ADDIS ABABA UNIVERSITY SCHOOL OF GRADUATE STUDIES

STAKEHOLDER ENGAGEMENT AT THE "NATIONAL MUSEUM ETHIOPIA"

BY: NIGUSSU MEKONNEN ABAY

April 2016

Addis Ababa, Ethiopia

ADDIS ABABA UNIVERSITY SCHOOL OF GRADUATE STUDIES

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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)

ADVISOR: TEMESGEN BURKA (PhD)

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APPROVED BY BOARD OF EXAMINORS

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):

_____	_____	_____
Advisor	Signature	Date
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Internal Examiner	Signature	Date
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External Examiner	Signature	Date

DECLARATION

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

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Date of Submission: April 2016

Abstract

STAKEHOLDER ENGAGEMENT AT THE "NATIONAL MUSEUM OFETHIOPIA"

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The main objective of this study was to investigate the status of stakeholder engagement practice at the "NME". A renewed interest in stakeholder engagement approaches has been identified, as organizations experience increasing pressures with regard to social accountability and transparency. The subject is of particular interest within the public sector, where involving stakeholder views into decision- making is becoming a crucial part of museum governance strategies. This study engages with very topical subject and aims to explore the value of stakeholder engagement practices in museums. Both qualitative and quantitative research approaches were employed to enhance the completion of this study. The data collection involved 7 in-depth semi-structured interviewees, 216 questionnaire and critical observation. The collected data from questionnaire was incorporated with the interviews for triangulation purposes. The overall data analysis was conducted via a systematic content analysis approach for qualitative data where as the quantitative data was analyzed with a one-way ANOVA. The study's findings revealed that the "NME'' must take seriously its stakeholder engagement practice as its core activities and to open its door for all stakeholder groups. In light of this, the main conclusions to be drawn from this study revealed that stakeholder engagement practice plays a vital role at the "NME" enabling it to successfully adapt itself to the current trends of stakeholder engagement approaches. The study adds its own share to the scarce literature regarding stakeholder engagement in the museum sector of the country in general and the "NME" in particular.

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Table of Contents

Page

DECLARATION i
Abstract ii
Acknowledgements iii
Table of Contents iv
Lists of Tables viii
Lists of Figures ix
Lists of Abbreviations and Symbols x
Chapter- One 1
1. Introduction 1
1.1. A Short History of the "National Museum of Ethiopia" 2
1.2. Statement of the Problem 6
1.3. Objective of the Study 8
1.3.1. The General Objective of the Study 8
1.3.2. Specific Objectives of the Study 9
1.4. Research Questions 9
1.5. Delimitation of the Study 10
1.6. Research Methods: Design and Implementation 10
1.6.1. Research Design 10
1.6.2. Sampling and Sampling Techniques 11
1.6.2.1. The Study Population 11
1.6.2.2. Sample Size and Sampling Procedures 12
1.6.2.3. Sample Size Determination 13
1.6.2.4. Choosing the Sample from the Stakeholders of the "NME" 14
1.7. Data Sources 16
1.7.1 Pre-field data collection 16
1.7.2 Data collection during the field work 17
1.8. Data Collection Instruments and procedures 17
1.8.1. Questionnaire 18
1.8.2. In-depth Semi- Structured interview with Key Informants 19
1.9. Method of Data Analysis 21

1.10. Data Quality Assurance 22
1.11. Ethical Considerations 23
1.12. Significance of the Study 24
1.13. The organization of the thesis 24
Chapter-Two 27
2. Review of Related Literature 27
2.1. Introduction 27
2.1.1. The Early History and the Concept of Stakeholder 27
2.1.2. Categories of Stakeholders 32
2.2 Stakeholder Engagement in Museums 33
2.3 The Envisioned Benefits of Stakeholder Engagement in Museums Activities 36
2.4 Means of Engaging with Stakeholders 38
2.5 The principles, Drivers and Challenges of Stakeholder Engagement 39
2.6. Organizational Structure as the Most Decisive Element for Etakeholder Engagement 40
2.7. Stakeholders Engagement at the "National Museum of Ethiopia" 42
Chapter- Three 49
3. Raw Data Presentation 49
3.1. Demographic Characteristics of Sampled Participants 49
3.1.1. Data Description: Questionnaire Respondents (Open-ended and Close- Ended) 51
3.1.1.1. Open- Ended Questionnaire Respondents 51
3.1.1.2. Close-Ended Questionnaire Respondents 52
3.1.1.3. The findings and tabulations 63
3.2. The data collected from in- depth semi-structured interviews 64
3.2.1. What Does a Museum Stakeholder Mean for the "NME"? 64
3.2.2. Who are the Major Stakeholder Groups of the "NME"? 65
3.2.3. Does the "NME" have Clearly Defined Stakeholder Engagement Policy? 65
3.2.4. What Does Stakeholder Engagement Mean for the "NME"? 65
3.2.5. What Should be the Best Engagement Strategies of the "NME" to Engage with its Stakeholders? 66
3.2.6. How Do you Evaluate the Current Service Delivery Status of the "NME"? 66
3.2.7. How Do you Evaluate the Readiness of the Officials of the Ministry and the Authority to Support the "NME's" Effort of Engaging with its Various Stakeholders? 67

3.2.8. What are the Major Challenging Problems of the "NME" to Engage Effectively with its Various Stakeholders? 69
3.2.9. What Benefits Does Have the "NME's" Engagement with its Various Stakeholders Found Within or Outside of the Sector? 69
Chapter Four 71
4. Research Synthesis and Discussion 71
4.1. Introduction 71
4.2. Discussion 72
4.2.1. Respondents' Views on the Concept of Stakeholder and Categories of Stakeholders 72
4.2.2. Respondents' views on Stakeholder Engagement Practice in Museums 77
4.2.2.1. Comparing the Views of Tour and Travel Agencies, School and Domestic Visitor Respondents' Using Analysis of Variance /ANOVA/ 82
4.2.3. Respondents' Views on the Envisioned Benefits of Stakeholder Engagement in Museums 84
4.2.4. Respondents' Views on the principles, Drivers and Challenges of Stakeholder Engagement 90
4.3. Discussion of the Major Findings of the Study 96
4.4. Similarities and Discrepancies between the Findings of this Study and Views obtained from Various Authors 103
4.4.1. Similarities Between the Study Findings and Views Obtained from Various Authors 103
4.4.2. The Differences Between the Findings of this Study and the Views Obtained from Various Authors 104
Chapter-Five 107
5. Conclusions and Recommendations 107
5.1. Conclusions 107
5.2. Recommendations 112
List of Bibliography
List of Informants
List of Queisonnaire Respondents
Appendices

Lists of Tables

Page

Table.1. The Overall population Size for the Sample 15

Table.2 Demographic Characteristics of Sampled Participants 50

Table. 3. Characteristics' of Interviewed Respondenst..... 50

Table. 4. Interviews Total Personal Profile..... .. 51

Table .5. Respondents' Views on the Concept of Stakeholder Engagement 53

Table.6. Respondents' Views on the Major Stakeholder Groups of the "NME"..... .. 53

Table. 7. Respondents' Views on Means of Engaging with Various Stakeholder Groups..... ……54

Table .8. Respondents' Views on the Challenges of the "NME" with Various Stakeholders ..... … 55

Table. 9. Respondents' Views on the Envisioned Benefits of Stakeholder Engagement to the "NME"...56

Table.10. Respondents' Views on Measures needed to be Taken to Improve the Status of Stakeholder Engagement in the "NME" ..... ….. 57

Table.11. Respondents' Views on the Efforts Expected from the Governing bodies, the Museum Staff Members and the Overall Stakeholder Groups of the Sector..... …. 58

Table.12. Respondents' Views on the Prospects of the "NME" Predicted by Research Participants ..... …. 59

Table.13. Tour and travel agencies respondents' views on stakeholder engagement and service delivery of the "NME"..... …….60

Table.14. School respondents' views on stakeholder engagement and service delivery status of the "NME" ..... ….. 61

Table.15. Domestic visitors views on stakeholder engagement and service delivery status of the "NME" ..... ……62

Table.16. Frequences and percentages of Responses..... ……63

Table17. The SPSS Output ..... ……82

Table 18. Shows the F value Statistically Significant at the P < 000 level..... ……83

Table 19. Sample SPSS Output Reporting ANOVA Statistics..... …….83

Lists of Figures

Page

Figure 1. Location of the “NME” (source: Brochure of the “NME”, 2013).....5

Lists of Abbreviations and Symbols

AAU	Addis Ababa University
AFRICOM	International Council of African Museums
ANOVA	Analysis of Variance
ARCCH	Authority for Research and Conservation of Cultural Heritage
AU	African Union
AWHF	African World Heritage Fund
BPMA	British Postal Museums Association
BPR	Business Process Re- engineering
CTTI	Catering and Tourism Training Institute
CRCCH	Centre for Research and Conservation of Cultural Hertage
DF	Degree of Freedom
DCMS	Department of Culture, Media and sports
DSTV	Digital Satellite Television
EHTO	Ethiopian Heritage Trust Organization
ELT	English Language Teaching
ENTTO	Ethiopian NationalTour and Travel Organization
EOC	Ethiopian Orthodox Church
EU	European Union
HEI	Higher Education Institutions
HF	House of Federation
HPR	House of Peoples Representatives
ICOM	International Council of Museums
IES	Institute of Ethiopian Studies
MA	Master of Arts
MSC	Master of Sciences
MHDESD	Movable Heritage Development and Exhibition Service Directorate
MOCT	Ministry of Culture and Tourism
MA	Museums Association
NALA	National Library and Archive Agency
“NME”	“National Museum of Ethiopia”

NMK	National Museum of Kenya
N	Number of participants
NTO	National Travel Organization
PA	Professional Associations
PR	Public Relations
RSCTB	Regional States' Culture and Tourism Bureaus
Sig	Significant
SD	Standard Deviation
SPSS	Statistical Package for Social Sciences
SRI	Stanford Research Institute
UNESCO	United Nations Educational, Scientific and Cultural Organization
WES	World Economic Summit
WTO	World Tourism Organization

Chapter- One
1. Introduction

> A good museum is the one, which is continuously, rearticulates its mission in relation to its stakeholders. Its changing community needs and audiences of users and supporters. The successful museum then matches and adjusts its resources (even its collections) to that mission. It is also important for accountability (Legget, 2006:.316).

Because of this, museums and their managers as well as museum professionals should clearly understand their primary role in this century is to develop the culture of working in close collaboration with their various stakeholder groups. This is because of stakeholders are the main reasons for the very existence of different institutions, especially for the financially marginalized cultural institutions like museums (Murambiwa, 1999; Legget, 2006).

However, a growing body of evidence demonstrates significant governance issues experienced in public sector organizations poor corporate governance has been empirically proven to have a negative impact on the public sector performance. In particular, the financial crisis of many countries strongly began to impose increase pressures on businesses and emphasized on the importance of relationships between various museums and their stakeholder interests, moving away from a sole focus on shareholders growing needs, concerns and expectations (See Scott, 2003).

As a result of this, museums seem to experience more and more pressure with regard to the social accountability, transparency and building trust with stakeholders particularly in areas of strategic change where stakeholder resistance is likely to reject transformations. Similarly, capturing stakeholders interests and enabling stakeholders to actively participate in cultural institutions decision – making process is becoming these days a crucial part of museums governance strategies (Ching ,2006 ; Davies, 2008 ; Museums Association, 2013, here after, MA).

Similarly, currently the public sector is moving towards a more 'stakeholder-conscious governance' model, allowing continuous engagement and input from stakeholders. This trend towards inclusive consultations, governance and transparency contributed a lot to re-new interests in stakeholder engagement approaches, embedding stakeholder engagement into museums' core business processes is becoming a common phenomena in the museums world. (Legget, 2006).

Therefore, this study explores the value of stakeholder engagement practice in museums environment and its potential to aid an institution with strategic change. In this introductory part of the chapter, an outline of the research context is given, which is underpinned by the researcher's particular interest on the topic of stakeholder engagement practice on museums, with the particular emphasis on the "National Museum of Ethiopia" (here after, "NME").

1.1. A Short History of the "National Museum of Ethiopia"

Like other large numbers of museums in African countries, the fundamental reason behind the foundation of the "NME" is not clearly known so far. At the same time, its historical development and the origin of its challenging problems that the "NME" is suffering from its foundation to these days are not well researched and documented. Because of this, the sector's definitive history remains unwritten and without showing any significant change in many ways. However, before the foundation of the "NME", the Ethiopian Orthodox Church (here after, EOC) had/has a long history of collecting and keeping various material objects of both the church and the state as the national treasure (Temesgen, 2004; Merkeb, 2007; Bereket, 2015) respectively.

Even today, most of the museums of the country are found under the administration or under the auspices of the EOC. Nevertheless, for a long period these material objects that have been collected and preserved by the EOC were not properly managed for the benefit of the "general public". However, the EOC should get credit for its custodianship role for more than 17 centuries and being one of the owners of several church and monastery museums until the foundation of the "NME" in 1944 as a part of the National library (Temesgen, 2004).

In 1944, the first kind of exhibition was organized and opened for the public in the history of the country. At that moment the first type of exhibition was mounted and opend for the public in the history of the country. At that moment, the "NME" had obtained its first collections as offers from the Royal Family Class of the then emperor and their associates, mainly collections were constituted objects related to costumes, ceremonial robes, and various ethnographic collections, which were collected from various ethnic groups of the country (Temesgen, 2004; Merkeb, 2007; Bereket, 2015).

Later on, as the result of, the gradual growth of the public demand to get access to the collections and the increment of the "NME's" collections in their number and lack of appropriate rooms for storage purpose forced the "NME" to shift its location. Similarly, the problem of sufficient space for the exhibition purpose, shortage of conservation storage area forced the "NME" to change its location and to move from the National library to the lounge of employees of the Commercial Bank of Ethiopia.

Therefore, the location of the "NME" was moved to the present day's compound and finally permanently transferred in to the new building. Because of this, since its foundation to the present day, the "NME" has changed its location three times. The present permanent exhibition hall of the "NME" was built between 1978-1981, with the financial aid obtained from US Aid and with the expertise and supervision support obtained from UNESCO's consultants (Merkeb, 2007; Bereket, 2015).

Despite, the "NME" laid its foundation before 72 years ago as the first and principal modern museum in the history of the country. However, due to lack of appropriate museum governing policy, organizational structure, legal frameworks and procedures for its proper operation through out the three successive governments of the country.

During its existence for more than seven decades, different and several socio-economic and political changes have taken place at the national, regional and international levels. However, within this long period of its existence the "NME" did not create a suitable environment to engage itself with various stakeholder groups of the sector of culture and tourism in general and the "NME" in particular (Ibid, 2007).

Because of this, the growth of the demand of the museum users to be beneficent from the museums service for spending their leisure time and to get the opportunity of education, entertainment, study and research activities seriously challenged the museum sector of the nation to upgrade its entire activities (Bereket, 2015). Because of this, in general the museum sector of the country and the "NME" in particular did not show encouraging change from the very beginning of the birth of the modern museum to the present days when compared with other countries' museums paradigm shift of their service provision and readiness to work closely with their various stakeholder groups even museums of our neighbouring and other African countries museums like the NMK, Mutare National Museum of Zimbabwe

In light of this, lack of proper organizational structure, qualified museum managers, professionals and absence of proper budget as well as absence of specific stakeholders' engagement policy highly challenged the "NME". Because of this, the "NME", is not in position to play its national role like other national museums of both the developing and the most developed countries (Temesgen, 2004; Bereket, 2015).

The aforementioned cumbersome problems are becoming the main obstacles for the country's museum sector not to be competent enough and ready to satisfy the growing demand of the "general public" and its international visitors as well as other service seeking groups (Merkeb, 2007). The improper organizational structure and absence of clearly defined stakeholders' engagement policy of the "NME", deprived it from closely working with various stakeholders of the sector in comparison with our neighbouring countries, such as Kenya and to provide a standardized museum service in all means.

This inability of the "NME" to provide a relatively better museum service for its users made it neither represent pan- national identity nor pan regional identity. Therefore, it is very difficult to categorize it as the "NME" and to speak frankly it is properly acting as the "National Museum" (Temesgen, 2004). These old aged and multi-faceted problems, the museum's incompetency are clearly seen in its cultural representational problem of the whole nations, nationalities and peoples of Ethiopia and the absence of well planned solid public programmes as well as lack of initiatives to engage itself with various stakeholders in the museum's programmes and activities (Merkeb, 2007).

The "NME's" inability of meaningfully engagong with various stakeholder groups, prohibited it from being a real place for conducting various researches on various contemporary societal issues of the nation, being a symbol of peaceful co-existence for various ethnic groups through the medium of their collections, harmony, tolerance etc. Moreover, the absence of clearly defined stakeholder engagement policy at the level of the "NME" prevented it from being the right place for educating the "general public" about the significance of national unity and the opportunity of the country's being rich in terms of diverse forms of cultural, historical and natural heritages.

Because of this, the author of this thesis has chosen this research title to investigate the root causes for the absence of participatory public programmes and activities, supported by the legal procedures and inclusive stakeholders' engagement policy, pertaining to the "NME" which is situated at Amist kilo adjacent to the School of pharmacy.

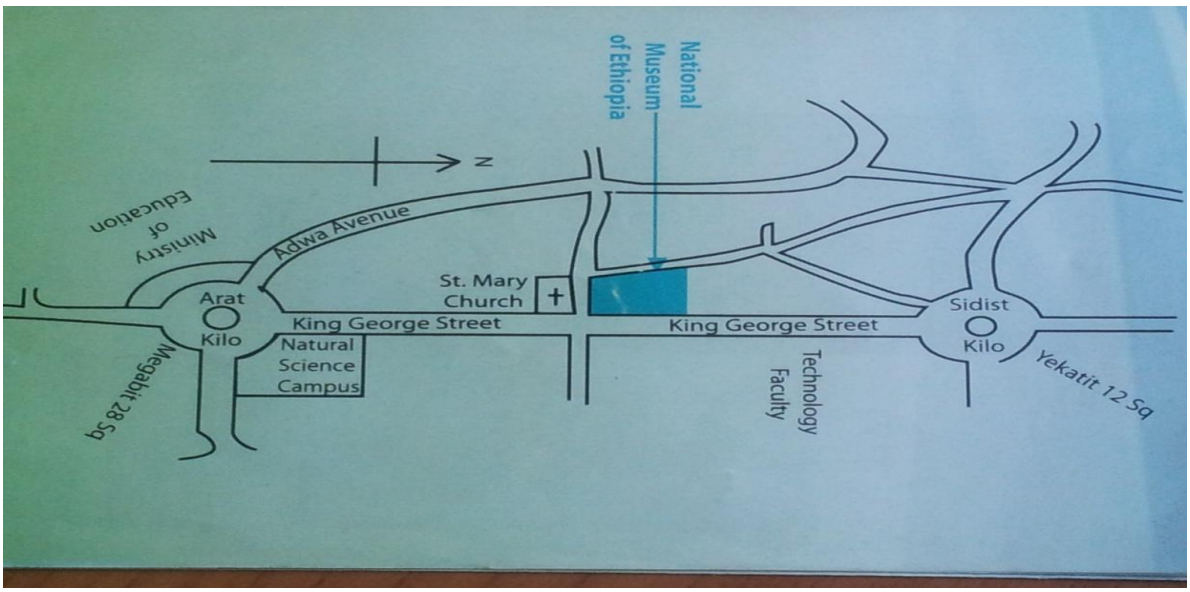

Figure 1. Location of the "NME" (source: Brochure of the "NME", 2013)

Thus, the study has attempted to see different theories, which have been popularized by various scholars who have conducted their researches on the various related fields of stakeholder engagement practices in various museums of different countries from both developing and developed ones.

1.2. Statement of the Problem

The " NME" is a modern cultural institution which is officially founded in 1944 as a part of the National Library, post liberation of the country from a brief occupation of Fascist Italy from 1936-1941 (Temesgen, 2004; Merkeb, 2007; Bereket , 2015; Kirs, 20110). Therefore, it is one of the largest cultural institutions in the country with having diverse forms of collections and annually visited by around 200,000 visitors (Ibid, 2011) from both domestic and various abroad countries.

The "NME" is one of the richest museums in terms of its collections from the Sub-Saharan part of the continent. Therefore, it is commonly known as the home of excellent hominid fossils dated from 10 million years ago to 160.000 years ago (Ibid, 2011).

However, the "NME" is not upgrading its service delivery status for various visiting groups, such as professional associations, catering and tourism training institutions, Regional States' Culture and Tourism Bureaus (here after,RSCTB), embassies, various schools, religious institutions, tour and travel agencies is the primary function of the "NME". To some extent, the "NME"is becoming one of the tourist destination sites in the country. Because of this, the number of its international visitors has been showing a little bit increment since the last two decades on wards (Ibid, 2011).

However, like many other cultural institutions of the country, the "NME" is facing with an increasing diversity of institutional reforms in the cultural sector. This is because there is little concern from its governing bodies, lack of proper organizational structure, skilled museum professionals, financial constraints, the problem of governance and cultural representation, modern exhibition technologies, the necessary museum facilities etc (Temesgen, 2004; Merkeb, 2007). Above all its totally alienation from major duties of any museum such as collection and research related activities following the implementation of Business Process Re-engineering (here after, BPR) severely undermined its position not to act as its being rich in diverse forms of world famous collections (Bereket, 2015).

On the contrary, these days various countries museums are mainly found themselves in a state of continuous motion to serve as catalyst for public programme drivers, such as using museums as

the best places for the purpose of entertainment, getting life- long learning experiences, inspiration, study, civic engagement purpose. Because these days service seeking groups need better and need them to engage in a meaningful way than before.

Similarly, several museums in different countries began to work hard closely with their stakeholders to be found friendly places for public debate on various contemporary issues. In addition to this, museums began to benefit their stakeholders in research and educating the "general public" through the means of their collections that are found in their disposals to advocate the prevalence of the positive spirits of unity, diversity, tolerance, harmony and co-existence (Arinze, 1999).

Those cultural institutions like museums, which have the opportunity to engage and work with their various stakeholder groups, have a big mandate to adjust their educational programmes and to modernize and diversify the type of services and the way of they delivery. As environmental and social pressures are emerging, institutions have to simultaneously adapt to such changes in the macro environment and tailor their products and services in accordance with the growing demand of their various stakeholders' expectations (Ayuso, 2007).

However, the "NME" does not properly work to satisfy its service seeking groups as it is expected due to many reasons so far. This is because the did not the necessary support from its governing authorities and lack of solid foundation for its existence from all of the three successive governments of the country deprived it from performing proactive activities that can benefit their users in many ways (Bereket, 2015).

Stakeholder engagement can be conceptualized as an attempt to create alignment through bringing together an organization with its various stakeholder groups (Legget, 2006). Recent studies conducted on various museums have clearly identified the increasing importance of stakeholder engagement and its potential impact on an organization's strategic direction (Legget, 2006; MA, 2013). A meaningful stakeholder engagement enabled institutions to aspire, understand and respond quicker and easier to any changes in a rapidly changing environment (Ayuso et al, 2007).

Significant improvements on the stakeholder engagement process and in particular employees engagement are widely recognized as an essential factor for positively impacting an organization's competitiveness, its level of innovations and effectiveness (Klawitter, 2014).

With regard to this, the "NME", does not have such experiences rather than receiving and providing very limited services and products for those interested groups who are coming to the "NME" with their own schedules to take part in its education and exhibition programmes. The culture of waiting until the coming of their service seeking groups by being in the museums building is the common challenging problem of the whole museums, which are found in all corners of the country. The only means of museums of the nation attempt to communicate with their various service users is merely relied on their exhibition programmes endeavor. Because of this, there is a wider gap of demand between the country's museums and their various stakeholder groups (Temesgen, 2004).

Because of this, fundamental reason there is a growing demand among various researchers of the country to investigate the root cause of the country's museums lack of clearly defined stakeholder engagement policy that can direct and regulate its contact with various stakeholder groups. Hence, this critical problem of the "NME" needs a deeper understanding of both the barriers and enablers for the stakeholder engagement practice at the level of the "NME". Therefore, the overall goal of this study is based on the fact that recent literatures did not clearly revealed that stakeholder engagement research focusing works are increasing in their number on the country's museum sector in general and the "NME" in particular.

Because of this, critically investigating the root causes for the absence of well-planned specific stakeholders' engagement policy at the level of the "NME" was the priority of the researcher of this study.

1.3. Objective of the Study

1.3.1. The General Objective of the Study

The general objective of this study is to investigate the status of stakeholder engagement practice at the "National Museum of Ethiopia".

1.3.2. Specific Objectives of the Study

In line with the general objective, this study would attempt:

- ❖ To assess whether the "NME" has clearly defined stakeholder engagement policy or not.
- ❖ To evaluate the overall of the "NME's" means of engaging with various stakeholder groups in its exhibition and education programmes.
- ❖ To identify the challenges and the envisioned benefits to the stakeholder engagement in various exhibition and education prorgrammes of the "NME"
- ❖ To propose various mechanisms on what manner the "NME" can cope up with the growing demand changes of its stakeholders.

It is intended that this research and its recommendations will be expected to benefit a lot the staff members within the institution to gain a better understanding of stakeholder engagement approaches and how to successfully implement and effectively coordinate them. In the long-term, it is hoped that this research's outcomes will help to inform and to facilitate strategic changes within the museum sector of the country in general and the "NME" in particular.

1.4. Research Questions

This research paper is guided by the following four major research questions. These are mentioned as follows:

- ➢ How does the "NME" define and conceptualize its stakeholder engagement practice efforts in line with the growing demand of its service seeking groups?
- ➢ What means of engaging strategies are employed by the "NME" to engage effectively with its various stakeholder groups in its exhibition and education programmes?
- ➢ What looks like the overall stakeholder engagement practice status at the level of the "NME"?
- ➢ What are the biggest challenges and the envisioned benefits to stakeholder engagement at the "NME"?

1.5. Delimitation of the Study

Although stakeholder engagement practice in museums is the nation wide problem of the entire museum sector of the country. The study only focuses on the stakeholder engagement practice efforts at the "NME".

1.6. Research Methods: Design and Implementation

1.6.1. Research Design

In this study, the researcher has employed investigative and descriptive types of research methods to assess the status of stakeholders' engagement in various programmes and activities of the "NME". The researcher used both qualitative and quantitative data gathering and analysis methods. Because using both approaches help to increase the reliability and validity of the collected data and for the sake of the smooth sailing of the research process.

In this regard, the researcher has employed different kinds of data gathering tools, such as Questionnaires, in-depth semi-structured interview, observation and field notes as well as critically examining of various documents. These various documentes and reports were found in the archives and offices of the Ministry of Culture andTourism (here after, MOCT), Authority for Research and Conservation of Cultiral Heritage (here after, ARCCH), National Archives and Library Agency, here after NALA) and other offices which have strong work relationship with the "NME".

The researcher has also employed an investigative research design for this study, because it is more appropriate to explore and describe the respondents understanding, level about stakeholder engagement practices at the "NME".

The combination of qualitative and quantitative research methods arises from the fact that for instance qualitative research can enter in to aspects of human life that could not adequately be covered by quantitative research; aspects such as culture, expressions, beliefs, morality and imagination and have the ability to describe phenomena in real-world language(Gomeje, 2014). In addition to this, qualitative research method has an additional advantage of gathering

subjective data that can come directly from the source, which is being investigated. Hence, the researcher has employed both qualitative and quantitative methods of data analyzing techniques.

Employing qualitative research approach enables the researcher entirely to devote his time for the development of a systematic understanding of incentives for stakeholders' behavior and feeling as well as various meanings linked to stakeholders' involvement. Qualitative tools were mainly selected for analyzing the data obtained through questionnaire (open-ended) and in-depth semi-structured interview. The application of this research approach was believed to facilitate the evaluation of stakeholder theory and specific stakeholder engagement in institutions relied on the major issues emerging from the data gathering method (Klawitter, 2014).

The researcher has used the combination of both qualitative and quantitative approaches, whereas both approaches are focusing on the given individual's pointof view. Similarly, employing the qualitative method permitted the researcher to get closer to the subject whereas quantitative procedures generate measures that locate an individual or group within the larger population. In these days employing the combination of both qualitative and quantitative data, become very suitable for researchers to approach both at the levels of individual and group (Kelly, 2007).

1.6.2. Sampling and Sampling Techniques

1.6.2.1. The Study Population

The research population is defined, as "it is a theoretically specified aggregation of elements. The cost of studying an entire population is usually prohibitive to both researchers and those being studied in terms of privacy, time and money" (Dattalo, 2008). Therefore, a portion of a given population should be select. The selection process of elements from the studied area's population is come to be known as sampling. Dattalo also clearly describes population as all the elements that meet the criteria for inclusion in a study. He also defined eligibility criteria as a list of characteristics that are required for the membership in the target population.

There would be the probability to include every relevant subject in a given research work, however, it is always impossible to include all the members of the target group of the population of the study area, because of the economics related to sample size, time constraints and lack of

the necessary resources as well as budget constraints (Israel,1992). As to Mugo Frida W. (2002), using properly the already chosen sample size enabled the researchers to reduce both sampling and measurement errors. Because of this, the researcher purposefully selected 10 major sampled target groups; their selection was mainly based on their reoccurring on capacity building, heritage conservation, promotion, service delivery and empowering professionals who are engaged in the sector as well as joint research works.

Because of this reason, Frida W. defined a research population as follows:

> *A finite part of statistical population whose properties are studied to obtain the necessary data concerning the whole group of people. When dealing with people, it can be described as a set of respondents (people) chosen from a larger population group for the purpose of a survey* (Frida W, 2002:1).

In light of this, the researcher preferred to follow the following sampling procedures to select questionnaire respondents and key informants from the various partner groups of the "NME", such as the MOCT, ARCCH, "NME", higher education institutions, Regional States' Culture and Tourism bureaus, schools, tour and travel agencies, catering and tourism training colleges, professional Associations and various domestic visitors.

1.6.2.2. Sample Size and Sampling Procedures

Sampling is a technique employed to choose subsets from the given population and a sample is defined as a portion of the population elements that result from a sampling strategy. Normally, a sample has chosen from the representative of a population i.e. elements precisely portray characteristics of the population. When any sample is being designated from, each stakeholder group representatives, the probability proportionate to sample size selection method must be properly implemented and carefully decided who should be included in the sample of the study (Dattlo, 2008).

Then, from the carefully identified, population groups, the researcher took eligible representative samples. Due to the nature of the study the researcher has used the non-probability sampling (purposive sampling) technique for the judgment purpose and in order to select the appropriate subjects to be included in the study based on their work experiences,

knowledge, proximity, influence, representation, having a strong work relationship with "NME", policy and strategic intent and responsibility.

Purposive sampling refers to the use of the researcher's knowledge of the population in terms of research goals. This is, respondents are selected based on the researcher's judgment that they will provide access to the desired information. Sometimes-purposive sampling is purposefully used to select typical cases. Purposive sampling helps researchers to make choose respondents depending on their willingness to be studied or on their knowledge of a particular issue (ibid, 2008).

1.6.2.3. Sample Size Determination

Sample size determination is a very crucial element in the research endeavors; however, it is the most challenging phase in the work of planning an empirical study (Israel, 1992).

In sample size, determination the most frequently asked question concerning sampling is "what size do I need?" The answer to this question is influenced by a number of factors, including the purpose of the study, the risk of selecting a '' bad" sample and the allowable sampling error. Therefore, "how big a sample do I require is always becoming one of the most frequently rose questions among various researchers those who wanted to conduct their research works (Israel, 1992).

There are three other important criteria for determining the sample size of the given areas study population. These are the level of precision, the level of confidence or risk and the degree of variability in the attributes are being measured. There are various strategies to determining the sample size, which was taken from the study area's population. To mention some of the strategies, such as census for sample populations, taking sample size formulas used by various researchers who have conducted their researches in similar areas of studies, using published tables and applying formulas to calculate the given sample size (Ibid, 1992).

Among several strategies of sample size determining techniques, the researcher used the method that helped him to determine the sample size from the large number of population. That is representative sample for proportions. The aim of genuinely deciding a sample size is very

crucial to determine an adequate sample size to estimate the population prevalence with a good precision.

Another very significant point, which is always rising as critical issue with regard to sample size determination, is taking in to account the number that was found from the population of the studied area. Especially, this becomes important at the time when descriptive statistics are seeking to use the mean, frequencies as well as any number, which is near to the sample size.

Researchers advised to understand that the sample size formulas give the number of responses that are required to be obtained. Therefore, several researchers usually add 10% to their sample size to fill the gap created due to non-response and incompleteness of the emailed questionnaires. Sometimes the given sample size also increased to compensate for non-response questionnaires. As a result, the number of mailed questionnaires or planned interviews can greatly increase than the required for the intended level of confidence and level of precision (Israel, 1992).

1.6.2.4. Choosing the Sample from the Stakeholders of the "NME"

The sample population group of this research study area was composed of the aforementioned major stakeholder groups of the "NME". The target population of the study area has been totally taken from the stakeholders groups who are regularly reoccurring and involved in various programmes and activities of the "NME". The target population group of this study area's population is being drawn from the major stakeholder groups of the "NME".

The employed quota sampling which is a type of purposive sampling that improves representative of the studied population group. To be included in the sampled population group, it was a precondition that participants should be reoccurring in the various programmes and activities of the "NME" in one way or another. The stakeholder groups who are more or less frequently reoccurring in the various services and products of the "NME" were sampled based on their direct and indirect contact, their levels of engagement in various programmes and activities and their influence on the day-to-day operation of the "NME".

The stakeholders that have direct contact and benefited as well as used the various programmes of the museum were carefully selected based on their reoccurring in various education and exhibition programmes of the "NME" by referring various documents of the "NME". These were

formats used for booking group visit programmes, cooperative training schedules, financial reports, requests of expertise support for organizing museums, permission to get space for hosting temporary exhibitions etc.

Table 1 The Overall Population Size for the Sample

Stakeholder Group	Areas of representing	Number of participants
Ministry of culture and tourism (MOCT)	❖ State Ministry Advisors ❖ Experts	2 = 6 4
"NME"	❖ Education team ❖ Exhibition team ❖ Director of the "NME"	5 5 = 11 1
Higher Education Institutions	❖ Addis Ababa University (Department of Archaeology and Heritage Management and IES ❖ Catering training institutes(Lion Ethiopia and CTTI)	2 = 8 6
Professional Associations	❖ Archaeologists ❖ Artists	6 3 = 9
Regional States Culture and Tourism (RSCTB)	❖ Amhara ❖ Oromia ❖ SNNP ❖ Harari ❖ Addis Ababa City Administration Culture and Tourism Bureau	3 3 =15 3 3 3
Schools	❖ Government schools ❖ Private schools ❖ Religious schools	4x5= 20 3x5= 15 = 50 3x5= 15
Local visitors	❖ Various visitors	80
ARCCH	❖ Heads of core directorates ❖ Overall employees of ARCCH	6 = 10 4
Tour and travel agencies	❖ Red Jackal ❖ National Travel Organization(NTO) ❖ Getts ❖ Caravan tour ❖ Dinkinesh Ethiopia ❖ Greenland ❖ Travel Ethiopia ❖ Ferenji tour ❖ Smile Ethiopia ❖ ENTTO	3 4 4 3 3 4 = 34 4 3 3 3
	Total	223

The selection of RSCTBs for this research was applying the following various criteria. These were mainly included: Having relatively better experienced and number of cultural and heritage experts, activities of the establishment of museums and service provision and at last their having

relatively better work relationship with the "NME" than other Regional States' Culture and Tourism Bureaus. In addition to this, the heads of core directorates and the overall employees of the ARCCH were sampled in the study due to their appropriatness for the study. At the same time, they have the power to influence the day-to-day activities of the "NME" either in positive or negative way. In addition to this, MOCT was also sampled in the study due to its policy making power and its strategic intent as well as its appropriateness for the study.

Accordingly, for each stakeholder group of the "NME" some quotas were assigned based on their significance for the study and taking in to consideration their appropriateness for representation, proximity, influence, having close work relationship with the "NME", policy and strategic intent and responsibility. This kind of selection criteria for stakeholder engagement is widely practiced among many institutions in various parts of the world, especially in Australia (Metcalfe, 2008). Finally, the actual respondents of the study were selected from the identified various stakeholders purposefully**.** This is because Australia is one of the countries in the world, which have better experiences of stakeholder engagement in its museums and in other cultural institutions.

1.7. Data Sources

The researcher has collected the required data for this study using both primary and secondary data sources. The primary data were entirely collected from the target population through administering in-depth semi-structured interview with Key Informants, Questionnaire, observation and field notes. While the secondary data was collected from both published and unpublished documents including Books, Journals, Essays, National Reports and Reports of the MOCT, ARCCH, and other Offices which have close work relationship with the "NME". In addition to this, the researcher employed various methods to collect the necessary data for the completion of this research and consulted other relevant data sources.

1.7.1 Pre-field data collection

In order to gather the necessary data from the study area the researcher critically consulted various documentary sources. These include books, articles, journals; unpublished and published

materials relevant to the "NME" were consulted before the actual data collection fieldwork was begun officially.

1.7.2 Data collection during the field work

During the fieldwork, the researcher began to conduct a critical observation about the "NME's" compound friendly nature for all sorts of visitors, the interaction between the museum visitors and the museum's professionals. In addition to this, the researcher also paid attention to observe the informative nature of the entire exhibition, accessibility of the museum's service, the availability of the necessary museum's facilities, teaching materials, the status of lighting system of the museum.

For gathering the necessary data from the target population, questionnaires were prepared both in the form of close-ended and open-ended, and distributed for various respondents who were carefully selected from the studied area's population. These were included employees of the "NME", employees of the ARCCH, the heads of core directorates, school administrators and teachers, Regional States' Culture and Tourism Bureaus experts, tour and travel agencies employees, professional Associations (Archaeologists and Artists). In addition to this, higher education institutions culture and heritage experts, catering and tourism training institutions trainers, MOCT officials and experts and at the end domestic visitors were randomly selected and made to participate in the study.

1.8. Data Collection Instruments and procedures

The researcher used different data collection instruments to accomplish this paper, such as questionnaire, in-depth semi-structured interview and observation and field notes. In order to collect the necessary information, the following procedures were used. First of all, a pilot study was carried out on 20 domestic visitors. The major objective of conducting the pilot study was to check the content validity, clarity of items, and to tackle any problem related to distributing, collecting and administering data gathering instruments.

Accordingly, some modifications were made to the questionnaire after the pilot study was conducted. Then, the prepared questionnaires were distributed for the various stakeholder

groups. Fortunately, all the distributed questionnaires were totally returned, tallied and summarized for data interpretation.

Similarly, interview was conducted with seven key informants, which were selected from various stakeholder groups of the "NME". The data gathered through interview was used to triangulate with the data gathered through questionnaire and observation and field notes. The data obtained from interview, which was gathered from key informants of the study. The data collected from the interview was analyzed qualitatively.

Finally, the collected data through interview were summarized and analyzed qualitatively to consolidate the information gained through questionnaire and observation and field notes, where as the quantitative data was analyzed through using frequencies, percentages, mean, standard deviation and through Analysis of Variance (here after, ANOVA).

1.8.1. Questionnaire

For this research questionnaire was used as a major means of data collection instrument, and it serves as strengthening the data collected through qualitative methods (in depth semi-structured interview) and Cross- checking whether or not the gathered data was representative of the whole stakeholder groups of the "NME''. This method was also used to evaluate the level of understanding between the various stakeholder groups who have participated in this research study and, the "NME", the MOCT and ARCCH.

The questionnaire was administered both through face to face and with the help of the assigned enumerators from each target population of the study area. The questionnaire was mainly employed to extract views from the respondents about their understanding the concept of stakeholder and categories of stakeholders, the meaning of stakeholder engagement, and means of engaging, the challenges and the envisioned benefits of stakeholder engagement practices in museums. The questionnaire was properly entertained both through qualitative (open-ended questions) and through quantitative (rating scales) for close examining the findings that were obtained from in-depth semi-structured interviews.

This was because; using questionnaire enabled the researcher on analysis of trends across a range of various key concepts from perspective of those who experienced in the field of stakeholder

engagement. Therefore, totally 216 questionnaires distributed for the selected sampled respondents from "NME", MOCT, ARCCH, Higher Education institutions, schools, tour and travel agencies, Professional associations, RSCTB, Catering institutes and domestic visitors.

Similarly, the close –ended questions were accompanied by sets of statements in which respondents rated on a five-point Likert rating scales (Strongly agree, Agree, Disagree, Strongly disagree and undecided, 5,4,3,2 and 1) respectively. Employing rating scales for questionnaire response in any research has three major benefits. First, rating scales motivate respondents to get alternatives for very complex questions. Second, rating scales increase the reliability of the data gathered from open-ended questionnaire. Finally, rating scales benefited much the researcher to get various answers for similar questions (Kelly, 2007: 93).

By taking in to consideration the above mentioned benefits of using rating scales for the purpose of gathering data from various respondent groups, the researcher have prepared 160 close- ended questionnaires distributed for 30 tour and travel agencies, 50 school admonostrators and teachers and 80 domestic visitors respondents respectively. Totally 160 (74.07 %) of questionnaires were completed/ filled with rating scale method. Therefore, in order to see the correct response of the rating scale responses, the researcher was used the SPSS version 21 and was able to get a vivid picture of the status of stakeholder engagement at level of the "NME".

Questionnaire was also used to evaluate the level of understanding between the various stakeholder groups who were mainly participated in this research study from the "NME", the MOCT and ARCCH. From the toatal number of questionnaire respondents 56 (25.93%) were completed open-ended questionnaires, whereas the rest 160 (74.07%) have completed close-ended questionnaires through rating scales or Likert scale method.

1.8.2. In-depth Semi- Structured interview with Key Informants

The researcher hoped that conducting in-depth semi-structured interview with the carefully selected key informants was very significant data gathering tool and believed to increase the validity and reliability of the collected data**.**

The following key informants were carefully chosen by the researcher due to their having relatively better work experience and knowledge in the sector, proximity for the profession,

appropriatness for the study, responsibility, strategic and policy intent. Hence, the in-depth semi-structured interviews were conducted with 7 key informants; one from the "NME" (the director), one from MOCT (the deputy State Ministry advisor of the cultural sector), one from the ARCCH (the representative of the directorate of Public Relations and International Affairs) and the rest 4 key informants were selected from 4 different tour and travel agencies) based on the above- mentioned criteria.

The in-depth semi-structured interview was conducted to distinguish differences in attitudes and perceptions of the key informants with regard to the status of the stakeholder engagement in the "NME" from various seven individuals representing different organizations. The in-depth semi-structured interview session involved 6 male interviewees and 1 female interviewee.

The interview sessions were conducted with the key informants. The researcher took one interviewee from each target population group. For the selected intervieweed, 9 similar questions were presented. Before the beginning of the in – depth semi-structured interview session three of them gave their permission for the researcher to use a tape- recorder, whereas, the rest 4 key informants were selected from 4 different tour and travel agencies were not willing to record their voice with a tape- recorder. Therefore, the researcher respected their privacy and did not use a tape- recorder device for them.

1.8.3. Observation and Field Notes

Observation as a tool for data collection is originated from anthropology and ethnography. Observation as a method of data gathering instrument has been begun to use since a long period of time museum exhibition halls to understand how visitors act in the museums while they are visiting (Kelly, 2007). Similarly, Kelly also added that researchers could collect the necessary data through observation watching visitors' movement from one exhibition section to another without communicating them in verbally.

The researcher was also recorded information through observation techniques by seeing the characteristics, hearing the perceptions and understanding the attitudes of the target population without interference. In addition to this, the researcher used primary field notes that were collected during the physical observation of the study area.

1.9. Method of Data Analysis

The data collected by the researcher was analyzed by using both quantitative and qualitative data analyzing techniques. In light of this, the researcher synthesized the data collected to the general understanding and consciousness of the stakeholders about the necessity of closely working with the "NME" to benefit both parties from the engagement process and its fruits.

As advised by scholars (eg, Teshome, 1995) and (Semere, 2009) the data collected through the Questionnaire, in-depth semi-structured interview and observation and field notes had entered in to the computer for further analysis mainly using Statistical Package for Social Science (SPSS). Then, it has been edited, coded, transcribed and some internal consistencies have been made to assess the quality of the collected data. Thus, the result of the study has been presented in a form of frequencies, percentages, means, standard deviation, degree of freedom in tables using descriptive approach (Cf. Chapter. 3).

The data analysis and interpretation was carried out both qualitatively and quantitatively. Quantitatively the percentages of the responses obtained from close-ended questionnaire were interpreted mainly using a one-way ANOVA, whereas in-depth semi- structured interviews were qualitatively analyzed. Then, the results were compared with other similar research works to see their similarities and discrepancies.

On the other hand, concerning results and discussion using the designed research methodology of this study, in this section the crude data obtained from respondents interpreted by employing both qualitative and quantitative data analyzing methods. .

As advised by scholars like Dornyei (2007) a one-way ANOVA is the most frequently used type of statistical procedure. Dorneyi also stated that using ANOVA has two major advantages. First, it helps to compute an F value and it enables to check the statistical significant association of variables. Second, it helps to determine which contrast (s) is/ are significant. Similarly, C. Cronk (2008) stated that ANOVA procedure enabled to determine the variability of two or more participants' means. Cronk also gave his witness ANOVA is the most useful and adaptable statistical techniques available. Therefore, the researcher was employed a one –way ANOVA to

see whether there are the means significant differences among the three respondent groups, these are included tour and travel agencies, schools and domestic visitors or not .

Therefore, the findings obtained from the close- ended questionnaires have been tested using ANOVA data analysis method for examining differences among the means of participants and variables. Since both the correlation and regression methods did not show the vivid picture of the quantitative data result clearly, instead one-way ANOVA data analysis method was used to see whether there is statistical significant association between the selected dependent and independent variables or not.

On the contrary, the qualitative data was presented in a form of a text analysis. Because of this, the collected qualitative data was analyzed by a means of a systematic content analysis, whereas the quantitative data was synthesized via statistical frequencies, percentages, degree of freedom, means scores and Standard Deviation. Finally, the quantitative data was processed by using a one-way ANOVA (Cf Chapter 4, section 4.2.2.1). Then, conclusions and recommendations are expected to be draw for an effective stakeholder engagement practice in the museum sector of the country in general and the "NME" in particular.

1.10. Data Quality Assurance

Both qualitative and quantitative methods were pre-tested to ascertain their validity, before the final data administration process was carried out. The researcher made the necessary adjustment to improve the quality of questions after pre-testing (Kelly, 2007). For example before the pre-test, the researcher prepared all the questionnaires in open-ended form and distributed for some school, tour and travel agencies and domestic visitor respondents.

Nevertheless, after critically evaluating the difficult nature of responding open-ended questionnaires for many of the above-mentioned respondent groups, the researcher was forced to prepare close-ended questionnaires for domestic, tour and travel agencies and various schools sampled participants. This problem mainly emanated from the shortage of time and due to the burden nature of their work behavior. Regarding to the questionnaire, the already prepared questionnaire was translated in to the local language of the stakeholders, which is Amharic mainly for the domestic visitors (Semere, 2009; Gomeje, 2014).

The actual administration of the questionnaire was done by the researcher himself and some of the selected enumerators. The selected enumerators were given the necessary orientation by the researcher before the launch of completing of questionnaires in order to familiarize them with the questionnaires and for extracting the necessary information from the research participants as much as possible. Similarly, doing a pilot study enabled the researcher to collect the necessary (reliable data) or information since the the necessary data was collected from large numbers of respondents groups. Careful supervision of the overall going of questionnaires completing either facilitated by the researcher himself or by the assigned enumerators benefited a lot. First, it increases the probability of properly completing all the distributed questionnaires. Second, it minimizes the burden of the researcher in many ways. Finally, it increased the rate of giving responses for the presented questions from various respondents.

1.11. Ethical Considerations

As the research study was conducted within and outside of the "NME", a number of significant ethical issues were expected to arise. See the consent form, which is prepared by the researcher and attached with this thesis, please (See Appendix. A). The general objective of the study was clearly explained for the research participants to get their verbal consent. It was also notified to the participants that the whole process of questionnaire administration was set up greatly with confidentiality.

As advised by scholars like (Sheetz, 2014) participation in interviews and completing questionnaires should be voluntary and does not have any form of incentives or rewards to encourage individuals for their participation in this study. Because of this, when the researcher was approaching his colleagues within or outside of the organization to participate in interviews and completing questionnaires, they were granted the right for privacy and were not pressurized or coerced in any way into participation. In addition to this, the interview questions were formulated sensitively with the intention to avoid causing any discomfort or stress for the interviewees.

In this regard, the researcher has also tried his best to follow the same kind of ethical consideration that is mainly applied by the various researchers in the Social Science discipline

(Semere, 2009; Sheetz, 2014; Klawitter, 2014; Gomeje, 2014). Because of this, the researcher was employed similar kind of procedure while he is consulting both of the questionnaire respondents and of key informants who were participated in this study.

1.12. Significance of the Study

The absence of stakeholder engagement practice in museums is being taken as ideally the overall problem of the museum sector of the country in general and the "NME" in particular. Therefore, conducting research on the status of the stakeholder engagement at the "NME" would be given priority to build a healthy relationship between the "NME" and its various stakeholder groups those who are working both in the culture and tourism sector and outside of the sector too. This is because knowing issues related to Ethiopian studies and its central theme is the common agenda of all Ethiopian citizens.

Because of this, the study is expected to provide empirical evidence on the stakeholder engagement status with the particular emphasis on the "NME". Hence, there is a big appetite of several researchers to conduct research on the status of stakeholder engagement concerning the "NME" is very significant and encourageable effort. Therefore, conducting research on the aforementioned issue is very necessary and would be give a shed light for the various future researchers, policy-makers, practitioners and other population groups in the country's museum sector in general and the "NME" in particular.

1.13. The organization of the thesis

This thesis was organized in to five major chapters. These major chapters are mentioned as follows: Chapter 1 deals with introduction, a short history of the "NME", statement of the problem, the general objective of the study and specific objective of the study, the research Questions and delimitation of the study.

In addition to this, chapter 1 emphasized on the research design, sampling and sampling techniques, sampling procedures, choosing sample, sources of data, data gathering tools. Similarly, data collection process through the means of questionnaires, in-depth semi-structured interviews, and observation and field notes, data analysis method, data quality assurance, ethical considerations and the significance of the study were carefully examined one after the other.

Thus, a fertile ground was laid for the development of the conceptual framework/ Review of Related Literature/ for the execution of the study.

Following the presentation of the introduction and methodological approach of the study, the basis for this research study is presented via a review of related literature in Chapter 2. Within this chapter commonly used stakeholder engagement approaches are discussed thoroughly and put into context within the museum sector.

As a result, this chapter dealt with major issues like the early history and the concept of stakeholder, the categories of stakeholders, stakeholder engagement in museums, the envisioned benefits of stakeholder engagement in museums activities. In addition to this, major issues such as means of engaging with stakeholders, principles, drivers, challenges and the issue of organizational structure were discussed in detail. Finally, glimpse of literature on the stakeholder engagement practice on the "NME" was highlighted to see the gap of the research.

On the other hand, in Chapter 3, the collected raw data through in-depth semi-structured interview, questionnaire, observation, and field notes were described by using tables and presented in a written text form. Chapter 4, on its part dedicated itself to the research synthesis and data discussion of the research work based on the respondents' views on the concept of stakeholder and categories of stakeholder, stakeholder engagement in museums, the envisioned benefits of stakeholder engagement. In addition to this, means of engaging with stakeholders, principles, drivers and challenges of stakeholders and organizational structure as the most decisive element for stakeholder engagement.

Similarly, attempts were made to illustrate the major findings of the research and comparisons were made between opinions obtained from various scholars who are engaged in the field of stakeholder engagement and the collected data. Finally, in chapter 5 conclusions are drawn under this chapter. In addition to this, based on the obtained results from the study recommendations will be suggested for the "NME". Similarly, contributions to stakeholder engagement process knowledge, practice and outlining various limitations encountered and the researcher forwarded highlighting suggestions for future research.

The next chapter will be focus on the critical examining of the review of related literatures for the foundation of the conceptual framework of the study that entertained the views of various authors on the concept of stakeholder engagement practice in various institutions.

Chapter-Two
2. Review of Related Literature

2.1. Introduction

This chapter is focusing on the following major discussion points of the review of related literature. These are mentioned as follows, the first section of the review of related literature has covered relevant areas of discourse surrounding the research topic of stakeholder engagement concepts like its early history and the development of the concept of stakeholder and categories of stakeholders. The second section dealt with stakeholder engagement in museums, the importance and benefits of stakeholder engagement in museums, means of engaging with stakeholders, the principles, drivers and challenges of stakeholder engagement in museums various programmes and activities.

Then, the third section of the review of related literature has moved to the organizational structure as the most decisive element for stakeholder engagement practice in various museums. Finally, the last section of the review of related literature gives glimpse of literature on the stakeholder engagement practice at the "NME".

2.1.1. The Early History and the Concept of Stakeholder

The early history and the concept of stakeholder is dated back to the 1963 in relation to the efforts of Stanford Research Institute (here after, SRI).The man who is behind of its development was Richard Edward Freeman. Due to his immense contribution for the birth and development of the concept of stakeholder in many academic literatures, Freeman is nicknamed as the "Father of stakeholder theory (Fontaine, Haarman and Schmid, 2006; Bourne (2015).

At the same time, Freeman gave a brief history for the advancement of the theory of stakeholder (Fontaine et al, 2006). In my opinion, credit should be give to Freeman's contribution for the development of the field of stakeholder theory; because he laid a fertile ground for the development of the concept of stakeholder and become one of the most popular schools of thought in the entire world.

In light of this, (Drienikova and Sakal, 2012) stressed that the stakeholder theory's primary focus is giving opportunities to all stakeholder groups of the particular institution to have the right of participating in the decision- making process. Similarly, (Davies, 2008) has the same opinion with that of Drienkova and Sakal who stated that the stakeholders of any organization should have the privilege to involve in the decision- making process of the organization without any pre-condition.

The aforementioned authors argument is crdible this is because of the decision- making process which is only made by institution itself without the active involvement of stakeholders might be the fundamental reason for the emanating of negative impact on the lives of the stakeholder groups of that particular organization. Thus, the researcher strongly argued that stakeholders must have the right to actively participating from the very beginning of the stage of planning up to decision- making process. Otherwise, it is very difficult to say there is an effective type of stakeholder engagement between the two parties.

In support of this, the stakeholder theory is taken as a specific technique of recognizing and dealing with various stakeholder groups (Bourne, 2015). She also explained that the stakeholder theory is a theory that deals with regard to in what way business can do at its best.

The earliest definition of stakeholder was attempted to be given by Stanford Research Institute (here after, SRI) in the 1960's. However, Freeman gave the most comprehensive and the widely used type of stakeholder definitions. The term stakeholder as any group or individual who can affect or is affected by the achievement of the organization's objectives (Fontaine et al, 2006). According to Freeman, the overall concept of stakeholder lies on the re-definition of the given institution in relation to its society where the organization is working with.

In most cases for this research, the idea of Freeman is employed. This is because any organization cannot be properly operating its day-to-day activities without having the consent of either its workers, consumers of its services and products, suppliers of resources, labor, legal permission etc. Unless the organization shows, the tendency to collaborate with its stakeholders in one way another it is very difficult that organization is executing its social responsibility. His definition is also inclusive one both the people who are working within the organization and people who are found outside of the organization.

In general speaking, Freeman's definition of a stakeholder theory entirely encompasses how much organizations conceptualize their existence and operate in relation to their stakeholders who are found either in the organization's compound and/ or outside of it. Thus, it is a very worthwhile idea that reminds us how to create harmonization with both their internal and external constituencies.

Although the notion of the stakeholder theory has emerged since the beginning of the 1960's with the initiatives of SRI, its strategic application was officially systematized and put in to implementation and widely accepted since the mid-of 1980'S. Hereafter its foundation laid a basis for the emergence of cross-sector collaboration between the profit making and non-profit making institutions (Ching, 2006; Peric, Durkin and Lamot, 2014; Klawitter, 2014).

Indeed, it is witnessed that the 1980'S was the time when several social reforms were launched by various western world countries due to their technological advancement, the expansion of social media, maturity of global market and the beginning of advertising through both print and electronic Medias etc. This enhanced the evolution of cross-sector collaboration. Nevertheless, this effort was not the concern of many of the third world countries of Africa, particularly countries like Ethiopia.

The 1980's on wards, the stakeholder theory began to repeatedly raise on various public relations related issues as a hot agenda of several countries and organizations. This was because of, the advancement of social media, the introduction of new hybrid forms of marketing strategies, advertising and the acceleration of public relations. Side by side, the advancement of new modern technologies and the maturity of the global market made very easy the communication channels between various organizations and their various stakeholder groups (Fontaine et al, 2006).

Even though the concept of stakeholder's foundation was laid based on the thoughts of Freeman since 1980'S, it was more advanced in the 1990s onwards following the rise of other theorists in the field who popularized its development and expansion in various academic literatures. The authors of the field who were contributed a lot to the advancement of the stakeholder theory included Good Paster (1991), Clarkson (1995), Donaldson and Preston (1995), Mitchell, Agle and Wood (1997), Rowley (1997) and Frooman (1999) respectively (Ibid, 2006).

The rise of the aforementioned theorists enhanced its development and made it become one of the focus areas of several academic writers. In addition to this, these academic writers intervention in various day-to-day critical issues of the various segments of the contemporary society contributed a lot for its popularity. The other major fundamental reason for the growth of its popularity was the fierce competition, which was created among the theorists of the sector (Bourne, 2015).

Thus, it is possible to argue that it is an individual or groups of individuals that can develop a general theory; then it was further shaped and developed by other successive theorists that can also be expanded by adding their own values through time. This is a common phenomena and idea, which can be generated by someone and expanded in to various theorists through time and space.

The central theme of stakeholder theory is giving emphasis how the given organization and its stakeholders are effectively interacting each other. Because of this, stakeholders of the given organization are individuals or group of people or organization who affect or affected by the institution's achievement of its objectives and vice versa (Ayuso et al, 2007). One of the major challenging problems that several organizations faced lies on how to select their various potential stakeholders from several and diverse stakeholder groups (Ibid, 2007).

Scholars like (Collins, Kearins and Roper, 2015) have argued that after getting potential stakeholders based on strategic fits between the two parties. At the same time, (Collins et al, 2015) are also added thet the focus of stakeholder theory is to serve as the strategic means of achieving institutional sustainability by working closely with its various stakeholder groups who are found either in the institution or outside of the institution as well. Because of this, through time the concept of the stakeholder theory began to be inculcated in the minds of several organizations leaders, various stakeholder groups and the theorists of the field. This in turn made it the focus of many academic literatures and widely accepted its popularity, especially its being pillar of the sustainability of several organizations.

It is apparent that many organizations, which passed through this trend from the very beginning are highly, benefited from the fruits of partnership and collaboration with the profit-making sector. Particularly, the non- profit making institutions like museums and galleries of the western

world and build their foundation on the solid base and highly benefited their entire education programme , research, promotion, professional training programmes, collection management policy and etc.

When the development of the concept of stakeholder was at that juncture, at the beginning of the New European Millennium, the terminology of stakeholder and stakeholder engagement has emerged with the bright hope in parlance within the global business sector by giving much emphasis on the issues mainly related to social well-being and environmental performance (Neil, 2009).

This new trend or the order of the day highly encouraged several international, regional, national and local organizations to think how to build a meaningful partnership with various constituencies. In short, these real partners of any institution are often come to be called stakeholders.

Mainly this partnership endeavor was taken as a best means to overcome the severe global problems, such as economic recessions or down turn. The heads of various states declared these worldwide partnership participants of the World Economic Summit of 2002 that was held in Johannesburg (in the RSA). This popular Summit gave more priority for the issue of sustainability at the International level (*Successful Stakeholder…,* 2007).

Hence, because of this reason and other relevant issues, the 21st century is popularly known as the age of partnership or the age of collaboration. This century is mainly characterized by the creation of collaboration between the profit-making and non-profit making sectors. In addition to this, the private sector's willingness to collaborate with various sectors and its readiness to listen to stakeholders and to commute itself for its realization (Ching, 2006; *Successful Stakeholder…., 2007).*

Therefore, to realize their endeavors of sustainability various institutions have begun looking forward to get reliable development partners and to build long lasting developmental programmes through the means of stakeholders' engagement. Hence, each institution has to begun to define its own stakeholders. Especially, in this regard, museums are found on their front line by building collaborative efforts with various stakeholder groups (Legget, 2006; Ching, 2006; Vergeront, 2011).

2.1.2. Categories of Stakeholders

A commonly method of distinguishing the various kinds of stakeholder groups of the particular organization is relied on the type of the relationship they have either by being employees, customers, suppliers, founders of the organization, have share in the organization and etc (Fontaine et al, 2006 **).** On their part clearly stated that and identified the presence of a strong relationship with that of stakeholders definition and the techniques which are used to identify them as the best constituencies of the given institution in general and their efforts of striving to bring common benefits for both parties.

On his part, (Davies, 2008) has argued that to be considered as a stakeholder of the given organization, stakeholders need to invest something worth for the benefit of the institutions in terms of finance, human, time, expertise, knowledge etc. Otherwise, without losing, something valuable for the case of the institution there is no right to claim to be stakeholder, he reasons. Similarly, (Drienikova and Sakal, 2012) clearly stated that stakeholders are those individuals or group of people who have properly recognizable interaction with institution. This is because the concept of legitimacy is the pillar of the stakeholder engagement process.

The stakeholder groups are always regarded as those who have the right to claim in order to get a stake in the organization including any one (Itanyi and Ukpere, 2014). At the same time, (Collins et al , 2015) have reflected similar opinion. In addition to this, the stakeholder groups of the institutions could be define in many ways: those groups of individuals with implicit or explicit relationships with institution and those who have the right to claim on the institution in one way or another.

Accordingly, museum stakeholders can be regarded as individual or organizations that have an interest in or influence on, a museum's ability to achieve its objectives (Legget, 2006). .Legget also adds that the museum stakeholders' concept comprises the dead, the unborn as well as all of the living humanity and those who have an interest in heritage and an inclination to keep public trust expectations. Therefore, museum stakeholders consisted of donors, sponsors, the founder of the institution, visitor groups, bearers of collections, employees and the entire society. However, now a day's most museums over the world began to consider their visitor groups as major stakeholder groups.

The researcher in his opinion, he shares the definition, which was given by Legget with regard to stakeholder to some extent. The researcher partially agree because she has only mentioned some segments of the society as stakeholder groups of the given institution since museums are the treasure houses of humankind. It is obvious that by default, everybody is a stakeholder of museums, but the degree of his or her being close or distant from museum varies from individual to individual.

Museums are created to educate the "general public" about humanity by using their various and valuable collections (ICOM, 2001), This clearly shows that museums are the common houses of the whole humanity regardless of religion, race, socio-economic background, sex, age, political affiliation, color differences etc. In its wider sense, everybody has the right to claim a stake in museums since museums are reflecting humanity through their various programmes.

Generally, scholars used various methods to categorize the stakeholder groups of various institutions. Some of the scholars categorized stakeholders as primary and secondary stakeholders whereas others divided them in to internal and external stakeholders. Some others further classified them in to three major segments such as primary, secondary and tertiary stakeholders. Similarly, some other scholars categorized them in to three major classifications, such as faith holder, hate holder and fake holders (Fontaine et al, 2006; *Giirs Emerging Market*…., 2007; Klawitter, 2014; Luoma-aho, 2015) respectively.

2.2 Stakeholder Engagement in Museums

According to *(Giirs Emerging Market…*, 2007) the term stakeholder engagement is defined as the process in which an organization interacts with its various stakeholder groups to achieve the intended outcome from the engagement process. This definition looks sound since it encompasses the necessary concepts of the stakeholder engagement. The definition tells us stakeholder engagement is a process that the organization has a mandate to have its own constituencies, the necessity of communication, the organization has clearly stated goals need to achieve with joint effort of both parties , the two parties meaningful engagement finally leads to the sustainability.

From their early times to recent times, museums operated on traditional base of attempting to fill their stores with collections and carry out curatorial related activities. However, this approach has completely transformed in to more visitor-oriented. As argued by Runnel (2012) and other scholars have argued that museums began to compete among themselves to get the attention of the wider public as suitable places of leisure, education and are characterized by interactivity.

What is the researcher's argument here is that side by side of caring and developing their collections; museums needed to be giving great emphasis for the visitors' safety, entertainment, inspiration, enjoyment and being suitable civic engagement places for their various visitor groups ever than before. When we are talking about the role changes of museums, it is very difficult to speak confidently all of the museums are totally liberated themselves from the traditional way. In this regard, most of the third world countries' museums are especially mentioned as the best examples due to their undemarcated role of neither successful in their traditional role nor the new role of museums of these days.

An increasing demand for visiting and learning in museums, emergence of mass museum visitation and an increasing diversity of the domestic and international visitors, all leading to fundamental changes in museum education provision. More recent research endorsed these predictions are more accepted and taken in to consideration by several museum managers and their professional groups (Kelly, 2007).

In this regard, the researcher agreed totally with the idea raised by Kelly with regard to the booming of museum visitors' number at the international level due to the growth of the demand of visitors to use museums for recreational, educational, inspirational, as suitable places for civic engagement, research and study purposes. However, when we came to in our case the annual visitors number is not exceeding more than 200, 000 visitors even in a very rich museums in terms of their valuable collection in relation to their earliest hominids like the National Museum of Kenya (here after, NMK) (Mirara, 2006; the "NME" Kirs (2011) respectively.

Researchers in the museum field acknowledge the importance of social accountability and building trust with the society, particularly in times characterized by decentralization, deregulation and marketization (Legget, 2006). Legget also stress that solely public programming excellence seems to be no longer enough in the growing demand of the 21st

century's tourism industry. Waltl on her part highlights that this trust has been decreasing, since 'mass museum visitation' emerged and the forms of museum education provision and its service provision approaches have dramatically diversified (2006).

The researcher shares the idea that was forwarded by Legget that only diversifying and modernizing museums educational programmes and activities are not the only means to attract large numbers of museum visitors of this iome. Rather, it is better way to handle properly museum visitors to strengthen their relationship and by allowing them to involve actively in various programmes and activities of museums side by side of excelling the museums entire service delivery. In short allowing the entire stakeholder groups of the sector to participate from planning stage to the decision-making process of the museum.

In many cases, National museums have an extremely diverse range of stakeholder groups. Arguably ,they cannot properly function without the museum professionals, playing a key role in its every day operations (Waltl, 2006; Vergeront, 2011). The government is also a crucial stakeholder, since most of the public museums are relying on government funding (ICOM, 2001). In this case, the majority of the African countries' museums more than 95 % of their annual budget is expected to allocate by their respective countries' governments (Murambiwa, 1999).

Furthermore, stakeholders from non-academic institutions are becoming increasingly important; as well as , Regional States Culture and Tourism Bureau (here after, RSCTB), tour and travel companies, school and their communities, catering training institutes, professional associations, researchers, heritage developers and etc are considered as the main consumers of the museums various services and products at large.

In fact these days museums visitor groups are very diverse, dynamic and their expectations are very divergent than ever before. Therefore, every museum is expected to adjust itself and its entire education programmes are needed to be compatible with the growing needs of its stakeholders. Otherwise, it is very difficult to continue in this manner for long period like the previous centuries' museums.

2.3 The Envisioned Benefits of Stakeholder Engagement in Museums Activities

Employees' engagement, as part of stakeholder engagement, often receives a great deal of attention from management. Poor relations with employees can have negative impacts, such as a decrease in provision of educational programme, performing proactive activities to attract large numbers of museum visitor groups and loyalty towards the museums codes of ethics (Klawitter, 2014).

On the other hand, building an effective stakeholder engagement between museums and other organizations has brought several opportunities in terms of increasing the number of visitors, generate income, fulfill educational and research aim more effectively, expanding collections acquisition methods. Similarly, organizing exhibitions based on the interests of wider audiences improve significantly public-museum relationships and above all enabled museum to gain expertise and knowledge supports from their various stakeholder groups (Ching, 2006).

A research undertaken by Ching (2006) in various museums of Taiwan provided evidence that effective Stakeholder engagement mechanisms can support organizations with the identification of more innovative and efficacious solutions. Many researchers conducted on the shift of museums educational role in education gaining lifelong and long last museum visiting experience confirms that knowledge sourced from engagement with both internal and external stakeholders is providing direction for a museum's orientation of sustainable museum educational programme through the means of its valuable collections (Kelly, 2007).

Similarly, engagement programmes and activities significantly increase museum's legitimacy, increase its accountability and credibility in front of its society, make it competent institution, upgrade its overall educational and research related activities, solve its technological, material, financial, expertise, enhance promotional strategies. In addition to this, made it suitable place for the well- being of its collections, became best place for all kinds of museum visitor groups etc (Ching, 2006).

According to the argument of the (MA, 2013) that museums main motive for the development of strong relationships with primary and secondary stakeholders is to gain access to key

information about relevant external events; modifications of market conditions; consumer trends; as well as technological improvements in the culture and tourism sector. This in turn enables museums to respond effectively and timely to these changes in the external environment.

Stakeholder engagement is also regarded as an effective means to collaborate within an entire sector about emerging trends in the culture and tourism sector. Furthermore, active engagement with their various stakeholders allows museums to integrate stakeholder insights into the generation process of museums well performing proactive activities (Klawitter, 2014). It is true museums which have better stakeholder engagement culture with their various stakeholder groups have a lot of benefits when we compare with museums which have no the trend of stakeholders engagement. Feedbacks gathered throughout in Great Britain have clearly identified a cultural shift in all museums organizational levels as a positive outcome of Stakeholder engagement. The studies reported that this cultural change enabled a much more open and inclusive stance towards Stakeholder engagement within the museum (MA, 2013).

However, as to me having stakeholder engagement does mean nothing by itself rather than engaging properly with the carefully selected potential stakeholders, and lead as to intend to meet the goals targeted at the very beginning of the stakeholder engagement process. Always stakeholder engagement of museums must be goal oriented within the period. In light of the resource-based view of the given museum, established by and further developed by stakeholder can be considered as to the museum's capability.

Scholars like (Legget, 2006; Kelly, 2007; Klawitter (2014) have argued that building the culture of working closely with various partners brought the opportunity of gaining reputation and building long-lasting stakeholder relationships. This in its turn can also lead museums in to multiplying the numbers of their supporters in various ways and enabled museums to claim that their commitment level benefited them from effective Stakeholder engagement practice.

If the engagement approach is implemented effectively as a core part of the public engagement programme, it is highly likely that it will enhance trust and credibility between stakeholders and the museum (Vergeront, 2011). As Greenwood and Buren cited in (Davies, 2008) developed the notion of 'museum's trustworthiness', arguing that stakeholders need to be treated morally,

considering trustworthiness as pivotal role for the long lasting success of museums in their stakeholder engagement endeavor.

Legget (2006; Kelly; 2007) respectively highlight the value for museums are primarily to serve their visitors and other interested groups to participate in various public programmes and activities. This effort of museums providing interactive educational program is mainly realized through the means of implementing a vibrant and participatory Stakeholder engagement (MA, 2013). As Neil (2009) agreed, Stakeholder engagement helps organizations to better understand their positions within the society it serves in the area where they are making their business. (Davies, 2008) also stressed that knowledge gathered from stakeholders enables museums to optimize their strategic decision- making process.

An additional crucial benefit of integrated Stakeholder engagement is suggested by Neligan (2003) who claims that an institution's capacity and dedication level can be increased through embedding stakeholder views into the museums decision - making processes.

2.4 Means of Engaging with Stakeholders

Usually museums choose a number of Stakeholder engagement approaches for different levels of decision- making and stakeholder groups depending on the circumstances and the decisions, which are expected to be passed. Hence, a one-size-fits-all approach cannot be applied *(Giirs Emerging Market…..,* 2007). The following paragraphs will attempt to cover the methods of widely referred to as stakeholders engagement approaches that enable stakeholders to actually influence the museum's decision- making process in one way or another.

As it is clearly illustrated by (Ayuso et al , 2007; Klawitter ; 2014), there are two kinds of management approaches for stakeholder engagement: traditional stakeholder engagement techniques that aspire to satisfy customer needs; and stakeholder collaboration activities that encourage several museums to build strong linkages with their stakeholders and align their interests, concerns and expectations with their core activities.

In any case, museums need to use carefully designed engagement methods. The most important method is first, to align the objective of the institution with the engagement process. The other is to determine the level of engagement, the time bound of engagement. In addition to this,

museums need to use selected methods to meet needs, capacity, and expectation of the relevant stakeholders and govern the dialogue between the two parties by two- way communication channel (Le Roux, 2014).

2.5 The principles, Drivers and Challenges of Stakeholder Engagement

There are different kinds of principles in various kinds of institutions related to stakeholder engagement in different organizations. Even if it may differ in different institutions but sometimes principles are common all over the world since both of its initial and ultimate goal is the same in many cases (Gomeje, 2014; Le Roux (2014). The continuous dialogue between cultural institutions and their various stakeholder groups require key drivers to create value. Some of these factors and their absence can at the same time pose distinct barriers that museums need to overcome in order to manage change effectively (Klawitter. 2014).

Even though there are several evidences that an effective stakeholder's engagement can bring many advantages and upgrade the overall museums activities, it is very important to know some of the major challenging problems. These are stakeholder selection criteria or identifying them properly, the method of communication used for the engagement purpose, lack of the necessary resources such as human, finance, the way of exchanging information and absence of proper organizational structure (Le Roux 2014; Klawitter , 2014). Similarly, (Klawitter; 2014, Luoma-aho; 2015) stated that stakeholder engagement is not an easy task for various organizations. This is because it takes much time and resources to supervise and follow up its effectiveness. This in turn needs people's readiness to move away from traditional/ normal trend of operating jobs to work with the various individuals and organizations that have diverse needs.

Once institutions have reached at the decision to create a strategy of alliance to overcome their various problems like financial, expertise, knowledge, advice, material etc. it is very crucial for museums to select their reliable development partners. Careful selection of their stakeholders much benefited museums to protect themselves from subverting and diluting their identity and their collections as the result of stakeholder engagement process (Legget, 2006). The key selection process is ought to encompasses their familiarity with the prospective partner, the desire to work with the like-open-minded individuals, the access offered to very limited resources and the opportunity to learn from various partner groups (Ching, 2006).

The selection of various stakeholders for the purpose of effective engagement process is recommended to be free from any sort of partiality and should under taken in the transparent way by involving various stakeholder groups and other concerned bodies to participate directly in the selection process. Furthermore, various parameters should be carefully used to evaluate whether they would be selected stakeholder groups are compatible with the mission, vision and objective of the given institution or not (Klawitter, 2014).

In addition to this the selection of stakeholders for strategic consultations is recommended to be undertaken in an unbiased and comprehensive way. A checking mechanism should be effectively used to ensure that all key stakeholders with relevance to the project are represented on the panel or working group (Ching, 2006).

The effort of stakeholder engagement, which is characterized by interactive involvement of various stakeholders, groups through the means of public meetings, hearings or via consultation. Therefore, an effective stakeholder engagement process is largelycharacterized by the use of two-way communication system and demanded the prevalence of healthy relationship between the two parties (Ruggie, 2013).

2.6. Organizational Structure as the Most Decisive Element for Etakeholder Engagement

Ayuso et al. (2007) conducted a case study that suggests that the organizations structures and systems build the foundation for the integration of stakeholder knowledge. Their research provided proof that non-hierarchical structures promote direct communication and contiguousness between stakeholders; and flexible structures encourage the development and implementation of new ideas. Stakeholder knowledge integration also seems to be supported by non-hierarchical structures, flexible processes and a general openness to change. Similarly, (Klawitter, 2014), institutional structures require a certain level of flexibility for being able to implement the recommendations gained from stakeholder dialogue.

However, museums in Africa have not such culture of treating positively comments, recommendations and suggestions given by their various museum service users. On the contrary, most of the developed countries museums have the trend of gathering feedbacks from their

visitors and always strive to take the given feedbacks as inputs for their future endeavors to improve their negative side as much as possible. Generally having proper museum organizational structure and its being flexible ones are the most decisive factor for the success of organizations engagement with their various stakeholder groups (Ibid, 2014).

Otherwise, it is very difficult to think about stakeholders' engagement issue in relation to African museums. Because the two things are extreme one and there is no way to reconcile these contradictory concepts in the old assumption of African Museology at this moment rather than things cannot be radical changed.

Most scholars in the field of museology acknowledge the importance of gathering feed backs and analyzing carefully helps to evaluate the strong and the weak sides of the museum staff members, the volunteer and proving the necessary responses is very vital to improve the entire activities of museums (Conklin, et al , 2014). On the other hand, having the necessary resources such as capital, human, material, technical and as well as having proper organizational structure of museum significantly enabled museums to improve engagement with their various stakeholder groups (MA, 2013; Klawitter, 2014).

An effective stakeholder engagement with both internal and external stakeholders requires a significant amount of resources with regards to the availability of adequate time, skills, finances and personal commitment (Kelly, 2007; Kershaw, 2013). Similarly, Legget (2006) stresses that if museums carefully applied their stakeholder engagement programme and it becomes part of the core business, which facilitates museums' strategic decision making and future development (Legget, 2006). Legget also added that there is a strong belief if museums need to perform proactive activities they need to strengthen their financial muscles by generating sustainable financial sources without diluting and subverting the history of their objects.

Some stakeholder groups may not have access to all the necessary resources, where sponsoring from the museum comes into place. (MA, 2013) highlights that it is vital to enable all parties involved in the dialogue to gain access to these resources. If museums decide to gather all information by means of solely internal dialogue, there will be a high risk imposed that outcomes will be perceived as biased by the public (Barret, 2011).

Because of this, there may be cost increment from both sides of the institution's and its stakeholders, the ongoing of various programmes might be very complicated and professionals may see the involvement of stakeholders as a constraint. Therefore, to avoid such critical problems, museums need to carefully evaluate their overall engagement programmes, their stakeholders' potential, and their professionals' willingness should be wisely treat in a careful manner before entering in to actual engagement efforts. Otherwise, such problems may be the fundamental factors for the raisal of an antagonistic relationship between the two parties at the end.

A Stakeholder engagement co-coordinator role was established within Legget's (2006) case study and has proven to be highly effective in managing the museum's Stakeholder engagement approach, ensuring a constant information flow between the museum and its respective stakeholder groups. Scholars like Legget (2006) strongly suggest avoiding appointment of internal employees where possible. Appointment of a neutral consultant would be preferable.

Similarly, Anne Legget (2006) has strongly suggested that museums should continuously observe the market and upcoming developments in order to stay aligned with the environment where they are making their business. Other authors argue that museums who do not adjust their strategies according to these environmental pressures will likely suffer from decline in performance.

2.7. Stakeholders Engagement at the "National Museum of Ethiopia"

In Ethiopia, it is very difficult to get several scholars who have conducted their researches on the museum sector of the country in general and in the "NME" in particular. Among very few numbers of researchers those who have conducted their researches with regard to the country's museum sector, Temesgen (2004) is the one who has conducted an eye opener research work on the country's museums in general and on the "NME" in particular.

Temesgen (2004) has conducted his MA thesis on the research topic entitled with "The Roles of Museums and Galleries in Ethiopia". In this study he has raised many relevant issues of the museum sector of the country and the core activities of the "NME", such as acquisition

methods, procedures of conservation, promotional and marketing strategies, the classification of the country's museums' based on certain criteria. In addition to this, he has critically examined issues, which are highly related to documentation, exhibition, and the necessity of the presence of availability of adequate space for the displaying purpose of the entire nation's diverse forms of heritages.

Temesgen's research has raised several relevant issues with regard to the country's museum sector in general and the "NME" in particular. His thesis laid a foundation for the research endeavor of the country's museum sector and because of this, Temesgen's (2004) becomes one of the best reference materials for several researchers who have a plan to conduct their various researches and to have the necessary knowledge pertaining to the country's museum sector in general and the "NME" in particular.

In addition to this, his work has assessed the nature of the country's museums and classified them in to National Museum, City museum, University, Archaeology, Church, Municipality, Regional, Community etc. On the other hand, in his thesis he has dedicated to compare and contrast the cultural representation, governance, and collection management policy, museum organizational structure and operational status of the "NME" with other countries' National Museums.

Similarly, Temesgen has critically examined the incompatible nature of the "NME" to fulfill the necessary minimum requirements of National Museum. Based on the premises provided, he has arrived to conclude that the "NME" is not in position to be designated to be call as "National Museum".

Another researcher who has conducted his MA thesis with regard to the "NME" is Merkeb. In 2007, he conducted his MA thesis on the research title "The problem of Governance and Cultural Representation of the "NME". He has entertained critically with regard to the origin of museums at the global, Regional and National levels. Merkeb has also critically examined the status of museum exhibition, approaches of exhibitions, materials used for displaying purpose of the museum objects, the organization of the four section of the "NME", various types' of collections which are mainly displayed in the permanent exhibition hall.

On the other hand, Merkeb has tried his best to discuss the major challenging problems of governance and Cultural Representation of the whole nations, nationalities and peoples of Ethiopia. Similarly, Merkeb has tried his best to discuss in detail issues related to the absence of minimum standards of the given museum's tools such as constitution, premises and financial resources at least to subsidize its day-to-day activities. At the same time, in the opnion of the researcher, Merkeb provided detail information about the problem of governance and cultural representation of the "NME".

However, Merkeb was not in position to show the magnitude or the degree of the problem of governance and cultural representation at the level of the "NME" in comparison with other multi-national states. Because of this, the researcher did not see the proposed alternative means how to correct in the future this challenging and old- aged governance and cultural representation problem of the "NME" at least to narrow down the situation in the near future.

On the other hand, Merkeb has slightly raised the inaccessibility of the "NME's" educational service for all kinds of museum visitors, the improper organizational structure of the "NME", issues related to collection management policy, and the major core issues encompassing within cultural representation. The other big limitation of Merkeb's research lies on its unable to properly identify the major reasons that deprived the "NME" work hard to improve the problem of its governance and cultural representation.

Another researcher who has joined the lists of researchers in 2015 is that of Eyerusalem. She has conducted her MA thesis on the research title, which is entitled with "the role of the "National Museum of Ethiopia" for the Development of Ethiopian Tourism".

On the other hand, she has tried to examine the contribution of the "NME" for the development of Ethiopian tourism sector at large. She has also attempted to investigate in detail with regard to the four major exhibition sections of the "NME" and comparing one section with another based on the exhibition, technique, content and the informative nature of the entire of the exhibition hall. Because of this, her research was mainly focused on the comparison of the four exhibition sections of the "NME" and the role of the "NME" to promote the country's tourism sector in general and the museum sector of the country in particular.

Similarly, Eyerusalem has tried her best to examine critically the informative nature of the entire exhibition for all kinds of visitors, the role of museum guides to provide life-long learning for visitors, museum visiting experience and the role of the museums educational for the promotion of the country's cultural values and heritages.

In addition to this, she has raised relevant museum issues like exhibition standard, the role of museum guides, and the role of the gift articles shop and the promotion of the country's heritage values. However, as to me she did not critically examine the urgent and sensitive issues of the country's museum sector in relation to the real science of Museological interpretation of museum objects. In this regard, her research lacks many things to be included to give vivid picture of the above-mentioned urgent issues of the "NME".

Not only this but also, Eyerusalem (2015), has tried her best to evaluate the status of museum's captions, the necessary exhibition materials and facilities, lighting system, the necessary museum facilities appropriateness and their availability for the special need visitors, old aged people, women and small kids. Similarly, Eyerusalem has attempted to examine issues related to lack of curation work on displayed objects, the condition of the toilet area, the negative impact of dusts on objects, lighting system etc. In addition to this, Eyerusalem's thesis was also gave a little bit attention to discuss important issues related to the status of museum building, the mismatch between the displayed objects and the written captions, the quality disparity between the Paleoanthroplogical section in relation to the rest of the three exhibition sections of the "NME".

Eyerusalem's (2015) research work needed to critically examining of other major and critical issues that can motivate the "NME" to contribute its national role for the development of the Ethiopian tourism industry sector. In light of this, among the major enablers' opportunities of the sector, the first and the most important factor for the development sector of any country is the mobilization of the entire society to contribute its own share. However, she did not include the various stakeholder groups role for the booming of the museum sector in the country.

Because of this, the 2015 Eyerusalem's research work mainly gave more emphasis for the routine activities of the "NME". Therefore, her thesis did not critically examine the external factors that can strongly affect the day-to-day activities of the "NME", such as competitors' position, the increment of the inflow of tourists' number, the expansion of museum facilities, the

expansion of tourist infrastructures and giving priority for the creating of conducive visiting environment as well as modernizing its service delivery status. Her thesis did not give a room as such for the relevant issues like standard of service delivery, the quality of services and products sold for the tourists and other related current issues of the museum sector in general and the "NME" in particular.

Another research work, which carried out, recently is mainly focused on the "Current Practices and challenges of the "NME" and belongs to Bereket. The 2015 Bereket's research mainly dealt with the origin of modern cultural institutions, the continuity of these modern cultural institutions within the three successive governments of the country, the birth of the "NME", CRCCH, ARCCH, the implantation of BPR and its negative influence on the strategical and operational fate of the "NME".

In addition to this, Bereket gave more emphasis for both traditional and modern assumptions of how the "NME" came to existence as a part of the National Library in 1944. Similarly, Bereket (2015) has dealt with the contribution of the establishment of Institute of Archaeology for the gradual development of the "NME", the opening of the first kind of exhibition in the history of the nation, the origin and growth of the "NME" and the challenging problems it is facing from its very beginning of its foundation date to the present days.

Bereket has also deeply examined the current practices and challenges of the "NME", such as the problem of conceptualization of museum in Ethiopia, problem of organizational structure, lack of autonomous status. In addition to this, Bereket has touched issues related to shortage of skilled professionals, shortage of budget, unbalanced cultural representation, lack of appropriate exhibition materials, the necessity of collection management policy etc.

Even though, Bereket's research has focused on the current practices and challenges of the "NME", he did not show the vivid pictures of the problems of the service delivery status. His thesis gave more emphasis on the problems of conceptualization, organizational structure and to some extent; Bereket has touched the problem of cultural representation. As to the researcher view, Bereket did not give more emphasis for the issues like the inaccessibility nature of the museum building for the handicapped, old aged people, pregnant and small kids. Similarly, he did not examine the unfriendly nature of the museum environment.

In addition to this, he did not deeply focus on the problems related with the status of educational provision, the quality of exhibition facilities, museum facilities, and the challenges of financial sources. Above all Bereket did not touch the issue of promotional strategy and the efforts that are expected from the museum to be self reliant in its income generation. Therefore, on the researcher's opinion, since the museum is found in its crossroad, many issues need to be raised and discuss in Bereket's MA thesis.

To speak frankly the above-mentioned researchers have raised many sensitive issues of the "NME" and examined the various relevant issues of the country's museum sector in general and the "NME" in particular. Many of their research works that the researcher has consulted to assess what have been said so far pertaining to the country's museum sector and the "NME" definitely gave for the researcher a vivid picture with regard to the overall museum sector of the nation.

As result of this, the researcher strongly argued that all of the above- mentioned 4 researchers have tried their best to investigate the root causes for the "NME's" being incompetent to perform proactive activities in various ways. Similarly, they have also tried their best to discuss them in scholastic approaches. At the same time, all of them devoted themselves to identify the major challenging problems that the "NME" is suffering from its very beginning to the present days as the result of the conceptualization and improper organizational structure etc. On their part, all of the four above-mentioned researchers have tried their best to propose- alternative solutions for the concerned bodies in their respective recommendations.

However, according to the researcher's opinion, more or less Temesgen has attempted to discuss the status of stakeholder engagement at the "NME" to some extent. Because of this, the researcher found it is a very convinceable reason to conduct a meticulous research with regard to the status of stakeholders' engagement at the "NME". From the above- mentioned 4 reseaechers Temesgen has attempted to slightly to touch the issue of stakeholder engagement at the "NME" on glimpse with regard to how the country's museums should work closely in collaboration and partnership with the various school visiting groups, travel organizations, the Ethiopian Air Lines and the "general public" as well as other stakeholder groups of the sector.

Finally, to sum up, a few number of Ethiopian scholars like Temesgen (on the Roles of Museums and galleries in Ethiopia, 2004), Merkeb (on the problem of Governance and cultural representation in the "NME", 2007), Eyerusalem (on the role of the "NME" for the Development of Ethiopian Tourism, 2015). The last but not the least is Bereket, the one who conducted his MA thesis (on the Current Practices and Challenges of the "NME", 2015) respectively have attempted to touch upon on the issue of the "NME". However, neither of these studies raised thoroughly what the status of stakeholder engagement of the "NME" look like. Therefore, the researcher feels that this knowledge gap should be bridge through meticulous research.

Therefore, the researcher of this thesis has strongly believed that filling the above-mentioned research gap of the status of stakeholder engagement at the "NME". Thus, it was the researcher's priority area. Because of this, the researcher has strongly believed that choosing this research title enabled him a lot to carefully look at on the factors, which are negatively, affected the "NME" is not in position to effectively engage itself with its various stakeholder groups of the sector so far.

Chapter- Three
3. Raw Data Presentation

As has been indicated in the first chapter of this thesis, the main objective of this study was to investigate the status of stakeholder engagement in the "NME". Therefore, the necessary data was collected through the means of questionnaire, in-depth semi-structured interview and observation and field notes has described as follows using tables and in the form of written text.

3.1. Demographic Characteristics of Sampled Participants

The total number of respondents who were engaged in this study was two hundred twenty three (223). The respondents and key informants who were carefully sampled from various population groups of the study area mainly from the MOCT, "NME" employees, core heads of directorates of the ARCCH, overall employees of the ARCCH, RSCTB, Higher Education Institutions, tour and travel agencies, professional associations, various schools and domestic visitors. Thus, from the 223 respondents 216 (96.86%) have filled the questionnaires.

In addition to this, the rest 7 (3.14%) of the research participants have participated in depth semi-structured interview. From the aforementioned research participants 93 (41.07%) were female participants. Though there is redundancy of responses and with some unanswered questions, more or less the majority of questionnaires or 136 (62.96%) were completed and returned without directly administered by the researcher himself, however the rest 80 (37.03%) were completed with the physical presence of the researcher himself.

In general, the sample participants were comprised 223 research participants. From this, 216 were questionnaire respondents whereas 7 were key informants who have participated in –depth semi- structured interview. Respondents represented from various studied population groups who were sampled from different target groups of the study area. The following three tables show us the demographic characteristics of the subjects in terms of their characteristics of stakeholders, participants' number, sex, age categories in years and higher level of education attained. Demographic information about interviewees and questionnaire respondents (age, gender, educational attainment level, etc were collected using the participant information sheet. For further information, please see the following three consecutive (Table.2, 3 and 4) respectively:

Table 2: Demographic Characteristics of the Subjects selected from ten Various Stakeholders of the "NME"

No	Stakeholders Characteristics	Number of Participants	Sex		Age groups in years			Higher level of education attained		
			M	F	26-35	36-50	> 50	Diploma	First degree	MA and above
1	Employees of the "NME"	10	9	1	6	3	1	2	6	2
2	Over all employees of the ARRCH	4	2	2	2	2	-	-	3	1
3	MOCT	5	5	-	1	4	-	-	2	3
4	Tour and travel agencies	30	16	14	12	10	8	6	14	10
5	school administrators and teachers	50	28	22	30	16	4	10	33	7
6	Professional Associations	9	7	2	4	5	-	-	5	4
7	HEI	8	8	-	6	2	-	-	6	2
8	Heads of the core work process of ARCCH	5	4	1	-	5	-	-	-	5
9	RSCTB experts	15	9	6	9	6	-	2	9	4
10	Domestic visitors	80	36	44	43	29	8	26	42	12
Total		216	124	92	113	82	21	46	120	50
% (percentage)		**100**	**57.40**	**42.6**	**52.31**	**37.9**	**9.7**	**21.3**	**55.6**	**23.14**

Table 3: Characteristics of Interviewed Respondents

Interview	Characteristic of interviewees	Sex		Educational attainment level		Number of interviewed individuals
		Male	Female	BA	MA and above	
From ARCCH	The "NME" director	-	1	-	1	1
From tour and travel agencies	Tour guides and tour operators	4	-	3	1	4
From MOCT	Advisor of the State Ministry	1	-	-	1	1
From ARCCH	PR director	1	-	1	-	1
	Total	**6**	**1**	**4**	**3**	**7**
	Percentage (%)	**85.71**	**14.3**	**57.14**	**42.6**	**100**

Total number of interviewees= 7

Table 4: Interviewees' total personal profile

Sex	Number	Age category	Number	Educational attainment level	Number
Male	6 or 85.71%	26-36	3 or 42.86 %	BA holders	4 or 57.14 %
Female	1 or 14.29%	37-50	4 or 57.14%	MA and above	3 or 42.86%

The data gathered from the sampled respondents of various service seeking groups of the "NME", for further information see the above 3 tables. From the total number of 223 research participants of this study, the majority or 177 (79.37%) of respondents are BA, MA and above degree holders. This fact clearly shows us that the respondents who were selected and participated in this study have better understanding about the roles of museums and the benefit of actively engaging with their various stakeholder groups in their various programmes and activities.

Furthermore, since most of the respondents were selected from the MOCT, ARCCH, "NME", Higher Education Institutions who are working in culture and tourism sector tour and travel agencies, RSCTB, various schools and professional associations (Archaeologists and Artists). Because of this, the researcher hoped that these selected respondents were able to provide the necessary information since they have clear picture and broad knowledge with regard to the "NME's" structural and operational as well as overall of its service delivery status.

3.1.1. Data Description: Questionnaire Respondents (Open-ended and Close-Ended)

3.1.1.1. Open- Ended Questionnaire Respondents

The researcher purposefully selected 56 questionnaire respondents from the following various stakeholder groups of the "NME". These were composed of 5 respondents from MOCT, 10 respondents from the "NME", 5 respondents from the heads of core directorates of the ARCCH, 4 respondents from the overall employees of the ARCCH. Similarly, 2 respondents from Addis Ababa University (1 respondent from the Department of Archaeology and Heritage Management and 1 respondent from IES), 3 each respondents from 2 Catering and tourism training institutions, 9 respondents from professional associations (6 respondents from Archaeology Association and 3 from Artists Association).

The last but not the least is that 15 respondents were sampling from the Regional States' Culture and Tourism Bureaus (3 respondents each from 5 RSCTB). Totally 56 open-ended questionnaire respondents were sampled from the above mentioned various stakeholder groups of the "NME". See the responses obtained from open-ended questionnaire respondents from (Table. 5- 12) respectively.

3.1.1.2. Close-Ended Questionnaire Respondents

Totally 160 close ended respondents were purposefully selected from the following three major stakeholder groups of the "NME". These were mentioned as follows: Thirty (30) respondents were sampled from 10 various tour and travel agencies. From tour and travel agencies, the researcher took 3 respondents from each. On the other hand, 50 respondents were selected from 10 various schools and from each school the researcher purposefully selected 5 each respondents and 1 school deputy principal from each school and 4 teachers. In addition to this, 80 respondents were selected from domestic visitors based on the criteria, such as their age level, educational background, sex and the region where they reside. See the response of close- ended questionnaire respondent, which is obtained from Likert scale illustrated in (Tables.13, 14 and 15) respectively.

Having this in mind, first let us see views obtained from 56 open-ended questionnaire respondents who were participated in the study. The responses gathered from the aforementioned open-ended questionnaire respondents were mainly focused on the concept of stakeholder engagement, major stakeholders of the "NME", means of engagement, and challenges of stakeholder engagement. Similarly, respondents views were collected the data about the envisioned benefits of stakeholders, measure expected to be taken to improve the situation of the and the last but not the least was focusing on the perspects predicted by the sampled participants about the "NME" (See Table 5-12) respectively.

Table 5: Respondents' Views on the Concept of Stakeholder engagement

			Respondents= 56
R.N	**Responses**	**Count**	**Respondents in (%)**
1	It is the role to be played as a partner or collaboration for the common benefit of the two parties	4	7.14
2	It is the involvement of the concerned bodies in the museum sector's major activities	4	7.14
3	Institutions or individuals who have concern on museum's activities to upgrade its entire activities	3	5.36
4	It is the relationship between the given museum and its various stakeholder groups	2	3.57
5	It is the backbone for public institutions. Without their active engagement it is very difficult to achieve the intended organizational goals	5	8.93
6	The way in which an organization involves people or institutions that are important and helpful to implement or achieve its organizational goals	2	3.57
7	It is collaborative engagement between the public-private sector for the better service delivery	3	5.36
8	It is an effort of a group of individuals or organizations involvement in various programmes and activities of the "NME"	10	17.86
9	A group of people or individuals who are directly or indirectly affect or affected by the organization's achievement	3	5.36
10	The involvement of individuals or organizations who have a concern on the museum's activities to support its various programmes and activities	4	7.14
Total			**100**

N.B: Percentage of responses are not added because of multiple responses mentioned by Respondents

Table 6: Respondents' Views on the Major Stakeholders of the "NME"

RN			**Respondents=56**
	Responses	**Count**	**Respondents (%)**
1	Regional states' culture and tourism bureaus, those who are working on the culture and tourism sector, religious institutions, Government and non-government institutions and etc;	30	53.57
2	Researchers, professional associations, museums and galleries owners, archaeologists, tour and travel agencies, private and public schools, higher education institutions, the general public;	45	80.35
3	Regional and International organizations like African union, embassies, African world heritage Fund, AFRICOM, UNESCO, ICOM, Ethiopian Heritage Trust organization	20	35.71
4	Domestic and international visitors, MOCT, ARCCH, , House of Peoples Representatives, House of Federation,	41	73.21
5	Funders, sponsors, event organizers	18	32.14
6	Souvenir shop owners, crafts men, promoters, security institutions	20	35.71
Total			100

N.B: Percentage of responses are not added because of multiple responses mentioned by respondents

Table 7: **Respondents' Views on the "NME's" Means Engaging with its Various Stakeholders**

			Number of respondents =56
R.N	**Responses**	**Count**	**Respondents in %**
1	By training, workshop, seminars, symposium and panel discussion	12	21.43
2	Through Knowledge transfer	10	17.86
3	Through involving various stakeholder groups in its various educational and entertainment programmes	30	53.57
4	By assuring equal representation of the whole nations, nationalities and peoples of Ethiopia	35	62.5
5	Through research and launching outreaching programmes	25	44.64
6	By providing expertise support for RSCTB, museum, gallery and exhibition organizers	20	35.71
7	By having clearly defined stakeholder engagement policy	38	67.86
8	Through providing cooperative trainings for catering training and various university students	8	14.29
9	By providing adequate space for those who need to display their works compatible with the museum's programme	7	12.5
10	By providing heritage and culture related information via written and orally	14	25
Total			100

N.B: Percentages of responses are not added because of multiple responses mentioned by the respondents

Table 8: Respondents' Views on the Challenges of the "NME" to Engage with Various Stakeholders

R.N	Respondents= 56		
	Responses	**Count**	**Respondents in (%)**
1	Structural and governance problems	45	80.36
2	Poor display materials, poor lighting system, lack of appropriate information on the displayed objects, security equipments, modern exhibition technologies	40	71.43
3	Lack of skilled man power	43	76.79
4	Shortage of budget	42	75
5	Conceptualization problem about the values of museums from both sides of the MOCT and ARCCH	50	89.29
6	Absence of shared vision between the "NME" and the RSCTB	43	76.79
7	Lack of commitment from the side of the governing bodies of the cultural sector	38	67.86
8	The problem of attracting many donors and sponsors in to the sector	36	64.29
9	Absence of adequate space for exhibiting purpose of various objects	18	32.14
10	Lack of awareness from the side of stakeholders to engage actively in "NME's" various programmes and activities	41	73.21
11	Absence of pre-planned work relationship within the ARCCH and mainly with the RSCTB	24	42.86
12	Lack of clearly defined stakeholder engagement policy for the country's museum sector	53	94.64
13	Lack of promoting the cultural, historical and natural heritages of the country through various means	39	69.64
14	The problem of assuring cultural representation of the whole nations, nationalities and peoples of Ethiopia	55	98.21
15	The problem of coordination within and outside of the sector	47	83.93
16	The problem of empowering regional states' heritage and museum professionals	30	53.57
Total			100

N.B: Percentage of responses are not added because of multiple responses mentioned by respondents

Table 9: Respondents' View on the Envisioned Benefits of Stakeholder Engagement to the "NME"

R.N	Respondents= 56		
	Responses	**Counts**	**Respondents in (%)**
1	Bring legitimacy for the "NME"	45	80.36
2	Upgrade the entire activities of the "NME"	40	71.42
3	Contribute a lot for the museum to advertise itself in to the wider users of both domestically and internationally	35	62.5
4	Enable the " NME" to multiply its constituencies	44	78.57
5	Attract various sponsors and donors for the benefit of the "NME"	25	44.64
6	Boast the morale of the museum professionals	43	76.79
7	Minimize the burdens of the museum professionals	28	50
8	Bring various supports in financial, technical, moral, material, human resources	42	75
9	Increase the number of museum visitors from both domestic and international visitors sides	48	85.71
10	Facilitate the establishment of museums both at the levels of Federal and Regional States	36	64.25
11	Enhance experience sharing, knowledge transfer through trainings, workshops, symposiums and panel discussion	47	83.92
12	Motivate various stakeholders to work with the "NME" in various areas	50	89.29
13	Enhance cooperation among various cultural centers and other cultural houses	25	43.4
14	Consolidate the museum's enduring interests by placing people and their interests with the museum's overall objectives	45	80.36
I5	Increase the opportunity of getting collaborative trainings for the museum staff members	33	58.93
16	Bring an opportunity for the "NME" to benefit a lot from university scholars expertise and knowledge through knowledge transferring	46	82.14
Total			100

N.B: Percentages of responses are not added because of multiple responses mentioned by respondents

Table 10: Respondents' Views on Measures to be taken to improve the status of Stakeholder Engagement on the "NME"

R.N	Responses	Respondents= 56	
		Count	**Respondents in (%)**
1	Endorsing the concerned authorities to help the "NME" to be at least a semi-autonomous entity	20	35.71
2	Allocating sufficient budget for the "NME"	9	16.07
3	Strengthening collaborations with various stakeholder groups	16	28.57
4	Having clear museum mission, vision and objective	13	23.21
5	Hiring competent and sufficient skilled personnel's in all departments of the museum	10	17.86
6	Carefully identifying the potential stakeholders of the museum and reaching at memorandum of understanding	12	21.43
7	Improve the content and technical presentation of the museum's exhibition	7	12.5
8	Change the traditional way of simply receiving visitors who are coming to the by their own programmes	17	30.36
9	The "NME" should be govern by the board members and establishing body of advisory	6	10.71
10	The "NME" must be closely working with RSCTB	15	26.79
11	Establishing stakeholders forum at the national level to motivate their engagement	4	7.14
12	Providing continuous capacity building trainings for the Regional States' Culture and Tourism Bureaus to empower them	13	23.21
13	MOCT and ARCCH must support the "NME's" overall activities in finance, technical, material and morale	18	32.14
Total			**100**

N.B: Percentages of responses are not added because of multiple responses mentioned by respondents

Table 11: Respondents' Views on the efforts expected from the Governing bodies, the Museum Staff members and other Stakeholder Groups of the "NME"

R.N	Respondents= 56		
	Responses	**Count**	**Respondents in (%)**
1	The ARCCH has a double responsibility to support the entire activities of the "NME"	46	82.14
2	Allocating sufficient budget to cover its all expenses for the improvement of the entire service delivery of the "NME"	40	71.42
3	Establishing a national forum of stakeholders at the levels of the MOCT, ARCCH and "NME"	35	62.5
4	Developing the human resource of the museum	45	80.36
5	Coordinate and work with all concerned bodies for the better fulfillment of the "NME's" institutional goals.	37	66.07
6	Create friendly museum environment for all visitor groups	42	75
7	Re-organizing both the permanent and temporary exhibition halls and furnishing with the necessary exhibition facilities and appropriate technologies	38	67.86
8	Promoting the museum's various programmes and activities for the various audiences through electronic and print media	25	44.64
9	Museum staff members make ready themselves to satisfy their customers growing demand by providing life-long experiences	43	76.79
10	Prepare clear and participatory stakeholder engagement policy and vision, then take continuous action towards its implementation and its effectiveness	44	78.57
11	The top management bodies of both the MOCT and the ARCCH are expected work hard to address the major challenging problems of the "NME"	48	85.71
Total			**100**

N.B: Percentages of responses are not added because of multiple responses mentioned by respondents

Table 12: Respondents' Views on the Prospects of "NME" as Predicted by Research Participants

R.N	Respondents= 56		
	Responses	**Count**	**Respondents in (%)**
1	Inherited from its foundation and following the implementation of BPR	52	92.86
2	Change the image of the country by promoting its diverse forms of heritages	46	82.14
3	Become one of the best tourist destination sites for both domestic and international visitor groups	40	71.42
4	Assure equal cultural representation of the nations, nationalities and peoples of Ethiopia	54	96.42
5	Depend on the willingness of the authorities of the MOCT and ARCCH	51	91.07
6	If the MOCT and ARCCH work hard and assure the active engagement of stakeholders it will be one of the competent museums in the continent	45	80.36
7	Minimize the work burdens of the museum staff members	36	64.29
Total			**100**

N.B: Percentages of responses are not added because of multiple responses mentioned by respondents

The following responses were obtained from close-ended questionnaire respondents through using SPSS data processing technique from tour and travel agencies, various schools and domestic respondents. In light of this, totally 30, 50 and 80 respondents have participated in filling questionnaires from tour and travel agencies, schools and domestic visitors respectively. Therefore, the following responses were obtained from the SPSS data processing. See please carefully table 13-15 respectively.

Table 13: Tour and Travel Agencies Respondents' Views on Stakeholder Engagement and Service delivery Status of the "NME"

Cases	Strongly Agree		Agree		Disagree		Strongly Disagree		Total	
	No	%	No	%	No	%	No	%	No	%
The"NME" has motivational strategies for tour and travel agencies.	3	10	10	33.3	6	20	11	36.7	**30**	**100**
The "NME" empower tour and travel agencies	1	3.3	12	40	8	26.7	9	30	**30**	**100**
Tour and travel agencies are always happy with the service provision of the "NME"	3	10	8	26.7	8	26.7	11	36.7	**30**	**100**
The "NME's" educational service is supported with audio-visual and other multi-medias	3	10	7	23.7	14	46.7	6	20	**30**	**100**
The "NME" is striving to satisfy the growing demand of its international visitors	3	10	10	33.3	8	26.7	9	30	**30**	**100**
The "NME" open its door to work with various stakeholders	5	16.7	6	20	18	60	1	3.3	**30**	**100**
The "NME" used modern exhibition materials and displaying techniques	1	3.3	12	40	13	43.3	4	4	**30**	**100**
The employees of the " NME" are always ready to support the tour and travel agencies	5	16.7	6	20	14	46.7	5	16.7	**30**	**100**
The service delivery of the "NME" is showing improvement from year to year	6	20	8	26.7	4	13.3	12	40	**30**	**100**
The " NME" has the necessary facilities like cafeteria, toilets, shopping centers, wifi, internet and etc.	0	0	2	6.7	11	36.7	17	56.7	**30**	**100**
The "NME" is one of the best international tourists' destination sites in the country.	19	63.3	9	30	0	0	2	6.7	**30**	**100**
The "NME" has a serious problem of qualified professionals	18	60	7	23.3	5	16.7	0	0	**30**	**100**
The" NME" is fully representing the whole nations, nationalities and peoples of Ethiopia	5	16.7	6	20	6	20	13	43.3	**30**	**100**
The "NME" has a competitive education programme	5	16.7	3	10	11	36.7	11	36.7	**30**	**100**
The "NME" is providing a standardized museum service for its service seekers	0	0	8	26.7	15	50	7	23.3	**30**	**100**
The "NME's" location is accessible for transportation from all corners of the city	18	60	3	10	6	20	3	10	**30**	**100**
The "NME's" exhibition is informative for all kinds of visitors	5	16.7	6	20	7	23.3	12	40	**30**	**100**
The "NME" has better museum education service elsewhere in the country	17	56.7	6	20	3	10	4	13.3	**30**	**100**
The compound of the "NME" is friendly for its visitors	7	23.3	10	33.3	3	10	10	33.3	**30**	**100**
The "NME" is equipped itself with the necessary museum facilities	4	13.3	6	20.0	14	46.7	6	20.0	**30**	**100**
The "NME" has a culture of promoting its services and products for its users	6	20	6	20	6	20	12	40	**30**	**100**
The "NME" has multi-directional problems to work in its full capacity	18	60	6	20	3	10	3	10	**30**	**100**
Tour and travel agencies have the responsibility to support the "NME" in different ways	20	66.7	9	30	1	3.3	0	0	**30**	**100**
The "NME" has a well organized gift articles shop	15	50	5	16.7	7	23.3	3	10	**30**	**100**
The "NME" has a strong security system for the safety of both its visitors and collections too	6	20	6	20	4	13.3	14	46.7	**30**	**100**
The "NME's" staff members are always ready to accept constructive comments from tour guides and tour operators.	5	16.7	6	20	60	6	20	60	**30**	**100**

Table 14: School Respondents Views on Stakeholder Engagement and Service delivery Status of the "NME"

Cases	Strongly Agree		Agree		Disagree		Strongly Disagree		Total	
	No	%	No	%	No	%	No	%	No	%
"NME" has an appropriate museum educational programme for schoolchildren**.**	10	20	20	40	11	22	9	18	**50**	**100**
The overall museum educational programme of the"NME" is inclusive for school groups	11	22	11	22	17	34	11	22	**50**	**100**
The permanent exhibition hall of the "NME" is accessible one for all schoolchildren.	9	18	16	32	16	32	9	18	**50**	**100**
The "NME" is well equipped with the necessary teaching to help its visitors	5	10	16	32	19	38	10	20	**50**	**100**
The "NME" has good work relationship with school learning groups	3	6	15	30	17	34	15	30	**50**	**100**
The education programme of the "NME"is conducive for both teachers and students	2	4	10	20	23	46	15	30	**50**	**100**
The "NME's"guides are ready to support school children's learning in museum	5	10	19	38	19	38	7	14	**50**	**100**
The "NME" has a culture of collaborating with various school groups	2	4	16	32	22	44	10	20	**50**	**100**
The "NME" has dedicated to support schools by preparing curriculum and training teachers	3	6	12	24	17	34	18	36	**50**	**100**
The compound of the "NME" is very friendly for all small school kids and their teachers	8	16	18	36	11	22	13	26	**50**	**100**
The "NME" has a big role to support the teaching-learning process of schools	19	38	15	30	11	22	5	10	**50**	**100**
The presentation of " NME's"exhibition is appropriate for various school learners	3	6	7	14	25	50	15	30	**50**	**100**
The "NME" has better education service program elsewhwere in the country	16	32	19	38	13	26	2	4	**50**	**100**
The compound of the "NME" is friendly for small school children visitor groups	3	6	4	8	19	38	24	48	**50**	**100**
The "NME" has necessary museum facilities to enhance its educational service	5	10	6	12	17	34	22	44	**50**	**100**
The "NME" promotes its various services and products	1	2	7	14	8	16	34	68	**50**	**100**
The "NME" should have good work relationship with the RSCTB	24	48	21	42	3	6	2	4	**50**	**100**
The "NME" has several challenging problems to work in its full capacity	23	46	17	34	8	16	2	4	**50**	**100**
The "NME" has full autonomous status to exerck2ise its legal power	1	2	3	6	20	40	26	52	**50**	**100**
Higher Education Institutions must be work closely with the "NME"	38	76	10	20	1	2	1	2	**50**	**100**
The "NME" has well designed signage	3	6	5	10	20	40	22	44	**50**	**100**
The "NME" has a strong security system for both its visitors and collections	0	0	3	6	12	24	35	70	**50**	**100**
"NME" has well organized gift articles shop	2	4	1	2	18	36	29	58	**50**	**100**
The "NME" has an emergency exit for the time of various incidents	4	8	2	4	16	32	28	56	**50**	**100**

Table 15: Domestic Visitors Views on Stakeholder Engagement and Service Delivery Status of the "NME"

Cases	Strongly Agree		Agree		Disagree		Strongly Disagree		Undecided		Total	
	No	%	No	%	No	%	No	%	No	%	No	%
The "NME" has clearly defined public programme	10	12.5	17	21.3	11	13.8	34	42.5	8	10	**80**	**100**
The entrance fee of the "NME" is inviting for local visitors	62	77.5	13	16.3	3	3.8	2	2.5	0	0	**80**	**100**
The "NME's" education service is supported with various medias	8	10	17	21.3	25	31.3	28	35	2	2.5	**80**	**100**
The "NME" is striving to satisfy the growind demand of its visitors	6	7.5	18	22.5	27	33.8	20	50	9	11.3	**80**	**100**
The "NME" opens its door to work with various stakeholders	5	6.3	9	11.3	26	32.5	16	20	24	30	**80**	**100**
The "NME" is using modern exhibition technologies	4	5	21	26.3	20	25	28	35	7	8.8	**80**	**100**
"NME" is ready to help its service seekers in various ways	11	13.8	19	23.8	32	40	12	15	6	7.5	**80**	**100**
The service delivery of the "NME" is showing progress from year to year	9	11.3	14	17.5	13	16.3	30	37.5	14	17.5	**80**	**100**
The "NME" is properly promoting the country's cultural values	12	15	16	20	21	26.3	15	18.8	16	20	**80**	**100**
The "NME" is one of tourist destination sites in the country	48	60	13	16.3	6	7.5	6	7.5	7	8.8	**80**	**100**
The "NME" has a big problem of qualified museum professionals	36	45	11	13.8	10	12.5	6	7.5	12	21.3	**80**	**100**
"NME" fully represented the entire nation's groups	7	8.8	23	28.8	5	6.3	41	51.3	4	5	**80**	**100**
The "NME" has very participatory public programmes and events	6	7.5	13	16.3	22	27.5	20	25	19	23.8	**80**	**100**
"NME" is providing standardized museum service	6	7.5	18	22.5	9	11.3	40	50	7	8.8	**80**	**100**
"NME's" permanent exhibition is informative for all kinds of visitors	3	3.8	10	12.5	14	17.5	35	43.8	18	22.5	**80**	**100**
The "NME" has conducive learningk2 rooms for various visitors	7	8.8	6	7.5	22	27.5	32	40	13	16.3	**80**	**100**
The "NME" has better museum educational service in the country	38	47.5	16	20	7	8.8	8	10	11	13.8	**80**	**100**
The compound of the "NME" is friendly for all visitors groups	12	15	17	21.3	12	15	34	42.5	5	6.3	**80**	**100**
The "NME" has the necessary museum facilities	8	10	16	20	19	23.8	31	38.8	6	7.5	**80**	**100**
The "NME" promotes its various services and products	13	16.3	16	20	13	16.3	30	37.5	8	10	**80**	**100**
The "NME" should work closely with the RSCTB	43	53.8	12	15	6	7.5	13	16.3	6	7.5	**80**	**100**
The "NME" many challenges to work in its full capacity	51	63.8	15	18.8	4	5	3	3.8	7	8.8	**80**	**100**
The "NME" has full autonomous status to exercise its legal power	46	57.5	15	18.8	1	1.3	14	17.5	4	5	**80**	**100**
HEI should closely work with the "NME" in various areas	53	66.3	0	0	9	11.3	14	17.5	4	5	**80**	**100**
The "NME" has well designed signage for its visitors	15	18.8	17	21.3	8	10	31	38.8	9	11.3	**80**	**100**
The "NME" has a strong security system	7	8.8	9	11.3	10	12.5	41	51.3	13	16.3	**80**	**100**
The "NME" has well organized gift articles shop	5	6.3	10	12.5	10	12.5	42	52.5	13	16.3	**80**	**100**
The "NME" has an emergency exit for time of incidents	6	7.5	5	6.3	4	5	42	52.5	23	28.8	**80**	**100**

3.1.1.3. The findings and tabulations

As you have seen from the (Table.13, 14 and 15) respectively various items were prepared and asked for various respondents who were purposefully sampled from tour and travel agencies, schools and domestic visitors. The responses obtained from the respondents enabled the researcher to assess their views on the four major discussion areas, such as respondents' views on the concept of stakeholder and categories of stakeholder, stakeholders' engagement practice in museums various programmes and activities.

In addition to this, the envisioned benefits of stakeholder engagement in museums activities, principles, drivers and challenges of stakeholders' engagement in museums as well as organizational structure as the most decisive element for the successful stakeholder engagement practice in museums was thoroughly discussed in relation to the gathered responses from the respondents.

In light of this, the obtained findings have been tabulated and analyzed according to the above-mentioned four categories. Different items of close-ended questionnaire were prepared in such a way that respondents would respond to them by ticking in the space provided. The percentages of the respondents' responses to every questionnaire items were calculated as follows:

For the statement one for example the respondents who were strongly agreed, agreed, disagreed, strongly disagreed and undecided 3, 10, 6, 11 and 0 respectively. Converted in to percentages, those would mean 10 %, 33.3 %, 20 %, 36.7 % and 0 % respectively.

Table 16: Frequencies and percentages of responses

	Strongly agree	Agree	Disagree	Strongly disagree	Undecided	Total
Frequencies (Fr)	3	10	6	11	0	30
Percentages (%)	10%	33.3%	20%	36.7 %	0 %	100

Source: (Adapted from Teshome Daba, 1995).

The same procedure was followed to compute the percentages for all questionnaire items. Therefore, the respondents' views on the four major discussion areas were compared with the responses obtained from questionnaire. In addition to this, the response mean of the above-mentioned respondent groups have been computed to find out the relative inclination of the

respondents views. This is because of, computing percentages of each item helps the researcher to see whether there are discrepancies on the views of the respondents' reaction on the four major discussion areas and at the same time to see the presence of statistical significant association among the three respondent groups views or not.

3.2. The data collected from in- depth semi-structured interviews

From the total 223 respondents of this study 7 (3.14 %) were taken as key informants. These key informants were purposefully selected from the "NME", the director of the museum **,** MOCT one of the State Ministry advisors, from Cultural sector , the ARCCH, the representative of the directorate of Public and International Affairs **,** and the rest four key informants were selected from Travel Ethiopia , Greenland , Ferenji tour and Getts respectively. Therefore, based on the questions presented pertaining to the status of the stakeholder engagement at the "NME", these seven key informants were replied their own respective responses. Based on the designed interview guide nine major semi- structured interview questions were carefully prepared and presented for each key informant: as mentioned below:

3.2.1. What does a museum stakeholder mean for the "NME"?

The key informants defined the concept of stakeholder in their own words not by referring to other scholars' definitions, which are found in various literatures. Respondents gave their own various responses by defining in their own understanding level, because of all of the seven interviewees gave very similar definition of a museum stakeholder. The key informants defined a stakeholder as "any person who has an interest to take part in various programmes of the "NME

Similarly, they defined as "an individual or groups of people who are closely working with the museum; such as professionals groups who are engaged in activities related to the duties of the museum, organizations which have the responsibility to support the sector. In addition to this, various groups of visitors (both local and international), institutions which are engaged in the Culture and Tourism sector as well as those individuals and group of peoples who are frequently using the museum's various services and products at large",

3.2.2. Who are the Major Stakeholder Groups of the "NME"?

The key informants gave multiple of responses for raised question and mentioned various domestic and international organizations, the "general public", school groups, higher education institutions, RSCTB's, professional associations (archaeologists, researchers, artists) etc. Similarly, the majority of the key informants as the potential stakeholder groups of the "NME" also repeatedly mentioned Ministry of education, private heritage developers, museum and gallery owners, catering and tourism training institutes, embassies, cultural centers, press media, tour and travel agencies and religious institutions etc. All of the seven key informants clearly justified that the aforementioned stakeholder groups have the power to influence the overall activities the "NME" either positively or negatively.

3.2.3. Does the "NME" have Clearly Defined Stakeholder Engagement Policy?

Except one key informant, the rest six key interviewees replied that since its foundation up to the present the "NME" has no clearly defined stakeholder engagement policy. The key informants also added that the "NME's" lack of having its own engagement policy is one of the major challenges of the "NME" and this problem is complicated due to the absence of proper organizational structure since the implementation of BPR. At the same time, key informants were stressed that the implementation of BPR lowered the museum's status in to merely a single work department under the ARCCH and named as "Movable Heritage Development and Exhibition Service Directorate (here after, MHDESD).

3.2.4. What Does Stakeholder Engagement Mean for the "NME"?

Four out of the seven key respondents replied that it is an effort of the "NME's" working closely with various stakeholders in diverse activities that can upgrade its educational programmes in and outside of the "NME's" compound. The rest three out of seven key informants of this research responded that it is the commitment level of the museum to closely working with various stakeholder groups who are greatly needed its support in terms of expertise support in museum organizing, exhibition mounting. Similarly, the informants stated that providing short and long-term trainings for RSCTB, tour and travel agencies, catering training institutes and higher education institutions, schools.

All of the 7 key informants strongly agreed that since the "NME" is the first National museum in the country. Therefore, the whole interviewees were stressed that more efforts are expected from the "NME" to engage with various stakeholder groups of the country and to empower their capacities in many ways. At the same time, all of the 7 of the interviewees were expressed their feeling of frustration and disappointment with the poor performance of the "NME" and its being not in position to act as like other countries' national museums, such as the British museums, Australian museums even from the neighbouring countries museums of Kenya and other African museums countries like Zimbabwe and Malawi.

3.2.5. What Should be the Best Engagement Strategies of the "NME" to Engage with its Stakeholders?

The key informants were mentioned several strategies/ means of engagements. In this regard, three of the key informants reported that education and research as the best means of engagement between the "NME" and its stakeholders. On the other hand, the rest two informants explained that training, workshop, symposium, panel discussion, experience sharing to be employed as the best strategies to consolidate the relationship between the "NME" and its stakeholders.

However, the rest 2 of the key interviewees were reported that outreaching programme, providing teaching aids for various educational centers should be use as an engagement means between the "NME" and its stakeholder groups. Similarly, providing space for various professionals groups and individuals to display their various works, organizing museums, mounting exhibitions, providing guiding trainings, conservation procedures, security systems (electronics and physical), safety rules (dos and don'ts), curation techniques, heritage management, information booklets for both domestic and international visitors and dispatched them for all concerned bodies of various stakeholders.

3.2.6. How Do you Evaluate the Current Service Delivery Status of the "NME"?

Among 7 key informents 4 of them were replied that the service delivery of the "NME" does not meet the standard, the museum's staff members are not qualified and trained in museum science, and the souvenir shop is not well organized and equipped with the necessary gift artigles and meet the demands of various service seeking groups. On the other hand, the exhibition display

captions are poorly installed, the toilet is not clean, and both the permanent and temporary exhibition halls are not easily accessible for all visitor groups who are coming to the "NME". In addition to this, lighting system is very poor and it is very difficult to see objects and their captions properly, Similarly, two of the key informants were also added that the museum's education programme and its educational materials, facilities, exhibition technologies are not as such up to date etc.

On her part, the director of the "NME" is strongly believed that even though there are various challenging problems '' our service delivery status is not diminishing " , even there is annual increment of visitors number since the last two decades, even though its number is not exceeding more than 200, 000 per year. On the contrary, the majority of the key informants belief the "NME" is somehow become one of the relatively tourist destination sites of various heads of states and other domestic and international visitors. They stressed that the "NME" is not still doing its assignment to increase the number of its annual visitors.

However, the rest two of the key informants replied that it is very difficult to judge the "NME's" current service delivery is coping up with growing demand of both the domestic and international visitors. Similarly, two of the interviewees were also added that the main reason for "NME's" incompetency is mainly emanated from its improper organizational structure (the "NME's" unable to being an autonomous status). In addition to this, the absence of clearly defined stakeholder engagement policy, lack of paying attention from both sides of the MOCT and the ARCCH repeatedly mentioned by the key informants. At the same time, shortage of budget, skilled manpower, the low awareness level of various stakeholders to support the museum's programmes in many ways are also identified as major obstacles for the engagement practice of the "NME" as to the views gathered from the key informants.

3.2.7. How Do you Evaluate the Readiness of the Officials of the Ministry and the Authority to Support the "NME's" Effort of Engaging with its Various Stakeholders?

Two of the key informants strongly believed that both the MOCT and ARCCH are always ready to support the various programmes of the "NME". Nevertheless, the problem lies on those individuals who were recruited, assisgned and studied the BPR implementation, museum

administrators and the staff members as well. On the contrary, four of the key informants from tour and travel agencies side on their part replied that we requested so many times to improve the condition of the museum, but we did not get any positive response and an immediate action so far from the governing authorities of the "NME".

Similarly, especially most of the tour companies' employees raised the critical problems of the toilet area, poor lighting system, low standard of captions, and inaccessibility of the museum's building for all kinds of visitor groups, unfriendly nature of the museum's compound etc. However, there is no response at all from the concerned bodies.

On her part, the director of the "NME" replied that, "both of them are not supporting us in action". She added that as a result, their many promises to support the museum are not put in to practical action and not more than words. If they are/ were willing to support the museum from their heart, the "NME" would be at least a semi-autonomous one. Even though they have the power to give a direction to revise the BPR and the "NME" to re-gain its former position like other institutions, which are found in the same Ministry like National Library and Archive Agency (NALA) and National Cultural Center of Ethiopia. The director of the "NME" stressed that the role of the "NME" is not less than the above-mentioned cultural institutions of the country". To speak frankly the role of the "NME" is by far better than from the aforementioned cultural institutions.

This clearly shows us the existence of the tendency of partiality even within institutions which are found in the same Ministry and having the same kind of national responsibility. On the contrary, in the countries like Great Britain National Museums have a big national responsibility to shape their citizens moral values. Because of this, the key infornants argued that museums are highly respected and more privileged institutions than other kinds of institutions in the civilized world. This is because both British and Australia have best experiences on the stakeholder engagement practices. Therefore, it is advisable to take their experiences in the field as a benchmark for the "NME" to follow their example.

3.2.8. What are the Major Challenging Problems of the "NME" to Engage Effectively with its Various Stakeholders?

All of the 7 (seven) of the key informants were provided very closely related responses, such as absence of organizational structure, appropriate museum policy, stakeholder engagement policy, collection management policy, skilled museum professionals. Similarly, financial constraints, modern exhibition technologies, the problem of conceptualization from the governing bodies pertaining to the roles museums from both sides of the MOCT and ARCCH. The major challenging problems of the "NME" are included lack of coordination within or among various core work processes and sectors, the absence of clear museum governance policy, cultural representation and are mentioned repeatedly as the main and the most formidable challenges of the "NME" by the majority (85.71%) of the key informants who have participated in this study.

3.2.9. What Benefits Does Have the "NME's" Engagement with its Various Stakeholders Found Within or Outside of the Sector?

The museum director replied that, working with various stakeholder groups definitely have brought several benefits for any museum, such as it brings legitimacy for the museum from its stakeholders, enabled its being socially credible and accountable institution among its constituencies. She also reported that the "NME's" effectively engaging with various stakeholder groups benefited it from getting capacity building, upgrading its overall museum activities, broaden its exhibition and education programmes, enabled the museum to get expertise and knowledge, financial, material, technological supports. This in its turn enabled the "NME" to minimize its various pressures and enabled to be self-reliant cultural institution.

Similarly, 4 of the key informants from tour and travel agencies strongly believed that, building a meaningful stakeholder engagement benefited any museum to increase the inflow of various visitors groups from various corners of the country and from different corners of the entire planet.

Furthermore, the aforementioned 4 of the key informants were also added that building a meaningful stakeholder engagement enabled the "NME" to improve its entire service delivery status and contributed a lot to meet the growing demand of its service seeking groups. They also

replied that it brings chances to upgrade the museum's professionals profile through various short and long term trainings, create a friendly museum environment and an accessible visiting environment for all groups of visitors, promote cultural values of the entire nation and enabled to assure the prevalence of balanced cultural representation of nations, nationalities and peoples of the country.

On their part, the rest 2 of the key informants from the MOCT and the representative from Public relations and International Affairs directorate of the ARCCH replied that building a good relationship between the "NME" and its various stakeholder groups has several envisioned benefits for both parties. For instance, it strengthens the two parties work relationship, enabled them to minimize their various pressures, change the image of the country significantly, promote the cultural values of the country, enhance the museum's being the best hub of the society and made it a holistic place for the public debate on various contemporary societal issues at large.

Having this much about the presentation of the raw data gathered from both key informants and questionnaire respondents, the following chapter will dedicated itself to deal with the research synthesis and data discussion. In addition to this, the major findings of the study will treat in detail, attributes the discovered themes with the review of related literature and complements with the current stakeholder engagement strategies.

Chapter Four
4. Research Synthesis and Discussion

4.1. Introduction

This chapter is composed of the research synthesis and discussion of the results, which were derived from the conducted research to meet the purpose of this study. The primary data were collected from seven in-depth semi-structured interviews, 216 questionnaire respondents and critical observation incorporating which were analyzed with a systematic approach for the qualitative data through content analysis. However, the quantitative data was analyzed through statistical description in frequencies and percentages in the forms of tables, computing mean scores, Standard Deviation (SD) and the statistical significant association of different variables was attempted to check through using a one-way ANOVA analysis technique.

The data was synthesized and discussed in the following sections: by interrelating the outcomes with significant themes extracted from the views of various scholars in the field and with that of the views reflected from the various research participants. Thus, particular emphasis was given to ascertain similarities and differences on opinions amongst all interviewees and questionnaire respondents. Furthermore, the data is examined in the light of gaps and emerging trends, which are not covered in recent literature pertaining to the status of stakeholder engagement practice at the level of the "NME" in comparison with other countries' museums.

As it has been indicated in the first chapter of this research, the main objective of the study is to investigate the status of stakeholder engagement practice in the "NME". Therefore, in this chapter, an attempt has been made to offer detail data interpretation and discussion of the collected data through the means of questionnaire, in-depth semi-structured interview, and observation.

Generally, both of the questionnaire and interview items were assessed, the respondents and key informants views on four major discussion areas. These were included respondents views on the concept of stakeholder and categories of stakeholder, stakeholder engagement practices in museums, comparing using a one- way ANOVA data technique on the views of tour and travel ,

school and domestic visitors and the envisioned benefits of stakeholder engagement in museums various activities.

In addition to this, respondents' views on the principles, drivers and challenges of stakeholder engagement and organizational structure as the most decisive element for stakeholder engagement practice in museums were discussed deeply one after the other. Therefore, the findings were tabulated and discussed according to the above- mentioned major findings of this study.

In light of this, the results obtained from a one-way ANOVA data analysis and the results obtained from qualitative data analysis were compared each other to see their similarities and discrepancies between them. Furthermore, the major gaps of this study, their similarities and discrepancies of the findings were also compared with the views obtained from various literatures with regard to the topic under discussion (See the entire sections of chapter two).

4.2. Discussion

4.2.1. Respondents' Views on the Concept of Stakeholder and Categories of Stakeholders

Concerning the concept of stakeholder, Drienkova and Sakal (2012) stated that its primary focus is to give priority for the various stakeholder groups to participate actively in the decision-making process of that particular institution. Similarly, Davies (2008) has also supported the idea of Drienikova and Sakal and pointed out that stakeholders should involve actively in the institution in which they are engaged in many ways without any pre-condition. He also reasoned out that in an effective stakeholder engagement practice, real stakeholders have the responsibility to invest their capital, time, energy, expertise and knowledge for the betterment of the institution in its operation and service delivery.

However, in our case, the data collected from both questionnaire respondents and key informants revealed that the concept of stakeholder in the "NME" is mostly perceived from the perspectives of service seeking groups who are coming to the museum and taking part in the "NME's" education and exhibition programmes. It is also from getting very limited expertise support from the museum's experts on exhibition preparation, organizing museums or gaining some trainings

on guiding service, how to handling tourists , selection of appropriate exhibition materials and equipments and facilities.

Because of this reason, there is a wider discrepancy between the concept developed by various authors about stakeholder and the data gathered from the "NME" and from the rest sampled participants of the study pertaining to the topic under discussion. As the conceptual framework, difference is retained it is when we see the definition of stakeholder. Scholars who are mentioned above gave a comprehensive definition for the stakeholder. In support of this, (Fontaine et al, 2006), defined a stakeholder as "any group of individuals or institutions who can affect or are affected by the achievement of the organization's objectives".

By contrast, the majority (86 %) of key informants who participated in this study including the director of the "NME" defined a stakeholder as "any person who has an interest to take part in various exhibition and education programmes of the "NME". Similarly, most of the key informants who were interviewed also defined it as "individuals or group of peoples or institutions who are closely working with the museum".

From the above discrepancies on the definitions of stakeholder, one can easily understand that there is a problem of properly rearticulating the concept of stakeholder from the side of the "NME" and the participants of the study. This is because, from the "NME's" side the concept of stakeholder is usually associated with the service seekers coming to the museum to get either education or exhibition services. However, from the theory side, the concept of stakeholder should go beyond getting very limited services from museums. Authors in the field of the topic under discussion argued that stakeholders of any museum should not be passive recipients of the service provided by any museum rather they must be active participants in various programmes of the museum. In addition to this, they have to have the right of say in the decision- making process. Therefore, there is fundamental conceptual difference between the theory and the data collected from the sampled participants concerning the concept of stakeholder.

For instance, Davies (2008) has clearly stated individuals or institutions that put their imprint by default must have the right to actively engage in the decision-making process of the particular institution. He also added that if they need to be considering as stakeholder in the institution, they would need to invest something worth for the better function of the museum.

Scholars like (Fontaine et al, 2006) have stated that the concept of stakeholder incorporated those individuals who are found either within the institution or outside of the institution. In this regard, the data collected from the majority of key informants including the director of the "NME" clearly shows us stakeholders could be either who are working in the museum or outside of the "NME". In this regard, there is resemblance between the scholars' point of view and the data gathered from the "NME" and its stakeholder groups.

The other quite difference, which is clearly seen, between the concept and the data collected from the studied population is that concerning the emergence of the concept stakeholder itself in the museum sector. As it is clearly stated by the scholars like (Ching, 2006; Peric et al, 2012; Klawitter, 2014), the emergence of the concept of stakeholder laid its foundation in the 1980s. However, from the sampled participants' side no one is sure to convey when the concept of stakeholder was emerged in Ethiopia and at what status it is found is obscured in the country's museum sector in general and the "NME" in particular.

As a result, the concept of stakeholder is not well settled among the governing authorities of the museum sector of the country in general and the "NME" in particular. In this regard, the other thing, which needs a big emphasis, lies on how to conceptualize its implementation on the ground level to benefit both the institution and its stakeholders is not as clear as from the side of the entire participants of this study.

In this regard, (Ayuso et' al , 2007) clearly stated that the central theme of stakeholder theory is focusing on how both parties effectively interact and benefit each other from their collaboration endeavors. However, when we look at the reality of the "NME", the data collected from both the questionnaire respondents and key informants has not clearly shown us the way in which the "NME" and its various stakeholder groups interact with one another.

Therefore, from this reality one can easily understand that there is a wide discrepancy between the experiences found from the conceptual framework and the data collected from the studied population. Another important issue (Ayuso et'al 2007) discussed the criteria on how to get reliable and potential stakeholders from several and diverse groups of the sector. In this regard, the data obtained from the "NME" and other subject participants has clearly revealed that there is no properly defined criterion for the "NME" to select its potential stakeholder groups in its

education and exhibition programmes. As one of my respondents told me, the museum has no another options to identify its stakeholders rather than their reoccurring in its exhibition and education programmes.

From this, one can understand that there is a big difference between the criteria used by western museums to identify their various stakeholder groups and with that of the NME". This clearly indicates the existence of a wider gap of conceptualization about the concept of stakeholder between the museum sector of Ethiopia and the rest part of the world. On the other hand, another relevant issue that was properly entertained in the conceptual framewkork of this research by the scholars likes (Collins et al, 2015) was the gradual inculcation of the concept of stakeholder in to various organizations and their respective leaders.

On the other hand, both (Ching, 2006; Successful Stakeholder… 2007), disclosed that the 21st century is the age of collaboration and partnership. Because of this, several cultural institutions are began tofiercely competing among themselves to get their own potential partners to work together for common benefit and to use them as means to minimize their various pressures, such as financial, expertise, knowledge, materials etc. As Legget (2006), witnessed museums are also found themselves on the forefront to build an effective partnership with their various stakeholder groups.

On the contrary, the data collected from the "NME" and from other sampled participants of this study clearlt reveals the presence of any effort from the side of the governing bodies. "NME" has not improved its entire service delivery status through building a long-lasting stakeholder engagement practice like other museums of this century. This clearly shows us, at the level of the "NME", there is no clearly defined stakeholder engagement policy. About (94.64 %) of questionnaire respondents and (90 %) of key informants of the study respectively responded that the "NME" has no stakeholder engagement rules and regulations that can direct the relationship between the "NME" and its various stakeholder groups.

In addition to this, the "NME" is not closely working with various groups of the sector and is not making itself to make easily accessible its education and exhibition programmes to the wider public. On top of this, the "NME" has several limitations to broaden its outreaching programmes in to various country areas to take its various programmes through temporary exhibitions.

Therefore, this trend of focusing on very limited service provision forced the "NME" to focus on very few services and products delivery and unable to satisfy the growing demand of its various services seeking groups those who are coming either from local or abroad countries.

As it is clearly stated by scholars like (Fontaine et al, 2006), the categories of stakeholders depended on the type of the relationship that is forged between the institution and its various stakeholders. Nevertheless, in our case, as much as possible to be a stakeholder in the "NME" there is a need to be reoccurring in its exhibition and education programmes which are delivered by the "NME" and engaging in the culture and tourism sector of the country.

As the above scholars argue, stakeholders might be including shareholders in that particular institution, employees, customers, suppliers, the founders of the organization etc. In addition to this, (Davies, 2008) stated that to be categorized as a stakeholder, they would invest something valuable for the benefit of the organization in cash and in kind. In this regard, the data collected from the entire studied population is not in line with the fact extracted from the view of the scholars.

Similarly, scholars like (Drienikova and Sakal, 2012) stated that stakeholders are those who have recognizable interaction with the institution. Both of them believed that legitimacy should be taken as a pillar for any kind of stakeholder engagement practice. Even though in principle, all of the citizens of Ethiopia have legitimate right to use the museum's collections for study, inspiration, entertainment, education. How ever, practically such opportunitites are given for the citizens of the country neither by the "NME" nor by other museums of the country.

The collected data from the majority of both questionnaire respondents and key informants reveal that there are no clearly set criteria for the categorization of stakeholders in to various groups in Ethiopia. Now a days there are institutions who are frequently reoccurring in the education and exhibition programmes of the "NME" ,such as schools, tour and travel agencies, HEI, professional associations, the general public etc. According to the data obtained (See Table.6) the majority (80.35%) of questionnaire respondents categorized the above institutions as the major stakeholder of the "NME" followed by domestic and international visitors, MOCT, ARCCH, RSCTB, HPR, HF, government and non-government institutions, religious institutions etc.

More or less, concerning the categorization of the major stakeholder groups of the museum sector, there is a little bit similarity between the review of related literature and with that of the data obtained from the "NME" and the sampled participants. However, there is a big discrepancy between them them with regard to the criteria they used to identify their potential stakeholder groups. Especially, among scholars the method which was used by (Legget, 2006) has slight similarity with the views of the majority of key informants and questionnaire respondents of this study (See Table.6).

Scholars who are mentioned in the review of related literature classified stakeholders in to various categories, such as primary and secondary stakeholders. Others also divided them in to primary, secondary and tertiary. Some of them also categorized in to internal and external. The rest classified in to Faith holder, fake holder and hate holder.

The data, which was collected from the study population of this study, indicates that at the level of the "NME", stakeholders are classified merely in to internal and external. From the above data, one can simply understand that there are different kinds of stakeholders' classifications methods.

4.2.2. Respondents' views on Stakeholder Engagement Practice in Museums

In this section, participants were asked how they are attempting to engage in various programmes of the "NME". Therefore, concerning stakeholders' engagement in museums, the collected data reveals that the governing bodies of the "NME" had wrong assumption due to the problem of conceptualization about the benefits that came from the active involvement of various stakeholder groups in various programmes of the "NME". The data gathered from the majority of sampled participants clearly shows that they think providing very limited services for the service seeking groups is considered as the major duty of the "NME" to survive and operating. As a result, the "NME" is not in position to build an effective stakeholder engagement programme with various stakeholders. Because of this, the collected data from the entire studied population indicates that the "NME" is not meaningfully engaging with various stakeholder groups of the sector.

Therefore, from this we can understand that the "NME" is not alienated itself so far from its providing very limited exhibition and education services for various service seeking groups who

are coming to the museum with their own programme to visit the museum. The "NME's" educational programme is not giving priority for the entertainment and visitor- oriented activities. Because of this, one can dare to speak the modern museological concepts and its principles are not still well inculcated in the museum sector of the country in general and the "NME" in particular.

On the contrary, scholars like (Runnel , 2012) has remind us that the earliest museums were more focusing on increasing the number of their collections which were found in their disposals and were spent much of their time in activities related to curation works. However, after the Eurpopean Millenium most museums that are found in the entire planet are begun to compete among themselves to be found suitable places for their visitors and increase their interactivity to attract several museums from both domestic and international sides.

However, the data collected from the "NME" and the subject participants reveals that the "NME" is not working in its full capacity to meet the growing demand of its various stakeholder groups. From this fact, one can easily understand that the museum sector change of wind is not still blowing in the museum sector of the country in general and the "NME" in particular. From this, one can concluded that the "NME" has not transformed itself in to the museums category to be the best hub for its service seeking groups by providing better education and exhibition services and to work closely with its various stakeholder groups of the sector.

As result of this, the majority of questionnaire respondents and key informants repeatedly argued that their dissatisfaction due to the "NME's" limiting itself with providing very few exhibition and education services. According to the data illustrated in (Table 15), large number of domestic visitor respondents also described their disappointment with the "NME's" lack of the necessary museum facilities, lack of friendly museum environment for all kinds of visitors. However, for the governing bodies of museums of other countries solving such kinds of minor problems of museums is not as such a big deal. On the other hand, due to the lack of concern from the governing bodies of the "NME", the above-mentioned minor problems are still existed as critical problems of the museum and prevented it from providing better exhibition and education services for its various service seeking groups.

From this, it is possible to conclude that the behavior and consciousness level of governing bodies of the museum sector has a big influence either for its betterment of the museum's entire activities smooth sailing or for its decline. Therefore, here paying due attention for the urgent issues of museums difference between the governing bodies of the "NME" and other countries museum sector governing authorities clearly shows us the creation of such a wide difference of museums operation freedom and for their entire service delivery status.

As scholars such as (Kelly, 2007) have indicated that, the number of museum visitors began to increase from time to time. Similarly, side-by-side museums have also begun to strive to meet the growing demand of their diverse visitor groups. This is because; there is an increment of mass visitation from both sides of domestic and international visitors. However, the data collected from the "NME" and the rest-sampled participants indicates us there is no effort to increase the number of visitors and to create a holistic environment for the growth of the number of the annual visitors in the museum. Because of this, the data collected from the interview with the director of "NME" clearly indicates that the total number of the "NME's" visitors both from domestic and outside is not still exceeding more than 200,000 per annum. As the data obtained from the "NME" reveals that the annual report there is a relatively increment of museum visitors since the last two decades startong from (1985-2007 E.C, see Appendix N).

In light of this, tour and travel agencies, schools and domestic visitors stated that the increment of the number of visitors in the "NME" is not because of by the efforts done by the museum to increase its visitors by creating friendly museum environment for the visitors. Similarly, it is not because of the "NME's" commitment to promote its services and/ or products for its various services seeking groups through both print and electronic Medias, which closely working with various stakeholder groups of the sector. Lamentably, the annual number of visitors has shown us relative increment for the last consecutive two decades, because of the expansion of education system in the country, social media, the growing of consciousness level of the entire society to visit various heritage sites and the growth of the interest of knowing oneself through various museum representation techniques etc.

On the other hand, scholars like (Legget, 2006) have strongly warned museums let alone being passive to handle their visitors and to create friendly museum environment. She also added that even excelling their entire activities and providing better services for their various service

seeking groups is not being sufficient a guarantee like the previous centuries to stay in harmony with their various stakeholder groups in the Tourism industry. This is because, the contemporary visitors are more diverse in their nature, sought better service, safety, security, museum facilities, advanced education, enjoyment, study, inspiring services, etc.

On the other hand, the collected data from various participants of this study shows us that the "NME" has not attempted to excel its service provision and engagement approaches yet. Because of this, the majority of questionnaire respondents and key informants who were participating in this study have recommended that the "NME" have urgently to re-evaluate itself and to re-define its overall mission, vision and objectives. As a first born cultural Organization in Ethiopia, "NME" is not operating as its name implies and as it is being rich in terms of its diverse forms of collections in cultural, historical and natural heritages.

Scholars like (Waltl, 2006; Vergeront 2011) properly described these days museums have diverse ranges of stakeholder groups. To the contrary, the data gathered from the "NME" and other subject participants of this study reveals that the "NME" is not in position to diversify its visitors so far due to lack of clearly defined stakeholder engagement policy. Granted, there is lack of proper organizational structures, necessary resources, skilled museum professionals, lack of coordination within the authority with RSCTB etc (See Table.8). As to the majority of questionnaire, respondents and key informants described that there is negligence nature and conceptualization problem among the governing bodies of the "NME". This leads the "NME" to be more vulnerable not giving the expected services for various service seeking groups.

It is apparent that museums are marginalized in terms of their funding sources. Some scholars like Ching (2006) argued museums should work closely with their various stakeholder groups to maximize their income sources with donors, sponsors, schools, professional associations, Regional Cultural offices, researchers, both governmental and non- governmenta organizations, visitors etc.

In light of this, the majority of sampled participants also supported the idea most of the above-mentioned scholars reflected in one way or another. This shows us there is no disparity between the responses obtained from the sampled participants of this study and the major stakeholder

groups of museum in different countries. It is, therefore, possible to conclude there are more or less similar opinions between Ching and the respondents (See Table.6).

As to the authors of article of Sustainability (*Giirs EmergingMarket*…., 2007), illustrated various institutions use a number of stakeholder engagement approaches for various reasons. Therefore, the authors of this article believed that there is no one fit-size of means of engagement approach for institutions to deal with their various stakeholder groups. Similarly, the aforementioned fact was also supported by the article, which is published by (Le Roux, 2014). Similarly, on his part, Le Roux stressed that the necessity of using properly designed engagement approaches to build an effective engagement practice between institutions and their stakeholders.

In line with, the above-mentioned facts about the presence of various kinds of engagement approaches, the collected datafrom both questionnaire respondents and key informants has shown us the presence of a wider gap with that of the concept. This is because the means of engaging with stakeholder in chapter 2 of this research are more emphasized on the levels of engagement and time bound of the engagement practice. Similarly, the selected means of engaging with stakeholders are also encompasses methods to meet the needs, capacity and expectations of the relevant stakeholders and the availability of effective system of communication/ two-way communication approach.

On the other hand, scholars like (Le Roux , 2014) gave priority for the presence of alignment between the objectives of the given institutions and the engagement process. Hence, the concept used in this research concerning with the means of engaging with various stakeholders and the data, which is collected from the questionnaire respondents and key informants, has no relationship with each other. This shows us the existence of controversy between the means of engaging which were proposed by the authors and the data obtained from the "NME" and other sampled participants of this study.

It is apparent that there is no one fit-size means of engaging with stakeholders in various institutions to collaborate with various stakeholder groups. Because of this consensus, one can say both the concept employed for this study and the participants of the study could be using various means of engaging with stakeholders.

In this regard, various means of engaging with stakeholders that were proposed by the respondents are clearly illustrated in (Table.7). From the total number of 56 questionnaire respondents, more than half of or (53.57 %) of were proposed, the "NME" to engage with various stakeholders through its educational and entertainment programmes. This has clearly shown us most of the respondents have better understanding about the primary purpose of museums creation is to educate the public and entertain it through their various programmes.

4.2.2.1. Comparing the Views of Tour and Travel Agencies, School and Domestic Visitor Respondents' Using Analysis of Variance /ANOVA/

According to C. Cronk (2008), the one-way ANOVA compares the means of two or more groups of participants that vary on a single independent variable (thus, the one-way designation). In light of this, in order to measure the strength of statistical association between the different variables, one way ANOVA was done between the dependent variable (the "NME" open its door to work with various stakeholders) and independent variables (in SPSS it is called 'factors'). The different sections below show us the relationship and the strength of association between the selected independent and dependent variables.

Table 17: The SPSS Output Obtained Through a One-Way ANOVA

Descriptives

The "NME" open its door to work with various stakeholders

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
Tour and Travel	30	1.63	.490	.089	1.45	1.82	1	2
School	50	2.00	.000	.000	2.00	2.00	2	2
Domestic Visitors	80	1.83	.382	.043	1.74	1.91	1	2
Total	160	1.84	.364	.029	1.79	1.90	1	2

Note: We should note that the coding was such that the higher the mean score, the lower the Level of engagement (See the above table).

Table 18: Shows the F Value Statistically Significant level is .000.

ANOVA

The "NME" open its door to work with various stakeholders

	Sum of Squares	Df	Mean Square	F	Sig.
Between Groups	2.577	2	1.289	10.925	.000
Within Groups	18.517	157	.118		
Total	21.094	159			

Note: F (Degree of Freedom) = (n-1), 3-1= 2, n means the number of participant groups

Sum of Squares between groups = 2.577 = 0.12
Total sum of squares 21.094

Source: (Adapted from C.Cronk, 2008)

The sum of squares' figures can be obtained in the ANOVA output table; in this case, example eta squared is 0.12. The usual interpretation of eta squared is that 0.01 small effect, 0.06 = moderate effect and 0.14 large effect, which means that our effect size large revealing that even though the differences of stakeholder engagement is significant, its magnitude is too large.

Table 19: Sample SPSS Output Reporting ANOVA Statistics

The "NME" open its door to work with various stakeholders

Tukey HSD[a,b]

Stakeholder Groups of the "NME"	N	Subset for alpha = 0.05		
		1	2	3
Tour and Travel	30	1.63		
Domestic Visitors	80		1.83	
School	50			2.00
Sig.		.000	.000	.000

A one- way ANOVA analysis result needs the value of F, the degree of freedom, and the significant level, which is .000. Therefore, in this research, a one-way ANOVA was conducted by the researcher to compute and compare the stakeholders' engagement amongst the tour and travel agencies, schools and domestic visitors' views on the stakeholder engagement status of the "NME". A significant difference was found amongst the stakeholders (F (2,157) = 10.925, p <

.05). **Tukey's f/SD** was used to determine the nature of the differences between/among the stakeholders' views on the stakeholder engagement practice efforts of the "NME".

In light of this, the resarch analysis revealed that the school respondents (M = 2, SD= 0) showed that their engagement status is found in a bad condition as compared with the rest two stakeholder groups i.e tour and travel agencies (M = 1.63, SD= 0.49) and domestic visitors ((M = 1.83, SD= 0.38). The tour and travel agencies engagement is found relatively in a better position than the rest two of the stakeholder groups of the "NME". Therefore, from the result obtained from a one-way ANOVA data analysis, it is apparant to conclude that the "NME" is not successfully targeted schools in its various programmes and activities.

Generally, concerning reporting ANOVA results, a one-way analysis of variance indicated that there is a significant discrepancy amongst the views of the aforementioned three stakeholder groups of the "NME" with regard to the stakeholder engagement practice efforts of the "NME" and its entire service delivery status when we compared it with that of other countries' museums of this century. This fact clearly shows us there is a positive correlation between the results obtained from a one-way ANOVA and with that of the results obtained from questionnaire respondents and key informants the "NME's" inability of successfully to engage with various stakeholder groups of the sector in general and the stakeholder groups' representatives who were engaged in the study particular.

4.2.3. Respondents' Views on the Envisioned Benefits of Stakeholder Engagement in Museums

This section presents both perceived enabling and challenging factors that are influencing stakeholder engagement in museums. Hence, both enablers and barriers are combined in this chapter, as one-category exposes both positive and negative factors that harm and benefit the "NME" are altogether entertained here in detail. The participants envisioned and achieved benefits from stakeholder engagement practices are discussed in this section.

As (Klawitter, 2014) clearly stated that stakeholder, engagement practices have several envisioned benefits for those parties who are taking part in the engagement process. In this regard, both the institutions and its employees are expected to be beneficiary from the fruits of

engagement practice. Hence, findings with regard to personal development goals and key benefits for the organization are outlined and compared with the recent literatures (See Table.9) illustrates the perceived highlighting the most benefits expected from a successful stakeholder engagement.

In light of this, Klawitter (2014) has also pointed out that poor relationships between the institutions and their employees negatively affected the entire activities of the organizations. Especially, poorly engaging institutions with their employees has resulted in the decrease of the provision of service delivery for its various service seeking groups prevented them from performing proactive activities to multiply the number of their visitors and from heartfully accepting the codes of ethics.

Similarly, the data obtained from the sampled participants of this study clearly shows us, due to the lack of an effective stakeholder engagement between the "NME" and various stakeholder groups of the sector the "NME" is not in position to deliver a better service for its service seeking groups who are coming from various stakeholder groups. At the same time, the museum is not in position to broaden its exhibition and education programmes to meet the growing demand of its service seeking groups either from domestic or international visitors.

Therefore, in this regard, there is no controversy between the theory and the practice that the data gathered from various sampled participants of this study. There is no a big controversy between the authors views on the concept developed and with that of the subject participants of this study. In other words, it is known that the impacts of both effective stakeholder engagement practice versus ineffective engagement practices between institutions and their stakeholder groups.

Ching has also elaborated that an effective stakeholder engagement practice in institutions has brought several importance and benefits for all of the institutions, their employees and their various stakeholder groups who are actively involving in the engagement process with their full interest. He listed some of the major benefits, which are obtained from an effective engagement process, such as increasing the inflow of visitors to the museums, generate large amount of income, fulfill its education and exhibition programmes, and expand the opportunity of acquisition of collections in various ways (2006).

Scholars such as Ching has also added that properly guided engagement practice between museums and their stakeholders have the power to broaden the museum-stakeholder relationship, upgrade the standards of exhibition. This will help to prepare the museums to meet the growing demand of their audiences. Above all, effective engagement enable museums to get the opportunity of expertise support, knowledge, financial, material, technical, morale boasting and so on.

Similarly, the data collected from the "NME" itself and the rest of sampled participants of this research indicate that museums building an effective engagement practice have the power to bring several envisioned benefits for the museum, its employees and various stakeholder groups who are involved actively in the engagement process. The major benefits, which are expected to gain from the fruitful stakeholder engagement practice, are clearly illustrated in (Table.9).

Therefore, from the above fact we can understand that, there is a big correspondence between the conceptual framework and the data gathered from the "NME" and other sampled participants in this study. There is a positive correlation concerning the benefits gained from building of a meaningful engagement between museums and their various stakeholder groups of the sector. From this point of view, it is possible to say there is harmonization between the views reflected by the theory and the data gathered from the respondents.

Furthermore, scholars like (Ching, 2006) also stressed that museums that are working hard to maintain effective engagement practice with their various partners enabled them to increase legitimacy, accountability and their social credibility. In addition to this, as Ching stated that museums should closely working with various stakeholder groups that help them to be competent institutions, to upgrade their service delivery, build capacity and overcome various pressures of technical, material, financial etc.

However, the "NME" has no travelled a long distance to develop the culture of building effective stakeholder engagement with various service seeking groups so far. Because of this, it is not being as such beneficiary from the fruits expected to obtain from the successful stakeholder engagement practices. Therefore, from this data, we can understand that the "NME" is not in position to forge good rapport with its various stakeholder groups like other countries' museums. This reveals that the existence of a wider gap between museums which have the culture of

building effective stakeholder engagement practice and the benefits from the engagement process and which have not such culture and are not ready to be beneficiary from such good opportunities like the “NME”.

It seems true that the “NME” is still alienated itself from its various stakeholders in many cases and it is not closely working with its various stakeholder groups due to several reasons. According to the majority of respondents and key informants’ view, this alienation of the “NME” from its various service seeking groups through time began to decline its service delivery status from one year to another. As a result, the service provision moved to the stage of unable to address the growing demand of its diverse service seeking groups of the sector.

Regarding this, (56.3%) of tour and travel agencies and (55 %) of domestic visitor respondents disagreed for question presented whether or not the “NME’s” service delivery is showing decline from year to year (See Table.13and 15) respectively. Generally, the above-mentioned gaps of the “NME” are the reflections of the overall organizational structure problems of the sector in the culture and tourism sector in general and the “NME” in particular.

On the contrary, (Klawitter , 2014) stated that institutions able to get the opportunity of building an effective stakeholder engagement practice and paved the way for them to integrate stakeholders’ insights in to generation process of cultural institutions. However, the data collected from the majority (85.71 %) of key informants show that the “NME” has lack proper organizational structure that does not allow it to deal with various stakeholder groups independently. At the same time, the data gathered reveals that (89.29 %) of the questionnaire respondents respond that conceptualization problem of its governing bodies is also another formidable challenge for the “NME” not to motivate to engage itself with various interested groups who need to work jointly with them in many areas of engagement. Therefore, the major challenges of the “NME” to engage with various stakeholder groups are clearly illustrated in (Table.8).

The (MA, 2013) stated that museums developed the culture of building an effective stakeholder engagement process are by far better beneficiary from those which have no such endeavors. Because of this, as the data gathered from both questionnaire respondents and key informants clearly indicate that since the “NME” has no shown continous efforts to work closely with

various stakeholder groups from the very beginning of its foundation. As a result, the "NME" is not beneficent. Because of this, the majority of the subject participants of this study respond their views as since they did not see any progress from time to time. Most of them explained their doubt of the "NME" through time going down rather than showing continues improvement from one year to another. It is possible to conclude that the "NME's" service provision pace is not go in line with the growing demand of various stakeholders.

Most scholars agreed that museums like the "NME" to build the culture of closely working with various stakeholder groups who have an interest and support the museum sector in many ways. According to the data collected from the majority of the respondents, reveal that in the near future the "NME" should strive to build the trend of working closely with various potential stakeholder groups. To minimize its various pressures that are resulted from the problems of organizational structure and from the lack of concern from the governing bodies should fulfill better operation. The governing authorities should also continously support the "NME" to expand its reach to the wider society of the country through its various exhibition and education programmes.

In light of this, the data collected from the study population indicate that the "NME" and its governing bodies have the overall responsibility for the better performance. Through its strategic planning it also sets direction, objectives and targets. However, lack of appropriate support from its governing authorities is taken as another serious challenge of the "NME"

On the other hand, (Legget, 2006), illustrated that, the various countries museum authorities are expected to take in to consideration as the issue of stakeholder engagement and the core of their business activities. She has also added that unless, it is very difficult for them to confront the 21st century competition from various competitors. However, when we see the collected data from the studied population clearly shows us the reverse of the idea raised by Legget in many cases. This is because there is no any tangible action to mainstreaming the issue of stakeholder engagement practice as the core activity of the "NME's" strategic plans. The "NME's" being passive to give due attention to mainstreaming the issue of its stakeholder engagement practice in its strategic plan is another source of controversy that can widely seen between the theory and the data collected from the subject participants.

The “NME” is not taking stakeholder engagement practice as its core activity in many cases. In this regard, the majority of questionnaire respondents recommend that the “NME” should strive to mainstream its stakeholder engagement practice as its day-to-day core activity. From this, one can easily understand that the problem of mainstreaming the stakeholder engagement as a core activity of the museum is affected due to lack of clearly defined stakeholder engagement policy at the level of the “NME”. Because of this, as it is shown in Table. 8 (94.64 %) out of the total research participants of this study have believed that the “NME” does not have clearly defined stakeholder engagement policy that can direct its relationship with its various service seeking groups. Therefore, lack of clearly defined engagement policy is also identified as another fundamental problem for the “NME” to engage with various stakeholder groups of the sector.

As Legget stressed that museums primary reason for their existence is to serve the society who is become the main reason for their creation and their operation. She also advised the concerned bodies of the museum sector and their professionals not to forget their primary objective of serving the entire society who needs service from them. However, the collected data from all stakeholder representatives in this study revealed that the “NME” is not providing the expected service for the “general public” in its full capacity.

It seems true that the stakeholder engagement practice efforts of the “NME” are not properly supported with the necessary museum tools, such as mission, vision, purpose and objectives. This is because; the data collected from the entire study population indicate that the “NME” has no clearly defined mission, vision and objectives. Similarly, based on the collected data either from the “NME” or other participants provides the necessary data.

The majority (90 %) of the questionnaire respondents have agreed that the “NME”is not adjusting its service delivery pace and quality with the rapid growth of its service seeking groups. Similarly, the majority (86 %) of the key informants of the study has the belief that the “NME” is not providing better service for its various stakeholder groups and benefited its service seekers through its various exhibition and education programmes.

Building an effective stakeholder engagement practice that enable them to better understand their position in the midst of the society and multiply their constituencies as well as to get legitimacy from their various stakeholder groups (Neil, 2009). However, the collected data from

the sampled participants in the study shows us the "NME" is not closely working with its various stakeholders. They also responded that the "NME" is not benefited itself yet from the sector like other museums of this century.

In light of this, the data collected from the entire research participants revealed that because of lack of proper organizational structure, the "NME" neither is benefited by collecting large sum of money to support its exhibition and education programmes nor to increase its legitimacy and reputation from its various stakeholder groups. It can be concluded that this part of result discussion by raising very important point, which was stated by Davies. He explained that museums should expect to establish a meaningful engagement to bring significant benefits. These engagement benefits are optimizing their strategic decision- making process. In relation to this, the data gathered from the studied population clearly revealed the reverse of the fact, which was raised by Davies.

Therefore, the absence of building an effective engagement between the "NME" and its various stakeholder groups and attempting to optimize strategic decision- making process is anonyms with regard to the "NME". Because of this, the total absence of the culture of the "NME's" involving actively its various service seeking groups in various decision –making processes is fully supported by the data, which is obtained from the entire studied population of this study including the director of the "NME" and its employees.

4.2.4. Respondents' Views on the principles, Drivers and Challenges of Stakeholder Engagement

As (Gomeje, 2014; Le Roux, 2014) has clearly pointed out there are various types of principles of stakeholder engagement practice, which could govern the entire stakeholder engagement process. However, at the level of the "NME" there are no clearly setted principles that are supposed to govern the entire stakeholder engagement practice. Therefore, there is no sharing of experience and formulating guiding principles for the better sailing of its stakeholder engagement practice. The collected data from the studied population does not clearly show the purpose of principles of stakeholder engagement practices in the "NME".

Concerning stakeholder engagement practice (Klawitter, 2014) described that drivers have the purpose for building an effective engagement practice between institutions and their various stakeholder groups. On the contrary, the collected data research participants do not show the presence of motivation from both the "NME" and its various stakeholder groups to work-together for their common benefits so far.

On the contrary, scholars like (Klawitter, 2014) clearly stated that for what kinds of institutions, building an effective engagement practice could bring several advantages. To the reverse, Klawitter has argued that badly lead engagement process could also result various challenges. Klawitter has also identified major challenges of stakeholder engagement practices, such the selection criteria for stakeholders, the use of appropriate engagement strategies or the use of two-way communication system. Moreover, lack of the necessary resources such as human, the necessary financial resources, the way information is exchanged, and the absence of flexible and non-hierarchical organizational structure can significantly prevented organizations from effectively engaging themselves with their various stakeholder groups.

There is a big harmonization between the challenges identified by the respondents' point of views and the concept employed in this research. From this, one can easily understand that the major challenges of stakeholder engagement process, which are illustrated in the conceptual framework, are also properly identified as the major challenges that prevent the "NME" from effectively engaging with its various stakeholder groups so far.

This revealed that even though the level of the problem varies from museum to museum based on the type of its administration nature and the ability to solve the problems in various means, most of the challenges of stakeholder engagement practices are found in every museum. However, the degree of the problem and the way it is solved might be also varying from museum to museum and manager to manager. Similarly, the majority of the sampled participants were also believed that challenges of stakeholder engagement practices might be found everywhere, however, the extent of the stakeholder engagement challenges that the "NME" has encountered from its foundation are negatively affected and prevented it from performing proactive activities in its education and exhibition programmes. In light of this, the majority of key informants were identified major problems that prevented the "NME" from effectively engaging with various stakeholder groups and the magnitude of the problem and its complexity.

Thus, from the gathered data both of the questionnaire respondents and key informants, we can understand that the stakeholder engagement practice challenges are very difficult and need much time at least to minimize based on short, medium and long term plans. However, the degree of the challenges of stakeholder engagement practice is very intense with regard to the "NME". Most of the challenging problems that were identified by the research participants were believed to prevent the "NME' from effectively engaging with various stakeholder groups. The major challenging problems identified by the majority of research participants of the study and are clearly illustrated in (Table.8).

Furthermore, scholars like (Luoma-aho, 2015) stated that stakeholder engagement practice is not an easy task, especially for the public institutions, which are administrated with the minimum government budget. Luoma-aho has also added that it needs much time, money and various necessary resources to supervise and to follow up its overall effectiveness. Moreover, it needs the readiness of people to move away from traditional / normal trend of operating jobs to the new ones. Because of this, the collected data from all sampled groups clearly show us it matches with the views reflected by the authors in many ways. From this point of views, one can understand that there are several discrepancies between the data obtained from the sampled participants in the study with that of the conceptual framework.

This is because of, since the "NME" has the shortage of the necessary resources, expertise, knowledge, skills, necessary museum facilities and materials. Please see the data illustrated in (Table.8). The collected data from the key informants was clearly revealed that the "NME" has also the limitation of fulfilling the necessary museum facilities and equipping the museum with the necessary museum technologies. The collected data from subject participants have shown us the "NME" has the problem of furnishing the museum with the necessary modern technologies. From this reality, we can clearly understand that there is an agreement of the idea, which was raised, by Luoma-aho and the data obtained from both questionnaire respondents and key informants who were participated in this study.

The majority of research participants repeatedly stated the problem of using an effective communication system. Because lack of cross-cultural interaction between the institutions and stakeholders, there is a tendency to disrupt the engagement practices. This clearly shows us using effective communication system can enhance engagement process between the two parties. Since

the “NME” has no clearly defined engagement policy, there is no as such the culture of using effective communication system (two-way communication method).

The collected data from the sampled participants shows us the “NME” rarely uses its exhibition programmes as the only means of communication with various audiences. Therefore, lack of effective communication system is also identified as one of the most serious challenges of stakeholder engagement practice at the “NME”. In this regard, there is a big gap between the theory and the data, which was collected from the entire studied population. This reality clearly indicates that there is a wider disparity of using various kinds of communication systems from the side of the “NME” to communicate with its various stakeholder groups of the sector.

On the other hand, according to the views of (Ayuso et’al, 2007) institutions which are having a better organizational structure enhance their engagement process with their various stakeholders. In addition to this, non-hierarchical and flexible organizational structure allowed them directly to communicate with their partners without barriers of communication. Similarly, (Klawitter, 2014) has also reflected the same idea that strengthened Ayuso et’al concerning the necessity of organizations having flexible and non- hierarchical organizational structure to facilitate their communication with their various stakeholder groups to engage effectively in many issues.

On the contrary, the data that was gathered from the sampled participants of this study indicates that the “NME” is facing various operational and strategical problems from lack of proper museum organizational structure. As to the collected data from the subject, participants clearly indicated that, the problem of proper organizational structure is more complicated after the implementation of BPR. Similarly, the data gathered from the majority of subject participants revealed that before the implementation of BPR, the “NME” had relatively better organizational structure than the post implementation of BPR in the Culture and Tourism sector between 2010/2011. Furthermore, the collected data from the various questionnaire respondents indicate that, the implementation of BPR lowered the “NME” from relatively being better cultural institution in to a single work department.

At the same time, the majority of the respondents replied that the implementation of BPR has also forced the “NME” to lose its autonomous status. Because of this, the “NME” has begun to suffering from various operational and strategical problems to engage with various stakeholder

groups to upgrade its service delivery capacity and to expand its reach to the wider service seekers. In addition to this, the data obtained from both questionnaire respondents and key informants reflected that the absence of proper organizational structure is identified as a serious challenge for the "NME" to deal independently with various stakeholder groups without the consents of both the MOCT and ARCCH.

Therefore, this exasperates the institution to be is not in position to provide the expected service for its various service seeking groups and to cope up with the growing demand changes of its various stakeholder groups. It is, therefore, possible to say that lack of proper organizational structure is identified as one of the challenges of the "NME" to engage with its various service seeking groups of the sector.

In addition to this, the collected data from the various sampled participants reveals that ''NME'' needs the necessary museum professionals, sufficient budget, and other necessary resources to engage effectively with various stakeholders. These museum facilities and the necessary resources should be identifying as other major challenges for the "NME". Similarly, the collected data from the majority of subject participants see the "NME's" administration system is no go in line with the UNESCO and ICOM, which is recommended to be flexible and non-hierarchical administration system. In light of this, the opinion that gathered from the majority of sampled participants reveals that the "NME's" organizational structure is not suitable for the "NME" to engage with various stakeholder groups.

Furthermore, the views obtained from the majority of the research participants revealed that the current organizational structure of the "NME" is not giving the chance to contact independently with various stakeholder groups of the sector. As a result, scholars like (Klawitter, 2014) gave their witness those institutions, which have proper organizational structure, and being very flexible and non-hierarchical is regarded as the most decisive factor for the better achievement in their stakeholder engagement process by far than those museums, which have not such opportunities.

Similarly, scholars such as (Conklin et al 2014) are also supported the idea, which was forwarded by Klawitter. This is because; museums that have proper organizational structure enabled them to get better access in financial resources, human resources, material, technical,

voluntary service. This in its turn enhances or improves museums to scale up their engagement practices.

Furthermore, (MA, 2013) authors have also shared the idea, which was described by (Klawitter, 2014; Conklin et al, 2014) concerning the necessity of institutions having proper organizational structure to create a good opportunity to attract various sponsors to the museum. However, the collected data from the various sampled population groups from the "NME" and other sampled participants show us the "NME" has no clearly stated strategy to attract various sponsor organizations and individuals to subsidize its various activities mainly related to its exhibition and education programmes.

On the other hand, scholars such as (Legget, 2006) stressed those museums that are expected to increase their income from various sources such as museums entrance fees, gift articles sales. Legget also added that museums need to look for various sponsor groups through launching various fundraising projects and signing sponsorship agreements without diluting and subverting the history of their objects. Nevertheless, the collected data from the research participants has also revealed that the "NME" has no the means to generate its own income sources by its own effort except the minimum annual budget that is allocated by the Federal Government. Therefore, the research participants also identify shortage of the necessary budget as another serious challenge of the "NME" it is clearly illustrated in (Table.8).

Because of this, one can easily understand that there is the problem of continous effort to maximizing the amount of money that is collected from various incomes generating means, such as entrance fees, gift articles sales, donations and sponsorship. Therefore, looking for various income sources for the "NME" is not an easy task since it has no other alternative means to diversify the income sources collected from various stakeholder groups and to make it sustainable and to use it effectively for capacity building purpose. This in turn enabled it to be a self-reliant cultural institution.

Because of this, the basic problem that sampled participants have reflected that there is the problem of maximizing the necessary budget sources were also identified as another serious challenge of the "NME" to perform proactive activities that enabled the "NME" to provide better service for its various service seeking groups (See Table.8). In addition to this, the sampled

questionnaire respondents of this study has also identified the problem of the necessary museum facilities and lack of friendly museum environment were also taken as other serious challenges of the "NME" to improve its service delivery and to meet the growing demand of the various service seeking groups in one way or another.

4.3. Discussion of the Major Findings of the Study

The results obtained through questionnaire and interview together shows the discrepancies and similarities of opinions obtained from various questionnaire respondents and key informants of this study. Thus, the researcher would like to relate the results of the study with that of the conceptual framework that was built on the opinions of various authors of the topic under discussion.

Thus, the results obtained from the questionnaire respondents and the key informants indicated that the "NME" is not working in collaboration with various stakeholder groups of the sector, except its providing very limited education and exhibition services for those visitors and other service seeking groups who are coming to the museum with their own programmes. In this regard, there is a big contradiction between the ''NME'' and the opinions obtained from various scholars in the field.

There is an implementation gap on stakeholder engagement practice as to the collected data from both of the questionnaire and interview with that of the literature employed in this research. As the researcher has repeatedly conducted his critical observation at the "NME" has clearly indicated me the existence of a wider controversy between the "NME" and other countries national museums with regard to creating good interaction between the "NME" and its various stakeholders.

Therefore, the findings obtained from the questionnaire respondents, key informants and observation of the researcher clearly shows the existence of several discrepancies rather than similarities on the concept of stakeholder engagement practice. Similarly, the above identified big controversies also clearly reveals that the presence of a wider gap in the service delivery status of the "NME" and the views obtained from various scholars. Therefore, from the above-identified gaps on the concept of stakeholder engagement practice and service delivery endeavor between the "NME" and other countries national museums; the "NME" is not completely guided

by the principles of the stakeholder engagement approaches. Thus, it clearly shows that the "NME" is not playing the role that is expected from it to educate the "general public" via its exhibition and education programmes.

Therefore, the results obtained from all of the questionnaire respondents, key interviewees and critical observation data prediction have depicted that both the governing bodies of the "NME" and the museum itself have not travelled a long distance to transform the entire organizational structure and its overall operation. Because of this reason and other interrelated factors, the "NME" is not in position to meet the growing demands of the entire society. Therefore, the results obtained from the collected data generally reveals that stakeholder groups of the "NME" are not most of the time satisfied with the qualities of services delivered by the museum, except with its inviting entrance fee, which is 0.50 cent and 2.00 ETB for schoolchildren and adult Ethiopian respectively.

At the same time, the findings obtained through questionnaire, in-depth semi-structured interview and critical observation clearly reveals that neither the museum-stakeholder relationship nor the entire service delivery status of the "NME" are attractive for the majority of sampled participants of the study. From this, one can understand that the "NME" is not working hard to satisfy the growing demand of its various stakeholder groups of the sector.

The collected data from the majority of the sampled participants clearly indicated that the "NME" is not found in a good position to perform proactive activities to meet the growing demand of its various service seeking groups of the sector**.** Therefore, the collected data from the entire studied population reveals that stakeholder- museum relationship problems in Ethiopia are many and interrelated to each other. Even though the country is rich in its diverse forms of cultural, historical and natural heritages, the "NME's**"** limited exhibition and education services are not accessible for the majority of both urban dwellers and rural population of the country.

As it is clearly illustrated in (Table.8), the majority (94.64 %) of questionnaire respondents gave their witness that there is no clearly defined stakeholder engagement policy at the level of the "NME". Because of this, the results obtained from this study show us the "NME's "relationship with its various stakeholders is not satisfactory in many cases. On the contrary, the real situation of the "NME", other researchers who have conducted their research on stakeholder engagement

practice in different museums indicated that the museums readiness to engage themselves in a meaningful areas made them highly beneficent from the engagement process unlike that the "NME" (See Legget, 2006).

Similarly, various researchers (Ching, 2006; Legget; 2006; MA 2013; Sheetz, 2014) have conducted on museum-stakeholder relationship provide a lot for both parties. Museum-stakeholder relationship also creates an opportunity for their service seeking groups such as education, entertainment, study, inspiration. It is obvious that being suitable places for civic engagement is one of features of good museums. In addition to this, the above mentioned studies reveals effective stakeholder engagement practice is instrumental for museums to bring various supports which can enable them to minimize their various pressures in terms of financial, expertise, knowledge, and communication channels of museums**.**

In light of this, the data collected clearly indicates that the "NME" is not meaningfully engaged with its various stakeholder groups. Therefore, from this one can concluded that the stakeholder-museum relationship has not transformed itself in to a more collaborative approach. Rather from its foundation to these days, the "NME" is confined itself in the provision of very limited education and exhibition services for its both domestic and international visitors without doing proactive activities to mobilize them through various engagement means.

Because of this reason, as it can be indicated in (Table.8), the majority (83.93 %) of questionnaire respondents believed that the "NME" is not closely working with the RSCTB. Because of this, the "NME" is not mostly visiting its various stakeholder groups through the means of its exhibition and education programmes. In most cases, it prefers to wait them being under its building's roof until visitors and other service seeking groups are coming to the museum by their own programmes. Therefore, the majority of the respondents and key informants warned repeatedly that the "NME" to avoid such coordination problems in the near future, the "NME" must work hard to develop the culture of both inward and outward looking**.**

It is therefore; possible to say that the "NME" is not striving to expand its reach towards the wider service seeking groups of the sector. Similarly, (Temesgen, 2004) has properly pointed out the "NME's" limitation to engage effectively with various stakeholders.

Moreover, the findings obtained from this study clearly shows various stakeholder groups such as schools, researchers, professional associations, the "general public", RSCTB, Higher Education institutions, various interested groups are not definitely beneficent a lot from the sector. In other words, the findings revealed that since the "NME" had/ has no promotion and marketing policy to promote its services and products, most of the potential visitors from both domestic and international visitors do not have the chance to get clear information.

In light of this, (Table 14 and 13) more illustrated that the majority school questionnaire respondents (84 %) and (60 %) of tour and travel agencies questionnaire respondents responded disagreed respectively for the item that the "NME" has the culture of promoting its services and products for its various service seeking groups through various advertising means either using print or electronic medias.

Therefore, the recent findings obtained reveal as to (Helina, 2010) on the "NME", Jinka and the Agadir museum of the Harari community performing live programmes on intangible heritage. In this regard, as to Helina's opinion, the Agadir community museum of Harar City is by far better than the "NME" by performing live programmes for its visitors. It seems true that one can easily understand that in many cases, the "NME" is not performing proactive activities to make accessible its exhibition and education programmes through various outreaching programmes.

On top of the findings, the "NME's" stakeholder engagement practice efforts and its service delivery positions are diminishing from one year to another due to many reasons. These are including the scarcity of the necessary budget, human resource, conceptualization, improper organizational structure, the absence of museum legal frameworks etc. In general speaking, the above- mentioned limitations and other interrelated factors of the museum prohibited it from broadening its various exhibition and education programmes. Because of this, the majority of visitor groups and various stakeholder groups do not have an access to the necessary information and did not get appropriate service from the "NME".

On the other hand, with respect to the governing bodies, the head officials of the "NME" are not playing their overall role to support the "NME's" through their planning sets directions, objectives and targets. This in turn has indicated that there is a limited support from the governing bodies of the sector and to empwer the capacity of its professionals and equipping the

museum with the necessary facilities and to make easily accessible for its various service seeking groups.

In other words, the "NME" has little support, supervision and follow up from both MOCT and ARCCH. Because of this, the overall service delivery status of the "NME" has not shown tangible progress yet.

As to the views obtained from the majority of school, tour and travel agencies, the "NME's" employees and domestic visitors' respondents, the current museum visitors'attendance increment is closely associated with the growing demand of various visitor groups. However, it is not because of the dedication of its governing bodies and the "NME's" efforts to attract various visitors through integrated way of doing things with various stakeholders. Similarly, it is not because of the presence of pre-planned solid public programmes and events. Because of this, the data collected from the museum director through in-depth semi-structured interview and the data obtained from the majority (90%) of the "NME's" employees' questionnaire respondents revealed that the total number of annual visitors of the "NME" is not still exceeding more than 200.000 visitors per annum.

The findings extracted from this study clearly reveal that the "NME" is not striving to increase the number of its visitors through various engagement means. Similarly, this study indicates that various visitor groups are not satisfied with the service delivered by the "NME". It is apparent that its service delivery standard is below from their expectation. At the same time, its service delivery status is not growing side by side with the increasing demand changes of its service seeking groups and their dynamic interest, concerns and expectations.

Similarly, different studies which were conducted on museum-stakeholder relationship on various countries such as United States of America, Newzealand, Taiwan, Great Britain, Kenya, Malawi clearly reveals that the presence of various problems on stakeholder engagement in various programmes and activities of museums. Mainly, the study which was conducted on various museums engagement practice with various local schools in Great Britain by the initiatives of Department of Culture, Media and Sports in 2004 (here after, DCMS) indicated that the presence of different barriers for the smooth sailing of the engagement between museums and local schools which were found in different parts of Great Britain**.**

Similarly, this study's both questionnaire respondents and key informants reported the presence of similar barriers in relation to the "NME" and its various stakeholder groups of the sector. However, now a day on visiting museums basis, both on individual and group levels is becoming a common phenomenon in many western countries. This is because these days museums are began to provide various opportunities for their users, such as education, entertainment, study, inspiration and began to compete fiercely to serve as suitable civic engagement spaces, appropriate places for their constituencies to spent their leisure times (See Kelly; 2007; Runnel 2014) respectively.

At the same time, the findings obtained from this study also clearly revealed that the majority of stakeholder groups of the "NME" have sought more information with regard to the entire service delivery of the museum and the way it handles its service seeking groups, but the "NME" is not ready to do so. In addition to this, the limitation of the "NME" to create friendly museum environment for all kinds of visitors; the availability of the necessary museum facilities and its inclusiveness nature are also needed to be take in to consideration the "NME" to be credible and transparent cultural institution for the public that is expected to serve properly. Similarly, the availability and the quality of teaching materials, educators, and the quality of the education programme of the "NME" etc. In this regard, this study shows us the "NME" has little capacity to fulfill all the necessary museum facilities and creating friendly museum environment without the presence of proper support from its governing bodies, sponsors, donor agencies and other interested groups who are engaging in the sector or outside of the sector.

Moreover, the collected data from the majority of the questionnaire respondents and key informants indicate that most of the schoolchildren and adult Ethiopian have preferred to go to stadiums, Digital Satellite Television (hereafter, DSTV) show rooms. Similarly, the new generation of the country is very anxious to visit theatre houses and other alternative recreational centers rather than spending much of the time in museums and visiting various heritage sites, which are found in their nearby areas. This clearly shows us the museum sector of the country is not doing its assignment properly by far to be holistic civic engagement space than the aforementioned alternative recreational centers.

In light of this, (Temesgen (2004: 135-139) has argued that the museum sector's lack of readiness severely exposed the new generation for the erosion of its identity because of the impacts of Globalization and the expansion of social media.

The idea that was raised by Temesgen clearly revealed that the passiveness nature of the "NME" to target school groups in its various programmes and activities are significantly supported by the result obtained from a one- way ANOVA data analysis technique. This fact clearly shows us the "NME" is not successfully target schools in its various programmes and did not take initiatives to work work with various stakeholder groups of the sector.

Similarly, other researchers who have conducted their studies on various issues related to stakeholder-museum relationship clearly indicated that museums have a double responsibility to shape and protect their young generations from cultural erosion and identity crisis through various education and entertainment programmes. However, this study clearly shows us museums that are found in Ethiopia including the "NME" have the limitation of capacity and shared values with their various stakeholders within and outside of the sector to deal with such current and urgent issues of the society they are entitled to serve properly. This general fact has clearly revealed that there is the big problem of the country's museum sector in general and the "NME" in particular to give priority for the current contemporary societal issues.

According to the data obtained from (Table.8) indicates the majority of the sampled participants of the study identified that the absence of clearly defined stakeholder engagement policy (94.64%), lack of appropriate museum organizational structure and good governance (80.36%), shortage of skilled museum professionals (76.79%). In addition to this, lack of commitment from the governing bodies of the "NME" (67.86%) and the problem of attracting donors and sponsors to the museum (64.29%) respectively were identified as the major obstacles for the "NME's" stakeholder engagement practices. Similarly, the sampled participants described that lack of friendly museum environment, inaccessibility of the museum's building for all kinds of visitors, lack of the necessary teaching materials etc are becoming other major obstacles that prevent various stakeholder groups from effectively engaging with the "NME" in its exhibition and education programmes.

Having this much about the discussion of major findings of the study, now the researcher wanted to take you in to the similarities and discrepancies between the views obtained from the developed theory in chapter two and the data collected from various sampled participants in the study from the "NME" and various stakeholders of the museum.

4.4. Similarities and Discrepancies between the Findings of this Study and Views obtained from Various Authors

4.4.1. Similarities Between the Study Findings and Views Obtained from Various Authors

The first item concerns with the importance of working between museums and their various stakeholders in this century. In this case, there is a positive correlation between what is stated in the theory and with that of the data gathered. There is also a little bit similarity on the categorization of stakeholders between the developed theory and the data gathered from the studied population. This is because both the findings obtained from the collected data from the "NME" and the conceptual framework of this study recognized stakeholders of the given institution could be found either inside of the institution or outside of it.

On the other hand, there is also a comparable level of similarity was observed with regard to an effective stakeholder engagement practice could bring various envisioned benefits for the institution, for the given institutions employees and for its various stakeholder groups as well from both sides. In the same way, there is another positive correlation concerning major challenges of stakeholder engagement practice in museums.

There is another big similarity between the views obtained from the sampled population and the literature employed for this study with regard to the increment of museum visitors' number. Concerning the increment of visitors' number, their seeking better service delivery, safety, security, active involvement of stakeholders, the respondents hold the same opinion. The last but not the least is that the necessity of the presence of flexible and non-hierarchical organizational structure for the smooth sailing of stakeholder engagement practice. In this regard, the respondents and key informants replied that they agreed on the issue. The need to create sustainable income sources in various ways is also another big similarity between the opinions obtained from various authors of the theory and the data gathered from the entire studied population.

4.4.2. The Differences Between the Findings of this Study and the Views Obtained from Various Authors

On the contrary, there are also substantial discrepancies between the developed concept and the overall of the collected data from the sampled participants. As discussed earlier, the concept of stakeholder engagement should go beyond taking part in the service utilization in museums. The developed concept sees it from the perspectives of actively engaging stakeholders in various programmes and activities of museums whereas the collected data from the research participants perceived it from the perspectives of participating various stakeholder groups in a very limited service delivery of the "NME" either in its exhibition or education programme.

On the other hand, there is also another wider discrepancy between the theoretical framework and the collected data from the subject participants concerning conceptualization about the concept of stakeholder. In this regard, there is better understanding from the side of the literature than the collected data from the studied population. There is also clear understanding about the emergence of the concept of stakeholder from the literature's side. However, still there is little better understanding from the side of sampled participants pertaining to the emergence of the concept of stakeholder. However, the concept has not been inculcated well yet even among the concerned bodies of the museum sector in the country in general and the "NME" in particular.

There is a set criterion for the identification/ selection criteria of stakeholders as stated but both respondents and key informants said nothing about the selection criteria. This is because of, from the "NME's" side stakeholders are mainly identified based on only their reoccurring in the museum's exhibition and education programmes. Similarly, from the theory's side there is a clear understanding about the importance of building a meaningful collaboration and partnership between institutions and their various stakeholder groups. Nonetheless, there is no as such better understanding about this century's collaboration endeavor and its necessity for the museum's better service delivery and closely working with various stakeholders. There is also the growing culture of participating stakeholders from the phase of planning to decision-making process but not from the side of the "NME" and sampled participants.

It is obvious that the museums higher officials should have better understanding about the roles of the governing bodies support for the museums better function whereas the collected data from the sampled participants has revealed that the "NME's" governing authorities did not have as

such concern for the “NME’s” better operation and to enable the “NME” to provide better service for its various service seeking groups. In addition to this, there is also better-developed culture of categorization of stakeholders in to various classifications from the side of the employed conceptual framework where as the “NME’s” side stakeholders categorized merely in to either internal or external stakeholders.

There is also another wider discrepancy between the collected data and the developed conceptual framework concerning with stakeholder engagement practice is that stakeholder engagement in museums should actively involve and working together for the common benefits of all actor groups in the engagement process. However, the data gathered from various sampled respondents reveals us service-seeking groups coming to the “NME” only to get very limited exhibition and education programmes, expertise support in various ways.

The opinions obtained from the developed theory clearly show us due to their closely working with various stakeholder groups museums are becoming very advantegious and have completely transformed themselves in to a more accountable and transparent cultural institutions while the “NME” is not being still a vibrant cultural institution in the country. In addition to this, other countries museums gave more priority for the visitor-oriented activities where as the collected data from the side of studied population shows us still the “NME” is mostly focusing on indoor activities.

There is a rapid increment of mass-visitation from the museum western worlds whereas from the “NME’s” side still the collected data has indicated that there is little or no as such rapid increment of annual visitors’ number. On the other hand, there is also the determination of excelling of museums service delivery status. However, there is no betterment of the service delivery of the “NME”. Even there is decline of the quality of service delivery of the “NME” as the responses reveal; there is no suitable way that can make various visitor groups to be motivated to go to the “NME” and to spend much of their leisure time both in the exhibition hall and in the premises of the “NME”.

The authors of the developed theory have believed that building of an effective stakeholder engagement practice can benefit museums in various ways. However, the collected data reveals the “NME” is not working hard to create such an opportunity of building a meaningful

engagement with its various stakeholder groups. Because of this reason, it is not becoming beneficent from the fruits of the stakeholder engagement practice unlike other museums, which are passing through this process. Similarly, concerning generating sustainable income sources and the increment of mass visitation, the "NME" is not striving to increase its both domestic and international visitors to create and generate its own sustainable income sources to overcome its budget limitations.

There is also another big difference that the researcher has observed from the theory and the views obtained from the research participants is the means of engaging with various stakeholder groups. This clearly reveals that there is a wider discrepancy between the developed concept and the data obtained from the participants. The last but not the least, there is also another big discrepancy between the theory and the collected data how an effective communication system should be. That is, data collected pertaining to the utilization of an effective communication system (two-way communication system).

Therefore, the discrepancy concerning the use of effective communication systems between the concept and the data collected from various stakeholder groups of the "NME" clearly indicates that the "NME" is not effectively using different kinds of communication strategies to contact with various stakeholder groups. Above all, as stated that earlier, any kind of museum-stakeholder relationship must be governed by clearly stated rules and regulations while the "NME" has no properly stated legal framework that can direct and regulate its engagement efforts from its very beginning of foundation to these days.

Finally, several attempts were made to deal with both similarities and descrepancies between the views obtained from the various authors in the field of stakeholder engagement and with that of the data gathered from various participants of the study. Having this in your mind the following chapter will focus on the conclusions developed from the entire study. Therefore, the recommendations suggested by the researcher for the future betterment of the museum-stakeholder relationship in the museum sector of the country in general, and the "NME" in particular are elaborated as follows.

Chapter-Five
5. Conclusions and Recommendations

5.1. Conclusions

In this section, many attempts are made to conclude the major points of the study. Even though this study has numerous internal summaries and recommendations. Therefore, the researcher has concentrated on the major concluding points of the study and presented them as follows:

The main objective of this study was to investigate the status of stakeholder engagement practice with the particular emphasis on the "NME". In addition to this, the researcher has tried his best to show other alternative ways of stakeholder engagement practices by sharing experiences and formulating other countries museums, which have better experiences in the sector by engaging themselves with various stakeholder groups in an effective way. Because of this, many attempts have been made to analyze the notions of the various stakeholder groups of the sector in comparison with the opinions obtained from various authors of the review of related literature.

In the light of this, the necessary data was collected through three major data gathering instruments, such as questionnaire, in-depth semi-structured interview, and conducting critical observation in the compound of the museum and its exhibition halls. Similarly, literatures written by various scholars who engaged in the field were critically reviewed to find the gaps and to evaluate their methodological approaches.

Therefore, in this study, the researcher has attempted to illuminate both the theoretical and the practical aspects related to the concepts of stakeholders and categories of stakeholder, stakeholder engagement practice in museums, and the envisioned benefits of stakeholder engagement in museums activities. Similarly, major issues such as means of engaging with stakeholders, principles, drivers and challenges of stakeholder in museums were deeply discussed one after the other. The last but not the least was focused on organizational structure as the most decisive element for stakeholder engagement practice in museums have been properly examined in relation to the views obtained from the authors of the conceptual framework (See chapter two, sections from 2.1-2.6).

For the sake of providing a vivid picture for the readers about his research title, the researcher has attempted to provide a brief description about a short history of the "NME" and its entire stakeholder engagement perceptions, the overall of its stakeholder engagement practice approaches, experiences and drawbacks were discussed in various sections of the study. In addition to this, its service delivery standards in relation to the growing demand changes of its service seeking groups were also discussed in detail. Based on the data collected through the methods aforementioned the following conclusions are drawn based on the findings obtained from the study conducted.

Thus, based on the extracted results from the study, the status of stakeholder engagement at the level of the "NME" was carefully evaluated from the international perspectives and experiences of both the developing and the most developed countries museums stakeholder engagement approaches and experiences were compared with the views obtained from the various authors of the topic under discussion. However, in our case as the results obtained from the study revealed that the "NME" made various continous attempts to engage with various visitors and other service seeking groups. Nevertheless, the services, which were / are provided by the "NME", are not found satisfactory and adequate to meet the quality that is expected from the "NME". Therefore, from this reality it is possible to conclude that the problem of stakeholder engagement practice at the level of the "NME" is not found on its right track and the "NME" is entering in to hard times.

Because of this, the results obtained from this study demonstrate that the "NME" does not have many things in common with the opinions obtained from the authors of the literature. This is because, the "NME" does not take stakeholder engagement practice in its exhibition and education services seriously. Because of this, the majority of the sampled participants repeatedly warned and expressed their concerns in many measurements; the "NME" is falling on its hard times and badly alienated itself from various stakeholder groups of the sector, which are expected to be treated properly in many ways.

This is because; as it is clearly stated by the majority of the questionnaire respondents and key informants the "NME" does not pay due attention and carefully listening to its various stakeholder groups in order to better mainstreaming their needs and to serve them. In addition to this, as it is indicated by the majority of research participants the "NME" does not have ways of

gathering data on the needs of the stakeholders and at the same time, the "NME" does not have a formal procedure to implement those needs in to its planning of other core activities.

Therefore, almost all of the respondents who were completed questionnaires and key informants who were interviewed stressed the importance of listening to the stakeholders. Unless, the "NME" carefully plan and implement the stakeholder engagement issues, it could not be successful at being a vehicle for collaborators to carry out its exhibition and education programmes.

According to the obtained data from various participant groups of the study and the entire employees of the "NME" including its director reveals that the "NME's" governing bodies are not providing the necessary support for the museum as they are expected to help its proper function. Because of this, opinions obtained from the majority of the research participants indicated that in one way or another if and only if the "NME" can stay relevant cultural institution in the midst of its stakeholders if it works with them closely and attempt to address the growing needs of its stakeholder members. This is because of, as it is clearly stated by (Arinze, 1999) any museum's education service partially or devoid the cultures of the people in the society is referred as an empty and incomplete one.

Because of this, the findings of this research indicated that the "NME" is not working in line with the growing demand of its various service seeking groups. That is why from the very beginning of its foundation to these days the "NME" is not paying due attention for stakeholder engagement practice efforts. At the same time, the "NME" is also following the same kind of interaction approach with its various service seeking groups. This means the "NME" is simply waiting being under the roof of its building until the service seeking individuals or groups' of people are coming to the museum with their own schedules to take part in its various exhibition and education programmes as well as to request various expertse supports from the "NME's" semi-skilled museum employees.

Therefore, from the findings extracted from the study, it is possible to concluded that stakeholder engagement is interconnected with various museum issues that need to be treated in a way that enable museums to achieve their missions, visions and objectives. The problem of stakeholder engagement practice in the "NME" is definitely conceieved within the womb of the problems of

proper museum organizational structure and lack of clearly defined stakeholder engagement policy at the level of the "NME".

Nevertheless, according to the director and the employees of the museum there were/are some attempts from the side of the "NME" to provide very limited services and products for various service seeking groups, such as school visiting groups, both domestic and international visitors, tour and travel agencies **(**See Appendix. Q**).** In addition to this, there are also limited efforts to provide trainings for the students who are coming from various Catering and Tourism training institutions and various Universities (See Appendices, O and R). In addition to this, there are very few attempts to work rarely with RSCTB and to provide expertise supports and launching out reaching programmes in to various corners of the country areas by the "NME's" employees to make accessible various education programmes for the wider community of the rular areas of the country twice in a year (See Appendices, P and S) respectively.

Similarly, there are very limited attempts to engage with various Higher Education Institutions, professional associations etc. However, the findings obtained from this study clearly reveal that the "NME" is not performing proactive activities with various stakeholder groups to upgrade the entire of its service delivery and to expand its outreach programmes as it is expected to the wider service seeking groups. Hence, the study's findings clearly show us due attention is not given by the concerned bodies of the museum sector to upgrade itself and to empower various stakeholders capacity to be potential partners in the sector.

Because of this, in many cases, the "NME" is not in position to assure the implementation of stakeholder engagement practice in line with the growing demand of its various stakeholder groups. Thus, its engagement approach and the way it is trying to treat its entire service seeking groups is not adjusted with the growing demand changes of its various stakeholders. Therefore, the way the "NME" tries to handle its stakeholders and the philosophy it follows are not entirely satisfactory for the growing demand of service needy groups of the sector. Thereforet, as the views obtained from the majorities of research participants clearly indicated that museums attempting to engage with their various stakeholder groups require to be more collaborative and to have commonly shared visions and objectives alignment with their various stakeholder groups' interests, concerns and expectations.

Accordingly, the results of the study revealed that the majority of the sampled participants have said that many of their engagement endeavors are not well entertained as they expected from the "NME" and still the museum's full time is simply wasted in the provision of very limited education and exhibition services. The majority of the sampled respondents and key informants strongly believed that the "NME" has no proper museum organizational structure, sufficient and skilled museum professionals, and sufficient budget, appropriate support from its governing bodies.

Therefore, the majority of the questionnaire respondents and key informants were repeatedly expressed their dissatisfaction in many ways. They also questioned what is going on the museum and why did that the "NME" deny the right to have an autonomous status, to be free from the domination of both MOCT and ARCCH and prevented from having clearly defined stakeholder engagement policy? Similarly, all of the sampled participants of the study have arrived at a common consensus and have shown their concern to recommend that the concerned bodies of the sector should be ready to allocate sufficient budget to support its major programmes. Furthermore, the governing body of the "NME" should work hard day and night to provide the necessary skilled museum professionals, to create friendly museum environment, and to upgrade its entire service delivery status and approaches as well. Above all, this research suggests that by hock or crok if the "NME" is wanted to be properly functioning and to play its national role without any pre-condition it should be an autonomous one.

Finally, this research's participants suggest that the "NME" and its governing authorities should carefully understand that only a fully relevant museum would identify the needs of its various stakeholder groups and strive to address those needs through solid and vibrant public programmes, events and activities. Therefore, this research suggests that the "NME" must be a dynamic, mindful and an exciting cultural institution. This is because of; stakeholder engagement is one of the identified ways for museums to be meaningful institutions for their various stakeholder groups who are working with them and seek their various services and products on the regular basis in terms of both quality and quantity.

5.2. Recommendations

Once the participants of this research carefully identify the serious challenges that could negatively harm its proper function and at the same time highlighted the perceieved benefits gained from the effective stakeholder engagement practices with the particular emphasis on the "NME". Therefore, the necessary engagement policies, strategies and plans should be prepare based on the willingnees and full participation of the entire stakeholder groups of the sector in general and the "NME" in particular. Thus, based on the findings obtained from this study, the following recommendations are suggested:

- As the findings of the study, clearly reveal that all of the research participants were recognized the rich nature of the "NME" in its diverse forms of cultural, historical and natural heritages. Therefore, to benefit its stakeholders from these valuable heritage resources the "NME" should have clearly define stakeholder engagement policy;

- The governing bodies have the overall responsibilities for the "NME's" better performance. Therefore, the governing bodies of the "NME" should be dedicate, culture and heritage lovers;

- The results obtained from this study reveals that there is a tendency of the "NME" just to see itself as place for learning or house of collections but as civic connector leading the re-imaging of a more lovable country by all of its citizens and by other nationals who are coming to visit the country from various corners of the entire planet;
- The research participants identified the raise of awareness level of the entire society to some extent about the functions and the roles of the "NME", and its potential to attract visitors from both domestic and foreign visitors. Thus, tangible and immediate actions should be taken to upgrade the entire activities of the "NME";
- The findings of this study reveal that the current organizational structure of the "NME" is not found as convenient as to engage effectively with various stakeholder groups. Therefore, to improve the situation, the concerned bodies should give direction the BPR document to be revised urgently and then the "NME" should gain its full autonomous status to function in its full capacity without the interference of other bodies in its

internal affairs. At the end the "NME" should get the right and privilege to be govern by Board Members and supported by advisory body members;

- As the ANOVA result indicated, the school respondents are more dissatisfied with the engagement practice and with the overall of service delivery status of the "NME" than the tour and travel agencies and domestic visitors. As a result, since schools are potential places, where the present and the coming generations are expected to cultivated and shaped in a good ethics and moral values. Therefore, for the future the "NME" should successfully target schools in its both education and exhibition programmes than ever before;
- The findings obtained from the research participants clearly reveal that the "NME" is suffering from the shortage of the necessary budget permanently. Therefore, the concerned bodies of the "NME" should encourage the museum sector in the country in general and the "NME" in particular to create their own sustainable income sources by their own efforts. In addition to the limited amount of money that is collected from their entrance fees and gift articles sales and at the same museums of the country including the "NME" should get the right to expend it for its capacity building;
- The research output identifies shortage of skilled museum professionals as one of the serious challenges for the "NME". Therefore, to alleviate the problem for the future tangible measures should be take by its governing authorities either to hire better qualified museum professionals by its own budget or to upgrade their current profile through short, medium and long term trainings in collaboration with higher education institutions;
- The study's findings identified the "NME" has a serious problem of the necessary museum facilities and exhibition technologies. Therefore, to equipe the "NME" with the necessary modern museum facilities, education materials and exhibition technologies the governing bodies of the museum should strive to get either through allocating the necessary budget or trying to obtain through donation means;
- Results obtained from the study indicated that there is no strong and encourageable work collaboration between the "NME" and various stakeholder groups of the sector. Therefore, to improve their work relationship in the future, the two parties should have

shared visions and plan to work for the common good of the country's heritage sector in general and the "NME" in particular;

- As a Federal institution, the "NME" should get Legislative Authority/ previlege to oversee all the collection management policy and other issues which are related to museums organization, preparing museum standards, Museum Directory, exhibition policies, giving license for research activities and giving accredition for museum professionals in collaboration with higher education institutions which are providing trainings on Museum studies and Archaeology and Heritage Management;
- The "NME" has diverse forms of collections that could be use for the supporting purpose of the teaching-learning process and research. Hence, all of the collections which are found either on the display or in the storage area should be effectively be utilize by higher education institutions and other education centers for the broadening purpose of the national curriculum;
- The study's participants identified providing exhibition and education services is the main duty of the "NME" after the implementation of BPR. Therefore, there should be continues efforts from all of the concerned authorities and from various stakeholder groups to provide better service for the various service seeking groups to raise the awareness level of the "general public" of the entire nation;
- Another challenging area, which was carefully identified by the majority of the sampled participants of the research, was the weakness of current service provision status of the "NME". Hence, efforts are expected to improve the overall service delivery standard and the supply of necessary materials needed to facilitate the entire transformation of the service provision of the museum sector in the country in general and the "NME" in particular ;
- As a service provider institution for various visitors and stakeholder groups , either for those who are coming from domestic or international visitors the "NME" should scale up its internal capacity by closely working with various collaborators;
- The study indicates that the "NME" should embrace stakeholder engagement practices if it is struggling to stay relevant in its " general public" and other various service seeking groups;

- The "NME" as a national treasure house and symbol of the nation, it should work hard to assure the equal representation of the nations, nationalities and peoples of Ethiopia in its various programmes and activities through either in exhibition, collection, display or databases. In addition to this, the "NME" should also open its door to work closely with the MOCT, HF, HPR, RSCTB, ARCCH, Religious institutions and other traditional belief centers;
- As a single "National Museum" of the country the "NME" should always be alert to evaluate whether or not the overall of its exhibition and education programmes as well as its entire activities are carefully planned and implemented in line with the central themes of Ethiopian studies;
- The findings obtained from this study reveal that the "NME" must stay relevant to the entire society of which it serves. Thus, the "NME" must be always strive to expand its reach to the wider country areas population through its various outreaching museum education programmes through using temporary exhibitions and taking them to the various country areas;
- The "NME" should re-new its membership status with ICOM, other Regional and International cultural organizations and institutions to broaden and maintain its International and Regional relationships;
- The last but not the least, the researcher who is the responsible person for this study recommends future research to work detail on the prospects of the "NME's" better function and its sustainability in harmony with its various stakeholder groups of the sector.

In summary, all of the generated findings from the study and recommendations forwarded by both questionnaire respondents and key informants are very useful for the "NME" for its future better coordination and collaboration with various stakeholder groups of the sector if it is widely used. On the other hand, both the qualitative and quantitative research approaches have the benefit to provide evidences that stakeholder engagement approaches in the format of working groups generate significant value for the "NME" and its various stakeholder groups of the sector.

Emerging trends in the growing the demand of changes from various stakeholder groups of the sector itself enforce the "NME" to go through regular period of changes to survive and to compete in the tourism industry. Therefore, in light of this, the "NME" should carefully devise appropriate strategies for the coordination of stakeholder engagement approaches, adapt proper museum organizational structures and develop a transparent communication strategy to allow efficient stakeholder engagement practices. Similarly, the emerging challenges and barriers in the museum sector seeks consideration to ultimately empower stakeholders to incorporate their views and concerns into strategic decision – making process of the "NME".

In general, among the modern society stakeholder engagement practice in museums is of extreme salience to public institutions such as museums, which have received greater attention from the general public; and is sought to become more important in the future. At the end, the review of related literature pertaining to the stakeholder engagement practice on the overall museum sector of the country in general and the "NME" in particular currently is limited in the entire museum sector of the country in general and the "NME" in particular. Thus, the researcher of the study hoped that the further research in this field would be beneficial and of value.

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. Lists of key Informants

R. N	Name of the informant	Date of interview	Place of interview	Position	Remark
1	Abebe Mekonnen	23/10/15	"NME"	Tour guide	Currently he is working as a tour guide and he has good information about the service delivery status of the "NME".
2	Cherinet H/wold	27/10/15	MOCT	Advisor at MOCT	Currently he is working as advisor of the State Ministry deputy at MOCT. Really his information was very necessary for the study
3	Fanta Beyene	20/10/15	ARCCH	Representative of PR at ARCCH	He is working as the representative of PR at ARCCH. He gave me valuable information about the overall status of stakeholder engagement at the level of ARCCH in general and the "NME" in particular.
4	Haymanot Asmamaw	24/10/15	"NME"	Tour guide and hotel manager	He was one of the employees of the "NME". Now he is working in one of the hotels in Addis Ababa as a hotel manger. He has good information about the challenges of stakeholder engagement practice in Ethiopia.
5	Mamitu Yilma	21/10/15	"NME"	Director at "NME"	She is working as the director of the "NME". She has been working as the director of the "NME" for the last 14 years. Her information is exteremely important for the completion of this study
6	Melkamu Kebede	28/10/15	Lagahar	Tour guide	He is a tour guide in one of the tour and travel agencies. He has good information about the relationship between the "NME" and tour and travel agencies.
7	Mulubirhan Birhane	22/10/15	Meskel square	Tour guide	Once he was an employee of the ARCCH for a brief of time. He was also a museum guide in Axum museum. Now he is working as a tour guide at Travel Ethiopia. His information was exteremely necessary for this study.