4. As it is understood from the above data gathered the majority did not agree that the temporary exhibition of the “NME” gave due attention to the purchasing power of the visitors. Thus, based on the three categories of responses that obtained, the researcher can say the temporary exhibition that is organized in the “NME” do not take into account the purchasing power of the local visitors as indicated in Table 3.5.

4.4 The Current Managements of Temporary Exhibition at the “NME”

4.4.1 The compound of the “NME”

Some the informants argued that the compound of the “NME” is accessible to all museum visitors as shown in Table 3.5. In the other round, key informants agreed that the temporary exhibition of the “NME” in terms of location and the venue of the opening ceremony are accessible to everyone. But the temporary exhibition building and the theme is not friendly accessible for the disabled visitors as indicated in Table 3.4 (personal communication with Bereket, 2015).

As the researcher observed during his research work, the compound of the “NME” is not friendly for all visitors. It is not attractive, lack children corner, there is no enough parking area for the visitors, and it has one entrance gate and exit, and it should fulfill a lot of facilities (Herreman, 2004). There is also natural lighting problem, the exhibition team should have printed and digital documentation of the events. The researcher can recommend, from the information he obtained from key informants the condition of the compound of the temporary exhibition at the “NME” is not friendly accessible to all visitors.

4.4.2 The building and the Venues of the Temporary Exhibition at the “NME”

As explained briefly from the respondents’ point of view, the building dedicated to the temporary exhibition does not reflect the vernacular architectural features of the nation as indicated in Table 3.3. In contrast to the above, half of the informants agreed that the building dedicated to temporary exhibition reflect the vernacular architectural features of the nation. Even though, the responses from participants showed 50/50 the building is simply a residence house one at a time and unfortunately assigned for the temporary exhibition as shown in appendix 1-3.

Informants clearly articulated that the temporary exhibition at the “NME” does not take into account the interest of the disabled visitors. The building is not accessible for special need as well as aged old visitors starting from the entrance or gate of the door to the upstairs. For instance; at the national level in 2003 the first temporary exhibition was organized for people with disabilities in the venue of the today’s temporary exhibition by preparing casts and caption for the visually impaired association president of Norway came and visited the exhibition as

shown in Appendix 8. Table 3.3 confirmed that the temporary exhibition of the “NME” does not accommodate visitors with special needs. However, the building of the temporary exhibition even if built purposefully should take into account various groups of visitors (Herreman, 2004).

According to the informants view the temporary exhibition at the “NME” human heights and the size of the visitors are not taken into account while mounting temporary exhibitions. The temporary exhibition of the “NME” mounts objects by using traditional approach of organizing exhibition objects. In some cases, objects that are displayed lack uniformity. The showcases are very old and not taking in the variation of the visitors. This problem occurred due to absence of guideline or directive of temporary exhibitions. The mounting of the temporary exhibition takes into account the height of the average audiences of the exhibition (Dean, 1996).

The participants from the Table 3.4 shown that the facilities used for mounting a temporary exhibition are not appropriate to meet the desires of special needs at the “NME”. Unanimously, key informants confirmed that the venue needs specialized personnel who follow the rout of the visitors, lighting system and the temporary exhibition inputs. To sum up, the premises of the “NME” being located amidst, education, business, political and religious center positioned the institution to be the most visited museums in Addis Ababa in all.

4.4.3 Stakeholders Engagement in the Temporary Exhibition

Half of the key informants agreed that the temporary exhibition of the “NME” collaborate with the museum experts at all levels shown in Table 3.3. The “NME” has involved their stakeholders by identifying their need and interest; plan what to be in the area of the temporary exhibition and creating conducive a work environment. Although, two of interviewees agree that the stakeholders of the temporary exhibition of the “NME” is granted due to culture is belongs to all citizens. In the temporary exhibition they can discuss political, economic, environmental issues (personal communication with Ahmed, 2015).

On the other hand, the data gathered from Table 3.5 shown that strongly disagree on stakeholders’ involvement is granted in every temporary exhibition preparation and realization at the “NME”. Although, a few of the respondents said that the involvement is very poor due to absence of curators, the displayers involve their stakeholders by inviting in panel discussion and

give training or outreach exhibition in and out of the “NME”. Limited number of respondents did not have idea they involved in the mounting exhibition process.

The study has shown that, since 2012 till 2015 ARCCH organized nine temporary exhibitions within different theme as indicated in Appendix 12 and figure 4.5. As compared to the group and individual exhibitors it is two to three times in a year. But, in the ARCCH collections store over one million nations and nationalities collections were collected which do not exhibit in the permanent exhibition. Temporary exhibition could be organized to familiarize those nations and nationalities objects (Neves, 2002) that should be displayed for the “general public” in order to represent the nations object in the “NME”. Therefore, from the above information, the researcher can conclude that the temporary exhibition that is held at the “NME” is not playing its role properly to satisfy the need and the interest of the “general public” and the stated mission of the museum.



Fig.4.5 Temporary exhibition organized by ARCCH (ARCCH Audio visual section, 2013)

Embassies of the different countries occasionally organized their photographic exhibition since 2011 to 2015 at the “NME” temporary exhibition as observed from Appendix 13. There were around 13 Embassies which organized their objects in different themes. To mention some of the themes; “Konso the evolution of a legendary people”, “commemoration of 500 years of diplomatic relation between Ethiopia” and Portugal, the bilateral tie between Spain and Ethiopia as shown in figure 4.6. The researcher argues that by all means Embassies participated in organizing temporary exhibition in the “NME”. They are delegated to promote cultural and

people to people tie. The temporary exhibition is used to tie the two countries people to people in bilateral relation, cultural exchange and image building (Neves, 2002). Hence, regarding this the temporary exhibition at the “NME” played a great role. The researcher concludes that, the temporary exhibition at the “NME” is giving more time and service for the outsider.



Fig: 4.6 Ethnography Exhibition of Japan’s Embassy (ARCCCH Audio visual section, 2014)

According to the majority of the informants the stakeholders of the temporary exhibition of the “NME” are those who work closely and actively with this institution. For example; the Ethiopian Visual Art Associations, Archaeology Association, different Embassies, Regional States and Federal Governmental offices.

Additionally, Women Artists Association, Addis Ababa University Ale Art School, Abyssinia Art School, Master Film Production, Entoto Vocational and Technical school and artists, who own the heritage, the Community, MOCT, Public institutions, NGO’s and Ethiopian Diasporas. As mentioned earlier, the temporary exhibition of the “NME” is serving for those who want to exhibit their artwork in groups or individually the venue is open year (personal communication with Abebaw, Bereket, Lemma; Mamitu, 2015).

As shown in Appendix 11 indicated, since 2011 till 2015 more than 71 individuals exhibiting their artwork in the temporary exhibition of the “NME”. 92.5 % of the temporary exhibitions were paintings, 2.98 % of them were photographic exhibition and 1.49 % was traditional painting and sculptures respectively.

According to Nkirote in Kenya the communities participate in deciding what they would want to see and participate as shareholders in the determination of what should be put in the display. This gives them ownership not only to the museum but also to the exhibits, and reduces the chances of museum destruction (Retrieved, 7/01/2016).

Temporary exhibition is participatory from the beginning of the conceptual period to the end of the exhibition (Ferry, 2001; Westerlung, 1986). Temporary exhibition is organized in collaboration with the stakeholders (Arinze, 1999).

Temporary exhibitions are organized from different theme (Belcher, 1999). The researcher can say from this data to the temporary exhibition of the “NME” that are mounting by the “NME” since 2011 till today by individuals or in a groups almost all are Artwork (paintings). From this point of view, it was serving as Art galleries for a limited group of community, especially the artists’ community as indicated in Appendix 11-13. Because of this, the researcher concludes that, the theme of the objects that the temporary exhibition of the “NME” preparing is 100% paintings and photographs which are not fully satisfy all visitors’ need and do not fit the standard of the exhibition.

4.5 The Legal framework of the Temporary exhibition at the “NME”

4.5.1 Directives and Guidelines of the Temporary Exhibition at the “NME”

The response obtained from informants indicated that the temporary exhibition of the “NME” does not have directive and guidelines which governs the preparation and realization of temporary exhibition standards. According to informants there is no collection policy at ARCCH, but people give artwork in donation during exhibit their artwork in the temporary exhibition submitted to ARCCH Collection and Laboratory Service Directorate (Heritage collection Directives No, 16/2013). However, the “NME” should have a collection policy to acquire a collection as indicated in Table 3.9.

Two of the exhibition team members reported that the temporary exhibition is working with guidelines and directives which are not approved by concerned bodies (personal communication with Bereket, 2015). To identify objects, whether they fit with the standards of the museums the

“NME” did not have any standards regarding the exhibition. However, directives, guidelines and forms are important tools to organize a temporary exhibition.

Informants reported that the operational guideline to determine the contents of the temporary exhibition at the “NME” mainly relied on the theme of the exhibition, the nature of the audience, the message intended to transmit, the duration of the exhibition, type of collections, the space needed and the availability of exhibition materials, the proclamation and regulation, proposal preparation, the story line that transmit lesson and relevancy to the objective of the museum, accessibility and multimedia. However, the “NME” does not have standards, legal operational guidelines for the temporary exhibition.

Therefore, the researcher concluded that the temporary exhibition of the “NME” must have operational guidelines in order to standardize the content of the exhibition.

4.5.2 Mandate to Set standards for Temporary Exhibition at the “NME”

According to most of the respondents the mandate to standardize the temporary exhibition that is held in the “NME” and abroad relies on “NME” in collaboration with the concerned stakeholders. The standard should be set of procedures, policies, rules and regulations. Although, standardizing the temporary exhibition the exhibition team has vital role including the concerned bodies and education officers. On the other hand, some respondents were also reported that, the mandate to standardize the temporary exhibition relies on the members of the ARCCH management. According to the Heritage proclamation (No, 209/2000) the “National Museum” has the right to standardize museums.

The standards for museum exhibitions are organized in seven major categories as indicated in chapter 2, section 2.3 (*“American Alliance of Museum”*, 2012). However, according to the participants’ response, the temporary exhibition of the “NME” does not fulfill the global standards. The temporary exhibition encourages visitors to come again and see the museum as active (Gardner, 1986). As to museum management, acquisition and exhibition guideline exhibition criteria are as follows; its historical significance, relevance to regional, international heritage issues and relevance to the museum collection, coherence, audience development and best practice (*“Museum Management, Acquisition and Exhibition Guideline”*, 2013).

Furthermore, the researcher argues that the mandate to standardize temporary exhibition relies on the National Museum Director and the exhibition team (curator) by setting directives, guideline and exhibition policy in collaboration with stakeholders (*"Florence county museum policy"*, 2011). As the matter of the fact, the researcher confirms that due to lack of standards the temporary exhibition that is organized by the "NME" is below the global standard and it is not organized by professionals and curators.

Based on the data that is obtained from the foreign and the local visitors, the display inputs utilized to prepare the temporary exhibition do not meet museum standards as shown in Table 3.4. One thing that the researcher has learned during his observation is that some of the spot lights were broken, exhibitors were modifying the heritage building, they were working in the exhibition room, they fix or attach posters on the wall and in general, the exhibition materials are below the standard.

One of interviewees explained that they select objects for the temporary exhibition in two ways. During the exhibition of the ARCCCH, they select objects that are related to the events then the team discusses on the following issues. Do we have sufficient objects? Do the objects have information year (personal communication with Lemma, 2015).

Three of the exhibition team members explained that objects and the exhibitors can be selected to organize their work in the temporary exhibition at the "NME" the Directorate set criteria by consensus. At present, every exhibitor should bring Curriculum Vitae, sample of objects, and then the committee evaluates the work, the relevancy of the exhibition, whether it respects the culture and religion. Additionally, the artwork should not be pornographic, should not discriminate the visitors by religion, sex, age, ethnic group, and standardized objects of the entire community. Some of the audience of the temporary exhibition is international tourists. Thus, the exhibitors have experience in other galleries year (personal communication with Bereket, 2015).

In addition to the above unwritten criteria, the minimum educational requirement for the exhibitors to participate to display they must have a diploma. Currently, more than 100 organizers ask venue but the exhibition team and the committee identifies 16-20 to exhibit within a year. After the "NME" get autonomous, it will set the criteria in order to standardize the

exhibition and the young artists to get experience from the senior artists (personal communication with Bereket, 2015).

Most of the key informants said about the standard of the temporary exhibition that is being prepared by the “NME” that it is not standardized in terms of exhibition materials, quality, content, giving the lesson, using different techniques, lighting system, package materials and curators. On the other hand, one interviewee said that “providing venue is not standardizing exhibition”. Different countries set standards for their museum exhibitions differently. They exhibit for intellectuals only, some exhibit middle age objects. Therefore, before organizing the temporary exhibition the exhibitors should ask themselves what is going to be displayed, for what purpose, who is my audience, and then they will set criteria that govern the exhibition activities (personal communication with Bekele, 2015).

One key informant claimed that the standard of the temporary exhibition is evaluated through its age. However, a temporary exhibition of the “NME” is a recent phenomenon. There is no other public temporary venue rather than this (personal communication with Seyoum, 2015).

Though, “NME” is the first institution mandated to certify museum standards, no detailed guideline or directive to exercise its mandate so far. Temporary exhibition inputs must standardize (Ferry, 2001). The standard of the display materials attracts or distract the visitors. In order to be catchy the temporary exhibition display inputs must be standardized. The researcher argues that in the temporary exhibition of the “NME” the exhibition materials are below the standard of the exhibition.

4.5.3 The Contributions of Temporary exhibition at the “NME” for Regional Museums and Galleries

The exhibition team of the “NME” gave professional support for several regional states of the country since 2012 to 2015 as shown in appendix 9. Totally, around 13 professional supports were given within four years. The support was to seven regional states and one city administration. It did not include Addis Ababa city museums, Addis Ababa city church museums and Addis Ababa city galleries (personal communication with Abebaw; Mamitu, 2015). The objective of professional support given was on organizing, preparing exhibition materials,

providing training, survey the status of museums, selecting and mounting exhibitions (personal communication with Bereket; Lemma, 2015).

Even if, Addis Ababa city museums and church museums are near to the “NME” most of them did not visit the temporary exhibition and have no idea about it. They are working without deep knowledge about the subject matter, and they are not aware of the temporary exhibition. The temporary exhibition needs Curators, Exhibition designers, Historian, Archeologist and Anthropologists, to set up standard and real versed exhibitions (Konstantios et al., 2005).

The researcher concluded that professional assistance that was given by the exhibition personnel to strengthen the regional museums is encouraging, however, Addis Ababa city public museums, church museums and galleries did not benefit from travelling exhibitions and professional support.

Based on the Table 3.3 report, the temporary exhibition at the “NME” is not used towards a benchmark for regional museums and galleries. Some of the museums and galleries in the regions are exceeding the “NME” and the one better organized galleries in Addis Ababa than the “NME”. On the other hand, the temporary exhibition has many gaps to be filled to become a model. However, the data from foreign and local visitors revealed that the “NME” temporary exhibitions could be used as a benchmark for regional museum and galleries as indicated in Table 3.4.

The researcher can conclude that, even if the temporary exhibition of the “NME” has a lot of gaps due to lack of Museologists or curator, lack of written guidelines, policy and directives it is a recent phenomenon. Temporary exhibition is not organized deliberately as to the organizers’ need (Herreman, 2004). The temporary exhibition of the “NME” is the only temporary exhibition. As the name implies, it should model for the regional and Addis Ababa museums and galleries. The researcher agreed that, the temporary exhibition at the “NME” cannot be benchmarked for other museums and galleries.

4.5.4 Monitoring and Evaluation of Temporary Exhibition at the “NME”

The Movable Heritage Development and Exhibition Service expert report shown that the “NME” is not in a position to evaluate the temporary exhibitions according to the of the exhibition

development. Nevertheless, the temporary exhibition at the “NME” evaluates the success of the exhibition with visitor’s comment book. Some of the comments are as follows:

Rely; I have enjoyed by the diverse culture of our nation through displayed photographs, please continue to do so, (2015).

-----Vivid ethnographic pictures of Ethiopia SUTEN from NEPAL (2015.)

Thank you for sustaining the Ethiopia history and culture I am confident, that these will be sustained (2015).

....."ኢትዮጵያ የብሄር ብሄረሰቦች መገኛ እንደመሆኗ መጠን ዓውደ-ርዕይው ተሻሻሎ የሁሉንም ብሄር ብሄረሰቦችን ባህል አከባባር ብታሳዩን የተሻለ ነው ብዬ አምናለሁ፡፡ አመሰግናለሁ (2008)".

The most visited temporary exhibitions are determined by its duration, motto and the promotion (Bereket, 2015). The temporary exhibition should be evaluated in order to know the success and the limitation of the exhibition and it should be evaluated by summative and formative evaluation (Dean, 1996; Ferry, 2001). The researcher agrees that the temporary exhibition should be evaluated based on the standards of the exhibition.

4.6 Funding Strategies of the Temporary exhibition at the "NME"

Informants said that the temporary exhibition of the “NME” and the museums in Ethiopia lack funding strategies to standardize museums and temporary exhibition as shown in Table 3.11. Hence, the informants recommended that, in order to have funding strategies for both exhibitions the “NME” should be autonomous and communicate with donors and the local communities.

According to the data collected from the informants the temporary exhibition of the “NME” does not have adequate support from the relevant governing organs. There is a problem of collaboration or joint strategies to work together; they do not deeply understand the relevance of temporary exhibition and heritage. To sum up, the researcher agrees that to standardize and fulfill the temporary exhibition input funding strategies are relevant.

CHAPTER –FIVE

5 CONCLUSIONS AND RECOMMENDATIONS

The main objective of this study is to assess the effectiveness of the temporary exhibition at the “NME”. To investigate the effectiveness of the temporary exhibition questionnaires was designed and distributed to the concerned informants. Then, the researcher analyzed the questionnaires and synthesized and discussed the gathered data in order to forward possible conclusions:

5.1 CONCLUSIONS

- ❖ The temporary exhibition at the “NME” was established during the presidency of China Mao Tsung (1949-1959) in the tents around mini stadium. Then, during the Dergue regime, also temporary exhibition was organized in the building of the permanent exhibition which was an incomplete to commemorate the anniversary of the Dergue the 1st, 2nd, 3rd... years. After the permanent exhibition collections moved from the old building to the today’s temporary exhibition. The temporary exhibitions were organized in the permanent exhibition building in the ethnographic section by covering the permanent display objects with panels. Lastly, the /museum/ ARCCH old building has been serving permanently as a temporary exhibition since 2011 after the implementation of BPR. The researcher concludes that, from the above data within considerable experience of mounting a temporary exhibition, the development in terms of standard and quality is low due to the lack of proper directive and exhibition policy.
- ❖ The temporary exhibition that is being prepared at the “NME” is not effective in terms of exhibition materials, quality, and content, giving a lesson as intended, using different techniques, lighting system, labels, signage and package. Therefore, the temporary exhibition at the “NME” is not used as benchmark for regional museums and galleries. Some of the museums and galleries in the regions are far better than the “NME” and have better organized galleries in Addis Ababa than the “NME”. Although, the temporary exhibition at the “NME” is not in position to evaluate the temporary exhibition scientifically. The temporary exhibition at the “NME” is not curated by trained display professionals or museologists. Although, the temporary exhibition at the “NME” mounts objects by using

traditional approach of displaying objects due to the related field of discipline. The temporary exhibitions need professionals to set the standard, who follow the rout of the visitors, lighting system and the temporary exhibition inputs. The display inputs utilized to prepare the temporary exhibition at the “NME” which have utilized to organize are below the required standard.

- ❖ The schedule of the temporary exhibition is arranged by committee depending on the interest of the stakeholders and available time. The temporary exhibition at the “NME” that is giving more emphasis and better service for the outsiders; especially, for artists and Embassies. Hence, the temporary exhibition at the “NME” is based on quantity but not on quality due to this the beneficiaries of the temporary exhibitions depend on the nature of the temporary exhibition. Generally, the local communities rather than the disabled, Addis Ababa city museums and Church museums were beneficiaries from the temporary exhibition at the “NME”.
- ❖ The temporary exhibition contributes a lot to share common values, to convey messages to the wider audience, to display the ethnographic collection that does not displayed in permanent exhibition, give a place for who do not have an access to display their artwork in galleries, increases the art collection of the institution and researchers mount their findings.
- ❖ Additionally, the temporary exhibition at the level of the “NME” contributed to strengthen the diplomatic relation between countries, to promote culture and people to people tie, image building, give professional support for various regional states of the country, to outreach informal education and promote heritage to the rural community.
- ❖ The stakeholder, especially artists (painters) and Embassies in the temporary exhibition preparation at the “NME” involvement is granted. However, the disabled and the “general public” are not granted; whereas, the temporary exhibition at the “NME” is not accommodating visitors with special needs due to the compound and the space at the “NME” is not friendly to all visitors. Nevertheless, the location of the temporary exhibition of the “NME” is accessible to everyone. The temporary exhibition at the “NME” lack funding strategies to upgrade its status of the temporary exhibition.
- ❖ The temporary exhibition that is held at the “NME” is not playing its role properly to satisfy the growing need and the interest of the “general public” because “NME” does not have its

own mission and vision, written and properly approved guidelines related to museum and temporary exhibition.

- ❖ The temporary exhibition of the “NME” mounted objects did not take into account the height of the audiences, lack of uniformity and use old showcases.
- ❖ The content of the temporary exhibition at the “NME” is dominated by paintings and photographs that entertain the art community. The nations and nationalities the people of Ethiopia are not equally represented in all the temporary exhibitions at the “NME” due to the temporary exhibition at the “NME” is below the standard in terms of variety, capacity, human resource and lack of synchronized exhibition planning program with stakeholders. However, the temporary exhibition which was mounted before the implementation of BPR was by far better than the post implementation of BPR in many measurements. Therefore, the temporary exhibition that is held at the “NME” is below the exhibition standard as mentioned above.

5.2 RECOMMENDATIONS

- ❖ The display materials and inputs for the temporary exhibition at the “NME” should be fulfilled.
- ❖ The Movable Heritage Development and Exhibition Service Directorate and the Collection and Laboratory Service Directorate should have a bilateral working plan to solve the problem of the temporary exhibition.
- ❖ The exhibition team at the “NME” should have advanced level of education and experience about the display techniques by acquiring short and long term training in the country and abroad.
- ❖ The temporary exhibitions at the “NME” should published brochures’, catalogues and announce the audience to through web site and distribute invitation cards during the temporary exhibition for all stakeholders.
- ❖ The exhibition team at the “NME” should have clearly defined exhibition and stakeholders’ engagement policy.
- ❖ The temporary exhibition at the “NME” should have its own directives, manual and guideline.
- ❖ The new findings of the heritage by scientist should be displayed for the general public before announcements on international media.

- ❖ There should be board of temporary exhibition at the “NME” from different stakeholders and by benchmarking foreign countries’ experiences.
- ❖ The concerned body should take the temporary exhibition as a big project, may allocate necessary budget, make volunteers friends of the temporary exhibition and the decision makers at all levels should be active as well as be aware to solve the problem of standards.
- ❖ The temporary exhibition at the “NME” should communicate with the general public through best exhibition inputs, exhibition elements, standards, curator, directives and exhibition policy.
- ❖ The temporary exhibition should have a workshop for preparation; the caption should take into account the illiterates’ visitors and use other space for the disabled visitors at the “NME”.
- ❖ The compound and the venue of the temporary exhibition should be accessible for all visitors.
- ❖ The temporary exhibition at the “NME” should display the representative and diversity of the nations and nationalities objects those do not displayed in a permanent exhibition.
- ❖ The exhibition team at the “NME” should standardize the temporary exhibition in order to be competitive.
- ❖ The temporary exhibition at the “NME” should have curators who write analyses and document the objects before displaying it to the general public and should evaluate the exhibitions.
- ❖ The temporary exhibition at the “NME” should focus on event related and current affairs, exhibitions on different ethnographic objects to diversify the content of exhibitions. However, the temporary exhibition at the “NME” should entertain all visitors by organizing panel discussions in the temporary exhibition at the “NME”

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Lists of Key informants

Ro, No	Name of informants	Age	Sex	Date of Interview	Work position
1	Ahmed Zekarias (Assistance Professor)	> 50	M	20/10/2015	A.A.U IES museum Curator
2	Dr.Elsabeth W/Giyorgies	>50	F	21/10/2015	Director of G/Kirstos Modern Art Museum
3	Shambel Lemma G/silassie	> 50	M	02/11/2015	ARCCH Exhibition Displayer senior expert
4	Bereket Zewdie	31-40	M	5/11/2015	ARCCH Exhibition Displayer senior expert
5	Teshome Regassa	> 50	M	6/11/2015	ARCCH Education officer
6	Bekele Mokonon (Assistance Professor)	41-50	M	6/11/2015	Instructor at A.A.U Ale Art school
7	Abebaw Ayalew	41-50	M	6/11/2015	Instructor at A.A.U. Ale Art school
8	Mamitu Yilma	41-50	F	6/11/2015	Director of Moveable Heritage development and Exhibition service Directorate director
9	Artist Seyoum Ayalew	41-50	M	11/11/2015	Ethiopian Visual Art Association President
10	Ayinalem Emiru	41-50	F	12/11/2015	ARCCH Reform and Implementation Directorate Director

APPENDIXES

Appendix 1: Honorable Prince Mesfin Harar Special office

Appendix 2: To Honorable Ministry of Foreign Affairs

Appendix 3: To Honorable Ministry of Foreign Affairs

Appendix 4: Questionnaires

Appendix 5: Amharic version questionnaires

Appendix 6: Interview questionnaires

Appendix 7: observation check list

Appendix 8: Letter from Ethiopian National Association of the Blind

Appendix 9: Data collected from objects donated to the “NME” from exhibitors

Appendix 10: Data documented from professional support for Regional museums by exhibition team of the “NME”.

Appendix 11: Individuals and Group Exhibitors

Appendix 12: Data Collected from Temporary Exhibition organized by ARCCH

Appendix 13: Temporary Exhibition prepared in collaboration of Embassies at the “NME”

Appendix 14: Data Recorded from Travelling Exhibition held in different regions of Ethiopia

Appendix 15: Data Documented from taking part in Exhibition and Bazar or festival

Appendix 16: Data gathered from Travelling Exhibition Held Outside of Ethiopia