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ADDIS ABABA UNIVERSITY

SCHOOL OF GRADUATE STUDIES

**THE STATE OF PAINTING COLLECTIONS
At THE “NATIONAL MUSEUM OF ETHIOPIA”**

By

Girma Bulti

April, 2016

Addis Ababa

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THE STATE OF PAINTING COLLECTIONS AT THE
“NATIONAL MUSEUM OF ETHIOPIA”

By

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**A Thesis submitted to the Department of Archaeology and Heritage
Management In partial fulfillment of the requirements for the
Degree of Master of Arts in Ethiopian Studies (Museum Studies)**

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DEPARTMENT OF ARCHAEOLOGY and HERITAGE MANAGEMENT

THE STATE OF PAINTING COLLECTIONS AT THE

“NATIONAL MUSEUM OF ETHIOPIA”

APPROVED BY BOARED OF EXAMINERS

This is to Certify that We Have Read this Thesis and that in Our Opinion it is Fully Adequate, in Scope and Quality, as a Thesis for the Degree of Master of Arts in Ethiopian Studies (Museum Studies)

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Abstract

The state of painting Collections at the “National Museum of Ethiopia”

By: Girma Bulti

The main objective of this study is to create understanding and identify the problems of painting collection, documentation, acquisition, and conservation of painting at “NME” fine arts storage room. The methodology used to address the research. To this end, in order to gather the data, interviews were conducted among eighteen people who are relevant to the field of art. On top of this questionnaires were distributed among seventy-five people. After careful analysis and investigation of the data obtained, the research has revealed that there were problems of acquiring, acquisition, accession, documentation, conservation and handling of painting collection in ARCCCH Cultural Heritage Collection Directorate. The significance of this study is that give an appropriate ways for preserving and conserving of painting in fine art collection storage. Painting being the reflection of culture and history which should be for image building of the country, income generating and tourist attraction. Beside this it helps to transmit our cultural heritage for generations to come.

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Glossary

Fine arts	Collection of painting, graphics art, sculpture, industrial design
Painting	Color paint on canvas, board and paper
Secular art	Arts of real world expression
Traditional painting	previous art based on culture
Modern painting	Contemporary creativity
Conceptual painting	Idea based art
Ism	Types of art techniques
Style	Way of individual creativity of artists
Acquisition	Requirements of accepting painting heritage
Curator	Responsible person for painting collection
ARCCH	Authority for Research and Conservation of Cultural Heritage

CHAPTER ONE

1. Introduction

It is well-known that Ethiopia is one of the countries that have the oldest history in the world since it is the origin of mankind. It is also a country characterized by diversity of religion, language and ethnic groups with unique traditions and cultures which makes it a mosaic of people. Beyond no reasonable doubt, it is also a home for one of the world's ancient works of art such as cave paintings, traditional painting and engravings (Chojnacki, 1983).

The “National Museum of Ethiopia” was established in 1944, as a part of National Library and Archive. However since 2010 due to the implementation of Business Process Reengineering (BPR), the National Museum of Ethiopia named as Movable Heritage Development and Exhibition Service Directorate. Due to the implementation of BPR the National Museum of Ethiopia became one of the six core departments of ARCCH without cultural heritage collection. (ARCCH, 2011: p.85).

As a result of new organizational structure after the implementation of BPR, all cultural heritages collections are ordered to be organized under the Cultural Heritage Collection and Laboratory Service Directorate which is one of the cores Directorate of the ARCCH. Because of this the former duty of National Museum of Ethiopia has been given to the Cultural Heritage Collection and Laboratory Services Directorate (Ibid, 2011).

Despite, the fine art collection activity is mainly carried out by Cultural Heritage Collection and Laboratory Service Directorate (Here after, CHCLSD); the researcher used the painting collection as if it is under “National Museum of Ethiopia”. Therefore, the research is entitled The State of painting Collection at the “National Museum of Ethiopia” (Here after, NME); the “NME” conserves the country's cultural heritage such as archaeological, paleontological, anthropological, ethnography and fine arts. Further it hosts the laboratory researches conducted by scientists from all over the world, including the Ethiopian professionals.

This research, explores the understanding, significance, conservation, and documentation of paintings collection. Further the study identifies and describes the categories, themes and techniques of paintings, the gap of treatment and current status of painting collection in the “NME” fine arts storage room.

The fine arts collection storage has 850 paintings which represent three main styles: traditional, contemporary and conceptual paintings. In the storage room painting collections have gradual change from religious to secular themes depicting culture, social life, and politics as well as human kind. The artists have chosen various styles to express themselves. The paintings were made by well-known Ethiopian Artists (*CHCLSD*, 2015).

The Ethiopian paintings are one part of tourist attractions and income generating; however, it is a late comer in the collection of the “Ethiopian National Museum” heritage collection. Because of the “NME” has not given big attention for painting collection contribution, the country has not got the expected benefits from paintings.

Thus the aim of this thesis is to assess how to understand, conserve and curate the painting collections in addition to its current status. The Painting collections that are found nowadays in the “NME” storage were collected a bit later than the other heritage artifacts, though art works are given equal opportunity of treatment and conservation like other artifacts.

1.1 Background of the Study

The development of paintings in Ethiopia when seen from the historical perspective started with the pre-Christianity Ethiopian artistic civilization. It had displayed its unique nature in those mindful and imaginative art works such as sculptures, cave arts and architecture. This work had continued up to the time of the introduction of Christianity in to Ethiopia.

Starting from the 4th century, the time when Christianity was introduced to Ethiopia, churches and monasteries had been built as places for the acceptance of the Christian religion. The art of paintings started to develop for the purpose of decorating the churches and monasteries and also as an educational instrument for the expansion of the Christian religion (Esseye, 1981).

There were also painting collections which were executed by Ethiopian artists inside and outside of the wall. If we look at the copies which foreign historians had printed in order to give an idea

of Ethiopian painting, one cannot be satisfied with the movement of the lines, as well as the colors. We may say that the foreigners whose intention was to make Ethiopian art known to the public have mostly reproduced this kind of painting which has become quite common (Ibid, 1981).

It is believed that the first models and examples for the Ethiopian paintings were acquired from the Coptic and Byzantine Eastern Christian world (Victor, 1994). However in the development of painting through the influence of European art, Ethiopian artists had lost their original and cultural religious painting style. Beside this as it was important in those days monasteries and churches were built throughout the country and due to this artistic production increased. Ethiopia in its long years of Christianity has taken artistic source of motives from the Eastern Christian countries.

Wrote that based on the knowledge acquired from abroad, Ethiopia has also developed her existing art with modification. However there was discontinuity from the 13th to the 15th centuries. Then there started a new relation again with Syria, Jerusalem, Greek and Byzantine. Due to this Ethiopia began to follow her new trend of painting. Accordingly narration of the deeds of saints on goat skin (Brama) flourished in the 14th century. This also included chronicles of kings (Chojnacki, 1983).

When he wrote about *“Major terms in Ethiopian Painting indigenous developments, the influence of foreign models and their adaptation from the 13th to the 19th century”* he said that Ethiopian traditional paintings had always been both in concept and subject matter is spiritual and religious. However, especially in the wall paintings, encouraging condition to work the painting that depicts daily life started to be observed. In the 19th century this style was widely practiced, and even in some of the wall painting dropping down all such compositions, going far beyond that, presenting the war deeds of the rulers with their local and foreign enemies, depicting episodes from the Ethiopian history in paintings was started (Ibid, 1983).

In Ethiopia previously paintings was not given due attention. However, Christian churches and monasteries had collected and displayed painting of religion on their walls. On the other hand, the painting collection for Museums was not taken like the collection of other heritage artifacts. Later on the “National Museum of Ethiopia”, which is found at 5 kilo, collected only works of archaeology, paleontology, and ethnography.

As time went by Maître Artist Afework Tekle and Veteran Artist Daniel Tuafe took the initiative that works of art should have its place in the Museum. To this end, especially due to a strong initiation of Afework Tekle, a committee was founded for the collection of the art works. So Afework Tekle brought his art works as well as of others and then started art collections. These days a budget was set through a technique committee for the purchase of the art works. (Informant Menkir, 2015).

Accordingly the “National Museum of Ethiopia” took the name Heritage Development and Exhibition; the Heritage Collections were structured under the ARCCH Cultural Heritage Collection Directorate. Due to this, at present there is no name as such called National Museum of Ethiopia.

Despite the “NME” duty is limited on the show of temporary and permanent exhibition, the Museum gets the works of painting from volunteers for developing painting collection. During the donation of paintings from volunteer artists, it has a technical committee that selects the works of art. The A.A.U. Alle School of Fine Arts and Design and the Ethiopian Artists Association also play a good role in this aspect. Further they play a big role to prepare catalogue, display exhibition in collaboration with and donate the paintings for the “NME”.

Painting in Ethiopia was widely introduced in the country by the artists who came from the civilized world with the relevant knowledge. Further, Graduates from Alle School of Fine Arts and Design and artists association also contributed a lot to keep this success by doing plenty of paintings and sculptures that prove the artistic standard of the time, and they insist the artists to give their paintings as a heritage to the “NME” (Informant Seyoum, 2015).

From 1992’s up to 2015, was the period when the artistic style and the process of exhibiting art works accelerated dramatically and reached a new phase; it is a period of which artists especially graduates of the “Addis Ababa Fine Art school” have started to display their works in Museums, Cultural Centers, Galleries, “National museum of Ethiopia”. This was also a time when the artists have started to exhibit their works in groups and in a form of associations as they had been doing it privately and started to give paintings for “NME” as a donation (Seyoum, 2015).

During this period, many young artists with a Variety of style and techniques had emerged gaining much popularity among the public at large. Artists who came up with their own artistic

techniques and following different themes during this period were numerous. It was also the time for a wide range of art exhibition that had been appreciated by a large group of the public. Beside this, today's "NME" painting collection had been donated by those artists (Ibid, 2015).

1.2 Statement of the Problem

Museums must teach their professional how to handle painting collections when administrating storage areas, exhibits and preparing the items for transportation. Professionals should know the appropriate use of materials like cotton, latex gloves, and the accepted modes of transportation of object such as flat beds, carts, tote pans, pads and tissue paper.(Keene, 2002).

Despite, the fact that a museum has a unique educational purpose at national scale as well as a dynamic role in developing tourism to promote the culture and history, our museum of Ethiopia, has not gone so far and played a role in changing the image building of the country.

The main problems in art collections storage are improper handling, lack of scientific method documentation and lack of art conservation. In painting collection storage, some of the religious and secular paintings are put in the absence of light and shadow.

Some of the previous paintings do not have the information about their title, material, artist's name and description of the year. The art collections organization is not classified chronologically or thematically. Some of the paintings organizations do not include size and color.

During paintings placement traditional painting should be separated from the modern since they have their own character and style. Despite that the "NME" has more Painting collection from the previous up to the recent with different style and theme. There has been a lack of collection room with the absence of storage facilities, especially for paintings. There is also a shortage of shelves and showcases.

Despite conducting research using painting, heritage collection is one of the core activities of the ARCCCH; hence the absence of museum professionals in ARCCCH is one of the critical problems for the conservation of painting collections. More of the ARCCCH employees have no adequate Knowledge about painting collections. Since the administration and the finance experts don't

have awareness of cultural heritage, there are great barriers on the activities of curation and conservation of painting collection.

The basic requirements of a collection storage area should be clean and tidy room which is free from danger of fire or water disaster, with good light, good ventilation, inspected regularly and should also have adequate space and must be free from any pests and fungus attack. The basic policies that guide the development and care of the museums art collection consistent with the mission of the museum and with professional museum standards (Timothy; Crispin Paine,2006) p.208.

Despite the ARCCH has its own conservator, most of the painting collections have become victim for deterioration due to absence of conservation. The conservators said that there is not appropriate material bought by ARCCH. Further there is a gap of understanding between conservator and finance expertise about painting heritages.

1.3 Objective of the Study

1.3.1 General objective

The general objective of this study is to create understanding and awareness by exploring the painting collections at the “*National Museum of Ethiopia*”.

1.3.2 Specific objectives

- To point out the gap that exists between documentation and conservation.
- To show the gap that exists among artists painting.
- To indicate the influence of modern art on traditional painting.
- To indicate how to organize appropriate storage room for painting collection.
- To show how to facilitate painting collection for exhibition purpose.

1.4. Justification of the Study

Since its establishment the “*National Museum of Ethiopia*” has faced major problems until the present day. This is so due to lack of well prepared and proper functional collection management policy. The steps we proceed to assess the already existed gap of the ”NME” painting collection in relation to concepts like the issue of collections, registration, acquisition, documentation and

conservation of objects is not good. Museums professionals are expected to be governed by the laws of their nation and institution. They serve and must act with integrity, sensitivity, and in accordance with ethical principles codified by their museum. There is also professional mandate and need to respect the laws which are codified and accepted by all members of ICOM.

On the other hand the ARCCH has the responsibility to prepare its own (in-house) code of ethics based on the nature and the service it provides for the general public. The staff and the governing body of the ARCCH are intended to be loyal to all applicable local, state and federal laws and regulation of the given nation. Hence museum professional should act in accordance with approved policies and code of conduct of the museum.

1.5. Significant of the Study

Painting collections from "NME" context is one of our cultural heritages which has played great role for the Ethiopian nation and nationalities' culture, for our country's image building and income generating, for tourist attraction and for the interaction of communities. It brings tolerance and harmony between different groups through education and exhibition.

The collection of different paintings for the "NME" and its proper placement is so important in order to conserve the works for the generation to come. Finally conducting this research will give benefit for policy- makers, for other researchers, special population groups and for various art practitioners on the Ethiopian paintings.

1.6. Scope of the Study

The scope of this study is limited in the fine arts collection storage room. It is also based on indenting the problems of preserving, documenting and conserving of painting collection which is found in "NME" collection room.

1.7. Research Methods

1.7.1 Description

The methodology for this research is most clearly to deliver the literature through observation, interview and questionnaires based on qualitative data collection. It is a type of empirical enquiry that entails purposive sampling for gathering data.

1.7.2 Overview of the Methods

An art methodology differs from a science methodology, perhaps mainly in so far as the artist is not always after the same goal as the scientist. In art it is not necessary all about establishing the exact truth so much as making the most effective form(painting, drawing, sculpture, graphic art) through which ideas, feelings, perceptions can be communicated to a public(*retrieved from Wikipedia, 2015*).

These research methods help to indicate the problems of understanding and conserving of fine art collections with their challenges and opportunities. By observation of the painting collections in the “NME” storage he indicates their organization chronologically and thematically. Hence there is a need to examine the way of their documentation and conservation. The interviews, questionnaires and observation made with art related scholars.

1.7.3 Sources of Data

The data of this study are collected by using specific ways such as observations, interviews, questionnaires documents and visual materials. The researcher is most likely to discover what is to be known about the phenomenon of interest and seeks depth of understanding and identifying purposefully the selected places for the source of the study.

1.7.3.1 Primary Data

The primary data of this study is collected by observing the original paintings collection of “NME” storage. Besides this interviews are conducted among the employees of ARCCH such as curators, conservators, and documentation expertise who are related with the activities of fine art collections.

1.7.3.2 Secondary Data

The secondary data are obtained from published books, magazines, thesis, directives, internet, catalogues, manuals and proclamation.

1.7.3.3 Pre-field Data Collection Technique

Reading related materials in the library and browsing the internet, chasing informants are the techniques which are employed in the profiled data collections, to prepare the question of interviewees and distribute papers.

1.7.3.4 Field data collection technique

During the field data collections art historian, artists, curators, conservators, gallery owners were interviewed and questionnaires were distributed among them.

1.8. Sample Size Technique

Under the sample method the researcher has selected 18 informants that included three art historian, two art conservators, four studio artists, two exhibition experts, two curators, one fine art assistant professor, one Cultural heritage Collection and Laboratory Service Directorate Director, one documentation expert and one education expert. To this informants 12 questions were forwarded.

The sampling technique depends upon purposive, so the researcher purposefully selected professionals who has related with the field of art for interviews and questionnaires distributed among 75 people who have relevant knowledge to the field of fine arts. Hence it is based on artists, art historian, curator, conservator and museum experts. From each of them the researcher has chosen from one up to three persons. For interviews all in all there were eighteen informants and questionnaires distributed among seventy five people.

1.8.1 Demography of Informants

The researcher has chosen these informants because they are the ones who can provide the right information data since they have better understanding in the topic under discussion. In addition to this, the researcher has used purposeful sampling technique to choose the above mentioned questionnaire respondents and key informants. Because this technique enables the researcher to judge, the following participants who have better experience in the field of fine arts are chosen.

Art historian: They were chosen because these informants are capable of explaining about the role of painting collection in a society and its historical background.

Art curator: a curator besides collecting and preserving the works of fine arts he/she is capable of holding exhibition of the works of artists in aesthetic way as well as document the works of art. Hence they are in the world of art; they are able to answer questions that are pertinent to the field of arts.

Artists: these are the vanguards of art that paint and make their works ready for exhibition and art collectors. They are capable of explaining about the composition and the technique of the painting.

Art conservator: the researcher has chosen these people for the reason that they are the ones who conserve the art work that come to the museum collection by protecting the paintings as they are for the generations to come. Beside this they also conserve the painting from deterioration.

Art documentation expertise: whenever works of painting are brought to the museum, these people register their standard with other professionals/curators/, document and keep them on records.

1.8.2 Data Gathering Tools

These are tools that help the researcher for gathering the data. These include .observation, interviews, tape recorder, photograph camera and questionnaires. These tools are beneficial for collecting actual information and serve as evidence.

1.8.3 Data Analysis Technique

The analysis of research begins in the field, at the time of data collection observation, interviewing, and when the researcher identifies problems and concepts that appear likely to understand the situation. Distributing the questionnaires is also an important step in the analytic process. Researchers should make interpretation to identify important challenges and opportunities for solution and recommendation.

1.9. Limitation of the Study

- Lack of proper documented information.
- Lack of punctuality of interviewees.
- Late arrival of distributed questionnaires from individuals.

- Unwillingness of some people to be interviewed or to take the questionnaires.
- Not finding articles and documents on the specific collection of art paintings.

1.10. Research Question

- What are the major problems of documentation and conservation on paintings?
- What the major challenges of storage area for painting collection?
- What are the main knowledge gaps among artists painting?
- Why did the modern art work highly influence on traditional painting?
- In what way the “NME” facilitate paintings for the purpose of exhibition and research?

1.11. Organization of the Thesis

The paper is divided in five chapters. The first chapter deals with the background, statement of the problem, justification of the study, significance of the study, objective of the study and methodology of the study. The second chapter deals with the Review of Related Literature. The third chapter deals with Raw Data Presentation. The fourth chapter deals with Data synthesis and Discussion, Chapter five deals with Conclusions and recommendation.

CHAPTER TWO

2. Review of Related Literature

2.1 Introduction

This chapter of the review of related literature has covered relevant areas of discourse surrounding the research topic of the state of painting collection at the “National Museum of Ethiopia”. In the case of Ethiopia it is very difficult to get many scholars who conducted their researches on the Ethiopian painting collection with regard to the ARCCH. However there are some art historians and artists who have conducted their researches and catalogues on art.

First this chapter dealt with the character of Ethiopian paintings, gradual change of paintings collection, type of museum painting collection, their technique and chronological development. Second, the review of related literature has moved to the preservation, conservation and documentation of paintings. Addition to this the researcher attempt to compare galleries and museums painting collection how to handle and treat through observation.

The mentioned researcher focused varies issues related to the painting collections in the museum. Because of this their research works gave me better exposure with regard to how museums deal with the painting collection activities. So the review of related literature gives glimpse of literature on the state of painting collection at the National Museum of Ethiopia.

2.1.1 The Character and Gradual Change through Development of Paintings Collections

The narrative character of Ethiopian painting has enabled us to integrate it in the exhibition and the catalogue, with a second medium, that of photography. In this area, too, the Ubersee-Museum Bremen posses a notable painting collection from Ethiopia, which has until now remained unavailable (Junge; Seybold, 2002).

Some of the changes that came up with the Gonderian painting included, rather than presenting the characters front to-front, by letting one of the three or four characters to turn a side to the others creating an impression that they are discussing so that adding life and movement for the painting, incorporating the real world, decorating cloths, and the use of the laws of light and shadow and distance and perspective to some extent. In this period, rather than the wall

paintings, those paintings on the “Brana” books displayed the real character of the Ethiopian painting (Abebaw, 2002).

All types of museum collections have a vital role to play in research. Indeed, one of the primary justifications for collecting material for museum collections is that it forms a permanent body of research material for future generation (Ambrose; Crispin, 2006).

Planning preventive conservation is the best means to maintain museum paintings safe both for the present and the next generation. The conservation practices of the national museum and its professionals are striving to minimize external sources of damage such as improper handling, treatment, over exposure to light and pests. Therefore, the conservation strategy of the national museum should give due attention and examine properly its paintings ‘care and their status (Keene, 2002).

Conservators are well aware of how to undertake and document precise pretreatment examination but the other project participants are not always persuaded of the necessity of such measures. According to Keene, the researcher understands that some paintings showed exactly what an artist saw, while others explored shapes or express feelings. The essential requirement for the successful pretreatment examination of painting is the skill of the conservator in making clear observations, in recognizing damage and underlying causes, and in connecting and assessing technological peculiarities and the behavior of materials.

Esseye in his essay entitled the “*Painting and Sculpture in Ethiopian History: Pre and Past – Revolution*”, stated that in the 19th century the style of wall paintings was seen dropping down all such compositions, going far beyond presenting the war deeds of the rulers with their local and foreign enemies, depicting episodes from the Ethiopian history in painting was started. The presentation of such topics, on one hand could be considered as laying down the foundation for the present day Ethiopian art. But in the other hand it points out that there was a change in outlook and feeling among the people (Esseye, 1981).

Chojnacki pointed out about Ethiopian painting being essentially Christian and traditional and had to represent what is intangible and imperceptible and to narrate in color and line the events which are miracles. The painter has, of course, to utilize the forms borrowed from life surrounding him. Further, when he expresses about the Ethiopian Artists, he said that they have a

tendency of reducing the narration to a few figures which are considered unnecessary. Even if plants or animals are depicted to explain the meaning of the narration, these virtually never represent a specific type (Chojnacki, 1983).

Abebaw on his MA thesis which was conducted in 2002 had attempted to study the basic difference with regard to painting composition style. He said that in the 18th and 19th centuries the art of painting of the country underwent through significant changes. Several different ways of expressing the same theme emerged. Most important of the developments was the growing regional variation and the emergence of painting training schools. The main focus of Abebaw's research work was to show the variations in expression, selection of themes, rendering of costume and composition at different times through the 18th and 19th centuries (Abebaw, 2002).

On the other hand Abebaw tried his best to show how the last decade of the 19th century was a turning point for the advancement of art and its flourishing as well as how a number of painters existed. Further Abebaw stated in his MA thesis that the painting style of this period had clearly shown the existence of the difference from the painting of earlier period in composition. His attempts have also been made to trace the relationship between artistic and social and political development (Ibid. 2002).

Like other countries of ancient civilization, Ethiopia may be proud of having produced admirable works of art in painting. The Ethiopian arts are rooted in the Christian faith. One must wander from church to church and from convent to convent, tiring travel since large areas are still in accessible by modern methods of transport if one desires to see and to study ancient traces of history and civilization (Kebede, 1969).

Shiferaw as he wrote in the *Journal of Ethiopian Studies special issue*, the growing corpus of academic research on Ethiopian arts has focused on the history of traditional Ethiopian painting, particularly on the painting of the Ethiopian Orthodox Tewahdo Church. In this field, knowledge has made huge steps forward over the last four decades. By contrast, modern art has not attracted much of its attention. For the first time the institute decided to devote a special issue of its journal to contemporary painting in Ethiopia (Shiferaw, 2004).

Taye added that the field has a bright future for development in Ethiopia. It is high time that all those concerned together, should give their time and effort to tracing the past history and

channeling the future progress of Ethiopian art. Taye further added that the study art can be classified into two major categories: those who acquired the skill traditionally, and those who attended modern schools of fine arts, in Ethiopia and elsewhere.

When he justifies his objective of study to alert Government and Public Organization to collect and care for valuable works of art, so that the public in general can have easy access to them. On the other hand Ethiopia is a country of great antiquity, with several cultures and traditions dating back more than 3000 years. Like many other African countries, it has its own tradition of art that dates back to so many years. “There are no doubts that the presence of art work in ancient Ethiopia is seen through the decoration of church walls with paintings, in the manuscripts, on Rock paintings and panel paintings (Nega, 2015).”

Shiferaw wrote that together with its activities over the last two years, the decision to honor the two artists (Gebrekirstos Desta and Skunder Bogghossian) marks an important departure from tradition. In fact, the year 2005 occupies a significant place in the history of modern art in the country. For the first time in the history of the country, full recognition was given to the greatness of an artist by opening a cultural center in his name called *Goethe-Institute of Gebrekirstos Desta Centre*. The German Cultural

Institute took the initiative to name their center after the artist who had his training in Germany and whose works show profound influence of the German expressionist school.

Elsabet in the journal of Ethiopian Studies wrote that the 20th century focused its artistic attention on progressive modernism which came to be referred to as the Avant-garde. Today, we would characterize progressive modernism, the Avanti-grade, in its support of freedom of choice in style (Elsabet, 2004).

When Elsabet described about Skunder’s art works she said that Skunder always reflected, as he had done in the 1960’s and 1970’s the relationship of the National Consciousness to art. She added that for him, the pairing of art and its social context was inseparable, and in images that made an invisible world present alongside the visible one. He interpreted beautifully what is seen through objects of the imagination with symbols and signs; he mediated coherent meaningful images, meaningful temporal horizons between time and internity to produce a comprehensive context of meaning.

Biasso mentioned in the catalogue about Getachew Yosef's Auto Biography said that his paintings are mostly semi-abstract, some are also fully abstract and all of them are very expressive. She added that he seems to be influenced by the so-called "*Leipziger Schule*" (*Leipzig school*), rooted in the art scene of Leipzig in the 1960's (Biasso, 2014).

However she says that the artist has also developed his own means of expression and he has a very creative personality. With vigorous brush strokes he either works in oil on canvas or he produces the colors himself, she witnessed. Finally she said that he is also very strong at posters in which he often expresses political messages (Ibid, 2014).

Pankhurst, Rita as she mentioned in Desta Hagos's Exhibitions catalogue, Desta painted not only with oil but also with water colors--- a medium that she found congenial. While most of her paintings were abstracts in vivid colors, she also painted scenes of every day street life, especially how it affected the destitute. Desta set an example for Ethiopian women, and other African women that could be a full time artist (Pankhurst, 2014).

Neuberger Museum has dealt about the art works of Wosene Kosorove. In its explanation, the Museum had witnessed that the creation of art works on the Sabian Alphabet is wonderful. The Neuberger Museum of Art as it is described in "*Wosene Worke Kosorofe's Auto Biography catalogue*", Wosene is exploring in his painting the effects of exaggeration, distortion, and dissembling by focusing on a single Amharic character as the central elements of a composition.

Wosene emphasizes the Amharic symbol using thick, bold strokes of black that have an almost sculptural presence. The artist describes the symbol as a movement set in an urban landscape. Its central role within the composition is supported by the presence of other written symbols, which Wosene describes as guardians (*Neuberger Museum of Art, 2005*).

2.1.2 Documentation and Conservation of Paintings

Lenore, Sarasan concerning the Ethiopian painting technique, said that it is always non-realistic in environment to decorate and fill a flat surface. At the height of its artistic perfection, it renounces the illusion of volume, depth and perspective. On his second edition of *Museum Basic*, he mentioned that every type of collecting in the field does require field documentation. The accessioning process which supports the incorporation of permanent acquisition and long-term loans into the museum collection is a key stage in the overall documentation of the

collection, recording the legal evidence for the ownership of the items in the collection and providing the starting point for the fuller cataloguing of individual items (Lenore, 2005).

Lenore, Sarasan cited from “*Collection Management (Leicester-read (book Fi. Org))*” during the 1970s, museums experienced a dramatic shift in their attitude toward collection and documentation. For decades, record keeping took a back seat to collecting and preserving objects and came to be viewed as a task of secondary importance (Ibid, 2005).

Taye Tadesse in his catalogue which focused on short biographies of some Ethiopian artists, he stated that it is possible to evaluate the development strides Ethiopian art has taken from ancient to modern times, but this becomes feasible only if such works are systematically collected and placed in close proximity to researchers and art critics (Taye, 1984).

The catalogue which was prepared in 1990 by the “National museum of Ethiopia”, focusing on “*55 contemporary Ethiopian artists*” is meant to express the skill of artists and their biographies, on the basis of their style such as, painting, graphics and sculptures being classified in three categories. The catalogue described the artists’ style of creativity and their biographies. Further it indicated the way how the Ethiopian traditional and modern paintings gradually developed to reflect the Ethiopian people’s culture and daily activities (“NME”, 1990).

The ancient mural paintings conservation of India Generally fall in to the category of tempera paintings in which some water-soluble adhesive was used as a binding medium for fixing the pigments. This was reported to have been executed in lime medium. The examination of early Indian murals has led the present Author to the conclusion that even the so-called fresco murals were actually executed in a tempera technique with a water-soluble adhesive (*Inaugural Session on techniques and conservation, B.B. LAL, n.d.*).

In Thailand, most buildings, forming a watt complex, were adorned with murals. Many of these beautiful wall paintings have now been totally destroyed due to the effect of time, climate, vandalism and neglect, but there is a few which still remain. The problem today is to find out ways and means of how to conserve save them. The mural painting from a part of the building; they are not an entry in themselves and are accordingly affected by the changes that occur in the structure of the building. The conservation of wall paintings, therefore, has two important parts: consolidation of the building or structural conservation as it is called, and conservation of

painting (*Inauguration on conservation of wall paintings in Thailand, B.B. LAL, and n.d.*). The Museum should develop a frame work where proposed acquisition and long-term loans are referred to an internal committee for approval, rather than being accepted by an individual member of staff. The purpose of collection management is intended to document the basic policies that guide the development and care of the museums art collection in consistent with the mission of the museum and with professional museum standards (Andrew, 2006).

Through this collections management policy, the museum ensures that its collections are accounted for, documented, and is protected, secured, cared for and preserved. Access to the collections in the galleries and study rooms and access to collection information is permitted and appropriately regulated. Collection related activities promote the public good rather than individual financial gain (*Collection Management Policy June, 2014*).

Temesgen when he described about documentation and conservation problems in his master's thesis (*The Role of Museums and Galleries in Ethiopia*), said that there are two distinct role of documenting objects. The first is to establish a history line for the collections where as the second is to lay the foundation for conservation of the objects (Temesgen, 2004).

Temesgen as he elaborated on his training paper about Documenting African collection and documentation procedures at the National museum of Ethiopia, said that the documentation process of National Museum of Ethiopia have different stages to pass before objects are accepted as the property of the National museum of Ethiopia. Other museums particularly outside the capital are difficult to imagine computerizing these documentation activities. They are where we do not really have proper followed up through manual, live alone using computers (Ibid, 2004).

Collection management policy is intended to document the basic policies that guide the development and care of the museums art collection in consistent with the mission of the museum and with professional museum standards (*Collection Management Policy, 2014*).

Through the collections management policy, the museum ensures that its collections are accounted for and documented, protected, secure, care and preserved. Acquisition, deaccessioning, and loans of works in the collections are conducted in a manner that conforms to the museums mission and complies with applicable law, and reflects the highest ethical standards (*Ibid, 2014*).

Disposal of works from the collection through sale, exchange, or other means is solely for the advancement of the museum's missions, and proceeds from the sale of such works are used only to purchase other works of art. Access to the collections information is permitted and appropriately regulated and collection related activities promote the public good rather than individual financial gain (*Ibid, 2014*).

Bereket, as he wrote in his MA thesis, on the title "*National Museum of Ethiopia*": *Current Practices and Challenges*, for the fulfillments of the requirements for the degree of Master of Arts in archaeology said that among the famous Ethiopian artist works, he mentioned Maitre Artist Afewerk Tekle and Gebrekirstos Desta's painting as a part of museum art collection. He added that the collection of these artists work has given a chance for others painting collections to preserve and conserve Bereket Debebe,2015),.

Lane, Heather and Silvani, Willows said that the case study of the *Polar Museum on Review and Rationalization of Collections*, describes how collections are used to achieve the mission. The mission of the Polar Museum is to promote understanding and appreciation of the cultural heritage resulting from the exploration and scientific study of the Polar Regions by organizations and individuals of all nations, but particularly by those of Great Britain (Lane; Silvani, 2012).

This is achieved, for the public benefit, by collecting, documenting, preserving, exhibiting and interpreting material evidence resulting from past human activity in the Arctic and Antarctic, and also by promoting interests in, and understanding of the heritage through education outreach, thereby by making the institutes collections and associated information available to all (.Ibid, 2012).

Moran and Devancy, when they said about art collection, emphasized that a collection is the total body of museum forms which is an important part of its programs. These programs include such as art exhibitions, education and access. A museum can build its collection by buying art works, commissioning art works and or accepting loans and donations of art works (Moran; Devancy n.d).

An Art museum will have a collecting policy which sets out the collections by which works are acquired, presented, conserved, stored and loaned. The condition for storing art works need to take in to consideration the delicate and potentially perishable nature of any art works. Art works

need to be easily accessed to monitor their condition, to make exhibition selections and for research purposes (Ibid, n.d.).

When we see the *National Gallery of Art-Malta (NGAM)* its program strives to rethink, develop, preserve and exhibit a significant identity collection. It shall strive to make the past relevant and meaningful to contemporary human experience. NGAM shall strive to take leadership role in Euro mid-based research and scholarship through its collections and broadly promote results across society and varied audiences. NGAM shall strive to empower debate in the arts and stimulate identity regeneration across all levels of society, regional platforms where such a debate can constantly happen (*NGAM, 2014*).

The collecting policy will have identified the broad areas in which the museum needs to collect, but within those areas there will be some gaps that need filling more urgently than others. Museum use a wide Variety of specialism's, skills and physical resources that have a far wider application than in the Museum. It is not fair to collect art works from one region only. The objects the museum would like to acquire may be disappearing for one reason or another, and if the museum does not collect them now there may never be another chance (Ambrose, 2006).

Nicola Ladkin, *A Practical Hand book about Collection Management Procedures*” as he mentioned on running museum in his wrote that collection management is the term applied to the varies legal, ethical, technical, and practical method by which museum collections are assembled, organized researched, interpreted and preserved. There should be various activities by which collections management policies are converted into specific management actions. He added that procedures are most useful and provide consistency of action when formalized into a written document. Procedures are needed to implement all areas of policy (Nicola, 2004).

Subjects for written procedures are most usefully in that they will mirror the subjects formally that entered into the register of the holding of the museum, and how they are managed, tracked, and sometimes even disposed of after that point. Finally he said that the methods by which Museums obtain their collections are through gifts, request, purchase, exchange, field collections and by any other means by which title (ownership) is transferred to the museum and that it is very important to set criteria in order to determine what is collected(Ibid., 2004).

2.1.3 The Museum, Galleries and Art Centers Painting Collection Current Status

Other than the “National Museum of Ethiopia” there are local galleries and art centers in Addis Ababa. Among these are Asni gallery, Leila gallery, Zoma contemporary art center, and the recently established Lafto and Guramile art center. These art galleries and art centers provide a good opportunity for art shows. There are also centers that include studio and exhibition spaces such as Netsa art village and Habesha art studio. These all show the cultural progress in the field of art.

Therefore, in order to assess some of the above mentioned museums and galleries their current real condition the researcher has tried to observe repeatedly and compare with the current status of fine art collection activity in relation to the “NME” by using some check lists as parameters.

2.1. 3.1 IES Museum

The IES Museum is run under the Addis Ababa University. Its collections are mostly based on ethnographic art. However, it has also canvas paintings and Icon paintings. There is no display of modern painting as such in this Museum. In this museum there are many collections of paintings made on canvas. Many of them are found in the storage area without proper handling and conservation. However, the works of art are over lapped one over the other. Therefore, such kind of handling collection of paintings exposed for severe deterioration. Generally I have observed the problem of well skilled professionals such as curator and conservator who are regularly supervise their day to day status.

2.1 3.2 Alpha Villa Gallery

The Art Gallery of World Laureate Maitre Artist Afework Tekle: The Alfa villa art gallery is founded by the world famous Ethiopian artist Maitre artist Afework Tekle. He is a pioneer for opening this modern art gallery in Ethiopia. This art gallery is purposely made for the work and display of art works. Hence, it serves as an example for other galleries and museum. In the display room there are many original works of art. Besides this in the collection room there are well arranged more works of art. What makes Alpha Villa different from other studio is that it has an entrance and an exit gate for visitors. However, to keep these works of art for generations to come, it is good to have conservationist.

2.1 3.3 Lemma Guya Art Center

Art gallery of Honorary Doctor Artist Lemma Guya: The Lemma Guya Art Center is founded by artist Lemma Guya who has a doctorate of honor. The artist is famous for his art works on goat skin. This is really modern in that it has display room, art collection room, art studies room, frame and painting materials store room. Most of the art works of Lemma are different from others in that they are executed traditionally on goat skin. In addition to this the art works of his daughter Netsanet Lemma and other artists are displayed in the permanent exhibition room.

The paintings of Lemma are made on goat skin, canvas, board and on different materials. The center has an entrance and exit gate. However, there are no curator and conservator. Similarly this art gallery has more or less similar features with that of Alfa Villa (personal communication with Lemma Guya, 2015).

2.1 3.4 Asni art Gallery

The owner of this Gallery is called Konjit Seyoum: this art gallery is not functioning as equal as that of Alfa Villa and Lema Guya's art center. However, this Art Gallery is providing the service of art exhibition for various artists. This Gallery most of the time exhibits art works temporarily. The purpose of this Gallery is to give artists the opportunity to show their exhibition in it without payment. The requirement to show an exhibition in this gallery is that the artist must have a special skill or different approach from others.

Asni gallery has a proper place for the collection of art works and for exhibits. It has a room for private collection and for the art works. Before the works is displayed it will be deposited to the collection room. It has also the room for office, café and restaurant and rest room (personal communication with: Konjit, 2015).

2.1.3.5 Guramayle Art Center

This art gallery founder is Mifta Zeleke. Guramayle is a dialect for the species of endemic birds of Ethiopia characterized by their colorful feathers. It also means something great. Currently, also means Variety. The essence of procuring the name for Guramayle art center emanates from relating the free spirit of birds and the harmoniously colorful bird to the aim of the center expressed by presenting sub shots of art. Most of this art center activities based on temporary art

exhibition. Due to that it has no painting collection and storage. Artists who follow the style of modern art technique have got priority to open an exhibition in this Gallery.

This art center has the problem of art collection room; this is because of lack of adequate space for storing paintings. In addition to this as I have observed Guramyle art center has the problem of accessibility for visitors.

2.1 3.6 Makush Art Gallery

This Art Gallery has temporary and a permanent exhibition division. It has the work of many artists. It also has a large room for displaying art works. The gallery doesn't have a curator and an art conservator. The main duty of the gallery is to collect art works for sale. The big problem that the researcher has observed in this art gallery is that lack of enough space; paintings are found overlapping one over the other.

From those museum and galleries, the researcher observes that it is obvious that most of the Galleries and found in the country are meant to collect or sell art works. This is the only attention they follow.

The data collected from various respondents, according to the researcher personal observation interviewee, the above mentioned museums and art galleries have commonly shared challenges, even though the degree of the problem varies from one to another. Generally they don't give due respect for the work of art and assign well-educated curator and conservator in order to protect the work of art from deterioration and keep them for generations to come.

There are local galleries and art center in Addis Ababa. Among these are, Asni gallery, Leila gallery, Zoma Contemporary art center, and the resent established Lafto and Guramile art center. These art galleries and art centers provide a good opportunity for art shows. There are also centers that include studio and exhibition spaces such as Netsa art village and Habesha art studio. These all show the cultural progress in the field of art (Getahun Nigusse, 2012).

Getahun said that traditional artifacts display the cultural growth of any community. He added that paintings and sculptures determine the cultural progress of the given society. Further, Getahun said that in order to assess the development of art from ancient to modern time, there

should be systematically collected works of art approximately so that it will be accessible for critic and researchers in the field (Getahun, 2012).

Finally Getahun added that there are priceless works of art in private hands and churches. But there is not enough research made with regard to the artists and the meanings expressed through their art works.

Dereje in his MA thesis has attempted to discuss in his research entitled “*Arts, Museums and Modernity*”, and critically examined the central theme that is to say the role of art exhibitions in the advancement of the modern works of art to people, and particularly to the community they belong (Dereje, 2012).

He added that such potential has not been fully and effectively realized in the Ethiopian context due to the prevalence of multidimensional and interrelated factors. In this regard, the *Modern Art Museum of Gebrekirstos Desta Center* will be emphatically discussed for its relevance to promote the country forward to the advancement of modern Ethiopian art. On the other hand Dereje paper is expected to bring light on the unexploited potential of exhibitions in Ethiopia and to find working, practical and sustainable modalities of exhibition in order to make exhibition important tools in the promotion and growth of modern Ethiopian art (Ibid, 2012).

In the review of related literature, the researcher has found that the cited individuals haven't dealt more on collection of painting for the museum. Most of them dealt on the history, development and character of the paintings and style of the art works. For example Esseye explained mostly about the history of Ethiopian Painting.

Honaski on the other hand, specially, described Ethiopian art beginning from 13th to 15th century. In his description he explained about the kinds of art works and its development. Abebaw Ayalew described about the Eastern Gojam art works in the 18th and 19th century. Nega G/selassie presented in his description comparing the Ethiopian traditional painting, which is based with manuscript and wall painting. When we come across Shiferaw Bekele, he made a comparison on the traditional, especially on the Orthodox Church painting and the modern art.

Further Elizabeth W/giorgis in her article entitled '*The Modern Art and its Style*' had described as it did so. Elizabeth Biasso had witnessed that Getachew Joseph uses semi-abstract composing his

work with the full one. Rita Pankhurest when dealing with artists work had mention about the shapes of lines, especially referring to artist Desta Hagos.

The other work which was written by Lane and Silvani focuses on the use of the collection of art for the public at large. Lisa and Rebecca, who have a close explanation on the collections of paintings, are relevant to research and dealt with development of exhibition offering of art sources, and collection of them for museums.

The above mentioned researchers touched various issues related to fine art collections in the museum. Generally all the above writers in the field of art have explained about the origin of art and how it has to go in the future, gradual development of paintings and about the use of museums in the past and nowadays.

Despite, it had given some lights for the researcher, the fact that the Ethiopian paintings have developed through time, the above researchers and writers didn't say all in all about museum painting collections and conservation for the coming generation as a researcher expected.

Hence, the interest in this paper is to fill the gap that was not mentioned and explored in the past. To this end, issues that are raised in the research, such as how we understand painting collection, a gap of knowledge among artists, the influence of modern art on traditional one, the gap of documentation and conservation, the necessity of museum professionals, and the challenges and opportunities of museum painting collection are exploited in detail.

Finally, to sum up, the researcher believed that filling the research gap of the status of painting collection, with the particular emphasis on the "NME" fine arts collection storage is my priority area. Because of this, in the researcher's part, he believed that choosing this research title enable him a lot to carefully look at the factors, which are the way of handling and conserving painting collections at "NME" are not in the position to effectively. Due to that this papers fill the gap in detail by indicating how to preserve and conserving the painting collection for the museum purpose.

CHAPTER THREE

3. Raw Data Presentation

As it indicated in the first chapter of this paper, the main objective of this study is to create understanding and awareness by exploring the painting collections at the “National Museum of Ethiopia”. Therefore, the necessary data that was collected through the means of observation, interviews and questionnaires has described as follows using tables and in the form of written text.

3.1. Demographic Characteristics of Sampled Participants

The total number of informants who were engaged in this study is eighteen. The informants who were carefully selected from related professionals to the field of fine arts, museum expertise and ARCCH employees. These informants were purposefully selected from those professionals such as art historian, artists, conservators, curators and documentation expertise. These key informants gave their own respective responses. Based on the designed interview questions were carefully presented for each key informants as mentioned below. The respondents who were selected from relevant to the field of art there were 35 questions raised. These questions were distributed among 75 people. 60 of them answered the questions and gave back to the researcher whereas 15 of the others out of the 75 didn't give back the answered questions.

3.1.1. Key Informants

Finally this research paper is done in order to point out that the right Museum professional, conservator, curator and ARCCH expertise should be appointed to wipe out the problem that the works of art face in the Cultural Heritage Collection Directorate painting collection. As I have mentioned previously, concerning my data presentation, the methodology for my data collection is based on interview, questionnaires, and observation.

Accordingly, the researcher interviewed all in all 18 persons that included art historian, art curators, art conservators, exhibition experts, artists and documentation experts were interviewed. Further, the educational background, gender and their age level are as follows:

Educational attainment level of key informants:

	MA Holder	BA Holder	Diploma Holder	Female	Male	Total
03	04	05	06	03	15	18

Age category of key informants:

Age	25-30	30-45	45-55	55-60	Total
No.	01	05	10	02	18

Based on the responses that the researcher obtained from these persons, the following presentations are executed. So according to the presented questions the following informants gave their own respective responses as follows.

Interviewee Abebaw, when asked if there is a lack of understanding about the work of art in the society, the art historian Ato Abebaw Ayalew said that one cannot conclude that the society don't understand art. He added that the work of art in Ethiopia has a long history. Though work of art in Ethiopian has long history, the awareness of art and its development varies from place to place, whether society understands it or not, previously art has served the Ethiopian Orthodox Church in its long history. This has helped to expand the religion due to its wide educational purpose. Hence, he said, the people who lived in these environments have a chance of understanding of the art work.

Abebaw in line with this mentioned about Gonder region where the Christian art had flourished with its unique style called Gonderian style. This shows, he said, that people had come to understand about art. The history of a country and the day to day movement of people is portrayed through art works. Hence art is one way of writing. When asked the importance of collecting and preserving art works, Abebaw said that before collecting and preserving it in a Museum or cultural center, the society first of all should be made to know that art is the heritage of the country.

When mentioning the gap of not understanding the heritage of art, Abebaw said that the main reason for this is that the profession is only concentrated in Addis. Those who are outside follow the trend of Addis. Following this the professionals depict those art works which foreigners buy.

To this effect they keep the interests and tests of the foreign art buyers. Here the artist sometimes mixes the Ethiopian culture with the foreign elements. Hence this trend erodes the original traditional work of art.

The museums do not take this in to consideration says Abebaw: The museum should control the flow of art work to foreign land. He added to this effect it should allocate budget in order to buy the works of art from the artists in a form of acquisition. This is one of the ways that led to the gap of the misunderstanding of the heritage of artistic works, said Abebaw.

Abebaw said that the Museum should create awareness in the society concerning art works. To this effect the Museum should open public art exhibition from the art collection it has. In doing so, there will be an income from tourists, from those who want to buy the art work. He also said that the art works should be conserved by those who have the knowledge, and the temperature of the storage should be given consideration. Abebaw commented that the Museum must be run on the basis of International standard. He added that there is no Museum that really represents the work of a Museum in Ethiopia.

The Museum should have a strategy and autonomy. He said and added that Museums should expand in to the different region of the Country. When collecting the works of arts, is not enough to say that this painting represents such tribe. The main requirement should be the year of the technique of the art acquisition, the history of the tribe (Society where it came from), Ababaw added. He added that the art works can either be in the Museums of the region or if need be the national museum can buy and possess it.

Hence, he said that unless these conditions are accomplished one cannot say that the heritage authority is running its duty properly. When mentioning the development of art in this age, Abebaw said that the opening of galleries and exhibitions center has increased but the creation of the work of art for the test of the buyer has confused the artists. This he said will erode the freedom of executing art on the basis of the history of our culture.

The other thing was that there is a lack of understanding freedom when doing the art works. This has created the love of the outsider culture. The market of the art works has created for more works to be executed due to the arrival of the Diasporas and other foreign communities; however Abebaw said that the work should reflect its own culture and history.

When coming from traditional painting to the modern one, Ababaw said that its progress and the process are not in line with the reality of the country. One time one style dominates the market. Hence in order to benefit from these trend the artist executes this style and then, again and again. He said that the other factor for the development of art should be the creation of a curriculum form grade 1 to 12. This will enable to create awareness among students and bring into the stage of the degree programme those who have the talent, Abebaw said. When asked what kind of art works should be collected, Abebaw said that it is not enough only to have the name of the artist and its biography.

The art work should represent the Ethiopian existing conditions and history. He added that exciting arts for the international market only will pose danger on the collection of art. To this end, he said, professionals should set standards and measurement for the collection.

When mentioning the knowledge gap between the artists, he said that since there is no curriculum that includes art form grade 1-12, a student on his own art inclination starts the trend of the course offer after 12 grades. He added not to start art education form the lower grades has created creativity gap among artist. This is because one may have advanced gift for artistic work where as the other on the opposite may not. Teaching may bring behavioral change in the field but if one starts the creative artist work through educational at his early age this will close the gap than the one who is grown up.

Interviewee Aynalem, when asked, if the “National Museum of Ethiopia” gives attention parallel to other heritages for fine arts parallel to other heritages, the art historian Aynalem Emiru said that at previous time there was no equal attention. She added that there was lack of professions who had enough knowledge about fine art works.

Further, she said that now a day the way of acquiring paintings are better than the previous as to it is led by professionals such as curator, conservator and documentation expertise. When mentioning the acquisition of fine art works, most of the art works are collected on gift,

purchasing and trust. When received paintings, there is a committee that decides whether it should be put in to the collection or not Aynalem said.

From Aynalem interviews conducted, the researcher has come to understand, despites, current collection of fine arts condition are better than the previous, still it has shortage of professionals such as conservator, curator and documentation expertise which have more experience and knowledge of museum art collection.

Interviewee Bekele, concerning the understanding of the heritage of art, Bekele said that fine art is more than other wealth's. He added when looked at the heritage of a country, museum, galleries, Art Associations and university institutions have a great role to play in order to develop art and keep it for the next generation to come. The attention given by the Government and Institution is beneficial for building the image of the country and bringing income. Hence he said that the supports and training that is to be given for the profession and for the work of art should not be looked down up on. When asked about the gap of knowledge and talent among the artists, Bekele said that art school since its foundation 57 years ago its course offering is not a proper agenda. He added that the first gap is that the school from its beginning doesn't have its own curriculum.

Bekele added that the curriculum is taken directly from abroad. This had a great influence up on the artists. This was so because the training of the artists was done by foreign instructor. This trend has led to the great imposition of foreign figure prints on ones work. He said that what type of art training that the country needed was not thoroughly executed. The different art scholars who attended their art education in the west or in the east have brought their trend since there was no as such instructional curriculum. Hence the students were forced to take the different training for granted. He finalized that due to this reason there was a gap of knowledge among the artists.

Concerning the collection of art works in Museums, he said that the art works beyond being competent they have to have standardization. He also said that those art works collected by Museum should have a set value. However he added it is not the price that matters; what matters are the technique and its rational value. Bekele said that when collecting art works, the Museum

should differentiate the art which is made only for sale, from that art work which has the reflection of the history and culture of the country.

In this age, Bekele said that the collection of art works has got wide acceptance; and beyond this it is also serving as a guarantee for a bank institution. He also said that great questions take place for art works these days in the world. We are lacking this because we don't have National Museum of Art. Bekele added that the training of art courses in the past and at present is not the same in that the art courses at present focus on ideas, its emphasis is conceptual. What the school does is let the student bring forward his idea on the basis of research and study.

When asked if the modern art work has an influence up on the religious traditional painting, Bekele said that the difference exists up on the artist. The work of art cannot be measured up on this standard. It is based on the benefit and the taste of the artist. One cannot again say that this work of art should be executed today and the other day. The main thing says Bekele is whether the artist is correctly executing religious art or on the other hand whether there is correctly executing the modern art or not. Bekele added that when the museum buys art work or gets it through gifts, it has to look that the art work is the real creation of the artist.

Beyond this when the museum collects the art works whether traditional or modern, it has to examine that the work of art must have their own rules and standards. In order to do so the museum must have committee which is capable of seeing the professional and technical side of the art works, Bekele added. Bekele said what the "National Museum of Ethiopia" is doing at present is encouraging. However, he added, that the Museum should do a lot in order to improve its institutional work in that it should conduct research, panel discussion and should also set a budget for buying art works.

Interviewee Hassen, when mentioning the collection of art works, Hassen said that there is no policy as such in the collection of art works; instead, it is based on the willing of individuals. To this effect Hassen said that most of the art works which reflect our tradition and culture are sold abroad instead of being found in our museum.

This is one of the gaps that we see in the collections of art, said Hassen, and added that there should be a National Gallery or other museums that buy such works from artists and retain them in their institutions. He added that this will keep the art works in the country of its origin.

Concerning the collection and conservation of art works Hassen said that the works of restoration is done by people who are not close to the profession. The only solution to do away with this problem he said is that they should take restoration training abroad.

He further said that those art works that are to be collected to the museums should reflect the originality and cultural heritage of the country. Those art works which represent the different branch of art should be collected on the basis of artistic wisdom. When interviewed about the conservation of art works, Hassen said that in order to keep the collected works of art intact for a long period of time, there should be an authentic restoration of art. He added that the experiences and the training gained outside will help us to solve out the problem we encountered in this line.

He finalized that whenever we get the works of fine arts; say on gift, we should consider the value of the art work that it contributes to the country in that it should go beyond time in order to serve the research that the futurity holds in the field of art.

Interviewee Esseye; when asked how to understand and preserve works of art (Painting) he said that first of all we have to understand that what is coming to the Museum is heritage. This should be the policy of the Museum. On the other side if the painting reflects contemporary issue, this is not seen as to be heritage. This is because by the time it began to be put in the museum it becomes a dead work of painting. When a heritage painting is taken to the Museum, since this is meant for the citizen, it has to be defined in our own language.

Concerning the collection and preservation Esseye said that first of all when the work of art in to be taken to the museum, the measuring yardstick is not culture and region, what matters here is that the art works itself should reflect the work of the artist and his farsighted view for the country is far than the other art works, this has to be considered.

The painting work added, Esseye has to reflect the history and culture of the history. He further said that when the Museum is to take a certain work of art, it has to consider the International fame of the artist and his ability. Esseye continuing his interview said that before collecting and preserving the work of art in a Museum, there should be thorough study and research. One way of understanding the new artist and his work, the media and the press on the basis of the artist order of time should make the artist familiar with people.

He said what we don't have to forget is that this is the work of curator. He added that it is the curator that familiarizes the artist with the community there by promoting the work of the artist. The curator has his own standard for the choice of art, Esseye said. When Esseye finalized his interview he said that the curator of an art is a reader, a secretary and promoter all the works of art through public communication. This is the way to understand, collect and conserve art works, he added.

Interviewee Seyoum, when asked how to understand and conserve painting collections, he said that the beginning for this work is that one has to understand that fine art is beneficial to a country as well as to the society. To this end the society must be formalized with the work of art. This could be done by holding art exhibitions, writing art history, using catalogue and making the artist familiar with the public. Since the different administrative regions of the country are the source of culture, it is also essential to discuss with the concerned authorities in order to create awareness.

The other way of familiarizing art is through society has a benefit for painting collection. The art association embraces artists and familiarizes about art works for those who are outside the Association there by creating the love of art. The familiarizations of art should be made through art panels, discussions and inviting experienced professionals occasionally.

This will enable to exchange ideas for the development of art. When we do this way that we make the government and other organizations aware of what art is and its contribution to the development of culture and tourism. This way also enables people to prefer art works, Seyoum Ayalew Said. The other duty of our association Seyoum said is that we collaborate with "Ethiopian National Museum" in the contribution of art works to the ARCCH. This could be done by recommending selected art works of the artists in a form of donation to the museum. This way helps the artists to have the chance of putting their art works as a heritage for the next generation to come.

Seyoum said that it is very decisive to make the Museum autonomous. The present structure of "National Museum of Ethiopia" changed to Movable Heritage Development Exhibition Directorate doesn't go in line with the work of Museum. He added that people cannot understand this structural name on behalf of a museum. Hence he said that this poses a problem on art

admirers. He finalized that a country should have a National Museum which is the right place for the collection of art works.

Interviewee Artist Tekeste Yibeyin; when asked what the influence of modern art is on the traditional one, he said that traditional art developed around the Christian Orthodox Church. In the hands of “Debeteras” he added that they used the art in Ethiopian way. However, he said that the work was secret and as a result they don’t want other people to know it.

The other problem Tekeste added is that the modern artist has an imposition to follow the techniques of the modern European art. This has a great hindrance up on foreigners who would like to see the Ethiopian traditional art. Further Tekeste said that now days it is foreign writers who write about the modern and traditional art of our country.

There are no historians who write about the arts in the way they like and feel it. The development of art added Tekeste, doesn’t have to concentrate only on modern one but it has to also include the traditional art. Then Tekeste finalized that in order to retain and develop Ethiopian traditional art, the Ethiopian Orthodox Church and the Government should open a school for its kind like the modern art school ones.

Interviewee Biru, when asked about the gap of knowledge among artists, Biru said that an artist develops his artistic knowledge from his environment and home. However he says that schooling (learning art as a special field in schools) can develop the talent of the student of art. He added that like any subject art has its own science of philosophy in that there are techniques for traditional art as well as techniques of modern art that go with the time and that we keep them as a national heritage. Biru said that the previous provision of art subjects have a tradition of art knowledge. Hence he added that works of art should include the country's history and culture. When we see the different art collections, he said they witness this.

He added when we come to the modern art it has its own strong side. This is because, he said, an artist doesn’t copy things as it is like a camera, but the artist should put in his art what he feels in the real world. He added that one can not dwell up on painting day in and day out and doesn’t need to spend days and months, since we are in the age of fast movement. Hence the only solution to this is modern art.

Biru said that the knowledge gap created among artists is due to the lessons given to the student. He added that there is illegal curriculum that deals with modern or traditional art. He added that since there is no standard curriculum for both modern and traditional curriculum, the artists are inclined to copy the works of others. This being one problem and the other problem is that art teachers who were taught in different foreign lands do have their own different ways of seeing and teaching art. He finalized that this is a problem for art collectors of the Museum.

Interviewee with Getachew, when asked concerning cultural heritage collection and laboratory service, the director said that previously when the name was given as National Museum, the collection of the art works and the process was not in line with the professionalism, but the art works were merely disposed as a simple object in the store without the knowledge of those specialized in the field.

However, it is said that they did so because they didn't have a well organized system in those days. For example Getachew said that archeology, ethnography, paleontology and fine arts were all in the hands of a single man. Getachew next emphasized that at present for all the collections there are sections for the different heritages which are run by qualified or closely related people to the work. However, Getachew said that there is still a gap of knowledge in the field of art works. However, he added that those who are on the work are giving trainings at home and abroad. In the line with this he said that raising the issue with Conservation Directorate, will jointly work to take care of the national heritage that goes with art.

In the collection of art works Getachew said that most of the time they get the art works on the basis of gifts, and he disclosed that they don't have a budget for purchasing the art works.

However he said that this is to be considered in the future- it is in the pipe line. He added that in their collections of art they are on the way to show art exhibitions, catalogues and teaching (Sharing experience) about art. This way Getachew added that art will play a great role in the development of the country. He finalized that if there is establishment of a National Gallery where permanent art exhibitions are to be held it is the way out for the development of art.

Interviewee Menkir said that previously he was serving in the department of art heritage collection but now he is in the Cultural Heritage Research Directorate department. When he was

servicing in the previous department he said that every heritage was currected under him. When explaining the structure, he said that the idea of museum started during Haile Selassie.

However, he added, due to the instability of the country from 1957-1966 and due to awareness of the public, these had an imposition up on the works of the museum. Through a proclamation of heritage was prepared by Kebede Michael, the parliament failed to approve it. Then came of the Derg also didn't pay attention. Ato Menkir when explaining about the collection of painting heritage, he said that all works of art and ethnographic ones are put together in one place.

He said that since Maitre Artist Afework Tekle was an advisor for art works he suggested that works of art if need be copied from cave art and other works of art including his art work started to be place in a separate section in a form of gallery. Ato Menkir added that the collections were all in so in number. Then he said also started purchasing committee for the works of art.

Conserving paintings, Menkir said that since there was no professional in the field, it was done by a curator called Woldesenbet Abomsa. Hence he said that there was misunderstanding of heritage. Then he said that in 1989 I took the part and started the work. When asked the challenges Menkir faced, he said that there was no permanent storage, hence he added that there was mishandling and damaging of the art works. He added that there was no storage for paintings.

Interviewee Bereket, when asked the contribution that they make for the collected works of art heritage collection directorate, Bereket said that the main duty of the "National museum of Ethiopia" is to give permission to those artists who would like to open art exhibition. Then he said among the art works exhibited in such way they receive one work of art from the artist as a donation.

Bereket when asked on what criteria they choose the work of art that are donated, he said that one way of collecting the art works is based on the choice of the artist. Whereas the other way is done by a technique committee of five people who are composed of curator, art conservator, exhibition expert and an artist. This committee make technical standard and chooses those art works which meet the standard to be collected in the Museum.

Interviewee Kidist, when asked the benefit of the art works in the collection room as well as those which are received permanently, she said that the art works are the reflections of the society in that they portray the culture and history of the society and live their own traces for the generation to come since art works have a great potential to attract on display of exhibition. But the painting collection of “NME” does not appear on exhibition out of the storage room.

When Bereket was asked to explain the value of “NME” art collection for the museum, to this issue he said the arrangement and the collection of the art works in the museum being placed in category and historical background helps for exhibition which can be held at home or abroad. Besides this, he said that it will help those who make a research on art works and the collection. Generally it refers to the culture and history of the society and the country at large.

Interviewee Lemma; when said the benefits that permanent and temporary art collection has for the museum, he said that it will be easily available in case one wants to make an art exhibition in other places. Asked if there are problems when taking out and bringing in the works of art after being exhibition in other places, he said since there will be damages during transportation, we take care to see that the frames are intact.

When asked how they display the works of art that are taken from the collection, he said they put them on the basis of the years, style and techniques. He added when the art exhibitions are to be displayed somewhere in other places, concerned authorities such as the curator, and artist will be there. Lemma finalized his interview saying that there is a problem of getting the different nation and nationalities culture in paintings.

The artists paint only what they fell. However, he said it is advisable to have a budget for such works that will enable the artists to go and work in the different regions of the country in order to depict the cultures from which the collection of the Museum benefits much.

Interviewee Nigussu, when asked about the entire service delivery of the “NME”, he said that there is no exhibition expertise as the level of National Museum and there is no clearly defined public program including educational materials. The Museum is not accessible for special need visitors due to lack of facilities.

Interviewee Fitsum; When asked how to understand and conserve painting collection, Fitsum said that in order to make the work of art to be known others have to know deeply about art and be a curator. There by making one to accept the previous knowledge of art from others. Hence, he said there should be somebody who is able to do so in “National Museum of Ethiopia”.

When asked the problems that Fitsum faces in “NME”, he said that the first thing is lack of space and the arrangement of the works of art, the other thing he said is that there is no air conditioning, security camera, enough light and air. He said that there is no modern way of handling the work of art and this will harm the art work in the long run.

Fitsum in Addition to this said that the responsibility and duty of a curator doesn’t correspond to the pay he gets. This he said do have a moral breakdown up on the work that the curator executes. The other thing he said is that there should be a proper mechanism for the storage of the art works and budget allocation for purchasing materials that are needed for the work.

He added that the neglect given to art work and its preservation should be challenged by artists themselves. When taking about the current condition of the paintings before the arrival of the now storage, he said that the art works were in bad condition. However he said that after we have taken the responsibility, we have tried to handle them properly.

He added that they have done professional conservation for the art works. He finalized saying that since they are unable to buy art works from artists; they are consoling them to give their works of art as a form of donation to the museum. Generally he said that the work is better than the days of the bygone ones.

Interviewee Tadesse, when asked about the gap that documentation has on fine art collection, Tadesse said, first of all it is better to understand what documentation benefits for fine arts.

He said that documentation helps art works in that through the museum is able to document the style, origin of the work, size, title, the artist name and its value for the country. Hence he said this is through the work of documentation that one is able to understand about the art.

He further said that in the “NME” collection most of the art works are collected on gift basis and the rest are bought previously (very small in number). When we received art works Tadesse said that whether it is on gift or purchased basis, there is a committee that decides whether it should

be put in to the collection or not. The committee he said is there to see the technique, the kind of art, the durability of canvas and colors of art and the composition that need to be kept in the collection.

when the work is accepted, it is documented on the basis of style, size, title and the artists name generally the works of art is given accession number, acquisition method, acquisition date, acquisition source, producer name, title, material, technique, dimension, length, width and diameter is filled in the accession register form.

When Tadesse explained about the works of painting found in cultural heritage collection storage, he said that the previous ones were not documented properly. He said, in the future the documentation should be done with the help of technology that supports the objective and identification scientifically.

Interviewee Solomon and Beyene, when asked about the gap of conservation, Solomon said that conservation lets the works of art to remain intact for years to come. He added that when conserving one work of art it doesn't mean that we make it new but to keep it as it was. However, Solomon added if the work is badly damaged then follows restoration.

This he said is to fill the missing component of the painting. He added, however in order to do so it should be run by a conservation expert and professional conservator but not by any one or an artist. When coming to the real condition of the country, Solomon said that most of the arts found in churches, monasteries, squares and museum are done by those people who are not conservators. This he said that the national heritage is losing its foot prints. It is indeed, disgraceful to use those persons outside the field of conservation.

Beyene said that, these people who don't have the training are endangering the works of art. He added that those who are employed in ARCCH are not also in the field of conservation; they don't have the training and certification for the job. This Solomon and Beyene said is the other problem. Those they said who were specialized in the field had retired without replacing others. Concerning conservation work in the ARCCH, Solomon and Beyene said that the issue of conservation is not well responded in the organization.

The request of the materials needed for the work doesn't get answers, Beyene and Solomon said. They added that when a person is employed he is not placed in the area where he is needed. Solomon and Beyene finalized saying that the organization should send persons to study the field of conservation abroad and those who come back from their training should give training to those who are at home. The art works, they said, should be restored by those who are specialized and by those who have the experience.

3.1.2 Open-Ended Questionnaire Respondents

One way of getting a response from the concerned people in the field of art is distributing questionnaires. Accordingly the questionnaires were distributed for art historians and curators, for Artists and ARCCCH employees.

Especially for painting collection there were 35 questions raised. These questions were distributed among 75 people. 60 of them answered the questions and gave back to the researcher whereas 15 of the others out of the 75 didn't give back the answered questions.

The answer that the researcher got through the questionnaires is that most of the people responded that the present painting collection is encouraging, some also have forwarded the response that the art collections for the museum shouldn't be on donation only; they said that the museum should have a budget for buying art works.

Art historian and curators when asked about the role of museums and galleries for the collection of fine art, they said that they preserve unique and historic art collection of the country. Then they added that the Museum has a good size collection but most of the art work in its holding has no information, as to when it came in to the collection, some have no information as to who made them. Most are poorly stored, especially humidity control is lacking.

The artists and ARCCCH employees when asked about the right communication channel between artists and Museum professionals for the benefit of art collection, they said that panel discussion on art is the best way to pass information and teach the management about different issues such as conservation, selection and as to which art to keep in its holding.

Some of the respondents when asked about the curator activities for the art collections, they said that compiling the information of the art work and all its history, for protecting the art

conservation should be identified by the curator, organizing exhibitions. They said that an appropriate organization for art collections is Art Museum/National Art Gallery/.

Other respondents when answering for the question of conservator's role, they said that for preserving and restoring art work without changing its original character curators are the right professionals. Very few of those who answered to the questions raised in the questionnaires said that the Museums are not run by those people who understand fine art. As a result they said that there is a gap in the development of the art. There were also employees of ARCCH who answered to the questionnaire. Few of them said that there is a proper collection of art in the store of the organization. However most of them responded to the question saying that it is the other heritages that are given more care than the works of art.

There are a lot of personnel who are not concerned for the field of fine arts. However, very little in number responded that they only know a painting and other than this it is not their concern and some say to the extent that this area is not their concern. From the questionnaires distributed it is found that ARCCH employees know only what a painting is a painting but they don't know that a painting is a national heritage that testifies the culture of the society there by enabling its development and serving as a source of income.

However, figure counting experts who have a direct attachment with the profession of heritage answered that fine art has a great value but it is not given its due attention in the organization. Hence, they answered that a lot has to be done in order to do away with these problems

For the question about the role of museum and galleries on fine art collection, another respondent answered that a big role is played by collecting extraordinary arts and displaying, preparing several art exhibitions and promoting fine arts to create awareness to the visitors.

When asked about contribution of artists, they said that the contribution of artists and individuals for the museum art collection is to preserve the history of the nation and nationalities through arts. Museums could be places for artistic expression. Since artists exhibited in museums, they can be places of communication between the visitors and the artists.

The respondents when asked about how to evaluate the "National Museum of Ethiopia", they said that it does not have appropriate lighting and display boards and captions, it is in between

different setting of heritage collection and has no organizing teams, and all fine arts which are displayed on the permanent exhibition have not changed from year to year. The repetitions of displaying over five years do not satisfy the visitors.

Many respondents said that the role of curators for art collection, collecting and displaying appropriate arts, organizing arts in different teams, creative approach to displays that can attract visitors, prepare full information about the arts, prepare panel discussion on fine art collections is of great importance. Concerning the question of interaction of artists and museum expertise, a few of the respondents answered that artists can participate in planning the design of the section, selecting valuable arts for the museum collection, sharing knowledge and experiences between artists and Museum expertise, organizing events for further developing fine arts collection.

Concerning the question about the type of appropriate painting for the museum, the respondents answered that all types of art but they have to be standard art of works which are evaluated by persons who have related profession. A few artists answered that realism art is better, and others said modern is better, but more artists answered all types of arts are appropriate if they keep standards of the museum.

Some respondents when they answered about the question of artist's contribution, they said that artists can donate paintings to be transferred to history for the next generation in the Museum. Further when some were asked if they are voluntary enough to give their works for National Museum of Ethiopia their answer was negative.

This is because they said that the "NME" workers does not have enough understanding about fine arts collection and does not have the budget to buy the art works. In addition to this they said that the "National Museum of Ethiopia" does not give equal attention for fine arts like other heritages.

The ARCCH has become an autonomous institution with proclamation 209/2000. It is this proclamation that establishes and empowers the Authority for the Research and Conservation of Cultural Heritage. Since 2000 the accountability of the Authority has changed three times. Those ministries were the Ministry of culture and information, the Ministry of Youth, Sport and Culture Affairs and now the Ministry of Culture and Tourism. The Authority was directly accountable to the Ministry of Culture and information. Hence, the ARCCH has become accountable to the

Ministry of culture and Tourism (*Published by ARCCH Public and International Relation Directorate, n.d.*)

3.2. Observation of the Study Area

The “National Museum of Ethiopia” was established in 1944, as a part of National Library and Archive. However since 2010 due to the implementation of Business Process Reengineering (BPR), the National Museum of Ethiopia named as Movable Heritage Development and Exhibition Service Directorate. Due to the implementation of BPR the National Museum of Ethiopia became one of the six core departments of ARCCH without cultural heritage collection. As a result of new organizational structure after the implementation of BPR, all cultural heritages collections are ordered to be organized under the Cultural Heritage Collection and Laboratory Service Directorate which is one of the cores Directorate of the ARCCH. Because of this the former duty of National Museum of Ethiopia has been given to the Cultural Heritage Collection and Laboratory Services Directorate (*ARCCH, n.d.*).

Authority for Research & Conservation of Cultural Heritage

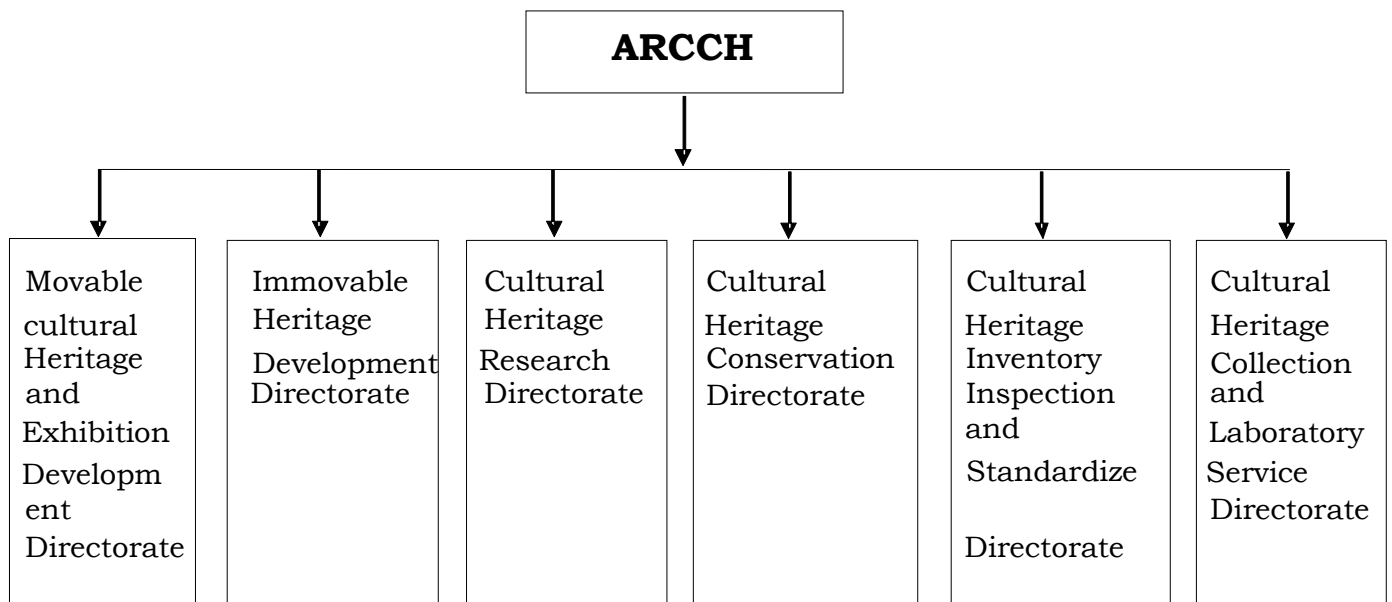


Table 1 Source ARCCH Human resource Development Directorate (2015)

Cultural Heritage Collection & laboratory service directorate

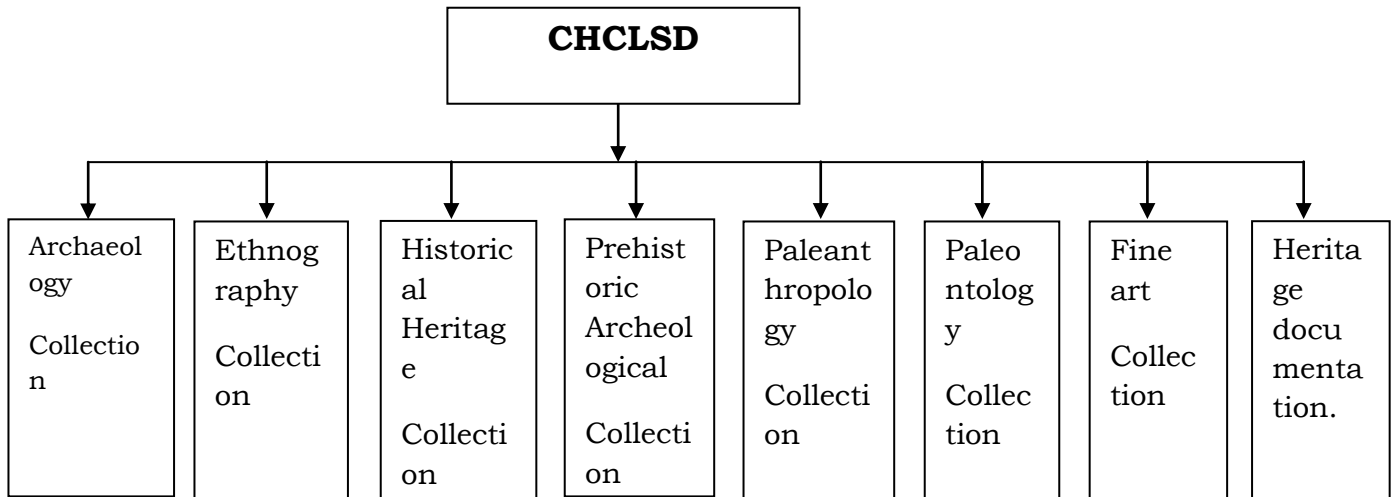


Table 2 Source Cultural Heritage Collection and Laboratory Service Directorate (2015)

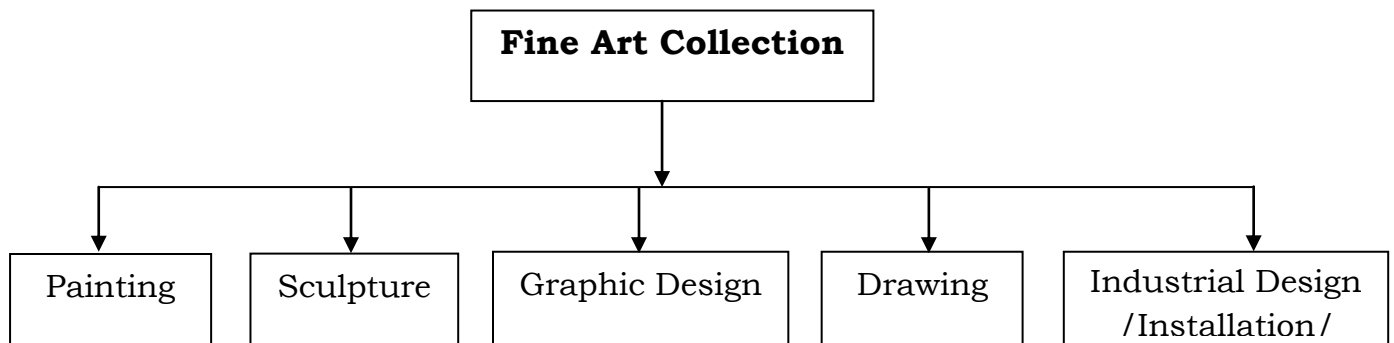


Table 3 Source Fine Arts Collection Storage (2015)

This table shows the classification of fine arts at the cultural Heritage collection directorate fine arts collection storage.

3.2.1. Painting Collection at the “NME” Storage

The paintings that are found nowadays in the “NME” storage were collected a bit latter than the other heritage artifacts. But now paintings are given equal opportunity of treatment and conservation like other heritages. There are 850 paintings which are done by 131 artists. They are categorized by religious and secular theme. They are painted with different style, ism. Present conditions of the paintings collection are better than the previous. Similarly another directorate is structured who take care of the documentation and conservation of paintings.

Most of the paintings in the fine arts collection storage were donated by interested artists who have different skills and styles of paintings which include religious and secular theme. In Painting Collection Storage there were also artists work who created dual theme and styles on modern and traditional paintings, such as the paintings of Artist Daniel Tuafe and Artist Mezgebu Tessema .

Besides that, there were more mixed media, conceptual and semi abstract art collections which were created by artists, Gebrekirstos Desta, Eskunder Bogosian, Tadesse Gizaw, Teshome Bekele, Workineh Bezu and others work are an example. Most of the painters have, of course, to utilize the forms borrowed from life surrounding them. The images take their force from the visual world a man or a women, plant or animal. But in the painters intention they are not meant to represent objects as they appear. With regard to artistic techniques, artists could be characterized with a variety of styles such as traditional, modern, mixed media and other techniques with their own modification being added. More of the artist's foot print works are also found in the "NME" art collection room.

3.2.2. Documentation and classification of the Paintings

As to the directive of ARCCCH of 209/1992 E.C all tangible and intangible heritages should be catalogued. Catalogue information should include descriptive details, classification or other identification, physical dimension, provenance (origin and history of the object in terms of location, previous ownership, and means of acquisition), the accession number, and storage location. In the storage of fine art collection when the paintings are acquired, before accessioning they have also their own procedure.

The paintings that are found in the National Museum of Ethiopia are obtained in different periods of time that started from the 17th century until 2007 Ethiopian calendar. The art works are executed by artists who passed away and by those who are living these days. These paintings were obtained by the museum through donation, purchasing, trust, loan and bequest. However most of the paintings are obtained by willingly donation of artists. Accordingly these paintings are shown below on a table. The accessions of the paintings are divided on the basis of those which are obtained before 2010 and after 2010. Those which were obtained before 2010 don't have a store of their own. However those which were obtained after 2010 do have a proper and modern storage of its own room.

As to the directive of the ARCCH as cited on number 16/2006 E. C , the Collection Directorate acquires its heritage collections through the following various acquisition means such as donation, purchasing, trust, loan and bequest. Before the painting enters the fine art collection storage, it could be evaluated by curators and related expertise about its standards with technique committee (Informant Tadesse, 2015). The table shows what was before 2010 and what was after 2010 and the way paintings were collected as well as the number of the paintings.

Accession method of the paintings

No	Method	No, of arts	Before 2010	After 2010
1	Donation	403	300	103
2	Purchasing	87	87	-
3	Trust	03	02	01
4	Unknown way	250	250	-
5	Bequest	107	107	-
	Total Number	850	746	104

Table 4 Source Fine Arts Collection Storage

3.2.2.1 Painting Collection on the Basis of Category

The categories found in the collection room are divided in two ways that is to say religious and secular themes of painting. The table below shows the 850 paintings which are divided on the basis of secular and religious and testifies those which have adequate information and those which do not have as well as the sizes of the paintings.

Painting collection by category

No	Theme	N0. Of paintings	Have information	No information	Total Number
1	Religious	118	55	10 2	118
2	Secular	732	403	300	732
	Total Number	850	448	402	850

Table 5 Source fine arts collection storage (2015)

This table indicates the categories of paintings with theme including their information and current condition.

3.2.2.2 Painting Collections by Technique

The 850 paintings found in the collection room are divided in to seven techniques. The following table shows the work of paintings under the seven techniques and the way they are handled those which are mishandled and properly handled. The seven technique as mentioned earlier are: 1. Realism, 2. Traditional, 3. Religious, 4. Modern, 5. Old traditional, 6. Abstract, 7. Conceptual.

Painting collections by technique

No	Style	Number of paintings	Good condition	Bad condition
1	Realistic	350	300	50
2	Traditional and secular	100	140	60
3	Conceptual	136	95	41
4	Modern	150	100	50
5	Abstract	14	11	3
6	Old traditional painting			
7	Traditional and religious painting			
	Total Number	850	646	204

Table 6 Source fine arts collection storage (2015)

On this table it indicates their Ism with their style (technique).

In the collation room of the National Museum of Ethiopia there are 850 paintings. The works of these paintings are divided in seven kinds of techniques. The first technique is tradition work the second one is using religious and modern art work jointly, the third one is secular and traditional, the forth one is realism, the fifth one is monde, the sixth one has the technique of abstract, the seventh one is conceptual technique out of these seven techniques that are found 850 paintings,

the researcher has chosen the seven paintings that include the seven techniques as a sample as follows:

➤ **First (Old) traditional painting**



Fig 3.1 Traditional painting by unknown artist. Accession No. po589

This type of painting shows the technique of traditional painting with narration way. The first tradition art technique is the technique of this work of painting is based upon depicting the day to day activities of human life on the basis of sequential order to narrate a story from its beginning until it ends. The name of the artist is not mentioned or is not written at the end of paintings since it is believed that religious work of art doesn't bear the name of the artist. However in these kinds for painting techniques, most of the time, the descriptions are made while painting. These kinds of paintings are found in plenty in the collection room of the museum.

➤ **Second traditional and religious painting**



Fig 3.2 Religious painting by Mengistu Cherinet. Accession No. po 573

This types of painting shows the second and new way of traditional painting which is mixed with secular theme. Using religious and modern art jointly, this technique as stated in the title is using both religious and modern art jointly on the work of art. Mengistu Cherinet has executed his work technique of art using technique. The technique came to day light through gradual change in a form of improving the artistic trend for example the history of kings and patriots paintings included religious and secular depiction jointly. Accordingly on the upper portion of the work St. Mary is depicted where as on the lower portion are king Haile Selassie and queen Zewditu. This

technique induces depicting are nobles with Christ o the upper portion whereas on the lower side are depicted kings and patriots.

➤ **Traditional painting with secular theme.**



Fig 3.3 Traditional painting by Assefa Tsigie. Title Falk dance, Accession No.po551

This traditional painting shows the culture of communities with the theme of secular. Secular and tradition technique: this work of art depicts the daily activities of human life in a traditional technique. For example in this kind of techniques are narrated the sorrows and joys of people in their daily life. Further for instance the donning of Ethiopian traditional dress and traditional instruments of music

are depicted with dancing activities. This work of art was made by then famous traditional artist called Assefa Tsige. The title of the work is called tradition done. This work of art which is found in the collections roomies obtained in a form of donation.

➤ **Realistic painting**

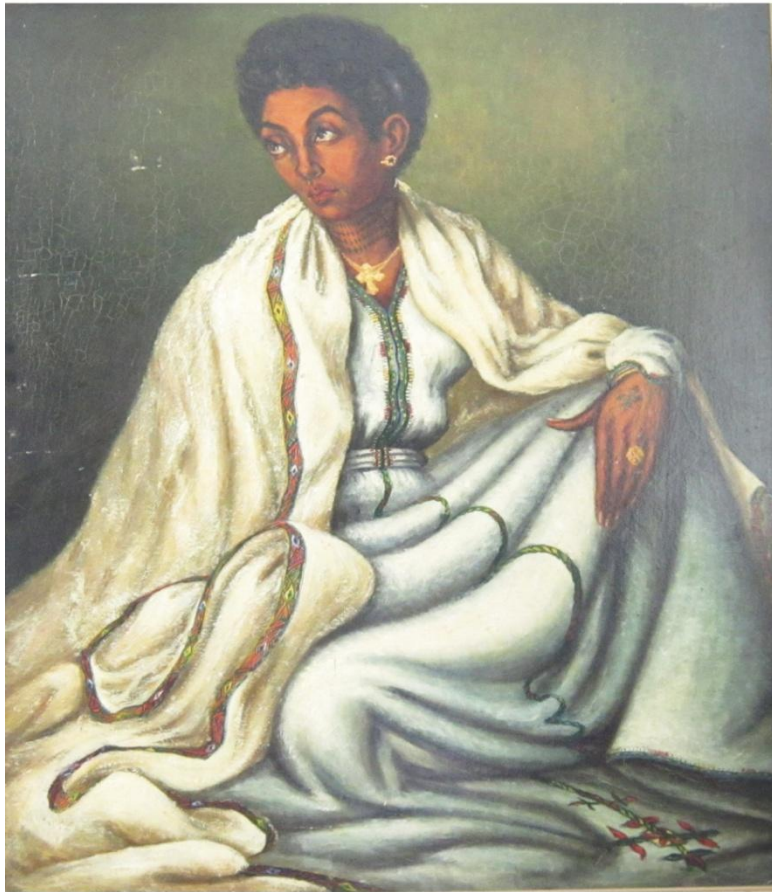


Fig 3.4 Realistic painting by Maitre artist Afework Tekle. Title Aida, Accession no. po34

This type of this realistic painting shows the way to paint real human beings and nature of the world as it is with real composition. The technique of realism is the work that depicts realism is donated to the collections room of the museum by a famous artist called Afewrok Tekle. This technique portrays the real life of human beings. The technique follows rules strictly. On this art composition perspective, light and shade, color harmony, structure, and composition, as well as lines. In this

technique space and size is taken into consideration. This work of art is giving the title Aida. Spacing, color harmony, flooding of the cloths and center of interest is shown by Afework Tekle.

➤ **Modern painting**



Fig 3.5 Modern painting by artist Teshome Bekele. Title scene of Harer, Accession no. po760

This painting shows the style to paint out of realistic and abstract with the artist's understanding.

This work of art is executed by artist Teshome Bekele. This kind of art is different than the previous ones in that it has broken the rules that others follow. The artist here depicts in this own way of looking the world. In the modern technique of depicting art perspective, size and space, color harmony

and the space are not kept strictly in a form of rules. The artist in his migration can make the distance near and the near a distance. The artist creates his own style. This kind of art is widely spread among the artists of today in our country. This technique of painting is also found in the collection room of the museum.

➤ **Abstract painting**



Fig 3.6 Abstract painting by Artist Gizachew Kebede. Title Unknown, Accession no. po257

This type of painting shows the way to paint out of any figure and objects.

Abstract technique: this work of art is executed by artist Gizachew Kebede who donated it to the museum. This technique is different from each others in that it portrays things in a way that is abstract (not widely seen in a real sense) through the use of brush and paint. The abstract technique gives way to

observe to interpret what he/she seen I the way that he/she understands. The painter paints the work in a balanced color forms by the stroke of the brush there by creating them. Due to this trend most of the artists do not give title such. The title and understand of the work is left for the observers.

➤ **Conceptual painting**



Fig 3.7 Conceptual painting by artist Girmay Hiwot Accession no. poo15

This type of painting shows the artists which is based on his free idea and imagination which is conceptual.

Conceptual technique: this work of art is executed by Girmay Hiwot who donated it to the Ethiopian national museum. This technique depicts what the artist sees I nature form what he hears and form what he forecasts through his concept/idea. This kind of art technique giver free from to the artist in that it lets him depict what the present and the future dream or concept of the world or the subject the maker use of it. It is like the prediction of future films. In this technique the artist gives life to the one which doesn't have it or the opposite. Besides this it can show what is impossible to be possible through

the concept of the artist. For example in this work of art the life of humanity is depicted in different ways. Unity hope/one line, social life, separation of humanity and unity, etc are seen through conceptual art technique.

3.2.3 Conservation Status of the Painting Collection

The major functions of the Directorate of Cultural Heritage Collection are to conserve and preserve heritages and making ready paintings for research and study as well as for social and economic purposes there by passing it to the next generation (Informant Solomon and Beyene, 2015).

Evethough, the major responsibility of the Directorate of Cultural Heritage Collection is to promote the Country's cultural values of heritage by collecting, cataloging, preserving and displaying in its museum. However, the seven types of identified paintings which are found in the collection storage have the problem of deterioration and lack of appropriate information. Due to this reason the painting collections are became very difficult for maintenance. On the other hand, there is also the influence of modern paintings on the traditional paintings. As I have observed most of the painting collections donated by various artists for the Museum have the tendency of reflecting the European painting style rather than reflecting the traditional kind of Ethiopian painting works. Because of this, there is the problem of harmonizing the modern painting works with the tradition of the Ethiopian society.

On the contrary, to some extent some of the painting collections donated for the museum by different modern painters is showing a hope to reflect the indigenous culture of Ethiopian painting style. Therefore, the above mentioned types of paintings have the chance to meet the requirement for the entry purpose of museum service.



Fig 3.8 Curatorial activity of painting. Photograph by Girma, 2015.

This photograph shows while the curators are doing their work on the paintings that are found in the “NME” storage. They preserve and document as the paintings character.



Fig 3.9 Conservators of ARCCH on painting restoration, source ARCCH Audiovisuals.

This photograph shows while the conservators maintaining some of the paintings found in the “National Museum of Ethiopia” storage.

3.2.4. Exhibition of the Paintings

One of the duties of Collection of Cultural Heritage Directorate is to facilitate paintings and make ready for the purpose of exhibition. Before the paintings are selected for display to the permanent and temporary exhibition gallery, the paintings will be treated for their physical wellbeing. For all of those purposes the fine arts collection storage should be away from drafts, direct sunlight and humidity.

In the “National Museum of Ethiopia” there are two types of display galleries which are used for permanent and temporary exhibition. Especially the purpose of temporary exhibition gallery is to facilitate its place for the purpose of displaying exhibition events.



Fig 3.10 The “NME” exhibition experts on preparation of display, Photograph by Author, 2014.

This photograph shows the preparation of exhibition designers before the actual painting exhibition takes place.

Framed painting works of arts that are huge on a wall should be carried vertically with one hand beneath and the other hand at a point where the frame or edge is solid. We should not carry a picture by the top of its frame or by its stretcher, and never apply pressure to the front or back of

a painted surface. Never carry any object by its hanging wire. Do not set a frame edge directly on the floor; let it rest on padding (Informant Lemma, 2015).

Curatorial work is multifaceted. Depending on the institution, curators can be highly specialized experts with responsibilities in a particular collection area, or they can be generalists who control a broad range of materials and perform duties ranging from art collection development to facility maintenance and usage. Curators understand not only their role within the museum but also the responsibilities of the governing board, administration, and other staff; and they respect the hierarchy of authority at their institution (*American Association of Museums curators committee, 2009*).



Fig 3.11 Painting exhibition at “NME” temporary exhibition gallery Photograph by Beyene Deme, 2014.

The “N.ME” has two kinds of exhibition shows: permanent and temporary ones. Yearly there are more than ten times painting exhibition held in the museum. The “NME” usually has art exhibition in its temporary gallery which is chosen for display. Before the display of an exhibition the institution has evaluate paintings by the committee which has related professionals (Informant Bereket, 2015).

CHAPTER FOUR

4. Data Synthesis and Discussion

4.1 Introduction

As it has been indicated in the first chapter of this research, the main objective of the study is the state of painting collection at the “National Museum of Ethiopia”. Therefore, in this chapter, an attempt has been made to offer detail data interpretation and discussion of the collected data through questionnaires, interview and observation. This research is based on interviews, questionnaires and observations which employ description that lead to the understanding and conservation of painting collection. As the researcher has mentioned previously, concerning data presentation, the methodology is based on interview, questionnaires, and observation.

The researcher selected the key informants since they must have first-hand knowledge about fine art issues, challenges and opportunities. The first step of the selection process is to identify list of key informants and groups to be interviewed together as well as scholars. For interviews all in all there were 18 face-to face interviews which were the most frequently used format. The advantages of this technique is that it provides a free- exchange of ideas, and leads itself to asking more complex questions and getting more defined responses.

The key informants are qualitative in-depth interview with people who know what is going on in the fine art collection. The purpose of key informant interviews is to collect information from a wide range of people including art historian, artists, and ARCCCH employees who have firsthand knowledge about the fine art collection. Based on the responses that the researcher obtained from these persons, the following interviewee and Analysis are executed.

4.2. Discussion

4.2.1 Informants’ Views on the Challenges of the Painting Collections

When asked about challenges of painting in museum collection, beside lack of understanding, Abebaw said that the museum hadn’t created awareness in the society concerning art works. To this effect the museum should open public art exhibition from the painting collection it has. In doing so, there will be an income from tourists, from those who want to buy the art work.

Abebaw commented that the museum must run on the basis of international standard. He added that there is no Museum that really represents the work of a Museum in Ethiopian.

Bekele also said that the collection of art works must have got wide acceptance; and beyond this it is also serving as a guarantee for a bank institution. He also said that great questions take place for art works these days in the world. We are lacking this because we don't have National Museum of Art.

Esseye said that first of all when the work of art in to be taken to the museum, the measuring yardstick is not culture and region, what matters here is that the art works itself should reflect the work of the artist and his farsighted view for the country is far than the other art works, this has to be considered.

Lemma said it is advisable to have a budget for such works that will enable the artists to go and work in the different regions of the country in order to depict the cultures from which the collection of the museum benefits much.

Getatachew said that most of the time they get the art works on the basis of gifts, and he disclosed that they don't have a budget for purchasing the art works. But he said that in their collections of art they are on the way to show art exhibitions, catalogues and teaching (Sharing experience) about art.

Aynalem said that the "National Museum of Ethiopia" still doesn't give equal attention for painting parallel to other heritages. She added that there was lack of professions who had enough knowledge about fine art works and absence of enough museum professionals. On the contrary, Aynalem said that nowadays the way of acquiring paintings are better than the previous due to having professionals such as curator, conservator and documentation expertise.

From Aynalem interview conducted, the researchers understood, although, the current collection painting's condition is better than the previous, it has shortage of professionals such as conservator, curator and documentation expertise that have more experience and knowledge of museum painting collection.

In challenges of painting collection, the researcher has come to understand that in the interviews of above informants that the paintings that are collected to the museum should focus on the

history; technique and the artist's skill. Further, the researcher believes that the collection of paintings from the different cultural backgrounds is so essential to preserve the culture and heritage of the different Nations and Nationalities and believes that the work of art collected from the different regions and ethnic groups are the living relies of the country.

Generally from the above interviewee the researcher understood that the art works should be conserved by those who have the knowledge and the temperature of the storage should be given consideration and that painting work donated to the museum has to reflect the history and culture of the country. Further, when the museum is to take a certain work of art, it has to consider the international fame of the artist and his ability. Addition to that painting collection should be having equal attention parallel to other heritages.

4.2.2. Motive of the Painting Donators

One of the "NME" fine arts collection function is to collect paintings that can reflect the history, culture, identity that can represent the day today activities of the Nations and Nationalities of the country. Therefore, various artists and other volunteer donators are motivated to donate varies paintings for the purpose of the Museum. When artists donate their painting for the National Museum of Ethiopia they expected, their paintings have got guaranteed and conservation permanently for a long period of time.

Further, if they have got acceptance by the "NME" they have to become one of the well known country's artist. Additionally the museums give them Recognition certificate which helps for their future art works activity to develop. Museums, of course, want all donors to donate a painting that fits perfectly in to their fine arts collection. If museums to accept every collection offered to them in its entirety makes no sense. Curators and technical committee then have complete control over the painting (Lemma, 2015).

Artists who donate their paintings to "NME" said that we do not realize the hopes to show our paintings donation on display of permanent and temporary art galleries of the Museum (Artist Kidest, 2015). The art work donators assume that the permanent collection is made up of all the painting in a Museum that every piece of that art remains in the collection for all time.

As the researcher understood from those informants, he believed, Despite, motives of painting donator artists are to contribute their art works for the purpose of reflection the country's culture and history for the generation to come, they expected to know their painting have an impact on the daily lives of people in need, show painting to audiences who normally do not have access to art, increase their visibility and reputation, move painting out of their studio and have it viewed by many visitors.

4.2.3. Structure of “NME” without Heritage Collection

As indicated on chapter two on table one, the researcher has attempted to show how to organize current structure of ARCCH. On this structure all six directorates were previously under “NME”.

But after the implementation of Business process re engineering (BPR) they are become under ARCCH including the “NME”. Due to that the “NME” became one of the six core department of “ARCCH.

The researcher prefers this table to indicate the current structure of ARCCH with its six core directorate and how the “National Museum of Ethiopia” loses its mandate with changing its previous name “NME” to be called movable cultural heritage and exhibition development directorate (Table 3,1).

It is very decisive to make the museum autonomous. The present structure of the “National Museum of Ethiopia” changed to Movable Heritage Development Exhibition Directorate doesn't go in line with the work of the museum Seyoum Said. He added that people cannot understand this structural name on behalf of a Museum. Hence he said that this poses a problem on art admirers. He finalized that a country should have a National Museum which is the right place for the collection of art works (Informant Seyoum, 2015).

On chapter two table two I show that one of those core processes is Cultural Heritage Collection Directorate. Due to this all collections of the cultural heritages including painting collections were organized under this directorate. The role of the directorate is to collect, conserved, document, treatment and promote the paintings. On this table I indicate how the Cultural Heritage Collection Directorate is organized by seven heritage collection and one heritage documentation classes with including painting collection (Table 3.2).

On chapter two table three I tried to indicate how paintings collection is organized by classifying with five types of art works including painting. In the storage of paintings, different themes and style are collected from the past up to the recent ones (Table 3.3).

From the above structure of ARCCH the researcher agree that the present structure of “NME” changed to Movable Heritage development and Exhibition. Due to that I believed, without heritage collection there is no Museum. So structure of today’s “NME” is not appropriate for the painting collection.

4.2.4. Lack of Clearly Established and Defined Criteria

Bekele said that when the museum buys art work or gets it through gifts, it has to look that the art work is the real creation of the artist. Beyond this when the museum collects the art works whether traditional or modern, it has to examine that the work of art must have their own rules and standards. In order to do so the Museum must have committee which is capable of seeing the professional and technical side of the art works, Bekele added.

Abebaw also said that the main requirement should be the year of the technique of the art acquisition, the history of the tribe (Society where it came from). He also said that the art works can either be in the Museums of the region or if need be the national Museum can buy and possess it.

When Museums painting collection criteria, Esseye asked said that, this should be have the policy of the Museum. Before collecting and conserving the work of art in a Museum, there should be thorough study and research. One way of understanding the new artist and his work, the media and the press on the basis of the artist order of time should make the artist familiar with people Esseye said.

From the interviews conducted, the researcher has agree that before collecting the paintings to examine the art works with related Museum professional and set the criteria with technical committee. Addition to that the curators should have a big role on collecting paintings.

4.2.5. Lack of Proper Record and Documentation

When asked about the gap that documentation has on fine art collection, documentation expert Tadesse Almaw said that Museum is able to document full information of paintings such as the style, origin of the work, size, title, the artist name and its value for the country.

Fitsum said, previously when the work of art is accepted, it is not documented on the basis of full information. Bygone the works of art is given accession number, acquisition method, acquisition date acquisition source producer, title, material, technique, dimension, length, width and diameter is filled in the accession register form.

According to the above mentioned scholars, the researcher believed that, to register paintings collection as their character with modern way of handling is better for the purpose of Museum.

As the informants said I understands the registration forms are accession registers form, and application form of researchers for the purpose of studies (See Appendix 12).

4.2.6. Lack of Qualified and Solid Program in the Museum

Nigussu said that there is no clearly defined public program and no appropriate educational materials such as guide books, manuals, brushers, booklet, flairs,. In addition to this there is also no various public program, events and out rich programs. The Museum is not accessible for special need visitors due to lack of museum facilities such as escalator, handrails, and wheelchairs.

From the informant's interviewee, the researcher understood that the "NME" didn't fulfill the man power of the Museum professionals or the purpose of the Museum activities. So I believed that without professionals and educational materials, it can't to have qualified and solid programs to communicate with communities and visitors.

4.2.7. Problem of Paintings Conservation at the "NME" Fine Arts Storage

Solomon said that about the problem of conservation, art conservator conservation lets the works of art to remain intact for years to come. When coming to the real condition of the country, Solomon said that most of the art works found in churches, monasteries, squares and Museum are done by those people who are not conservators. This he said that the National Heritage is

losing its foot prints. It is indeed, disgraceful to use those persons outside the field of conservation.

Informant Beyene said that those who are employed in ARCCH are not also in the field of conservation; they don't have the training and certification for the job. Addition to that Informant Solomon and Beyene said the Organization should send persons to study the field of conservation abroad and those who come back from their training should give training to those who are at home. The art works, they said, should be restored by those who are specialized and by those who have the experience.

As Keene (2002) pointed out about museum painting conservation, the contribution of conservation for painting is to minimize external sources of damage such as improper handling, exposure to light and pests (see Chapter two section 2.1.1).

According to the above mentioned scholars, the researcher believed that, the way of our countries conservation of paintings should be done by professional conservators, and understood that people who don't have the training of conservation are endangering the works of art.

4.2.7.1 Problem of Storage Facilities

When asked the problems that Fitsum faces in "NME" painting storage, he said that the first thing is lack of space and the arrangement of the works of painting. The other thing he said that there is no air conditioning, security camera, enough light and air. He said that there is no modern way of handling the work of painting and this will harm the art work in the long run.

From the informant's interviewee the researcher believed that there should be a proper mechanism for the storage of the paintings collection and budget allocation for purchasing materials that are needed for the work and understood that the storage facility for the works of painting should be in line with modernity in since that the room should have ventilation, appropriate light and air condition, security camera, and other necessary materials.

4.2.7.2 Lack of Exhibition Facilities

Informant Kidist Birhane said that the painting collections works do not appear on the "NME" permanent and contemporary exhibitions. They are limited in the fine arts collection storage for a

long period of time. Due to that more artists have not volunteered to give their paintings with donation for “NME”.

Indeed now a day collecting and conserving paintings is the duty of cultural heritages collection Directorate. However, all the collected paintings by the directorate are made ready to access for the public through either temporary or permanent exhibitions at the “National Museum of Ethiopia”.

On the other hand, the majority of paintings are donated by various artists after they displayed their works in the “NME”. They donated directly their works for “NME”, and then thus fine art collections are handed over to the ARCCH cultural heritage collection Directorate. In the other hand this shows there is close work relationship between the Heritage Collection Directorate and “NME”. Because of collections and museum are not inseparable.

As the researcher understood on an exhibition curatorial statement is a great opportunity to help guide the way the public perceives museums art collection, it is a chance to communicate directly with viewers to help them understand museums point of view, and get them excited and curious about the works of art. Curators are highly knowledgeable, experienced, or educated in a discipline relevant to the Museums purpose or mission.

4.2.7.3 Absence of Painting Awareness among ARCCH employee

Seyoum when asked what is the contribution and awareness of community for painting collections, he said that the beginning for this work is that one has to understand that fine art is beneficial to a country as well as to the society. To this end the society must be formalized with the work of art. This could be done by holding art exhibitions, writing art history, using catalogue and making the artist familiar with the public.

As Heather; Willows wrote about understanding of museum collection, the museum is to promote understanding and appreciation of the cultural heritage resulting, from the exploration and scientific study (Chapter two, section 2.1.1).

According to the above mentioned scholars, since the different administrative regions of the country are the source of culture, it is also essential to discuss with the concerned authorities in order to create awareness. So the researcher believed that, the collaboration of “NME” and

Ethiopian artists Association and stake holders have created the opportunity to aware societies about fine arts collection through panel discussion and exhibition.

4.2.7.4 The Influence of Modern painting on Traditional Painting at the “NME” Storage

When coming from traditional painting to the modern one, Abebaw said that its progress and the process are not in line with the reality of the country. One time one style dominates the market. Hence in order to benefit from these trend the artist executes this style and then, again and again. He said that the other factor for the development of art should be the creation of a curriculum form grade 1 to 12. This will enable to create awareness among students and bring into the stage of the degree programme those who have the talent, Abebaw said.

When asked if the modern art work has an influence up on the religious traditional painting, Bekele said that the difference exists up on the artist. The work of art cannot be measured up on this standard. It is based on the benefit and the taste of the artist. One cannot again say that this work of art should be executed today and the other day. The main thing says Bekele is whether the artist is correctly executing religious art or on the other hand whether their work is correctly executing the modern art or not.

When asked what the influence of modern art is on the traditional one, traditional artist Tekeste Yibeyin said that traditional art developed around the Christian Orthodox Church. In the hands of “Debeteras” he added that they used the art in Ethiopian way. However, he said that the work was secret and as a result they don’t want other people to know it. For this justification is mentioned the church paintings of the north Ethiopian where people are conscious of the Christian Church paintings. Further most of the interviewees agree that there is mishandling of the art works.

As Taye (1984) wrote, fine arts can be classified in to two major categories: those who acquired the skill traditionally and those who attended modern schools of fine arts, to collect and care for valuable works of art. So that the public in general can have easy access to them (see Chapter two, section 2.1.2).

As the above mentioned scholars the researcher believed that the traditional art should be run hand in hand with the modern one in the School of Fine Arts, and I understood that from the

interviews about influence of modern art on traditional painting it is a matter of absence of training school for traditional paintings. So that that the academic courses should be common to all.

4.3. Respondent Views and Analysis

One way of getting a response from the concerned people in the field of art is distributing questionnaires. Accordingly the questionnaires were distributed for art historians and curators, for Artists and ARCCCH employees. Especially for painting collection there were 35 questions raised. These questions were distributed among 75 people. 60 of them answered the questions and gave back to the researcher whereas 15 of the others out of the 75 didn't give back the answered questions. 80(100%) of respondents agree that in our country there is lack of understanding about museum painting collection. Further they said there is no appropriate museum specially for painting collection.

4.3.1 Way of Acquisition Method

The answer that the researcher got through the questionnaires about acquisition, artists said about accession, before that the painting should be selected on the basis of their techniques varieties and the ones that should fit the standards required for museum collections. Addition to that they said when paintings are given to the Museum, they must reflect the history of the country and should be attract tourists.

From the respondents the researcher understood that the painting which is collected to the museum should have the requirements to fit the museum standards. Further, the art works could reflect the culture and history of the countries.

4.3.2. The role of Museum and Galleries

For the question about the role of museum and galleries on painting collection, the respondent answered that a big role is played by collecting extraordinary arts and displaying, preparing several art exhibitions and promoting fine arts to create awareness to the visitors.

A few respondents answered that artists who show their art works in the museum and give their piece of painting are of great help to the museum. So the galleries and museums contribute a lot

in that they show art exhibitions thereby making the works of painting to remain as a National Heritage.

Art historians and curators when asked about the role of museums and galleries for the collection of fine art, they said that they preserve unique and historic art collection of the country. Then they added that the Museum should have a good size collection by facilitating their Galleries for art exhibitions.

According to the respondents answer, the researcher believed that the contribution of museum and galleries have a great role for developing painting collection through facilitating exhibition events.

4. 3.3. The Role of Museum Professionals

When asked about the role of museum professionals, the respondents answered that when we conceptualize museum, there is no museum without cultural for Museum collection the role of Museum professionals has a great value. Some of respondents answered that curators and conservators have play a great role for museum Collection than others.

From the respondents the researcher understood that there is no appropriate museum without museum professionals and understood that for the preservation of fine arts, curator, Document expertise and conservator is the right person for museum collection.

4.3.3.1. Curator's Role

Some of the respondents when asked about the curator activities for the painting collections, they said that compiling the information of the art work and all its history, for protecting the art conservation should be identified by the curator, organizing exhibitions.

Many respondents said that the role of curators for art collection, collecting and displaying appropriate arts, organizing paintings in different teams, creative approach to displays that can attract visitors, prepare full information about the arts, prepare panel discussion on fine art collections is of great importance. As I understood from the respondents, that a curator plays a great role in the collection of paintings. These include the works of collection, placement, conservation and running art exhibition.

4.3.3.2 The Artists Role

The artists and ARCCCH employees when asked about the role of artists for painting collection, the respondents said that the contribution of artists for the museum art collection is to preserve the history of the nation and nationalities. Since artists exhibited in museums, they can be creating the opportunity of communication between the visitors and the museum. Concerning the question of the contribution of artists, a few of respondents answered that artists can participate in planning the design of the section, selecting valuable arts for the museum collection, sharing knowledge and experiences between artists and museum expertise, organizing events.

From the respondents the researcher understood that the role of artists has wide opportunity for the museum painting collection, because of they participate on art exhibition and donating their paintings. Addition to that they could help the museum professionals how to select appropriate paintings for the Museum purpose.

4.3.3.3. Conservator's Role

Most of respondents when answering for the question of conservator's role, they said that for preserving and restoring art work without changing its original character conservators are the right professionals. In addition to that they said there is no appropriate conservator for painting collection in the country.

Some professional respondents said that the future big challenge of painting collection is absence of professional conservators. Due to that the facts of "NME" painting collections are become a victim of deterioration after a short period of time. As my understanding, that the conservator's role is not easy for the durability of painting collection. So the researcher believed that fine arts collection in museum without conservator it becomes a victim of deterioration and we can't safe the paintings collection for the generation to come.

4.3.3.4 The Art Historian's Role

For the question about "the role of art historian for painting collection" most respondents said that the art historian give great contribution to art works because they trace the history of the country's art works, thereby also exploring and making it known to the country's artists about the art works of other countries and creating understanding about fine arts collection among

societies. According to respondents understanding, the researcher believed that the role of art historian is to explore painting collection how transfer for the generation to come.

4.3.4 The way of Acquiring Paintings at “NME”

However, when the researcher asked how the work of arts are collected, the “fine art curator” Aynalem Emiru and Ato Menkir Bitew said that though it is difficult to know how the works of art are acquired, they said that “it is obvious that the works are obtained through donation or on discount payment basis”. Besides those who have donated their paintings for the museum are those who are outside the Ministry of culture and Tourism and contributed their art works for the institution.

As respondents response the researcher understood that these artists have executed their art works in different techniques. However, my focus of research is based on including their painting works. When he observes the kinds and amount of their art works, there is no any document as such how the works of art are contributed to the museum.

4.3.5 Treatment of Paintings Collection

After curator and technical committee accepted and approved it, it will get the acquisition number, the acquisition method, the acquisition date, the acquisition source and the acquisition producer.

For art collection the development of storage and conservation of collections, ensuring the long term safety and sustainability of the art works within the collectors care is very essential.

The researcher observation revealed that it requires a great deal of care and protection in order to ensure their safety from external loss or damage, but they also require in depth documentation to assist in tracking the life of the object within the holding institutions.

4. 3.6 Lack of Understanding about Painting Collection

The different articles mentioned so far have reviewed about painting collection, what painting is, and the development of painting. When we come to the actual concrete fact in our country, we have never reached the stage of other countries of Europe or America.

Though work of painting in Ethiopian has long history, Informant Abebaw said, the awareness of art and its development varies from place to place, whether society understands it or not, previously painting has served the Ethiopian Orthodox Church in its long history. This has helped to expand the religion due to its wide educational purpose. Hence, he said, the people who lived in these environments have a chance of understanding of the art work.

Bekele said that concerning the understanding of the heritage of fine arts, that painting is more than other wealth's. He added when looked at the heritage of a country, museum, galleries, art associations and university institutions have a great role to play in order to understand fine art and keep it for the next generation to come.

When asked about lack of awareness about painting Getachew Sinishaw said that previously when the name was given as "National Museum", the collection of the art works and the process was not in line with the professionalism but the art works were merely disposed as a simple object in the store without the knowledge of those specialized in the field. However it is said that they did so because they didn't have a well organized system in those days.

When asked how to understand and conserve works of a Painting? First of all we have to understand that what is coming to the museum is heritage. He said what we don't have to forget is that this is the work of curator. He added that it is the curator that familiarizes the artist with the community by promoting the work of the artist (Informant Esseye, 2015).

From the questionnaires distributed it is found that ARCCH employees know only what a painting is a painting but they don't know that a painting is a National Heritage that testifies the culture of the society there by enabling its development and serving as a source of income. However, figure counting experts who have a direct attachment with the profession of heritage answered that fine art has a great value but it is not given its due attention in the organization. Hence, they answered that a lot has to be done in order to do away with these problems. From the informants as the researcher understood about lack of understanding, although, many factors contribute to the long term presentation of painting entrusted to a Church and Museum care a well regulated environment play a significant role, there is no proper handling, cleaning, and appropriate storage and exhibit techniques.

Those conservation efforts would be wasted, however, without providing for adequate security for the heritage collections and all of the museum activities regarding conservation and security should be thoroughly documented. As the researcher understood the reason for this is that the understanding of art is not given value. What he presents in the paper is about the paintings that are found under Cultural Heritage Collection Directorate.

4. 3.7 Absence of Collection Policy

When mentioning the collection of art works, Hassen said that there is no policy as such in the collection of art works; instead, it is based on the willing of individuals. To this effect Hassen said that most of the art works which reflect our tradition and culture are sold abroad instead of being found in our museum.

This is one of the gaps that we see in the collections of art, said Hassen, and added that there should be a national Gallery or other Museums that buy such works from artists and retain them in their Institutions. He added that this will keep the art works in the country of its origin.

As (*collection management policy share, 2014*) pointed out, through collection management policy, the museum ensures that its collections are accounted for and documented, and are protected, secured, cared for and preserves (see Chapter two Section 2.1.2).

So according to the above mentioned scholars, the researcher agrees on the necessity of collection management policy for the painting collection at “National Museum of Ethiopia”.

4. 3.8 The Gap of Knowledge among Artists Painting

Informant Abebaw said that the other factor for the gap of knowledge solution should be the creation of a curriculum from grade 1 to 12. This will enable to create awareness among students and bring into the stage of the degree programme those who have the talent ability to learn.

Biru said that the previous provision of art subjects have a tradition of art knowledge. He added when we come to the modern art it has its own strong side. This is because, he said, an artist doesn't copy things as it is like a camera, but the artist should put in his art what he feels in the real world. He added that one can not dwell up on painting day in and day out and doesn't need

to spend days and months, since we are in the age of fast movement. Hence the only solution to this is modern art.

Getachew said that there is still a gap of knowledge in the field of art works. However, he added that those who are on the work are giving trainings at home and abroad. In the line with this he said that raising the issue with conservation directorate, will jointly work to take care of the National Heritage that goes with art.

Bekele has mentioned that the difference among the skills of the artists is not based on the realistic one but depends on the ability of artist's research and execution. He added that this is a call of the day.

In other side Shiferaw (2004) wrote that, in the field of art traditional knowledge has made huge steps forward. By contrast, modern art has not attracted much of its attention at the I.E.S museum of A.A.U (See Chapter one Section 1.2).

From the informants the researcher understood that since art school of country's has a direct impact up on the works of art, it should have a well set curriculum which embraces modern and traditional art. The scholars with their particular knowledge and understanding can provide insight on the nature of problems and give recommendation for solutions.

4.3.9 Society and the Painting Collections

When asked about society's participation on the painting collection, Bereket Zewdie said that the art works are the reflections of the society in that they portray the culture and history of the society and live their own traces for the generation to come since art works have a great potential to attract the on looker including tourist. Hence he added that works of art play a great role in this area.

In the other way Seyoum said that, of familiarizing art is through society has a benefit for painting collection. The art association embraces artists and familiarizes about art works for those who are outside the association there by creating the love of art. The familiarizations of art should be made through art panels, discussions and inviting experienced professionals occasionally. As the above informants said I understood that, the ingressions of society, art

Association, museum and artists are contributed a great role of communication for to acquire appropriate painting collection.

4.3.10 Handling of the Painting Collections

Informant Menkir said that previously he was serving in the department of art heritage collection but now he is in the Cultural Heritage Research Directorate department. When he was servicing in the previous department he said that every heritage was curretted under him. Menkir added that there was misunderstanding of heritage. Then he said that in 1989 I took the part and started the work. When asked the challenges Menkir faced, he said that there was no permanent storage, hence he added that there was mishandling and damaging of the art works.

About the handling of art works, Hassen said that in order to keep the collected works of art intact for a long period of time, there should be an authentic restoration of art. He added that the experiences and the training gained outside will help us to solve out the problem we encountered in this line.

Lemma when asked the handling that painting collection has for the museum, he said that it will be easily available in case one wants to make an art exhibition in other places. When asked if there are problems when taking out and bringing in the works of art after being exhibition in other places, he said since there will be damages during transportation.

For appropriate handling of painting collection as an informants respond, the researcher understood that during handling and treatments, it is better to be run by experienced and related professionals. Addition to that it is helpful to gained training.

4.3.11 Evaluation of the “NME” Painting Collection with the Outsiders

The respondents when asked about how to evaluate the “National Museum of Ethiopia”, they said that it does not have appropriate lighting and display boards and captions, it is in between different setting of heritage collection and has no organizing teams, and all paintings which are displayed on the permanent exhibition have not been changed from year to year. The repetitions of displaying over five years do not satisfy the visitors.

Further when some were asked if they are voluntary enough to give their works for the National Museum of Ethiopia, their answer was negative. This is because they said the Museum does not have enough understanding about fine arts collection and does not have the budget to buy the art works. In addition to this they said that the “National Museum of Ethiopia” does not give equal attention for fine arts like other heritages. Artists who donate their paintings to “NME” said that we do not realize the hopes to show our paintings donation on display of permanent and temporary art galleries of the Museum (Kidest, Nov, 2015).

It is also found that the museum at present doesn't have a budget for purchasing art works. The researcher understood that, the paintings which displays in its permanent gallery have not been changed from year to year. Addition to that the museum does not have enough understanding about painting collection and does not give equal attention like other heritage.

4.3.12 Acquisition Method

In the data analysis the researcher has used the responses from the interviews in addition to his observation to see the conditions and the ways the art works are handled and cared in the collection room. Accordingly the researcher has observed that the art collections are categorized and placed separately as religious and secular theme. The way of acquisition paintings are categorized in four ways, donation, purchasing, trust and bequest.

4.4. Current status of the “NME” Paintings Collection

As the researcher has observed the storage of painting collection, a traditional painting has an attribute of telling stories in narrative style and realistic painting collection is the one which is collected in the ”NME” storage has a variation of approach from the traditional painting. It was the practice of applying point, pigment, color of nature and human beings to a surface.

Thus, the basic means of realistic painting were distinct from ideological and historical means, the way to express nature, culture and human beings daily activity on canvas as a mirror. The main difference from the traditional painting is that it is based on secular theme and has an approach of Globalization.

Further, special characteristics of previous traditional painting were limited on two dimensions. There is lack of perspective and background. As informant Abebaw said, the interpretation of

three types of paintings is that two third means the presentation of saints and angels, the presentation of frontal is also the case of saints and angels, the presentation of profile is a symbol of devil.

As the researcher understood from his observation and informants respond, another approach of traditional paintings is that figures are not proportional, they are big and with exaggerated eyes which are widely open. For reversal case it helps for two way communication because it has hypotonic effect on the observer. It is represented with the way of two dimensions. The main objects are rigid and static and due to lack of movement it is not action oriented.

4.4.1 Accession of Painting Collection at “NME”

It is the way of acquisition how to register painting collection and their full information. Among the works of art that are documented by the documentation expert Ato Tadesse Almaw listed the following ones on the basis of their technique, title, size, and present condition. (See Appendix 12)

Those tables indicate all the collection paintings how to acquire them and their quantities. It classified them in to two parts which identify the general collection of paintings in the storage before 2010 and after 2010. This means before 2010 they haven't their own collection room, but after 2010 they have got their own collection storage and treated with related professionals.

The 850 works of painting works which are done by 131 artists that I focused in my study in the collection room have been acquired in four ways.

Some are by donation, by purchasing, by trust, and bequest. Besides this there are other works of paintings which come to the museum in unknown way. I observed the quantities and how to register painting collections with their Title, Accession number, Artists name, Techniques, Sources, Condition, Material and style (See Appendix 5).

Previously these works of art were mingled with other heritage objects; however, fine art curator Fitsum Tefera told the researcher that these days the works of art have their own place in the collection room. He added that it is by far better than the bygone days. Some of them are realistic, semi abstract, and conceptual art. This type's representation presents close affinities with religious and secular life that exist among many Ethiopian communities.

4.4.2 The Category of Painting Collection

On chapter two table six and table seven indicate that the Painting collection storage has two categories and five themes of paintings collection which are classified in religious and secular way. Their techniques focus more on traditional and modern style.

In the “NME” cultural heritage collection there is various types of paintings which have different theme, style, ism, and techniques. According to that the researcher understands, The “NME” is the custodian of many paintings with different themes, and style. The principal presentation have religious and secular native with different techniques and styles.

The paintings with different categories are secular and religious through traditional and modern techniques. In painting collections 850 paintings were collected as a cultural heritage. They are accepted by Senior and recent Ethiopian artists with the style of traditional and modern.

4.4.3 Donation of Paintings before 1992

Appendix 1 shows the prominent artists who donated their paintings before 1992 during the time of Haile selassie and Derg time. During that time the “NME” acquired only limited senior artist’s paintings. Due to that the collected paintings were limited in number (Informant Menkir , 2015).

As an informant said the researcher understood in those days there was no understanding about painting collection to be one of the countries cultural heritages. Due to this there are no more paintings collected by the “NME” except a few artists donation.(See Appendix 1).

4.4.4 Donation of Paintings from 1993-2010

Appendix 2 indicated the painting donation from 1993-2010 during the EPDRF time. This time was the first time for young artists to donate their paintings wildly and had got acceptance with “NME”(Informant Aynalem Emiru,2015).According to this I understand that during this time “NME” has good communication with artists to facilitate exhibition galleries and give them recognition. Because of this many artists donate their paintings and increase the number of painting collection. (See Appendix 2).

4.4.5 Donation of Paintings from 2011-2015

Appendix 3 indicates the paintings which were donated from 2011-2015. This time is the time when ARCCH emerged with new structure and all cultural heritage collections classified with

their own character. The researcher has understood from his observation, that this time rather than before, has got attention and treatments. Due to this, the painting collections had got their own collection room and the professionals such as curators and documentation expertise. To some extent the paintings become treated with professionals. (See Appendix 3).

4.4.6 Donation of Paintings in Unknown Time

Appendix 4 has indicated the paintings which were collected with no defined time. On the collected paintings there is no full information. The only information on the painting was the artists name and signature. But there is an effort to be fined full information like other paintings as Fitsum told me.

From the informants, the researcher understood that at the previous time the “NME” has no standards to register and documented. Further the paintings which are forgotten by the owner during the exhibition in “NME” collected and kept in the paintings collection storage without registration. (See Appendix 4).

4.5 Type of Various Paintings in the Fine Arts Collection Room

All of the paintings are done by 131 artists, and the number of paintings was 850 pieces canvas works until August 2015. Despite, modern art is dominating the religious paintings, the artists who created those traditional artists were well experienced in traditional painting. But more of those are not have equal standard skills.

The researcher has observed that the paintings collection have two styles in traditional paintings. The first group includes artists who use the style found in old religious paintings. These paintings reflect narration of bible stories. For this example the painting which is done by unknown artist in 17th century with the size of 300 cm x 600 cm is an attribute of old religious painting.

The second group of painting is distinguished by the bright colors, two dimensional figures and the large eyes associated with many traditional paintings. These paintings can be often on a single subject or several canvases illustrating feeling of historical events and Bible story.

The sample of paintings from each style has described as follows.

➤ Painting (one)

This traditional work of painting which is done by unknown artist is executed using the technique of two dimensions in the form of narration. There are two styles in traditional Ethiopian paintings. The first group includes artists who use the style found in old religious paintings in churches, manuscripts, or icons. These paintings always include religious themes or stories from the bible. Some of the paintings are of a single subject; others have several panels featuring a story from the Bible. This painting is the sample of the first and old religious paintings (See Fig 3.1).

As the researcher observed, the name of the artist is not mentioned or is not written at the end of paintings since it is believed that religious work of art doesn't bear the name of the artist. However in these kinds for painting techniques, most of the time, the descriptions are made while painting. These kinds of paintings are found in plenty in the collection room of the museum.

➤ painting (two)

Accordingly on the upper portion of the work St. Mary is depicted where as on the lower portion is Emperor Haile Selassie and queen Zewditu. This technique induces depicting are nobles with Christ o the upper portion whereas on the lower side are depicted kings and patriots.

This religious painting is executed by artist Mengistu Cherinet who is famous for his works on religious themes. His works of art are wide spread on the walls of many orthodox churches. The second group of painting is distinguished by the bright colors, two dimensional figures and the large eyes associated with many traditional paintings which can be illustrating feeling, a Falk story, historical events and Bible story. This painting is sample of second religious painting which is create composition and used bright colors (See Fig 3.2).

➤ **Painting (three)**

This traditional and secular painting is executed by artist Assefa Tsige. The traditional works of Assefa were famous among all the works done in the bygone days. His art work is different than the religious ones in that he executed his art works in a trend of material ones where he should the traditional activities of the daily life of people in this kind of techniques are narrated the sorrows and joys of people in their daily life. Further for instance the donning of Ethiopian traditional dress and traditional instruments of music are depicted with dancing activities (See Fig 3.3).

➤ **Painting (four)**

This work is executed by Maitre artist Afework Tekle and the technique he used is realistic. This artist is a World known one who depicts art in Ethiopian color. Most of the works of Afework are Realistic. On those Realistic paintings objects have three dimensions. They have length, width and depth. It is free; objects include such things as a proportional figure, Landscape, and clouds. The bodies of human beings and plants are free in form. Some of the variations include the sphere, cube, cone, and pyramid through free form. On this art composition perspective, light and shade, color harmony, structure, and composition, as well as lines. In this technique space and size is taken into consideration (Fig 3.4).

➤ **Painting (five)**

This painting is executed by Teshome Bekele and his techniques focus on modern painting. He has his own way of painting an outstanding exhibition holder. (he had many art exhibitions held in various times). The artist here depicts in this own way of looking the world. In the modern technique of depicting art perspective, size and space, color harmony and the space are not kept strictly in a form of rules. The artist creates his own style. This kind of art is widely spread among the artists of today in our country. This technique of painting is also found in the collection room of the museum (See Fig 3.5).

➤ **Painting (six)**

This painting is executed by artist Gizachew Kebede and the work is of abstract type which is not figurative. Though Gizachew is a young artist, he has produced a lot of paintings. He has his own style of painting. The abstract technique gives way to the observe to interpret what he/she seen I the way that he/she understands. The painter paints the work in a balanced color forms by the stroke of the brush there by creating them. (See Fig 3.6).

➤ **Painting (seven)**

This work of painting is excuted by a senior artist called Girmay Hiwot. The works done in a conceptual art way. He is a world wide known artist and; he has his own style. His works of art exhibition which were shown in the”National Museum of Ethiopia” have attracted many visitors. In this technique the artist gives life to the one which doesn’t have it or the opposite. Besides this it can show what is impossible to be possible through the concept of the artist.

The researcher understood that, in this work of art the life of humanity is depicted in different ways. Unity hope/one lines, social life, separation of humanity and unity, etc are seen through conceptual art technique. That means way of painting style which depends on artist’s free idea out of any style and ism which every viewer can interpret as they predict it. Some of the “National Museum of Ethiopia’s” painting collections are conceptual painting. It is type of paintings which artists make it out of figurative symbol (See Fig 3.7).

CHAPTER FIVE

5. Conclusions and Recommendations

5.1 Conclusions

The aim of this paper is to make the community understand that the heritage of painting is a source of income as well as vital for the next generation in that it tells the history and culture of the community and country. Since art is the reflection of culture and history it has to be collected in a proper way to the museum. There it has to be well kept and preserved. In 2015 Ethiopia is recognized as one of the best tourist destination sites in the world being certified by ETTC (European Trade and Tourism Council). In the country fine art exhibition are frequently visited by varies tourists parallel to other cultural heritage. Recently fine arts have got more attention and understanding in societies.

The “National Museum of Ethiopia” is rich in terms of diverse forms of heritage such as Archeology, Paleontology and ethnography heritages. However, it did not give equal attention for fine art collection; due to fine arts are recent phenomena in the National Museum of Ethiopia as a heritage collection. Nowadays there are some efforts to give equal opportunity for fine art collection. Though the directorate of heritage collection is by far better than the previous one in handling the works of art, it has still some problems. One of the problems is that the collection storage which is allocated for the works of art is on the fourth floor of the building. As a result moving in and out the paintings of art will somehow made it very difficult for the curators.

If the storage for the painting collection is located on the ground or in the first floor, it will be somehow ease for handling of the art works. Besides, there is the other challenge is related to ventilation as well as security in order to protect the art works. The traditional works of art which were made in a traditional way had problem of glues. As a result the colors of the paintings have faded in most of the art works.

In terms of administration, the “National Museum of Ethiopia” does not establish relationship with the concerned stakeholders such as governmental and non governmental institutions. This kind of relations is very important to strength the conservation of fine arts collection.

The other challenge is that there is no systematic documentation to identify easily the art works. It doesn't identify who made it, the technique, the title and the date. Among the art works found in the Museum store which were brought for art exhibition, were not taken back by the artists. As a result of this, paintings lost their original status and concept of being heritage.

As the researcher has observed, in the art collection store, there are works which do not fit the standards of a museum. Nobody knows who brought them. They should have been set aside or abandoned. They are simply mixed up with the chosen ones. As a result they are also contaminating the other works besides being harmful to health.

The so called curators that are assigned in the collection directorate are artists in their profession. They do not have additional training in the field of curator. As a result, they are not capable of giving information about conservation and documentation. Besides this the collection room doesn't have collection manager. As a result,, the assigned curators didn't execute the work research, catalogue and promotion in the field of the art works. The other challenge is that the art works are simply left in the room. They are not making accessible for the public in the form of exhibition.

The art conservators of ARCCCH usually go to the different regions, churches and monasteries to execute the work of painting conservation. However, they didn't conserve those that need the work in the "NME" fine art collection room. The collection of the paintings is not in line with the years executed, and they are not set in an orderly manner of size and painting works.

They are simply disposed of at random. Hence, when one needs to make a research, it is hard to identify the work easily. The other challenge is that there is no budget for purchasing materials for properly handling of the art works. Fifty percent of the art works are lined on the floor beside the walls of the room. Finally, the collection of arts takes place through donation. There is no allocated budget for buying art works.

As a result good works of art are left among artists. Even though the fine art collection work has several challenges, if the above challenges are minimized through proper coordination among the curator's effort and the help of the concerned bodies, the fine art collection has also several opportunities for the entire sector of art work in general and "NME" in particular.

Further, the country's museums, galleries, hotels and cultural centers are given the opportunity for artists to show their art exhibition in their exhibition hall. Additionally they encourage them by collaborating and sponsoring them. Due to this it is a good opportunity to develop the collection of fine arts.

The Orthodox Church also gives special respect to spiritual paintings. Basically, the painting in the church is not only to decorate the building of the church they are also to describe Bible stories through narrative paintings. This is also the opportunity to develop fine arts heritage.

The other opportunity is that the museum for its service of art exhibition gets donation of art from those artists who display their art works in the temporary gallery of "NME". This has created favorable condition for the collection of art works. When collecting the art works having a committee that selects the art works on measurable criteria is a good opportunity.

The researcher personally agreed that making a cultural exchange through art exhibition abroad and at home by the directorate of art collection is also good. A plan to make an annual art exhibition preparing a catalogue is a good initiation.

The paper also highlights the fact that the museum should run research on the collected works of art and, as mentioned above. In order to make it last for generation to come, the museum should preserve and conserve the works.

Further, the paper has pointed that the art works collected in ARCCH should be placed in an orderly manner as well as it must have conservation so that the paintings will not be damaged. The art works lack public exhibitions and printed catalogue. It is found that the Museum is by far better than the days of its establishment in the collection of art but there is a lot to be done to update it in line with the international standard.

The paper also has raised the issue of art conservation which is essential to preserve art as a heritage and to this end the need of an art expert in the field. How to receive the incoming art work to ARCCH that should include criteria such as documentation in highlighted in the paper. The collected works of art have religious and secular themes and differ in their styles. Addition to this the paper has highlighted the gap that is found among artists including the fact that the modern art is dominating the traditional one.

From the observation the researcher has come to understand that previously the works of art were stored with other heritage artifacts that are so say before they get their own room like nowadays. In the paper the researcher has dealt that ARCCH has no enough budgets and heritage orient financial system that promotes art. Art deserves its right place since it is heritage. It is finger counting ones who give due value for art among the workers.

The agreement made by the ARCCH with Ethiopian artists and sculptures association and A.A.U Alle School of fine art and design is a good step to forward the advancement of art works. It is a good opportunity to have art conservators who are trained abroad in the directorate of heritage conservation. They are capable of conserving art as well as transferring their skills to others.

To have a separate section for the works of art in the collection directorate is encouraging since art is given great value like other heritage works. The heritage collection directorate sends some of its curators to the different regions of the country in order to create awareness creation and experience sharing among various professionals in the field.

As the data collected has shown us the researcher has believed that the results of this paper will indicate that the painting collections should benefit both the community and the country to create understanding of our culture and history, as well as for tourist attraction and income generating.

Generally the objective of the paper is to create understanding and awareness there by exploring the painting collections at the “National Museum of Ethiopia”. Because of this the researcher indicates, to show the gap that exists between different artists, to indicate the influence of modern art on traditional painting, to point out the gap that exists between documentation and conservation, to indicate how museum professionals are important for painting collection, to indicate how to organize appropriate storage room for painting collection, to facilitate painting collection for exhibition purpose.

5.2. Recommendations

Based on the data collected through interviews, questionnaires and observation, the following findings are recommended:

➤ **Concerning the museum structure:**

Although, the government of Ethiopia should have given due attention to the country's cultural heritage, this time all Cultural Heritage Collections are not under "NME" due to the recent structure of ARCCH. The "National Museum of Ethiopia" must be given a proper name and should be organized to meet the criteria of the international standard.

In addition to this it is better if the paintings are collected and run by the museum. So the work of paintings will have a proper handling, documentation and conservation. The work of art will have a wider opportunity for collection and exhibition. Besides this it is recommended that as the National standard there should be National Gallery of fine Arts.

➤ **In relation to understanding about painting collection:**

The researcher has indicated that first of all the ARCCH employee should have basic understanding about paintings heritage parallel to other cultural heritage such as, Archaeology, paleontology, pale anthropology, ethnography. In addition to this before the expertise employed they should have related knowledge with cultural heritages or after they are employed ARCCH should give them continuous training on painting collection.

In addition to this, the researcher believed that museum paintings collection employees' expertise of ARCCH should have a firsthand knowledge about paintings heritage, and they create understandings by facilitating panel discussion, exhibition, and demonstration workshops.

➤ **When Accession work is carried out:**

When museum acquire paintings from individual or artists, the paintings should be evaluated appropriately by related professionals and technical committees. Most of the requirement should be based on the durability of color and canvas, which is not copied from other creative works, which have special creativity of style, which reflect the country's history and culture including motive of Globalization.

Beside that when art works are acquired for the collection, it must be compatible with acquisition process. Instead of relying on donation there should be proper budget allocation for buying

works of painting for the museum. Addition to this the researcher recommends that, for all who donates of paintings the “NME” should give the recognition.

➤ **The method of Curation:**

The art curator at first hand plays an important role for the development of painting collection. One of the professionals needed in the museum is a curator. However professionalism and quality should be taken in to account. The public and the government should be aware the necessity of a curator. The ARCCCH curators should share experience from other experienced curators and have got additional training.

The “NME” fine art curators should be having additional training about curation of paintings. Further they should have the knowledge and ability to prepare fine arts catalogs, panel discussion, and exhibition. They should be communicating with promoters, writers, journalists, artistes, art historians. According to this they should behaving fair salary increment in order to make these people more motivated to their work. Refresher courses should be given in a form of workshop or training for those relevant employees who are in the field of art.

➤ **With regard to painting Collection storage:**

In the fine arts collection it is necessary to make ready appropriate storage area for painting collections. The room should be having standard space and arrangements of painting works.

Air condition, security camera and light system in ARCCCH should be fulfilled and arranged with standard of Museum. Additionally there should be a proper mechanism for the storage of paintings.

There should be budget allocation for purchasing materials that are needed for the organizing storage. The placement of each painting should be arranged or classifying with their theme and technique. The paintings collection storage should not be cleaned by any lay man rather it should be better to be cleaned by curators.

➤ **Concerning the Documentation method:**

The documentation work of painting collections should be carried out based on the standardized system of other countries. Proper documentation and cataloging should be done when receiving the incoming paintings and other work of art. When the paintings are received it should be evaluated by related professionals, and should be better to register with scientific method.

All the painting collection should be have accession number including full information. According to these numbering and marking collections is the process of associating a unique identifying number with the collected objects and marking or labeling the object with the number.

➤ **The method of conservation**

Painting collections should be maintained by the professional conservators to protect them from threat of deterioration. Because the painting conservators should study the behaviors of each painting collections and devise appropriate conservation method in relation to the objects nature and to understand the materials, method of manufacture, and threats to physical integrity, environmental factors and previous conservation treatments in order to properly attend to an object in their care. So the Painting conservators should be have embraced new technologies that can assist them in understanding materials and structure of a work of art object of historical significance.

➤ **The gap of artists' skill on painting**

The paintings which is donated or purchased to the Museum should fulfill the standard of museum collection. . The paintings which are done in the absence of experienced knowledge do not fit the museum standards. Therefore, the gap of knowledge among artists should be fill the gap through short and long term trainings.

In addition to narrow down the gap of knowledge among varies artists, A.A.U Alle Fine Arts and Design School should devise uniform National Curriculum which guides the teaching learning process and assessment of students.

“National Museum of Ethiopia” should be done with collaboration of A.A.U Alle Fine Arts and Design School, Ethiopian Fine Arts Association, cultural institution, Artists and interested individuals for the development of painting collection.

➤ **The Influence of modern painting on traditional painting**

The method of training traditional painting around Orthodox Church should be given attention parallel to modern paintings by encouraging them through the Ministry of Education. Addition to that it is better to integrate traditional knowledge with modern technique. They have equal Contribution for the development of painting collection. The school of traditional art should be established for developing the countries indignities and originality of our painting to hand over for future generation. Further the following are recommended by the researcher:

- The Ethiopian Art and Sculptures Association should put more effort up on creating the awareness of art importance among the society by preparing painting exhibition and panel discussion on fine arts activity.
- The painting collection of “NME” storage, instead of limited in the storage room should be making available to the public to demonstrate the social and cultural history through exhibition at temporary Gallery of “NME”.
- Painting collection should be treated by professional conservators. Those working in the ARCCCH like curators, conservators, and documentation expert and exhibition designer should be having got sustainable training which is related to museum profession. In order to preserve the art work and make it last for a long time, there should be proper handling and conservation.
- The damaged paintings should be separated from those which are not damaged. The “NME” should give attention for disposal works. In the fine arts storage room there are deteriorated paintings. They should be separated from other paintings which are on good condition.
- The art works found in the Department of Collection Directorate should be preserved and conserved by the right expert in the field. ARCCCH should consult the relevant professional when buying an art.
- The establishment of other museum in the different region of Ethiopia should be encouraged. To this end the National museum must give its support. Beside that it has to get collection of art through the contribution of regional Museums.

- The paintings which displayed at permanent exhibition of “NME” have not changed for a long period of time. Due to it makes repetition showing on visitors, the researcher recommended that, the painting should be changing with a limited time.
- The Fine Arts of the country should have inspection and standardization like other heritages. Beside that the researcher recommended the “NME” should be organize and hire man power which fulfill the museum purpose.
- Art education should start from the primary school. These students take art as a major field of subject and easily understand art. According to this the student can appreciate, understand the meaning and value of art and they can be an artist.

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List of Informants

No.	Name of Informants	Occupation	Date of Interview	Age Group	Sex
1	Abebaw Ayalew	Art Historian	November12,2015	45 - 50	M
2	Aynalem Emiru	Art Historian	August 5, 2015	45 - 50	F
3	Bekele Mekonnen	Fine art assistant professor	August 1, 2015	49 - 53	M
4	Bereket Zewdie	Exhibition Expert	August 5, 2015	35 - 45	M
5	Beyene Deme	Fine art conservator	August 20, 2015	45 - 50	M
6	Biru Worku	Modern artist	August 24, 2015	45 - 50	M
7	Esseye G/Medhin	Art historian	September 2, 2015	55 - 60	M
8	Fitsum Tefera	Fine art curator	September 7, 2015	25 - 30	M
9	Getachew Sinishaw(Dr.)	CHLSD director	September 11, 2015	49 - 53	M
10	HassenSeid/(Dr.)	A.A.U I.E.S museum curator	September 15, 2015	49 - 53	M
11	Kidist Birhane	Studio artist	September 3, 2015	30-35	F
12	Lemma G/Selassie	Exhibition Designer	September 23, 2015	49 - 53	M
13	Menkir Bitew	Intangibles heritage senior expert	September 18, 2015	57 - 60	M
14	NigusuMekonnen	Education offiser	November 5, 2015	45-50	M
15	Seyoum Ayalew	Ethiopian Visual art association president	September 27, 2015	45 - 50	M
16	Solomon Teshome	Fine art conservator	August 20, 2015	45 - 50	M
17	Tadesse Almaw	Documentation expert	October 2, 2015	40 - 45	M
18	TekesteYebeyin	Traditional Artist	October 6, 2015	49 - 53	M

Appendix 1

Artists who donated their paintings before 1992

No	Artists Name	No, of arts	Theme	Ism	Material
1	Blata Amelaf Hiruy	04	Secular	Realism	Oil on canvas
2	Agegnehu Engida	02	Secular	Realism	Oil on canvas
3	Maitre Artist Afework Tekle	65	Secular	Realism	Oil on canvas
4	AlleFelege selam	02	Secular	Realism	Oil on canvas
5	Lema Guya	02	Secular	Realism	Oil on canvas
6	Gebrekirosos Desta	06	Secular	Realism	Oil on canvas
7	Daniel Tuafe	08	Secular	Realism	Oil on canvas
8	Tadesse Gizaw	04	Secular	Instaletion	Mixed media
9	Bisrat Bekele	01	Secular	Realism	Oil on canvas
10	Abdurahman M. Sherif	01	Secular	Realism	Oil on canvas
11	Tadesse Belayneh	01	Secular	Realism	Sculpture
12	Tadesse Mamecha	01	Secular	Realism	Charcol, paper
13	Mengistu Cherinet	08	Religious	Traditional	Oil on canvas
15	Girma Hiwot	02	Secular	Modern	Oil on board
16	Wosene Kosorove	01	Secular	Modern	Oil on canvas
17	Eskunder Bogosian	01	Secular	Abstract	Oil on canvas
18	Esseye Gebre Medhin	04	Secular	Realism	Oil on Board
19	Zerihun Yetimgeta	01	Secular	Traditional	Color& Leather

20	Bekele Abebe	02	Secular	Realism	Sculpture
21	Tasew Chernet	03	Secular	Realism	Oil on canvas
22	Worku Goshu	03	Secular	Realism	Oil on canvas
23	Worku Mamo	01	Secular	Realism	oil on canvas
24	Tadesse wolde aregay	01	Religious	Traditional	Oil on canvas
25	Mamo Tesema	08	Secular	Modern	Ceramic
26	Taye wolde Medhin	02	Religious	Modern	Oil on canvas
27	Eshetu Tiruneh	03	Secular	Realism	Oil on canvas
28	Desta Hagos	02	Secular	Modern	Oil on canvas
29	Getachew Joseph	02	Secular	.abstract	canvas/mixed/
30	Teshome Bekele	01	Secular	Modern	Oil on canvas
31	Elias Haile	01	Secular	Realism	Oil on canvas
33	Seyoum Wolde	01	Secular	Modern	Oil on board
34	Yigezu Bisrat	01	Secular	Realism	Oil on canvas
35	Taye Birzo	03	Secular	Realism	Oil on canvas
36	Tulu Guya	02	Secular	Modern	Graphic print
37	Kesela Markos	01	Secular	Realism	Oil on canvas
38	Ashenafi Wolde Yesus	01	Secular	Realism	Oil on canvas
39	Shifnaran/foreign artist/	07	Secular	Realism	Oil on canvas
40	Terri/Foreign artist/	06	Secular	Realism	Oil on canvas
41	Aba wolde Tekle Haimanot	04	Religious	Traditional	Oil on canvas

Source ARCCH fine arts collection storage (2015)

On this table I indicated the type of artists painting the material they used, their Ism and Theme before 1992.

Appendix 2

Artists who Donated paintings from 1993-2010

No	Artists Name	No, of Arts	Theme	Ism	Material
1	Tenaw Getahun	02	Secular	Realism	Oil on canvas
2	Woldehana Biru	01	Secular	Realism	Oil on canvas
3	Tadesse Kahsay	02	Secular	Realism	Oil on canvas
4	Behailu Bezabih	01	Secular	conceptual	Mixed Mate.
5	Mesfin H/mariam	06	Secular	Realism	Oil on canvas
6	Abebe Zelelew	02	Secular	Modern	Color on wood
7	Girma Bulti	08	Secular	Modern	Acrylic on canvas
8	Tesfaye wolde	01	Secular	Realism	Oil on canvas
9	Getu Shiferaw	02	Secular	Realism	Oil on canvas
10	Sinafikish Zeleke	01	Secular	Modern	Oil on canvas
11	Geta Mekonen	01	Secular	Realism	Oil on canvas
12	Fikru Demisse	01	Secular	Realism	Oil on canvas
13	Asfaw Tulu	01	Secular	Realism	Graphic wood
14	Mekoya Kiros	03	Secular	Realism	Oil on canvas
15	Nigussu Habte	01	Secular	Modern	Oil on canvas
16	Tesfaye Gebre	01	Secular	Realism	Oil on canvas
17	Lemma Gebresilasse	02	Secular	Modern	Graphic/paper/
18	Asnake Belew	01	Secular	Realism	Sculpture ¹⁹
19	Emebet Belete	01	Secular	Modern	Ink and paper

20	Assefa Tsige	01	Secular	Traditional	Oil on canvas
21	Agzachew Sahle	01	Secular	Realism	Oil on canvas
22	Fitsum Admase	01	Secular	Realism	Oil on canvas
23	Teferi Gizachew	01	Secular	Realism	Acrylic color
24	Marta Mengistu	01	Secular	Modern	Acrylic color
25	Netsanet lemma	01	Secular	Modern	Modern
26	Yonas Kenea	02	Secular	Modern	Oil on canvas
27	Gizachew Kebede	02	Secular	Abstract	Acrylic color
28	Hailu Kifle	01	Secular	Realism	Paper graphics
29	Solomon Teshome	03	Secular	Traditional	Acrylic on canvas
30	Adamseged Michael	01	Secular	Realism	Oil on canvas
31	Tekeste Yibeyin	01	Religious	Traditional	Oil on canvas
32	Tesfaye Niggusse	02	Secular	Modern	Acrylic color
33	Biruk Mengistu	01	Secular	Modern	Acrylic color

Source ARCCH fine arts collection storage (2015)

This table indicated artists of the time, the techniques they used and number of donated paintings from 1993-2010.

Appendix 3

Artists who donated paintings from 2011-2015

No	Artists Name	No. of Arts	Theme	Technique	Material
1	Fikru Gebre Mariam	01	Secular	Modern	Oil on canvas
2	Robel Birhane	03	Secular	Modern	Oil on canvas
3	Fikadu Ayalew	02	Secular	Realism	Oil on canvas
4	Birtucan Dejene	02	Secular	Realism	Oil on canvas
5	Kidist Birhane	03	Secular	Realism	Oil on canvas
6	Masimo Diveta	01	Secular	Modern	Mixed Media
7	Makida Bizuneh	01	Secular	Modern	Oil on canvas
8	Markos woldehana	01	Secular	Modern	Oil on canvas
9	Yodit Assefa	02	Secular	Modern	Oil on canvas
10	Tadesse Baissa	01	Religious	Tradition	Oil on canvas
11	Fasil Assefa	01	Secular	Modern	Oil on canvas
12	Kibrom G/medhin	01	Secular	Modern	Oil on canvas
13	Dawit adenew	01	Secular	Modern	Oil on canvas
14	Teferi Mekonen	03	Secular	Modern	Oil & fiber
15	Joseph H/mariam	03	Secular	Modern	Oil on canvas
16	Yordanos wube	01	Secular	Modern	Oil on canvas
17	Solomon Alemayehu	01	Secular	Realistic	Oil on canvas
18	Zecarias Ketema	01	Secular	Modern	Oil on canvas
19	Amanuel Tegegn	01	Secular	Modern	Oil on canvas

20	Workineh Bezu	01	Secular	Modern	Oil on canvas
21	Merikokeb Bihanu	01	Secular	Modern	Oil on canvas
22	Fitsum Tefera	02	Secular	Realistic	Oil canvas
23	G/mariam Anenia	01	Secular	Modern	Oil canvas
24	Alexander Tadesse	01	Secular	Realistic	Oil canvas
25	Alazar Tesfaye	01	Secular	Realistic	Oil canvas
26	Firezer Moges	01	Secular	Realistic	Graphic on wood
27	Getachew Birhanu	01	Secular	Modern	Mixed media
28	Ameneshoa Admasu	01	Secular	abstract	Oil on canvas
29	Milion Birhane	01	Secular	Realistic	Sculpture
30	Kelemu Damte	01	Secular	Modern	Acrylic
31	Mereid Tafesse	01	Secular	Modern	Charcoal paper
32	Naod Kiflu	01	Secular	Modern	Oil on canvas

Source ARCCH fine arts collection storage (2015)

This table indicates the same to the above table, to show their theme, technique, quantities and the material the artists used at a time.

Appendix 4

Artists who donated Paintings in unknown time

No	Artists Name	No. of Arts	Theme	Ism	Material
1	Yehuala work Hagos	03	Secular	Realistic	Oil canvas
2	Tsehay Yohanis	01	Secular	Realistic	Oil canvas
3	Alemayehu G/ medhin	05	Secular	Realistic	Oil canvas
4	Fasika Th.	01	Secular	Realistic	Oil canvas
5	Hailu Markos	01	Secular	Realistic	Oil canvas
6	Alemush Kefialew	04	Secular	Realistic	Oil canvas
7	Yemane Liul	01	Secular	Realistic	Oil canvas
8	Aklilu Mengistu	01	Secular	Realistic	Oil canvas
9	Assefa Yemanebirhan	04	Secular	Realistic	Oil canvas
10	Wondimagegnehu Afework	03	Secular	Realistic	Oil canvas
11	Hilesilasse Woldemichel	01	Secular	Realistic	Oil canvas
12	Mezmur Zedawit	04	Secular	Realism	Oil canvas
13	Tamirat Redate	01	Secular	Realism	Oil canvas
14	Kassa Wondimagegnehu	01	Secular	Realism	Oil canvas
15	Mulugeta Gebre	01	Secular	Realism	Oil canvas
16	Kebede Zewdu	01	Secular	Realism	Oil canvas
17	Estifanos Gugsa	01	Secular	Realism	Oil canvas
18	Tesfaye Mandefro	03	Secular	Realism	Oil canvas
19	Birhane Mehari	01	Secular	Realism	Oil canvas

20	Shiferaw Sahlu	01	Secular	Realism	Oil canvas
21	Tizazu Wondimagegnehu	01	Secular	Realism	Oil canvas
22	Alex Bogosian	02	Secular	Realism	Oil canvas
23	Silvano	05	Secular	Realism	Oil canvas
24	Ayenachew Mandefro	02	Secular	Realism	Oil canvas
25	Belay gorfu	01	Secular	Realism	Oil canvas

Source fine arts collection storage (2015)

On this table I indicated the paintings which interred in the fine art collection and has no accession number (full information).

Appendix 5

Registration procedure

Acc. No.	Artist Name	Title	Technique	Size (c.m)	Material	Source of the acquisition	Condition
P001	Maitre A. Afework Tekle	The sun .African The Nile	Painting	140x100	Oil on canvas	Donation	Good
P004	>>	Bishoftu	Painting	84x40	Oil	Donation	Good
P0010	>>	Sick at heart	Painting	75x49	Oil on canvas	Donation	Good
P0156	>>	The lion and the artist	Painting	48x38.6	Oil on canvas	Donation	Good
P0228	>>	London in snow	painting	46x53	Oil on canvas	Donation	good
P0711	Artist Daniel Tuafe	Mesob	painting	100x75	Oil on canvas	Donation	Good
P0393	Artist Daniel Tuafe	unknown	painting	73x123	Oil on canvas	Donation	Good
P0450	Artist Eskunder Bogosian	Abstract	painting	90x84	Oil on canvas	Donation	Good
P0568	Artist Gebrekirstos desta	Television	painting	138x140	Oil on board	Donation	Good
P0569	Artist Mengistu Cherinet	Eyesusna Dekemezam urtu	painting	200x131	Oil on canvas	Donation	Good
P0533	Artist Zerihun Yetimgeta	Africa Besostegna w Alem	painting	149x128	Acrylic on canvas	purchasing	Good
P0515	Artist Taye Birzo	Guzo	painting	77x118	Oil on canvas	Donation	Good

P0508	Artist Worku Goshu	unknown	painting	100x85	Oil on canvas	Donation	Good
P0497	Artist Esseye G/medhin	Wazema	painting	82x22	Oil on board	Donation	Good
P0415	Artist Lemma Guya	unknown	painting	62x107	Oil on canvas	Donation	Good
P0417	Artist wosene Kosorove	unknown	Painting	64x59	Oil on canvas	Donation	Good
P0364	Artist Tadesse Mesfin	Labourer	painting	59.5x52.5	Oil on canvas	Donation	Good
P0366	Artist Fitsum Admase	Unknown	painting	84x69	Oil on canvas	Donation	Good
P0363	Artist Yigezu Bisrat	Mother and child	painting	79x46	Oil on canvas	Donation	good
P0608	unknown	unknown	Painting	27x56	Tempra canvas	unknown	Bad
P0611	unknown	unknown	Painting	34x37	Oil on canvas	unknown	Bad

Source ARCCH documentation department (2015)

This table shows how to register the collected paintings which are found at the “NME” documentation department.

Appendix 6

Addis Ababa University College of Social Sciences

Department of Archaeology and heritage management

Questionnaires for Employee of ARCCH

Dear respondent

I have prepared this questionnaire of my research study for the partial fulfillment of my MA in Museum studies at Addis Ababa University. The purpose of this research is to indicate how to understand, preserve and conserve through painting collection. Hence your genuine answer is of great help to the researcher.

Please put (x) mark where needed or answer the questions in the space provided.

Age 20----30 35----45 50-----60

Sex Female Male

Educational background 12 complete Diploma BA MA

1. For how many years have you been working in your position? -----

2. Does ARCCH have appropriate art collections room? If your answer is no why? -----

3. Does ARCCH have enough art collections? If your answer is no describe the reason. -----

4. Do ARCCH employees have sufficient Knowledge about fine arts collection?

Yes No

5. If your answer is no for question number 4, please give your reason-----

6. Does ARCCH have professional art conservator?

Yes No

7. What is the role of conservator for fine art collections?-----

8. How does ARCCH collect and register the heritage of fine arts?-----

9. In what method the ARCCH dispose the deteriorated paintings?-----

10. Is the finance system of ARCCH easily available for preserving heritage?

Yes No

11. If your answer is no for question number 9 please give your reason.-----

Appendix 7

Addis Ababa University College of Sciences

Department of Archaeology and heritage management

Questioner for Artists

Dear respondent

I have prepared this questionnaire of my research study for the partial fulfillment of my MA in Museum studies at Addis Ababa University. The purpose of this research is to indicate how to understand, preserve and conserve through painting collection. Hence your genuine answer is of great help to the researcher.

Please put (x) mark where needed or answer the questions in the space provided.

Age 20----30 35----45 50-----60

Sex Female Male

Educational background 12 complete Diploma BA MA

1. What type of painting is appropriate for the museum collection? -----

2. What type of painting defines our cultural Heritage?

Traditional secular All

3. What is the benefit of fine arts for the Museum?-----

4. Does the artist have a contribution for the Museum's collection? How?-----

5. What is the significance of art galleries and Museums for fine art collections?-----

6. Are Ethiopian Artists voluntary enough to give their art works for National Museum of Ethiopia? why?-----

7. What is your justification for future development of fine art collections?-----

8. What is the main barriers for artists to produce more art works?-----

9. Is there integration between artists, art association and museum? If your answer is no why?-----

10. What is the benefit of fine arts collection for our country, culture, history and communities interaction?-----

11. Is there enough Museum or galleries in our country for art collections?-----

12. What is the benefit of Museum art collection for artists?-----

Appendix 8

Addis Ababa University College of Sciences

Department of Archaeology and heritage management

Questionnaires for art historian and curators

Dear respondent

I have prepared this questionnaire of my research study for the partial fulfillment of my MA in Museum studies at Addis Ababa University. The purpose of this research is to indicate how to understand, preserve and conserve through painting collection. Hence your genuine answer is of great help to the researcher.

Please put (x) mark where needed or answer the questions in the space provided.

Age 20----30 35----45 50-----60

Sex Female Male

Educational background 12 complete Diploma BA MA

1. What is the benefit of National Art galleries for fine art collections?-----

2. What is the contribution of artists and societies to collect fine arts for the museum purpose?-----

3. What must be the right communication between artists and Museum professional for the benefit of fine art collection?-----

4. Is there appropriate museum in our country for art collections? If your answer is no what is your justification? -----

5. How do you evaluate the National Museum of Ethiopia's Art collections?-----

6. What type of organization is appropriate for fine art collections? National Museum or ARCCH? Why?-----

7. What is the main activity of art curator for fine art collections?-----

8. What is the interaction of artists and Museum expertise through fine art exhibition?-----

9. What method of art collections is better for Museum purpose? Why?-----

10. What is the role of art conservators for Museum painting collections?-----

11. What is the role of art historian for fine art collections?-----

12. What is the role of curators for museum purpose and mission?-----

APPLICATION FORM

FOR LABORATORY RESEARCH ON FINE ARTS

FA 003

- 1. Applicant's full Name _____
- 2. Qualification _____
- 3. Nationality _____
- 4. Passport Number _____
- 5. Specialty _____
- 6. Institution _____
- 7. Title of research _____
- 8. Purpose of research _____
- 9. Duration of research; from _____ to _____

10. Anticipated findings of research _____

10. Details of research methodology and list of requirement to be used

- 11. Research to be done on
 - 11.1 His/her own findings
 - 11.2 Others findings

12. If research is going to be done on un published findings of other researchers the applicant shall attach a letter of authorization from the discoverer or team leader.

- 13. Is there any research equipment that you want the laboratory to place at your disposal?
 - Yes
 - No

14. If yes please list down

15. Have you ever done similar research in Ethiopia?

Yes

No

16. If yes please specify the time and title of research

I, the above mentioned applicant, have agreed to work in accordance with Ethiopian rules and regulations of heritage preservation and the directives on the use of the Collections and Research Laboratories while working in the laboratories. I have also agreed to submit a report (not less than two pages) of the activities that I will conduct in the laboratories.

Name _____ Signature _____ Date _____

To be filled by the Authority;

1. Room No. given to the applicant _____

2. Authorized by;

Full Name; _____

Signature _____ Date _____

N.B. There shall be -3 copies of this form to given to the Directorate, the curator and the researcher.

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ፊርማ----- ፊርማ-----

ቀን----- ቀን-----

ቅርሱ ለመመለሱ ማረጋገጫከላይ የተጠቀሰው ቅርስ ተመላሽ ለመሆኑ:

የኪዩራተሩ ስም----- ቀን----- ፊርማ-----

በቅርስ ጥናትና ጥበቃ ባለስልጣን የቅርስ ማሰባሰብ ማደራጀትና ላቦራቶሪ አገልግሎት ዳይሬክቶሬት

የስነ ጥበብ ቅርስ ማሰባሰቢያ ቅጽ

FA 001

1. የቅርሱ ዓይነት _____ የቅርሱ መጠን _____
2. የቅርሱ ርዕስ _____
3. የቅርሱ ባለቤት _____ ቅርሱን ያስረከበው _____
4. የቅርሱ የርክክብ ሂደት / በስጦታ : በግዢ : በውሳኔ : በውርስ : በልውውጥ :
5. የቅርሱ በጊዜው በገንዘብ ቢተመን ያለው ዋጋ _____
6. ቅርሱን የተረከበው ኪዩሬተር _____
7. የቅርሱ ርክክብ የተደረገበት ቀንና ዓ.ም _____

እኔ ሠዓሊ : አቶ : ወ/ሮ : ወ/ት : _____ ከላይ በተጠቀሰው መሰረት የራሴ የግል ፈጠራ የሆነውን ይህንን ቅርስ ለኢትዮጵያ ሕዝብ ቅርስ እንዲሆን በፈቃደኝነት ማበርከቴን አረጋግጣለሁ፤

አስረካቢ

ተረካቢ ኪዩሬተር

ሥም _____

ሥም _____

ፊርማ _____

ፊርማ _____

Heritage Collection and Laboratory Service Directorate

Documentation Unit

Fine Art Accession Register Form

FA oo2

Accession Number	Acquisition Method	Acquisition Date	Acquisition Source	Acquisition Producer
Title	Material	Technique	Dimension Length Width Diameter	
Content / Subject/		Inscription Mark		
Conservation Method	Conservation Date	Deaccessioning and Disposal information	Deaccessioning / Disposal Method	
Disposal Date	Disposal Recipient	Disposal result	Conservation Result	

Curator Name _____ Date _____ Sign _____

Technical Committee Approval

No	Name	Date	Signature

Interviewee:

1. How could Ethiopian society understand fine art collection as one of our cultural heritage?
2. What is the contribution of museum professionals for painting collection?
3. Why the gap of knowledge between artists?
4. How to preserve and conserve museum painting collections?
5. What is the gap of documentation and conservation in “NME” fine art collection?
6. Why professionals like curator and conservator are necessary for museum fine art collections?
7. Why is the influence of modern painting on traditional one?
8. Why is absence of collection policy in “NME”?
9. How to protect paintings from deterioration?
10. How to acquire and acquisition the museum painting collection?
11. What is lack of clearly established and defined criteria?
12. What is problem of storage and treatment in Museum painting collection?

DECLARATION

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

Name _____

Signature _____

Date of submission _____

Place: College of Social Sciences, Department of Archaeology and Heritage Management, Addis Ababa University.

Date of Submission: April, 2016