

Addis Ababa
University
(Since 1950)



**THE ROLE OF OROMO ETHNOGRAPHIC MUSEUM IN
PROMOTING SOCIAL INTERACTION AND GENERATION
BUILDING**

By

Tujuba Beyene

Advisor: Dr. Temesgen Burka

**A Thesis Submitted to the Department of Archaeology and Heritage
Management in Partial Fulfillment of the Requirements for the Degree of
Masters of Art in Museum Studies**

June, 2020

Addis Ababa

Addis Ababa University

College of Social Sciences

**THE ROLE OF OROMO ETHNOGRAPHIC MUSEUM IN
PROMOTING SOCIAL INTERACTION AND GENERATION
BUILDING**

By

Tujuba Beyene

Approved by Board of Examiners

-----	-----	-----
Advisor	Signature	Date
-----	-----	-----
Internal Examiner	Signature	Date
-----	-----	-----
External Examiner	Signature	Date

DECLARATION

The undersigned, declare that this thesis is May original work and has never been presented in any other institution. All the sources of information used for the study have been duly acknowledged.

Tujuba Beyene

Signature: _____

Date: _____

This thesis has been submitted for examination with my approval as a University advisor.

Dr. Temasgen Burka

Signature: _____

Date: _____

ACKNOWLEDGEMENTS

I would like to exert my heartfelt gratitude to colleagues, friends, relatives and those who were involved in this study and who shared me their time, experience and money through my study.

First of all, I would like to thank my advisor Dr. Temesgen Burka for his valuable comments from the very beginning of my study and recommendations for relevant books and studies to my topic.

Second, my heartfelt thanks go to my wife Adde Yeroman Dhufera and my daughter Kaneber Tujuba for their help during the period of my study.

I would like to thank Abayeh Lemma, Gizaw Tesfaye and Minyashal Alemayehu for their uncountable efforts in editing and re-editing this work.

Last but not least, I would also like to thank my instructors at Addis Ababa University in the Department of Archeology and Heritage Management for their assistance through my study and Jimma University for offering me the opportunity to continue my education at this level and funding me during the period of my study.

Table of Contents

ACKNOWLEDGEMENTS	<i>i</i>
Table of Contents.....	<i>ii</i>
LIST OF TABLES.....	<i>v</i>
LIST OF FIGURES	<i>vi</i>
ACRONYMS.....	<i>ix</i>
GLOSSARY OF LOCAL TERMS.....	<i>x</i>
ABSTRACT.....	<i>xii</i>
CHAPTER ONE.....	<i>1</i>
1. INTRODUCTION.....	<i>1</i>
1.1. Background of the Study Institution.....	<i>1</i>
1.2. Background of the Study	<i>2</i>
1.3. Statement of the Problem.....	<i>3</i>
1.4. Objectives of the Study.....	<i>4</i>
1.4.1. General Objective	<i>4</i>
1.4.2. Specific Objectives	<i>4</i>
1.5. Research Methodology	<i>5</i>
1.5.1. Research Design.....	<i>5</i>
1.5.2. Sources of Data.....	<i>5</i>
1.5.3. Samples and Sampling Techniques	<i>5</i>
1.5.4. Data Gathering Tools.....	<i>6</i>
1.5.4.1. Unstructured in-depth Interview	<i>6</i>
1.5.4.2. Observation	<i>7</i>
1.5.4.3. Questionnaire	<i>8</i>
1.6. Data Analysis.....	<i>9</i>
1.7. Procedures.....	<i>10</i>
1.8. Ethical Consideration.....	<i>10</i>
1.9. Research Questions.....	<i>11</i>
1.10. Significance of the Study	<i>11</i>

1.11. Scope of the Study	11
1.12. Limitation of the Study	12
1.13. Organization of the Thesis	13
CHAPTER TWO	14
2. REVIEW OF RELATED LITERATURE	14
2.1. Theoretical Overview of the Study	14
2.2. Roles of Museums.....	17
2.2.1. Collection.....	17
2.2.2. Storage	17
2.2.3. Preservation and Conservation	17
2.2.4. Documentation.....	18
2.2.5. Research.....	18
2.2.6. Exhibition.....	18
2.2.7. Security	19
2.2.8. Education and Knowledge Dissemination	19
2.2.9. Publication	19
2.2.10. Public Services or Organizing Activities.....	20
2.2.11. Outreach Activities or Community Service.....	20
2.2.12. Lecture, Seminar, Workshops	20
2.3. Ethnographic Museums	21
2.4. Theoretical Framework.....	22
2.5. Conceptual Framework.....	23
CHAPTER THREE	25
3. DATA PRESENTATION	25
3.1. Key Informants	25
3.2. Material Collections and Description	28
3.2.1. Ethnographic Section	29
3.2.2. Ornaments.....	32
3.2.3. Objects of the Gadaa System	33
3.2.4. Armaments.....	35

3.2.5. Musical Instruments and Cultural Game Tools and House Hold Equipment.....	36
3.2.6. Natural Heritages	38
3.2.7. Heritages of Economic Section.....	39
3.3. Data Presentation	42
3.3.1. Data Obtained from Questionnaire	42
3.3.2. Data Collected by Observation	47
3.3.3. Data Collected from Interview.....	57
CHAPTER FOUR.....	66
4. DATA ANALYSIS	66
4.1. The Museum’s Material Collection Management	66
4.2. Accessibility of the Museum	68
4.3. The Capacity the Museum to Promote Social Interaction and Generation Building..	69
4.4. Challenges of the Museum.....	75
CHAPTER FIVE	76
5. SUMMAY, CONCLUSION AND RECOMMENDATION	76
5.1. SUMMARY	76
5.2. Conclusion	78
5.3. Recommendation	78
BIBILIOGRAPHY	80
APPENDICES	87

LIST OF TABLES

TABLES	PAGE
Table: 1. Interview plane	25
Table 2: Human resource of the museum	26
Table: 3 Biography of Interview Respondents (Abbaa Gadaa & Haadha siiqqees).....	26
Table 4: Biography of interview respondents (Museum experts).....	27
Table: 5. Biography of questionnaire respondents	28
Table: 6. Visitors' responses about collection management.....	42
Table 7: Visitors' responses about their visit satisfaction	44
Table 8: Museum entrance fee.....	45
Table 9: Visitors' rating of items of the museum.....	45
Table: 10 Visitors flow to the museum.....	46

LIST OF FIGURES

FIGURES	PAGE
Fig: 1. Location of Oromo Cultural Center. Source, GPS	1
Fig:2. Milk container and milk processing material (Photo taken by the Author, March 2020)	29
Fig:3 Household cultural material (Photo taken by the Author, March 2020)	29
Fig: 4. Water and drink containers (Photo taken by the Author, March 2020)	30
Fig:5. Hand and foot washing materials and water container (Photo taken by the Author, March 2020)	30
Fig: 6. Material cultures used for food serving (Photo taken by the Author, March, 2020) ..	31
Fig :7 ‘Albeerik’ water cooler in Oromo ethnographic musum (Photo taken by the Author, March 2020)	31
Fig:8. ‘Harkee’ on the display in Oromo Ethnographic Musum (Photo taken by the Author, March 2020)	32
Fig: 9. Ornaments, textiles and baby caring ‘Anqalba’ (Photo taken by the Author, March 2020)	32
Fig:10. Callee used by Oromo women (Photo taken by the Author, March 2020)	33
Fig:11. Hanqalbaa baby carrying tool (source: www.encrypted-tbn0.gstatic.com)	33
Fig: 12. Different objects from the Gadaa System (Photo taken by the Author, March 2020)	34
Fig:14. Eeboo with the action of war (source: www.encrypted-tbn0.gstatic.com).....	35
Fig: 15. Gaachana (Photo taken by the Author, March 2020)	36
Fig: 16. Musical instruments, horse beautifying tool and cultural games objects (Photo taken by the Author, March 2020)	36
Fig: 17. Chairs of different sizes and designs with Bed(Photo taken by the Author, March 2020).....	37
Fig: 18. Pillows of different designs on display (Photo taken by the Author, March 2020) ..	37
Fig: 19. Boraatii (pillow) of different size and sheep: source- www.haqaan.orgn 12.Jun 8:09 am).....	38

Fig: 20. Taxidermy (Photo taken by the museum, the Author used by permission, March 2020).....	39
Fig: 21. Agricultural tools and mineral (Photo taken by the Author, March 2020)	40
Fig: 22. Mooyyee (Photo taken by the Author, March 2020).....	40
Fig: 23. Bee farming tools (Photo taken by the Author, March 2020).....	41
Fig:24. Gaagura (Photo taken by the Author, March 2020)	41
Fig: 25. Objects from which captions removed (Photo taken by the Author, March 2020)..	48
Fig:26. An item (Gabatee Soottoo) which looks newly crafted (Photo taken by the Author, March 2020)	49
Fig: 27. Unclassified and disorganized displays (Photo taken by the Author, March 2020)	50
Fig: 28. Weaving tools for which accession was given (Photo taken by the Author, March 2020).....	51
Fig. 29. An object from which accession was given (Photo taken by the Author, March 2020)	51
Fig: 30. The Registration form of the museum (Photo taken by the museum, the Author used by permission, March 2020).....	52
Fig: 31. A gun with a caption (Photo taken by the Author, March 2020)	53
Fig: 32. Kallacha and Halangee respectively (Photo taken by the Author, March 2020)	53
Fig: 33. A picture of Siiqqee at Oromo Ethnographic Museum (Photo taken by the Author, March 2020)	54
Fig: 34. Different designs of Qanafaa (Photo taken by the Author, March, 2020)	54
Fig: 35. Caaccuu picture which displayed in the Oromo ethnographic museum (Photo taken by the Author, March 2020).....	55
Fig: 36. Bokkuus of different sizes and designs displayed in the Oromo Ethnographic Museum (Photo taken by the Author, March 2020).....	56
Fig: 37. Different sizes and designs of ‘Cancala’ (Guma Chain) at the museum.....	56
Fig: 38. Oromo women holding siiqqee on ritual ceremony (source: www.haqaan. Org. 12 Jun 1:14 pm).....	59
Fig: 39. Inverted V shaped Siiqqee during a blessing ceremony of a newly elected official, (Source: www.haqaan. Org dated 12 Jun 8:08 am).....	61

Fig:40. Haadha Caaccuu on Irrecha festivity (source: www.haqaan.org 12 Jun 4:41 pm) ...	62
Fig: 41. Different sizes and types gumaa chain (Photo taken by the Author, March 2020)...	63
Fig: 42 .Abba gadaa with ‘Bokkuu’ and ‘ Kallacha’: source: www.haqaan.org accessed on 12 Jun 4:42 pm	71
Fig: 43. Haadha Siiqqee source of the photo from, www.haqaan.org . 12 Jun 3:48 pm	72
Fig: 44. Qanafaa round a woman who gave birth very recently (Source: www.haqaan.org accessed on 12 Jun 8:10 am)	73
Fig: 45. Foolles holding their hororoo up in the sky and singing (source: www.haqaan.org accessed on 12 Jun 8:16 pm)	74

ACRONYMS

E.C.	Ethiopian Calendar
OCC	Oromo Cultural Center
OM	Oromo Museum
ICOM	International council of Museums

GLOSSARY OF LOCAL TERMS

<i>AADAA</i>	A system of shared beliefs, values, customs, behavior and artifacts that the members of the society use to cope with their world
<i>ABBA BOKKUU</i>	A man whom Oromo respects well for his power of unifying,
<i>ABBA GADAA</i>	Leader of the <i>Gadaa</i> system
<i>BAHAARREE</i>	The milk container which made from calabash to use girls milk care from the mother to the husband's house when marriage ceremony.
<i>BOKKUU</i>	Oromo symbol of political power and expression of unity
<i>CAACCUU</i>	Ceremonial tool (bids) mostly worn by ladies
<i>CALLE</i>	Ornamental equipment of Oromo women
<i>CANCALA</i>	Chain
<i>DHANQEE</i>	A kind of stick which have two fingers and a symbol of Islam religion which using the males
<i>FOOLLEE</i>	The 3 rd <i>Gadaa</i> rank/class members who acts as protocols or soldiers for <i>abbaa Gadaa</i>
<i>GONFA</i>	A simple female dress which made from skin decorated by bids was worn during different ceremony
<i>GUMAA</i>	A compensation paid for wrong doings (penalty for both civil and coordinating and leading people criminal damages)
<i>HAADHAA CAACCUU</i>	Mother which owner of <i>caaccuu</i>
<i>HADHAA SIIQQEE</i>	An Oromo married woman stick that the owner of the <i>Siiqqee</i> or symbol for women right
<i>HALANGEE</i>	The whip that <i>abbaa gadaas</i> care for the symbols of democratic leader.
<i>HOROOROO</i>	A long tinny stick that <i>Oromo foollees</i> carry and sing for peace and advising wrong doers in the community
<i>ILILLAANA,</i>	A single bids before preparation of <i>caaccuu</i> .
<i>IRREECHA</i>	Oromo thank were giving and prayer ceremony held every year in September

<i>JAARSA</i>	Akknown and respected elder in a community in negotiating with people
<i>JAARSUMMAA</i>	Is a process of mediating conflicts or negotiating by elders
<i>JIRMA WAATAA,</i>	<i>Or (Botowwaa)</i> is a kind of stick like <i>bokkuu</i> , the upper tip of the object decorated by skins and it have a believed which <i>Abbaa falaa</i> (father of solutions) among Aris Oromo.
<i>KALLACHA</i>	The symbol of power which <i>abbaa gadaa</i> puts on his forehead
<i>LOOTII</i>	A kind of blackboard the Wholly Quran was written on which made from woods
<i>MAXXAARRII,</i>	The scared object and a symbol of power which only <i>Abba Gada</i> care during power transition special among Arsi Oromo. It which made from skin decorated by <i>caaccuu</i> and <i>callee</i> .
<i>ODAA</i>	Oromo Political and religious symbol tree
<i>QANAFAA</i>	An ornament that an Oromo woman puts round their forehead after giving birth until she is physically and psychologically ready for sex and work
<i>SIIQQEE</i>	A stick that Oromo married women holds to resolve conflicts, pray or for a rain during a dry season and defend their rights collaboratively.
<i>SIRNA GUMAA</i>	A compensation paying ceremony held to free/unchain and forgiving a man/woman who killed a person

ABSTRACT

This study examined the roles Oromo Ethnographic Museum in promoting social interaction and building strong generation in terms of creating rational, democratic, responsible and respectful citizens through its material culture. The objectives of the thesis were examining the collection, organization management and presentation of the museum, examining the accessibility of the museum, assessing the extent to which the museum's collection promotes social interaction and generation building and Identifying the potential challenges of the museum and forward recommendations. It also answers the questions what does the collection, organization, management and presentation of the museum look like ?, what enabling environments does the museum have to play its roles properly ?, how powerful meanings are the museum's collections, employing to promote social interaction ? And build the capacity of the generation and what are the challenges hindering the museum for meeting its purpose?. In order to address the questions different data collection techniques were employed and data were gathered through data collection instruments: unstructured observation, in-depth interviews and questionnaire. An analysis was made in terms of number, quality and words so as to have a clear picture of the museum object. Both qualitative and quantitative data analysis techniques were employed to analyze data. Data collected through interviews and observations were analyzed qualitatively. The study reveals that the Oromo Ethnographic Museum is in a position to strengthen/promote interaction among the residents of the region and to help build a generation that acknowledges the values and culture of the Gadaa system.

CHAPTER ONE

1. INTRODUCTION

1.1. Background of the Study Institution

Oromo cultural Center(OCC) was first recognized with the aim of representing the vast region of Oromia in a single cultural complex that depict the culture, tradition custom, art , history and dress of Oromo people. Oromo Cultural Center (OCC) is located in Addis Ababa, Kirkos Sub-City. It is located on the way from *Meskel square to Leghar*, opposite to the National Stadium. Oromo Cultural Center was established in 2008 by the government of Oromia National Regional State by Proclamation Number 167/2006, with the very objective of collecting cultural and preserving Oromo heritages for education, research and entertainment following the constitutional law that gives regions a mandate to work on and develop their languages and cultures (CFDRE Art:39:2).

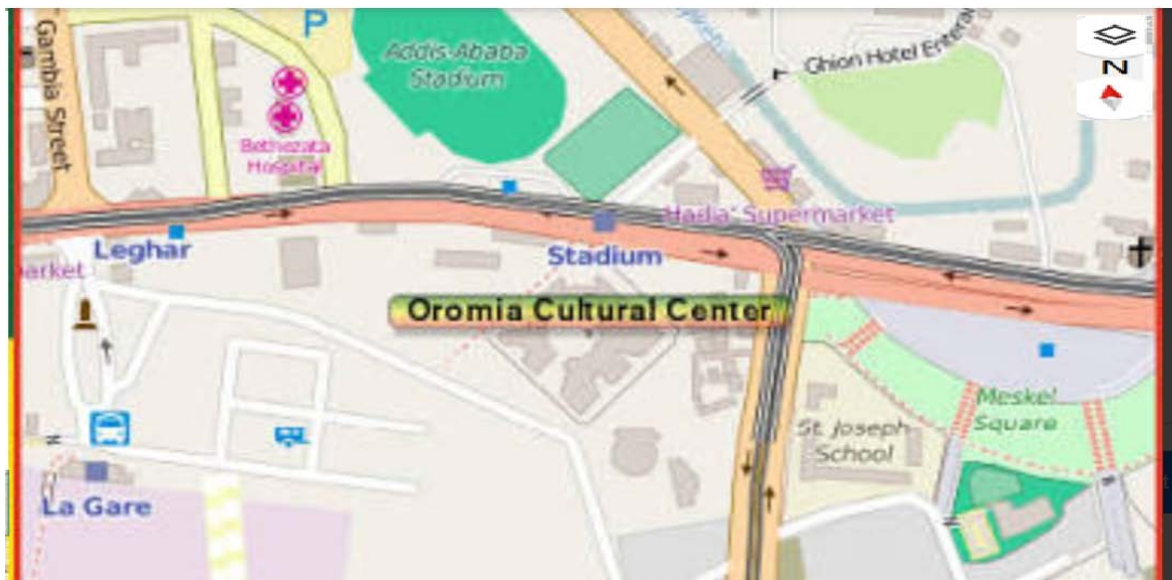


Fig: 1. Location of Oromo Cultural Center. Source, GPS

OCC runs its activities with four main departments: Oromo Studies, Oromo Museum, Arts Training Centers and Archive and Public Library. Oromo Ethnographic Museum is one of

the departments of OCC. The museum as a part of the cultural center, collects, conserves and preserves cultural heritages (from different corners of Oromia region) of the Oromo people and displays them for public education and research (Daniel:2019).

1.2. Background of the Study

Museums are responsible to educate the youth through their material culture presentations, research, and curriculum preparation to build generation and reinforce social relationship (ICOM, 2018:17).

Literature shows that museums have many different roles to play for their community and country. Some say that museums by generating income can contribute to the development of a country. Some argue that museums have the role of preserving the identity and values of a certain society and serve to bridge the old and the new generation. With this respect, museums serve to archive heritages. Still others state that museums have the role of bringing different views together under one roof by their collections.

The concept of the museum holds aspects of social development and promoting social integration and shaping tomorrow's generation. Museum heritages can minimize case of social exclusions (Coffee, 2008). The social benefits that could be obtained from museums include institutional sphere, such as education, social services, as well as socioeconomic benefits and also the field of culture accessibility and inclusion.

Hodder, (1979:448); felt that museums by their material culture can be used to express and reinforce aspects of social relationships that are related to economic and political strategies. This is true between sex, age, and political groups within societies as much as it is true between societies as a whole.

On the other hand, Temesgen (2004); mentions that museums have economic benefits in increasing national revenue in the activities they do such as attracting tourist market and hard currency. He further explains that, their political roles are vital in creating cultural connection forums in resolving conflicts by bringing different views under one roof.

The Oromo recognized the *Gadaa* System as part of their cultural heritage and as a contemporary system of governance that functions in concert with the modern state system. The system has long been practiced by the *Borena, Guji, Karayu, Tulama, Arsi Ituu, Humbana, Afran Qallo, Akichu, Macha, and Gabra* clans of the Oromo Nation.

Thus, this study focused on the roles of the Oromo Ethnographic Museum in promoting social interaction and generation building.

1.3. Statement of the Problem

The Oromos have cultural objects like *siqqee, hororoo, bokkuu, canqala* and others which show the people are rational and systematic in resolving conflicts, live in harmony with each other and other nations and nationalities, respectful to others, discuss issues round the table and cooperative with others. Accordingly, the Oromo Ethnographic Museum collected and displayed these cultural materials. However, the museum is not in a position to develop these values in the youth as its activities were limited to collecting and displaying the objects.

The Oromo Ethnographic Museum with its cultural objects (2000 museum objects) is not doing its best to create democratic, problem solving, rational, cooperative and self-confident generation and a cohesive society by approaching and creating access for the youth and the public by initiating them to have inspiration for their ancestors' heritages and the *Gadaa* System and learn from them. The museum, through its collection material, it is not doing an effective work in creating a cohesive society and good generation. Due to this, the interaction among the residents of the region is loose,

Other than this, the Oromo Ethnographic Museum as a center where indigenous knowledge of the past is preserved and kept for education, it is not introducing and influencing the youth to be attracted by its ancestors' values. As a result of this, the youth does not acknowledge its ancestors' values and indigenous knowledge which made the role of the museum insignificant in the area.

Moreover, the role of the Oromo Ethnographic Museum is questionable in serving as a place where ideas, understandings and cultural contacts as well as philosophies of life grow. It is not arranging conferences and other events that could help to develop maximize the understandings and cultural contacts of the current generation. This in turn has made the youth disregard its' ancestors' cultural values with regard to becoming a cohesive society and tolerant in life. Therefore, the Oromo Ethnographic Museum needs to focus on organizing events that help the youth and residents in the region to promote social interaction and generation building.

For this the researcher decided to conduct a research on the roles of the Oromo Ethnographic Museum in promoting social interaction and generation building as it was not studied previously. Thus, the purpose of the study was to examine the roles the museum was playing in promoting social interaction and generation building.

1.4. Objectives of the Study

1.4.1.General Objective

The main objective of the study was to examine the role of the Oromo Ethnographic Museum in promoting social interaction and building generation.

1.4.2. Specific Objectives

In order to meet the aforementioned central purpose, the study was conducted to address the following specific objectives.

- Examining collection, organization, management and presentation of the museum.
- Examining the accessibility of the museum.
- Assessing the extent to which the museum's collection promotes social interaction and build generation.
- Identifying the potential challenges of the museum and forward recommendations.

1.5. Research Methodology

1.5.1. Research Design

This research is descriptive in its nature. Addressing the research questions, however, demands both qualitative and quantitative types of data. Hence, a mixed-method approach was employed. Attaining the purpose of the research, on the other hand, needs an in-depth examination of the desired role of the museum and underpinning challenges from different perspectives. It also demands multiple categories of sources of data, instruments of data collection and units of analysis. Thus, a descriptive case study, of embodied units of analysis, was employed as a specific research design.

1.5.2. Sources of Data

The study employs both primary and secondary sources of data. The Museum's director and experts; *Abbaa Gadaas* and *Haadha Siiqqees* and visitors were the primary sources of data of this research. They were chosen as they have close relations with the objects and had sufficient knowledge about Oromo cultural systems and underpinning heritages. Preliminary studies, regional proclamation with which the museum was established, museum's strategic plan and all physical entities found at the museum are the secondary sources of data.

1.5.3. Samples and Sampling Techniques

Two types of sample were needed for the study. These are the interview and questionnaire group. In the case of the first, purposive sampling method was employed to select the interviewees. This sampling method helped the researcher to employ only samples that had rich information on Oromo heritages. Accordingly, Oromo *Gadaa* leaders and *Haadha Siiqqees* who visited the museum recently and had fresh memories of the material collection of the museum and museum experts were purposely chosen for this study. Thus, five *Abbaa Gadaas* (two from *Tulama*, one from *Gujii* and two from *Arsii* Oromo lineages), three *Haadha Siiqqees* (two from *Arsi* and one from *Tulama* Oromos), five museum experts and one museum director were purposely selected and interviewed.

In the case of the questionnaire, on the other hand, the random sampling technique was used to select the informants. It was attempted to engage one-third of the individuals who visited the museum for the consecutive 12 days. Thus, 93 informants were chosen randomly from 310 visitors who visited the museum within the aforementioned 12 days.

The visitors were asked to fill the questionnaire in order to get insight about the museum's activities on customer satisfaction, collection management and promotional activities. During these sampling procedures, attempts were made to select and engage informants of varieties of gender, ages and social groups.

1.5.4. Data Gathering Tools

1.5.4.1. Unstructured in-depth Interview

In-depth interviews are flexible in that they can be presented in a number of ways - there is no specific format to follow (Boyce, 2006). Berry (1999) also explains that this type of interview involves asking informants open-ended questions, and probing wherever necessary to obtain data deemed useful by the researcher. Besides, valuable information about the past and detailed information is often enshrined in oral tradition.

The researcher developed an interview guide that lists the questions or issues to be explored during the interview. Accordingly, four general questions on the functions Oromo heritages have for the then and this generation and the potential power of the material collections of the Oromo Museum to cultivate generation and promote social interaction were presented. Probing was used in the middle of the interviews to encourage the interviewees to put in some more ideas and make their ideas clear.

Thus, the tool helped the researcher to elicit information from the participants that helped him to get a holistic understanding about the lessons to be drawn from the heritages and their contributions to build generation and promote social interaction.

Accordingly, *Abbaa Gadaa* and *Haadha Siiqqees* were interviewed about the cultural materials that the Oromo people have and their capacity to build generation and promote social interaction among people. They were also asked the cultural objects that the Oromos were using in resolving conflicts, maintaining peace, encouraging the act of forgiveness, cultivating good children and the functions the heritages have for this generation. The interview items ask the *Abbaa Gadaas*, *Haadha Siiqqees* and the remaining informants to think of and reflect on the quality of service they came across in the museum; the extent to which they were satisfied with the service they were provided with at the time of their visit; the extent to which the heritages displayed in the museum represent the ethnic identity of the respective lineages of Oromos; the extent to which the heritage and representative items are being handled appropriately; and the feeling they had from visiting the museum.

Besides, museum experts were interviewed about the museum's collection in general, their activities to educate the public and make the museum a place for research, the functions the cultural materials were serving and the potential functions they have for this generation. In addition, they were also asked the enabling environment they had to serve the community as per the museum's objectives and how they were reaching the public (or if the museum developed an outreach program that the interviewees know about).

Face-to-face interview was conducted with museum tour guides, heritage curator and heritage conservator at their offices for about 80 minutes at an average with each one of them. However, the researcher was forced to do interviews on the telephone and telegram (social media) with museum director, *Abba Gadaas* and *Haadha Siiqqees* as face to face interview was difficult due to COVID 19 pandemic. All the interviews were in *Afaan Oromoo* to help the interviewees express their ideas freely and clearly.

1.5.4.2.Observation

Observation gives the researcher the opportunity to provide rich, detailed and thick descriptions of the social setting in his/her field notes and to view unscheduled events, improve interpretation, and develop new questions to be asked of informants, (DeMunck & Sobo, 1998). According to Jim, (2018) observation provides the most accurate information

about people, their tasks and their needs. Observation, therefore, was conducted having in mind the potential power of the material collections at the museum's exhibition to promote social interaction and build generation, collection management systems and the enabling environment the museum/employees to carry out their work properly and play their roles. Hence, a guideline, comprising of these requirements, was prepared for seven days (21 hours) so as to get detailed information and knowledge about the material culture in each display section.

1.5.4.3. Questionnaire

The purpose of the questionnaire is to assess the accessibility of the museum; The quality of the services provided by the museum; type, inclusiveness, and originality of the heritages as well as their preservation; the extent to which the museum is serving as a platform for social interaction and promoting our socio-cultural values needed to build the type of generation that the country needs. The tool was developed in light of the literatures on collection management principles and theories of supporting environment that museums need to be the center of research and education.

The tool enabled the researcher to reach vast numbers of respondents with practically no lower costs. Besides, the tool was less difficult for the respondent as returning the completed questionnaire can be done immediately.

The questionnaire was developed by the researcher considering the research objectives and basic questions. Accordingly, the tool was made to consist of yes/no 15 items. The questionnaire had three parts: Part I- preliminary part, Part II- Yes/No and the last part was additional comments. The questionnaire was first developed in English and then translated to Afaan Oromo and Amharic.

Questionnaire, consisting 15 questions, was distributed to 108 visitors of the museum while they were at the museum for a visit. Among 108 visitors, in 12 days, only 93 returned the filled questionnaire.

1.6. Data Analysis

As this is a mixed-approach research, the researcher analyzed the raw data from interview, observation and questionnaire by applying a mixed approach data analysis technique. An analysis was made in terms of number, quality and words so as to have a clear picture of the object under the study. Both qualitative and quantitative data analysis techniques were employed to analyze data. Data collected through interviews and observations were analyzed qualitatively and reviewed to make conclusions.

Qualitative analysis answers questions about how people make sense of the world and also addresses many objective dimensions of human action and interaction. Ngulube, (2015), states that data analysis is a systematic search for meaning. It is a way to process qualitative data that has been learned can be communicated to others. Analysis means organizing the data in ways that allow researchers to see patterns, identify themes, discover relationships, develop explanations, make interpretations, mount critiques, or generate theories. According to, Ketokivi, & Mantere, (2010), data analysis is the most complex and mysterious phase of qualitative research.

Data analysis in qualitative research is a time-consuming and difficult process because typically the researcher faces massive amount of field notes, interview transcripts, audio recording, video data, reflections, or information from documents, all of which must be examined and interpreted. Analysis involves reducing and organizing the data, synthesizing, searching for significant patterns, and discovering what is important. The researcher must organize what he or she has seen, heard, and read and try to make sense of it in order to create explanations, develop theories, or pose new questions.

In analyzing the qualitative data, the researcher used the as advised by Miles and Huberman (1984) that data analysis consisting of three concurrent flows of activity: data reduction, data display, and conclusion drawing or verification. Data reduction referred to selecting, focusing, simplifying, abstracting, transforming the data that appear in written-up observation notes and taking pictures. The second major flow of analysis was data display. Generally, a display was an organized, compressed assembly of information that permits

conclusion drawing and actions. The third stream of analysis activity was conclusion drawing and verification.

1.7.Procedures

First, the general literature survey was made with a special emphasis on instrument development based on the formulated research questions. Secondly, the tools were translated to *Afaan Oromo* and Amharic. Then the tools were administered from which data was collected. In the meantime, data from the interviews and observation were read and reread. Then, the data were sorted according to their similarities and differences based on the research questions.

The observation data was analyzed roughly along with the interview and questionnaire data and research questions. Then, conclusions were drawn accordingly.

1.8. Ethical Consideration

The key ethical issues in such types of researches are consenting, confidentiality, ownership and power relation. Regarding the first, the researcher communicated on and made sure that the informants are clear with the scope, purpose and impact of the study; their privilege, responsibility and risk in participating in the study; and their right to withdraw anytime he/she feels he/she has to. To maintain confidentiality, only code were assigned and used during data collection, analysis and presentation. In case of quoting their expression and using their drawing, it will be strived to make quotations and representation as possible as generic so that the informants won't be identified by statements or drawings discussed in the findings. Audio documents will also be erased after an approval of this thesis to minimize any future risks related to confidentiality.

From the ownership point of view, it was strived to make sure that the interviewees understood that they are part of the study and believe in what is being studied. From the power relation point of view, the informants were addressed according to their age, academic rank, professional services and social status.

1.9. Research Questions

The following research questions were set to be addressed.

- a) What does the collection, organization, management and presentation of the museum look like?
- b) What enabling environments does the museum have to play its roles properly?
- c) How powerful meanings are the museum's collections, employing to promote social interaction and build the capacity of the generation?
- d) What are the challenges hindering the museum for meeting its purpose?

1.10. Significance of the Study

Both the process and findings of this study would enable the museum and the regional sector to which it is accounted to reconsider and have insights on how much it is addressing its purpose. The study, in this regard, would give an opportunity and curiosity for the management organ, employees and other informants to consider and critically reflect on how much the museum is collecting, preserving, displaying and promoting the desired indicators of what is like to be an Oromo. It also provides baseline evidence and potential challenges for policy and decision makers, so as to make informative decisions for future plans and interventions.

The study does also contribute to show the serious limitations the museum and encourage prospective novices to consider the issue as one possible priority. The findings of the study will also help governmental and non-governmental funding institutions as evidences of the impact of their financial allocation. It generally will have a prominent contribution in relation to examining and projecting where the museum is heading in terms of working towards preserving, promoting and maintaining the Oromo values and the indicators within.

1.11. Scope of the Study

Most importantly, this study is delimited to the Oromo Ethnographic Museum, located in the capital of the country. From the perspective of the components of examining the museum, it

is delimited to its proximity and accessibility; Availability of ranges of transportation alternatives; the quality of the service it provides; the essence, nature and management of its items; performance and organization of its human resource; and challenges faced in relation to working towards its very purpose.

With respect to its informants, the study is delimited to museum's management bodies, employees, randomly selected visitors, *Abbaa Gadaas* and *Haadha Siinqees*. The views employed in the study, again, are delimited to those types of ethnographic museums and, therefore, may not reflect the general aspect of museums.

This study focuses only On the Oromo Ethnographic Museum and thus the findings of the study don't represent other the ethnographic museum in Oromia or in the country as the don't were only collected from people who had connections with the Oromo Ethnographic museum.

Similarly, the study only deals with cultural material in the Oromo Ethnographic Museum, which the researcher found had an important role in promoting social interaction and generation building.

1.12. Limitation of the Study

In this research process, there have been constraints and limitations. Among all, the current pandemic is the most potential challenge that made to impossible to employ some of the powerful tools of data collection such as focused group discussion. The pandemic of COVID 19 made it difficult to carry out observation and examination of how the visitors feel about it as it was suddenly closed amid of the data gathering. It did also made it difficult to engage resourceful informants and conduct face-to-face interview for which telephone was employed as an alternative means. The frequent and irregular blockage of transportation was also a problem difficult to locate, access and engage the desired informants as frequently as possible.

Together with the usual limitation of resource and time, the pandemic made the task of engaging ranges of perspectives and informants so as to have a detailed understanding of the topic. The study and its key findings, therefore, are limited at some extent to entertain the wider perspective and offer thick description of it.

1.13. Organization of the Thesis

This paper is organized in six chapters. The first chapter is an introduction that incorporates its study area, background, statements of the problem, purpose, significance and scope. The second chapter is a literature review in which theoretical and conceptual issues were attempted in order to illustrate the gap between what has been and needs to be attained so far. The third chapter entertains methodological issues ranging from the research design up to an ethical code of conduct.

The fourth chapter, on the other hand, deals with the findings while underpinning implications were discussed in chapter five vis-a-vis that of available literature. The last chapter deals is where conclusion and recommendations, are briefly discussed.

CHAPTER TWO

2. REVIEW OF RELATED LITERATURE

This part of this study consisted of literature that has a direct relationship with the topic of my study. Accordingly, this section deals with theories on museums and their importance, ethnographic museums and their roles and the theoretical framework underpinning this study.

2.1.Theoretical Overview of the Study

What are Museums?

A typical definition of museum adopted by the International Council of Museums, at the conference of in Vienna/Austria, (ICOM, 2007).

“A museum is a permanent non-profit institution called on to serve society and contribute to its development, is accessible to the broad public, and engage in research and the acquisition, storage, popularization, and exhibition of material artifacts of man and his habitat for the purpose of study, education, and the satisfaction of spiritual needs”

Millions of people visit museums every year and this trend will continue. Individuals, families and perhaps groups, regard visiting museums as an enjoyable way to spend time. Museums are special places where people collect and display fragments of their past, their world, their dreams, and their perceptions of life (School Council, 1972).

The word “museum” is derived from an ancient word “muse,” a Greek mythological association with the nine muses who presided over song, poetry, arts, sciences and education. In the ancient world, a museum was both a “place of the muses” and a place of scholarship and learning, Isa, & Zakaria, (2007).

There are many kinds of museums, but the most well-known are art, history, natural history, and science and technology. Museums may be based on collections of a single field such as

medicine, music, transportation, outer space, clocks, sports, or the circus, on a single person such as a president, a place or a period of history or on a special audience like children. Zoos, aquariums, arboreta, botanic gardens and planetariums are also special kinds of museums. Within each of these places, objects of lasting interest and value, organized into collections representing all time periods and increasingly understood and exhibited within an interdisciplinary human context, await discovery. These objects are the real things of our social world and their value and accessibility turn them into vital teaching tools for connecting students to the world of social studies (Durbin, 1989).

Museums should be spaces of social interaction which will not aim at social harmony exclusively. Social conformism should not be privileged against diversity, regardless of how disturbing such diversity may be. Social harmony can be viewed as an aspiration to maintain balance between various social aspects; economic, political, cultural and social. Balancing the spheres of power is actually an invitation for cooperation among social stakeholders present in separate and differently perceived spheres of social apparatus: dialogue, tolerance, cohabitation and development, based on pluralism, diversity, competition and creativity. Such motto holds a key of working together by accepting diversity, (Ward, Liu, Dunlop & Henderson, 2010).

However, harmony is often perceived in a context of political opportunism and conformism. But the synergy between a museum and a present vision of social harmony does not necessarily imply bowing before dominant politics, more so if that politics dis-criminates or marginalize certain social groups or their ideas. A situation where museums become objects of manipulation by political powers is problematic, as they become mediums of ideological manipulation under the mask of harmony.

If museums are civic spaces which mirror the good, the bad and the inconvenient social aspects, and spaces for interpretation, reflection and negotiation, as well as sources of information on actions, resources, artifacts, etc., which concern social harmony, than museums also have a social task“, according to Brstilo & Jelavić, (2010). Museums should be ready to take risks and experiment with new ideas and strive towards new audiences.

Widening horizons means escaping the danger of slipping into one-dimensional. Contrary to political demagoguery, museums should grow into a critical arena of heterogeneous ideas, impulses and incentives, without imposing homogeneousness on politically incorrect occurrences. Ray (1982), explains that through adjustment and embracing of various trends and styles, museums display readiness of a flexible work, imposed by progressive global currents. He also views museums as not a static storage rooms or graveyards of some dead culture, but as springs of fresh and dynamically presented thought

Another important role of a museum is that of a mediator. By enabling meetings and interactions of various groups and their cultures, museums get a concrete opportunity to materialize their archetype purpose, become a human institution. Institutions should not be isolated from the community, and the community should cooperate with its members, using institutional dialogue and support.

The Museum is an inter mediator between urban and rural, traditional and virtual, and, it should be added, between included and excluded social groups – those outside the social network. Raising ethnic identifications take place in a fluid and hybrid collisions of the local and the global, increasing one's need to network with social groups, that is, and museums with their communities. Interaction is multiple, includes national and privately run museums, civil organizations, volunteers, experts from various fields, (Raïsmä, 2014).

Finally, such approach can stand in the way of developing a museum's potential. Traditional perception of social and cultural roles of a museum should shift to a more interactive and dynamic one. The same goes for museum visitors; they use museum for studying, entertainment, a new experience, contacts, socialization as well as some fun club or a shopping mall. Interactive offer changes the public perception of a museum, which transforms its position in a society, and society's expectations towards it as a consequence.

Sandal, (1998), mentions that the Museum serves as a place where young people reflect on their behavior and actions, and consequences, which contributes to positive changes in the society in terms of turbulent social contexts. For example, the Museum of London organizes various activities for the young, the long term un- employed and criminal convicts.

2.2.Roles of Museums

The Museum is a public service organization that deals mainly with objects exhibition and visitors. It has some responsibilities towards the objects and society and thus, performs manifold activities on regular basis. Here are the lists below about the various functions of a museum, which may vary from one museum to another according to the nature of the collection, (Weisbrod, 2009).

2.2.1. Collection

Most important functions of a museum are to collect objects of heritage since it is a custodian of the heritage of society or country. Every museum collects following its policies related to collection management through various modes like, purchase, gift, loan, exchange, exploration, excavation, Treasure Trove Act, etc. Each museum authority adopts and publishes a written statement of its collection policy. Collection in the museum, thus, depends upon the mission, vision and objectives of the museum and also on the needs of research, education, and conservation, presentation of evidences of natural and cultural heritage. A museum must not collect anything stolen, smuggled or fragile.

2.2.2. Storage

Whatever a museum collects, need to store, scientifically in a well-planned and secured area. It is an important function of all museums because only one-third of the collection are usually displayed, two-third remains within the stores. So, the museum must have a good storage of its collection of the reserved collection separated from organic-inorganic objects, paintings, textiles, sculptures, etc. It should be regularly supervised to keep clean, control of from humidity, light effects, pest and other bio-chemical and natural hazards or disasters, (Deepti, 2019).

2.2.3. Preservation and Conservation

Objects need regular care because every object is subject to deterioration due to spontaneous change in the environment and subsequent physio-chemical factors. So, regular care is

required in both display and storage following the preventive conservation or curative conservation wherever needed. Museum practices various preservation techniques, which are exclusively objects specifically to protect them from attacks of organism like fungus, insects, rodents, etc. and damage from humidity, temperature, light and intensities, (Kim, 2010).

2.2.4. Documentation

Documentation is the process of preparing record of collected objects by a formal entry in the Entry Register, accessioning, cataloguing and indexing with photo-images. It is considered as one of the main administrative functions of any museum. It is very important to document objects with authentic information after necessary research and consultation. It facilitates in knowing the provenance, identification, composition and necessary treatment of objects. Now various software of international standard is available to document museum objects digitally and to keep a record not only for the museum itself, but as an online resource to know about a country's possession, (Green, 2010).

2.2.5. Research

The Museum is the custodian of the evidence of the country's heritage. For keeping and dissemination of information regarding each object, every museum needs to research on those particular objects. It is also required to preserve and publish such information for the use of the museum itself while documentation and displaying objects, and also to serve research scholars. Research scholars in the field of history or heritage need to consult various museum objects and thus, the museum needs to research to keep ready reference, (Falk, & Dierking, 2018).

2.2.6. Exhibition

According to Dean, (2002), Museum is established for exhibition of objects too, apart from collection and preservation. It is an important function of any museum and every museum exhibits objects by forming permanent galleries or organizing temporary exhibitions.

Museums sometimes send their objects on a mobile exhibition through its museo-bus to reach people at distant locations and also send objects for exhibition to a museum situated in other cities or countries as a travelling exhibition.

2.2.7. Security

The Museum collects and stores, antique and precious objects or piece of art which are priceless. So, strong security system needs to be developed by museum against vandalism, fire, theft, burglary and natural disaster (Burke, & Liston, 2005). Sometimes two-three tiers of the security system are followed in museums, both in galleries and stores using the latest equipment, alarms, close circuit television (CCTV) under the supervision of experienced security force and disaster management team.

2.2.8. Education and Knowledge Dissemination

Museum at the time of its inception in 3rd BCE in Alexandria was a place for philosophical discussion. Since then it remains the place for knowledge dissemination on the subjects it is established for. Even in the modern times people visit the museum to see the wonders and get knowledge on it. It supports people as an informal education center for disseminating knowledge on art, history, science and technology through the material and non-material evidences. So, it is another important function of a museum to develop itself in such a way that it can serve society through knowledge dissemination.

2.2.9. Publication

The Museum publishes many popular literatures for visitors like leaflets, folders, posters, guidebooks, etc. Catalogues on specific museum collection, journals, art albums, monographs etc. are published by museums, which are useful for scholars. The Museum also publishes bulletins, newsletters, annual reports, etc. that highlights annual activities and administrative details about the museum. It is the most important activity of any museum and help visitors, scholars and officials to know more about museum (Ray; 1982).

2.2.10. Public Services or Organizing Activities

Museum apart from exhibition also organizes various activities for the service of society, targeting specific group of visitors as its calendar events. Science centers and museums run daily shows on relevant subjects that add knowledge to visitors on the various areas of science and technologies in addition to the static exhibitions. Apart from the science centers and museums, museums on art and history are now also showing videos and documentaries in its audio- visual rooms.

O'Connell, (1987) explains that museums also organize several workshops, cultural programs, activities like sit and draw, quiz, model making, paintings and many innovative activities targeting schools students, orphans, women or interested group etc. where they get entertainment and knowledge and also get a chance to know more about what heritage looking at the real evidences.

2.2.11. Outreach Activities or Community Service

Now, museums are more concerned about serving the community through outreach initiatives in many innovative ways and taking it as one of its priorities of work. With this regard, museums send their museo-bus to remote locations to show mobile exhibitions on a particular theme to aware people either on a relevant subject or on the natural and cultural heritage of the locality or country. Museums are also coming out of its in-house operation and visiting the fields, meeting artists, common folks of rural areas and taking initiatives in preserving the intangible heritage like folklores, folk tales, folk dances, folk songs etc. (Ray; 1982).

2.2.12. Lecture, Seminar, Workshops

Museums also organize lectures, seminars and workshops where they invite eminent experts to share his/her opinion in the field of heritage and culture or on a specific subject area concerned with the museum. These are the scholarly activities of a museum that helps museum professional to enhance their potential and the research and development of the

museum. It is also the initiative of the museum where the experts and researchers shares their findings to each other that foster knowledge base within the research community, (Marty, 2007).

During the nineteenth and early twentieth century, there was a close fit between ethnology, as a knowledge formation, collections, and museums, whether museums of natural history, museums of ethnology or les arts or traditions popularizes. The museum was the home for these fields, indeed in any field whose research produces and requires collections, including archaeology, biology, and geology, among others. During the twentieth century and especially after World War II, the situation changed, as the knowledge formations, in our case ethnology, moved into the university, leaving their collections behind. The Museum became custodians of the collections of outmoded scientific disciplines. In reinventing themselves, museums have become agents of “heritage.”

Museums offer experiences, ideas, and satisfaction not found in other places, notably the enjoyment of rare and authentic objects, the sensory experience of encountering items of beauty and interest, and knowledge deriving from research and scholarship behind collections and exhibitions, (Hein, 2014).

2.3. Ethnographic Museums

Ethnographic museums, in essence, hold the role as the community storyteller, with the power to create myths and characters in the global dominant narrative in which we live. As public cultural institutions with historical roots in Western imperialism, they have long been in the business of exhibiting the cultures of The Other. Ethnographic museums of the 18th and 19th centuries and even as recent as 60 years ago depicted non-western peoples in ‘human zoo’ settings, positioning them as exotic savages against the civilized West, (Mugnaini, 2018).

Ethnographic museums are important in the field of development because just like any other non-profit organization, they rely at least in part with on public funds and exist to serve the community or a target group. The way a museum frames its exhibition can be compared to an

organization's communication strategy, and the narrative presented by the museum is akin to the central messages promoted by an organization, (Ambrose, & Paine, 2012).

Museums, just like any other public organization, have to take into account stakeholders wishes and funders' requests and should also be reviewed in terms of the social and political impact that it makes on its constituency, (Lawley, 2003).

Ethnography makes reference to the living, present and transient culture. Ethnographic museums are centers for education, research, intercultural exchange and communication where community members, researchers, local residents, students, volunteers, and tourists are provided with the facilities to meet, interact with others and learn (McLean, 1997) as in (Teklebrhan, 2012).

Teklebrhan & Alemshet, (2019). Mention that museum in Aksum helped residents and visitors to enjoy and understand Axum, by telling the story of the town and its people.

2.4.Theoretical Framework

A museum is simply serving as a store rather than becoming a means of facilitating social interaction and generation building and serving the community by paving ways to live in harmony together (Hein, 2014). Museums should help communities in rearing children by showing the children, their ancestors' past in the process of becoming good citizens.

In looking at ethnography museums educational functions for their communities, this study draws conclusions how far the object under study is playing the role of strengthening the interaction and relationship among the society and producing good citizens.

The aim of the thesis is to explore if and how Oromo Ethnographic Museums in the new era has helped the youth to be good citizens in shaping them to be disciplined, democratic, problem solving, hardworking and socially interactive.

The thesis will also look at how the ethnography museum is organized, the enabling environment, it has and the extent to which the museum's collections are shaping generation

and promoting social interaction among people. Having reviewed the literature on ethnographic museums, I have decided to continue my research at the Oromo Ethnographic Museum in Finfinne.

2.5. Conceptual Framework

Viewing a museum object involves active conceptual processes that take place in the ‘intellectual space’ between the object and the visitor– the space where the visitor makes a connection that results in an understanding of the intended message behind the object of displayed, (Mason, Robinson & Coffield, 2017).

Social relations are central to both human and societal development. Social relations focus on the importance of cooperation, constraint, conflict and irregularities in human life.

The contributors focus on how social relations, intergroup contact, norms and values mediate the effects of the peaceful and cooperative life. Similarly, museums for young generation have functions such as educating them, broadening their vision as if they see some new things that they never see before and teaching them respect their ancestors through the objects in the museum.

Museums would become places where cultures, identities and values of the society easily ooze in the minds of the young generations and lead them towards the directions the statuesque wants to develop. They should serve as centers where social activities are held, where the community meets and deal with its problems.

They should do a lot more than collecting and preserving cultural objects, in strengthening the social bond and relationship among people and shaping and making the new generation acknowledge the values of its ancestors’, (Kotler & Kotler, (2000).

The Oromo ethnographic museum contends the material cultures of Oromo’s’ Oromos ethnographic material they used general under the *Gadaa* systems, particularly in the different institutions like *guma*, *guddifacha* and another, etc which has the main role in social interaction and generation building. Anthropologists and Historian are stating that true

in different ways. Taddase, (1988;32) notes that *guddifachaa* is an essentially important mechanism during warfare. He argues that the Guji Oromo adopt war captives integrate them into the society and confer them equal right and privileges. Tesama, (1980:26) also in his study of Wallage Oromo states that the use of the ancient mechanism of *guddifacha* gave the Oromo an inexhaustible capacity to incorporate a large number of non Oromo communities.

According to Ayele, (2002:93) states that “Several numbers of *waata* /potters/, *tumtuu* /smiths/, and *garbaa* /slaves/ were adopted to Borana Oromo *gosa*. This adoption of ‘low status’ groups into *gosa* are called *Oromsu* or *Booransuu* in *Boranaa*. One of the glaring important aspects of *guddifachaa* systems is the integration instrumentality of corporate adoption of divergent non-Oromo ethnic group or individuals from Oromo communities in different localities. Thus, this study explores the role Oromo Museum plays in the community in relation to the existing knowledge the roles of museums as in this part of the study.

CHAPTER THREE

3. DATA PRESENTATION

3.1. Key Informants

The researcher planned to conduct in-depth interviews with 13 *Abbaa Gadaas* and *Haadha Siiqqees* from Arsii, Tulama and Gujii as shown in the table below. Due to the inconveniences created by the Corona pandemic and respondents' heavy social work loads, I have managed to interview *Abbaa Gadaas* (61.53%) and *Haadha Siiqqees* (Which is about 83.33%).

Interview plan

Ser.No	Participant	Residence			Planned	Achieved
		<i>Tulama</i>	<i>Arsii</i>	<i>Gujii</i>		
1	<i>Abbaa Gadaa</i>	2	2	2	6	5
2	<i>Haadhaa siiqqee</i>	2	3	2	7	3
Total		4	5	4	13	8

Table: 1. Interview plane

The second teams of my respondents were employees of the institute under study, which are seven in number. Out of these seven employees of my informants, one is a director with MA degree in Museum Studies, Exhibition and Documentation team leader with MA degree in Hotel Management, a Conservation and Preservation of Museum Heritage team leader with MA degree in Social Anthropology, a curator and developer of movable heritage and museum team leader with MA degree in Social Anthropology, a Curator and Developments of Movable Heritage and Museum expert with BA degree in Archeology and Heritage Management and two tour guides. The researcher planned to conduct in-depth interviews with seven (the whole museum experts); however, he managed to interview six experts (85.71%) as one was sick and unable to come to office and speak on telephone.

Human Resource

No.	Department	Number of employees
1.	Museum Director	1
2.	Exhibition and Documentation	3
3.	Conservation and Preservation	1
4.	Curator and Developments of mobile heritage	2
Total		7

Table 2: Human resource of the museum

General Background Information of Interview Respondents (Group 1)

S.N	Participant	Sex	Age	Residences	Responsibility	Date of contact	Length of discussion
1	<i>Abba Gadaa'X</i>	M	41	Guji	' <i>Abbaa Gadaa</i> '	14/07/12E.C	1: 25
2	<i>Abbaa Gadaa '(L)</i>	M	52	W/shoa	' <i>Abbaa Gadaa</i> '	14/8/12 EC	1:20
3	<i>Abbaa Gadaa (H)</i>	M	48	W/shoa	<i>Abbaa Gadaa</i>	15/8/12 EC	1:23
4	<i>Abbaa Gadaa (M)</i>	M	45	Arsi	<i>Abbaa Gadaa</i>	12/8/12 EC	1:00
5	<i>Abbaa Gadaa (N)</i>	M	40	Arsi	<i>Abbaa Gadaa</i>	19/8/12 EC	1:15
6	<i>HaadhaSiiqqee (A)</i>	F	39	Arsi	' <i>Haadha Siiqqee</i>	18/8/12 EC	55'
7	<i>Haadha Siiqqee (T)</i>	F	33	W/shoa	<i>Haadha Siiqqee</i>	14/8/12 EC	51'
8	<i>Haadha Siiqqee (T)</i>	F	35	Arsi	<i>Haadha Siiqqee</i>	15/8/12 EC	45'

Table: 3 Biography of Interview Respondents (Abbaa Gadaa & Haadha siiqqees)

General Background Information of Interview Respondents (Group 2)

C N	Participant	Sex	Age	Educational Status	Work experience	Responsibility	Date contact	Length of discussion
1	Mr (Z)	M	40	MA in Museum study	8	Museum Director	14/7/1 E.C	1: 15
2	Mr (T)	M	30	MA social Anthropology	5	Museum curator	7/7/12 E.C	2:09
3	Mr (L)	M	35	BA in Archaeology and heritage management	4	Museum conservator	7/72014 E.C	1:00
4	Ms(Q)	F	28	BA	7	Tour guide	4/7/12 E.C	1.10
5	Ms(B)	F	31	BA	6	Tour guide	4/7/12 E.C	55
6	Mr(D)	M	55	MA social Anthropology	15	Exhibition and documentation	2/72012 E.C	55'

Table 4: Biography of interview respondents (Museum experts)

The researcher used pseudo names symbolized with letters as he did not get permission from the informants to mention their names in the study.

Questionnaire Respondents by Qualification

S. No	Age	Sex			Educational status			Job
		M	F	9-12	Diploma	BA/BSc	MA and above	
1	15- 20	17	12	29				Students
2	21-30	8	21		19			Civil servants
3	31-45	11	15			26		Teachers
4	Above 45	14	5				19	Others

Table: 5. Biography of questionnaire respondents

3.2. Material Collections and Description

The Oromo people have distinct cultural heritages of their own. By this, I don't mean they share these heritages with other nations and nationalities in the country or abroad. As Oromo Museum was established to share these distinct heritages and life practices of the people with the young, it has big responsibilities to represent the people through its collections and educate the youth about cultural values of its forbearers.

Therefore, it collected cultural objects from different areas of Oromia. The objects were specifically collected from *Wollaggaa, Arsi, Bale, Shewa, Hararge, Guji, Borena, Ilu Ababor* and *Jimma*.

The collections in the museum were made from organic materials such as leather, feather, skin, grass, horn, wood, fur, hide, shell and clay. The collections include objects of ornament, religious, *Gadaa* system and institutions, armors, household, festival, musical, famous personalities, dressing, food and drink equipment, animals and agricultural tools over 20 *Gadaa* generations years old.

The material objects mentioned above were organized and displayed in seven sections as discussed below.

3.2.1. Ethnographic Section

This section belongs to objects that show life practices of the Oromo people like milking objects, milk drinking (serving) and storing objects, objects with which cultural foods were presented and cooked and water fetching and drinking objects. Here we have the objects in the picture below.



Fig:2. Milk container and milk processing material (Photo taken by the Author, March 2020)



Fig:3 Household cultural material (Photo taken by the Author, March 2020)



Fig: 4. Water and drink containers (Photo taken by the Author, March 2020)



Fig:5. Hand and foot washing materials and water container (Photo taken by the Author, March 2020)



Fig: 6. Material cultures used for food serving (Photo taken by the Author, March, 2020)

Albeerik and *harkeen* are house hold equipment which the Oromo used in their day to day life in food and drink serving activities.



Albeerik

The cultural object in fig. 7 is named *Albeeriik*. It is water container. It is made of clay sand & skin. It has a tap through which water is poured in and out. Oromos use it as a refrigerator. It keeps water cold for a long time.

Fig :7 ‘Albeerik’ water cooler in Oromo ethnographic musum (Photo taken by the Author, March 2020)

The object shown in fig. 5 is called *Harke*. It is like a dish which the Oromo use to wash hand and feet on. It is made from *waddeessa* or *birbirsa* tree. It is used daily by the users. *Harkee* is of two kind. *Harkee miillaa* (feet washing) and *harkee harkaa* (hand washing). The



objects in the picture different in size. The one on the left is *harkee miillaa*. It has a bigger nipple in the center which is deliberately made. It was a space where you put your feet while washing. The one on the right has a smaller nipple like surface in the middle of *harke*. This is normally used for hand wash.

Fig:8. ‘Harkee’ on the display in Oromo Ethnographic Musum (Photo taken by the Author, March 2020)

3.2.2. Ornaments

This section consisted of Oromo ornaments like necklace, bracelets, ear rings made of different materials and wore by both men and women and men’s and women’s cultural clothes, shoes and beauty sticks. The ornaments were made of different materials and were of many different designs.



Fig: 9. Ornaments, textiles and baby caring ‘Anqalba’ (Photo taken by the Author, March 2020)

Callee



Is an Oromo women ornament. It is made from a material called *callee*. It is made with different designs and colors. Oromo women put it on their neck, hand/arm and for-head to have a better appearance on different occasions and festivals.

Fig:10. Callee used by Oromo women (Photo taken by the Author, March 2020)



Hanqalbaa

The picture is showing baby caring situation. *Hanqalba* is made from skin bides. Usually, it is sewn with *caaccuu* and *bilbila* at its edges so that they make a pleasant sound for the baby at the back of her/his mother and they help the baby to play.

Fig:11. Hanqalbaa baby carrying tool (source: www.encrypted-tbn0.gstatic.com)

3.2.3. Objects of the *Gadaa* System

This section consisted material culture of the *Gadaa* system and religion like *Bokkuu*, *Horooro*, *Bahaarree*, *Siinqee*, *Caaccuu*, *ilillaana*, *Gonfa* (which ‘*Gadaa*’ leader wears during power transition), *Callee*, *Qanafaa* and others. Objects related with Oromo indigenous

religion; for example, *Maxxaarrii*, *Dhanqee* (of Sheek Huseen), jirma Waataa, coffee pots made of clay, ‘crosses made of wood’ (above 50 years old and above), bells (which the then Oromos declare news), Holly Book translated into *Afaan Oromoo* by (Abba Gammachis in 1894), *lootii* (a kind of blackboard the Wholly Quran was written on), Molid Drams, water containers of used by Muslims during prayers and many others are in this section.

The original *Kallacha* and *Bokkuu* are made from *sibiila* (iron) or *qorsa* (comet) which is considered as a blessed iron from God. *Bokku* is a kind of stick which had a symbole male and female genital orrgan on echa edge. Originally *Kallacha* is made from *sibiila* (iron) or *qorsa*(comet). Kallacha is made in a shape of fulik. It is put right on the forehead of a respected man indicate the relationship b/n human and God.

Horooro is a types of stich which made or prepared fom different kinds of tree withtip of the stick. *Foolle* use the material to a means of encouraging the youth to avoid doing from unacceptable practices (upraised weeding)



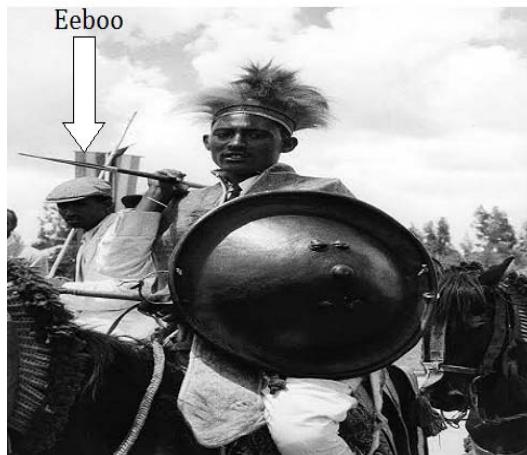
Fig: 12. Different objects from the Gadaa System (Photo taken by the Author, March 2020)

3.2.4. Armaments

Spears, knives, different guns which with the Oromos fought their enemies were displayed in this section.



Fig: 13. Traditional weapons (Photo taken by the Author, March 2020)



Eeboo

This is known by the name *eeboo*. It a traditional armor made from metal & *shmala*(*Oxytenanthera abyssinica*) or Harooressa (*Grewia bicolor* or *mollis*) stick. It is used war and hunting. It has a sharp tip at the end and a wooden handle.

Fig:14. Eeboo with the action of war (source: [www.encrypted- tbn0gstatic.com](http://www.encrypted-tbn0.gstatic.com))



The museum object in fig. 15 is called *Gaachana(wantaa)* in *Afan Oromo*. It is a traditional war tool that is made from hippo's skin. It is a protective tool. It protects one from spear and beats of enemy during fighting

Fig: 15. Gaachana (Photo taken by the Author, March 2020)

3.2.5. Musical Instruments and Cultural Game Tools and House Hold Equipment

The cultural materials in this section were organized and partitioned into three. The first partition of this section consisted cultural music instruments like flute, drums, trumpets and *Masinko*, *Kabalaa*, *kiraara* and horse beatifying objects. The second partition of the section consisted cultural game tools like *Saddeeqa*, *Jirma qillee*, and *Buruurii*. The third partition of the section consisted beds, chairs, pillows, different containers, dinning dishes, and etc.

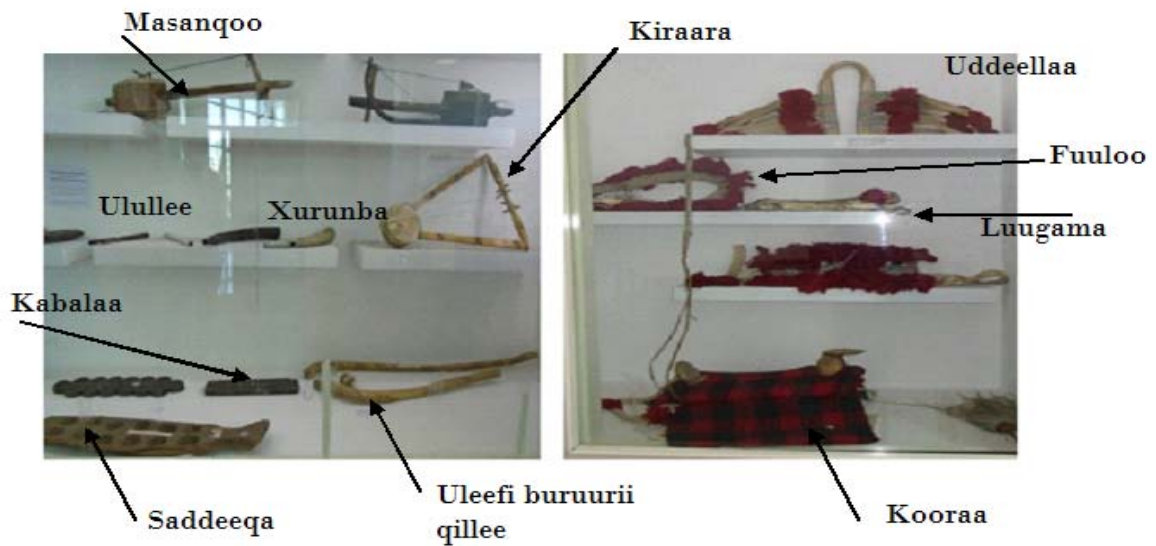


Fig: 16. Musical instruments, horse beautifying tool and cultural games objects (Photo taken by the Author, March 2020)



Fig: 17. Chairs of different sizes and designs with Bed(Photo taken by the Author, March 2020)



Fig: 18. Pillows of different designs on display (Photo taken by the Author, March 2020)

Boraatii

Boraatii is (pillow) made from wood and usually put under at the back of neck. It is used any anywhere as it is portable. A man makes it for himself but it is presented to a married



girl on her wedding day by her mom or family member. The material culture is made from *waddessa*(*cordial offrican*) tree in different size and decoration for man and women. For women has more decorated by bids.

Fig: 19. **Boraatii (pillow) of different size and sheep: source- [www.haqaan .orgn](http://www.haqaan.orgn) 12.Jun 8:09 am)**

3.2.6. Natural Heritages

In this section remains of natural objects are displayed. The section displays remains of animals like crocodile, hippos, hyena, monkeys, anaconda, Nyla, birds and many others.



Fig: 20. Taxidermy (Photo taken by the museum, the Author used by permission, March 2020)

3.2.7. Heritages of Economic Section

In this section minerals like Basalt, granite, mica, marble, iron, coal, amphibole gneisses, smoky quartz, gypsum and etc were found. The second parts of the section economic tools were found. The economic tools include *Gindii*, *Waanjoo*, *Q'ancee*, *Afarsaa*, *Haamtuu*, *Darbaa*, *Qoorbii* (fork), *Akaafaa*, *Meencaa*, *Gajaraa'*, mortar with pistle, ax, and others tools are in the second part of this section.



Fig: 21. Agricultural tools and mineral (Photo taken by the Author, March 2020)



Moyyee Afan Oromo name for mortar is made from different woods and is used to pound coffee and cereal. It has a hole in the middle where the coffee is put and grinded with a pestle.

Fig: 22. Mooyyee (Photo taken by the Author, March 2020)

Bee farming tools show case



Fig: 23. Bee farming tools (Photo taken by the Author, March 2020)



Gaagura

This is a bee farming tool called *Gaagura*. It is usually made from wood, bamboo and covered with dry savanna grass to protect rain and sun the inside part where honey is

harvested.

Fig:24. *Gaagura* (Photo taken by the Author, March 2020)

3.3. Data Presentation

Data that helped to answer the research questions developed and help to meet the research objectives were presented categorically follow.

3.3.1. Data Obtained from Questionnaire

Data was gathered on how material collection of the museum were organized, managed and displayed. Table 6 summarizes visitors' responses on how the heritage were displayed, visited and taken care of.

No	Question	Yes		No		Total	
		Frequency	Percent	Frequency	Percent	Frequency	Percent
1	Do the cultural materials receive direct sunlight?	12	12.9%	81	87.0%	93	100%
2.	Did you take a picture of a cultural material you liked with a camera/phone applying flashlight?	93	100%	-	-	93	100%
3.	Were you in a position to touch or hold cultural materials on the display?	87	93.5 %	6	6.45%	93	100%
4.	Did you stay in the exhibition room for a longer time?	91	97.8%	2	2.16%	93	100%
5.	Are the cultural materials properly taken care?	91	97.8%	2	2.1%	93	100%

Table: 6. Visitors' responses about collection management

As it can be figured out from table 6, 87.09% of the visitors responded the heritages are not exposed to direct sunlight while 12.9 % of them pointed out that the cultural material are exposed to direct sunlight. The table also shows that 100% of them responded that they took

pictures of the cultural material they found useful with their camera/mobile phone with flashlight.

As in the table above 93.54% of the participants responded that touched or pick cultural materials from the display boxes into their hands and have a close look at them. On the other hand, 6.45% of them responded they were not able to touch or hold the cultural materials and looked at them. According to the table above, 97.84 of the participants stayed in the display rooms for a longer time. But 2.16 % of them responded that they left the room for a shorter time. 97.84% of the respondents as shown in the table above responded that the material culture at the museum are being properly taken care while 2.16% of them answered the material culture were not well taken care of.

Data was also collected from visitors and employees of the museum to examine the opportunities that the museum had to properly play its roles and function as per its very objectives of establishment. The following is a summary of frequency of the visitors' responses organized in table 7.

NO.	Question	Yes		No		Total	
		Frequency	Percent	Frequency	Percent	Frequency	Percent
1.	Did you get a ticket to visit in a short time?	90	100%	-	-	93	100%
2.	Is the payment cheap?	67	72.04%	23	27.96%	93	100%
3.	Is the inspection at the gate boring and created an anxiety to you?	59	63.44%	34	36.56%	93	100%
4.	Have you been asked for Id card for the visit?	91	97.84%	2	2.16%	93	100%
5.	Were you happy about the explanation given to 'you about the heritages in the museum by the tour guides?	76	81.72%	17	18.28%	93	100%
6.	Were the museum people you met cooperative and friendly?	72	77.41%	21	22.59%	93	100%

Table 7: Visitors' responses about their visit satisfaction

The figure in table 7, on the other hand, indicates that 63.44% of the participants thought the security inspection was not boring and did not create frustration to them. However, about 36.56% of the respondents were found to feel that the security inspection was somewhat exhaustive and boring.

In accordance with the touring service, 81.72% of the respondents were found to be satisfied with the tour guides while about 18.28% of them were not. As, again, it can be realized from table 2, 77.41% of the visitors found the museum employees are so cooperative and friendly while, on the other hand, about 22.59% of them do not think that the museum employees were not as cooperative and friendly as they are supposed to be.

All the respondents agreed that they were able to get tickets for the museum visit within a short period of time. Table 7 also shows that the entry payment was affordable for about 72.04% of the respondents. It, however, was expensive or unaffordable for about 27.96% of the respondents.

Visitors	Social class	Fee in Birr
Domestic	Students	5
	Adults	10
Foreign	Students	30

Table 8: Museum entrance fee

On the other hands, the visitors were also asked to rate the presence, attached value, originality and remaining quality of the desired items that represent all the tangible and intangible heritages. Table 9 represents summary of their response

No.	Question	Yes		No		Total	
		Frequency	Percent	Frequency	Percent	Frequency	Percent
1.	Are the cultural materials look as they were in use?	90	96.77 %	3	3.23%	93	100%
2.	Do the cultural materials represent Oromo people?	93	100%	-	-	93	100%
3.	Do the cultural materials have meaning to you?	87	93.55 %	6	6.45%	93	100%
4.	Do the heritages in the museum depict the economic, social and political life of the Oromo people?	93	100%	-	-	93	100%
Total						100%	

Table 9: Visitors' rating of items of the museum

About 96.77% of the participants responded that the material cultural in the museum look old and 3.23% responded they don't look old. All the respondents (100%) responded that the objects in the museum reflect the life of the Oromo people. The table also indicates that 93.55% of the visitors found that the cultural materials are meaningful to them while about 6.45% of them felt that the materials were not meaningful to them. Besides, all the participants responded that the heritages in the museum reflect the economic, social and political life of the Oromo people.

The data obtained from interview shows the number of visitors is increasing each year. The table below shows the increment. The museum was only visited by 6,456 domestic visitors in 2007 as it was the year in which it was established. The number increased to 15,431, 23,684, 45,560 in 2009, 2010, 2011 respectively for domestic visitors. In 2019/20 in the time of six months 13,640 domestic visitors visited the museum. This shows that the museum has gradually become one of focal points for the people. However, the number of foreign visitors is insignificant as the number is below 1800 in total in five years.

Year	Acc. to	Domestic	Foreigners	Total
Ethiopian calendar				
2008		6,456	-	6,456
2009		15,431	357	15,788
2010		23,684	548	24,232
2011		45,560	693	46,2253
2012 (In six months)		13,640	129	13,769

Table: 10 *Visitors flow to the museum*

However the researcher asked visitors how they have come to know about the museum. They responded that by chance and heard from a friend and their teachers. This specific data show that the museum had a limitation in advertising itself on TVs, radios, newspapers and other means.

3.3.2. Data Collected by Observation

The purpose of the research in this case was to examine the extent to which the items in the museum manifest all the desired tangible heritages of Oromo in the way that they promote social interaction and build generation. Thus, detailed observation and examination of the items and cultural materials from the viewpoint of originality, the values attached to the objects and the practices and the functions they serve to the people were taken into account to address this purpose.

It was also witnessed through observation that visitors take pictures of the cultural materials in the museum applying camera/mobile flashlight. The researcher witnessed during observation that there were no warning notices, in the showrooms, that forbid the use of camera/mobile flashlight when taking pictures of the cultural materials. It has also been figured from the observation that cultural materials are being exposed to suffocation as a large number of visitors are allowed to enter and stay in the exhibition rooms for long a time.

However, it was seen that cultural materials at the museum are protected from direct sunlight. In addition, it was understood during observation that cultural materials were at the reach of visitors. Visitors hold the cultural materials they like and have a close look and put them back.

Tags of cultural material were detached. The chairs displayed in the pictures below are one of the items on which such undesired action was taken.

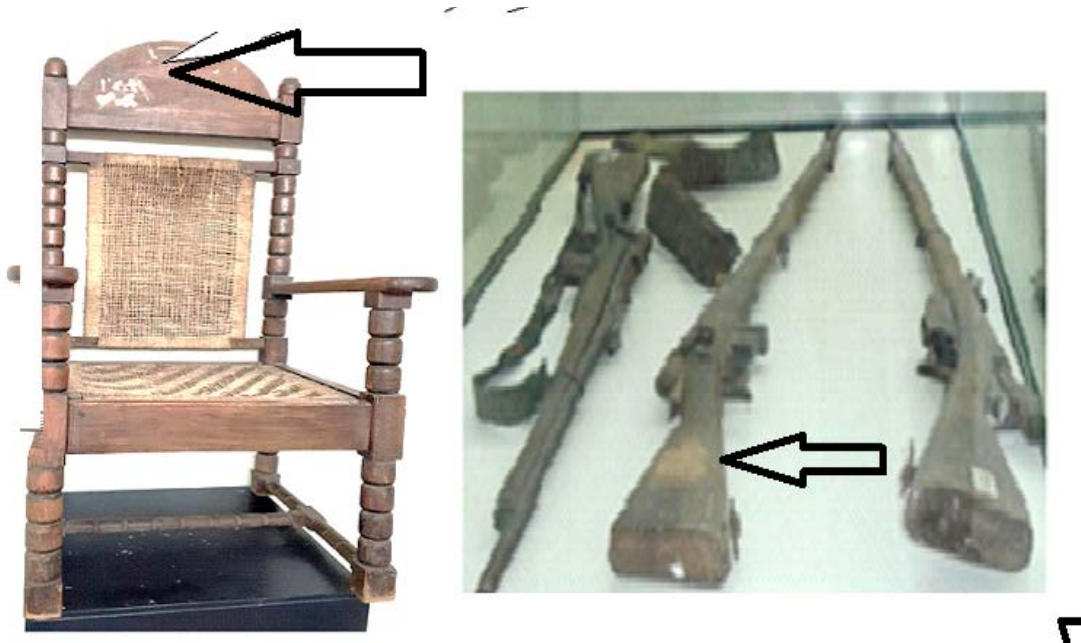


Fig: 25. Objects from which captions removed (Photo taken by the Author, March 2020)

A Conservation team member at the museum during interview also mentioned that they do not frequently clean the cultural materials. He also mentioned that the museum is in short of skilled and qualified personnel who know how to take care of the collection.

On the other hand, it was found from observation that cultural materials were tagged with the necessary information like sources of acquisition and accession number. The collection material curators at the museum, during the interview, pointed out that there are objects that had no source of acquisition and accession number as they were collected through campaigns.

During observation, the researcher, in this regard, has come across with cultural material which look very new or newly crafted in representation to the genuine heritages. The cultural material below was found to be new and there was no evidence for the material being used in the past. The item indicated below is one of those materials with questionable originality (figure 2).



Fig:26. An item (Gabatee Soottoo) which looks newly crafted (*Photo taken by the Author, March 2020*)

Similarly, it was observed that any interested individual or group of people possessing an identification card can be allowed to visit the museum. The researcher also witnessed that the tour guides give an explanation to visitors in a language that the visitors wanted.

It was also witnessed during the observation that the parking area, restaurant, library in particular and the compound in general were attractive. From the explanations they were given to visitors, the researcher realized that they knew everything about the collections in the museum, for example, what they were made from, where they came from, who was using them, what they symbolize and other important information about the material culture in the museum. Thus, having experienced experts like the tour guides can be considered as a good opportunity for the museum to play its expected roles in all rounds.

The observation data show that the collection materials were made ready for exhibitions. The show cases did not follow any display method or classification. As shown below in the picture many different objects were put in the same showcase.



Fig: 27. Unclassified and disorganized displays (Photo taken by the Author, March 2020)

On the other hand, the material objects in the museum were given accession number and documented properly. The observation data also indicate that the cultural materials have information where they came from, who donated them and when they were in use. The following pictures show that they have been given accession number.



Fig: 28. Weaving tools for which accession was given (Photo taken by the Author, March 2020)



Fig. 29. An object from which accession was given (Photo taken by the Author, March 2020)

Similarly, the museum has developed a format on which things (the name of the object, locality, accession number, how acquired, who donated, when donated, what it was made of and ets) related to the cultural materials they collected. The following figure shows the format that the museum uses when acquiring heritages.

GAOtii Guca (format)Ragaan Hambaalee ittin Galmaa'an

1. *Maqaa hambaa/ object Name* _____
2. *Bakka irraa argame / locality/* _____
3. *Koodii Hambichaa/Assession no/a,isa dura* _____
B, isa haara _____
4. *Bifa Argannoo/ method of acquire* _____
5. *Maqaa Nama/qaama Kennee*
Maqaa _____ *G/Hojii* _____
Guyyaa _____ *Mallattoo* _____
6. *Wanta irraa tolfamee* _____
7. *Umurii isaa:- a, Isa sirrii* _____ *Tilmaama* _____
8. *Wanta Ajaa'ibsiisu* _____
9. *Dheerina* _____ *Hojjaa* _____ *Daametira* _____ *Faaya* _____
Ulfaatina _____ *Bifa* _____
10. *Kutaa hawaasaa hambichatti fayadamu* _____
11. *Faayidaa hambichaa/Function/* _____
12. *Ogeessa raga qoratee guute,*
Maqaa _____ *G/hojii* _____
Guyyaa _____ *Mallattoo* _____
13. *Ibsa waliigala / general description:-* _____

Fig: 30. The Registration form of the museum (Photo taken by the museum, the Author used by permission, March 2020)



Here is a specific heritage on which all the information in the format above were posted on for it clarity of belonging and etc.

Fig: 31. A gun with a caption (Photo taken by the Author, March 2020)

The observation of data also indicates that the museum houses material culture from the *Gadaa* system that are potentially important to cultivate disciplined, energetic, respectful, obedient, productive, democratic and responsible generation. The following objects helped the *Oromos* in maintaining peace, promoting cooperation among themselves and with another nations and resolving conflicts in their daily life. Thus, the following objects were chosen for this study as they have a great importance in shaping generation and promoting the relationship among people.



Fig: 32. Kallacha and Halangee respectively (Photo taken by the Author, March 2020)

Siinqee

Siiqqee is a stick symbolizing a socially sanctioned set of rights exercised by Oromo women.



Siiqqee is made from *harooressa* (*Grewia* bicolor or mollies), *Ejersa* (*Olea* European Subs Cuspidate), *waddeessa* (*cordial ofrican*). It is regularly anointed with fresh butter to keep it wet. It is placed at the *boroo*. *Siiqqee* is given to a girl on the day of her marriage by her mom during the blessing ceremony. It is used rarely when conflicts occur between used on social inconsistencies which the woman had to interfere.

Fig: 33. A picture of *Siiqqee* at Oromo Ethnographic Museum (Photo taken by the Author, March 2020)

Qanafaa is the material culture which made from *qanafa* wood and joined with some bids prepared by her husband. *Qanafaa* is used to respect for women, which born recently.



Fig: 34. Different designs of *Qanafaa* (Photo taken by the Author, March, 2020)

Caaccuu is another Oromo heritage which was made to appear on exhibition in Oromo Museum. *Caaccuu* and *Kallacha* are the most respected cultural materials for the Oromos. *Caaccuu* 'is made up of animal skin and worn by women. A woman who deserves to wear *Caaccuu* is named *haadha Caaccuu*.

The material is made or prepared from the combinations of *caaccuu/bids* which *Oromos* considered women's reproduction organ, which made on *googaa/skin/* including calabash. The material respect full and beauty amoh Oromo. It gives a lesson for the youth on peace and forgiveness



Fig: 35. Caaccuu picture which displayed in the Oromo ethnographic museum (Photo taken by the Author, March 2020)

It is there to symbolize justice and power during the *Gadaa* system. A man usually carries *Bokkuu* not a woman and he is called *Abbaa bokkuu*. *Abbaa bokkuu* is considered as a man of justice and conflict settler among the Oromo people.



Fig: 36. Bokkuus of different sizes and designs displayed in the Oromo Ethnographic Museum (Photo taken by the Author, March 2020)

Cancala is the materials made from metal use in *Gumaa* paying prospect to show badness of killing in the process of conflict resolution and peace maintainer.



Fig: 37. Different sizes and designs of ‘Cancala’ (Guma Chain) at the museum

3.3.3. Data Collected from Interview

The interview data from the museum director show that the museum organizes mobile exhibitions and outreach ones to create awareness among different societies and communicate traditional values of *Oromos* to the general public about the Oromo heritages.

The museum director mentioned that

The museum organized mobile exhibitions on Ireechaa festivity celebrated in Addis Ababa with the purpose of sustaining and preserving Oromo indigenous knowledge for the upcoming generation.

He also stated that

The museum took part in a mobile heritage exhibition organized by Addis Ababa Culture and Tourism Bureau with cultural materials that the Oromo uses for a various social, political and economic activities.

The Oromo people have immense tangible and intangible heritages which have been created over centuries in the interactions of the people with natural and social environments and which stand as the manifestations of the identity of the people. They share a common language, history and descent, and once shared a common political, religious and legal institutions. What makes the region even more special is that these cultural and natural resources are managed within an ancient traditional governance system, the *Gadaa* system, which is rich in democratic principles and with its roots spread throughout the Oromia area and beyond.

The *Gadaa* system is a time-honored age and generation-set system practiced among the Oromo people who regarded the system as their common heritage and as one of their major identity makers. The *Gadaa* is a crucial organizing structure among the Oromo people and its social, political, ritual and legal aspects provides the framework for order and meaning of life. The *Gadaa* organizes society via councils, laws and injunctions, outlining the rights and duties of its members.

As a result of this, it was found that the museum collected and housed symbolically important objects that were the materials of the *Gadaa* system such as spear, *Kallacha*, *Bokkuu*, *Siiqqee*, *Horooro*, *Caaccuu*, *Qanafaa*, *Halangee* and many others which have social political and economic functions. Observation data also indicated that the items in the museum were genuine/original and unique to the Oromo people and they were collected from all parts of the region in order to exhibit the social, economic, political and cultural aspects of the people in the state.

Moreover, it was found from this observation and examination that most items are Oromo ethnographic materials which reflect the *Gadaa* system. The manifested heritages were all objects of the *Gadaa* system. They were also found to function to strength cooperation and social integration within the Oromo. The materials or items collected and displayed in the museum help to maintain peace and ethical and moral code in the society.

One of the museum tour guides, in this regard, reflected on how he feels about the items of the museum and responded that ‘All the heritages you see are from the time of *Gadaa* System. They all reflect the lifestyle and practice of the Oromo people. The Oromos were using these objects for many different purposes. For example, in the times of *Gadaa* system the people were using these objects for social, political and economic purposes. Specifically, they use them to strengthen cooperation among people and promote the social bond among family, groups of people and other nationalities.’

When *Abbaa Gadaas* were asked to mention Oromo heritages and the functions they serve, they responded that ‘The Oromos have cultural materials like *siiqqee*, *bokkuu*, *hororoo*, *caaccuu* and many others with which they maintain peace, development, justice and freedom. They added these objects were also very important for social interaction and generation building.

Abbaa Gadaa X specifically responded to the above question as the *Gadaa* system does not encourage family breakups. He added that by all means the *Gadaa* System tries to strengthen the relationship between a husband and wife and families. *Gadaa* is so conscious about the consequences of family breakup, he mentioned. Children suffer a lot from the breakup and

the country/the community may face difficulties in raising them as good citizens, he explained.

Abba Gadaas responded that the *Gadaa* system discourages family breakup; on the contrary, it encourages strong family bond in order to pave the way for the youth's social, political and psychological life.

Moreover, Oromos have good values that help to maintain good attachment within the family. It also had rooms of solving problem that may occur due to unexpected natural problems (like infertility) and man made problems.

On the other hand, *siiqqee* was understood as a ritual stick that symbolizes the honor the Oromo women have in the society. The museum tour guide responded about the social function of *siiqqee* as . . . *a weapon that married women use to resolve conflicts, pray for a rain during a dry season and defend their rights collaboratively.*



Fig: 38. Oromo women holding siiqqee on ritual ceremony (source: www.haqaan.org. Org. 12 Jun 1:14 pm)

The Oromo married women under the *siiqqee* institution cooperate with one another when their rights are violated by either their husband. They have the responsibility to visit a woman who calls for help.

Infringement of women's rights is regarded as the loss of social ethics and moral code *haadha siiqqees* responded when asked about how the rights of women were respected. They added, women use *siiqqee* their own rights and to stand in solidarity with other women whose rights were violated.

Abbaa Gadaa Y, similarly resounded in the *Gadaa* system men and women (husband and wife) had boundaries and problems rarely happen. But when they do occur and a woman's rights are infringed upon, he notes, she grabs her *siiqqee*, runs out of the house and screams. This is known as *iyya siiqqee* (*Siiqqee* scream).

Interview respondents when asked about what *siiqqee* symbolizes and the function it has among the Oromos as *siiqqee* is a sign of collaboration among women during hard work. The *siiqqee* encourages married women to stand by one another and support each other during rainy seasons of their life. *Haadha Siiqqees* support each other; for example, they collaboratively beg their God for a childless mother to give her a child in our locality in the past.

They added *siiqqee* has a special place in the life of Oromo women. *Siiqqee* is a lot of women of our locality. They use it for different social activities. For example, they use it to bless newly elected bodies in our area to help him act properly and be successful in all his/her carrier. Let me mention to you my recent experience of *haadha siiqqees* when the former Oromia Regional State Government President Lemma visited Arsi.

On one occasion, he has received the blessings of Arsi *Haadha Siiqqee*. By the time he was made to pass through inverted V shaped *siiqqees* being held by women. The picture below shows how the blessing of one's power is done by *Arsi Haadha Siiqqees*.



Fig: 39. Inverted V shaped Siiqqee during a blessing ceremony of a newly elected official, (Source: www.haqaan.org dated 12 Jun 8:08 am)

They added that *siiqqee* is a cultural object that encourages this generation that they cannot be successful and fruitful in their carrier unless they are blessed by mothers.

Respondents also mentioned that *Horooro* belongs to people from *Foollee Gadaa* class. The *Foollee* use their *Horooro* stick search for people who brocks the values of the society. The society informs the ‘*Foollee*’ that, for example, if a married secretly visits a widow this is considered as breaking the values of the community. Then, the community informs the *Foollees* to follow the man and catch him red-handed. When the man is found guilty, he gives a *Gaabii* or *shaashii* to the *Foollees* to say he is surrendered and he wants forgiveness from the locality. Then, they tear the cloth into pieces and tie to their *Horooro* and sing. Finally, they carry their *Horooro* round the village and announce that the man withdrew from his bad acts.

The other cultural material or item of the museum that the researcher witnessed through his observation was *Qanafaa*. The museum displayed *Qanafaa* made from different materials. *Qanafaa* is made with many different designs as it seen in the picture.

According to an Arsi *Haadha Siiqqee*, *Qanafaa* is a symbol of respect for a mother recently delivered a baby. The object is put in the mother's hair, or around her head to show that she delivered a baby recently so, she needs care from others. It is used to tell that the mother feeds breast and she cannot do difficult works. Any passerby if he comes across a woman with *Qanafaa* he/she is expected to help her with all what she is doing by giving her a hand. The husband makes *Qanafaa* for his wife.

Caaccuu a cultural material that symbolizes peace and forgiveness. *Haadha Caaccuu* has social responsibilities like resolving conflicts and maintaining peace and develops by emphasizing the need for forgiveness. Besides, she blesses the meeting/gathering by prayers wishing for the goodness of the meeting. When *Haadha Caaccuu* asks for forgiveness, no quarreled individuals refuses to settle their quarrel and come to peace as she is socially powered to interfere conflicts/contradictions among/between people.



Fig:40. *Haadha Caaccuu* on *Irrecha* festivity (source: www.haqaan.org 12 Jun 4:41 pm)

Bokkuu is the other cultural item found at the museum. *Bokkuu* is there to show how Oromos were settling conflicts and the application of justice during the *Gadaa* system to necessitate rule of law and unity among people. *Bokkuu* is another collection in the museum. The researcher during his visits to the museum, he witnessed the presence of this cultural object as one important collection in the museum. It is there to symbolize justice and power during

the *Gadaa* system. A man usually carries *Bokkuu* not a woman and he is called *Abbaa bokkuu*. *Abbaa bokkuu* is considered as a man of justice and conflict settler among the Oromo people. It is also used for society cohesion.

Interview respondents explained when asked about what *Bokkuu* symbolizes for the Oromos, they responded that *Bokkuu* is a symbol of power. *Bokkuu* belongs to *Abbaa Bokkuu*. *Abbaa Bokkuu* by his power, resolves conflicts that may happen between tribes or people. He is a well-known *Gadaa* officer. Thus, the presence of the object in the museum has its own contribution for cultivating the need for peace and unity in the heart and mind of the current generation.

The interview with the museum tour guides shows that the museum consists of material culture like *Cancala* by which the Oromos identify individuals a person who murdered a person. According to the tour guides of the museum the Oromos were resolving conflicts among themselves like murder case conflicts with *Gumaa*. *Gumaa* chain (*Cancala*) below round the murderer to show he/she has confessed the murder and ready to be punished and not to harm him/her until he/she pays for the deceased. The Oromo uses the chain as a symbol of committing unpraised acts like the killing of a human being.



Cancala is the materials made from metal use in *Gumaa* paying prospect to show badness of killing in the process of conflict resolution and peace maintainer.

Fig: 41. Different sizes and types gumaa chain (Photo taken by the Author, March 2020)

A conflict that occurs among people due to a killing resolved is systematically by a cultural process called *Sirna Gumaa*. This cultural process teaches the youth not to kill any human

being including pet animals as a life of human being precious and can't be replaced. A one who committed murder is made to carry *Gumaa* chain round his hands to inform the public the case is being taken care of by *Abbaa Gadaa'* and he made to pay *Gumaa* for the deceased family.

According to the decisions of *Abbaa Gadaas* in the locality, the murderer is chained and sent far away from his locality and relatives and begs for *Gumaa* money. It was not the money that matters a lot in the process of *Gumaa* paying but what matters a lot in the process is to go around and teach others not to commit this act. Otherwise, he leaves the locality and isolated from all social, economic and political activities. When the murderer collects the amount of money he was made to beg for, he will be back to his/her living place and pays *Gumaa*. The leaders settle the case between the murderer or/and his/her family and the family of the deceased and announce the community that he/she is back to pay *Gumaa*. A ceremony is held to unchain the murder and let him rejoin the society. This happens after the killer is made to walk over horizontally put sticks in forgiveness.

One can imagine the ups and down the murderer passes through his/her wrong acts and pays *Gumaa* and resolves murder case happened between him/her and the family of the deceased individual. Thus, there is a lot to learn for the current generation from *Gumaa* heritage with regard to conflict resolution and punishing a criminal/ murder. *Gadaa* class is another important Oromo heritage that one could find the classes through marble sculpture sculpted on the museum wall. Though this is the intangible Oromo heritage, the museum tried to make it visible by sculpting the classes/grades on walls and convey messages to visitors.

The sculpture shows the *Gadaa* Classes with the following information. The information includes age range and due responsibilities and activities and unique features of the people in each *Gadaa* class. For example, the age range was shown like *Dabballee* (1-8 ages), *Gaammee* (8-16 ages), *Kuusa* (16-24 ages), *Raaba* (22-32 ages), *Doorii* (33-40 ages), *Gadaa* (41-48 ages), *Yuuba* (aged 49 and above).

The data obtained from the *Abbaa Gadaas*, helped to conclude that the Oromos had different cultural objects in the time of the *Gadaa* system with which they lead their daily life to maintain peace and security, settle justice and maintain good relationships among people.

CHAPTER FOUR

4. DATA ANALYSIS

4.1. The Museum's Material Collection Management

The value of a collection (whether be it for purposes of research, education or interpretation), its safety and its accessibility therefore depend to a large extent on the quality of the management associated with it. Thus, data collected with regard to collection management were interpreted as follows.

The results of the questionnaire and observation show that the collection material management of the museum was poor. This was because the heritages were not protected from camera flash, dust and pests. Besides, they were at the reach of visitors. The researcher felt that this poor management of the heritages can deteriorate the quality and durability of the cultural materials and the quality the lesson drawn from them. In light of this, Daniel (2019), in his research on the museum found out that the museum lacks capable and experienced professional that properly manage the collection materials.

The result of the questionnaire data also helps to conclude that the direct physical contact that visitors make with the heritages on display could result in no damage heritages objects. Besides, from the result, touching the area on the heritages deteriorated the quality of heritages and resulted in discoloration and fading away. A stable environment for collection in storage or on display shall be maintained by providing protection from excessive light, heat, humidity and dust (Johnson, 2018).

Similarly, the result indicates that the use of camera lights (ultra-violet radiation) diminished the quality of the heritages and their duration. These need to be avoided by the visitors and strong visitors' law should be developed. With this regard, Blake (2006), explains that ultra-violet light as well as heat from the light causes fading and discoloration on objects' organic origin.

Observation data show that objects at the museum had accession number that identifies each object. In this regard, (Jokilehto, 2011). Explains the importance of accession as ‘when an object arrives at a museum, it begins a “new life”’: it will be studied, positioned, exhibited, restored, loaned and transferred, and will be placed alongside many other objects. It will thus be necessary to identify it in a unique way, and to facilitate the management of every aspect of this new life’. Furthermore, basic documentation is needed for the management of the collection. It enables the museum quickly and effectively to establish proof of ownership, locate a specific object, find out the total number of objects making up the collection, carry out an inventory, establish the (always unique) identity of an object, link information to an object, access information in an efficient and economical way (saving space, time or effort), contribute to the safety of collection and carry out an insurance valuation,(Avaro, Guichen, & Godonou, 2010).

The Museum collects objects for only two reasons. First, it is a repository for objects which must be preserved because of their aesthetic, historic or scientific importance. Such objects must be fully documented, that is, their history, in the greatest possible detail, must be on record, otherwise their value to scholars and students is lost. Thus, collection records have a vital importance for a better museum collection management. The availability, accuracy and quantity of information the museum possesses about its collections is directly proportional to the quality of services it gives the community, (Guthe, 1973).

In addition, the data from observation showed that the attempt to keep the cultural material protecting from pests and dusts by the museum experts was poor. In line with this, literature explains that museums provide ideal living conditions and a ready food source. It further notes that the holes and frass on objects, dead insects and cast skins of pest species are all signs that there is a problem with insects. Similarly NPS, (2016) asserts that pests such as insect that consume, perforate, cut, graze, tunnel and/or excite and destroy, weaken, disfigure or etch organic material.

The result of the study on the other hand shows the accession number of cultural materials on display was detached from them. This might have an influence on the quality information that researchers and students need for further investigation.

Similarly, the result shows that exhibition rooms are suffocated by a number of visitors who stay in the room for a longer time. The longer time that visitor stays with objects might have an impact on them as the room's temperature changes with the number of visitors as the rooms lack tools that are standard to this effect.

4.2. Accessibility of the Museum

In terms of its proximity, the location of the museum, being in the center of the capital city of the country (Addis Ababa city), can be one good opportunity for the museum to be visited. One can get a taxi or other transportation means to go to the museum as all roads leads to where the museum is located. The museum is located in Oromo Cultural Center where people come to the center for many different reasons. In the center there are theater show rooms, films show rooms, library, conference rooms and meeting halls. This could be an enabling environment for the museum to be visited and be accessible for the general public. However, the museum doesn't have a clear strategic plan by which it attracts tourists and visitors- as well as having no means to collect information/get feedback from visitors to improve its services for the future as well as its current lack of communication endeavors through modern media.

Thus, it can be concluded that the museum's proximity and physical entities, enthusiastic and cooperative personnel and operative working system were enabling environment due to aforementioned activities in the Center.

Therefore, the result reveals that the museum was running its regular work with few human powers and facing difficulties in fully executing its regular activities. The museum is supposed to have 50 personnel; however, it is working with only 7 employees (about 28% of the total desired employees). This can lead to conclude that the museum is in a problematic situation to run its activities in terms of its human resource. Contrary to this an interesting

point in this regard that the result shows is, the existing employees of the museum were all qualified in a related field of study with museum studies and have rich experience in the area. Besides, it was understood that the tour guides had a good understanding about the material culture, what the materials mean to the Oromo people and the lessons to be drawn from the material objects.

The result indicates that the museum is working collaboratively with few concerned stakeholders (Tourism Bureau) in educating the general public and more importantly, it is trying its best to promote Oromo heritages in the opportunities it gets. However, the researcher understood from the interviews made by the museum experts that, the museum was not working hand-in-hand with other offices/stakeholders like schools, education offices, Ethiopian Airlines and elderly people. This might lead to conclude that the museum is less effective in playing its roles.

However, the result indicates that the museum had a limitation in promoting the museum and encouraging people to visit it on TVs, radios, newspapers and other means to share the experience and practices of the Oromo to the public. On the other hand, the result of the study shows that the reception at the museum (ticket office), affordability of the payment, reasonable inspections and the employees' cooperativeness and friendly approach are supportive environment for the museum to reach the general public.

4.3. The Capacity the Museum to Promote Social Interaction and Generation Building

Museums acquire objects and create collections because the objects convey a significant message or messages. These may be historical, religious, economic, technological and political and so on.

The *Gadaa* is a system of governance of the Oromo people developed from knowledge gained from generations. It regulates political, economic, social and religious activities of the Oromo people. It is a means of enforcing moral conduct and building community cohesion, (Hinew, 2012). He further explains the system deals with the communities' issues such as conflict resolution, reparation and protecting women's right.

The *Gadaa* system resolves conflicts between different social groups, a mother and son, a husband and wife, neighbors, clans and etc. by its heritages such as *Gumaa*, *siiqqee*, *jaarsummaa*, *qaalluu* and many others and community cohesion and interaction are maintained.

Jemila (2014) asserts *siiqqee* is a ritual stick used for praying, as a ritual stick used during cattle raid, as a symbol of power of Oromo women, as an institution of conflict resolution, *siiqqee* migration, *siiqqee* curse, *jarsummaa*, *gumaa*, the relationship between indigenous institutions of conflict resolution whose final goal is to strengthen social cohesion and interaction and maintain peace in the community.

The result of the observation data shows that the objects in the museum are associated with the *Gadaa* system. They tell us about a historic, religious, social, economic and political process or pattern of the Oromos life. They contribute to our understanding of the *Gadaa* System, activities and important events of the time.

The interview data indicate that *Gadaa* grades as the *Gadaa* system heritage, had potential power to build confidence in the youth, make them rational, democratic, visionary and be productive in their career. Thus, the museum collection is in a position to cultivate a good generation with regard to encouraging children to act properly in their community in accordance with their respective ages, be respectful of their leaders, elders and get ready for the next *Gadaa* class by executing all what is required of their *Gadaa* class. Moreover, the collections with this regard the ability to motivate the youth to listen to their elders and strictly follow their elders and work hard to for their upcoming life.

The study also shows the *Gadaa* class could make this generation to be reasonable and critical thinkers and problem resolves. It would also have a positive impact on the physical and thinking of the current generation.

According to the result of the study the heritages at the museum were capable of cultivating the current generation to be democrats, problem solvers, and conflict resolvers in a modern

way discussing issues round the table and to be respectful to leaders and women (Gemechu, 1998)

More importantly, the result suggests that the museum collections like this one (*Bokkuu*) could teach how the Oromo people were resolving conflicts and strengthening their social unity. On the other hand, it also indicates the need for unifying and staying together in all aspects of their life than looking for differences and disintegrating themselves looking at some small differences among them. Similarly, according to Mohammad, (1990) *Bokkuu* is a symbol of political power and expression of unity. Thus, it can conclude that the object has a unifying value.



Fig: 42 .Abba gadaa with ‘Bokkuu’ and ‘ Kallacha’: source: www.haqaan.org accessed on 12 Jun 4:42 pm

Siiqqee as one cultural material in the museum has a potential power to teach the youth on how a peaceful life (with their wife/husband) is the lead and problems are systematically solved. It also shows this museum object is capable of showing the ethical and moral codes to be followed with this regard. The object has the power of maintaining human rights and freedom. Kuwee, (1997) argues that Oromo women have maintained some values of this institution to protect human dignity and to struggle for national liberation, gender equality and social justice.



Fig: 43. Haadha Siiqqee source of the photo from, www.hagaan.org. 12 Jun 3:48 pm

According to the result of the study, the presence of materials of the *Gadaa* system at the museum contributed a lot for strong social cooperation among the current generation. Besides, the display of the object increased the role of women should have and could play in resolving conflicts, maintaining peace and cultivation forgiveness in the current generation. In this regard, Gemechu (1998) asserts that *Gadaa* helps to maintain a relationship between a husband and wife and contributes to family stability. He further explains that the *Gadaa* system had means to save family breakups and maintain the continuity of a family togetherness. He further explains that sexual gratification, however, is regarded as an individual matter and society allows mechanisms of maintaining extramarital sexual relationships.

Similarly, Gemechu, (1998) and Jamila, (2014) also note that *Siiqqee* is used as a weapon to fight against violations of the laws of God and loss of ethical and moral code. *Siiqqee* as one of the Oromo heritages that function as Oromo women organizing institution.

The result suggests that the museum consists cultural materials like *Qanafaa* has a power to make the current generation be respectful of a motherly woman. By this, the youth can draw a lesson for his/her future life that he should not show any sexual desire for a *qanafaa* tying

lady (even for his wife) until she unties *Qanafaa* from her head to symbol she is physically ready for it. Thus, every member of the community should give her a hand with any physical works she does.



Fig: 44. *Qanafaa* round a woman who gave birth very recently (Source:www.haqaan.org accessed on 12 Jun 8:10 am)

The result also shows that the Oromo people have an object called *Horooro* by which the youth (*foollee*) and the society discourages unparsed activities like illegal marriage in their community. So, the object can give a lesson for the youth how to systematically discourage unparsed activities in the community rather than trying to be irrational and emotional. On the other hand the object also serves the function of helping one to confess his committed undesired act in a systematic ways and bringing him to the right track. *Horooro* signifies basic human rights according to Gemechu, 1998. He further explains *siiqqee* and *Horooro* are symbolic regulators of a healthy and balanced relationship of power between female and male Oromo for as long as they live



Fig: 45. Foolles holding their hororoo up in the sky and singing (source: www.haqaan.org accessed on 12 Jun 8:16 pm)

The result of the observation data indicated that cultural materials had the potential power of resolving conflict, promoting social interaction and producing disciplined, democrat, problem solving, rational, respectful and obedient citizen. However, mere presence and display of cultural objects in museums don't have any lesson for the next generation unless the museum worked as a bridge between the past and the present or ancestors and the successors. Besides, the material culture in the museum encourages development, peace, social justice, freedom, success and happiness among the Oromo and other nations and nationalities in the country.

4.4. Challenges of the Museum

The result of the study identified the following as challenges for the museum to promote social interaction and generation building.

- Lack of training to update the employees with the current knowledge level
- Shortage of human resource
- Lack of collaborative work with stakeholders
- Lack of focus from the regional government

Generally, the researcher concluded that the museum lacks due attention from other stockholders to make the museum the center of generation building with regard to using the heritages and the values as resource to cultivate problem solver, conflict resolver, open minded, critical thinker, respectful and democrat generation and use the values in their daily life.

Besides, the researcher was in a position to say Oromo heritages like the *siiqqee* institution were engulfed and losing their significance by the introduction of foreign religions to the region and this made the current Oromo women to appear powerless in maintaining peace and other social activities and the *siiqqee* institution was being used by politicians as they use *haadha siiqqees* for mobilizing women for political agendas.

CHAPTER FIVE

5. SUMMAY, CONCLUSION AND RECOMMENDATION

5.1. SUMMARY

Oromo Museum has been collecting cultural materials from all over the clans, which have unique heritages, of the state in collaboration with Woreda and Zone Culture and Tourism offices. The heritages were collected for campaigns as there was a rush to establish Oromo Museum as a part of the Oromo Cultural Center. As a result of the efforts made by woreda, zonal, regional and government officers more than 2,500 cultural materials were collected and 2000 out of the 2500 were on exhibition at the museum in 30 showcases in 7 showrooms.

The material collections at the museum reflect unique Oromo ancestors' social, economic, cultural and political life from which the current generation can learn a lot from. The heritages were made up of wood, stone, skin, feather and other materials.

The museum has the following enabling environments that may help it to play its expected roles. One among these is, the museum was one of the youngest and modern looking with lots of facilities for the museum visitors. The museum constitutes mini a restaurant, parking lot, café, theater and cinema showrooms and conference and meeting halls. Having these facilities, the museum can attract the attention of people using the conference and meeting halls to be visited. Secondly, the museum runs its activities with skilled professionals who are about Oromo heritage and the ancient life practices of the people. Moreover, the working forces at the museum were friendly and energetic. The researcher witnessed that the workers at the museum do their regular works with the feeling of belongingness to the museum and the Oromo people. Besides, they were bilingual: they speak Afan Oromo and Amharic in addition to English.

Thirdly, the fee to the museum is affordable and the processes that visitors go through in visiting the museum are so simple, attractive and not time consuming. Visitors get tickets within a minute, the inspection of the museum was not boring and doesn't create any

frustration with visitors and the services are one stop service. However, the total number of human resources required for the museum's work is below standard and it is short of the required human resource to provide quality services.

Similarly, the heritages were original Oromo heritages and unique to the Oromo people. The heritages were from the time of *Gadaa* system and collected from the people and families of the people who lived the actual life in time.

Collection management of the museum is poorer because pictures of the objects are taken with camera flash lights, disorganized displays and the poor visitors' management laws were observed. However, objects did not get direct sunlight and bad moisture.

Thus, the study found out that the heritages in the museum have the potential to:

- Strengthen cooperation and social integration among the society,
- Maintain peace and ethical and moral code in the society,
- Encourage development, peace, social justice, freedom, success and happiness among the Oromo and nations and nationalities in the country,
- Maintain good relationship between family gender and society,
- Resolve conflict,
- Promote social interaction,
- Produce/cultivate democratic, responsible, stable, reasonable, problem solver, humble and risk taker generation,
- Teach moral codes.
- Teach forgiveness,
- Encourage peaceful power transfer,
- Transfer indigenous Oromo knowledge to the next generation and
- Promote healthy and balanced relationship among people.

5.2. Conclusion

In conclusion, the Oromo Ethnographic Museum had limitations in collection management with regard to organizing museum objects and visitors' management specially their contact with the museum objects and picturing them. In addition to this, the way captions or accession number were given had weaknesses as material culture do not have accession number or accession number or captions were removed or not visible. Therefore, the museum higher officials should think twice in preserving the museum objects for the upcoming generation.

On the other hand, the museum had collections of cultural heritages that contribute substantially to strong social interaction and generation building (as they encourage peace, forgiveness, tolerance and cooperation) among people of the region despite their origin, ethnic class and religion. Thus, the *Gadaa* system objects at the museum should be accessible to let the youth learn from their ancestors' life experience and be effective and fruitful in their life.

The museum also had obstacles like shortage of human power, lack of equipment that help to preserve the heritages, lack of focus of the government, misuse of the *Gadaa* institution like *siiqqee* (for political consumption by the government) and lack of ample budget to play its roles in the region.

5.3. Recommendation

Based on the results of the study the following recommendations were given.

Recommendations regarding collection management

- Develop visitors' management guideline on the use of camera flash as the lights and others that deteriorate the quality of the heritages
- Have security cameras in the exhibition rooms to avoid/minimize theft and touching of the objects

- Reorganize the show cases categorically (story-based organization) as few display cases look disorganized and messy,
- Give accession number for the detached or do not have the information,
- Digitalize the documentation of the museum,
- Develop digital catalogue
- Update website
- Follow standardized caption and labeling

Recommendations regarding the increasing supportive environment

- Work collaboratively with other stakeholders (schools, Universities, regional and national museums, education offices, airlines and etc) to widen the horizon of its services, promote Oromo heritages and inculcate Oromo heritages in the country's education curriculum to contribute for the cultivation of good generation and promoting social interaction
- Promote the museum on different medias so as to share life experiences of the Oromo people to attract visitors
- Organize mobile exhibitions to reach those who cannot come to the museum
- Equip the museum with the required equipment, materials, human power to render quality and timely services
- Organize/facilitate trainings for the museum employees on conservation and preservation as the museum objects were exposed to dust and pests.

Recommendations regarding building generation and promoting social interaction

- Inculcate Oromo life practices and the *Gadaa* System in the county's education curriculum in the way that the youth draws lessons
- Facilitate to produce/craft a copy of the museum's objects to sell to visitors would buy and take home for a longer memory of them and share functions they serve and information about the objects with those who did not get the chance to visit the museum
- Write a caption beside the cultural objects so as to help visitors read and understand the social, economic, political and cultural values of them.

BIBLIOGRAPHY

- Abraham Rosman, Paula G. Rubel, and Maxine Weisgrau. (2009). *THE TAPESTRY OF CULTURE An Introduction to Cultural Anthropology*. AltaMira Press.
- Ambrose, T., & Paine, C. (2012). *Museum basics*. Published by Routledge. London and New York. Second Edition
- Anyakudo, C. U. (2016). Corporate social responsibility in Nigeria: an exploration of the efficacy of legal regulation (Doctoral dissertation, Brunel University London).
- Asante, B. (2008). Community Engagement in Cultural Heritage Management: Case Studies of Museums in Harar and Addis Ababa, Ethiopia. A Thesis Submitted for the Degree of Doctor of Area Studies.
- Asefa Jalata, (2012). Gadaa (Oromo democracy): an example of classical African Civilization. *Journal of Pan-African Studies*, 126.
- Asselberghs, M. (1974). ICOM Committee no17 for transport museums: origins and evolution. *Transport museums, Yearbook of the International Association of Transport Museums, 1*, 11-24.
- Atik, A. (2009). Detecting income-smoothing behaviors of Turkish listed companies through empirical tests using discretionary accounting changes. *Critical Perspectives on Accounting*, 20 (5), 591-613.
- Ayale Duressa, (2002). *Guddifachaa: Adoption Practice In Oromo Society With Particular Reference To The Borana Oromo AM thesis*. A Thesis Submitted To The School Of Graduate Studies Addis Ababa University In Partial Fulfillment Of The Requirements For The Degree Of Masters Of Arts In Social Anthropology
- Avaro, A. A., de Guichen, G., & Godonou, A. (2010). *Documentation of Museum Collections-Why? How?: Practical Guide*. UNESCO.
- Axinn, W. G., & Pearce, L. D. (2006). *Mixed method data collection strategies*. Cambridge University Press.
- Ayalew Duressa, (2002). *Guddifachaa: Adoption Practice In Oromo Society With Particular Reference To The Borana Oromo MA thesis* Submitted to The School of Graduate Studies Addis Ababa University

- Berry, R. S. (1999). Collecting data by in-depth interviewing. PDF document available on the, www.leeds.ac.uk. Educol. documents.
- Blake, J. (2006). Commentary on the UNESCO 2003 Convention on the Safeguarding of the Intangible Cultural Heritage.
- Boyce, C. and Neale, P. (2006). *Conducting In-Depth Interviews: A Guide for Designing and Conducting In-Depth Interviews for Evaluation Input*.
- Brown, D. E. (2004). Human universals, human nature & human culture. *Daedalus*, 133 (4), 4754.
- Brstilo, I., & Jelavić, Ž. (2010). Culture as a field of possibilities: museum as a means of social integration. *Etnološka istraživanja*, 1(15), 145-160.
- Bula Sirika, (2006). Traditional Pottery Making in Wallaga with special Emphasis on Dongoro Disi, MA thesis Submitted to the school of Graduate Studies, Addis Ababa University , In Partial Fulfilment of the Requirement for the Masters of Degree of Arts in Archaeology
- Burke, R., & Liston, D. (Eds.). (2005). *Museum Security and Protection: A handbook for cultural heritage institutions*. Published by Routledge.
- Coffee, K. (2008). Cultural inclusion, exclusion and the formative roles of museums, *Museum Management and Curatorship*, <https://doi.org/10.1080/09647770802234078>.
- Council, S., & Britain, G. (1972). *Careers Education in the 1970s: Report of the Schools Council Working Party on the Transition from School to Work*. Evans, Methuen Education.
- Daniel Deressa, (2019). Opportunities & Challenges of Harnessing Museum for Cultural Tourism Attraction in Oromia National Regional State: Case of Oromo Ethnography Museum . Addis Ababa, Ethiopia: unpublished document.
- De Munck, V. C., & Sobo, E. J. (Eds.). (1998). *Using methods in the field: a practical introduction and Casebook*. Rowman Altamira.
- Dean, D. (2002). *Museum exhibition: Theory and practice*. Routledge.
- Deepti, M. (2019). *A Critical Study on Conservation Practices of Shawl Collections in India* (Doctoral dissertation, Maharaja Sayajirao University of Baroda (India)).

- Dirribii Damisee, (2012). *ILAALCHA OROMOO Barroo Aadaa, Seenaa fi Amantaa Oromoo*. Finfinne: Finfinne printing & Publishing S.C.
- Durbin, P.T. (1989). Technology studies against the background of professionalization in American higher education. *Technology in society*, 11 (4)439-445
- Etefa Tafera (2012). *Integration and peace in East Africa: a history of the Oromo Nation*. Published by Springer.
- Falk, J. H., & Dierking, L. D. (2018). *Learning from museums*. Rowman & Littlefield.
- Fangen, K. (2010). Social exclusion and inclusion of young immigrants: Presentation of an analytical framework. *Young*, 18 (2), 133-156.
- FDRE, (1994) Federal Democratic Republic Of Ethiopia Constitution. published by the Federal Negarit Gazette
- Fixer, G. (2019). *Research Methodology: Exploratory, Descriptive and Explanatory*. Available on the, <https://gradesfixer.com>. Research methodology exp.
- Gemachu Megerssa (1998). The Oromo Worldview. Interdisciplinary Seminar of the Institute of Ethiopian Studies 1, (June 6 -7, 1998).
- Gnedovsky, C. D. (2011). *The Social and Economic Value of Cultural Heritage: literature review*, internet document.
- Gnedovsky, C. D. (2013). *The Social and Economic Value of Cultural Heritage: literature review*, internet document.
- Green, D. L. (2010). *A Museum Guide to Digital Rights Management*. Canadian Heritage Information Network.
- Günay, B. (2012). A Museum concept from past to present and importance of museums as centers of art education. *Procedia-Social and Behavioral Sciences*, 55, 1250-1258
- Guthe, C. E. (1973). *So You Want a Good Museum. A Guide to the Management of Small Museums*.
- Hein, H. S. (2000). *The museum in transition: A philosophical perspective*. Smithsonian Institution.
- Hein, H. S. (2014). *The museum in transition: A philosophical perspective*. Smithsonian Institution.
- Hinew, D. (2012). History of Oromo social organization: Gadaa grades based roles and responsibilities. *Science, Technology and Arts Research Journal*, 1 (3), 88-96

- Hodder, I. (1979). Economic and Social Stress and Material Culture Patterning. Source: American. Antiquity, Vol.44, No.3, pp.446-454. Retrieved from Accessed:11-11-2019 08:04 UTC
- Hofstede, G. (2011). Dimensionalizing Cultures: The Hofstede Model in Context, . Maastricht and Tilburg: Universities of Maastricht and Tilburg,.
- Hofstede. G (2011). Dimensionalizing Cultures: The Hofstede Model in Context. Universities of Maastricht and Tilburg.9
- Hole, B. (2013). The Role of Heritage in Indian Nation-Building. [https://discovery.ucl.ac.uk > 10.1080-17502977.2012.714244.pdf](https://discovery.ucl.ac.uk/10.1080-17502977.2012.714244.pdf).
- ICOM. ((2007). International Council of Museum, Preprints ICOFOM Study Series-ISS 36 Vienna /Austria.
- ICOM. ((2018). International Council of Museum Manual Report.
- ICOM. (2017). International Council of Museums, (Code of Ethics for Museums.).
- Isa, B., & Zakaria, Z. (2007). Museums and education: theoretical approaches and implications for Asian universities. *Asian Journal of University Education*, 2 (1), 93-110.
- Jamila Adem, (2014). Women and Indigenous Conflict Resolution Institutions in Oromia: Experience from Siinqee of the Wayyu Shanan Arsi Oromo in Adami Tullu Jiddu Kombolcha District of the Oromia National Regional State .A Thesis Submitted to the School of Graduate Studies of Addis Ababa University in Partial Fulfillment of the Requirements for the Degree of Masters of Art in Social Anthropology
- Jim R (2018) The role of Observation in user research. (www.uxmatters.com) Retrieved, 25/04/2020
- Johnson, P. (2018). Fundamentals of collection development and management. American Library Association.
- Jokilehto, J. (2011). ICCROM and the Conservation of Cultural Heritage. *A History of the Organization's First, 50, 1959-2009*.
- Kashim, I. B. ((2013).). Visual and material culture in the context of industrial design: the contemporary Nigerian experience. . *Advances in Industrial Design Engineering*, 223.

- Kashim, I.B. (2013). Visual and Material culture in the context of Industrial Design . DOI:105772/54548.
- Ketokivi, M., & Mantere, S. (2010). Two strategies for inductive reasoning in organizational research. *Academy of management review*, 35 (2), 315-333.
- Kim, K. (2010). *Conserving, Preserving, and Restoring Your Heritage: A Professional's Advice*. Dundurn.
- Kluckhohn, C. (1963). Culture:a critical review of concepts and definition. PLCE
- Kotler, N., & Kotler, P. (2000). Can museums be all things to all people?: Missions, goals, and marketing's role. *Museum management and curatorship*, 18 (3), 271-287.
- Kuwe Kumsa, (1997).The Siiqqee institution of Oromo women. *Journal of Oromo Studies*, 4 (12).
- Lawley, I. (2003). Local authority museums and the modernizing government agenda in England. *Museum and Society*, 1 (2), 75-86.
- Logan, W. (2012). Cultural diversity, cultural heritage and human rights: towards heritage management as human rights-based cultural practice. *International Journal of Heritage Studies*, 18 (3), 231-244.
- Marty, P. F. (2007). The changing nature of information work in museums. *Journal of the American Society for Information Science and Technology*, 58 (1), 97-107.
- Mason, R., Robinson, A., & Coffield, E. (2017). *Museum and gallery studies: the basics*. Routledge.
- McLean, F. (1997). *Marketing the Museum*, Routledge, London.
- Miles, M. B., & Huberman, A. M. (1984). Drawing valid meaning from qualitative data: Toward a shared craft. *Educational researcher*, 13 (5), 20-30.
- Moalosi, R. P. -H. ((2007)). . Strategies for infusing cultural elements in product design. . FLUX: Design Education in a Changing World:, 1-11.
- Mohammed Hassen (1996). The Development of Oromoo Nationalism. In Baxter P.T.W, Mugnaini, F. (2018). Decolonising the Museum. New perspectives for the XXI century ethnographic collections.
- Murdock, G. P. (1940). Patterns of Culture. *Encyclopedia of Anthropology*, volume 1.

- Ngulube, P. (2015). Qualitative data analysis and interpretation: systematic search for meaning. Addressing research challenges: making headway for developing researchers, 131-156.
- NPS. (2016). *National Park Service: Museum Management Program*, Washington,DC: Ppublished by NPS.
- O'Connell, P. S. (1987). How to develop effective teacher workshops. *History News*, 42(3), 19-34.
- O'Neil, M. (2004). Enlightenment museum: universal or merely global . Article PDF.
- Parrish, P. & -V. ((2010).). Cultural dimensions of learning: Addressing the challenges of multicultural instruction. *The International Review of Research in Open and Distributed Learning*, 11 (2), 1-19.
- Pearce, S. M. (Ed.). (1994). *Interpreting objects and collections*. Psychology Press. Interpreting objects and collections Susan M Pearce, Psychology Press, 1994
- Pepitone, A. &. (1987). On the universality of social, psychological theories. . *Journal of Cross-Cultural Psychology*, 18 (4), 471-498.
- RAISMA, M. (2014). Where can I find a crazy scientist?. *Squaring the Circle? Research, Museum, Public: A Common Engagement towards Effective Communication*, 101.
- Ray, D. K. (1982). *Museum and defence studies in India*. Naya Prokash. Review by . *EENC*
- Rotondo, F. ((2016).). Cultural Heritage as a Key for the Development of Cultural and Territorial Integrated Plans. . In *Cultural Territorial Systems* (pp. 21-27). Springer, Cham.
- Sandel, R. (1998). *Museum as Agents of Social Inclusion*. *Museum management and Curatorship*. volume 17,1998.
- Sandell, R. (2003). *Social inclusion, the museum and the dynamics of sectoral change* . ISSN 1479-8360. Leicester: University of Leicester.
- Slaveski, S. &. (2016). Culture as a resource in nation-building: the case of Macedonia. . *European Quarterly of Political Attitudes and Mentalities*, 5 (2), 46.
- Stase Navasaitienė, D. P. (2010). *Importance of Cultural Center and Community Organizations Cooperation in the Developments of the Ethnic culture in Rural Areas*.

- Taddesse Berisso (1988) “Traditional Warfare Among The Guji of Southern Ethiopia,” MA Thesis in Anthropology, Michigan State University.
- Tashakkori, A., & Teddlie, C. (Eds.). (2010). Sage handbook of mixed methods in social & behavioral research.
- Teklebrhan Legese & Daniel Alemshet, (2019). The Outstanding Heritages of Adwa, Ethiopia. *International Journal of Religious Tourism and Pilgrimage*, 7 (3), 10.
- Tesema Ta’a (1980) “The Oromo of Wallaga: A Historical Survey to 1910,” MA Thesis in History, Addis Ababa University.
- Triandis, H. (1972). The analysis of subjective culture. New York: WorldCat .org.
- Tucker, R. C. ((1973).). Culture, political culture, and communist society. *Political science quarterly*, 88 (2), 173-190.
- UNESCO, ICCROM and EPA. (2010,). Partnership For The Preventive Conservation Of Endangered Museum Collections In Developing Countries.
- UNESCO. (2012). Culture And Development Published By The Unesco Regional Office N O 8. Periodic Magazine.
- Ward, C., Liu, J., Fairbairn-Dunlop, P., & Henderson, A. (2010). Youth voices, youth choices: Identity, integration and social cohesion in culturally diverse Aotearoa/New Zealand. *Science And Technology*.
- Yap, Y. -Y. (2014)). Ethnographic Representations of Self and the Other in Museums, . GLOCAL TIMES No. 21 (December 2014).

Unpublished Documents

- Temasgen Burka,. (2004). The Role of Museums and Galleries in Ethiopia Unpublished MA thesis Submitted to the School of Graduate Studies, Addis Ababa University , In Partial Fulfillment of the Requirement for the Masters of Degree of Arts in Archaeology
- Dambii Lakk.(167/2006). Dambii Giddugala Aadaa Oromoo Hundeessuuf Bahe

APPENDICES

APPENDIX 1

LIST OF OROMO MUSEUM INFORMANT

No.	Name	Age	Sex	Occupation	Work experience
1	Mamo Seboksa	40	M	Museum Directory	8
2	Daniel Asfaw	36	M	Exhibition and Documentation	15
3	Tabore	26	M	Curator and development of mobile heritage	5
4	Tiruna Rabuma	28	M	Conservator and preservation	4
5	Birtukan Kamal	27	F	Tour guide	7
6	Kidist Lagese	29	F	Tour guide	6

APPENDIX 2

LIST OF ABBA GADAA AND HAADHA SIIQQEE INFORMANTS

No.	Name	Age	Sex	Social status	Clan membership
1	Abere Hunde	52	M	Gadaa leader	Tulema
2	Regese Beyene	48	M	Gadaa leader	Tulema
3	Nure Beriso	45	M	Gadaa leader	Arsi
4	Jatani Wako	40	M	Gadaa leader	Arsi
5	F G	41	M	Gadaa leader	Gujii
6	Jamila Adam	39	F	Haadha siiqqee	Arsi
7	Amane Berso	35	F	Haadha siiqqee	Arsi
8	Caaltuu Badhasaa	33	F	Haadha siiqqee	Tulema

APPENDIX 3

ENGLISH VERSION QUESTIONNAIRE FOR MUSEUM VISITORS

ADDIS ABABA UNIVERSITY COLLEGE OF SOCIAL SCIENCE DEPARTMENT OF ARCHAEOLOGY AND HERITAGE

Dear Respondent,

I have prepared this questionnaire for my study for the partial fulfillment of my MA degree in Museum Studies at Addis Ababa University. The purpose of this research is to examine the role of the Oromia Cultural Center (museum) in the promoting social interaction and building generation through material culture and museum activities. Hence, your genuine and honest answers throughout the questionnaire are very helpful to the researcher in achieving the objectives of the research.

Please put (X) Mark where needed or answer the question in the space provided.

Part I: Personal Information

Where from _____

Age _____, Sex _____

Education level (Put an 'X' in the box for your answers)

- | | | | |
|---|--|---|--------------------------|
| <input type="checkbox"/> Below grade 12 | <input type="checkbox"/> Diploma | <input type="checkbox"/> Second degree | <input type="checkbox"/> |
| <input type="checkbox"/> First Degree | <input type="checkbox"/> Ph.D. and above | <input type="checkbox"/> Special training | <input type="checkbox"/> |

Part II: Assessments of Museum Accessibility and Environments'

1. Did you get a ticket to visit in a short time?

- | | |
|--------------------------|--------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> |
| Yes | No |

2. Is the payment affordable?

- | | |
|--------------------------|--------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> |
| Yes | No |

3. Is the inspection at the gate boring and created an anxiety for you?

- | | |
|--------------------------|--------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> |
| Yes | No |

4. Have you been asked for identification card for the visit?

- | | |
|--------------------------|--------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> |
| Yes | No |

5. Were you happy about the explanation given to you about the heritages in the museum by the tour guides

- | | |
|--------------------------|--------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> |
| Yes | No |

6. Were the museum people you met cooperative and friendly?

- | | |
|--------------------------|--------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> |
| Yes | No |

Part . III Assessments of collection safeguard

1. Do the cultural materials receive direct sunlight?

- | | |
|--------------------------|--------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> |
| Yes | No |

2. Did you take a picture of a cultural material you liked with a camera/phone applying flashlight

- | | |
|--------------------------|--------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> |
| Yes | No |

3. Were you in a position to touch or hold cultural materials on the display?

Yes

No

4. Did you stay in the exhibition room for a longer time?

Yes

No

5. Are the cultural materials properly taken care?

Part. IV Assessment of cultural material performance and Originality

1. Are the cultural materials original?

Yes

No

2. Do the cultural materials represent Oromo people?

Yes

No

3. Do the cultural materials have meaning to you?

Yes

No

4. Do the heritages in the museum depict the economic, social and political life of the Oromo people?

Yes

No

Eeyyee

Lakki

4. Seensaa irratti waraqaa eenyummaa gafaatamtanii jirtu?

Eeyyee

Lakki

5. Ibsa daawwachiiftoota waa'ee hambaa irratti kennameetti gammadanii jirtu?

Eeyyee

Lakki

6. Hawaasni god-hambichaa akka iriyaatti namatti dhiyaachuu nama hawwatu?I

Eeyyee

Lakki

Kutaa III Sakkata'iinsa eegumsaafii kunuunsaa hambaalee

1. Hambalee god-hambachii ifni aduu kalatidhaan ni argataa ture?

Eeyyee

Lakki

2. Yeroo hambalee suuraa kaffattani ifaa kameeraa bilbilaa fayadamatanii turtanii?

Eeyyee

Lakki

3. Hambaaleen god-hambichaa tuttuqaadhaaf saatilamaadhaa ture?

Eeyyee

Lakki

4. Golawwan daawwana keessa yeroo dheeradhaaf turtanii jirtu?

Eeyyee

Lakki

5. Of-eeggannoon barbaachisu hamabalee god-hambichaaf godhamee jira?

Eeyyee

Lakki

Kutaa Iv . Sakkatta'iinsa ga'umsaafii *originality hamba*

1. Hambaleen godanbichaa dhuguma kan Oromoon yeroo jechameetti itti fayyadamaa turedha?

Eeyyee

Lakki

2. Meshaaaleen godaanbichaa Oromoo bakka ni bu'aa?

Eeyyee

Lakki

3. Hambaaleen god-hambichaa hiikaa qabaa?

Eeyyee

Lakki

4. Hambaaleen god-hambichaa hawaasummaa, siyaas-dinagdeefii jireenyaa Oromoo ni agarsiisaa?

Eeyyee

Lakki

APPENDIX 5

AMAHARCI VERSION QUESTIONNAIRE FOR MUSEUM VISITORS

ADDIS ABABA UNIVERSITY COLLEGE OF SOCIAL SCIENCE DEPARTMENT OF ARCHAEOLOGY AND HERITAGE MANAGEMENT

ዉድ መላሾችቼ

ጥያቄዎቼ የተዘጋጁት በአዲስ አበባ ዩኒቨርሲቲ ሙዚየም ጥናት ትምህርት ክፍል ለሁለተኛ ዲግሪ ማጣናቀቅያ ነዉ። የጥንቱ አላማ የኦሮሞ ሙዚየም ለአዉንባዊ የሕብረተሰብ መስተጋብርና ለጥሩ ትዉልድ ግንባታ ያለዉን ሚና ማጥናት ነዉ። ስለዚህ የናንተ ትክክለኛ መልስ ለባናቱ አላማ ስኬት አጋኝቶ ነዉ።

መልሶቼ የሚመለሱት በተሰጣዉ ሳጥን ዉስጥ የኤክስ ምልክት በማድረግና በተሰጣዉ ባዶ ቦታ ላይ በመጥቀስ የሆናል

□□□ 1 □□□ □□□

□□□ □□□□ □□□ □□ _____

□□ _____, □□□ _____

□□□□□□ □□□□□□ □□□□ □□□ □□□(□ 'X' □□□□ □□□□□□ □□□□)

<input type="checkbox"/> 12 □ □□□□ □□□ □□□	<input type="checkbox"/> □□□□ □□□□	<input type="checkbox"/> □□□□ □□□	<input type="checkbox"/>
<input type="checkbox"/> □□□□□□ □□□	<input type="checkbox"/> □□□□ □□□ (Ph.D)	<input type="checkbox"/> □□ □□□□	<input type="checkbox"/>

ክፍል 2. □□□□□□ □□□□□□ □□□

1. የሙዚያሙን መጊብያ ቲኬት በአጭር ጊዜ ተሰጥቷል?

አዎን <input type="checkbox"/>	አይደለም <input type="checkbox"/>
------------------------------	--------------------------------

2. የመግቢያ ክፍያ እተመጣጠኝ ነበር?

አዎን <input type="checkbox"/>	አይደለም <input type="checkbox"/>
------------------------------	--------------------------------

3. የመግቢያ ፍቅሻ አሰልጥኖ የሚያማራር ነበር?

አዎን <input type="checkbox"/>	አይደለም <input type="checkbox"/>
------------------------------	--------------------------------

4. ወደ ሙዚያሙ ለመግባት መጠቀሚያ ወረቀትን በተደጋገሚ ተጠይቋል?

አዎን <input type="checkbox"/>	አይደለም <input type="checkbox"/>
------------------------------	--------------------------------

5. በሙዚያሙ አስጎብኝዎ በቅርሶቹ ለይ በተሰጠው ገለፃ ተደስተኛ ነኝ?

አዎን <input type="checkbox"/>	አይደለም <input type="checkbox"/>
------------------------------	--------------------------------

6. ሰራተኞች የተደረገላቸው አቀባበል የተቀናጀና ማራኪ ነበር?

አዎን <input type="checkbox"/>	አይደለም <input type="checkbox"/>
------------------------------	--------------------------------

ክፍል 3. የቅርሶቹ አጣባቢና አያያዝ ዳሳስ

1. በሙዚያሙ ውስጥ ያሉት ቅርሶች በቀጠለው ለፃሓይ ብርሃን የተጋለጣ ነበር?

አዎን <input type="checkbox"/>	አይደለም <input type="checkbox"/>
------------------------------	--------------------------------

2. ቅርሶቹን ፎቶጊራፍ ስቀስዱ የስልኮን/ የኮሙፒዩተርን ብርሃን ተጠቅሞታል?

አዎን <input type="checkbox"/>	አይደለም <input type="checkbox"/>
------------------------------	--------------------------------

3. ለ□□□ □□□□□ □□□□ □□□□ □□□□□ □□□?

አዎን <input type="checkbox"/>	አይደለም <input type="checkbox"/>
------------------------------	--------------------------------

4. በሙዚያሙ አወደ-ራይ ክፍሎች ለብዙ ጊዜ ቁጥቶዋል?
አዎን አይደለም

5. ለቅርሶቹ ተገብ ጥበቃ ተደርጓል?
አዎን አይደለም

ክፍል 4. የቅርሶቹ ቢቃትና አራጂናልቲ ዳሳስ

1. የሙዚያሙ ቅርሶቹ ኦሮሞ ስጠቀምበት የነበረው ናቸው?
አዎን አይደለም

2. ቅርሶቹ የኦሮሞን ህዝብ ይወክላሉ?
አዎን አይደለም

3. ቅርሶቹ ትርጉም ያላቸውን ናቸው?
አዎን አይደለም

4. ቅርሶቹ የኦሮሞን ማበራሰባዊ : ፖለቲካዊና ህክናማዊና □□□ □□□□ □□□ የሳያል?እ
አዎን አይደለ

APPENDIX 6

Museum Observation Guide Line

1. Collection display, organization
2. Collection managements
3. Visitors flow and management
4. Symbolic heritages

APPENDIX 7

Interview Guide

1. General area of interview with Museum Director

- Management MOs (collection management, physical environment),
- On accessibility of the museum
- Museum activities, other museum activities (like organizing public lecture, conference, and mobile exhibition)
- In the joint work it makes with other concerned bodies
- Its human power and challenges the face

2. General area of interview with the museum curator, conservator and exhibition and documentation

- Collection, organization of objects and presentation
- Collection process and issue of representation
- Capacity of Oromo Museum to strengthen social interaction and creating good citizens through its collection
- Challenges in doing their duties

3. General area of interview tour guide and exhibition and documentation

- About visitors' flow
- Visitors' feedback
- Collection of the museum
- Challenges
- Documentation

4. Interview Guide for Abbaa Gadaa

- Oromo Cultural objects

- The social interaction between itself and other people
- Ways of conflict resolution and peace maintenance
- How does the *gadaa* system encourages creating a good generation
- Oromo women cultural objects and their functions
- *Gadaa* rank/class and its contribution to generation building
- Oromo governance system, culture of welcoming guests and people of different nations, being respectful to women and others, roles of women in conflict resolution
- Weaknesses being observed with the museum, they observed

5. Interview Guide for *haadha siiqqee*

- Oromo Cultural Objects
- The social interaction between itself and other people
- Ways of conflict resolution and peace maintenance
- How does the *gadaa* system encourages creating a good generation
- Oromo women cultural objects and their functions
- *Gadaa* rank/class and its contribution to generation building
- Oromo governance system, culture of welcoming guests and people of different nations, being respectful to women and others, roles of women in conflict resolution
- Weaknesses being observed with the museum, they observed