



ADDIS ABABA UNIVERSITY
COLLEGE OF SOCIAL SCIENCES
DEPARTMENT OF ARCHAEOLOGY AND HERITAGE
MANAGEMENT
GRADUATE PROGRAM IN MUSEUM STUDIES

AN ASSESSMENT OF THE ETHNOGRAPHIC
MUSEUM OF WOLLEGA

BY: SOLOMON ALEMAYEHU GUTEMA

Addis Ababa, Ethiopia

November, 2020

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

ADVISOR: MENGISTU GOBEZIE (PHD)

**November, 2020
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APPROVED BY BOARD OF EXAMINATORS

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

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_____ External Examiner	_____ Signature	_____ Date

Declaration

I undersigned, declared that this thesis is my original work and that all sources of materials used for this thesis have been duly acknowledged.

Name: Solomon Alemayehu Gutema

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Place: Addis Ababa

Date of submission: _____

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Abstract

An Assessment of the Ethnographic Museum of Wollega

Several researches have been conducted on the museums of Ethiopia. Research on the Wollega Museum, the subject under study is very minimal. Wollega Museum has not been touched adequately by researchers. Since museum is vital human treasure in all countries in the 21st century, the status of museums should be adequately evaluated; whether they meets national as well as internationally set standards. In the case of Ethiopia, concerns to the cultural institutions in general and to the museums in particular has given less attention in government structures as compared to other public institutions. Museums have a real power to teach the society about everything of the past and also create a link between the past and the present. Everybody can contemplate and think to put her/his history in the museum where every cultures and identities displayed and communicates. Based on these and other issues regarding the museum under study, the researcher has set an objective on the identified problems that initiated him for the study. The overall objective of this study is to assess the general status of Wollega Museum. The assessment has been made on overall of the museum's category of collection, documentation, conservation, exhibition and its management and also the museum standard. It also aims at exploring the challenges and opportunities of the museum under study and suggesting possible solutions to the identified gaps.

Qualitative research method has been applied to address the objectives of the research. Data collecting techniques and tools are those appropriate to the qualitative research method such as, interview and observation are applied as the basic methods of data collecting tools. The collected data has been analyzed and interpreted to address the objective of the study. After all the data has been interpreted recommendations has been made to suggest possible solutions based on the findings.

The key findings are: 1) The museum has meet the standard of museum establishment proclamation criteria, established according to the legislation of the Ethiopian Museums, but the Wollega Museum has not given attention on the administrative part of the museum. 2) The museum by its collection is not only an ethnography museum, it seems the general museum and its rank is on the 1st level. But, due to mal administration of the local authority, it is below the standards set for the museum in terms of management and professional personnels. As a result, recommendations for possible solutions has been forwarded for the concerning body.

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Abbreviations or Acronyms

BCTO	Bureau of Culture and Tourism of Oromia
BFEDO	Bureau of Finance and Economic Development of Oromia
BSGRS	Benishangul Gumuz Regional State
EWZPSHRO	East Wollega Zone Public Service and Human Resource Office
EWZ	East Wollega Zone
EWZCTO	East Wollega Zone Culture and Tourism Office
MoCT	Minister of Culture and Tourism
NSE	National Census of Ethiopia
NTE	National Theatre of Ethiopia
OCC	Oromo Cultural Center
OPEDN	Office of Plan and Economic Development of Nekemte
ORS	Oromia Regional State
SOFIES	Society of Friends of Institute of Ethiopian Studies
USCMLSA	United States Congress, in the Museum and Library Services Act
WM	Wollega Museum

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Chapter One

1. Introduction

Defining a museum is not easy because, a museum is a complex institution, *"a museum in its simplest form consists of a building to house collections of objects for inspection, study and enjoyment."* Whether one likes or dislikes museums will influence one's definition (P. Alexander and Alexander, 2008). It is categorized as the nature of collections it holds. According to Ambrose and Paine, (2005) they classified as general museums, archaeology museums, art museums, history museums, ethnography museums, natural history museums, science museums, geology museums, industrial museums and military museums.

Ethnography defined in many ways in views of different scholars. However, most of the definition revolves around one thing, which is people and their culture. A Concise Oxford Dictionary defines ethnography, as *"the scientific description of peoples and cultures with their customs, habits, and mutual differences."* Wikipedia puts this word as *"a branch of anthropology and the systematic study of individual cultures. In contrast with ethnology, ethnography explores cultural phenomena from the point of view of the subject of the study"*.

According to proclamation No 209/2000,¹ ***Ethnography*** is categorized under movable cultural heritage, and it defines *"an instrument, ornament or any other cultural object of nations, nationalities and peoples"*. And also directive No. 11/2014, of MoCT says *"a museum that collects and exhibit cultural values of a nation or nations and nationalities is an **ethnographic museum**"*

According to Annette B. Fromm (2016) Ethnographic museums in the Western world are rooted in the 16th and 17th century history of cabinets of curiosity as well as the 18th and 19th century industrial fairs. What distinguishes the ethnographic museum from other museums of its kind is the human drive to collect and to attain status, for economic superiority. According to this author, the roots of the ethnographic museum are buried deep both in the history of global expansion and the emergence of nationalism. According to (Stanton, 2011) in the work of Des Griffin and Leon Paroissien, (2011), *Understanding Museums*: Stanton states, the emergence of ethnographic museum is prior revealed in the cabinets of curiosities, this cabinets of curiosities speak more of earlier

¹ *Federal Negarit Gazeta - No. 39, 27th June, 2000 -Page 1347(8:d)*

collectors' preoccupations and preconceptions about the world, and their place in it, than they do about the items they contain. Objects derived from newly found cultural groups, which were seen as another, came primarily from so-called primitive societies. Many of the private cabinets of curiosity, in fact, formed the backbones of the venerable European national ethnographic museums founded in the nineteenth century, or earlier.

As a concept the word '*godahambaa*' and '*golahambaa*' are used interchangeably in Afaan Oromoo to indicate Museums. Etymologically both words are formed from two different words, '*godoo/goda*' means hut/or cave [according to different Oromo dialects] and '*gola*' means room or one of the class from the five classes of the Oromo house as my informant Mohammed Namo,² describes. While, '*hambaa*' means a heritage. In this room the Oromo people puts its sacred materials, such as the '*bokkuu*' (a sacred stick of Abbaa Gadaa), the '*Caaccuu*' (sacred material for haadha golaa), the '*kallachaa*' and other sacred materials of the Oromo. Therefore, the place where these sacred materials have to be kept is called '*godahambaa*' or '*golahambaa*'. Although these sacred materials are not visited by all ordinary people, the concept of '*godahambaa*' or '*golahambaa*' is obviously meant that preserving the material cultures to the next generations.

There is disagreement between the informants on the word '*godahambaa*' and '*golahambaa*' for naming the museum. According to my informants, Amsalu Temesgen and Cherinet Waqwoya '*godahambaa*' is an appropriate name for the Museum. Because, a hut is bigger than room (class) where we can display a heritage; heritage should not be hidden and instead exhibited to the public and should serve as a teaching aid for the generation regarding their identity. In addition, according to these informants, in the room, we can only hide the sacred materials. We cannot display the materials in the room to be viewed to the public. *Gola* or room is where something has to be kept not to show to other individual rather than one family member. So if we use '*golahambaa*' for the museum, we mean that we want to hide the heritage; but heritages cannot be hidden. We have to show and make to be visible to our society domestically as well as internationally. Therefore, it is convincing that *godambaa* is the proper name for Museum³.

² Interview made by telephone call, with Assistant Prof. Mohammed Namo, November 28, 2020 (Adama)

³ Informants Amsalu Temesgen, age 58, and Cherinet Waqwoya, age 62 (March 13 and 18/2020 respectively) in Nekemte town at the Wollega Museum.

On the other side the group those support *golahamba* to indicate museum is suggesting that according to culture of Oromo, the sacred materials are kept in the room which is the 'gola'. These material cultures which are ones used by our ancestors (our fore fathers) are kept in the museum as that of *gola*. Therefore, according to my informants Geleta Teso (Nekemte), Dembe Turcee (Guji) and Mohammed Namoo (Adama) 'gola' is an appropriate name for the museum, because, says my informant Mohammed, as we are the modern society, we can collect and display our cultural materials in our public 'gola' which means the museum, to be visited by the current generation as well as the international society.

As described earlier, although the Oromo culture do not allow the sacred materials to be visible for all ordinary people, we keep our cultural materials in our public 'gola' which is the museum to be visited and researched by the current generation and also transferred to the next generation. Since the notion of museum is collecting and keeping the heritages for the purpose of education and research for the values of the society, we can use the material cultures for the benefit of the current society by appreciating the past societies. Based on these concepts, we can use the word 'golahamba' for the museum. In addition, today the Oromo people are not a nomadic society as some assumes the people nomads who live in *godoo/goda* or cave⁴. This society is one of the great nation in Africa not only in Ethiopia who is influencing the world in its cultural values and who has rendered 'GADAA' for the rest of the world as one of an intangible cultural heritage⁵. Based on this premises, 'godahambaa' is not appropriate word for museum. But now days the Oromia Regional State is using the word 'godahambaa' as centralized word for the museum. Still some zones, such as Guji, East Shoa (Bishoftu Museum) are using the word *golahambaa* for their museum,

In my opinion the word *golahambaa*, is an appropriate word for the museum, as some of my informants⁶ suggested above, because as we have to keep the society's world view of using its cultures, we have to keep the Oromo's world view in keeping its material culture. Today, this society is not totally pastoralist society as in the past centuries, more than half of the Oromo population has been living sedentary life today. So, in this 21 century, we can use museums as the custodian of our heritage to promote and make

⁴ Informant Mohammed Namoo(Adama University, cultural expert, MA in English Literature)

⁵ Informant Mohammed Namoo and the researcher's personal suggestion

⁶ Some of these informants are cultural experts except informant "Geleta Teso" who was ones the guide of Wollega Museum

research of the material cultures of our past societies⁷. I advise to use the indigenous Afaan Oromoo word *golambaa* for Ethiopian museums rather than using the borrowed name- museum from the Westerns.

In the 21st century, museum is a vital human treasure in all countries (Museum, 2000).⁸ In case of Ethiopia, mainly due to lack of awareness and less concern of the government to the cultural sectors, the museum has given less attention as compared to the other public institutions. Museums have to be examined and assessed as they are center of identity promotions and forum for the unity in diversity in Ethiopian context.

1.1. Statements of the problem

In the developing world and particularly in Africa, museums are competing with other institutions such as schools, hospitals, and other public institutions held by the government for the very scarce resources. Museums therefore are not a priority and must strive to create their own resources. They must play a role those impacts on humanity directly if they are to attract funding from the central government (Museum 2000).

Several researches have been conducted on the museums of Ethiopia. Research on Wollega Museum, the subject under study is very minimal. There is one BA thesis by Ebsa Yonas from the Department of Archaeology and Heritage Management, Addis Ababa University. The paper has only focused on the assessment of the Ethnographic collections found in the museum and many other aspects are almost untouched. Few other researchers focus on the tourism aspects of the museum.

The one which has been conducted based on the historical backgrounds of the people around Wollega specially the royal family mainly [the Warra Bakare's family] who led the Leeqaa Oromo for almost six generation has some concrete idea to initiate me. Accordingly, Alessandro Triulzi (2006) wrote about the Nekemte papers consists of five leather-bound ledgers of Amharic documents relating to the administrative history of western Wollega by the Oromo rulers Kumsa Moroda (Dajach Gabra Egzi'abeher), and his son Hambis Kumsa (Dajach Habtamariam) between the mid-1890s and the early 1930s (Triulzi, 2006). This document is one of the written accounts which initiated this researcher to assess the general status of the Wollega Museum. Although the document

⁷ Informant Mohammed Namoo(Adama University, cultural expert, MA in English Literature)

⁸The series of seminars and the international conference Museum 2000 is a co-operation between ICOM Sweden, Swedish Travelling Exhibitions and the Swedish Museum Association carried out in 2000 and 2001.

has been kept in the museum, it was written not for the purpose of museum studies but was written on the perspective of historical records to enrich the department of history at Addis Ababa University (AAU).

The other important issue is the management of the Wollega Museum. Like many other museums of the country, there are no professionals in the museum field. Let alone in Museum studies, the museum has no experts in related fields such as archaeology, heritage management, history, anthropology and the like. This is mainly due to less attention given by the concerned bodies. The museum lacks proper guides and curators, which are indispensable for the existence of a museum and its staff.

As already mentioned, the Wollega province in general and the Nekemte town in particular is the home of nations, nationalities and peoples of Ethiopia that live together with tolerance and peaceful co-existence and also want to keep their identity. This justifies that the presence of a standardized museum is a vital solution for the identity promotion of all the ethnicities living in the East Wollega zone as well as in Oromia Regional State that emanate from the common identity of Ethiopianism. For this reason proper attention has to be given for the already established Wollega Museum.

As stated in the background of the study, the Wollega Museum is a purposely constructed museum, but it has not been functioning as a proper museum due to certain gaps. This leads to the need of assessing the performances and management of the museum in order to identify the problems and to suggest possible recommendations. The research is based on the notion that museums in the 21st century is not only the place where cultural heritages are kept and conserved as custodian only, but they are research centers and forums for the identities and also center for debates and discussions.

1.2. Research Objectives

1.2.1. General objective

The general objective of the study is to assess the general status, the current state of conservation and the challenges and opportunities of Wollega Museum.

1.2.2. Specific Objectives

- Categorizing the types of collections;
- Studying the acquisition and documentation method of the Museum;
- Exploring the conservation system of the collection
- Studying the recruitment system of the personnel for the museum,
- Examining the challenges and opportunities of the museum;
- Studying the possibilities of presenting the collections to visitor and use them for the sustainable development.

1.3. Research questions

This study aims at answering the following questions.

- What kind of collection has been exhibited in Wollega Museum?
- How does the museum acquire and document the collection?
- What types of conservations has been taken in this museum?
- What are the challenges and opportunities of the museum?
- How is the recruitment system of the personnel for the museum?
- What possibilities are there in the museum to present the collections to the visitor to maintain sustainable development?

1.4. Significance of the study

As documentation is among the main functions of museum collections, this study may have an important role in keeping the record of the collection at Wollega Museum and preparing for the purpose of study and enjoyment. It can be also useful to lay down the foundation for further studies. It may also prepare decision makers for the development of the museum. Furthermore, it can be helpful for the museum management to rearrange the set up of the museum in a professional way.

In general, this paper is significant:

- In filling the gaps of researches in Wollega Museum
- In assessing the general status of this Museum
- To uplift the standard of the Wollega Museum
- To preserve written materials for the persons in need of further study about this museum.

- To promote Wollega Museum to the rest of the world through.

1.5. Scope of the Study

The study focuses on Wollega Museum from its establishment to its current performance. It examines and assesses the general status of the museum. In this assessment, the study incorporates the acquisition method of the collections, the documentation system; observe the display style, the conservation system and the human resources of the Museum. The data has been gathered from all concerning body, from individuals to the offices of the governments including the municipality.

Generally, the scope of this study is bounded to Nekemte town where the museum is located and in the compound of the museum under study.

1.6. Research Methodology and Design

Qualitative research, descriptive approach is implemented to gather information for this research. The data collecting tools have been interview, observation and focus group discussion.

1.6.1. Interview

The researcher has used semi-structured and unstructured styles of interviews simultaneously; because the nature of data to be collected varies from individual to individual based on the informant's knowledge of the museum. The researcher has used total of thirteen informants of seven key informants from different places. Out of seven key informants, six of the key informants are from East Wollega Zone, Nekemte town those who are experts of culture of the society of Wollega and one from Oromo Cultural Center in Addis Ababa.

Among key informants, the director of the Museum, the curator and four of the cultural experts are volunteer to give me information about the museum. Both key informants are highly knowledgeable about the culture and the museum under study from its establishment to its current position. Some of them were former directors of the museum. The informants were chosen based on their knowledge of the museum under study as the Office of Culture and Tourism office of the EWZ selected them. Others were chosen based on the knowledge of the researcher about the informants. In the course of action the researcher has tried to apply all types of interviews. Some of the informants were

communicated through telephone call. In due process, the fact finder, idea generator and explanatory have been used at the place where the data has been gathered and included in the findings as the purpose of the information is being valuable. It depends on the interviewee, who has been communicated by the researcher. In general, all the types of interviews from the informal “chats” to the formal interviews has been categorized and incorporated in the research as much as possible.

1.6.2. Observation

Observation is the key method of the researcher’s data gathering tool. It consists of a mix of techniques; including direct and indirect observation. Since the method is more appropriate when seeking to uncover information, the researcher has used both the overt and covert styles of observation as the situation allowed him. The technique in its nature was hard in that it takes a long time to get valuable information from every situation.

1.6.3. Focus group discussion

The researcher has aimed to apply a focus groups discussion. In this method, the researcher has planned to form a group consists of nine individuals which he assumed as they give an in-depth information and their views on a topic the researcher formulate to discuss on and hoping to get valuable information from the discussion. However, because of the pandemic disease COVID-19, it was not possible to organize people at one place. As a result, the researcher has failed to use this method.

1.7. Sources of Data

In this study, the researcher has used both primary and secondary data sources. Basically, the primary sources have been used to obtain first-hand information. And the secondary sources are used to bring the evidence of written records. In the primary sources the researcher used observation and interviews of key informants and others whom the key informants suggest to give valuable information. The secondary data that the researcher has found is not fully functioning, but most of them are not far from the story told by the key informants. Therefore, the researcher has used more primary data than secondary data sources.

1.7.1. Primary sources

In this regard, the researcher made a discussion with seven key informants of six of them from Nekemte town and one from Addis Ababa. Other informants were from different

places. For example, one elder from Dembi Dollo, another informant from Guji who has knowledge of the culture of the Guji Oromo and one informant from Adama who also has deep knowledge of the Oromo culture. The interview comprises the relevant government bodies of the local administration, experts from Culture and Tourism Office in Nekemte town and other towns of Oromia as described earlier. There are a total of seven key informants from East Wollega Zone Culture and Tourism Office who are experts of the culture of Oromo and the surrounding society of Wollega and one individual from Addis Ababa. There are series of interviews made with the director of Wollega Museum, the curator, the guide as well as other staff members of the museum. A total of thiteen individuals have been involved in the interview. Nine of them from Nekemte town and one informant from Addis Ababa and three of them from Dambi Dollo, Adama and Guji are involved in the interview.

1.7.2. Secondary sources

Among the secondary data that the researcher has been used are BA thesis found in the museum, MA thesis and PhD dissertation of different scholars and different written accounts both in soft copies and hard copies found in the museum and on the internet. A customer suggestion book and other collections of the local records available in the museum are also examined in depth. Some written books and journals, both electronic and printed materials are among the supportive literatures used in the research.

1.8. Method of data analysis

The qualitative data analysis technique has been employed. Data obtained from the sources has been utilized to explain the designation of the study and to make a valid conclusion. The collected data from interviews and observation has been analyzed and conclusions have been made accordingly. The researcher has mainly used thematic analysis, which identifies and draws upon common themes across the interviews. But, in some cases, the citation style of data analyses which uses directly quoting parts of interviews and statements of the authors are used in the review of the related literature and in the main body of the paper.

1.9. Ethical Considerations

In this study, the researcher has been confirmed the informants that they have to be confident to give their information for the researcher. I also confirmed for the informants

that all data that has been produced for the study would not be transmitted to other purpose rather than for the purpose of this study. And to the best of my knowledge, other data sources have been examined and analyzed thoroughly for the purposeful development of the Museum under study.

1.10. Organization of the Thesis

The paper has been organized in five chapters. The 1st chapter is all about the methods and methodologies of the study starting from introduction and goes through the statement of the problem, objective of the study, research questions, significance of the study, scope of the study, method and design of the study, source of data, method of data analysis and interpretation and ethical consideration of the study. Chapter two includes the literature review and conceptual frame works. Chapter three is starting from brief history of the study area, the back ground of the study and all about the presentation of data. The fourth Chapter deals with the findings, legal frame work of the museum, and other issues of the physical problems of Wollega Museum. The last chapter, chapter five, comprises conclusion, challenges and opportunities, recommendation and appendices.

Chapter Two

Review of Related Literature

2.1. Introduction

This chapter is focusing on the review of related literature. Accordingly, an attempt has been made to search for literatures related to the museum under study. For the support of the related literature, issues including the concept of a museum, the purposes of museums, historical developments of the museums, the international and national conventions and legislations about the museums, and other related issues are discussed here.

One BA essay has been found in relation to my subject of investigation which was written by Ebsa Yonas in 2012. The BA essay is written on the collection of the Wollega Museum entitled *An Assessment of Wollega Museum Collection in Nekemte town*. The essay is however limited to the discussion of the museum collections only. It has not been touched about the management, the standard, the legal issue and all about personnel which was the main problem of the museum. In addition due to the limitation of the standard of study he couldn't touch all the problem of the museum.

The institution that embraces all history in one umbrella is a museum. A museum is a permanent global institution that teaches a human being with no written documents and voices without any tongue through its collections. The concept of museum which the scholars of every country are providing emanates from the heritage they collect and display (Museum 2000).

Although the technique of acquisition, documentation, preservation and display of those material cultures might be different, in the purpose for what the museums are being in the world are the same or similar to one another. They all in common have to collect, document, preserve and display human treasures for the purpose of education, study and enjoyment.⁹

The discussion on confirmation or challenge comes at the right time as people ask questions for what museums are for the 21st century. In the 21st century, museum is a vital human treasure in all countries of the world. The museums and other historical sites impregnated with the unwritten memories. They become the 'gold mines' of all nations in this 21st century (Museum 2000).

⁹ Researcher's conclusion from the previous statements

2.2. The Notion and Development of Museum

According to Temesgen (2004), human's nature to appreciate his past made him to collect and preserve objects that paved the way for the evolution of museum. Accordingly, even though it was not in organized manner, man has started collecting as well as preserving things he has used once for economic and ritual purposes. There is no reason to argue that why man has intentionally collected and preserved; it might be because they believed that these objects would be used by the posterity or it might be something to do with property ownership that necessitated the predecessor, to preserve the objects for their next offspring's.

In this sense, museums are antiquities, but this does not mean that the acquisition of collections are as that of the level of standardized museums. For the cultural objects housed in the museums or preserved in their natural environments, there are certain standards. But, in the past time on the traditional collections however, the collection purpose and method of collection, technique used and the storage were not standardized. They were collected and kept according to the customs of concerned societies. They were collected in such as, temples, sanctuaries and tombs and then in the dwelling of states and sovereigns. The Greeks, Romans, Africans and Modern Europeans had collected objects in their different ways (Ibid).

The concept of museum was originated in the Ancient Greek mythology, in that it was defined as "*adobes of the Muses*" (Artun, 2006), meaning that, it was the particles from which the goddesses were originated. The word museum comes from the Greek word "Museion" which means the temple of the goddesses or the "Muses". Museum, as a concept, comes from these muses each possessing of different ability and source of inspiration in Greek Mythology. An open and enclosed spaces or gardens and inside temples dedicated to these muses were called museums in Ancient Greece (Günay, 2012). At these times museums were centers of idea generation, contemplation, centers for arts and societal studies.

The Museum of Alexandria which was established in the 4th century B.C. was the 1st museum that presented collection, exhibition, preservation and classification in the historical development of museums. According to Desvallées and Mairesse (2010), the Museum of Alexandria is considered as schools of philosophy than collections in the accepted sense of the museums. In its organization, there was comprehensive archive

developed in Alexandria, by visiting all settlements in the Mediterranean area to collect artifacts through copying, seizing and sometimes by means of looting with violence. According to Temesgen (2004), the Greeks and the Romans were active in collecting and transporting objects as war booty or trophy from their conquered peoples. According to Günay (2012), there are no collections of pure arts at the time in this 1st museum, because the Ancient Greece were not considering painting, sculpture and ceramics as pure arts but see it as handcrafts.

Accordingly as Günay (2012), the Great Museum of Alexandria can be sited as the nucleus for the museum development. As it is observed from the definition of museums since the time of its creation, the essence of museums in all stages are revealing and transferring knowledge through their collections and displays. In early ages of museums, even though they established the museums for the purpose of pleasures, the degree of promoting cultures of the country in the existence of the kings is obligatory. For example, ... *after conquering Egypt, Alexander the Great planned to establish a city carrying his name that would be the center of Hellenic culture* (Günay, 2012). He occupied the two classes in the library he has been built; the 1st section is where the artists, philosophers, and scientists to freely do research under the guardianship of the dynasty and the 2nd part is where intellectual, spiritual, philosophical production was undertaken which was called the museum (Günay, 2012).

During the middle Ages, the antiquarian societies were collected museum objects from all over the world where they sent to explore for colonization. The contribution of antiquarians and the learned society in the development of museum were very essential. According to Günay (2012), immediately after the Great Alexandria Museum the Cabinet of curiosity was developed by the antiquarian society. The collections of museum in the medieval times were cultural treasures; and display everything that is extra ordinary and rare, living and non-living things dignified to mysterious settings which is called the Cabinets of Curiosity. Günay briefly describes the statement as follows:

Centuries after the Ancient Greek approach filled with “the rational”, the approaches to museology retreated into the irrational, magical and mystical brought by the Middle Ages. Western countries brought back all the interesting flora, fauna and crafts discovered during their expeditions undertaken to new continents and decided to create collections from these

imageries to display their conquests. These collections existing all through the Middle Ages are called Cabinets of Curiosity. The Cabinets of Curiosity are composed of all pillage materials that are obtained such living and nonliving things, natural and artificial materials, dried plants, stuffed birds, unicorns, and embryos in short all mysterious objects collected together without rational classification criteria. The cabinet deemed the ancestors of the museums are the collections that belong to the pre enlightenment period and “since they did not carry a scientific form, the objects they sported were scattered in all directions and the museum in the sense we understand now is born.

In selecting what to collect, they define what is or is not history. In preserving their collections in perpetuity they act as a permanent memory store. But, it is clear that the modern system of collecting objects and the modern developments of museums are started in the Cabinets of Curiosity. For a long period of time these heritage objects and their collection, according to Temesgen (2004) ownership and preservation remained to be the responsibility of private individuals. The transfer in ownership of these objects was part of the process that brought changes in meanings. They remained to be private collections until later after in the age of the Renaissance. Contrary to the middle ages, in the period of the Renaissance museums recaptured the sense of the rational of the ancient Greece. This period generally brought about a big change in the field of the humanities when some learned scholars began to question the existing accepted views of the period and began to appreciate the achievements in the past particularly the Greek and Roman civilizations. Historically, the first time when private collections were displayed to the general public viewers was in the year 1583 A.D. It was in this year when the paintings of the Medici family were displayed in Florence in the Uffizi Palace. This was changed later to Uffizi Gallery (Temesgen, 2004).

Palazzo Medici was accepted as the conception of Modern European Museum which was started during the European Renaissance. With the Renaissance, museums achieved the standing as being substantial element in intellectual life in a humanist approach and they were no longer location where living and non-living objects and artifacts were exhibited. Collecting and preserving norms of Renaissance are according to the concept borrowed from Greek antiquity. In her “*Museums and the Shaping of Knowledge*”, Eilean Hooper-Greenhill’s (1992), argues, the sixteenth century collections – so-called

“cabinets of curiosity” – were structured around the principles of uncommonness and innovation, and the seventeenth century witnessed moves toward organizing collections along more taxonomic lines. The emergence of the disciplinary museum is during the late eighteenth and nineteenth centuries.

The 18th century museum definition goes to the relationship between man and reality. Gregorova (1980) defines the museum as *purposeful and systematic collecting and conservation of selected inanimate, material, mobile, and mainly three-dimensional objects documenting the development of nature and society*. After the 18th century every civilization had a number of places, institutions and establishments that were more or less similar to those that we group under the same word today. According to Greenhill (1992), the modern disciplinary museums are the way in which states began to deploy public museums as a means of civilization. The concept of museology, in the Gregorova’s work has been taught in the years 1960-1990 by the Czech school (Brno and the *International Summer School of Museology*), that the museum is only one means among many that attest to a “specific relationship between man and reality”.

After various studies have been conducted and various changing phenomenon has been occurred, Museums have mainly been perceived as cultural institution in which heritage is being collected, preserved and exhibited for the value of study. However, their roles and functions have significantly changed in the last 50 years alongside with their definition, mostly in accordance with the realities of the International Council of Museums (ICOM, 2016). The way in which definitions have changed over time is essential for the analysis of the evolution of museums themselves. If at the earliest time the focus was on the role to collect and preserve objects, recently the focus shifted to learning and enjoyment. For example, the UK’s Museums Association (2006) defines a museum as ‘*an institution which collects, documents, preserves and exhibits and interprets material evidence and associated information for the public benefit*. After 14 years, in 1998, the same authors reported as *museums enable people to explore collections for inspiration, learning, and enjoyment and they are institutions that collect, safeguard and make accessible artifacts and specimens, which they hold in trust for society*’.

Timothy Ambrose and Crispin Paine define the museums as, ‘*an institution dedicated to acquisition, conservation, exhibition and education interpretations and promotion of*

objects with scientific, historical, archaeological, cultural or artistic value (Ambrose and Paine, 2006).

According to the traditional definition formulated in 1951, a museum is *'an institution which is dedicated to public interest, and whose mission is to keep, study "artistic, historical, scientific and technological collections, botanical and zoological gardens and aquariums'* (Ivana and Jelavić, 2010).

The professional definition of museum most recognized still today is that given in 2007 in the Statutes of the International Council of Museums (ICOM): *A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment* (ICOM, 2007). As Desvallées and Mairesse (2010) states in the publication entitled *Key Concepts of Museology*, there are five broad concepts of museums which give brief explanation to the developments of museums based on the definition given by ICOM. In this paper the authors discuss, starting from the definition of the term 'museum' up to the concept of the 21st century phenomena; i.e. the virtual museum. According to this paper, the term 'museum' may mean *either the institution or the establishment or the place generally designed to select, study and display the material and intangible evidence of man and his environment*. Accordingly, the authors' categorized the key concepts of museums in to five, based on the definition given by ICOM, stated below.

The 1st concept they elaborated is based on the difference of ICOM's definitions of museum in 1974 and the 2007 Statutes. These definitions of museums was created the gap between the phrases *'research and study'*. The structure of the French definition of 1974 emphasized research, introduced as the driving force of the institution: (ICOM Statutes, 1974). In 2007 the principle of research was modified in French by the word *'étudier'* which means *to study* was reduced in rank to a list of the general functions of museums, as in the 1974 English version. It was predominantly the Anglo-Americans idea in the ICOM, to define the museums according to their logic about functions of museums, which emphasize the transmission of heritage. Accordingly, using English as the working language in the council's meetings has brought impact on the new ICOM's definition.

In the second stage, the authors compare and contrast the ICOM's definitions with other scholars' thought about the museums; especially the rigidity of the ICOM's definitions might have examined by those writers who define the museum according to their view. For example, the concept of museology taught in the years 1960-1990 by the Czech school states the museum as "*the only one means among many that attest to a specific relationship between man and reality*". According to Gregorova (1980), this relationship is defined by *purposeful and systematic collecting and conservation of selected inanimate, material, mobile, and mainly three-dimensional objects documenting the development of nature and society*. In this sense, the ICOM's definition is very narrow since its purpose is essentially corporatist. A 'scientific' definition of museum should free itself from certain elements, such as the nonprofit aspect of a museum: a profit-making museum is still a museum in Paris, even if it is not recognized by ICOM.

The 3rd concept is the definition of museums which goes beyond the limited nature of the traditional museum, which is defined as *a tool devised by man with the purpose of archiving, understanding, and transmitting*. Museums can also be *a specific function which may or may not take on the features of an institution, the objective of which is to ensure, through a sensory experience, the storage and transmission of culture understood as the entire body of acquisitions that make a man out of a being who is genetically human* (Deloche, 2007). These definitions cover museums which are incorrectly referred to as virtual museums and more traditional institutional museums, including the museums of antiquity.

The 4th concept of museum is the principles of *Eco museum*. The Eco museum is a museal institution which combines conservation, display and explanation of the cultural and natural heritage held by the same community on a given territory. It represents a living and working environment and the research associated with it. It expresses the relationship between man and nature through time and space on this territory. It is composed of property of recognized scientific and cultural interest which is representative of the community it serves: such as, non-built immovable property, natural wild spaces, natural spaces occupied by man, built immovable property and etc.... It includes an administrative center, headquarters of the major structures: reception, research, conservation, display, cultural action, administration, in particular one or more field laboratories, conservation bodies, meeting halls, socio-cultural workshops,

accommodation etc. trails and observation points for exploring the territory, different architectural, archaeological and geological elements...(Riviere, 1978).

The 5th concept of museum is the development of museums with the development of computers and the digital world- the concept of *cyber museum*, often incorrectly called 'virtual museum'. A notion of *virtual* is generally defined as *a logically related collection of digital objects composed in a variety of media which, through its connectivity and its multi-accessible nature, lends itself to transcending traditional methods of communicating and interacting with visitors; it has no real place or space; its objects and the related information can be disseminated all over the world* (Schweibenz, 1998). This definition might be derived from virtual computer memory which appears to be something of a misinterpretation. *Virtual is not the opposite of 'real', but rather the opposite of 'actual' in its original sense of 'now existing'*. In this sense, a *virtual museum* can be seen as all the museums conceivable, or all the conceivable solutions applied to the problems answered by traditional museums. Thus the virtual museum can be defined as a "concept which globally identifies the problem areas of the *museal* field, that is to say the effects of the process of de-contextualization/recontextualization; a collection of substitutes can be a virtual museum just as much as a computerized data base; it is the museum in its *exterior theatre of operations* (Deloche, 2001). The virtual museum is the package of solutions that may be applied to museum problems, and naturally includes the cyber museum, but is not limited to it.

Desvallées and Mairesse (2010) defines the term 'museum' as either the institution or the establishment or the place generally designed to select, study and display the material and intangible evidence of man and his environment. According to their mission, their way of operating and their management museums contents have diversified.

2.3. The Concept of Museum in the 21st Century and its Challenges

Establishing a clear definition for museums in the 21st century is no small endeavor. The essence of museums in the 21st century is creating the museum as forum of intellectual debate and making the museums center of dialogue for the society it belongs. The representational issue is another key important of museums in 21st century. As viewed in the theorizing museums, the current concepts of museum are that creating the contact zone for the cultures and assuming the visitors as active as the collections in the museums themselves. The professional definition of museum which is most widely

recognized today is the definition that given in the Statutes of the International Council of Museums (ICOM, 2007). For me, it is the popular definition among others for the current world definitions of museums. In any case and whoever the owner whether it is government or private, museums are nonprofit making permanent organization which established for the service of the society for study and enjoyment.

In this new era, the concept of museum is drastically changed from the old practice of museum to the new museological sense as Peter Vergo states, in his *“The New Museology”* published in 1989. Sharon Macdonald (2006) described *The New Museology*, from the works of Peter Vergo in his Companion to Museum Studies, as Vergo expressed well the change from what he called *“the old museology”* to the new. *The old*, he wrote, was *“too much about museum methods, and too little about the purposes of museums”*(Vergo 1989). The old was predominantly concerned with *“how to”* matters; such as, administration, education or conservation; rather than seeking to explore the conceptual foundations and assumptions that established such matters as significant in the first place or that shaped the way in which they were addressed. By contrast, the *“new museology”* was *more theoretical and humanistic*. The shift in perspective in *The New Museology* was part of a broader development in many cultural and social disciplines that gathered pace during the 1980s (Macdonald, 2006).

Elicit trafficking is among the major challenges of Museums of the 21st century. One of the major threats of the museums all over the world, particularly in Europe and North America did not only depict 'us' or 'ours' but also the 'others'. It is no secret that some of the most popular exhibits in some of the largest museums world-wide are about 'others'. This is because some society's cultural objects have been stolen and displays in other's culture different from the society of origin (Museum, 2000). Losing of original meanings for the objects is also another challenge. It is clear that interpretations have been the monopoly of the curators and not the makers/users and owners of the different heritage, a situation that is currently being challenging (Museum, 2000).

Today the traditional presentation and interpretation of material culture and other cultural symbols in museums provides a challenge for the museum and for museum curators as the diverse but globalized communities ask for a stake in the production of their own history. The material culture of a people is a manifestation of their way of life; the way they understand and treat their environment. It carries messages, which allow us to

understand why a people behave in certain ways. All these are issues that are currently emerging in museum presentations and pose great challenges.

As George Abungu describes the following in relation to the challenges of museums of the 21st century.

Even today the abuse and loss of meaning of many items continue as they find their way onto international markets through illicit trade, which moves them out of their contexts. The large and prestigious museums are the very ones involved in such trade and the creation of major exhibits with glossy and elaborate catalogues of stolen items. Thus museums continue to lose innocence and today they are confronted with issues, which include ethics, representation, relevance etc. (Museum, 2000)

Museums are however connected by the same principles of serving the public and sharing a common ethical consideration. It is important to look at the museum as that building and space that represents a testimony to human memory, a shared experience and a representation of identity or identities. Traditionally museums have been seen as pillars of heritage, representation of national identity and pride, a collection of the rare, buildings of wonder and in a sense, a fortification of the untouched. The museums are not only the holders of world cultures but also the interpretation medium of our understanding of our world (Museum, 2000) .

In the work of Michaela Giebelhausen which is edited by Janet Marstine, one of the new museum theories and practice is that the architecture is the museum (Marstine, 2006). She stated that today's world is a world of museology. She argues, museums are one of the central sites at which our modernity has been generated, engendered, and sustained over the time. Our world is unthinkable without this extraordinary invention. As museum theorist Donald Preziosi asserts, museums are a dominant feature of our cultural landscape that they frame our most basic assumptions about the past and about ourselves. In this context, museums are then the depiction of the cultures of a people; the shelter of heritage, the representation of the identity or identities of a nation and its achievements (Janet Marstine, 2006).

People are demanding the removal of the monumental walls that surround the museum and the creation of spaces with a human face, a forum for dialogue, and a neutral ground

where many voices at least have a chance of being heard even if it is not on an equal footing. Museums thus need to move away from the conservative no-change attitude, to become dynamic, flexible and proactive institutions that recognize change and appreciate diversity (Museum, 2000).

The increasing importance of reviving national, regional and local identity, where museums through their displays and exhibitions can serve to reflect change and continuity in traditional cultural values, is of major significance in museum development in many countries. Museums as key cultural attractors have an important contribution to make to the development of tourist destinations, whether those destinations are countries, regions, cities and towns or areas of countryside. The pattern of historical development and current provision of museums are varying from country to country, the performance of the museums are unsolved matter in all countries, because of the limitation of resources, it is under question whether quantity and growth damage quality and sustainability.

Now days, everybody, regardless of age, sex, religion, wealth and status have the opportunities to observe and judge real objects in the museum, as the same time, everybody can contemplate and think in the museums and initiates to put her/his history in the museum where every cultures and identities displayed and communicates. This is what is said to be; as James Bradburne (Museum, 2000) presents; the asset and liability of the generation.

Museums are not only responsible to keep the heritages of the society, but also serve as a center of education and research (Temesgen, 2004). As Günay states, "*the present day's study aims to examine the concepts of museums to centers of education*" (Günay, 2012). In the series of seminars and the international conference of museum 2000, Bradburne, argues "*if we must become a learning society, the museum is the institution at the heart of that society*". The museum carries out whatever scientific study is required to understand and establish both its meaning and its possession. The role of professional personnel is vital in educating and making the museum center of excellence and forum of intellectual debate for the common good.

It is the museum that best illustrate the generational foot print in that it preserves the works of human being. In all nations, the culture for preserving a heritage is more or less implemented in the way that assumed to teach the generation and pass to the other

generation. The scientific utilization of these phenomena is depending on the demand and knowledge of the society in which the phenomena is happening.

Thus in this globalization era, creating strong bondage between countries of the world and sharing valuable experience from each other through their cultural institutions such as museums are the core values of 21st century. So, museums are irreplaceable role with their professionals in this 21st century phenomena of globalization. According to Ambrose and Paine (2006) an increasing revivals of national, regional and local identity, by museums through their displays and exhibitions can serve to reflect change and continuity in cultural values.

2.4. Theorizing Museum

Conceptually, the museums are one of the biggest contact zones of culture in the world. Theorizing or conceptualizing the museum in the cultural studies view is one of the demands of this 21st century. There are a lot of theories of cultural studies in the western worlds that debate on the modern cultural studies in relation to museum studies. Among these, semiotics, structuralism, post structuralism, deconstruction, and cultural politics of difference and identity are some.

According to the semiotics and structuralism's view, which is described in Rhiannon Mason's Cultural Theory and Museum Studies (2006), the relationship between objects and its meaning is arbitrary. According to Saussure, the relationship between signifiers and signified is arbitrary. In this theory, the work of Swiss linguist Ferdinand de Saussure best illustrates the "signifier and signified" in that the object is the signified whereas the word or written text is the signifier. The signifier and signified creates the sign. As Saussure argues the relationship between signifiers and signified is arbitrary (Sharon Macdonald, 2006).

In this respect, meaning depends on a shared understanding of a given signifying system which is socially constructed. This is to say that those who share the same signifying system agree upon a given signifier to indicate a signified, but there is no inherent reason why one signifier should be attached to one signified as opposed to another. Moreover, signified themselves are constructs. Saussure set out to theorize how people communicate and proposed that we employ a signifying system based on signs which

comprise of signifiers [phonic, written, or visual indicators] and signified [the concept or meaning](Saussure 1974).

Structuralism and semiotics have made their presence felt in museum studies and material culture studies. In his work “Museums, Objects, and Collections”(1992), Susan Pearce uses Saussure’s and Barthes’ discussions of langue and parole, (langue “a particular language system, for example, English,” and parole, “language in use, specific speech acts” (Lodge 1988: 1) and the structuralism interest in binary oppositions, (for example hot/cold, woman/man, nature/culture...) to carry out schematic analyses of museum collections (Sharon Macdonald, 2006).

Post-structuralism is an extension and critique of structuralism, especially as used in critical textual analysis, which emphasizes plurality and deferral of meaning and rejects the binary oppositions of structuralism. Two important terms museum studies have appeared in the poststructuralist’s view is the “poetics” and “politics” (Silverstone 1989; Karp and Lavine 1991). “Poetics” refers to the practice of producing meaning through the internal ordering of the separate but related components of an exhibition (Lidchi, 1997). It includes how museums employ certain representational strategies to claim authenticity and mimic reality. The term “politics” refers to the role of museum exhibitions in the production of social knowledge (Lidchi, 1997).

Rhiannon Mason stresses in the Cultural Theory and Museum Studies (Macdonald, 2006) describes the terms poetics and politics as follow:

The distinction between poetics and politics is valuable because it offers a way of subdividing museum analysis into manageable components while stressing their interconnectedness. This is crucial because the more practically oriented literature on museum and exhibition design often treats display as though it is an ideologically neutral and unproblematic act. By contrast, the extent to which the poetics of display is always already political is made abundantly clear in accounts which demonstrate how different cultures make different judgments about appropriate methods of display and interpretation.

It is the Deconstructions idea that the thoughts of structuralisms and semiotics approaches are revisited by the Poststructuralist, the French philosopher Jacques Derrida, in that it was pointed out and rejected the idea of fixity in favor of what Derrida calls

“deferral” and “difference”(Weedon, 1987). The rejection comes on the theory of Saussure’s argument that the linguistic sign comprised a signifier and a signified and that their relationship was arbitrary. He claimed that the combination of signifier and signified produced a single, fixed sign: “Although both the signified and the signifier are purely different and negative when considered separately, their combination is a positive fact” (Saussure 1974).

Deconstruction analyses a text, conceptual system, etc...by deconstructing (by fragmenting or breaking into parts). The idea that any act of signification will always involves competing meanings and that the interpretation and recognition of those meanings is dependent on the context, has proved valuable for museum studies. It has provided a way of theorizing in three approaches: first, how meanings of particular objects arise out of their relationships to other objects within a given display or collection; second, how those meanings change either when their place is revised or through the passage of time; third, how visitors themselves will understand those objects in different ways. (Ibid)

To give logical conclusion, poststructuralist theory does not automatically imply that the material world is come to an end. A more positive understanding of poststructuralist is to accept that the real world exists but to acknowledge that it will always be mediated by the signifying systems we inhabit. In the same way, for poststructuralist-inspired musicologists to argue that the meanings of objects are inseparable from the context of their display and interpretation is not the same as saying that they are meaningless. Nor does this theoretical direction necessarily lead to a rejection of history. Museums contribute to our understanding of these theoretical points by enabling us to see the processes in practice. Indeed, museums are ideal places in which to explore the issues raised within cultural theory precisely because they are in the business of identification, differentiation, and classification (Sharon Macdonald, 2006).

The concept of the disciplinary museum (Hooper-Greenhill, 1989, 1992) is developed in Tony Bennett’s “The Exhibitionary Complex” (1988) and “The Birth of the Museum: History, Theory, Politics” (1995), the latter title echoing Foucault’s *Discipline and Punish: The Birth of the Prison* (1975). Bennett applies Foucault’s ideas about disciplinary power, panopticism, and governmentality to the development of the public museum in the nineteenth century. He argues that at this time the museum should be

understood as an institution that was designed not only to “improve” the populace as a whole but to encourage citizens to regulate and police themselves (Bennett, 1995). According to Bennett (1995) museum could be get rid of its restricted function and turned toward empowerment of the hitherto excluded, an argument often made for community museums or community participation within museums.

An alternative model of how museums function within society can be found in James Clifford’s idea of the museum as “contact zone” (Clifford, 1997: 188–219). Clifford borrows the term from Mary Louise Pratt (1992) to emphasize the interactive nature of the relationships between various communities, stakeholders, and museums. As “contact zone,” the museum functions more as a permeable space of transcultural encounter than as a tightly bounded institution disseminating knowledge to its visitors.

Clifford recasts the museum as a space where different cultures and communities intersect, interact, and are mutually influenced by the encounter. Moreover, as Andrea Witcomb notes, Clifford recognizes that the museum itself is a community with its own conventions and cultural values (Witcomb, 2003). By contact zone his perspective views all culture-collecting strategies as responses to particular histories of dominance, hierarchy, resistance, and mobilization. Viewed in this light, the term “museum” is understood as a much more flexible and expansive way of describing a whole range of relations and activities which surround the valuation, collection, and display of cultures and histories. In his assumption on the visitors that the governmental model of the museum places too much emphasis on the production side of museums at the expense of the consumption side of the process. As a result, visitors are often overlooked or their responses oversimplified. Yet, as is increasingly acknowledged, visitors do not come to museums wholly passive or as blank slates. This idea of the cultural consumer as passive and uncritical dupe continued late into the twentieth century, particularly in analyses of television, film, and the heritage industry. However, in the same way that television and film studies have now revised and refined their conceptualization of audiences, consumption, and the nature of cultural texts, so museum studies too is increasingly recognizing and researching the complexity of people’s responses to these multi-faceted cultural phenomena (Sharon Macdonald, 2006).

2.5. Concepts and Developments of Museum in Africa

The foundation and growth of many African museums trace their emergences to European involvement directly or indirectly (Temesgen, 2004). Because of the influence of colonialism in some African countries, there is however, another dimension of looking at African museums. Before Africans developed the act of collecting objects to western understandings of museum, they become victim of colonialism. As Dr. Temesgen Burka argues clearly, “*the problem with African museums is the fact that they are half way between their African ways and European understandings of museums.* He did not exaggerate when he described Africa as a museum itself for it is really a continent characterized as a museum where objects of different origins, magnitude and characteristics are brought and displayed.

According to George Abungu, African cultural objects as that it have symbolic meanings and also which are passed from generation to generation. They are used in the creation of a coherent society through acceptance of the pieces as unifying factors. They may be symbols of unity in a diversified society and some have spiritual significance. The pieces are grounded in the local cultural context and occupy special spaces. Even their exposure to public view is restricted to a few and only at particular periods coinciding with special events that impact on the community. Africans had the culture of collecting and preserving heritage objects in their own ways. Such meanings and symbols are difficult to retain outside their context. Cultural objects of African population were brought under a roof of museums (Museum 2000) (Temesgen 2004).

In the developing world, particularly in Africa, museums are competing with other institutions such as schools, hospitals, and other public institutions holder by the government for the very scarce resources. Museums therefore are not a priority and must strive to create their own resources. They must play a role those impacts on humanity directly if they are to attract funding from the central government (Museum, 2000).

Since the concept and standards of museums are different from those private and traditional ways of collecting material objects of heritage under the custodians are not meet the standards. The monasteries style or as the West African model of collecting, that appoints clergies or elders to take responsibility of selected religious objects. It is not fulfill the system and standards of museum, because museums have standards as

ICOM puts in its Statute¹⁰. But, still today in African countries the Africans already had and still are exercising the culture of collecting as the old tradition of keeping objects under the custodians Temesgen (2004).

Dr. Temesgen clearly puts this statement as follows:

Many ethnographic and religious objects were preserved in Ethiopian Orthodox Church and monasteries. It was a system whereby from among respected priestly individuals, certain persons are conferred on a responsibility for secretly keeping the objects. The types of objects at the custodies of these individuals remain to be secret to the outside until the end of the lives of these persons. In some African societies, objects important to the group they represented were appointed custodians. For example, in West Africa, certain respected elders were appointed to take responsibility of selected religious masks.

However, for many years, museums in Africa, especially the well-developed ones, were of little significance and benefit to the local people as they prove to be centers of excellence for the outside world. As for the small, local museums with lacking or no budgets at all, they became irrelevant, as their mode of exhibition remained the same except for re-interpretation of facts to suit the current situation.

Many had no missions or visions and only acted to enhance the deterioration of the objects of material culture as they gathered dust in little rooms with no trained personnel to attend to the material, and no funds to create conducive environment for preservation. In the series of seminars and the international conference of Museum 2000, Omar Konaré stated that new methods for the preservation and promotion of Africa's cultural heritage can be allowed to flourish'. The Westerns model for museum shall be eliminated by having vision, independence, and change and community participation and break away from dependence and exclusion and to embrace dialogue and include the marginalized majority in the rural areas in museum activities. Thus for proper functional and relevant museums in Africa, homogeneity and dynamism were seen as pre-requisites.

¹⁰ For more information about the standards of Museums, refer to ICOM's Statutes.

The 21st century museums in Africa have to take the continent's needs into account, with museum playing a double role as custodians of national heritage and forums for cultural development and exchange (Konaré 1991). According to the *International Journal of Scientific Management and Tourism* (2017), the 21st century museum is no longer perceived simply as an institution but as living organs. Many museums in Africa had become irrelevant institutions; visitor statistics in many were low, questions about museum relevance were numerous, the attention given to museums by governments are little; so that they think museums as custodians of the countries' heritage. Thus museums in Africa had to re-evaluate their role in the new society, especially in the 21st century.

2.6. Development of Museums in Ethiopia

The emergence of museums in Ethiopia is a recent phenomenon as compared to the other parts of the world. The reasons for the establishment of museums in Ethiopia were also different from the other parts of Africa. The tradition of collecting, preserving and transferring to the generations remained for long period of time. But, the first museum was founded in Ethiopia in 1944 by Emperor Haile Sellasie I. The National museum of Ethiopia was founded with the National archive by displaying the royal ceremonial customs, robes and gifts from the royal family and their associates. Gradually the number of museums increased throughout the country.

According to Temesgen (2004), the museum development in Ethiopia has three phases. The first phase is the post-independence of the five years' Italian occupation from 1936-1941, when Emperor Haile Sellasie I was returned from exile. At this time there was no any form of museum in the country. But there are collections, such as precious objects of high value representing the higher classes, these objects include cloaks/robes, ceremonial clothes, house hold objects that were used by nobility and represented and reflected the ways of lives of the ruling aristocracy. The purpose of the foundation of this center was probably with restoration of the regime of Haile

Selassie (who has been in exile and got personal experience of the role of museums) and the idea of hammering the legitimacy of the rule particularly by presenting the objects of the ruling class came to play. In any case, the year 1944 was laid a basis for the future of the National Museum and helped the foundation of other centers (Temesgen, 2004).

At this stage objects that were collected did not represent the actual Ethiopian traditions and cultures. Their emphasis was not on the majority and common population but rather

they were royal objects that were used by the upper circle of the society. And also, they were not actual objects representing the way of lives of certain community or ethnic group in the country or they were not in a position to represent the socio-cultural evidences of the Ethiopian general population. However, the movement towards creating or founding a certain form of center for collecting, documenting, conserving and exhibiting the achievements of the people was laid down here at the building of the National Library since 1944. This in turn paved the way for the foundation of the later National Museum of Ethiopia.

The second phase is the period from 1944 to the early 1950s as Temesgen puts the formative period. Because it was the period when Ethiopia's future developments in the field of education and culture was started, and as a result the first higher institution- the University College of Addis Ababa (UCAA) and the Ethio-France agreement of cultural development was signed. In this second phase, the National Museum of Ethiopia and the Institute of Ethiopian Studies (IES) Museum came up with some especial historical developments that took place in the country in the early 1950s. The IES museum which was the second museum in the country was incepted in the UCAA. Dr. Temesgen describes as follow:

In 1950's when hot archaeological expedition was under way, the archaeological mission came up with tremendous results that included potteries, stone artifacts, Sabeian inscriptions and the like that needed a place for preservation and display for the public. In 1955 an exhibition was organized in Addis Ababa to commemorate the 25th anniversary of the Emperor's coronation. The Silver Jubilee of the Imperial period of the Emperor has also created an opportunity to display the cultural materials to the outside world, since the foreign dignitaries and personalities, distinguished guests of foreigners were invited to participate on the ceremony (Temesgen, 2004).

Chojnacki, the then chief librarian at the UCAA began directing collection of cultural objects of the country through students coming from different regions as of the beginning of the 1950s. This campaign, which was carried out by Ethnological Society, founded in 1951 was laid the foundation for the IES museum which was come in to being in 1963. During this period Ethiopia was achieved two events. The 1st event is the discovery of many archaeological heritage objects. The 2nd one is when Ethiopia's role in the African

affair has been begun to take a definite shape that necessitated to offer scholarship for 400 African students to Ethiopia for cultural and educational experience exchange (Chojnacki: 28). The 3rd phase is the period from the inception of the IES to the Military Government of Ethiopia of post 1974. The development of museum during this period is marked as the enrichments of the National museum, the IES museum and the establishments of the provincial museums in at least all the regions of Ethiopia (Temesgen, 2004).

Accordingly, as a result of the increase in number of archaeological heritage objects which was forced to look an independent building, an archaeological museum was opened on the building of the present day Employees' Club of the National Bank of Ethiopia, as a kind of permanent exhibition in 1957. This brought us to the 3rd phase in the development of the NME in the mid-1960s. In 1965/6 the Ministry of Foreign Affairs transferred its office from where we have the National Museum today. In October 1965 the Ministry of Finance gave the evacuated building to the National Museum on temporary basis.

Before 1966, there was no such law formulated to direct on the means of collecting, preserving, and preparing objects for the purpose of historical and cultural researches. It was probably the foundation of the National Museum and the increasing in number of objects as well as awareness about the dangers increasingly facing heritages that necessitated the broadcast of the 1966 proclamation that created the Office of Archaeology or Antiquities Administration. Regarding to the IES museum, it was the 1960s developments in that the foundation of the Society of Friends of IES (SOFIES). Particularly the year 1968 was a very important period of development and saw the 3rd phase of the IES museum. In this year the SOFIES took the responsibility of collecting objects from within and outside by organizing fund raising activities (Temesgen, 2004).

After these times the revolutionary period of the Dergue has witnessed a different situation of the development of museums. It was mainly during this period that many of museums we have in the country made their emergence. Therefore, the procedures that brought the present day ethnographic museums in the country differed from that of the two major museums in the capital. In the Dergue period there is the so called bazaar which characterizes the revolutionary activities that was prepared by different cultural and economic groups in the country. On these bazaars the society were bringing their

long-lived achievements to the general public eyes¹¹. As a result of this event, many ethnographic museums were created in the country from the cultural objects collected by different communities in their respective region. The good example of these ways of origin is the Wollega Museum. In addition to the Wollega Museum, about eight museums were established in the Dergue regime (Ibid).

Although their mainly creations were as a result of bazaars, some of these museums were established in different situations. Examples are Jimma Museum, Mekele Museum, Axum archaeological museums and Addis Ababa Museum which was established as the result of the celebration of the centenary of Addis Ababa in 1986. The Harar National as well as Community museum, the private collection of Abdullah Sherif (in Harar), the Dessie Museum (Wollo Betemezekir, 1974), the Mekele Museum (which was recently equipped with religious objects), Mekele Yohannes IV museum, and though, it was in the provincial museum, the major collection of Jimma Museum goes as far back as the imperial period of 1973/4, when Emperor HaileSELLASIE has made an official visit to Jimma (Temesgen 2004). The last from the provincial museum is the Addis Ababa Museum which was established as the result of the celebration of the centenary of Addis Ababa in 1986/7. It was established with the objective of preserving objects showing the historical development of the city (Temesgen 2004). Since 1991, the current government's system has given rights to self-determination. As a result of the ethnic based federalism the regional states might have their own cultural centers or museums.

¹¹ Informant Geleta Tesso, Age 62, Nekemte.

Chapter Three

The Wollega Museum

3.1. Historical Background of the Study Area

3.1.1. The Wollega Province

The current Wollega Zone is said to have been the old Wollega province. It is neighbored by West Wollega zone to the west, Horo Guduru Wollega zone to the North, West Shoa zone to the East and Buno Bedele and Ilu Abba Bor zones are bordering to the South. The Wollega Museum is found in the town of Nekemte - the head quarter of the current East Wollega Zone of the Oromia Regional State. The old Wollega province is predominantly inhabited by the Oromo people, while some of the ethnicities were occupied the land before the Oromo expansion, some of them was assimilated by the Maccaa Oromo (Negaso, 2001) and the rest were resident to the periphery as it is a regional state today.

3.1.2. The Oromo Expansion to the West Regions of Ethiopia

For the better understanding of the people and demography of the study area, it is good to have an overview of the historical background of the western Oromo in general. Due to the fact that the Oromo people are said to have initially been a society of egalitarian and mobile pastoralists with a mixed cattle-breeding and grain-growing economy (Abreham 2006:53), they have been dispersed in need of the fertile land and grazing and water for their cattle. According to Diribi (2012) the Oromo people expansion is from North to South (Diribi, 2012: 383-385).

It is well known that the Oromo people are divided in to two large confederacies- the Borana and the Barentu, the descendants of the senior and junior sons of Oromo, respectively (Abreham, 2006). Each of these confederacies is divided into numerous sub-tribal groups (Bahrey, 1593). Accordingly, the Borana and the Guji, the five Tulama of Shoa and the four groups of Macha of south-western Ethiopia are all descendants of Borana, while all the other Oromo groups in eastern and northern parts of the country are descendants of Barentu/Barentuma (Abreham, 2006).

According to Fiixee (2012)¹², five of the Oromo tribes *Hoboo, Jarsoo, Waloo, Karrayyuu and Liiban-* were settled on the fertile land of *Finfinnee* where there is enough grasses and the mineral water *Horaa* for their cattle (Fiixee, 2012:14). The Macha in turn were divided and separated into a number of groups that further migrated to and settled in Shoa, Wollega, Jimma, and Illu Abba Bor provinces (Abreham, 2006:89-94). Macca Oromo expanded to the present day Wollega in need of farm land and grasses for thier cattle.

Despite some assumptions, the exact date of the Oromo expansion is not yet defined. Some suggested that the Oromo expansion was in the 16th century (Diribi, 2012: 384), others argued that there is no clear cut date for the Oromo expansion and want to put simply a hypothetic evolutionary construction (Abreham, 2006). According to (Tesema, 1980) based on the assumption on genealogical calculations, the settlements of Western Oromo in the present day of Wollega had taken place and ends approximately around 1680 – 1772.

Although, the Wollega province is one of the largest catchment areas of the ‘*Maccaa*’ Oromo, other ethnicity such as, the Mucucoo, the Gabatoo, the Agadii, the Kaza, the Damota, the Waragoo, the Gaanqaa, the Konchii (Kaanchii), the Mao Busasee, the Kwegu (Koogoo), the Kwama (Koomoo), and the Majangir (Masangoo) were lived in the area before the Oromo expansion and still living in the area. Since they assimilated by the Oromo, some of them are almost became as one of the clan of the Maccaa Oromoo, we cannot identify their original place (Negaso, 2001).

Dr. Negaso Gidada, in his dissertation ‘*History of the Sayyoo Oromoo of Southwestern Wallaga, Ethiopia, from about 1730 to 1886*’ page 62, clearly stated as follows:

The Oromo had two basic ways of confronting the non-Oromoo people they mate on their way. Either they fought them or they tried to integrate and absorb them in their society through the Meedhicha and Guddifacha systems.

(Negaso Gidada, 2001).

In addition, according to the report of the paper found in the museum which is entitled “*Short report about the peoples in the Wollega province, August 22, 1980 (“በወለጋ ክፍለ ሀገር ስሎሚገኙ ብሃረሰቦች አጥር ዘገባ፣ ነሐሴ 15 ቀን 1972 ዓ.ም”)*” which is not authorized by any individual but the committee assigned to write by the concerning political leader

¹² *The interviews held in Dembi Dollo with Gutema Rufo, one of the elders of Sayyoo in the present day Kelem Wollega in 1965 E.C. by the Author of “Seenaa Oromoo Wallaggaa” Luba Fiixee Birriitiin, 2012*

of the Dergue¹³. The paper lists ten ethnic groups including the Oromo who lived in the Wollega province. Those who were listed in Dr. Negaso's dissertation are also listed in this report. These are: the Jablawi (Wutawutii), the Ma'oo, the Koomoo, the Kaza (Seesee) the Gabaxoo (Sanqallaa) and the Majangir (Masangoo) are (the later four are listed in Negaso, 2001) and the Anuak are people who were lived in the old Wollega province before departed to the current Benishangul Gumuz Regional State. And the report also describes the Amhara, the Tigrean and the Gurage peoples as the urban dwellers who are living in trading.

As described in the above statements, more of the inhabitants are the Oromo and the other ethnicities are living in Wollega province in peaceful coexistence. As a result, the East Wollega zone, especially Nekemte town now where the Wollega Museum is located has accommodated almost all the ethnicities of Ethiopia.

According to the national census of 2007, this zone has a total population of 1,213,503, of whom 606,379 are men and 607,124 women; with an area of 12,579.77 square kilometers (CSA 2007). The two largest ethnic groups reported in East Wollega are the Oromo (87.74%) and the Amhara (10.89%); all other ethnic groups made up 1.37% of the population. *Afaan Oromoo* is spoken as a first language by 88.13% followed by 10.85% Amharic. The remaining 1.02% belongs to other language speakers (CSA 2007).

3.1.3. Nekemte Town

Initially, the present day Nekemte was founded as a political seat of the rulers of kingdom of *Leeqaa*. The land was belonging to *Fidoo Bookkisaa*, who was the *Abba Boku* among the *Gadaa* officials of the *Kolooboo* and was the elder (*hangafaa*) from the *Warra Waayyuu* clan of the *Leeqaa* Oromo. The original land of Bakare Godana's family is some 30-50 kilometers far from Nekemte to the east, known as '*Waamaa*' in the present day of Wayu Tuqa woreda. The town is one of the earliest settlements of the Leqa Oromo clans, which was already a distinguished Gada centre of socio-economic and political significance for the Leqa people (Tesema Ta'a, 1993; Ebsa, 2006). It was served as an assembly place and ritual center for the Gada Hobo officials (Ebsa, 2006:2).

According to Ebsa, the emergence of Nekemte as a small town is closely connected with the rise of an agriculturally resourceful polity known as Leqa Nekemte (Ebsa, 2006). The

¹³ I have used this paper, since it was archived in the museum as one document of the nations and nationalities and peoples of Ethiopia lived in the Wollega province

foundation of Naqamte town is directly related to Bakare Godana's family. In the early 19th century [around 1820 AD], the family of Bakare Godana was the Gadaa officials of the *Leeqaa* clans.¹⁴ Nekemte flourished as a nucleus of economic, social and political activities of the Leqa Oromo by the beginning of the 19th century (Tesema, 1963). It was founded as a small town during Bakare Godana in 1837.¹⁵ During this period, Nekemte town was an important center for the long distant traders. Since the town is on the junction of the route to Jimma and to the whole south western part of the country, it has become center for the long-distance traders. The long-distance traders who come from the North and pass through this route pay taxes for the leaders; this created an opportunity for the gadaa leaders to sustain their power as lords (mootii). Then Gadaa system has been declined so that the gadaa leaders converted to lords (mootii) rather than Gadaa leaders. From 1837-1868, Bakare Godana was made Nekemte the political seat of his leadership. This town was served as an assembly place and ritual center since the rise of Moroda Bakare, in the mid-19th century before the expansion of the Shoan hegemony¹⁶ under the leadership of Moroda Bakare.

According to my informants, although Nekemte is an interest town for the kingdom of *Leeqaa Naqamtee* under Bekere Godana, and his son Moroda Bekere it was not established as the modern town during their leadership.¹⁷ The town was founded as a modern town when Kumsa Moroda became a successor of his father in the 2nd half of the 19th century. It was during Kumsa Moroda's administration when the kebele's in Nekemte town [*"tuulsii"* in Afaan Oromoo] has got their present day name. And as the same time, the first market place was prepared at *Bakkee Jamaa Dalaksaa*,¹⁸ one of the big markets of the town today.

Many progresses of making of the town were made by Kumsa Moreda who gave the land for the black smiths, tanneries, the weavers, and other artisans. He also settled the Greeks, Armenians, Germans, Jewish and the Arabians. He also settled the "*Kommari*" people who know the preparation of *tej* for the foreigners' recreation and enjoyment.¹⁹ The first school which teaches French, English and Amharic languages

¹⁴ Informant Amsalu Temesgen, age 58, (March 13, 2020) in Nekemte town at the Wollega Museum.

¹⁵ Informant Cherinet Waqwoya, age 62, (April 27, 2020) Nekemte (telephone call)

¹⁶ Ebsa Yonas, 2012

¹⁷ Informants Amsalu Temesgen, age 58, (March 13, 2020) in Nekemte town at the Wollega Museum

¹⁸ Informant Cherinet Waqwoya, age 62 (March 18/2020) in Nekemte town at the Wollega Museum.

¹⁹ Informant Cherinet Waqwoya, age 62 (March 18/2020) in Nekemte town at the Wollega Museum.

were opened and the building of the bridge of Dedesa are some to mention²⁰, among the modern developments evolved during *Mootii* Kumsa Moroda.

The name *Naqamtee* comes from the old inhabitant named *Naqamtee Gadaa Ootaa*. According to Cherinet Waqwoya, *Naqamtee Gadaa Ootaa* has lived at a place where Kumsa Moroda's palace was now existed and died without raising children, but his land and general properties of him has been left on the land. When Kumsa Moroda succeeded his father, he used to maintain his family's kingdom. When he asked why the land of *Naqamtee Gadaa Ootaa* left bare (*Otaa*), the people replied, "*he has no children*", and then he [Kumsa Moroda] built his residence and named the place by '*Naqamtee*' after the man *Naqamtee Gadaa Ootaa*.

According to tradition, when one of the clan leaders catch the land and settled there, that place was named by the clan leader after his death. Accordingly, *Mootii* Kumsa Moreda kept his fore fathers' culture so that he named his town after *Naqamtee Gadaa Ootaa*. There were some misuses of the naming of Nekemte before. Some people stated the name *Nekemte* has come from the word "*Naqattee*" which means engagement for marriage. Other assumed when the hunters went in to the bushes, they saw the huts built in the bush in rows, and then they said "*kanammoo maaltu as naqee?*" meaning "who clustered this hut here?"²¹ However, both names do not represent Nekemte.

Nekemte has a latitude and longitude of 9°5'N 36°33'E and an elevation of 2,088 meters. The town Nekemte is 328 km far from Finfinnee Addis Ababa, and it is at the junction of the road network for South-Western part of Ethiopia and the main route in the western region to Asosa (Benishangul Gumuz Regional State) and to the Gambella Regional State via Dembi Dollo or via Metu and Gorie.

Following the 1974 Revolution and up to the final fall down of Derg regime before the current government's restructuring the country in to regional state, Nekemte was continued as the capital of the former Wollega Province. Currently, Nekemte is the head quarter of East Wollega Zone and the host city to Wollega University since 2007.

Nekemte is the largest city in Guto Gida woreda (CSA, 2005). According to the figures gained from the Finance and Economic Development Bureau of Oromia report of (2010) the total population of the town was 87, 572 of whom 44,651 were males and 42,921

²⁰Informants Amsalu Temesgen, age 58, and Cherinet Waqwoya, age 62 (March 13 and 18/2020 respectively) in Nekemte town at the Wollega Museum

were females²². According to the Office of Plan and Economic Development of Nekemte (PEDN), the current population of Nekemte which is projected from the 1999 NSE (National census of Ethiopia), is estimated to 123,484 of whom 63,015, were males and 60,469 were females.²³

The majority of the inhabitants, with 48.49% of the population are Protestants, while 39.33% of the population is followers of Ethiopian Orthodox Christianity, and the rest 10.88% are Muslims (NCE, 2007).

Nekemte has a highland subtropical climate with a higher elevation less than Addis Ababa. The city has a slightly higher average temperature, differing mainly in the low averages. The average annual temperature is 18.3 °C (high: 24 °C and low: 12.6 °C), although to the north of Equator March is the warmest month and July is the coldest month. Nekemte has one of the highest rainfall accommodating towns in Ethiopia with more than 2080 mm.

Nekemte is one of the hosting town of several nations and nationalities of Ethiopia. As mentioned above, most of the residences are Oromos followed by Amhara. Others such as the Gurage and Tigrean are also living together in peaceful co-existence and tolerance with no basic conflicts. As a result, the subject matter of this research, the Wollega Museum is holding the national identity of all South Western peoples of Ethiopia.

3.2. Backgroun of the Study

The Wollega Museum was established during the Dergue regime. According to my informants, in 1975 E.C. the foundation of the museum was laid down. There was a bazaar prior to the foundation of the corner stone. The '*bazaar*' characterizes the revolutionary activity that was prepared by different cultural and economic groups in the Dergue regime (Temesgen, 2004). On these bazaar the society are bringing their long-lived achievements to the general public eyes. As a result of the bazaar many ethnography museums were created in the country. The good example of these ways of origin is the Wollega Museum. But, the exact date of the bazaar has not been mentioned. As observed from the accession registration document, the bazaar might be some three years back from the date my informants mentioned in 1972 E.C (Degefu, 1994) also supports this statement. Because, the cultural material which was collected from Kellem

²²Statistical abstracts of Bureau of Finance and Economic Development of Oromia report (March, 2010 GC)

²³Source: Office of Plan and Economic Development of Nekemte

Awuraja has been registered by the accession number 71-1-1 on the date 1, 12, 1971 E.C. and as I observed from the description of the material, it was given for the establishment of the Wollega Museum in 1971.²⁴ According to my informant Galata Teso, every sector has the obligation to show their works on this bazaar. Accordingly, the cultural materials are collected from the entire six *Awurajas* of Wollega province by the political office of the Dergue regime.

The collection was implemented by campaign made by all office holders of the six *Awurajas* and the people ordered to bring their cultural materials. After the collection was completed, it has been accumulated on the Meskel square of Nekemte town²⁵. After the bazaar has been accomplished, the materials were accumulated in the model house which was built beside the Meskel square (Degefu, 1994). But, one of the antelope's horn and a lion sculpture was left on the field. When President Mengistu passes alongside the Meskel Square, he saw the remains of these animals and shouted to Niguse Fanta, the then political officer of the regime. Meanwhile, President Mengistu ordered to prepare a place for those cultural materials. Then, Kumera Geleta who was the then Mayor of Nekemte town was organized committees from the six *Awuraja* Nekemte town and And he has ordered to collect treasures as well as money to build a museum (informant Galata Teso).

According to Degefu (1994), the collection of cultural heritage started in 1970 E.C. As I observed from the registration book of the museum, the collected heritages were registered, in the succeeding year, in the month of August from 1-3/1971 E.C. Apparently, as the collection was implemented by campaign the registration is also too, as observed from the document. The registration was completed in three consecutive days, as one can observe from the registration book. One year later, in July, 1972 E.C. the bazaar was accomplished. In 1973 E.C. in the month of September, some of the collections were sent to the National Theatre of Ethiopia (NTE), to be exhibited at the national level. At a time, there has been an event called *“የሀገረሰብ እድገብ ስራ ክስት”* which has an equivalent name in English *“The National Expo of Hand Crafts”* held at National Theatre of Ethiopia on September 1, 1973 E.C. These heritages have been stored in the then model house of Youth and Sport commission from its collection to the time when the museum has been established as one of the heritage accumulation center.

²⁴ For more information see appendix 1 of this thesis

²⁵ Informant Galata Teso, age 62 (March 13/2020) in Nekemte town at the Wollega Museum.

The initiative and great role in the building of the museum was made by the elders of Nekemte town and Tesema Ta'a, from the scholars.

In relation to the other museums, the Wollega Museum is a building purposely constructed for the use of museum in Ethiopia. Although the museum has not established before the issuance of proclamation No.209/2000²⁶, it is a museum which is legally established by the government which fulfills the criteria of a standardized museum of Ethiopia as directive No 11/2014, (*Museums Establishment, Professional Confirmation and Certification Directive of MoCT*). Now days the museum is the main center for the preservation of cultural materials of the South Western people of Ethiopian. It is now functioning as one of the big cultural institutions in the country in general and in the Western Ethiopia region in particular.

3.3. Overview of the Museum

As presented in the background, the Museum is one of the purposive buildings constructed for the museum in Ethiopia²⁷. Other museums, which are established in Ethiopia, are whether at Imperial time or during the emergence of the Dergue, they were all established either in the royal family's residence or in the government offices which are built for other purposes.

The finance of the building has come from the community of Wollega province. Since budget was not allocated from the government, the people of all the six *Awurajas*²⁸ of Wollega province contributed 380,000.00 ETB for the construction of Museum. The foundation stone was laid by President Mengistu Hailemariam in 1975 E.C. And it was completed after four years in 1979 E.C. The inauguration ceremony was held on January 1, 1979 E.C. in the presence of President. Since its inauguration till this research conducted it serves as the main heritage conservation center for the South West Ethiopian people. Currently, the museum holds a total of above 1500 collections of cultural materials which is categorized as an ethnography museum. But it also comprises some historical objects which shows the museum as that of general museum.

²⁶Proclamation No.209/2000: 15, *Establishment of Museums* "any person, whose professional qualification has been certified by the Authority, may establish a museum.

²⁷All my informants agree on the fact that the WM is the only building that is constructed for the purpose of a museum in Ethiopia.

²⁸Awuraja is the equivalent set up of the current Zone, and during the Dergue regime, Ethiopia has 14 Kifle hager (Provinces) and the province has its own Awuraja (District). The six Awurajas of the Wollega province are; Kellew Awuraja, (the current Kellew Wollega zone), Asosa Awuraja (the current Benishangul Gumuz Regional State head quarter), Gimbi Awuraja (the current West Wollega zone), Arjo Awuraja, (the current Arjo district (aanaa), Horo Guduru Awuraja (the current Horo Guduru Wollega zone) and Nekemte Awuraja (Informant Amsalu Temesgen, March 13, 2020, Nekemte)

The Museum has three exhibition halls. The first exhibition hall or the central hall from the three has dual purposes. It serves as introduction room where objects are temporarily displayed (or used as the temporary exhibition place) and simultaneously it serves as the waiting room where the visitors stay to visit up to their turn will come. The other two, which is located on the left and right sides of the central hall serves as permanent exhibition areas. The second exhibition hall is the hall holds bulky heritage objects [cultural materials] in which the displays range from the hunting scene to the process of weaving. While the third exhibition hall filled with different cultural materials, traditional and modern armaments, the royal family's household materials and the Jablawi house which indicates the co-existence of nations and nationalities of the peoples in the Wollega region.

At the entrance of the museum, there situated remain of Italian warplane which was smashed at a place called Bakkee Boneya in the east of Nekemte town. This commemorates the five years of Italian invasion of Ethiopia. According to informant Amsalu Temesgen, this remain of Italian's warplane is one of the three war planes shot down by the Black Lion's Patriots during the Italian occupation on June 20, 1935.

According to informants, Italians come to invade Ethiopia during the leadership of King Haile Selassie, at that time Hambis (Dejach Habtemariam) Kumsa was a governor of Wollega (*Leeqaa Naqamtee*). At that time, the Black Lion's Patriots were very organized around the Wollega region; and they were very strong enough to defend the Italian. Dejach Hambis Kumsa supported the Patriots' secretly. Although there is no evidence of support, it suspected that Italian physicians²⁹ assassinated Dejach Hambis covertly because of his support to the patriots. At the end of the day, when he was sick they injected him a poison and killed him instead of treating him as a ruler.³⁰

²⁹ *It was transcribed from the guide, when he narrates the story of Hambis Kumsa.*

³⁰ *Informant, Amsalu Temesgen, Nekemte, April 13/2020*

The Italian Warplane

Fig. 1: The Wollega Museum entrance, and the façade where the motors of Italian war plane is locate (Photo by Solomon Alemayehu- April, 2020)



3.3.1. The Design of the Museum

According to informant Cherinet Waqwoya, two things are make unique the Wollega Museum; these are: the structure of the building and the location of the Museum. As Ethiopia was following the socialist ideology, countries such as, Soviet Union and East Germany were supporters of Ethiopia. As a result, the design of the museum was prepared in Germany. The Wollega Museum has been built by the design of the letter “WM”. The letter “W” represents Wollega when upward and “M” represents Museum when down ward. After the design was completed, the foundation stone was laid by President Mengistu Hailemariam in 1975 E.C.³¹

The design is purposely prepared for museum and the location of the museum is at a convenient place to visit. The design of the museum is prepared by the letters “W” and “M” which describes the name Wollega Museum.

It was unknown, why the designers used the letters “W” and “M”, for the design of the museum. Since it was designed in German Democratic Republic (GDR), no one cannot describe the design why the designer used the above letters while there are many options to be used that describes the surrounding society as a cultural institution.

³¹ Informant Galata Tesso, age 62 (March 13/2020) in Nekemte town at the Wollega Museum.



Fig. 2: The architectural model of the Wollega Museum, top view
 (Photo by Solomon Alemayehu, April 2020)

Probably it might be for the simplification to be understandable for the viewer. It could be also as a result of the knowhow of the society about design impression or still there is the probability of the imposition of government, because of the Socialism ideology that the Military Government of Dergue follows did not advocate the self determination of the ethnic groups of people of Ethiopia. To use societal symbols such as *Odaa*, or other cultural valuable symbols, there should be self-determination. At a time, Ethiopia is under the rule of the military dictatorship of unitary government, so that no one can ask such question as using ancestral symbols. What so ever it is, the museum is symbolized by the letters “W” and “M” to describe the Wollega Museum. The letters created a good opportunity for the designer, in that one letter is used for dual purpose. It is simple design, since the letter can serve both up and down ward to call the Wollega Museum. So, more of my premises inclined to the simplification of the design.

In Wollega, there are many things which symbolize the cultural institution such as the *Odaa* (sycamore tree), horns of elephant, coffee beans, gold and platinum minerals, *Ancootee* (best traditional food in the western region of Oromia), Makkoo Bili’s leadership stick (*bokkuu*). One of the informants explained about the Cabinet of Ayana Hambis [Fikreselassie Habtemariam] which was offered from the England Royal Family, it has a design of sycamore tree on its top. It describes that the King was from the ruler of Oromo though he was detached from the leadership style of Gadaa.



Figure 3: One of the Nobel family's treasure in Wollega Museum, (Ayyaanaa Hambis's cabinet) locally known by its Fikreselassie's cabinet. (Photo by Solomon Alemayehu, April 2020)

3.3.2. The Category of the Museum

As described in the literature from their starting as the house of muses in Alexandria in around 300 B.C, up to the modern museum in 1682, by the gentleman Elias Ashmole, museums are organized in different status and types. They are started by the private collections and developed to public educational institutions today. They range in size and activity from great international museums, to the smallest one-room village museum. They vary in their purpose, they vary in their collections: from insects to historic industrial machinery, from ancient statues to pathological specimens, from modern paintings to revolutionary flags. They vary in who runs them. They vary in the public they seek to serve. Museums vary most controversially in the function they perform. The one thing that every museum has in common with every other museum is collections. (Ambrose and Paine, 2005)

Accordingly, Wollega Museum is identified in the classification by its collection as it is an Ethnography Museum (Triulzi, 2006) (Temesgen, 2004), and government museums according to its management. It is one of the local (zonal) museum in its classification of the area it serves and the general public museums and the way the museums exhibited its collection is traditional.

3.4. Collections of the Wollega Museum

As described in the previous chapters, the Wollega Museum holds a collection which describes the society's philosophy, achievements and memory of the past. From the time of collection by campaign until the recent years, the number of collections of the

Wollega Museum is figured as 1700. Currently, the Wollega Museum has reduced, to about 1500 collections, because of different reasons, which is going to be discussed in the coming topics in association to the exploration of problems of the museum.

Collection is the central theme of the museum. It seems as a back bone of the museum; without collection there is no museum. According to Anne A. Avaro (2009), museums acquire objects and create collections because the objects convey significant messages. These may be variously historical, religious, economic, technological, and so on. The value of a collection is for the purposes of research, education, interpretation and enjoyment and accessible for the society. As I described in previous topic even though the museum holds other objects such as, paleontological, natural and geological, the Wollega Museum is categorized as ethnography museum.

The Ethnographic museum of Wollega have collected and holds the Oromo ‘ethnographic materials as well as major ethnic groups whom live in and around the present day Wollega mainly in the Jablawi and other ethnic groups whom their ideology, philosophy and their culture of civilization are exhibited in this museum and whom live physically in Benishangul Gumuz Regional State today. As a result, Wollega Museum is a center of ethnographic objects of the different nation and nationalities in the present day of West South Ethiopian peoples. To mention, the East Wollega, West Wollega, Horo Guduru Wollega, Kelem Wollega, Ilu Abba Bor and Buno Beddelle Zones of Oromia Regional State and as well as the Benishangul Gumuz Regional State. Other objects such as gift to the Royal family of Kumsa Moroda from the palace of Menelik II and Hilesellssie I, a chair of King Taklehaimanot of Gojjam captured at the battle of Imbabo in 1882 and a royal cabinet which was a gift from the Royal Family of England to King FikreSellassie Hambis are displayed in this museum.

The material culture exhibited in Wellega Museum is collected in three ways, these are: by donation, purchase and bequest. More of the material cultures from the collections were acquired by donation through campaign. There is a collection policy which regulated by the Museum and which is implemented by the EWCTO.

According to the ICOM Code of Ethics, 2017,

“The governing body for each museum should adopt and publish a written collection policy that addresses acquisition, care and use of collections. The policy should clarify the position of any material that will not be catalogued, conserved or exhibited. The collection policy

may include special consideration for certain types of working collections where the emphasis is on preserving cultural, scientific or technical process rather than the object, where objects or specimens are assembled for regular handling and teaching purpose.”

According to informant Cherinat Waqwoya, they have a plan to acquire material cultures annually. The method of acquisition is through the hierarchy of the Culture and Tourism Offices of the Zone and Woredas under East Wollega Zone’s Administration.

The Wollega museum has currently about 1500 kinds of collection. These collections are distributed in all the three exhibition halls, mainly known by the first, the second and third exhibition halls, as mentioned above. However, there is also systematic classification of the object in the collections.

As informants describes, there are different views to categorize the material objects collected in Wellega Museum. According to Cherinet Wakwoya, the objects collected in this museum are categorized in to four broad groups. These are: material culture, social organization culture, cultures of civilization and ideological culture. They are exhibited in the museum to describe the philosophy and achievements of the people of South Western Ethiopia mainly the Oromo and peoples of the Benishangul Gumuz Regional State.

Material culture includes those objects in which the people used their indigenous knowledge that leads to technologies they have used in their lifetime, which are still existed and working. These are artifacts produced by this people, such as pottery, weaving, tannery, horns products, wood works, blacksmith and jewelries.

Social organization culture comprises those organizations in which the society would organize for their day to day wellbeing’s; such as cooperation like *daboo*, *mandoo*, *iddir*, *ekub* and others to mention some.

Cultures of civilization are the intangible cultures which are transferred from generation to generation through folklore, in which the society describes its love and hate, happy and mourn, and other mythologies. These are cultures such as, performing styles, singing, dramas, and other folk tales.

Ideological culture: refers to those cultures of administration (leadership ideology), indigenous and modern religions, mythologies, world views (philosophy) of the society in which the society rules itself.

When it is expanded to the general classifications of the collections in Wollega Museum, the collections are categorized into various sub groups of families. According to my informant Geleta Tesso, the collections in both the second and third exhibition halls are generally classified into eighteen sub divisions. Accordingly, collections in the second exhibition hall are weaving and spinning, tannery, wood works, wood and ivory turnery, basketry, Oromo and his house, metal works /blacksmith/ minerals and hunting scenes. These all are fall under the category of material cultures, which are exhibited in the second exhibition hall. Traditional and modern armaments, religious objects, the classical ruler's treasures, the Jablawi house and their material cultures, pottery, jewelries /artifacts/, traditional clothes, agriculture and agricultural materials, musical instruments are exhibited in the third exhibition hall of this museum.

3.4.1. Collections in the Exhibition Hall I

The first or central hall of the Wollega Museum is used for different purposes. It is used as temporary exhibition hall. It also serves as introduction room where objects are temporarily displayed. Briefing about the museum in general is given here and sometimes it is used as theatre performance hall when needed. It consists of the specimen of the Wollega Museum, and other objects such as traditional curved wooden chairs and pictures of different scenes and paintings collections.



Fig.4: Some of the temporary exhibition hall's collections (*Photo by Solomon Alemayehu, April 2020*)

As described in the above statement, this exhibition hall has historical significance in preserving historic events, such as the inauguration of the museum, the historical narration of Colonel Abdissa Aga, the preservation of the structure of genealogical tree of the Oromo people, the old map of Ethiopia which describes the united Ethiopia with

Eritrea, and the peoples of Ethiopia who lives in Wollega provinces. The photographs displayed here talks about the past histories including the patriotism made by the most respected brave Abdissa Aga, who struggled with Italian warriors and whose heroic did was astonished not only the Ethiopian but also the foreigners including Frances. Abdissa Aga is not only hero of Ethiopia but also hero of the world in that he did his best starting from Ethiopian forest up to the France’s forests. However, the paradox is that there is no single memory made for this hero (brave man) of Ethiopia by statue or in other means unless this some photographs of him and his family; which is now preserved in the Wollega Museum.



Fig. 5: Historical narration of Colonel Abdisa Aga,
(Photo from the museum used by permission, April 2020)

The other thing that has not been described openly in this museum is that his Excellency Colonel Mengistu Hailemariam has made his first freely entrance to the museum without his bodyguard and opened the museum publicly on January 1st 1979 E.C³². According to my informant Geleta, Colonel Mengistu Hailemariam has played a great role in establishing the museum. Since, this museum is existed as history, It should not forget him. He made a decision and ordered the then administrators to urge to build a museum in a short period of time. But, since there is no budget allocated for the building, the community had contributed money in addition to their material culture. Accordingly, 380,000 ETB was collected from the people of Wollega and the museum has become to being.

³²As interview with informant Geleta Teso (April 13, 2020, Nekemte)



Fig. 6: President Mengistu H/Mariam with his cabinet and the local community
(Photo from the museum used by permission, April 2020)

3.4.2. Collections in the Exhibition Hall II

This hall holds bulky of collections, which are exhibited on the permanent bases. These collections of heritage are categorized as it was described in the general classifications of the halls. There are scenes of hunting, agriculture and natural resources, mining and mineral resources of the Wollega province, *Tukul*, the Oromo and his house with its full materials (household materials), traditional handcrafts such as wood carvings, metal works, leather works, horn and ivory tannery and the artifacts in general, and the Kumsa Moroda's family household materials.

The Oromo traditional house *Tukul* is displayed with its full pledged and with all its material culture. In this house, a thing that describes the philosophical foundation of the Oromo and his house is on the display and narrates full scenario of the Oromo house. A traditional type of house in the Wollega zone is the round *tukuls*, which is designed with a cone shape. It is covered by the Savanna grass, mainly called *citaa*, and protects from heavy rains as the roof. It is covered in detail by the professional roof maker known *ijjeeraa/ijjeertuu* and the roof covering process is known as *ijjeerraa manaa*. A large stone serving as a table (sometimes basket or wooden tables) are visible and kitchen utensils, hooks are liberally, distributed all over the interior of houses to hang up clothes, hides, water containers, knives and anything else that need not to occupy the restricted floor- space

To see the Oromo house in detail, there are many materials in the Oromo house, which have a philosophy and symbolism behind the scene, which describes the achievement of

the society. Beginning with the entrance of this model house, there is a sculpture of a man on the right side, which symbolizes the owner of the house. Beside the man, there is a female sculpture placed on left side of the *tukul*. The male has been dressed according the customs of Wollega that a male dresses *kittaa* and a traditional cape and the female dresses in *biddiqqoo*, *wandabiitii/wandaboo*, *sabbata*. While the *biddiqqoo*, *wandabiitii/wandaboo*, are just for dress on the occasions, the *sabbata* has different purposes, it helps for belt, for saving their money and at a time of trouble it helps for strengthens for Oromo women.

There is an umbrella, which is prepared from *dhallaaddu*; a grass that is longer than ordinary grass, which grows in and at a riverside. The umbrella is a similar design with that of the Agaw people and other ethnic groups. It is unknown how this similarity has come in Wollega. It needs further study to know the similarities' of this material culture and other materials in the Ethiopian context. This type of umbrella has been used in the Oromo of Wollega for a long period of time. There is also similar umbrella for the male, which is prepared from palm tree (*meexii*).

Other materials are those related with the meal preparation. To prepare the process is started by preparing flour. Flour preparation is executed in two ways among the Oromo of Wollega. One way is by the means of the grinding mill. The other way is by hitting the grain in to the material called *mooyyee*. A grinding mill displayed in this house has a package, in this package there are three components. These are the main grinding mill (*dhagaadaakuu*), a small stone used to grind called (*majii*) and (*waqaraa*) which helps to sharpen the grinding mill and the *majii*. According to the tradition, the Oromo women could manage to grind in order to feed her family. They used to prepare their food by manual grinding mill since unknown time. This shows the strength of the Oromo women to tackle a hard situation in the life. According to Nagaso (2001), the Muslims from Jimma introduced the grinding mill that works by the power of water in 19th century. Up to the 19th century and since recent time also, the people used the manual grinding mill for the preparation of their food.

As described above, the other means of preparing flour for meal is the *mooyyee*. *Mooyyee* is a special material prepared from wood. It is the main material which is used for pre preparation to grind flour for grinding mill. Mainly for the preparation of traditional pourage, *mooyyee* is the best material. It is a material used by Ethiopia women

anywhere; a symbol of helping each other. It is prepared from Eucalyptus or from the Wanza tree. In these scene, there is also a wooden material used as a container of 'lit' which is prepared from a single wood without using a nail. This proceeds us to the process of preparation of 'cumboo', a traditional food known around Wollega especially Nekemte, Gidda and Horo Guduru. Cumboo has a process from its preparation of the raw materials to its product-the *cumboo* itself. It has three layers, the big 'mitad' *eelee*, the 2nd mitad is *beddee* (a small mitad), and the third is the last cover. First, the *eelee*, is placed on the fire; after it is placed on the fire the *koobaa* leaf is placed on the *eelee* and the tef lit would poured on the *koobaa* leaf. After the *koobaa* leaf again the *beddee* is placed on top of the leaf; and then sandwiched in between the *eelee* and the *beddee*, then on the *beddee*, there is a fire again, on the top of fire again there is a cover for the final on the top of *beddee* and make it plaster by the traditional means. After an hour and above it will become delicious food. There is also a material called *cororsaa* that holds melted butter. The material (*cororsaa*) has five holes to pour the butter on the *comboo* it might be a symbolic meaning in that the number five and eight have their own mythological expression in the Oromo's. For example, the party of Gadaa is five; as Gemmechu argues, the Oromo house has five classes. According to Tabor (2015), the ten Oromo clan is categorized in to five, namely Sabboo and Goonaa, Maccaa and Tuulamaa, Sikkoo and Mandoo, Ituu and Humbannaa, Raayyaa and Aseebuu. The Oromo myth of origin maintains that God revealed five pillars of laws to the Qaalluu and Ayyaantuus, and ordered them to teach the people to observe them. They are: Worship God, Eqabaa, Safuu (moral law), Holy and respected, and accepting in people. Gadaa also follows the five pillars of law; Yayyaba Boruu Biloo, Guloo Gobboo, Yayyaba Mana Leeqaa Jaarsoo, Yayyaba Galoo Aannoo, and Yayyaba Baabboo Gaalessaa are those to mention in the Oromo mythology³³. In addition, such mythology (philosophy) of the Oromo people is applied in its day-to-day life, which is now exhibited in Wollega Museum.

The *siiqqee* is another display of this house, which describes the Oromo women's right in preserving peace and stability. According to informant Gemmechu Abebe, *siiqqee* is a stick prepared from *ulmaayyaa* tree. According to Kuwee (1997), *siiqqee* is a stick symbolizing a socially sanctioned set of rights exercised by Oromo women. Accordingly, *siiqqee* have different meaning for different individuals. Since the Oromo people are

³³ Partisan Discourse and Authentic History, By Tabor Wami, Addis Ababa, (2015) pages 51,53 and 54

occupied on a vast area in Ethiopia, it has its own meaning in the society it has been used. Some of them as Kuwee puts, "*Siiqqee*" is a stick, just a simple stick. For others, "*Siiqqee*" is a stick signifying the honor of Oromo women; and some other describes, "*Siiqqee*" as a blessing stick, "*Siiqqee*" also, is a religious stick Oromo women used for prayer. Still some says, "*Siiqqee*" is a ceremonial marriage stick given to a girl.

According to my informant Gemmechu Abebe, *siiqqee*, is hold by *haadha siiqqee* whom age is old, and who know the *safuu*³⁴ of Gadaa, *siiqqee* cannot break and bend (*hincabus hindabus*). The purpose of holding *siiqqee* is for maintaining peace between neighbors, clans and even family (husband and wife); she goes to the house that has a problem of peace (disputed family) in the morning and arbitrating them and maintains peace. In addition, she goes with Abba Gadaa, if there is a dispute between countries and reconciles it. Butter, milk, honey and wet grass have been hold with *siiqqee* because these materials are symbols of calmness (peace).

The Oromo of Wollega in general and individual Oromo habitat's life has a close relation with cattle and cattle's product. Cattle are everything for the Oromo people in general, and, for the Oromo of Wollega in particular. There is a saying in Afaan Oromo; which appreciate the cattle, especially caws: "*loon maalshee gatanii, aannan ishee dhuganii, foonni irbaata ta'ee, gogaan itilleedhaa, gaafti waancaa ta'ee, Nooruu yaa saawwaayee*". It means cattle are everything, its meat for food, its horn for cup and its skin for mattress and its milk for drink. Why should the cow hate. These are exhibited in the Wollega Museum in the form of the product of cattle in the Oromo house. There is milk holder made up of calabash called *elemtuu*. It is decorated by traditional handcrafts by the works of needle and the grass called *migira*. There is also container called *weessoo/ro'oo* which is used for producing butter in the traditional method.

Another historical material is the *agalgil*; which is prepared from grass by the work of basketry and covered by the skin in order to be strong. It is a container used for holding foods and tied so that the food has been kept hot for some long time. Most of the time, a kind of food called '*faffatoo*' is hold in the *agalgil*. It is used when a family goes to visit a relatives and when a bride married to her bridegroom. The *agalgil* will be hold with full of different foods with the bride and sent to the bridegroom house with their daughter.

³⁴ Please refer to Journal of Oromo Studies, Vol 4, 1997, and Tabor Wami, 2015: p 53

Other materials; such as, *qorii*, *bunaqalaa*, and *cuukkoo* holders are existed in the display of Oromo house.

According to the tradition of the Oromo, especially the Wollega Oromo, the husband is the head of the family. Spear is one of his treasures among the house household materials. In the Oromo house, which is exhibited in this museum, there is a unique spear called '*bakara*' which, is used for hunting and defensive purpose. It is this spear, which helps him to kill (hunt) the big game animals, such as lions, elephants, buffalo and other dangerous animals. As a result, there is a tail of a lion hanged on the door side of a brave, which is a sign of braveness for an Oromo male.

Holding a *ciraa* is habitual action among Oromo man, so that *ciraa* is one of the materials displayed here in this house. An Oromo man holds *ciraa* when he is on horseback, when he goes to relatives, to the arbitration and uses in the social endeavors.



Fig. 7: House of a local Oromo residence (Photo by Solomon Alemayehu , April 2020)

Other household materials that have creativity and philosophical background are displayed in this house. For example, '*boraatii mukaa*' (*makkaddaa*) meaning pillow and '*cuggee dhadhaa*' meaning butter holder both materials are made up of wood. The pillow that is used for head rest has a dual purpose. According to the tradition, the Oromo woman is used to sleep on this *boraatii (makkaddaa)* when she made ointment over her hair; she protects her head from the bed so that the bed could not be wasted by the ointment. Another purpose of this *boraatii (makkaddaa)* is that an Oromo mother is used to teach her daughter that she could to practice what she did before. Because, when

she marry to a man she have to sleep as she learned from her mother, if she failed to do so, there is an insult from the bridegroom's family.

An Oromo man is known by his stick which is bended and has dual purpose. The 1st purpose of this stick is support on the time of his old age and the other purpose aesthetic representation. Holding a stick in Oromo man is habitual action, for example, *horooroo* is a stick of *abbaa gadaa*, *shimala* is a stick holding for different purposes. One of the gifts of a bridegroom in Wollega is a stick among others as a compensation for the lady married to a bridegroom. A stick for old man is considered as their proud. In addition, for their pride, a braveness symbol- that is a lion's tail has been hanged on his door side. It symbolizes that the owner of the house is a hunter of lion. A man who has the lion's tail on his door side is considered as a killer of lion. It is the signal of braveness.

There is also a beehive in their compound, which indicates one Oromo house is a full-fledged compound. Bed made up of skin also in the display of Oromo house. This bed is the best mattress for the traditional Oromo society household. When a guest comes to this house, they do not bother so that there is a skin mattress for the guest. If somebody sick it is used for carry the sick man to the physician, or to the health center (station). The objects used for decoration may apply in the Oromo household.

Bridal gifts, beehive, granary, coffin and umbrella are displayed in the collection section of the museum. The collection objects displayed in the museum reflects the culture, technology, history and identity of the Oromo of Wollega and other ethnic groups who lived in the Wollega province. A traditional capport made up of grass, normally said among the Oromo of Wollega; "*handaqii*" is also displayed. *Handaqii* is a material used for the protection of rain when a boy/girl looks after the cow or sheep. There is also traditional bag made up of buffalo's skin, which is very hard to hold in that an Oromo mother saves her money. It is a material used as saving cabinet. Almost all household utensils are made up of calabash decorated by colors and shells blend over them. The color and decoration of the shell gave it admirably to beautify every object. These calabash objects are used in all settings of the social events, such as, marriage, rituals, holydays, and special ceremonies. For example, at a time of marriage the bride holds a small calabash known as *ciicoo*, which contains some ointments called *urgooftuu*. On other ceremonies, the decorated calabashes are held as the ceremony demands. The

calabashes in the Oromo are containers of milk, water, *farsoo*, among the liquids and *qorii*, *bunaqalaa*, *cuukkoo* and others among the solid.

There are also calabash materials of objects for children as their age permits to help family. They fetch water from spring by this calabash materials, it was also used for holding water when the father go to hunting and used to manage works out side of house as going to the remotest area for farming. Agricultural materials also exhibited in the Oromo house, that indicates agriculture as one of economic base and farming is major activity used in the Oromo society for consumption.



Fig 8: Household materials used for rituals and bridal ceremonies

(Photo by Solomon Alemayehu, April 2020)

Basketry and needle works are among the traditional handcrafts implemented in the Oromo of Wollega. They have different aspects: their uses are according to the society it belongs. Some of them are for container of food; some are for the process of milks and other milk products. It used for aesthetic purpose, too. Some of them are seen as in the pictures uploaded below.



Fig 9: Some works of basketry (Photo by Solomon Alemayehu, April 2020)

The philosophy behind the house of the Oromo of Wollega is that a one fully pledged Oromo households all material cultures from birth to death. For example, the ‘*qarabaa*’ blade is used to depart the child from mother during the birth and the *coffin* is used to bury the deceased. This process is always natural in all human being life. Therefore, an Oromo family used to have these in its tradition.

3.4.3. Hunting and forestry success

Entered from the door of the 2nd exhibition hall, there are remains of wild animals such as the skull of elephant, the horn of buffalo and other wild lives. Hunting, gathering and forestry have been an important sphere of the economic activity of the people of Wollega. The Wollega province is endowed with flora and fauna, which are the most important economic base of the people. The raw materials are honey and its byproducts, seeds and grains among the flora, and wooden utensils, traditional medicine among the forestry produced from the leaf and roots of the plants. The wild animals were hunted for different purposes like bones, horns, teeth and hides in addition to their meat (Ebsa, 2012). According to Negaso (2001) animals were hunted for their horns, bones, teeth and hides rather than for their meat. For whatever purpose, the hunting tradition was done for different purposes as seen in the previous statements. The stage of hunting is from simple to complex, from the simple animals like klipspringers³⁵ (*kuruphee*) to hartebeests³⁶ (*warabboo*) and the buffalo.

In Oromo tradition, if somebody hunted and killed a wild animal those who are assumed to be harmful and dangerous to human life [generally the big game animals], that person or individual is considered as brave and his status locally called *ajjeesaa* which means a person who gain right over the beasts. According to informant Gemechu, the elephant is hunted for the need of ivory (his teeth) and others are also their own purpose for the hunters.

³⁵*Klipspringers are dwarf antelopes found in woodland regions of Africa. They have an excellent sense of balance and can stand on the tips of their hooves. Microsoft ® Encarta ® 2009. © 1993-2008 Microsoft Corporation. All rights reserved.*

³⁶*Hartebeests Found in herds on the open plains of sub-Saharan Africa, hartebeests are antelopes capable of surviving without water for periods of several weeks. They have excellent eyesight and can run at high speeds. Microsoft ® Encarta ® 2009. © 1993-2008 Microsoft Corporation. All rights reserved.*

According to tradition, a hunter of buffalo is expected to bring samples of the remains of the hunted animals such as its tail, its horn and spurs (*koronyoo*) which is grown as nails of human on the back of its feet. Wearing buffalo's spurs is indicating the hunter's status as a killer of that animal. He keeps the remains of the animal up to his death, after the hunter's death, his status [the tail and spur, and head of the killed animal] will go to the road side for the symbol of his braveness.

The other collections of hunting are the spears and bow of the Gumuz people, which they paint the poison on the tip of the spear and kill the animals. There is other hunting scene of the lion's tail, by which the hunter is described what he killed when he was hunter. The lion's killer was considered as the high brave because the lion is considered as the king of animals.

In this exhibition hall, there are other animal remains such as horn of *Nyala* by which the animal's age is counted by the stage of his horn; i.e one cycle of the horn symbolizes the age of the *Niala*. The skin of crocodile, eggs of ostrich and other birds which existed since the museum was established are also displayed.



Fig 10: Hunting scene (Photo by Solomon Alemayehu, April 2020)

Hunting in the Oromo tradition symbolizes the male's masculinity by which he measured among his social group. The traditional armaments by which our fore fathers used to protect themselves from harmful animals and other enemies are collected in Wollega Museum both in the 2nd and 3rd exhibition halls.

Forestry is another scene of this museum, in that every major indigenous tree that is existed in the Wollega province has been displayed in the museum. There are 14 species of tree that are displayed in this museum. One of these trees is destroyed because of getting old. Among the collection of trees are: ‘*Arbuu*’ (*icus spp*), ‘*Gaattiraa*’ (Cypresses Lusitanica), ‘*Wandebiyoo*’, (Apodytesdimidatu), ‘*Baddeessaa*’ (Syzaguim Guineense), ‘*Heexoo*’/ *Yekoso enchet* (Hagenia Abyssinica), ‘*Afarfattuu*’ (Dracaena Steudner), *Adaannisa*, *Qararoo* (Aningeria Adolf Fredrici), *Somboo* (Eckebergia Rueppeliana), *Komonyoo* (Brucea Antidysenterica), *Gaattiraa* Juniperus Procera (this is another pieces of ‘*Gaattiraa*’), *Abbayyii* (Laensa Lanceolata), *Bakkannisa* (Cration Macrostachys), *Hoomii* / *Tikur enchet* (Pygeum Africanum).

The functions of these trees are many. Some of them are used for medicine and others are for food. For example, ‘*Heexoo*’ and *Komonyoo* are best traditional medicines, and the fruit of *Baddeessaa* is used for making colors and sometimes as food. At rural area, almost in all of our memory of childhood that we ate and grown by the fruit of *Baddeessaa*. “There is traditional singing, regarding this tree in Afaan Oromoo, “*Shumburaa leensaa lagaa Baddeessaa hin aramanii, hundumaa keessaan qabaa maal keessaa nadhabanii*” meaning, “the chickpea of the forest- the *Baddeessaa* cannot be herbed as another herbals. I am in all of the social events for who wants me there”.

The objective of displaying those trees is to show that Wollega province is endowed with natural resources. It is also the symbol of keeping biodiversity in the region. The symbolism of the hunting and forestry is that the museum holds and keeps natural biodiversity’s through its collection as displayed in Wollega Museum.

Minerals are also among the collections of the Wollega Museum that shows the region’s endowments of the natural resources. The major, minerals existed in Wollega province is much more than those displayed here. However, some of these minerals exhibited for samples are to show the existence of minerals in the region. These are iron ore, marble, gold and its soil, charcoal, adhesive materials, iron sulfide, are some of the minerals displayed in this museum.

3.4.4. Handcrafts

In general sense, the handcrafts materials are exhibited in this museum to describe the achievements of the peoples of Wollega. As it is said “*artifacts speak by themselves*”, the ornaments and handmade wood and metal works are speaking about the society who made it. The handcrafts exhibited here are ranges from wood works to the pottery that is exhibited in the third part of the museum. The *ogeeyyii* are professionals who are known by their products of wood, metal, skin, horn and ivory and weaving works (Bula, 2008), (Duguma, 2016).

The woodwork materials are those materials, which are executed by those crafters known as *Gadaa dissii*, probably means wood workers. The *Gadaa dissii*s are professionals who are known by their very well done materials which are decorated by patterns. It needs further study whether the *Gadaa dissii* are among that *ogeeyyii* or not, because they are not as such neglected or social sanctions from the society has not be revealed on them. Materials such as, tray curved from one single tree, the “*gabatee ijaajjii*” sometimes called *gabatee gadaa dissii* which has almost the equivalent design of “*mosob*”(especially among the Oromo society in Western and Kellem Wollega), the *killa bunaa*, candle holders, coffee cup, cup holder, *cilfaa*, and other wooden materials veranda of the house decorator and bed leg are all products of wood made by the *GadaaDissii*.



Fig 11a: Wood materials made by the ‘Gadaa dissii’ (Photo by Solomon Alemayehu, April 2020)



Fig. 11b: Wood materials made by the *Gadaa dissii* and other *Ogeeyyii*

(Photo by Solomon Alemayehu, April 2020)

The *Gadaa dissii* also make a unique cup used in the Oromo of Wollega called ‘*waancaa*’, a cup made up of horn. It is not only ‘*waancaa*’ that is made up of horn there is also a stick made from horn, that everyone whom have the capacity to hold is owned.



Fig. 12: Horn products (Photo by Solomon Alemayehu,, April 2020)

Sometimes it would use as a bride price, for the family of the bride from bridegroom as the contract made in between bride and bridegroom. Now days, everyone can hold elsewhere by purchase. According to informant Cherinet Waqwoya, there are different types of *waancaa* according to their purpose and material from which they originated.



Fig.13: A women producing horn products (Photo from the museum, April 2020)

According to their purpose, there are *waancaa of dhibaayyu* (a cup used for ritual ceremony), *waancaa* of father and mother, and ordinary *waancaa* that every ordinary person can use. A special *waancaa*, which is made up of the horn of Buffalo or from ivory is used by the royal family.

Many hand machine materials, which show the process of horn work, are displayed here. As it is indicated in the picture, they describe the techniques used; materials of making the objects, the artisans themselves and their way of doing the materials [accompanying pictures] are displayed as it was in their workshops.

As described earlier, the *ogeeyyii* are professionals who are known by their products of metal, wood, skin, horn and ivory works. Therefore, another handcraft work among the Wollega province is the blacksmith. The blacksmith in the Wollega Oromo is the well-known tradition for the usage of household materials. Artisans who are making this artifact are known by the name “*ogeeyyii*”.

One of the works of *ogeeyyii* is the blacksmith. According to informant Gemmechu Abebe, a special magic associated with the use of fire and the ability to change ‘natural’ materials into objects. Since an immemorial time, the *ogeeyyii* were isolated from other groups of the society. The blacksmith workers, known in the society by the name *ogeeyyii*, as described in the above sentences are neglected themselves from the ordinary society for different reasons. These are: 1) the misconception of *ogummaa* in the society

and the 2nd reason is those *ogeeyyii* consider themselves as neglected society. According to my informant Alemayehu Gutema, the neglecting has given to them when the Sayyoo of Macha Oromoo crossed the Gibe River by those who hate the profession of these professionals. They are in Oromo genealogy and are not outsiders. There is envy of their profession among some individuals that make them hate these professionals. Since they have creative mind and are beautiful people, there existed in some individuals to demoralize these society³⁷. Since the Dergue regime, the situation has changed in that all people are equal before law regardless of its race, ethnicity, color, and profession though its implementation has a problem.

According to Fiixee (2012), since these people are *ogeeyyii*, and beautiful people, the upper class family demoralize them; as Negaso (2001) they are working for their patron families. However, both authors did not put either the premises or the reason why these artisans were demoralized in the society. Although they still tend not to intermarry today, their social situations and discrimination could have been reduced because of the Ethiopian popular revolution. The utensils produced by black smiths are mainly for purpose of household use such as knives, awls, tweezers, and agricultural tools, metal tips for digging sticks, ploughshares, weapons like spearheads and swords and few items of purely decorative value are produced.

Some of the sheath knives have decorated handles fitting for saddles, belts, bracelets, bucklers, rings brooches are produced from iron brass, aluminum and copper. There are no raw materials melted these days by the black smiths. The materials used in the process of material works includes materials used for offering (*meeshaa wareegaa*), chain (*fuunca*), loaster (*waxalee*), metal stand for holding raw meat and drinking cups and small box made up of metals (*maqalee*) are exhibited in this museum. These works reflect about the culture and the technological achievement of the society at some time in the past.

³⁷ Interview made with Obbo Alemayehu Gutema, one of the elders' of Wollega, age 75, Dembi Dollo, The interview was held by telephone call, during the pandemic COVID-19.



Fig. 14: Workshop of the blacksmith (Photo by Solomon Alemayehu, April 2020)

3.4.5. The Royal Family Household Equipment

In the second hall of Wollega Museum, some of the Royal family's household equipment are exhibited. This family is the Bakare Godana's family who ruled the Wollega province, especially the *Leeqaa* Oromo, from the early 19th century to the late 20th century (nearly about 1820 to 1966/67 E.C.), almost one and half of a century. They are said to be the founders of Nekemte town who ruled the

Wollega province for five to six generations³⁸, following the end of *Leeqaa* clan *Gadaa* power during the expansion of the *Maccaa* Oromo. The *Warra Bakaree Godaanaa's* raising as the ruling class was emerged from the leadership of *Gadaa* up to the popular Ethiopian revolution of 1974. It is the story of this family that exhibited in this museum to show the evolution of technology brought by them. According to Triulzi (2006), it was during the Derg regime that the government requisitioned the Kumsa Moroda palace together with its content, and the archival documents, after being stored away, were eventually moved to the Wallaga Museum. According to informant Cherinet Waqwoya, these are not the only materials, which are now saved here in this museum. Some of the materials were looted by the robbers. The rest, which are preserved here are saved by some elites who were very concerned about the heritages. Accordingly, some house

³⁸ Informant Amsalu Temesgen

equipment including the archival documents, which is now existed in the third part of this museum are exhibited to transfer history through the materials.



Fig. 15: Chairs and bath room materials of King Bakare Godana and his descendants (Photo by Solomon Alemayehu, April 2020)



Fig. 16: Ayana Hambis's (Dejach Fikreselassie Habtemariam's) chair, gift from the Royal families of Britain. (Photo by Solomon Alemayehu, April 2020)

There are chairs showing their ruling by family, which symbolizes that they ruled this society by descendants. The chairs clearly show for example, as indicated on the pictures, there are chairs of their predecessors of Bakare Godana and also the Bakare Godana and his son Moroda Bekere. After Moroda, during Kumsa Mored, since the administrative system had been changed to the modern style the chairs was changed as the time change.

It is the indication of the Warra Bakaree family is the ruling family of Wallaga Naqamtee. As in the above figure shown their chairs are separately displayed according to their descendants.

This material clearly shows that those families were a wise family who used the indigenous knowledge and transferred it to the proceeding generations. As one of my informant always quote; “*artifacts speaks by themselves*”, these rulers’ materials clearly speak about them, as they were the rulers of *Leka Oromo*.

Other materials include boxes of Kumsa Moroda’s family, which were used by him and his wife. Their treasury cabinet prepared from a single wood called *bidiruu*, the King Kumsa Moroda and his wife’s box of costume, which have two sections and other wooden materials of them are exhibited in this second hall of the museum.

3.4.6. Weaving and Spinning

Objects of weaving and spinning are also located in the second exhibition hall of the museum. In a general, weaving and spinning starts from the production of wools. This indigenous handcraft is exhibited in the Museum reflecting the identity of the society who makes traditional clothes. According to Ebsa (2012), weaving in Wollega is an art, which was practiced since time immemorial. Originally, most people were self-sufficient and the average household provided its own raw materials. Cotton used to be among agricultural produce of each family in Wollega.

According to Duguma (2016), weaving is not simply a particular way of making cloth but is bound up with the value, history and identity of the community in which it practiced. As this author describes, there are some seven values of weaving. These are: environmental built, preservation of traditional skill, tourism attraction, creative services, preservation of cultural heritages and the employment purposes.

Behind the weaving and spinning material which are displayed in the Museum, the history, achievements and cultural significance and philosophical and creativity of the doers are revealed. The care for these traditional materials is the implication of the change and continuity aspect of the museum. The modern status textile industry has been inspired by this traditional handmade weaving and spinning.

According to informant Gemechu Abebe, who narrated about the collections in Wollega Museum, spinning continued through the centuries according to the weaving that is practiced in almost all households among the Oromo of Wollega. A woman can spin enough thread that is ‘12’*shamas* per week, which is equivalent to about 1 kilo gram per

week, to maintain her household income and to fill the demands of hers and her family's dressing and other economic problems. However, the hand spun yam is generally diminishing these days and much woven cloth is not made with hand spun; they partly have made with many fold thin mill yarn.

Skilled weavers use the common pit loom where the treadle is pulled with the feet and the simple boat shuttle is filled with hand, and they use red colors to label the size of the woven clothe; the red color is made from bamboo sticks and the maximum width of the cloth is usually '70'cm's.

As Ebsa (2012) describes weaver's tools displayed in Wollega Museum are fall into two categories. These are the part time weavers who are weaving to generate extra money for their household needs. They are ordinary farmers who are not from the artisan groups and the 'shemane' are professionals' as Bula (2008) describes "ogeeyyii" meaning experts. These are the minority those who leads their lives by this profession. According to Bula (2008), "traditionally, the Oromo of Wallaga are organized into artisans and non-artisans based on profession." And the artisans are skillful people in handicraft works who are collectively known as 'ogeeyyii'.

The materials used in the process of spinning and weaving which are displayed in the Wollega Museum include spindle (*calii*), basket work (*hojihodhaa*), cotton (*jirbii*), and yarn (*hiddaa*). The materials used for fluffing up cotton for carding and also crusher (*damaaaajirbii*), shuttle for a loom (*kolloo*) and hollow stalk up on which weft is wound (*qasamaajirbii*), distaff (*dawwartuu boffee*) weighing machine for cotton (*madaallii jirbii*) and also kind of show like garment are displayed in the second hall at their show cases. This display reflects traditional technology of cloth making among the Oromo of Wollega.



Fig. 17: The machines which process the art of weaving and spinning. From left to right, the crusher (*damaaa jirbii*), distaff (*dawwartuu boffee*) and the complete handmade machine used for the process of cloth making (*arbii*). (Photo by Solomon Alemayehu, April 2020)

Cultural cloth has great meaning and symbolism in economic, social, political and religious activities of Oromo society. In the semiotic approach, it is the signifying agent for the people of Ethiopia in general and for Oromo people in particular. In addition, weavers play great role in sustaining and promoting Oromo cultural heritage as displayed in this museum. Cultural clothes have different values in different events in Western Oromo society [among the *Maccaa Oromoo*].

According to Duguma (2016), while they pray to *Waaqaa* (the Almighty God), on thanks giving and on blessing ritual ceremonies, they wear cultural cloth. Although it is not for all participants, for the one who performs it is mandatory. While slaughtering *buttaa*, while sawing *atetee*, and perform other cultural events, the participant wears cultural clothes. Thus, in spiritual event, cultural cloth is viewed as symbol of purity. Accordingly, in religious event a participant without cultural cloth is considered as violated '*safuu*'. Violating '*safuu*' is considered as breaking the law of creator.

Safuu is the so called social taboo, which have great roll in Oromo people, in that *safuu* is all things for the Oromo. It is '*safuu*' that creates the child to become a respectful man shouldering the society's burden. It is this '*safuu*' that creates a child of the society who keeps its identity and preserves for the next generation. According to Kuwee (1997), Safuu is the balance and justice that is a part and parcel of the general cosmic order of '*Seera Waaq*'. It is the concept of peace and order of *Waaq* (the Supreme Being), to which the Oromo generally refer as *safuu*. It is extremely important in Oromo religious and political thought. If the balance is disturbed, it is said that *safuu* is lost and the loss of safuu is the loss of *seera Waaq* (*Waaq's* law and order) which signals the reign of chaos and disaster.

“The balance and justice is a part and parcel of the general cosmic order of ‘seera Waaq’ that is conceptualized as safuu”. (Kuwee Kumsa, 1997).

According to Tabor (2015), *Safuu* is one of the five pillars of God's law to the Qaalluu to be thought by the Oromo people. To conclude, the weaving and spinning displayed in this museum reveals the indigenous knowledge of the Oromo of Wollega. It has a close relation with the society who are professionals in the traditional cloth making. Cultural cloth makes the cultural stage beautiful and complete. It marks identity of participants. It also indicates status and responsibility of participant on that specific stage and in society

in general. For instance Abbaa Gadaa couldn't be Abbaa Gadaa without bullukkoo and rufoo.

This indigenous societal creative art has to be kept properly and displayed as existed in the Museum. This is one duty of museum as in the ICOM's definitions clearly stated in its Statutes in 2004:2. Accordingly, the Wollega Museum is acquired, conserved and exhibited this tangible heritages of humanity for the purpose of education, study, research and enjoyment. Because of these collections, the researcher had a chance to study the status of the cultural materials of the Oromo of Wollega. As observed during the study, the status of weaving and spinning materials in the Wollega Museum are on a good state.

3.4.7. Tannery

The other treasures collected and exhibited in Wollega Museum is the horn and skin hiding scenes and the process of tannery. In the Wollega province, the tanners are existed in rare places. According to Negaso (2001), in the early historical period, these artisans were manufactured and repaired equipment and utensils for the *abbaa qabiyyee* [their patron families], since they were outcastes as *galaa* or one who came from outside of the lineage and hydrides (Negaso (2001)).

As described under the topic of weaving, these artisans are '*ogeeyyii*', which is described by Bula Sirika. They are experts of every handcrafts material ranges from blacksmith to the weaving activity. Artisans who make those materials as hiding skins and prepare it for different purpose are called '*faaqii*' tanners.

Tannery is the profession known in the Oromo of Wollega. It is this tannery that prepare the work of animals' skin hiding for different purposes. As described in the earlier handcraft works, are existed all over Ethiopia since ancient time.



Fig. 18: Tannery products in the Wollega Museum
(Photo by Solomon Alemayehu, April 2020)

The Ethiopians are known by their writing system called 'branna'. *Branna* is used for writing materials that used as paper for a long period of time before paper was introduced to Ethiopia. It is the oldest writing materials of Ethiopian. Still, it is preserved in the Institute of Ethiopian Studies /IES/³⁹ and used in the Ethiopian Orthodox Churches and Monasteries as one of the archives as the old religious documents /manuscripts/. It is a skin prepared for writing materials from the skin of goat or the like animals, which is prepared by the process of tannery.

This is one of the change and continuity exhibited in the Museum of Wollega in order to teach the next generations. Behind these materials, there are philosophies, mythologies and achievements of the peoples of Wollega

3.5. Collections in the Exhibition Hall III

3.5.1. The Ideological and Administrative Tradition

Treasures exhibited in the third hall are more or less comprised the traditional and modern armaments, the royal family treasure, gifts from central government of Ethiopia, traditional costumes, and the Jablawi house and traditional musical instruments. The traditional armament and defensive materials that commemorates the historical journey of the ancestral braveness of the Oromo of Wollega and the civil war and related story of the late imperials of the country. It also commemorates the process of the unification of Ethiopia through the rivals of different local kings. As the result of a war between local lords, King Teklehaimanot's chair has been captured and it is now displayed in the memory of the battle Imbabo.



*Fig. 19: King Teklehaimanot of Gojjam's chair found in the Wollega Museum
(Photo by Solomon Alemayehu, April 2020)*

³⁹From the report of museum visit held on 15/01/2019 for in class assignments on the course of Cultural Studies of Ethiopia

The collections in this third hall are the ancient traditional weapons such as spears, shields, cloths of heroes (*uffannaa gootaa*), the saddle, and also some modern materials including guns and bullet bag (*zinnaara*) are exhibited. There are different types of spears, which are different in shape and size; several numbers of shields are displayed on the wall of the third hall which indicates the people are strong enough in a defensive mechanism.



Fig. 20: Shield of the Oromo Warriors (Photo by Solomon Alemayehu, April 2020)

The spears designs vary from place to place. A large variety of spears are designed for use on horseback. According to informant, Geleta Tesso and Gemmechu Abebe, the cavalries have used the swords since the 19th century both locally and at national level. There is also the gallery sword that is light in design but exceeding through the big animals such as buffalo, elephant, or hippopotamus. It is hiding round shields area. Horse trappings and tackle is characteristics of the region almost through all the Wollega zones. In the previous time, there was a competition in the horse strapping but it varies from one zone to another. The saddle makes the horse fast or slow according to its design that makes the horse comfort. The saddle is a simple wooden covered with a striped saddlecloth. There are different types of saddles depending on the status of the owner; gold or copper saddle. The collar may show status of the owner of the horse man; and simply colored string tassels or richly decorated with silver or brass medallions. Shaped

garments with four long hanging panels based on the shape of animal skin were worn by warrior chiefs and members of the aristocracy who besides the kings' family.

Another scene in the third exhibition hall is the religious objects. Those religious objects indicating the ideology of the people to communicate with his creator (God) is exhibited in this hall. According to Cherinet Waqwoya, these are ideological culture of the people. Accordingly, Christianity, Islam and the *Waqeffannaa* are exhibited with some sample materials as the bible for Christianity and Quran for the Muslims. The Bible is richly illuminated with the life of Jesus and other path of Christians. Muslims use small book. These are used for study and also for carrying the holy books. In the Muslim communities such stands are invariable of two inter locking boards prepared from one piece of wood. The Muslim families are distinguishable from their Christian neighbors by these two things and their knowledge of Arabic language. Their knowledge of Arabic is generally limited to the minimum necessary for an understanding of the Koran (Quran).



Fig. 21: Religious materials among the Muslim community displayed in Wollega Museum (Photo by Solomon Alemayehu, April 2020)



Fig. 22: Traditional beliefs religious materials displayed in Wollega Museum (Photo by Solomon Alemayehu, April, 2020)

A traditional belief in Ethiopia is spread now, because of self-determination given by the law of the land. As a result, the Oromo traditional belief-the *Waqeffannaa* is exercised in Wollega. It takes a variety of forms associated with nature that God created for human beings. The rivers, wet grass, sycamore (*Odaa*) tree, mountains and etc...to the faith in a supreme God.

Photographs of influential Oromo elites in the religious and linguistic struggle who are magnificent in the struggle of Oromoness; Hiikaa Awwaajii (Abbaa Gammachiis), or

nick name /Onesimos Nasib/ 1856-1931, and his co-worker Gannoo Salbaan (Aster Gannoo), 1859-1965, whom were translated the Bible in to Afan Oromo are displayed here in the third part of the museum. Other objects of religious; Bible in Oromo language, cross, chaplet (*lakkooftuu callee*) and Quran are displayed



Fig. 23: Religious materials among the Christian religious followers displayed in Wollega Museum

(Photo by Solomon Alemayehu, April 2020)

Proceeding from the religious scenes, we encounter to the social life and prestige materials of the old ruling classes. The basic factor that accounted for the miserable social conditions of pre- revolutionary Ethiopian was the feudal system that had reigned ultimate in the country of large number of the toiling peasant masses of Ethiopia was owned and controlled by hand full feudal oligarchs Tadesse (1972). For our concern, the family of Bakare Godana and his descendants' household materials are exhibited in this section of the museum. As described earlier, this family is said to be the founders of Naqmttee town, who ruled Wollega province for five to six generations, following the end of *Leeqaa* clan Gadaa power during the expansion of the *Maccaa* Oromo.

On the other hand, although the feudal system had such an absolute disdain's and treated for knowledge, technical skilled men [the craftsmen or the artisan] were oppressed and socially marginalized from the society at large. The materials of prestige and social life which found in this section are goblet, cup, liter, bottle, purse and letters written during Dejach G/Egziabiher, crown of the Kings, golden shoe, sword, and noble clothes.

Among the displays of this section, especially the royal family's treasure, I gave attention to the letters written between the Warra Bakaree family's rulers and the central

governments of Ethiopia. According to Triulzi (2006), there are five documents, which are written during the administrations of Warra Bakaree, existed in this museum. The first document is the 'Chronicle of the Warra Bakaree family' which is the history of the ruling family of Wollega Naqamtee written by Kumsaa Morodaa, or (Dajjach Gabre Egzyabeher), who ran the western Ethiopian province under Ethiopian administration from 1889 to 1923. As Triulzi (2006) states this document contains, letters exchanged between the early 1890s and the 1920s between the Naqamtee court and the central government. Triulzi himself had tried to copy some 180 letters by the permission of their family.

According to Triulzi (2006), the family chronicle possibly escaped or removed and may have been retained by the descendants, as it was not to be found together with the rest of the family papers. Triulzi Alessandro and Tesema Ta'a tried to get the document and they found it in the Wollega Ethnographic Museum in July 1998. The document they found was the one volume containing Menilek. The five *mazgabs* containing the administrative correspondence and other related materials included a total of about 900 letters, receipts, and other administrative items.

As Alessandro's paper describes, the exchange of letters between Addis Ababa and Naqamtee was not limited to land, taxes and tribute; it involved as well the political accountability of the Warra Bakaree who posed as the main ruling family. It was the issue of negotiating traditional leadership with the modernizing requirements, which was not given due attention in the Central Government. This was shown on the royal court in Addis Ababa by Kumsaa Morodaa that he attempted to impress the importance of recording genealogical traditions to support local identity and political legitimacy in the area.

The letter sent to King Haileselassie that was translated by Triulzi (2006) reads as follows:

The letter sent in December 1923, Gabra Egzi'abeher wrote to the Crown Prince Ras Tafari, saying: "May it reach my Lord Ras Tafari the Crown Prince of the Ethiopian Government. I have asked my country's elders and have written down the genealogy of our fathers [ancestors] so that it will not be forgotten by future generations. When, after enquiring about the price, I sent it last year to the press to get it printed, they returned it to me on the ground that they could not print it without the permission of the Crown

Prince Ras Tafari. Now I am sending [this document] again in the hands of Qanyazmach Estiphanos so that it may be printed. Let the Saviour give you good health.”

I bow down repeatedly. Your servant and slave Dajazmach Gabra Egzi'abeher. Written on 19 Tahsas 1916 Year of Mercy (wa/mu/1:42, Gabra Egzi'abeher to Crown Prince, 29 December 1923).



Figure 24: The letters and different documents exchanged with the central government. (Photo by Solomon Alemayehu, April 2020)

As shown in the figures, among the five letters four of them are copied to be accessed by visitors of the museum. The one which is not existed yet is as Triulzi describes, might be the chronicles of the Warra Bakaree that has been lost or might be hidden by the family. Among the four two of them describe the letters from the central government and receipts sent to King Kumsa Moreda and his son Hambis Kumsa (Dajach G/Egzaber and Daj. Habtemriam)⁴⁰.

Later, when Hambis Kumsaa, son of Kumsaa Moredaa succeeded his father, King Haileselassie had sent a letter to Hambis to compromise the previous rejection made during Kumsa Moreda. But the answer from Dajjach Habtemariam (Hambis Kumsa) is not different from his father's letter that was sent to the crown prince; as the paper of Triulzi (2006) indicates. Now four *mezgebs* are found in the museum, which are the replica of the original document, so the original document will be kept from contaminants.

⁴⁰ [3/ወ/ሙ- ነቀምቲ 025.17 ከማዕከላዊ መንግስት የተላኩ ደብዳቤዎች፡ ከ1870 (1877) Accession № WBIV — 2014/31 and 4/ወ/ሙ- ነቀምቲ 025.17 ልዩ ልዩ የገቢ ግብር ደረሰኞች ከማዕከላዊ መንግስት ለደጃች ገ/እግዚአብሔር እናለደጃች ሀብተ ማሪያም የተሰጠ]

3.5.2. The Jablawi house and their culture

The other collection of this museum is the Jablawi house and their material culture. The captions and figures posted at the show case describe the Jablawi as a people who lived in the Asosa Awraja during the Dergue, the current Benishangul Gumuz Regional State (BGRS). The members of this nationality are estimated to be more than 60,000 (Ebsa, 2012). Jablawi are people who are living in the current Benishangul Gumuz Regional State. According to informant Geleta, this people came from Sudan and lived in the then Assosa Awraja. The report of the committee at the Dergue regime entitled “*Be Wellega Kiflehager Silemigegnu Bihereseboch Achir Zegeba*”. which has been written in August, 1972 E.C. p: 4-10) also reports, it is unknown when the Jablawi has come to the area where they are now living, but according to the oral description of the surrounding elders, in 17th century a man whose name is Hassen has migrated from Sudan to Ethiopia, after he settled in the area, he married several women from different ethnic groups or different tribes of peoples who are living around Asosa, then after these marriage he born a lot of children from these women. He adapted circumcision and lived on the hill top. So, the Jablawi are peoples whom born from Hassen and those numerous women. The nomenclature of the Jablawi is also given by Hassen himself, saying that “*people who are living on the hill top*”. The reason why Hassen named the people Jablawi is that he don’t want to be called Barta, because Barta means as Hassen’s definition the slave. Since, he don’t want his offspring to be called by the name slave, he used to name them Jablawi. After Hassen, about eight tribes of the Sudanese people has come to Ethiopia, these are: *Kamater [Hassen’s tribe], Bidir, Yakobab, Rikabiya, Fanji, Ja’anun, Tifariya and Al-Hudur*. In the beginning they have no any religion. They are black in color. They were lived for a century with the Oromo of Wollega before they departed from the Oromia Regional State because of ethnic based federalism. This people’s culture-the Jablawi house and other properties of them are now displayed in the Wollega Museum. More of the musical instruments that are displayed in Wollega Museum are belong to the Gumuz people, while some of the dresses of Barta people are also existed. These show that, the material cultures exhibited in Wollega Museum describes the people of the Western Ethiopia in general. It commemorates the life styles and unity of the peoples of Ethiopia.

According to informant Gemmechu, currently there is no data of their religious affiliation and their population. At a time this caption was written, all of them are

followers of Islam. Agriculture is the basis of their life and in this respect sorghum and maize constitute their basic products.⁴¹

Regarding their traditional way of dressing, the men usually wear white trousers and T-shirts made of “Abduljedid” and use circular hats on their heads. The Jebelawi women in most cases wear colorful clothes and in addition costumes which they call “Al-mulefah” and “Al-gurbab”. The house of the Jebelawi is made of bamboo. The walls are attractively woven by splits of bamboo. The roof was built by separate units. It is cone like shaped of which the frame thatched by dried straw and resting at the lower of the top of the walls and at the apex attached to stout center. It was more or less like the “*tukul*”, the round house of the Oromo except for it’s made of bamboo and interior designs of the Jablawi house. The model house of Jebelawi is displayed with its full material culture in this museum.

The house may have section for cooking and bedroom. Various kinds of handcrafts are known in the life of the Jebelawi. The pottery and leather works are the most well-known crafts. They usually prepare water pots known as (Al-brick), coffee pots, incense burners and etc...from clay; from leather they produced bed, grain containers and significant bags and shoes. The arts of bamboo, wood, metal and basket works are also practiced by the Jebelawi. They are also known by their traditional medicine made from different leafs and roots of plants.



Fig. 25: The Jablawi house with its cultural materials.
(Photo by Solomon Alemayehu, April 2020)

There are similarities in both Jebelawi and the Oromo traditional house in that both are equipped with almost all the domains of the day-to-day life. They both have handcraft

⁴¹ The story of Jablawi is taken from the caption and photographs hanged on the wall of the museum

industries, and other similarities of agricultural lifestyles. It reveals the history of long year of co-existence of the people with the Oromo of Wollega.

3.5.3. Jewelry, Traditional Cloth and Pottery

Except pottery, traditional costumes and jewelry are hand and palm; without jewelry it is not learned wearing /dressing/ traditional clothes. The jewelry exhibited here are the one which describe the Oromo of Wollega; it is also true for the costumes. According to informant Gemechu Abebe, the crafts men of Ethiopia have not started to adopt many ideas, in jewelry elsewhere and modify them to suit the taste of the local market. At no stage does this seem to result in mere imitation. It has rather enriched the unique local tradition of Ethiopia. Jewelers make these ornaments from different materials such as, silver bracelet, ivory and also from plants. The materials are necklace, rings from ivory, ear rings from silver and gold, hair ornaments in which the girls use to make *shurrubbaa*, a traditional hair style in Wollega and elsewhere in Ethiopia. The hair ornament is a pin /needle/ like made of ivory which is called *mutaa*, and the shells to decor the calabash materials and overlay on traditional costumes. Ankle and bracelet are also made in heavy brass bands, engraved and chased. A unique ornament of bead made up of plant which is black in color named *immuu* that is made on the neck or hand. Among other ornaments worn in Ethiopia, one of the commonest is amber bead. In some parts of Wollega, ivory is used extensively for combs, hairpins, earrings, fingerings, bracelet and armlets. Horn is used in much the same ways through over a wider area. In addition to these, many formal types of jewelry, wooden beads, glass beads, even cark feathers and eucalyptus seeds are used where ever they are available for the manufacture of ornaments. The display of jewelry (ornaments) in the third exhibition hall of Wollega museum are not only made by the Oromo's but Gumuz material culture and also some materials culture of Gebeto and Ma'o communities are also displayed. These people were lived in the Wollega province.



Fig. 26: The cultural materials of nations and nationalities of BGRS.

(Photo by Solomon Alemayehu, April 2020)

There are also many types of cultural costumes found in the third exhibition section of Wollega Museum. The national dress of Ethiopia “toga” like white ‘*shemma*’ which is rectangular shawl, exceeding three meters in length, hand woven, and made of cotton. Both men and women wear the “*shemma*” but the manner in which it is draped by women differs from that of men.

According to m informant Gemmechu Abebe, if this garment has a wide red stripe, it is called *Jaanoo*⁴² and worn on feast days, it is then also differently folded. Underneath the “*shemma*”, men will dress in cotton trousers which are tight fitting from knee to ankle (which is called *kofoo or kantiibaa*⁴³). While women have skirt like dresses with very fully ski of ankle length these dresses are often made of beautifully colored materials. Men of high status wear like dress (*kittaa*) magnificently embroidered and colored according to their rank. Especially in the cold evening and morning these garments are often richly ornamented and lined with leather.

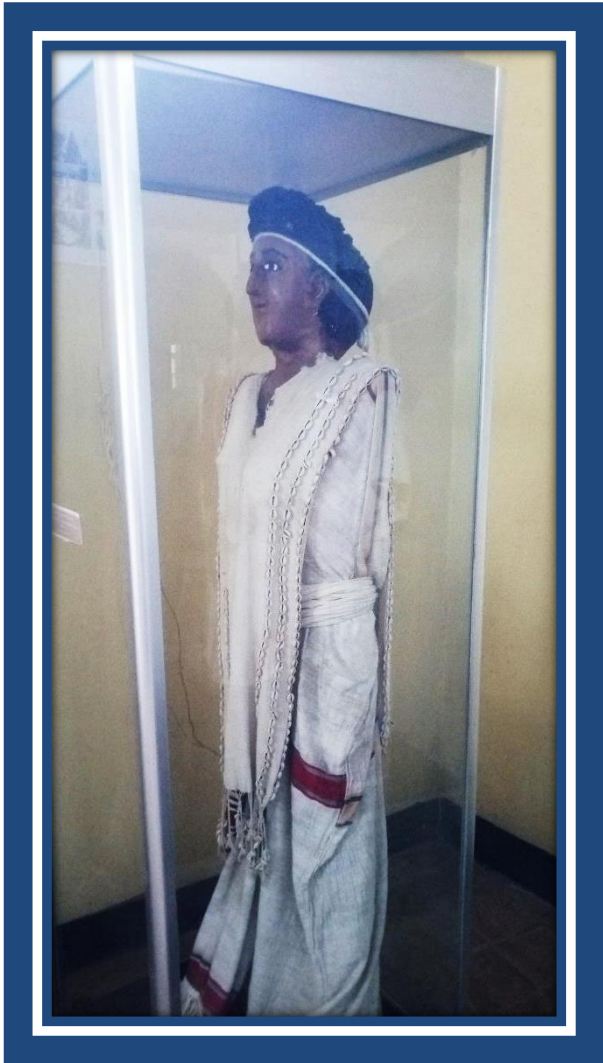
⁴²The name *Jaanoo* may came after the incorporation of Wollega to the rule of Aristocratic leadership of the Ethiopian government. Since the name “*Jaanooy*” represents the King, or meaning “my lord”. From my field note, at field trip of Bahir Dar and Gondar, in 2004. I remembered the “*Jan Tekel tree of Gondar, Fasilidas*”

⁴³ Needs further study, why the people locally says “*kantiibaa*” for such like trousers. It is obviously spoken that the style was *kantiba*.

The richest woman dress in a unique style that describe her richness. She wears a different *wandaboo* on which the number of shells is blended over it. The number of shells called *elellaan* placed on this dress indicates the number of cows she possesses. It is the indication of her wealth.

Fig. 27: The richest woman dress in a unique style

(Photo by Solomon Alemayehu, April 2020)



For male, according to informant Gemmechu, when his cows count one hundred he used to prepare a ceremony and he slaughters a bull and call for his relatives and all the community around him to show his wealth. He used to wear the slaughtered bull's intestine that symbolizes his wealth in cattle. Although it is not as much exercised in Wollega, in Oromo society of Borana, if one has reached one thousand cattle (cows) a ceremony called "*kiila lixuu*" is prepared which means immersing in to a *bidiruu* of milk. He immerses and washes in a milk filled in the *bidiruu* and said to be rich. *Bidiruu* is a material like a box which is prepared from a single wood.

There is also other myth of the Oromo displayed in this museum; the woman's bag and amole are exhibited in one show cases with one container of money used as a cabinet made up of clay. The symbolism of the *amole* and the woman's bag is that amole is used for barter transaction during the ancient time. At a time, in Wollega people exchange

amole with a cloth called “*abujadid*” or “*Abduljadid*”, as we have seen in the Jablawi’s history in the above section. So the symbolism of the bag and amole together with container of money is the transactions in the Wollega region. As indicated here, there is a pot containing money which is made up of clay, it was used as a cabinet (*kazena*) and buried in the place where nobody can access without the husband and wife. It is considered as the first bank of the Oromo of Wollega according to my informant Gemmechu Abebe.



Fig. 28: The local cabinet (kazena) (Photo by Solomon Alemayehu, April 2020)

Pottery and agricultural equipment are also displayed here in this third hall. The objects of pottery are water pots, cooking pots, jars, coffee pots, cups and bowls of all size are only a few of the many items which are supplied by potters. The potters are known by the name “*waataa*” meaning a group of people who make potters from clay that is the name given for them by the society long time in history. According to Bula (2008), the segregation of the artisan society from the ordinary people (non-artisans) is after the

expansion of Oromo people in the 16th century. As Bula mentions, before expansion the ancestors of the *ogeeyyii* were enjoying equal privilege with the non-artisans.

The pottery is made up of pellic vertisols⁴⁴ types of soils. These soils are dark and usually occupy along basins of streams or rivers. They are soil types which commonly in used for pottery making. In the old Wollega province, pottery works are totally attached to women as if it was the division of labor and the portion of them is pottery. Accordingly, the society at large has accepted as pottery is the profession of women.

According to my informant Gemmechu who narrated the museum objects, it was always the function of women to model the pots and men are only involved with the making of the exception of huge and heavy pots. The materials of pottery work which found in the third exhibition hall in the Wollega museum are such as kettle (*jabanaa*), small pot (*xuwwee*), water jar (*okkotee*) and storage (*gumbii*).

Agricultural implements, such as ploughshare, lash (whip), lasso, yoke, pinch, winnowing shovel barn and pail. Cereals such as red millet, nug, corn or (maize), teff, coffee, black millet and bean are displayed in this section. They reflect about the richness in various agricultural products and ecological diversification of the Wollega province.

The last scene in this third hall is the traditional musical instruments and games in one show case and the implementation of modern education at the end of the hall. It symbolizes the modernization process of the society from education and the aesthetic materials as that of musical instruments. Regarding the traditional musical instruments, there are a variety of musical instruments in wide range used in Wollega and the surrounding societies. Some of them are those used by the people of BSGRS. Instruments like the stratum of the large single skin drum with its thunderous tone are used strictly for religious dances and chants, and most of them are however, used in a wider use in the society at large. The traditional musical instruments and games displayed in the third exhibition room are: Lyre (*kirar*), *masenko* which is one string fiddle, Malakat and Imbilta, washint (ulullee), trumpet, drums, zumbara of the Barta and other materials as akuukkuu a traditional Oromo musical instruments that is not widely

⁴⁴ For further explanation, please refer, Bula Sirik's published article on (Ethiopian Journal of Education & Science, vol. 4 No. 1 September, 2008 page 3-5)

known, the miniature brass, sheep and goat bells, kettles in the west of Wollega the thumb piano are displayed in the third exhibition hall of Wollega museum.

The Wollega Museum in general holds these all collections and other materials, which was not mentioned in details yet because of the time and materials constraints. It is clearly indicating that the museum is the home of all historical and ethnographic objects. In its status of collection management, it is on good status as the researcher observed. This museum holds precious cultural materials of Oromo of Wollega and other treasures as explored and reported in all the topics described above.

3.6. Documentation in the Wollega Museum

According to The International Center for the Study of the Preservation and Restoration of Cultural Property (ICCROM, 2009), and the Ecole du Patrimoine Africain (EPA)⁴⁵,

*Museum collections should be documented according to accepted professional standards. Such documentation should include a full identification and description of each object, its associations, provenance, condition, treatment and present location. Such data should be kept in a secure environment and be supported by retrieval systems providing access to the information by the museum personnel and other legitimate users.*⁴⁶”

As described in the above statement, documentation is very important part of conservation of material cultures. The identity, current status, location of the materials in the museum should be kept and recorded for the easy accessibility of the objects for the purposes of research, education and study. The reason for documentation is because of the significance of an object which is more dependent on the documentation linked to it. According to Anne A. Avaro (2009) when objects are moved from their original place and enter in to museums, they start a new life. Therefore, they have to be registered and their history has to be recorded properly. It will be studied, positioned, exhibited,

⁴⁵*Ecole du Patrimoine Africain – EPA is one of the concerned international organization in the museum documentation survey making. It involved making an inventory of the various initiatives that have taken place over the last 20 years in small museums in sub-Saharan Africa in terms of collections documentation (manual and/or computerized), reviewing existing documentation resources on the Internet which could be used by small museums in order to guide them in the creation or reorganization of their documentation system (ICCROM-UNESCO Partnership for the Preventive Conservation of Endangered Museum Collections in Developing Countries, March 2009).*

⁴⁶*See Also (ICOM Code of Ethics, 2017, pp 12).*

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. Accordingly, the value of a collection [research, education or interpretation as well enjoyment], its safety and accessibility is therefore, depends on the quality of the documentation associated with it.

As described in the document of Anne A. Avaro, (2009), the documents containing information should together form a system, a so-called *documentation system*. A museum's documentation system is a set of elements (Accession number, Accession register, manual or computerized files, etc.) that are related to each other and to the museum environment and which are organized in order to manage the objects in the museum's collection. The different information media of a museum's documentation system are interdependent and enable cross reference searches to be carried out.

The Wollega museum in this regard is more or less on a good condition. However, there are some gaps of skills and problem of material enrichment due to the budget scarcity. There are accession numbers for objects, accession registration book is existed with its little bit problem on the implementation. The accession number is a unique number given to each individual object in the museum. Regarding to the accession number, there are codes given to an object at national level.

According to my informant Alemu Kejela, codes "V, IV, VI, VII" are given to the heritages according to their categories. Hence, "V" is a code given to all the tangible heritages, such as material cultures, "IV" is a code given to archives (written documents) for example, "*WBIV – 2014/31 is the accession № of the archives of letters from the central government old regime; from King Haile Selassie I to Kumsa Mored and His Successor and Son of Kumsa Moreda (Hambis Kumsa)*" while the prefix letters "WB" is indicating the name of the zone where the museum is existed- Wallggaa Bahaa. The rest two "VI and VII" are those codes given to paintings including (pictures and photographs) and cereals respectively.

There is also accession registration. It is an old register of the collection that had been started with establishment of the museum. It is bounded book in hardback format, but its page did not numbered as the standard of the accession registration book of the museum guides. As I observed, it also uses as a yearly inventory report book. Since it is an official administrative document, all objects in the collection have been listed in its

chronological order of accession number. Information related to the object is arranged in the columns created manually. According to Anne A. Avaro, (2009) two copies of the accession register should be made; one, kept in a different place from the original will be retained as it is and regularly updated. The other can be used as a working tool.

The accession registration is a very important document in that it proves the object belongs to the museum, serves as the basis for setting up the museum's entire documentation system and that it is the memory of the museum.

3.7. Conservation in the Wollega Museum

Conservation is only one aspect of managing museums and collections (Ambrose and Paine, 2006). Conservation is not only restoring the damaging of object but it is the total follow up of the collection and keeping and transferring the history to the next generation by itself. According to ICOM Code of Ethics (2017, 2.24), *the museum should carefully monitor the condition of collections to determine when an object or specimen may require conservation-restoration work and the services of a qualified conservator-restorer. The principal goal should be the stabilization of the object or specimen. All conservation procedures should be documented and as reversible as possible, and all alterations should be clearly distinguishable from the original object or specimen.* This indicates that there is always follow up of the collections. Conservation has to be planned. According to Ambrose and Paine (2006) conservation is establishing policies for the different aspects of the museum's work or what should be done? And, then drawing up the management or forward plan to implement those policies or the how they could be done.

A key component of the museum's overall management or forward plan is a conservation plan that forms an integral part of the museum's collections management strategy. A conservation plan will help to provide a framework for establishing and maintaining appropriate standards of collections care and for setting priorities for both preventive and remedial conservation work (Ambrose and Paine, 2006).

In Ethiopia, there are no professional conservators so that our heritages are in a dangerous situation. As a result, it is difficult to plan activities for the heritage conservation. Remedial conservation is not yet thinkable to employ because of the scarcity of professional conservators. What is advisable is preventive conservative

because it saves time, saves heritage from damage, save money that incurred for the restoration of objects. The preventive approach of conservation also helps to keep the objects originality.

As described earlier, Wollega museum is the building purposely constructed for the duty of holding cultural materials of the society. Thus, the building is designed for museum, the light and other deteriorating agents of the collection is not this much problematic. However, there is problem of conservation in some of the collection as there are pest and dusts. Humidity and storage place are also another problem of this museum.

As Yosef Mosissa, the former director of the museum, describes to the researcher, there is no budget for the museum and no proper care. There is better thing in current year because the structure of the museum has administered by the Oromo Cultural Center (OCC). An attention has been given in some cases. The concern is the absence of plan for conservation as observed. The day-to-day work of both the director and the curator is only following the collection status. They do not have much work which leads that they are compassionate in the identification of collection in the deterioration state. The Museum laboratory is not functioning, which implies that there is no either preventive or remedial conservation.

3.8. Research in the Wollega Museum

According to ICOM's definition, a museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, *researches*, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment (ICOM, 2007). According to this definition, the immediate action after conservation is *research* which is mandatory.

One of the purposes of having museums in our contemporary world is making research on the past history of our ancestors' material cultures. Studying the material cultures is studying the society who made the materials. In other words, the material cultures are the primary sources for a researcher as well as it answers the what, who, when and where of one society. In this regard, the Wollega Museum was untouched as compared to its richness of the material cultures. Few researchers has conducted on the background and highlight of the museum, but not satisfactory.

There are some papers found in the Wollega Museum which has not well organized and kept as an important archives. As I observed, this is a gap which will be filled by the next generation and concerned individual or group. I have tried to search some written documents which can support my thesis; so that I could be confident on what I am writing to be supported by literature. But, I found no structured and standardized paper yet. In my opinion, if one can interest to conduct a research, collections of Wollega Museum have to be yield one PhD dissertation in their raw description. This paper also aims at filling a gap of research in the area of written materials.

3.9. Exhibition in the Wollega Museum

Exhibition preparation is a complex and demanding one, calling on a variety of professional skills (Dean, 1996). The words “exhibition” and “display” are used interchangeably in our society. They have more related with slight differences in context. However, Dean explains, as they [*“exhibit,” “exhibition,” and “display”*] all have rather arbitrary meanings that vary from institution to institution and person to person. The word “display” according to Dean *generally refer to a presentation of objects for public view without significant interpretation added. While “Exhibit” will usually mean the localized grouping of objects and interpretive materials that form a cohesive unit within a gallery. And “Exhibition” will be used to mention to a comprehensive grouping of all elements (including exhibits and displays) that form a complete public presentation of collections and information for the public use.*

Exhibition is one core theme of the museum. It is the center of communication and as described in the previous chapter it is the contact zone. As the material collected and documented in a proper way it has to be displayed to the public or to the viewer. While profit may not be the specific motive, museums have the desire to sell [advertise or promote] the institution, change attitudes, modify behavior, and increase conformity of knowledge. Museum exhibitions are self-defining as well. They have the mission to provide places for education and reflection. Exhibitions fulfill, in part, the museum institutional mission by exposing collections to view, thus affirming the public’s trust in the institution as caretaker of the societal record.

Generally exhibitions have those goals, which are based on society satisfaction. These are: Promoting community interest, supporting the institution financially, and providing proof of responsible handling of collections. Further, the specific goals of museum

exhibitions involve the desire to change attitudes, modify behavior, and increase the availability of knowledge. As obviously known, there are two types of exhibition; the temporary exhibition and permanent exhibition in general. But it is also possible to classify exhibition of museum in to four based on the idea they convey, not on the physical display. These types of displays are involved in both temporary and permanent exhibitions. These are the object-oriented exhibition, the concept-oriented exhibition, thematic exhibitions and educational exhibitions (Dean, 1996).

Collections are central for this object-oriented exhibition. Educational information is limited. Relationships, values, and hidden or implied meanings are not examined to any significant degree. The exhibition maker focuses on a direct aesthetic or a classification approach to presentation. For example, art is often presented in this way. Concept-oriented exhibition is one where attention is focused on the message and the transfer of information rather than on the collections. The aim is to transmit a message regardless of whether collections are available to assist interpretation or for illustration. Text, graphics, photographs, and other didactic materials play a dominant role. Thematic exhibitions is closer to the object-oriented end of the scale, use collections arranged around a theme with basic information provided, such as a title sign and identification and caption labels. Educational exhibition is closer to the concept-oriented and incorporate about 60 percent information and 40 percent objects (Dean, 1996) .

In Wollega Museum, the researcher did not found any informants regarding the temporary exhibition. It may be either not applied or done occasionally. The permanent exhibition is well organized and is in its good standard as in accordance with the standard of exhibition set forth by the Minister of Culture and Tourism (MoCT) of Ethiopia.

According to ICOM Code of Ethics (2017, 4.1,4.2, 4), displays and temporary exhibitions, physical or electronic, should be in accordance with the stated mission, policy and purpose of the museum. They should not compromise either the quality or the proper care and conservation of the collections. No one can comment so that the museum itself can rearrange the display according to its mission to attract its client- the society. In interpreting the exhibitions, museums should ensure that the information they present in displays and exhibitions is well founded, accurate and considers represented groups or beliefs regarding the material that have no clear origin or clear history; museums should avoid displaying such materials. Using material of questionable origin or lacking

provenance can be result to condone and contribute to the illicit trade in cultural property.

In the museum under study, the cultural materials were collected by campaign for the purpose of bazaar during the Degue regime. As the matter of this, some of the materials have no clear history. It is not because of the museum management, but as a result of the way of collection and the origin of the museum.

3.10. The possibilities of working on sustainable development in the Museum

According to Ambrose and Paine (2006), sustainability recognizes the importance of efficient and ethical resource management in all forms, especially those resources derived from the natural world. Museums can play an important part in social and economic regeneration, providing cultural ‘announcers’ in developing tourist destinations. Particularly creating relationships with the different stakeholder for example, between the natural and the human world, museums have an important role to play in promoting sustainability. According to these authors, sustainability is a key organizing principle underpinning the goals, policies and processes of society. It promotes a way of life that seeks to secure and conserve the natural capital up on which society depends.

Museums, as public institutions concerned with change and continuity in the cultural and natural world, are well placed to promote the importance of sustainability and the need to pass on to future generations a healthy and diverse environment, and natural capital undamaged by economic development. They can play an important leadership role in promoting the principles of sustainability as well as demonstrating good practice in sustainability through their day-to-day work (Ibid).

The Wollega Museum is one of the established museum which runs by the government budget. As any of Ethiopian government museum, it works with the structures of MoCT as one of the hierarchy of budget. It has some income generations, such as, rents of mini restaurants, shades of cultural cloths, and income from visitors. According to my informant Yosef Mossisa, all income comes from all collections are deposited to the Finance office of the EWZ, but we couldn’t see when it come and work for the museums sustainable development. As it is observed from the physical environment of the museum, no strong duty has been worked on the infra-structure in relation to the museum’s income.

As I gathered information from the informants, only from the rent of restaurant and shade, 216,000.00 ETB (two hundred sixteen thousand birr) has been collected annually. The income from visitors is as such is not satisfactory; according to my informant Yosef Mossisa, the daily visit for the museum before COVID is 100-200 individual. The entrance fee for adult is 10.00 ETB and for students generally for children is 5.00 ETB. While for foreigners 55.00 ETB and for who want to use photo camera 20.00 ETB and for video 50.00 ETB for unlimited time during the visit of one day. During COVID, when this research has been conducted, I have observed some visitors visiting the museum. Accordingly, as I tried to identify from their own word, their visiting is satisfactory. They have no comment on the entrance fee, but as they told me there is lack of promotion, some peoples do not know that there is a museum despite its location, lack of promotion is one barrier of this museum.

According to my informant Yosef Mossisa, most of the visits are done when there are commencements of Universities and colleges. But now, due to the pandemic disease COVID-19, there is no such like ceremonies. As a result, our visitors are minimized. An effort to work on the promotion of the museum and work on the income generating has been failed as the result of this disease. But the museum has a plan to work on the overall development of the museum in collaboration with Wollega University.

Chapter Four

Challenges and Opportunities at Wollega Museum

“Many museums internationally have inadequate staffing and resources to meet their responsibilities fully. They have common needs and face common challenges”. (Ambrose and Paine, 2005)

The problems of staffing and limited resources are common challenges of the museums in the entire world. As that of the challenges they have also common needs. Among those needs, the opportunities that the museums create integrity among the world through tourism, researches and studies are some examples of common wealth for the world.

4.1. Challenges

In the Wollega Museum as described in the above statement, there are some challenges which the museum has facing. These are legality and standardization, recruitment of personnel, illicit trafficking, lack of safe environment for the collection and lack of appropriate data retrieving are some of the challenges which the museum under study is facing.

4.1.1. Legality and standardization

In relation to the other museums, Wollega Museum is a museum established legally during the Dergue regime. Although the museum has not established before the issuance of proclamation No.209/2000, it is a museum which is legally established by the government which fulfills the criteria of a standardized museum of Ethiopia as directive No 11/2014, 4:4. (Museums Establishment, Professional Confirmation and Certification Directive of MoCT). Accordingly this directive, *“a museum which was established before this issue of directive will be remaining constant”*. Which means, although this directive has been evolved after the establishment of the museum, a museum that would fulfill the criteria of the directives will be remain constant in the standard of a museum. Accordingly, as I observed and examined everything of the museum, the Wollega Museum is one of standardized museum of Ethiopian museum. And according to this directive, this museum has a legal entity which has been registered as one of Ethnography museums in Ethiopia. According to directive No 11/2014, section 2 paragraph 4, the museum is categorized in the standard of 1st rank, in its occupation, collection standard and building standard. It is now functioning as one of the big cultural institutions in the country in general and in the Western Ethiopia region in particular.

Now days the museum is the main center for the preservation of cultural materials of the South Western people of Ethiopian.

However, there is no attention given to this museum. Though the museum has counted above 30 years, there is no site plan /air map/ for the Wollega Museum. According to my informant Cherinet Waqwoya, the municipality Nekemte must have to maintain the rule of law on the securing the boundary of the museum. According to the proclamation 839/2014 and 163/2011(839/2006 and 163/2003 respectively in Amharic version) museum boundary have to be demarcated legally. There are illegal constructions; which are still built in the catchment area of Wollega Museum, which have to be displaced. Consequently, the issue of the boundary of the museum has not been resolved yet. According to W/ro Achamyesh Feyisa, head administrator of EWZCTO, it is on the process of identifying the site plan and the demarcation also. There are shades around the compound of the museum in front and at the back of the museum. At the front side of the museum, a lot of shoe shiner boys are commissioned to sit and work there. It is difficult to put them away those *qeerroos*, because it may lead to disturbances in the town and might be the cause to distract the museum.

As she stated clearly, let alone giving the site plan /the air map/ for the museum, the Municipality of Nekemte town could not recognize the administration of the museum under EWZCTO. As one solution, the Wollega University has working on the museum's physical environment to change and maintain sustainable development through its community service. As my informants Yosef Mossisa and Achamyesh Feyisa, the memorandum of understanding was signed between Wollega University and the Culture and Tourism Office of the Zone to work on the physical standardization. While the legal standardization has been left to the EWZCTO, but still it is a challenge.

One challenge regarding the standardization and legality of this museum is the location of the museum, which was in inconvenient place at the junction road to the multi direction of other neighboring zones of the Oromia Regional States and the neighboring states such as BGRS (Benishangul Gumuz Regional State) and ARS (Amhara Regional State). According to the information I gathered from the local communities and some of my informants, some Authorities of the Nekemte Municipality has not be happy with the location of the museum be at that center place, they want to give for investors so that the place is at inconvenient place of the area. According to my informant W/ro Achamyesh

Feyisa (EWZCTO Head Administrator), we are struggling to guaranty the legality and site plan (air map) of the Museum, and that her office is dealing with the Mayor's Office of Nekemte Town to legalize.

4.1.2. Recruitment of personnel

The recruitment of personnel for the Wollega Museum is not on the base of profession, but there is competition according to the respective office's vacant post's criteria. In some cases, the recruitment is made up on the base of assignment of the person whom the respective office assumes capable enough for the job post. Accordingly, sometimes the EWZCTO will assign the personnel such as the Director. For example, the current Director of the museum has been assigned by the EWZCTO, since the individual has long time experience on the guide service now he become the director, but according to his profession he has a diploma holder in accounting.

According to the EWZCTO's Head, the attention given to the museum is lesser than that of other sectors when observed from the actions of the Public Service and Human Resource Office (EWPSHRO) of East Wollega. The office (EWPSHRO) sends floaters to the museum whom they want to evacuate from the government office and whom they found incompetent in their previous job posts during their stay at the government offices. There are only two guides and one of them having some other responsibilities; he is a curator, ticket officer and guide. The other guide is mentally ill person (in particular case).

4.1.3. Illicit trafficking

There are two guards for the total of 24 hours. Only these two guards are assigned for day and night to keep this big heritage center. Illicit trafficking is one challenge for the museum, which exposed the museum to robbers. From the time of collection by campaign until the recent years, the number of collections is known by 1700. Currently, the Wollega museum has reduced to about 1500 collections due to various reasons, which need further investigation.

As my informant Alemu Kejela states, for the reduction of Wollega Museum collections from 1700 to the current state is illicit heritage trafficking, transfer of heritage objects to Oromia Museum and to the National Museum of Ethiopia are among the factors. Regarding the illicit trafficking the museum was exposed to illicit trafficking of heritage;

attempts were made twice since 1991; there were two attempts made by robbers; one, at the time of the downfall of the Dergue and the entrance of EPRDF soldiers to Nekemte town. Between those transitions there was no care for these heritages, which created the opportunity for the looters. Many heritages might be lost at that time. In another day, there is an attempt of breaking the museum by thieves due to the carelessness of the guards. One of the guards have physical problem (disability). At that time robbers took ivory and other materials though returned back by the police investigation. Since there are precious materials such as ivory and bracelets are found in the museum, there is a continuous follow-up of the robbers observed at different time.

Probably many of the treasures might have lost during the transition period of the former government to the current government. The transfer of heritage objects to the regional and national museums has passed normal registration processes. They transferred with the accession number given to the objects at the WM. As my informant Alemu Kejela, there could be also mistakes made during the inventory.

4.1.4. Lack of safe environment for the collection

The storage of the museum is in a risky, it is in a very bad condition as I observed during my study. According to the Yosef Mossisa, former director of the museum, lack of separate places for the objects in the store of the museum is among the main problems of the museum. The government has no concern for this and other problems of the museum. According to Cherinet Waqwoya, there is no one for the administration of the cultural sector. The one who is appointed to administer the cultural sector is a person who does not have the knowledge or who have no concern for the heritage. According to the director, they used to report continuously about the deterioration and damage of the heritages but there is no satisfactory answer.

About one thousand (1000) kinds of materials are stored in a very compact room as I observed. The room measures approximately 3 X 3 meter square which means 9m²; cultural materials overlaid one over the other in this compact room. There is no attention given by the Culture and Tourism Bureau of Oromia, and even at the Ministry of Culture and Tourism.

4.1.5. Lack of appropriate data retrieving

Since there are no professional personnel, the problem of recording data of the visitors' and other records of the museum has in bad a condition. As I observed, there is no proper record of the visitors' data. For example, the annual data from 2005 -2009 E.C. is not existed. As shown on the appendices 3 and 4, the only data existed is between 2009 and 2010 E.C. In 2009, the data reveals total visitors as about 3291 and in 2010 it is about 4392 which was registered for all social strata. There are no potential visitors who make the guides busy.

There is no budget even to use desktop computer and record data, as well as have printed hard copy to retrieve files so that the data is well prepared and timely updated. Now there is no updated data. For these reasons, the need for professional personnel is unquestionable.

4.2. Opportunities

Wallaga province in general, Nekemte town in particular is where nations, nationalities and peoples of Ethiopia live together with tolerance and peaceful co-existence. Since Nekemte town- the home of Wollega Musuem is growing rapidly in a fast rate. And since the generation is asking for its identity, the need for matching institutions such as museums and recreational areas are highly significant. Thus, the rapid growing of Nekemte town is great opportunity for the Wollega Museum.

Nekemte town is one of the fastest growing towns among the reform towns of Oromia Regional State. This obviously creates an opportunity for the museum under study, as it can be center of various visitors who have different backgrounds. By promoting or marketing the museum and exhibiting the society's value, the museum can attract potential viewers whether the domestic visitors or foreigners.

Wollega international stadium can also create an opportunity which could bring visitors for the Museum. Promotion has not been done on the Museum yet, it is almost non-existent. In this regard, the Oromia Broadcasting Network (OBN) sub branch and Ethiopian News Service (ENS) sub branch found in Nekemte town can play a great role. The museum can be also use other opportunities by creating links with national and international donors and funders through: social media such as, creating the website, creating face book, telegram accounts and other communication mechanisms.

Collaboration with higher institutions such as, Wollega University, Nekemte College of Teacher Education and other who can support by human intelligence and professional advices are very important to uplift the standard of the Museum.

Chapter Five

Conclusion and Recommendation

The Wollega province is one of the largest catchment areas of the '*Maccaa*' Oromo and some ethnic groups. East Wollega zone where the Museum under study is located, and Naqamte town the home of Wollega Museum is accommodating almost all the ethnicities of Ethiopia. The emergence of Nekemte as a small town is closely connected with the rise of an agriculturally resourceful polity known as Leqa Nekemte. The foundation of Naqamte town is directly related with Bakare Godana's family. In the early 19th century [around 1820 AD], the family of Bakare Godana was the Gadaa officials of the *Leeqaa* clans.

Nekemte flourished as a nucleus of economic, social and political activities of the *Leeqaa* Oromo by the beginning of the 19th century. From 1837-1868, Bakare Godana was made Nekemte the political seat of his leadership. This town was served as an assembly place and ritual center since the rise of Moroda Bakare. The town was founded as a modern town when Kumsa Moroda becomes a successor of his fathers' in the 2nd half of the 19th century. The name *Naqamtee* is come from the old inhabitant named *Naqamtee Gadaa Ootaa*. Since the Revolution of 1974 up to the final down fall of the Dergue regime, Nekemte was continued as the capital of the former Wollega Province. Currently, Nekemte is the head quarter of East Wollega Zone.

In the museological sense, Nekemte is one of the hosting town of nations and nationalities of Ethiopians. Although, most of the residences were Oromo followed by Amhara, others such as Gurage, Tigrean and other ethnicities are living together in peaceful co-existence and tolerance with no basic conflicts.

Nekemte town is the home of Wollega Museum. Wollega Museum is holding the national identity of South Western peoples of Ethiopia. The Museum is an Ethnography Museum in its category of collection. It was established during the Dergue regime in 1975 E.C. In 1971 E.C. there is a cultural bazaar or exhibition. Following the bazaar, cultural materials were collected from all the six *Awurajas*' of Wollega Province by the political office of the Dergue regime. The collection was implemented by the so called '*zemecha*' or campaign made by all office holders of the six *Awurajas* and the people ordered to bring their cultural materials.

The design of the house was made in Germany which looks like the letters “WM”: where ‘W’ refers to Wollega and ‘M’ refers to Museum. The foundation stone was laid by the then ruler of the country- President Mengistu Hailemariam in 1975 E.C. At a time there was no budget allocated from the government, the people of all the six *Awurajas*’ of Wollega Province contributed 380,000.00 ETB and the construction of Wollega Museum has been completed after four years in 1979 E.C. The museum was inaugurated on January 1, 1979 E.C. by President Mengistu Hailemariam and has started working as a museum.

Wollega Museum is a building purposely constructed for museum. It is the main center for the preservation of cultural materials of the South Western people of Ethiopia. Currently the museum holds a total of about 1500 collections. Wollega Museum has not yet well investigated by researchers. There are some gaps to be filled in the museum. The major gap is in relation to the management of the museum and the absence of professionally trained person in museum studies or in related fields such archaeology, heritage management, history, anthropology and so on. It is mandatory according to the ICOM Code of Ethics for Museum to have professional staff. Since the 21st century museums are not only the place where cultural heritages are kept and conserved, research, documentation, acquisition and conservation works have to be given attention. Budget issues to plan promotion should also be seen seriously.

Based on the investigation made on Wollega Museum, the researcher would like to make the following recommendations.

- Accordingly, promoting or marketing the museum to attract potential visitors should be a prior work of the management. The museum in the 21st century demands electronics utilization of promotion rather than manuals. Social media such as, websites, face book, instagram, telegram and emails are top promotional tools in this century. Other mass Medias such as television, radio and other bulletins should also be considered.
- The accession number and accession register are two different system records. Although the museum’s documentation in this regard is good, there must be a copy of accession registration book according to the ICOM Code of Ethics 2017. One is for regular day-to-day registration that is updatable while the other is preserved for reference.

- Inventory in the museum have been made every year continuously. However, the status of collection whether increased or decreased must be reported to the concerning body timely. Conservation and other improvement of the museum have to be planed based on the status of collection.
- The boundary of the museum should be identified; it must have a legal boundary.
- The store of the museum is in a dangerous state, so that the material cultures should be stored safely. A separate store must be constructed, otherwise treasures should me to the safe place where they can be stored and survived from damage.
- The laboratory, computer room and other rooms such as ticket room, information desk have to be fulfilled.
- Continuous monitoring of the heritage must be done as it is found that the museum is exposed to illicit trafficking.
- The museum employees should have training in museology or at least in related fields from accredited academic institutions.

Tables and Appendices:

Table 1: Demography of the key informants selected for interview

S.N	Name of the informant	Sex	Age	Educational level	Profession
1	Ato Amsalu Temesgen	M	58	BA in History	Researcher of culture and history at EWZCTO
2	Ato Cherinet Wakwoya	M	62	BA in History and LLB in Law	Expert of culture at Wollega University
3	W/ro Achamyesh Feyisa	F	33	BA in Afan Oromo	Head Administrator of EWZCTO
4	Ato Tiruneh Rebuma	M	33	MA in Anthropology	Conservation and preservation of cultural heritage team leader at Oromia Museum
5	Mr. Mohammed Namu	M	40	MA in English Literature	Experienced in cultural Oromo studies
6	Mr. Dambe Turche	M	40	MA in Cultural studies	Best knowledge of the Guji Oromo culture and expert of the culture of the society.
7	Ato Alemayehu Gutema	M	75	Grade 3	Elder from Dembi Dollo
8	Ato Geleta Tesso	M	62	Certificate	Former guide and director of the WM
9	Mr. Yosef Mosisa	M	26	BA in Management	Management (The Museum Director)
10	Mr. Gemechu Abebe	M	28	Diploma in Accounting	Curator and guide of the WM
11	Ms. Mery Asefa	F	28	Diploma in Afan Oromo	Guide of the museum
12	Ms Telile Bekele	F	24	Diploma in Accounting	Cleaner of the museum
13	Ato Alemu Kejela	M	57	Certificate in HRM	HRM officer at EWZCTO

Table 2: Professional standard of the key informants selected for interview

№ of Informant	Educational level and Profession of the informant	Sex		Age	Current Position
1	BA in History, Researcher of culture and history at EWZCTO and former head officer of EWZCTO	1	0	58	Office holder
1	BA in history, LLB in Law, Founders and former director of WM and Expert of culture at Wollega University	1	0	62	Office holder
1	Conservation and preservation of cultural heritage team leader at Oromia Museum and former director of WM	1	0	33	Office holder
1	BA in Afan Oromo, Expert of language and head administrator of EWZCTO	0	1	33	Head officer of EWZCTO
1	Diploma in Accounting, High Curator and cashier at WM	1	0	26	Curator
1	Degree in Management, curator and director of WM	1	0	25	Director of WM
1	Grade 12, former guide and curator of WM	1	0	62	1 st Director of the Museum now on retirement.

Appendix 1

Accession Registrarion Amaharic

ቀን	ቀን	የቀን ቀን	የቀን ቀን	የቀን ቀን	የቀን ቀን	የቀን ቀን	የቀን ቀን	የቀን ቀን	የቀን ቀን
1	1-1-76	71-1-1	የገባው	የገባው	የገባው	የገባው	የገባው	የገባው	የገባው
2	71-1-2	71-1-2	የገባው	የገባው	የገባው	የገባው	የገባው	የገባው	የገባው
3	71-1-3	71-1-3	የገባው	የገባው	የገባው	የገባው	የገባው	የገባው	የገባው
4	71-1-4	71-1-4	የገባው	የገባው	የገባው	የገባው	የገባው	የገባው	የገባው
5	71-1-5	71-1-5	የገባው	የገባው	የገባው	የገባው	የገባው	የገባው	የገባው
6	71-1-6	71-1-6	የገባው	የገባው	የገባው	የገባው	የገባው	የገባው	የገባው
7	71-1-7	71-1-7	የገባው	የገባው	የገባው	የገባው	የገባው	የገባው	የገባው

Appendix 2

Accession Registration Afaan Oromoo

Accession No.	Accession Title	Accession Date	Accession Location	Accession Status	Accession Remarks
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Appendix 3
Visitors' data 1

Waajjina Aadaafi Tuurizimii Godina Wa/Bahaattif

Unka ragaan baay'ina daawwattootaa ji'a ji'aan kan itti gutamu Godina/W/Bahaa

Gabaasa Godamba kan Bara 2009

Iak	Iddoo Daawwatame	Baay'ina Daawwattootaa		Barattoota		Qar:Maalee		Suuraa M/Keessaa	Viidiyoo	Suuraa Mooraa Keessaa	Ida'ama	Galii Argame
		Kan Biyya Aaaa	Kan Biyya Keessaa	Dhi Dha	Dhi Dha	Dhi Dha	Dhi Dha					
Onkoloolessaa	2	2	82	35	130	51	7	6	5	1	321	1383.00
Sadaasa	-	-	108	21	65	15	6	3	3	-	223	944.00
Mudde	1	1	85	22	87	67	-	-	-	3	266	1127.00
Amajjii	-	-	98	39	96	31	-	-	4	-	267	1146.00
Guraandhala	3	2	213	52	91	19	12	6	7	-	405	1967.00
Bitootessa	8	4	277	105	101	15	44	11	7	-	567	2839.00
Ebila	1	2	210	84	158	92	2	1	3	-	553	2405.00
Caamsaa	3	1	260	103	121	72	46	14	7	-	624	2565.00
waxabajji	1	1	215	83	55	27	6	4	5	-	386	1906.00

BATO:- Qajeelcha habal'inaafi odeeffannoo tuurizimii.

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