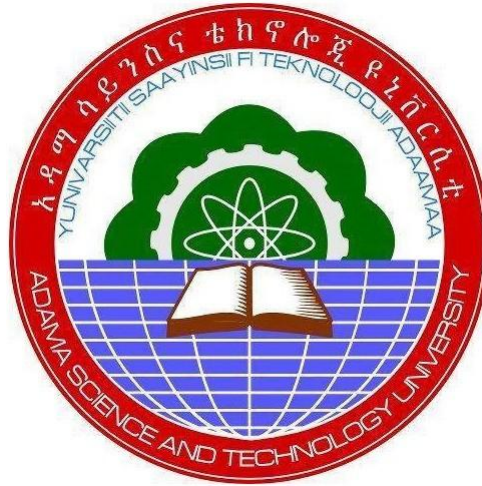


Assessment on Oromo Handcraft Products and their Harness to Tourism Activities: Adama, Bishoftu and Finfine (Addis Ababa) Areas in Focus



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Abstract

The study has aimed to assess the Oromo cultural material handcraft products harnesses to tourism development, in considering the nature of link between both and taking Adama, Bishoftu and Finfine (Addis Ababa) cities case in point. Cultural materials are resources, like any other products, which can contribute to the general wellbeing of a society when properly integrated into tourism sector and used as products. Since very recently, the Oromo cultural material products commoditized forms are making their ways to modern urban shopping centers through few individuals' personal initiations and motivations for promoting their culture and thereby generate income and create few job opportunities. Similarly the products non-commoditized category is scarcely introduced to tourism endeavored museum collection system in the three cities covered by the study. This study aims at assessment of both forms of handcraft products availability and integration conditions into tourism activities in the selected city centers. However, as the sector is only recently emerging in priority satisfying the symbolic and non-symbolic desires, the area has openly grabbed some opportunities and faced challenges of integration into broader tourism market. These merits and demerits in the sector have not been covered through academic discussion and suggested the necessary solutions. To this end, the study was principally focused on qualitative research method. Data were gathered through different kinds of qualitative data collection techniques such as interview, observation, focus group discussion, internet browser and document analysis. Findings of the study identified that beyond handcraft products cultural-symbolic enthusiasm values, the efforts to integrating these resources into broader tourism market was determined by absence of coordination among stakeholders. Result of the study indicated that Oromo handcraft products only recent emerging scenarios are handicapped by several lethargic factors ranging from weakness in processing the products for utility to market coordination to which strong measures for mitigation need to be designed. The researchers recommended that by linking the relevancy of the project to the objectives and missions of the universities including ASTU, such institution need to promote the aspects of cultural diversity, encouraging the art of creativity and revolutionizing a new approach to address the acute problems of the communities in this area. This can be done via the support of the diversified nature of the sectors and stakeholders.

Acronomy

*Addajale/Shasi*_____headdress/veil

*Addajalee*_____ forehead rounded

Alangaa _____Whip, which is produced by tanner and symbolizes wise-ness

Arbii _____traditional machine, which is made from tree, used to produce woven cloths (loom)

*AbbaaGadaa*_____ the leader or head of the indigenous *gadaa* system

*Abbaakallachaa*_____ father of the *kallacha*

*Ateetee*_____ feminine led ritual ceremony and symbol of fertility

*Boraatii*_____ wooden headrests

*Bullukkoo*_____a white uncoil attire worn on shoulder

*Caaccuu*_____ long leather cloth put on shoulder and running down to the neck from front side

*Callee*_____ beads

*Calleeaddaa*_____ forehead bracelet

*Calleemormaa*_____ neck bracelet

*Ciicoo*_____beads decorated containers

*Eeboo*_____spear

Elela _____cowries shell

Faayaa _____Oromo cultural decorate items

*Faayamuu*_____ being decorated with the necessary costume

fal'aana _____Spoons made of horns

*Gabi*_____cloth worn by *Abbaa gadaa*

Gadaa _____Oromo indigenous political governing system

Gumaa _____ Blood price paid or compensation given to victim's family

Haaduu _____ Knife

Haadhacaaccuu _____the mother of the *caaccuu*

*HoraArsadii*_____ one of the most popular sacred Oromo nation thanksgiving place

Huccuukuulaabbaagadaa _____cloth of the *abbaa gadaa* dye (black, red and white color patterned cloth)

Irreechaa _____Oromo thanksgiving ceremony

Jaarsummaa _____ the process of healing or reconciling efforts while conflict happens

Jandee _____ domestic material like mat made from cow skin

Jaanoo/surraa _____ cloth worn by the spiritual head (Qaalluu)

Kallacha _____ worn on head by male that marked one's spiritual power and respect in
the society

Lootii _____ earlobes

lootigurraa _____ ear rings

Miiciirraa _____ hand bracelet

Odaa _____ the symbolic sycamore tree

Oromummaa _____ Oromo holistic identity markers

Ogeeyyii _____ artisans/ skillful men and women who produced handcraft materials

Qaalluu _____ spiritual head in Oromo indigenous religion (*Waaqeffannaa*)

Qalqala _____ sack

Qanafaa _____ worn on forehead and used to mark the difference between the married
and unmarried woman

Qayyaa _____ cowries shell and perfuming with

Ruufaa _____ worn head rounding item

Sabbata _____ traditional belt

Seera Gumaa _____ the rules and regulations of blood compensation process

Shemanes _____ The weavers or traditional artisans who have skill of cloth making

Tumaa _____ tattoos (scars, and other body art)

Waancaa _____ Horn made drinking vessel

Waataa _____ the ritual-spiritual and social problems healing expertise

Wandaboo _____ sewn worn down waist

Warra huccuu dha'u _____ persons those who engaged in producing cloth makers

Warra suphee dha'u _____ those making pots

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Chapter One

1. Introduction

Ethiopia is a home of diverse culture and cultural products of the material and non-material forms among the different ethnic groups, across the wider geographical areas and transcended over the long historical processes. However, for much of its historical periods since 1900s, the various cultural products have been neglected and ridiculed by the dominant class who was belonged to the ruling section of the state. Nonetheless, change in the country's political landscape since 1991 have transpired the state to assume and resume multicultural nature and this shift has assisted the Oromo culture and cultural products become most beneficiaries.

Cultural handcraft products are indigenous artifacts accomplished with technical expertise and covering wide areas of applied art and design, such as jewelry, interior design, ceramics, household wares, architecture, textile designs, leisure goods and woodwork. Artifacts, as made-made objects, are a material medium for the communication of cultural values. Compared to ordinary commercial items, products of these communities differ in quality and representation. They are ultimate representations of both cultural and aesthetic values and these views explain how the custodians perceive culture through their everyday experiences and livelihood practices.

The Oromo handcraft products are varied in types and numbers of artifacts across the regions in Oromia. Oromia is proud of the rich, colorful and live culture, costume and traditional practices characterized by homogenous as well as diversified features and manifested in all day to day activities. These comprise: the Oromo major ritual ceremonies in the Gadaa governance systems, various cultural activities and ways of life, dressing, ornaments and the diversity of Oromo handicrafts (OCTB, 2016). Among the Oromo, the producers are artisans who played basic role in both personal and social life of the society. Selection of the three urban centers was conducted based on several relative better advantages over the rest compared to other towns in Oromia. Some of these include geographical location closer distance to center of the country for better accessibility to raw materials, shopping opportunities, tourist flows, tourism facilities and amenities availabilities, distributions to other area, etc. The study has basically reminded very recent emerging conditions and posture of cultural products into consideration.

In the past cultural handcraft were seen as produce of the rural, uneducated, traditionalist and used by people of such categories. These wrong assumptions are, however, changed since recently that the products are processed, made and used reversely in contemporary urban center selling shops along other non-modern and modern commodities for all sorts of events and activities. Rural and traditionalist based produce is now transcended to urban and all categories of people, representing society, agent symbolizing, transmitting unity and unanimity. The products have also got increasing forms of use, price and image selling values abroad the common ritual, cultural, historical and religious significance representations.

The talk about Oromo handcraft products by today's time standard maintains the forms and ways in which they appeared to the market and public sight. They have appeared in two most common ways that are commoditized and non-commoditized items form. While commoditized items are handcraft products processed for contemporary direct market sellout the non-commoditized talks those of museum collection. More than museum collection commoditized items are largely emerging and in an increasing circulation in urban centers, public sight and display through the commodities selling ships.

These material products emerged at contemporary urban shopping centers are used by all categories of people across age, sex, education and other differences in ways and manners different from past. This shows transformation on the process, produce and use of cultural material rose from a neglected position to important products of tourism industry. Tourism comprises the activities of persons traveling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business and other purposes. It is the largest and fastest growing industry, which has the best possibility for generating many new jobs worldwide. It could be act as business in rural areas since it does not require year's long vocational trainings (Rannersmann, 2003). Hence, a number of adornments ornament and costume of Oromo indigenous craft technology products with their own pause, dynamics and distinct features are circulating nowadays. These material culture utility and the beneficiary could enlarge and boost further on the extents integration into tourism sector came true.

The other form of emerging cultural products is museum collection. The Oromo cultural handcraft products have become key items of museum collection established in the cities

covered by the study. The extent that commoditized and non-commoditized items availability is secured one could say the integration process has moved a step way. Oromia is only recently coming to form Oromo cultural heritage museum collection for the region. The assessment has expected to reveal sector's level of beneficiaries from the growing tourism activities in focus of the three cities in the country. The selected cities for the study are important centers where cultural products of commoditized and non-commoditized forms both in increasing or improved quantity and quality circulated. However, these products utility has not as such surpassed beyond for what purposes the custodian demanded and used. Hence, it is only when the region plans and moves forward to ensuring strong integration activities one can realize expected contribution from the sector, enhance expansion of the product, increase possibility for further income generation, and accelerate the intentions to promote identity and urge to awakening from margins of development to line of competitiveness.

Perhaps beyond the cultural enthusiasm roles the motives to develop use and price values at increasing rate could be plausible when integration into broader tourism market is thriven and this will instead enhance contributions in the area meaningful. The extents commoditized and non-commoditized products are reliable for markets there can exhibit a pre-integration process. The emerging handcraft products manufacture, utilization, circulation and accesses to the existing market have suffered from numerous problems and demerits challenged from becoming competitive. Findings of this study have also touched these challenges and put the way forward confronting and addressing these shortcomings to bring the sector strong competitive in the heightening era of consumerism and materialist globalization.

1.1 Statement of the Problem

In history indigenous crafts were considered as worthless and many people have involved in criticizing their roles and importance (Rannersmann, 2003; Robertson, 1961). In the courses of time, however, particularly at a present-day the scenarios is changing that indigenous crafts are one of those highly growing and emerging areas among the group members and beyond. In spites of the protracted problems against the majority significant dominated people's culture and multicultural nature of the state Ethiopia by the dominant ruling class (Amhara Orthodox Christianity Religion) in the past prior to the 1991, change on the country's political and cultural landscape owed indigenous values to be beneficiaries of the

shift. Several scholars have underlined in their studies about the roles of handcraft products in day to day life of indigenous people including the modern society. This is the fact that they are being used as strategies of survival and basis for problem-solving means for local communities. They represent an important component of global knowledge on development issues. Therefore, indigenous crafts' products are one aspect of indigenous knowledge that has its own significances for the local communities if it will be appropriated and promoted through tourism sector. In view of this the importance of Oromo crafts for the purpose of tourism activity is not still well-identified and investigated.

Even though, the Oromo's handcrafts cultural material products are timelessly useful items, as a recent reviving values of their integration to tourism is still lethargic and several deficiencies characterized in their links to tourism sector. The dreams to realize the sector grown is still hold back by several pathological factors of the past challenges and many shortcomings characterized the sector.

Information obtained from the concerning body shows that the Oromo's cultural products have made their ways to public urban centers through the initiations of individuals motivations to involve in the area and at most for cultural enthusiasm purposes fulfillment. However, neither government nor non-governmental organization has never taken a breakthrough step to invest on and utilized the opportunities from this particular area. Underutilization of cultural artifacts in the region in general and to the study areas in particular is one of the most aspect weaknesses to sell the diverse nature of the Oromo artifacts products in broader geographical advantage. Accordingly, its roles, contributions and opportunities for tourism sector are not well exploited at both the regional and a country levels. This shortcoming which is seen incompatible to the broader nature of Oromo handcraft products has mainly emanated from weak museum system, lack of strong stockholders, institutions, investment and promotion activities, and complex nature of the two sectors and degrees of their integration. The products availability in tourist services providing agents and institutions, such as hotels, resorts, gallery centers, gifts and souvenir shops and other tourism destination centers in and around the cities are hampered by weak/little awareness, consciousness, attention and concerns for symbolic roles of culture beyond the ancillary price values. Many of the existing institutions gave prime concerns and attentions to

direct economic and monetary values than having a balanced view about symbolic roles of cultural products.

The existing researches undertaken to assess its contributions have not made us to expand our knowledge horizon beyond the mere cultural enthusiastic functional modalities. So, this study has targeted to reveal some major Oromo cultural material products and its links to tourism sector based on data and information gathered from various organs and identify the challenges associated with it in the area.

Rationale of the Study

The study is part of the broader aspect to understand the Oromo culture in the context of present-day trajectory. The most appealing interests the industry is part of contemporary emerging Oromo identity with image selling values of the products different from other items marketable in the shops of urban centers. It is a product used for all types of events (political, ritual festival, religious, social and religious), across age and sex variables as well as beyond a geographical boundary both in and abroad the country. It has also considered the numerous utilities that it is a means for encouraging creativity, artistic and representation values, entrepreneurship, job creation, image selling and income. The industry is a symbol of cultural and historical continuity and connectedness. Hence, the need to examine the industry is assumed to be a part marking the extent how the recent shift stance benefited Oromo material cultural products and invoke of religious, political, material, economic, cultural and social revitalizations. The effort to galvanize the sector in identifying the opportunities and the bottlenecking factors helps to suggest best solutions and further sustainability

1.2. Literature Review

One of the important resources which can be directly utilized for tourism sector is local crafts and their products since they have important economic roles and contributed to the development of one's country. Culture and cultural material products are sources of tourism and particularly cultural tourism is one of the growing aspects in this area. Culture and its material products might be serving to attract tourists' visiting a given area and this could be used as items to be sold (Xu and Gormsen, 1999; Yassir, 2015; Zhang, 2011). Since very

recently, the Oromo cultural craft products have been promoted in to the modern metropolitan city centers and market places and they are apparently used and worn during major political, cultural, ritual, religious, etc. events both in the country and even beyond. However, beyond the use of emerging Oromo handcraft products for local purposes and custodianship spirits the possibility to make open their availability to wider tourism sector through those souvenir selling shops, tourists hosting institutions and heritage collection centers seems to be promising than any time before. This study is part of the effort to galvanize the sector in identifying the opportunities and pointing out the bottlenecking factors whereby the responsible organ can act for its further enhancement.

Nowadays, in any country, culture has been a major driver of tourism sector, and cultural tourism is one forms of tourism which involves cultural elements. Some people traveled specifically to gain a deeper understanding of the culture or heritage of a destination. In order to satisfy tourists' cultural needs and wants, cultural tourism products typically attracts consumers from worldwide by exhibiting its distinctive cultural attributes. According to Zhang (2011), a cultural attest is not a cultural tourism product unless it transforms itself into products that could be consumed by tourists. The market value of cultural tourism can be realized by cultural tourism products.

Culture is the way of life of a group of people and their interactions with the environments both social and natural elements over a period of time. Moving from the abstract to the concrete and from the material realm to the immaterial domain, culture could be described as a thread that holds what a society finds valuable, meaningful and appreciable (ibid). Following the models of previous studies (Moalosi & Hickling-Hudson, 2007), culture is firmly observed as being dynamic and multi-layered. From the perspective of the intangible elements, (Kashim 2013) described culture as a set of values (conscious and unconscious) evolved by a group of people living in a society so as to shape that society with specific characteristics, identities, attitudes and behaviors. However, within the tangible layer, culture could also be understood in the social context of artifacts used within a particular environment.

The term "material culture" is often used by archaeologists as a non-specific way of referring to artifacts or other concrete things left by past generational cultures. Material culture means

something else to art historians. Interestingly enough, when they speak of material culture they look at an object within its environmental and cultural context as things left by past cultures. The organization of cultural activities such as business or economic activities led to cultural industries. The idea of 'creative industries' originated from a concern with the cultural industries. The core of the cultural industry is its creativity (Okoi & Oladokun, 2009).

According to Robertson (1961) historically, the earliest stage of every creation was a piece of handicraft since every object was made with hands, using physical human skills. The development of technology handicrafts might be improved and adapted according to environmental conditions, eventually becoming customary and accepted as an art that reflects the artistic sense, feelings and cultural characteristics of a society. Creativity is unique to every society, and involves originality, imagination, inspiration, ingenuity, and inventiveness and in this setting traditions as well. Craft products connect people with their past traditions and portraits of a great culture. They also convey the embedded meanings, traditions, knowledge and values of society and its people (Duguma 2016).

According to Adem (2008), who studied the Langano Shala-Abijata National Park tourism resources, cultural and historical assets in and around the park are the potentials for tourism industry and in this regard handicrafts, tools, story-telling, cultural dances etc. are the most important ones mentionable. He explained that recently the foundations of Cultural Handicraft Association by village women in front of headquarters of the parks serve in offering cultural handicrafts to tourists. He also mentioned that demands for cultural handicrafts are relatively increasing since 2006. The materials used for making these handicrafts are obtained from surrounding non timber forest products and local markets.

According to WTO (2002), the local products of tourist destination areas will complement the major facilities of tourism. It could be claimed that local handicrafts or products offered by local people to the tourists will complement the major facilities of tourism such as transport, excursions /tours and accommodations.

This could be determined on the extents that some other resources are integrated into the sector. In the case of Oromiya, perhaps beyond its cultural enthusiasm centeredness and

motivations to consuming for different internal value system, its integration into broader tourism market and enhancing the contributions in the area is not studied and clearly identified. The extents the commoditized products in those shopping centers have targeted tourists' consumptions and used for the purpose should be supported through empirical study. What is so far known from the existing document produced by Oromiya Culture and Tourism Bureau shows potential cultural tourism investment priorities in the region which is to entail the area is still at an infant stage and is not organized for intended purposes of development at any level. As an immature sector the efforts undertaken by few individuals' owners of cultural handcrafts items selling centers are, however, small scale investment activities in the area which can be mentioned worthwhile and there need to be encouraged for investigation of the merits and disadvantage.

The study assessment was part of the strategy for backing the sector beneficiary from the growing tourism activities in focus of the three cities: Adama, Bishoftu and Finfine (Addis Ababa) cities in the country. The geographical advantage, better tourism facilities and availability of destinations in relation to other areas located in the center of the country have made them to target of the study. Adama, Bishoftu and Finfine (Addis Ababa) cities are chosen from the surroundings urban centers due to the presence of relative better tourism destinations, facilities and flows. These areas are attracting more number of tourists on weekend basis and tourism conference. Their relative better conditions and status in terms of flow number have meant they are most beneficiary absorbing revenues generated from the sector. This, on the other hand, will benefit the Oromo handcraft products for an exposure to market opportunities. However, even if, these cities are among the major urban centers attracting more number of tourists the Oromo handcraft products shopping centers are very few and above all their integration into major tourism destinations are paradoxically weak. This is due to the fact that the sector is held in various problems. This recent shift and stance in Oromo material cultural products are the change invoked through emerging religious, political, material, economic, cultural, social views, etc. revitalizations

However, the extent how cultural transformation has brought this sector beneficial from the growing tourism industry is far from being known as there is no sufficient study conducted in the area. Therefore, this study has aimed to assess the subject in dealing with the various

organs and agents involved in both tourism and Oromo cultural material activities in and around the three cities.

1.3. Objectives of the Study

The study has double objectives:

1.3.1. General Objective

The overall objective of the study is to assess Oromo cultural handcraft material products integration into tourism industry, focusing on its activities in and around Adama, Bishoftu and Finfinne (Addis Ababa) cities.

1.3.2. Specific Objectives

Based on the aforementioned general objective, the specific objectives of the study are:

- i) To explore the multidimensional nature of Oromo cultural handcrafts material products
- ii) To identify some major emerging adornments, ornaments and costumes in shopping houses in and around the cities
- iii) To identify major tourists centered organizations and destinations and their levels of familiarity and uses tourists' products
- iv) To analyze the merits and demerits in linking the Oromo crafts products to emerging industry of tourism

1.4 Methodology

1.4.1 Research Design

Research design is a logical outline of activities that include the sampling, procedures and methods and techniques for data collection and analysis. This study was conducted to assess the Oromo cultural handcrafts integration into a broader tourism channel through the key stakeholders of the area. The study was principally qualitative research design to find out the integration into an outer market network beyond the utilities for custodianship purpose that helped the community to be more productive and attain sustainable development. The design employed for this study is predominantly descriptive survey research; since it attempts to secure information as currently exists. The purpose of descriptive study is concerned with conditions or relationship that exists, opinions that are held, process that are going on, effects that are evident or trends that are developing to identify an accurate description of the

challenges and opportunities in integrating handcraft products into tourism channel through key stakeholders.

The study was conducted on some major Oromo cultural materials and their utility in tourism sector based on the data generated from various organs in and around Adama, Bishoftu and Finfine (Addis Ababa) cities. The study was principally focused on qualitative research method. Data were gathered through different kinds of qualitative data collection techniques, such as interview, questionnaires, observation, focus group discussion, and document analysis. Key informants were identified through their knowledge, exposure, connection and activities of involvement in the areas. In this research, both unstructured and semi-structured interview were used. Through unstructured interview, different informants who know about the topic interviewed at different places and information about the topic obtained towards the objectives of the study.

The other interview type was used in this research is semi-structured interview. This was conducted with producers, decorators and sellers who are engaged in the work and others who are benefited from the products. From artisans who are key stakeholder of the sector information related to their skill, economy, raw materials, and their interaction were collected for the intended purposes. On this semi-structured interview, some key informants were approached based on time and saturation point of data.

In order to substantiate the interview part of the data, the questionnaires were employed based on the educational background of the practitioners, beneficiaries including tourists' service providers and others targeted expertise under the recommendation of the concerned expertise, bodies and institutions. This was conducted in the form of written questioning and answering method as yes or no options with their intended explanations and evidence to analytically and qualitatively generate data. But, it is not quantitative.

The other data gathering technique the researchers used in this research is observation. Through this method, the researchers observed the process and procedure of producing the items and their design. Likewise, the researchers observed different materials from the content of the items used to produce, other cultural materials and dressing shopping centers.

In addition, the issue at hand including the artistic type of the item produced and type of personalities of individuals engage in the work.

Depending on time and saturation point of data, Focus Group Discussions was carried out with some informants dividing them into certain groups. Artisan men those who are identified by the skills and experience both in the past and current time were considered in the discussions to articulate the change and continuities. In this research, the interpretative approach from both emic and etic perspective utilized for the study.

1.5 Significance & Beneficiaries:

In assessing the nature and functional modalities of Oromo cultural handcrafts products, as one of tourism industry packages, the findings of the study contribute to the organization of culture and tourism sector. For this purpose, various organs and bodies directly involved in both areas (cultural material selling shops and tourism sector) will be referred for the study in and around the three targeted cities.

The expected beneficiaries will be:-

- The craft industry sector,
- The people's those who own the culture,
- Individuals involved at various points and process of its production, decoration and selling,
- Tourist service delivering,
- Cultural and historical researchers
- Academic and non-academic research institutions
- Education curricula developers and Medias for the purpose of promotion,
- Cultural and indigenous institutions, individual custodians and community leaders

1.6. Expected Output:

Outputs of the research lays down the basis to propounding findings of the study on cultural material products to the center of attentions, encouraging similar further research works; enhance works of dissemination and publications. It will also trigger community research projects.

Chapter Two

2. Data Analysis and Discussion

2. 1. An Overview to Cultural Values of Artifacts

Ethiopia is a home of diverse culture and cultural products among the various groups of the people in the country. The country which has hosted the various cultural groups and products did not properly utilize the resources for the end results and the peoples' endeavors due to several historical and contemporary lethargic factors. One of the major factors is long time underlying political problem which created non-conducive environment to multicultural perspective in general and non-dominant groups (other than the Amhara political dominant) in particular. Particularly, while after the formation of Ethiopia imperial state in a 20th century the various nations and nationalities culture, history, language and other identity markers including the Oromo were disfavored instead of the Amhara ruling class values and Orthodox Christianity. Under this oppressive political system, Oromo handcraft technology was relegated and the producing class was the despised section of people (Adem, 2008; Bula, 2006)

However, political change paradigm which ensued since the 1991 declared cultural rights practice realization has opened some rooms and spaces to the various ethnic groups of the country and thereby the cultural handcraft products. Following in 1995 the EPDRF government had introduced multi-ethnic federal system which highlight on the importance of giving consideration to the sector and recognized equality of nations, nationalities and peoples of Ethiopia. Above all, for the first time in Ethiopia history a cultural policy was endorsed in 1997(MoCT, 2006).

The available data indicated culture encompasses the total ways of life of a given groups of people. It incorporates the whole life aspects ranging from material to non-material, physical to non-physical, economic to non-economic aspects of the group cumulated over time and transcended from generation to generation in different manners which includes through cognitive teaching, continuous practices, training, coaching etc. The wide-ranging components and constituents of culture can be manifested in cultural product forms which the Oromo handcraft elements attributed.

Handicrafts are unique expressions of a particular culture or community through local craftsmanship. With increased globalization, however, products are becoming more and more

commoditized and find their products competing with goods from all over the world. It is no longer possible to look at traditional artisan communities and their products in isolation from global market trends and competition (Mahgoub, 2015).

Handicrafts are part of a much larger home accessory market, which includes handcrafted, semi handcrafted, and machine-made goods. The home accessory market is strongly influenced by fashion trends, consumer purchasing patterns, and economic conditions in end markets. In many cases, artisans are out of touch with those end markets, which presents a challenge to those seeking to export their products.

Consumers buy handicrafts because they like to feel connected with indigenous traditions and cultures in a global and increasingly commoditized world. Handicraft production is a major form of employment in many developing countries and often a significant part of the export economy. With increased globalization, however, products are becoming more and more commoditized, with artisan producers facing increased competition from producers all over the world, particularly in China and other Asian countries. The home accessory market, often used to estimate the demand for handcrafted goods, is strongly influenced by fashion, consumer purchasing patterns, and economic conditions in end markets. Keeping up with frequently changing market trends presents a major challenge for handicraft exporters (Daskon, 2010; Marvasti, 2004).

Handicrafts are an important productive sector and export commodity for many developing countries. The growth of international markets for home accessory products and an increased interest in global goods have opened up new market opportunities for artisans. Despite widespread production, however, there is a lack of common definition of handicrafts, although various attempts have been made to characterize this broad and rather unstructured sector (Mahgoub, 2015).

Crafts, by their very nature, are not mass produced. But if people are working with their hands, albeit with the assistance of tools and machines, producing goods required in a wide market space, selling to make profits and thereby contributing to national wealth, crafts can be termed as a decentralized creative industry where the human mind and hand are more important than the small machines and tools they may use. Here the machine is the

instrument of the maker, owned by the maker or by the community. To that extent, craft is free of domination, and exploitation. Therefore, there is a world of industry without industrialization in the traditional sense and there is both ample scope and need to bring out of the disorganized, diminishing, and low-end profile that it has been carrying for long.

There is argued that while some people think that the objects are only the work of uneducated, rural, older artists or any handmade object that looks rustic, crude, and idiosyncratic. Similarly that some others think that any artist who uses traditional techniques, designs, or forms in the production of, for instance, a broom, quilt, pot, decoy, paper cutting, or woven rug is therefore a folk artist. They preserved more traditional methods of production, used more traditional materials, and turned to nature for inspiration for their designs.

Even if the history of material culture is as early as that of the history of humans, its study has been quite out of fashion, though not so very long ago it was otherwise. Field-workers still record random data as come to hand and gather up museum specimens, but serious and systematic attention has been given to language, art, ceremonies, and social organization (Dorson, 1972; Prown, 1982). With regards to its significance, material culture identifies cultural practices, wisdom, meaning and identity of a society; it is a means to know oneself. Accordingly, this study on material culture would enhance the knowledge about traditional dress as a means of income generation through tourism process taking the case of three cities in Oromiya.

2.2. Cultural Handcrafts among the Oromo

As far as the surveys carried out in the area is concerned, there are only a few researches that have conducted in different parts of the Oromo people. Studies have presented cultural material and artifacts of the Oromo are used at different social, ritual, religious and ceremonial events. In addition to the aforementioned discussions cultural handcraft products can be described with values it owned in the society.

Informants told that the different types and numbers of artifacts product made by individuals skilled in the area in Oromo culture. Some of the producers include blacksmiths, weavers, tanners and Potters that they are named to as *ogeeyyii* meaning expert. They produce a variety

and wide ranging elements and material objects that the Oromo used them since the time immemorial at a group (nation) and individual level. These artisans play basic role in both personal and social life of Oromo society (Bula, 2006; Waktole, 2016).

Because of their handmade craft works that are crucial in everyday life these sections of the people produce items and materials used by the society and individuals level. Informants agreed on that those skilled persons among the Oromo are widely mentioned as *waataa* and *ogeeyyii*. They articulated that the two words are used to referring skilled persons in generic sense at different positions, activities and roles. Rooted in *gadaa* system the term *waataa* is used to referring persons skilled or expertise in social-ritual healing. *Waataa* is an individual expert with the roles of reconciling between groups and individuals who has killed and lost the life of another person based on *gadaa* rules and this is termed to as *seera gumaa* (lit. blood compensation). Particularly, the process of managing conflict between the homicides families through *waataa*'s by becoming a figurative head. *Seera gumaa* is a process of ending retaliation between killer and killed family with paying blood fee as compensation for family /relatives and performing cultural ceremony. The process is led by the *waataa* and the class is mentioned to be the eldest son who exercises ritual and spiritual superiority to end problems in the society. The class was highly important in providing psychological, mental and spiritual form of healing for the people through their advice and performance of some curing means.

This is part of the people's wisdom the class bearing contributed to maintaining social and individual health relationships and increasing productivity. Since some of the handcrafts have embedded both profane and ritual, sacred-religious meaning and values and aspects together. However, the handcraft products in their feature are nature affiliated as well as possessing ritual, religious-spiritual and sacred meanings to separate together. Based on the obtained data from the field work, while *waataa* is ritual-spiritual and social problems healing section, *ogeeyyii* are handcraft producing class. This study on handcraft products has dealt with the output of the *ogeeyyii* who are skilled and expertise in material production system.

Based on the oral informants the skilled persons are integral sections of the Oromo *gadaa* system since the people used handcraft products and recognized the producing class essential in their life. The Oromo used handcrafts of different products and categories for various

purposes varying from material to non-material economic to non-economic, physical and non-physical aspects and utilities. For instance, historical study indicated the incorporation of one of the skilled section (blacksmiths) of people mentioned to as *tumtuu* and its producing material as *buufaa* during the enactment of Arsii customary law named as *seera ambaa* back in 15th century (Ginbar, 2018). The Arsii customary law (*Seera Ambaa*) mentioned this social class legality with its producing materials as *tumtuufi buufaa*. This gives clues about the presence and mentioning of this class of section in *gadaa* laws.

2.2.1. Metal Crafts

Metal working dates back to prehistoric times. At the beginning, craftsmen had worked only malleable cold materials, followed by several forms of casting. It is much later that blacksmithing appeared, where metal was softened by intense heating and hammered into shape. Obtaining the wanted shape out of a durable material was a great step in the evolution of humanity. Modern investigation methods allow us to study the complex development of metallurgical knowledge, to determine the technologies of alloys involved, and to follow the traditional craft of blacksmiths and many others. Understanding the properties of each metal compounded in an alloy also gives us an overview on the behavior of the finite object (Peek and Yankah, 2004).

To be specific, blacksmiths has significant role in producing different products from iron raw material used for different material like cutting and others are fighting and defensive purposes such as *eeboo* (spear), knife (*haaduu*), etc. Blacksmiths play great role in Oromo culture in general. Today, as in the past, Oromo men may wear swords, knives, spears, and other weapons for display to indicate their status. There are restrictions among wearers of various sections among the people along with age, sex, social status, etc. For instances, while men of able age can only carry spears that female in general and an infant age of male class can never do. They also sometimes restrict the use of ceremonial weapons to specific individuals or groups. Shields, swords and horse cloths served as emblems of authority as back long in history.

2.2.2. Pottery

One of the most important classes of *ogeeyyii* is pottery makers and they are specifically mentioned as *warra suphee dha'u* (those making pots). The process of making pottery is

named as *suphee dha'uu*. Data obtained from the field indicated that most of the time while the potters are women artisan whereas weavers and blacksmiths are men. Pottery simple household items, all made by traditional potters from local raw materials and local skill. The procedure of production includes preparing the clay and other components like straw, shaping the clay, decorating and polishing the pot, and firing. The firing temperature gives pottery its finished appearance and its strength. Then they supply to market and sell and earn income in which they support themselves and family. According to the potters, the division of skill, weaving for men and pottery for women has no justification except tradition. However, pottery making is relatively a less muscular task as compared to weaving and blacksmith.

Potters make domestic material like coffee pots, cooking pots, bowls, vases, dishes, and incense burners, baking plate, water container and decorative items such as figurines. These products are used both in household and in ritual activity which is performed at societal level. The area and its products are only less often available in handcraft products selling shops consulted during the data collection. According to the shop owners the products does not contain any peculiar feature and uniqueness of Oromo values as such differentiating from the others. Most of the time the peculiar color is used as a distinguishing marks among the cultural material products. On the other hand, since the products are conventionally made from clay and easy breakable conditions during transportation and storage the products are less often brought to shop. Moreover, these products category are found in markets selling household utensils and as such have no or lost their particular symbolic, religious, ritual, social and symbolic roles due to the past historical injustice in Ethiopia.

2.2.3. Tanning

Tanners are expert of skin materials. They produced domestic material like mat (*Jandee* made from cow skin), pillow, whip, sack (*qalqala*) belt, and milk materials. These materials are used in both household and social life.

In the old days, the Oromo people used to dress in leather clothes which they produced out of cattle, goat and sheep skins. The people used to practice their indigenous/local knowledge to make the skin smooth and comfortable to their body. In preparation process of skin butter

was one of the importance substances. There were a number of clothing types which were made using the locally prepared skin.

The Oromo is highly attached to the possession of animals' product. These days, together with the cultivation of land, the people are practicing agrarian life. They depend on the cattle for their food (meat and dairy products), use their skin or hide as a raw material for making clothes and jewelries. Accordingly, therefore, each member of the people from child to old commonly wear clothes and adorn their body using jewelries made from verities of animal skin (Yenealem, 2000).

Whip (*alangee*) also produced by tanner. It has material aspect and symbolic aspect in Oromo culture. In marriage the groom grasp whip and spear on wedding ceremony. Whip indicates wise-ness and spear symbolizes heroic /strength. *Abbaa* Gadaa holds *alangaa* and *Bokkuu* and announced law. Whip also used in different social event *Gumaa*, *Jaarsummaa* and in other peacemaking activity. In this case whip symbolizes correction of wrong doer through enforcement. It also used to beat horse while move on horseback either in wedding or war.

The products available at shopping centers include wooden headrests (*boraatii*), which is used as a pillow to support the head and neck during sleep, have been an important household item in the past. Often carved elaborately, they look like miniature stools with a curved platform for the base of the head atop a decoratively carved support. Because they elevated the head, headrests also protected the elaborate hairstyles of men and women during sleep.

Spoons (*fal'aana*) made of horns and other eating utensils are typically made of wood and may carry elaborate, carved decoration. Decorative vessels used as containers for food or water, or as drinking dishes, may be made of wood or clay. Household objects such as these may also impart prestige, indicating their owner's rank or status. Horn made drinking vessel (*waancaa*) is rarely appearing in the shops we visited during the study.

2.2.4 Weaving

The local textile industry is diverse, with such branches as spinning, weaving, knitting, sewing, dyeing, embroidery and printing, all of which are significant for clothing, a

material culture that is a part and parcel of human life (Yenealem, 2000). According to the weaver informants common woven cloths in Oromo society are used for different purposes ranging from day-to-day and ceremonial use, as in for religious purposes. The woven cloths are done on traditional machine called Arbi (loom). They are woven materials produced in attractive designs with rich colors and made for male and females. Various designs are folded into the material before dyeing and the fabric is often beaten to achieve its shiny, attractive appearance. The techniques employed to obtain this look are unmatched around the world. Moreover, although the methods adopted are ancient, these lush works of art on fabric always remain extremely popular and continue to be in great demand.

Based on the available data weaving is not simply a particular way of making cloth but is inextricably bound up with structure value history and identity of the community in which it practiced. The weavers are named to as *shemanes*, artisans who have skill of cloth making. As Bartles (1983) clearly put the term *shamane* comes from Amharic term ‘*shama*’ clothe making. According to informants as earlier mentioned while the skilled persons are generically mentioned as *ogeeyyii* those making cloth are *warra huccuu dha’u* (cloth makers). The class provides all types of clothes worn either during religious, ritual, social and daily based activities for Oromo people from local raw material by their indigenous knowledge. The items they produce are used for everyday clothing purposes as well as during particular events showed certain variations in color, texture, size and quality. The materials these skilled individuals produced are also serving as symbol of religious, ritual, political, economic, etc power.

Dress would, by this definition, include garments, jewelries, accessories, headdress, mutilation and scarification.” And modifying and supplementing the body is carried out with the involvement of all senses. The visual aspects of dress (such as shape and color), appear primarily, but the other senses are also involved, such as touching skin, textiles, or leather, smelling scents applied to or associated with body or fabric, hearing the crunch of jewelry, and tasting pomades or lipstick are all related with senses (Peek and Yankah, 2004).

According to the weaver informants weaving activity is another form of typical knowledge with different attributes. It is a productive knowledge when is referred to products and production processes. It also shows ability of certain group weaver to make or create new

thing and weaving skill. The cloth produced by weaver is related to celebrations, rites, customs, popular and religious feasts and manifestations Oromo performs in their daily life. Similarly, the producing knowledge and associated ethical moral values are associates of the wisdom.

The producing wisdom is also an important element of the indigenous industry transmitted from the generation like the clothes and their symbolic form values. The wisdom has been transcended over time to the current from the bearers through cognitive understanding, form of practice and observable ethical element. Bearers of the wisdom are a class of *ogeeyyii* who are skilled at weaving and clothe making. The knowledge is very essential for life sustainability matters and there has certain peculiar features typical to the natural environment and socio-cultural norm of the Oromo. Such wisdom has deserved certain degrees of appreciations as indigenous wisdom is recognized to have assisted and roles to supplemented modern society in different areas of life. Like any wisdom supporting life weaving among the Oromo can be used in the areas of knowledge production, revenue generation, scientific research, cultural exchange, experience sharing, etc.

The other attributes of weaving is reproductive. When concerns art, music, theater and other forms of expressions are indicates the way it represent a community in immutable way, but is the result of social relations, the more it is recognized and incorporated in the collective conscience of a community is more its sense. It is a particular way of making cloth attributed to the culture and philosophy of that group. Particularly, the particular design and color is deep rooted and associated culture. The design mark and define its members' behaviors and perceptions and the color choices presented the worldview. Thus, it can be sources of tourism attraction for Oromo society at zonal, regional, or national level. The costume produced by weavers are also used as input for museum and provided for exhibition. Therefore their production also plays basic role in museum development which can be a source of income for country.

The available data also indicated weaving is also a manually way of making clothes. It involves close relation with physical world and biodiversity. Weaver employs local machine called *arbi* (loom) which is made from tree. The weavers do not cut such tree from their garden instead they conserve. When they need to make *arbi* they cut in a way it can be

revives. Thus they develop familiarity with such material and use in a way it can easily repair. On the other hand the production does not pollute environment or nature. Like modern industry, it does not release burnt air to the environment.

Weavers told that their products are significant in individual and social life of Oromo. Just like other clothes their products protect cold from the skin. The interviewed weavers said that their customers view their products in especial way by separating from normal clothes. Apart from being clothes their products are inextricably linked with Oromo philosophy and identity. In social event like burial, market, weeding ceremony adult men and women .

The various clothes item made by this section of skilled persons are such as *bullukkoo*(uncoil attire worn on shoulder), *wandaboo*(sewn worn down waist), *sabbata* (belt), *adda jalee*(forehead rounded) *ruufaa*(worn head rounding item), etc. Regardless of the culture difference among the people in the world social events are accompanied by different practices as well as cultural objects according to the culture. The objects may communicate gender, social status, the societal economic system, social and religious life. As informants have stated during ritual performances there are likely to be particular dress types participants must follow, and/or designated ceremonial clothing or jewelry they must wear. According to the given idea each person who plays a specific role in a ritual is likely to wear certain clothes, jewelries and other body modification and body supplements. These differences in clothing indicate who's who in the group: who's a novice, who's an "official," who's merely observer. The rituals and the cultural practices attached to them are often connected with the group or people and thus they served as a means of strengthening the relationships within the group. This holds true for Oromo people rituals. Oromo rituals recreate, enact, and maintain the social order.

According to knowledgeable elders in the past clothes among the Oromo were largely made from cotton and leather and worn on regular and occasional basis among the various sections of people along with age, sex, social, economic, political, religious, economic, etc differences. The information gathered the type of clothes/attires mentioned here not only had importance in covering the body but they were also used as an expression of one's social, cultural and economic status within the community. For instances, *Abbaa Gadaa* does not be *Abbaa Gadaa* without *bullukkoo* and *rufaa*. When Gadaa system was in practiced *rufaa*

(worn head rounding item) has been serving as symbol of *Abbaa Gadaa*(head of the *gadaa*). This is worn on top of the head, sometimes in addition to fiber or cloth that disguises the wearer. This cloth distinguishes the *Abbaa Gada* from other people symbolizing of authority.

Elderly women, mothers and young girls have a different way of applying their *adda jale/Shasi* or headdress/veil. Hair style in combination with dressing would help to communicate the social status of somebody in the community. This style change has a clear message that they are no longer children, which also means they are ready for marriage. Hence, though this tradition is declining due to religious reasons on some occasions, girls still use ornaments and put on attire which shows their age transition. Besides, among the Arsi *qanafaa* is worn on head and used to mark the difference between the married and unmarried woman; the way it was decorated and the ornament on it would tell a lot. Married women **were** expected to be decorated and beautified with different ornaments like cowries shell. In addition to this, the weavers also provide women cloth that they use in *Ateetee*(feminine led ritual ceremony and symbol of fertility) and other ritual event.

According to informants clothing is more than mere bodily covering for protection. The Oromo people use different cultural objects in different occasions. Among them body supplements and body modifications, as they are one of the forms of object language, communicate sex, status, age, and economic wealth. The new textiles introduction led to many changes in dressing culture and following this change different kind of clothes also appeared. Two of them, **Gabi and Buluko** are among the clothing types which are still actively used. They have been important gifts that bridegrooms were expected to give to the bride's family such as her father, mother, uncles, and aunt.

The weaving class also expressed that *Shamma* is imported from abroad. They make it a part of their culture by adding different ornaments with their special hair style and also the local dressmakers' role is also important in keeping the fashion of the day. The picture clearly shows the recent change on the dressing representation of the Oromo. Before the spread of ready-made cloths, if someone wanted to have a *Shamma* costume he/she had to buy the fabric by the meters and give to a dressmaker. The dressmakers would produce/make the dress according to the fashion of the day or the style of the time. The dressmakers took into

consideration the age of the user and the dressing code of the people. For instance for youth, clothes are more decorated.

In general the Oromo have “their” own way of dressing for different events such as for weddings, holidays or other important activities. Today it is hard, to find some of the above mentioned fabric in the market and in public use. They have been replaced with “modern” styles. Since the Oromo people are a part of the globalized world, the dressing culture has been in a constant change, as access for goods is easier than before. According to studies there is a uniform and “distinct” way of dressing among the Oromo. However, the status of this section of skilled individuals and the general conditions in which they lay are obscured and controversial that in the recent past they were among the despised group of people irrespective of their products necessities. While their product is being crucial and necessity they are among the most despised class and section of people.

2.2.5 Adornment

People in all cultures adorn their bodies in some way, typically with jewelry, hairstyles, or clothing. The available data confirmed that among the Oromo women and men have adorned their bodies with tattoos (*tumaa*), scars, and other body art; they may also reshape their earlobes (*lootii*). Adornment can serve as an expression of beauty and also as an indication of a person’s title, age, social status, or membership in an exclusive group. It may also protect against danger or assure health or success in war.

The Oromo people from child to old, female to male wear cloths of cultural products and beautified their body using various jewelries. Besides, woman particularly perfumed their body through smoking of certain tree species identified to this purpose to change their body flavor and get good odor a *qayyachuu*. Adornment can be made with jewelry, which can include earrings, necklaces, armlets, rings, belts, and bracelets. Jewelry may be made of gold, brass, leather, or ivory, and it may be embellished with beads, feathers, or seeds.

Body adornment is a common practice among the people. The adornment covers the whole body from head to the legs most of the times for wholeness decorated with attire, beads, tattoos, earrings, cowries shell and perfuming with *qayyaa*. Costumes exhibiting different color and made of various raw materials such as cotton, woods, leather, horns, bones, cowries

shell, threads, clay, beads, nickels, brasses, etc. are used together for completeness during events and performances. These raw materials are end to customs and attires of various categories and worn on different parts of human body, several beads decorated containers (*ciicoo*), hand bracelet (*miiciirraa*), neck bracelet (*callee mormaa*), forehead bracelet (*callee addaa*), ear rings (*looti gurraa*), etc.

According to informants complete body decorates is when someone has worn desired items on his/her body parts and this presents completeness. The costumes can be worn on almost whole body parts from one's head to leg where they fit and suit according to the cultural requirement.

The Oromo cultural decorate items are collectively termed to as *faayaa* and being decorated with the necessary costume is termed to as *faayamuu*. Someone male and/ female who wears complete cultural decoration is mentioned by others to as *faayyame/te*(he/she) The term is more of coming to illustrate beauties.

Faayamu is being decorated both with clothes and jewelry. Clothes are made in weaving and the various customs are prepared in hands. The beads are termed to as *callee* and whenever it is cowries shell is *elela*. Both beads of various categories which are ranged from small to bigger sizes used most of the time for decorating female. Including *elela* is used by women and is a sign of fertility.



Fig. 1 A leather Cowries shell Sown, *elela*. Photo taken by the researchers, Oromo museum collection section, Oromia Cultural Center, 2017

Both men and women dye cloth and stamp or weave designs into textiles used for clothing. Like jewelry, textiles may be used to indicate social status or group membership. Cloth

signified the wearer's status and through its patterns might also allude to a proverb or a historic event. Today, black, red and white color patterned cloth is mentioned to as *huccuu kuula abbaa gadaa* (cloth of the *abbaa gadaa* dye) and popular among all social classes. The colors are banner of *Qaalluu* (*surraa/jaanoo* of the spiritual head) and existed with the Oromo since antiquity. There are other cloth types sympathize varying social class and positions of someone in the society. Particularly, ones' political and religious role in the society conferred better social positions and this is marked by the type of cloths and adorns the person wears.

For instances, one of the beads categories in the Oromo culture is *Elela*, which is sown on hides (leather) in rows and mentioned to as *caaccuu* which symbolizes fertility in Oromo culture and worn by a *haadha caaccuu* (the mother of *caaccuu*). *Haadha caaccuu* (mother of the *caaccuu*) is the one who wore this leather cloth on which *eleela* is sown and that denotes persons' higher social roles in society parallel to the husband, *abbaa kallachaa* (father of the *kallacha*). *Kallacha* is worn on head by male that marked one's spiritual power and respect in the society. *Caaccuu* is long leather cloth put on shoulder and running down to the neck from front side.

According to the selling shops owners and weavers clothes are made and prepared in local crafts. The beads are prepared in the hands of the sellers and shoppers houses. Shop owners hired individuals who prepared beads at shop and house. They sometimes buy finished product from those who made it at their home and soled to them.

Their visual type is color, size, design and item made from co-modified items are used during events and celebrations of modern and traditional, political and non-political, higher and slighter elevated issues. Raw materials for the attires are largely processed from wood, cotton, skin, leather, horn, beads, bumpkin, bamboo, thread, natural fibers, iron, metal and metallic, plastic, ivory, cowries shell, furs, etc. Dominant colors are the *abbaa gadaa jaanoo/surraa qaalluu*: black, red and white pigments popular among the Oromo nation. Derived from the generated data handcraft products can end for tourism activities in different ways and manners approach which predominantly include the commoditized and non-commoditized heritage forms. While the commoditized items are those products ready for sale and having direct price values through purchasing process those non-commoditized heritage categories are assets in collection or museum center.

Chapter Three

3.1. Contemporary Emerging Forms of Oromo Handcraft Products

The period since 1991 witnessed a fresh positive juncture towards Oromo culture and cultural handcraft products development. The shift in politics of the country from mono-cultural (Amhara culture dominance since the 20th century) to multiculturalism as of the 1990s has opened the way to culture, language, history, nationalism and other identity markers gradual initiation, revitalization and restoration. The paradigm change has made the Oromo culture and cultural handcrafts to be one of the beneficiaries among others in the country. Findings of the study also supported the above argument that since the period the Oromo culture has shown some gradual improvement on handcraft products development with downstairs process. Irrespective of some existing challenges and problems on the populace culture mainly the revival of *gadaa* system, thanksgiving ceremony *irreechaa*, *Waaqeffannaa* religion, etc practices have fundamentally contributed to the revive and use of handcraft products worn among the Oromo.

Our informants of buyers and shop owners agreed that cultural products are by which the Oromo fashioned and decorated itself on major events and ceremonies (*gadaa* power transfer, *buttaa*, *irreechaa* and *Waaqeffannaa*) with clothes and jewelry. Besides, wedding ceremony, clip art event, political, social, etc forums are also stages on which the Oromo culture attire and costume wearing demonstrated. As a result, the demands for these items are increasing and rising from time to time. The alluring aspect of handcraft products at the today's standard is the variety in the choices of clothes colors. The various attire and costume of different Oromo groups in regions namely Arsii, Bale, Shewa, Hararge, Wallo, Wallagga, Jimma, Ilu Abba Bora, Raya, etc are collections investigated in the shopping centers.

Some informants asserted that the attires have a particular cultural-historical role and specificity connections to a certain secular and religious roots and attachments embedded in Oromo identity matters (Oromummaa). The handcraft products have specific connections and attachments to which they are organically relevant since the daybreak time. They symbolize and substitute something from the root and background before adopted for other conditions and events in the process of time.

According to our informants of shop sellers current emerging trend in Oromo handcraft product is the practice of having various Oromo groups' attire and costume collections at all shops visited during the study in the three cities. They also told us that the attire and jewelry have also shown improvement in their availability, quantity and quality astute, technological level, design improvement and skill at today than prior times. This is the reason that as the number of users increased through time among the Oromo and others the quantity, quality and price values reciprocally improved over time gradually. Supporting our observation the informants added that some major of the handcraft products are a variety of costume, jewelry, drinking and feeding vessels, household utensils made from wood, pottery, metal, etc.,. According to the data the number of commoditized selling shops is increasing through time as people's view towards its culture and others rises as well as the need to enjoy with one's own. Besides, their use and price values have welcomed many shoppers. The products became choices of all Oromo and many individuals.

The handcraft heritage is the other spectrum and form made access to contemporary public sight through museum and/ heritage collections center established in the study site of urban centers consulted for the purpose. The study explored one heritage collection center in the three cities each is owned by Adama and Bishiftu Cities' Culture and Tourism Office and the third located at Finfine, Oromo museum section under Oromo Cultural Study. The collection centers are administered by the government office respective to them. While the min-museum is a collection formed from a variety of heritage treasures the commoditized shops have contained very few and selected items. They were established very recently and not well full-fledged. Oromiya has no another museum center prior to this one at Finfine. Irrespective of this reason the mini-museum were selected as a sample purpose to assess the cultural handcraft product conditions.

Hence, contemporary emerging aspect of Oromo culture is largely material handcraft products which have made their ways to wider public eye sight through commoditization and heritage collection center at museum. How extent these products are integrated into tourism activity needs proper analysis whether resources utilization are at a place and organized in a way to achieving the desired outcomes from the sector. To this end point, the study has focused on three selected urban centers: Adama, Bishoftu and Finfine which are identified purposefully based on their geographical location imminence to center of the country where

tourists flow is relatively high. The urban centers were also where relative better availability of the cultural products, tourist facilities and services avails, tourism institutions and expected organizations contributing to the sector found. It is revealed that the availability of some commoditized cultural items few selling shops and mini-collection/museum center contained significant variety and number of handcart and heritage items at the three centers presented this reality.

3.2 Contemporary Weavers and their Produces: An Overview Assessment

At today, the Oromo cultural clothes are worn on occasion basis and during various events and ceremonies. With the rise and dominance of exported items the attires cultural, historical, religious and ritual significances are most underlain. The producing classes we consulted and interviewed are weavers at Adama city. During the study significant numbers of dressmakers live in Adama city specifically mentioned as *atena tera* are major suppliers of the items for those shop owners in and outside the city. They live in a group on area or land given to them for a work place by the city's municipality through the assistances of the city's Culture and Tourism Office. They all are dressmakers organized into small and micro enterprises beginning since 2010 and majority of them are young. They are authentic makers and knew the culture and values of the Oromo people ones they got the knowledge and skill since childhood from their family.

Identified during the interview that the skilled persons were originally come to the city from North Shewa Zone particularly Dagam district of the Salalae area at different time. While few of them made their destination at the city since the Derge regime and some majority came at the current period. They are major suppliers to areas outside the Adama city and information from Bishoftu City Administration Office of Culture and Tourism indicated the non-presence of dressmakers at and around so that the shop owners got items of their demands mainly from Adama and few from Finfine around Shiro Meda. The dressmakers at Shiro Meda only supplied those very limited attire items and they are non-Oromo which particularly came from Dorze people of South Ethiopia.

They got this skill of dressmaking from their family and/ relatives who knew this cloth making. Many of the dressmakers are young individuals and made their living on this activity since childhood as par-time work and particularly during agricultural vacation season. Their

family practiced as additional means of livelihood making and earning life. The dressmakers at Adama are engaged on the whole days of a week as a fulltime work and made their life dependent on this sector. Dressmakers we consulted are all male but female have roles of assisting them since the task is laborious and causes severe pain on human backside bone movement. The male dressmakers noted a point that laborious nature of the task made it very hard and difficult for female to carry on while delivering progeny.

Many of the dressmakers attended their education only lower grade level and some are uneducated. We met during the study a guy who was a graduate of university and involved on this since he has not got another job in his profession. This guy is a graduate of civil engineering from Harmaya University in 2014 and still (2018) engaged on this dressmaking as he did not get job and still earned life from this sector. He produced clothes and earns income by which he supports himself and his family live.

Data obtained from weavers at Adama city indicated their products are worn by various sections of the people across social, political, economic, religious, economic, age, sex, etc differences at various events and ceremonies of any kind. Cultural clothes made by weavers have been worn on regular and occasional basis in the past prior to introduction of exported items. Expansion and growth of trade integrated exported items of costume to inland has shifted cultural clothes to occasional worn. They are proud of reaching for a time they dreamed when their products became choices of whole sections of the people across sex, gender, social, economic, political, etc corners of life.

Cultural cloth has great respect among the society. People prefer it to give to their relatives, friends, respected guests, on wedding ceremony, etc. On the other hand, weaving is the source of income for weavers and other cloth traders. Weavers produce cloth and sell to local merchant and local merchant re-sell to local market by getting profit. On the other hand the products of weavers are used as input in museum for visitors. So that it generate income for country, local or regional level. The cloth produced by weaver is related to celebrations, rites, customs, popular and religious feasts and manifestations that Oromo performs in their daily life. On the other hand the production does not pollute environment or nature.

The industry is still based on traditional skill performers. The weavers, as the data indicated, are all based on traditional knowledge, skill and values. We have not so far come across historical records or research finding which show that the Oromo have a kind of cloth which was uniformly used across the groups. Currently there is making modern cultural clothes with the preexisting signs, colors and symbols to represent the identity of the Oromo ethnicity.

Thus, cultural clothes have imparted meanings and symbols pertinent to economic, social, political and religious values of Oromo society. Weavers also tell that they are keeper and preserver of Oromo material cultural. The non-weavers buy our products and utilize in personal or social life. Weavers said “without our skill and production the cultural cloth could not be sustained which is also part of Oromo tangible cultural heritages”. All agreed that they are skilled persons of the area and their products are nowadays liked among the various sections of people, rising in relative better quantity and quality wise than any time in the past. Besides they are skilled persons, like professionals in other discipline, in whose memory and hands the knowledge of attire and costume making retained and passed to this time. They assume themselves that they are agents in transmitting symbols and meanings cultural produce of their product convey about the nation to other. They uttered that the Oromo nation is proud of its culture and values because of their bearing desired knowledge and skill retained in their mind, memory and mental inquest. Hence, they are not only producers of attire but inspirers of Oromo culture, identity and nationalism.

3.3 Some Major Commoditized Items and Forms of Utilities

One of the areas that are emerging since very recently is Oromo handcraft products. Clothes and jewelries are the two predominant categories of handcraft products available at many shops in the three urban centers consulted for the study. These handmade artifacts and objects are the one relatively largely and massively produced, distributed and circulating in the market on sale at various shopping centers. They are items someone decorated and fashioned him and herself during any event. At any event of major and minor occasions cultural clothes are worn among the Oromo across other factors. In relative sense these products are emerging into the public arena and exchanged at shops and conventional open market centers both in urban and rural areas. The area is emerging in production of material objects, artifacts and

items quantity, quality, distributions, market accessibility, public demands, supply, degrees of preferences and choices by the public, etc wise.



Figure. 2. A Commoditized Shop: Photo by the Researchers, 2018

Generally, in the three urban centers (Adama, Bishiftu and Finfine) about 18 handcraft selling shops and owners from the three urban centers were consulted. The dresses are mostly prepared from cotton, skin and hides, threads, etc. The predominant categories of handcraft products largely displayed in many selling shops at today are cloths of conventional and contemporary commoditized items worn by various sections of the people during different events and irrespective of age, sex, social, economic, ritual, political, religious, etc roles.

In addition to the increase in availability their quality, artistic, aesthetic, technical design and skill, etc have shown a change from the past. These commoditized items are tailored made items underlying reflection of the Oromo culture, history, philosophy and religious values. They are made as to maintaining these significances and valued for these multifarious purpose inherited form the former generation. They are bearers of indigenous design, aesthetic, meaning and symbols which represented the identity and unity of the nation. Hence, the products are different from any commodity and objects at today making their ways and access to market, available to the public consumptions through alike or different means, passing through identical process and stage by their whole thing indigenous values.

They are handmade objects and passed through long process starting from its raw material production to finished consumed products of use and non-use values. The materials cultural, heritage and historical roles represented the nation at large as heritages pertinent to Oromo.

Appealing to the symbols and meanings conveyed, the commoditized items have become material of use and price values. In this regard, some of the shoppers said that their objectives at the beginning were emanated from the need and motive to promote and sustain their culture besides to income generation. They believed that on the conditions they worked strongly promoting their culture the possibility to maintain its non-use and use values as well increases to the expected level. The intention also includes the need to modernizing and expanding the sector. Speaking narrowly, the sector is nowadays became important area in generating income and creating job opportunities for many of them. However, it is slightly emerging handmade industry still far from being well promoted and developed.

During the assessment the majority owners, however, have lacked transparency in telling us real price of their items. The items are varied in prices and for instances, wedding cultural cloth is sold up to 3000 birr and beads decorated container (*ciccoo*) to 2500 birr.



Fig. 3. A Commoditized *Bullukkoo*(*Gaabii*): Photo by the Researchers, 2019

The informants told us that the commoditized products are also largely used as a gift item which someone offers to his/her best friends, special honored guests, relatives, lovers, etc. Added that gifts are exchanged between the giver and receiver as a present similarly the Oromo cultural items are offered to another individual from the patron. According to the same data generated from shop owners and items sellers these products like prepared in scarf

are sometimes bought in number and presented for people during conferences, events and ceremonies. These items are used during conference tourism. The availability of modern hotels in the cities paved the cities coming and emerging to be center of conferences. According the informants expressions their access to market is otherwise very limited only sometimes visited by NGO's and individuals who come to their shops and buy them items. They complain that an important stakeholder of the area is tourists and particularly its non-integration to foreign tourists has handed the sector back from where it should be reaching by today.

However, the shoppers responded that in actual sense lack of coordination and integration among the various stakeholders which includes them is the key critical problem in the area. The manifestation that the production and the user, the demand and supply are not linked together in a way to benefiting the sector, institutions and individuals in the area in proper manner.

Hence, the resources easy availability reasons and conditions alone can never grant integration of the two feasible unless the various stakeholders and packages essential for the sector are linked together and circulations of these items availed. Without integration and coordination of stakeholders' in the process of production, distribution and accessibility of the resources there is hard to belief possibly bring to end point, increase beneficiaries and promote their management system. However, the researchers have not passed on before making a point on the existing potential threat and without expressing their worries that in prevailing collection centers there is a huge problem of identifying those commoditized item from others holding heritage values. The values of handcraft products between those commoditized items and heritage assets need to be clearly known and the necessary management and conservation practices shall be deployed.

3.4. Museum

Museums are like any other historical source containing different collections. Collections at museum are a means to conserving and managing treasures for use and non-use values. Cultural heritage conservation helps a community not only protect economically valuable physical assets, but also preserve its practices, history, and environment, and a sense of

continuity and identity. Museum is a heritage places usually a specific area or site, which is valued by people because it means something to them. Heritage places including museum may be a large area such as a whole region or landscape, or it may be a small area, which contains a significant feature or building. Such place often contains elements of natural, cultural and indigenous heritage that are objects from the past and important in the history or culture of people. Some of these could include things like furniture, books, and art works (Daskon, 2010; Marvasti, 2004). The cultural and historical objects are the products of skilled persons' fashioned sometimes in the past and for various and different purposes, roles and functions whether for an intended manner not. The weaver informants proudly describe that their products are used as an input in cultural-historical collections centers like museum and heritage pools.

There are several reasons for the need to conserve cultural heritage today. These include safeguarding artistic and esthetic values, maintaining environmental diversity, preserving collective nostalgia, and generating economic benefits. Furthermore, heritage conservation efforts appear to be a resource for development, while the tendency of weak conservation efforts may lead to marginalization and destruction of cultural heritage (Grefe, 2004). Likewise, heritage conservation is exercised to protect cultural heritage from the negative influences of tourism, as the throngs of tourists can create a paramount damage to the heritage sites.

Cultural values, as the produce of skilled persons, have often been sacrificed for commercial gain, and cultural assets have been presented as commoditized tourism products. It is true that heritage tourism can be a powerful ally of heritage conservation and a powerful tool to achieve the true sustainable use of cultural heritage assets. The exposure gained by using cultural heritage assets for tourism consumption can raise greater awareness of the value of the heritage and of the need to conserve its unique attributes. Furthermore, heritage tourism can offer the financial wherewithal to conserve cultural heritage assets, either directly via entrance tickets or indirectly via tax revenue generated from the tourism industry. In doing so, heritage tourism can be regarded as a tool to achieve heritage conservation objectives (Zhang, 2011; Prown, 1982; Danesi, 2004).

These issues are well known and understood in Oromo handcraft industry sector even if the degrees and level of conservation and management are still poor and weak. But, the degrees at which the existing museum centers have reached nowadays in the three cities are by far below and behind the general conceptualization made above.

Derived from the data, that one of the major problems is to observe a compromise of values between heritage tourism and conservation. Often times, cultural heritage values are compromised for the sake of earning a commercial gain through commoditization of cultural products. These are the challenges heritage collections centers faced throughout the three cities selected for the study.

The other category is visiting historic sites, cultural landmarks, historic towns and settlements, attending festivals, and even visiting museums have always been a part of the grand tourism experience. Such experience of travelers seeing and experiencing built cultural heritage and contemporary culture is often regarded as heritage tourism. Usually, heritage tourism uses the tangible and intangible past as tourism resources. Heritage tourism is one of the largest, most prevalent, and fastest growing sectors of the tourism industry today. Particularly in the developing world, this sector is often viewed as an important potential panacea for poverty alleviation and community economic development. In fact, the expansion of heritage tourism coincided with the advent of the need to conserve our dwindling cultural heritage resources (Daskon, 2010; Marvasti, 2004; Oladokun, 2006). Identified through the study that the consideration for conserving, managing and promoting built cultural heritages are almost unknown and impossible to rate out at its current scenarios. This is the fact that the Oromo have no as such the practice of past built heritages conservations that their culture is oriented to non-built category.

Heritages at museum are never neutral and always offer a particular perspective on the past and its people. Images of people in museums can thus be portrayed positively or negatively, depending on the aim of the exhibition. Because that many countries are blessed with a plethora of heritage sites, heritage tourism seems to be growing much faster than all other forms of tourism, particularly in developing countries. Yet, this growth signals conflict of convergence with cultural heritage management, and conservation in particular. The conflict line is drawn between those who seek the economic opportunity and development of the

heritage site at whatever cost and those who would like to conserve the heritage site (Prown, 2982). A point to raise about museum is to examine its availability conditions and statuses about the only recently inaugurated Oromiya regional based museum to deal with its degrees of integration into relevant and respective tourism market.

3.4.1 Mini-museum Collections at the Three Centers: Adama, Bishoftu and Finfinne: An Over View Assessment

3.4.1.1. Oromo Mini-Museum in Finfinne

One mini-museum center each owned by Adama and Bishoftu cities Culture and Tourism Offices and Oromiya museum run by Oromo Cultural Center at Finfine. Oromiya region in general were visited for this study. The first museum collection at regional level was established in 2015 by Oromo Cultural Center and it is still at an infant stage in forming its collection rich and adequate in diversity, quantity, organization, research, and cataloguing. This museum is opened for tourists of foreign and local origin the whole days of a week under its current conditions.

The Oromiya museum is located in Oromo cultural center. It has begun its operation in August 2015 and there has different sections. The sections are made to display heritages of different modes of production. These includes ethnographic section, traditional armors section, heritages of the *gadaa* system, economic heritage section, natural history section, art works section and wild life section. Besides, it has open art exhibition corridor.

According to expert of the museum, Obbo Adem Bariso, who is an art curator many of the collections were obtained through gift from donors and some of them were in purchasing by the center. Besides, the museum art curator explained that there has not been a promotion activity undertaken at this level and it is not introduced to the public. Some of the collection items have not provided with necessary preliminary information for researchers to draw data and visitors to know what each is about. There has no any designed strategy for carrying out and launching promotion activities like through the website page to connect to the outside world. The common methods for inventorying and cataloguing are not at a place. Visitors come to the museum only being informed by individuals who knew and have pre information about it.

Table.1. Number of Tourists Visited Oromia Museum by Year

Year	No of visitors (foreign and domestic)	Remark
2015/6	35, 407	
2016/7	Reorganization and replacement	
2017/8	24, 536	`

It is indicated from the table that the museum is visited yearly since its opening in the year 2015. However, data in the table do not show number of foreign and domestic tourists separately and the amount of income earned and received from it. In the year 2016/7 the museum was put under reorganization process and placing the items in a show case. The number of tourists visited the museum in the year 2017/8 have declined from the year 2015/6 due to the general political rest and uncertainty in the country.

According to data from the area the museum has still suffered from several problems such as insufficient amount of budget allocation, lack of human power development activities and capacity building, no workshops and training opportunities offered for the experts and workers, structural organization problems with Culture and Tourism Office of Oromiya which is engaged on similar task and mini-museum collections established at various zones, urban and districts in Oromiya. The museum has no souvenir shop and no relationships and links so far with tourism organizations and stakeholders.

An aspect of the Oromo museum collection is art object which appear depending upon materials, form, and the stylistic practices at work in the artist's experience and time. Each of these aspects of the object may convey symbolic meaning, reflect ideals of beauty, or disclose information about the Oromo society. A particular experience uses to make art depend to a large degree on the materials available to it. Wood, plant fibers, and clay are abundant in much of the Oromo group the collection formed. From observation of the collection few sculptures are created from wood which are not used because they are commonly available, but they possess special properties. Other materials, including beads, cowry shells, and silk, are prized because they come from far away. However, the center has no as such detail information gathered and organized for visitors and researchers on the items conditions of acquisitions, origins, period of production and periods.



Fig. 4. A view of Oromiya Museum Household Section: Photo by the Researchers, 2019

3.4.1.2. Collection at Adama

The other heritage collection consulted for this research objective is mini-museums centers established by Culture and Tourism Office respective to Adama and Bishoftu city administration. The collections contained both co-modified and heritage items inseparably and without being placed in case show and sufficient rooms and comfortable conditions. They are actually simple displaying room loading one precious and treasures item on another and without in use of them appropriately. Including the curators have no clear idea and information about the items and lacked the desired knowledge, skill, language, aptitude, etc during visit. There can generally conclude that these two centers are a far from being a museum than rather storage of heritages which are even not in a safe position of offering desired function and services. Hence, there is problem of proper means of heritage management at the centers due to lack of desired knowledge and skills on the area, poor facilities, financial and budget deficit, etc which should be addressed.

3.4.1.3 Collection at Bishoftu

Nonetheless, Bishoftu city collection center is even better than the one in Adama. This is due to the reasons that the former has put them in an independent center separate from office rooms and sometimes visited by local visitors particularly students coming from the surrounding areas schools of Oromiya. Thus, there is little income generated from this collection center than the one in Adama even within unwelcoming conditions and unappealing environment. The office of the organization itself is so old house and its rooms without getting renovation. The heritages are put in very narrow class between office rooms

and no planned visitors unless someone who goes to the office for another business and informed about it. Due to narrowly congested items without being placed in show case, ventilated rooms and chemicals used to sterilize old aged objects there is problem of suffocation and bad smell that leave unpleasant memory.

According to the head vice-deputy of Bishoftu town Culture and Tourism Office Adde Birke Tsadiku, students coming in group from closer cities of Oromiya like Sebbeta, Burayu and Laga Tafo during towards end of school closing visit the museum perceiving as such that there is well established and fledged center in use. But, she says in their witness we are by far under and below their expectations that created dissatisfaction on them. Many individual assumes that the area is center of Oromo cultural and ritual practices so that commoditized products can be available at best. As Bishoftu town has become a center Oromo cultural practice and celebration like *irreechaa* there could reciprocally be expected good collections and established museum. The presence of thanksgiving, *irreessaa* at *hora* Arsadii made people pretended museum exists representing the diverse material local cultural practice among the different Oromo groups flowing to the area. However, the office did not exploit this into a good opportunity and grab the advantage in this regard.

The most noticeable contribution of cultural heritage to local development lies in its ability to attract tourists and the consequent positive effects on incomes, spending and employment. Unfortunately, this cultural contribution to local development may end up being unsustainable unless an effective harmonization is ensured between the use of the cultural heritage as its intrinsic value and as an economic resource. Therefore, the key issue to consider is how we can effectively harmonize heritage tourism and conservation so that we can sustainably benefit from the cultural contribution to local development through tourism expansion. It should be noted that, achieving harmonization between the two sectors requires addressing the subsequent questions.

To summarize, heritages are precious resources which need to be properly collected into a given center, required necessary care, developed into an organized museum system and made open for visitors in favor of knowledge acquisitions, skills and technological development, research purposes, economic gain, aesthetic values, etc. However, in the case of Oromo the activity is still far from achieving this goal. Concluded based on the aforementioned

discussions that even through the region is rich in diverse cultural and natural heritage resources and geographical presence advantages at heart of the country via tourist movement to other regions and areas its resources level of integration and benefits performances is poor. Apart from being delayed in having one central museum at Oromiya regional level weakness and problems witnessed even around late emerging scenarios are conditions hampering and discouraging the area from beginning. Having resource does not guarantee the region and its people beneficiary conditions from its resources. Whenever only the inadequacies of supplying the desired resources and items are well overcame there is possible to increase beneficiary advantages and elevate the level of integration to wider tourism market and increase the opportunity to utilize resources and earn the necessary benefits from the area. The region is not became beneficiary from the sector in supplying its own resources for tourism utility.

Chapter Four

4.1 Findings of Stakeholder Interviews

This study focused on cultural handcraft products level of integration is an approach made to examine and understand the overall development in the area and challenges witnessed to overcome for better sustenance. The process of integration is determined on availability of resources, quantity and quality supply conditions as well as its positive consequences on sustainability. On a point that certain amount of activities and progress is being witnessed at current in Ethiopia around the development of culture research based approaches is vital to address the area.

This positive development of the country's cultural policy consequence is not an end by itself unless it is brought to the ground and performed to the desired goal achievement. Actually speaking, the Oromo handcraft products are witnessed circulating in a public like any item and other ethnic groups' cultural treasure at today in the country's general context. But, the question how extent this emerging sector which has been actually enticed since 1991 is utilizing its own advantages and benefits within the general scenarios and movements is aim of this study. In this regard the activities in the three cities can be taken as a sample to say on and about the development and progress in the area.

Cultural tourism expansion is mainly relied on culture and its products. Likewise the progress on culture, cultural tourism is the other recently rising and growing area with that of the former. Oromo cultural handcraft products and its relationships with its contemporaries emerging sector are to examine their interesting point. This is, on the other hand, questioning about how extent tourism sector has absorbed its contemporaries emerging cultural products into its package unit from the stakeholders' perspective.

The mere availability of resources alone without making necessary integration and coordination does not ensure sustainable development and saved from wastefulness. The issue of integration is, hence, realizable from stakeholders' active involvement and active participation to warm up the area's further development. In doing so, there utilize of image selling, promoting their cultural and historical significances, income generation, job opportunities, expounding new design and creativity, artistic expression, etc.

The analysis of this part investigates the contribution of stakeholder collaboration and communication to the integration of co-modified cultural handcraft and tourism. As noted earlier, this chapter profoundly considers the collaboration of tourism-oriented business stakeholders. Prior to a detailed analysis, it is necessary, first, to provide an overview about every stakeholder in this study.

4.1.1 Hotels, Recreational and Tourist Site Visited Centers

The interview was held with hotel owners and managers in Adama and Bishoftu cities. Since three top class hotels from the two cities were consulted ahead, guided by the pre-hand information got from each cities Culture and Tourism office as a sample purpose whether the concept and practices known to them and if so, its extents among each of them. Findings of the study showed and indicated that the concept of practice of cultural handcraft products commoditization and commercialization for tourism purposes is unfamiliar in the two cities. Some international standard hotels exist in the two cities.

Through the experts from Adama and Bishoftu Culture and Tourism Office guidance three (3) hotels from each were contacted orally through interview whether they are familiar with these products making accessible to their consumers and visitors. Because of the reasons that we were informed prior by the experts about the non-integration of these products into hotel packages in their cities we made only short list interviews. All of them have agreed on the necessities and significances of the products availability in their hotel package since sometimes tourists particularly foreigners wanted to buy the items. But, they said that since their inaccessibility on tourist line contributed to weak integration and familiarization of the two. However, this area which is only recently emerging and coming into the public sight both cultural handcraft commoditization and museum development activities are rather characterized with infancy stage and still incomplete.

Regarding hotels' benefits to the community, all owners stated in the interview that local residents are the main beneficiaries from the hotels both in terms of employment and selling their products to the hotels. Local residents supplied various agricultural products to the hotels during the general market, which is held once a week, on Saturdays.

Tailored handcraft objects degree of commoditization is determined on the extent of integration and utilization at hotels and recreation sites and centers most visited by tourists of domestic and foreign origins. The hotel owners argued that they do not have a hint about this issue and if so they do not have clear information for well finished products status and their clients' interests towards these products. They said that no one has consulted and advised them on this issue including Culture and Tourism office experts with whom regular base contact apparent of. They focus on demand and request of their clients arrived and accommodated in their hotel. There is no request, order and demand they received from guests showed and presented to us through their requests as we are business making organization.

4.1. 2. Souvenir shops

Ahead time going into the issue researchers consulted culture and tourism offices experts of the cities whether anything as such gift selling shops and centers exist and if so, something that are related to the Oromo cultural materials and products avail in those the shops delivering this services. Data from concerned body attested the non-presence of such services delivering shops and organizations in Adamaa city and Bishoftu town. It is difficult to determine this case in Finfinee since licensing organ is the City Administration and no particular cultural group based categorization among shops in this sector. Along with this the researchers visited and consulted some four shops located around Gulale and interviewed the owners and there is no such thing mentioned specific to Oromo handcraft products. The items on sold in the hands of these owners visited for sampling are few items of various ethnic groups of the country and predominantly of orthodox Christianity and northern culture objects.

4.1. 3. Commoditized Products Selling Shops

In three of the study urban centers 18 shopping centers were consulted and the owners were interviewed for the objectives of the research. As to available data the first Oromo cultural handcraft shopping center was opened by a female entrepreneur named Sorse in 2000 and with the shop name Dagattee at two centers: Adama and Finfine cities. The shopping center opened before 18 years is still serving at its branches in both cities. Sorse has taken early initiations and courage introducing co-modification of Oromo cultural item and changing to

one of modern business sectors and creating job endeavors. Sorse has brought the various Oromo cultural handcraft item to contemporary public sight.

The effort of this entrepreneur female is significant in revitalization of the producing wisdom, the technological level development, change and progress on general conditions of the industry to reversing the past wrong views on the sector and producing skills. It was not only the producing class being that had been despised under the past regimes in Ethiopia but the sellers were given low status and lived in worse socio-economic conditions. She has broken the past wrong images held back the sector for long and cumbersomely penetrated into the market with the products and this later attracted other shoppers.

Her effort did bring neglected and marginalized sector to center of attentions. Among the multifarious significances and roles are its penetrations to the public mass and contributed to development of Oromo nationalism and unity. The items have served as medium of positive interactions and mutual interrelationships one knows the other values among the Oromo who have been made disunited for long in the past. According to data the Oromo cultural values and heritages are understood to as agents of communication and intermediaries in Oromo unity. The symbols and marks on some of the objects are presenting the ancient Oromo banner, indigenous technological lore, *gadaa* philosophy and *Waaqeffannaa* religion and history of the nation forgotten and missed due to the suppressing Ethiopia politics for the last more than a century.

It is about selling of these values to the wider market and public arena which has roles in positive image building and introducing the nation's value to society outside through tourism and other activities. Producers and sellers of Oromo cultural handcraft items are representatives in the activities and efforts of brining the area to business sector, encouraged the industry and expanded job opportunities.

4.1. 4. Producers and Distributors

In the first place they are items produced and distributed like any commodity. This is seeing the objects as a co-modified item of use and price values. But, handcrafts are basically objects of heritage values displayed at museum or mini collection centers for tourist visit

activities and in return generating income out of it. The items have categories between those utilized at daily basis and for occasional purposes that are worn/ used during ceremonies, particular events and celebrations. At today using the items at daily regular basis have almost declined as exported items have taken their places and roles. Exported items are most of the time very simpler, easier, comfortable, and moody to wear them on daily basis than cultural cloths. They are by far comfortable and moody for daily activities than cultural clothes which are more used during events, ceremonies and celebrations.

The producers are *ogeessaa* (skilled persons of the area) and in the past they were more of traditionalist and intact to the objects cultural, historical ritual and social aspects and significances. At a present-day many of them are modern school graduate and literature as opposed to many guys engaged in and those in the past and their fathers' generation who got the knowledge and skill through experiences. Nonetheless, out of the *shemanes* no one of them has received modern training apart from traditional experiences inherited from family. Large number of these producers lives in Adama city. But, their work place and residence is no difference. They live in much tightened environment and small rooms without separating the living, sleeping and dining from their work place.

4.1.5. Training Offering Institutions: Government and Non-government Organizations

Oromo handcraft products are items and commodities in use like any object produced through local skill, knowledge, social-cultural context and values which include non-use and use categories. The wisdom producing items underlying significances and values hold is not constant as time goes and changes on Oromo life are normative. As change is a matter of fact to be happening on multifarious aspects they compelled alterations on significances and values non-stoppable.

Items of local produces are sold and exchanged in the market at today. There are improvements on the raw material availability, knowledge and skill of the producers, their life standard, understanding of the sector vitality in their life, quality products, beauties, artistic and aesthetic values, etc. These are shared, acquired and drawn lesson from others in and out sourced information. The wisdom producing items need to be promoted and developed further along with changing of life aspects from in and out sources. Change shall comprehend the existing and prevailing actual market demand. In order to do there shall offer

necessary training and skills of life for the producers and individuals in the area to promote and produce the sector further with the existing demand. Training is important to promote the quality and quantity of products. In order to improve the sector, quality and quantity products training and skill improvement is so crucial. There needs to give attentions to the sector to realize the necessary improvement and expansion in providing concern to the sector. The training shall comprise knowledge and skill upgrading, financial support, other facilities and services.

4.1. 6. Conference Tourism Centers/Sites/Institutions Level of Awareness

The three selected study areas are cities attracting and hosting conferences due to their geographical location at the heart of the country and presence of hotel services. Conference tourism is emerging divisions in tourism industry. Individuals travelled to another area for conference will receive services and utilizes of tourist facilities for which the person is expected to pay back. They also consumed local products including handcraft items. But, there are no as such witnesses and indications from hosting organizations and tourist centers about conference tourism beneficence. The increase in tourist services like hotels, transport and other facilities are expected to rise on handcraft products circulations. The shop owners give speculation that during conferences they have chances to sell their items and their income boost. However, due to absence of promotions and non-integration of the sector into major tourist hosting institutions shoppers have no way accessing their items to the participants for sale unless came to each other by chance.

4.1. 7. Culture and Tourism Offices

Culture and Tourism Office is a government organ with a prime role and accountability to study, promote and conserve cultural handcraft items and products of living objects and those heritage values. The office has also a legal responsibility to coordinate organs involved and engaged in this sector development. The office shall offer and facilitate training, promoting the sector and conservation activities.

4.1. 8. Collaborations among the Stakeholders

The stakeholder collaboration is still at its infancy stage. The sector involved coordination among various organs and several bodies without which the task of integration becomes implausible. This area has emerged since very recently and won various sections of people

attentions that need integration to tourism sector and utilization for tourists' demands. In this regard, several factors determining the sector and its products slow diffusions and movements which largely include lack of stakeholders' cooperation. There producers and selling company need to collaborate with tourist hosting, accommodating and service delivery organization to collect survey demand and introduced to the wider tourism market.

Best quality products are the weakness to meet international tourist. Most of the domestic tourists are weekend vocational and recreational type which can get these items at their locality. The question of quality, that is being prepared to the standards of materials, knowledge and skills tourists demanded. Tourists might not demand necessarily the type of cultural attire local people need, the one that its producers traditionally know and familiar with determined by their knowledge scale and skill capacity. Unless the area is diversified onto presenting broader choices and alternative to tourists come from different political, economic, cultural, educational, etc background it is unfair to judge on the existing production and produces status. There needs to diversify and expand the products as to suiting tourists demands. Diversify the existing color, design, artistic and aesthetic qualities of the objects but determine manageability of the objects: reducing size and weight, etc.

4.2 General Significances

The study has tried to cover general conditions in which the activities of forming, establishing, promoting and reaching Oromo cultural handcraft products to tourism activities nowadays laid on and if so, how far their integration is made that will enhance and develop the industry. Cultural handcraft products are items of tourism sector activities and meeting tourists demand at their destinations. Integration of cultural products to tourism activities is the right appropriate means of bringing resources to their end users and consumers to promote sustainability and avoid wastefulness. Cultural products are being consumed in tourism sector activities whenever there is coordination and integration among stakeholders which take part and role in whole process from production to utilization point. They are resources and products in utility like any items passed though process and routine to the end destination. Tourism sector is relevant means to utilize and bring cultural handcraft products to end point in the market process of image and material items selling. At its destination travelers moved to another place or abroad wanted to have an access to culture of that people and different ways of their life. Cultural products can reach their consumers either in the form

of commoditization of the products for direct selling purposes and/ forming heritage collection center and museum.

The Oromo handcraft objects are attracting attentions of individuals from various corners including researchers. Researchers of diverse disciplines are interested into the area and becoming to be scientific knowledge. Above availability understanding their level of integration into tourism industry is the concern of professionals, policy makers, cultural and tourism sector offices and other section of the people. Once the objects are available at market their integration to tourism sector is imperative to reinforce proper linkage and relevant utilization end point. This indicates whether the items have made a proper link to where they should form to allure correct utilization and avoid wastefulness. The study, on the other hand, is identifying problems, challenges and demerits bottlenecked the products reaching their appropriate destination point. Unless resources are exactly and wisely directed to their utilization point where should they reach there is inaptness and ineffectiveness.

Tourism service includes visitors for educational, research, recreational, knowledge transfer, business, and etc purposes. Items displayed at a given center become sources of income through indirect selling values. Heritage value items are products of the past historical mental, intellectual, labor, technological, spiritual, etc. They are preserved for their long time existences services and values, to deliver important lessons to the present, showing originality and exhibiting the link and delink between the past and present conditions, level of knowledge, understanding, skills, technological capacity, etc.

Products of the Oromo culture changed to commodity form and converted to selling items are slowly penetrating into modern market. The cultural products are transformed into modern commoditized items and sold materials that are increasingly circulating in few shopping centers and their introduction and familiarization to the other people and society rises from time to time.

The Oromo cultural materials are worn at and under various conditions. In the past the cultural materials were seen as traditional and disregarded. But, since very recently the various cultural materials different items made from, input and ingredients are making their way to modern urban shopping and mini-museum centers. Various events such as politics, ritual, religious, cultural, social and economic are pledging their presence. At today, it is not

only the material products but raw material availability is better than the past. Its increasing utility can enhance market process and contribute to the regions development. To this point number of cultural cloths selling shops opened in the cities have shown progress and their engagement in transacting the products and renting activity rises from time to time.

The products are also became gift items for relatives, friends, distinguished guests, etc in and out of Oromiya and Ethiopia. Through selling process, rent and gift forms they are exported and received outside of the country and so that they are served as bearers of Oromo values wherever they reach and whom. They are worn across any corners of gender, age, education, religious, wealth, regional, residence place, etc differences among the Oromo and non-Oromo at home and abroad. By today, the co-modified items become more of a fashion.

Apart to their co-modified material and use value they have roles of transmitting historical symbols, cultural meanings and increasing Oromo level of consciousness and Oromummaa and serving as center of their unity.

The cultural handcraft products are commoditized elements of today. According to data from the area these items have entered to urban selling shops increasingly. Heritage items are indirect selling to tourism unlike commoditized adapted for direct products selling through visitors. Cultural items and handcart products of direct sold use and price values are different from heritage importance products consumed through existence non-use significance.

Among the various categories of predominant commoditized items apparent in the market are the products of weaving and jewelry. As to them weaving and jewelry items are major products people used during events and preferred by customers. Shop owners received order of their customers and pass on to the producers to prepare according to the demand. Shoppers said that the producers are most of the time fail to meet the schedule and prepare the required order in quantity, design choices, color preferences, quality works, etc.

The form and style of Oromo art object depend primarily on the traditions and beliefs of the artist's culture. An object of Oromo art must first of all perform its function well. Beauty is an attribute that enables it to do so, especially when an object acts as an intermediary between the human world and the world of spirits. Beauty makes an object pleasing to these spirits. The qualities that Oromo artists may strive for in order to achieve this beauty include balance, clarity of form, straightness, exaggeration or distortion, and stylized or symbolic depiction.

The current Oromo cultural clothes are defined as made of cotton or other threads with the three specific colors: black, red and white. It is decorated with the sign and symbols of *odaa* tree. The newly designed Oromo cultural costume in general and the process in its production, its cultural and historical link are important.

Based on the available data predominant number of cultural handcraft products selling shoppers and shoppers are predominantly female is opposed to its producing male *shemane* and this narrows gender based gap in the sector.

4.3 Challenges

The study was undertaken to understand current emerging conditions and positions of the cultural handcraft items in tourism activities likewise their increasing commoditization, circulations at urban centers selling shops and popularly being choices of many individuals at and on any events whether traditional and modern. Oromo cultural handcraft products are increasingly becoming to be items of many individuals choices on any event. However, this area is least developed and only given slighter attentions in political, curriculum, technology, media, etc, forums to the context of Oromiya. The problems have arisen from insincere political and religious factors.

To be evident, as a result, there is no systematized link between this sector and tourism activities in general both at these three cities level. Particularly data obtained from Finfinne city was supposed to exhibit as to how and what extent these products have clearly made links and integrations to the tourism sector being while heart of the country and center of its major movement of tourists and flow of tourism products. Data from this study site indicated the absence of well-established link and system to measure out the degrees of integration. This is evidenced from lack of integration and coordination among the sector various stakeholders which have separate roles and but jointly important to bring the products to its end utilize. Only on the conditions that the integration and coordination among the stakeholders is possible there can bring these products to their end point of consumptions. As to the study major stakeholders particularly tourists service rendering and hosting organs have not known and familiar with Oromo handcraft items and no structure based interconnections between these products and tourism sector. Thus, their roles and contributions are unknown and difficult to measure out and estimate. The factors are lack of

awareness about their roles in the sector, weak understanding, financial constraints, wrong views underestimate of the items, etc.

Oromo cultural handcraft products are entangled in several challenges. Cultural handcraft products are elements of tangible culture. The activity with culture is belonged to Culture and Tourism Bureau/Office. This office is entangled in many problems. Some of these are lack of attentions in assigning professional experts and officers', budget deficit, etc are some of the challenges. The office is poorly equipped with financial and material facilities. Head of the office and experts are not most of the time assigned in their professions but individuals from any corner sent to the office in a form of demotion.

Besides, there is a political affiliations based choice of color arrangement and *odaa* shape weaved, sewn and produced on clothes difference. There is like and dislike choice differences of *Odaa* shape apparent on clothes and other items of co-modified types. Particularly, some shoppers said sometimes government agents and cadres warned them for their selling of compact *odaa* shape than pierced. This is the reason that compact *odaa* shape which is affiliated to Oromo Liberation Front and Oromo nationalism, which the Ethiopia government accused as its enemies for the last 45 years. Compact *odaa* shape of symbolic use was begun in 1963 with the introduction and adoption of Match Tulama Association as its banner. According to one shop power at Finfine, he was put into jail for six months due to this reason and another informant told to us that one day a person has come and ordered me to prepare *odaa* compact shape cloth with two edges red color and green at middle. When i prepared this for him and he became sure of it he brought security forces outside my shop and arranged everything that they enter into the shop and picked both of us together and put me in jail for three years accusing me as OLF. But, that person was not arrested.

The pioneer is Oromo handcraft selling shopper is the shop by the name Dagattee, which is owned by Mrs. Sorse. Sorse has opened this sector first shop in Adama and Finfine in 2000 (1993 EC). She is now at abroad leaving her home and shop to her relatives due to political insecurity.

The *shemaens* live in one area. They claim that originally came from Salale area and acquired the knowledge and skill from their family through experiences. The *shemanes* live in Adama city particularly around *atena tera* and in Finfine at Shiro Meda, Burayu, etc. Including, the shoppers around Bishoftu town get sold items from producers at Adama and

Finfine. As they informed us during the interview their products are bought among shoppers from Ambo and Salale areas and few clients from remote regions of Oromiya. In their area this skill was performed as a means to acquiring and generating income besides to agricultural practices. But, today their entire livelihood is dependent on what they get from this sector. While some of them are married some others are single and youth. Many of the married male themselves do here leaving their family at Salale. Some others are engaged whenever their agricultural activities have fallen.

But, the problem is that all of the *shemanes* do not have access to individual shoppers to sell their products directly to secure profit that a broker assumes. As there is broker supplier who took the item collecting from the producers to shop owners. Besides to economic disadvantages the *shemanes* have no got additional training and skills development. Though modern training center on cloth making is offered at Adama Technical College the *shemanes* said that no one from their group did receive training. In the group female and women have assisting roles due to laborious and muscular activities and impacts on back (bone) movements.

The *shemanes* are less beneficiary users of their labor and skills in the sector. They are in poverties as their roles do not go beyond producing and supplying stage than having access to the market and shops. The sector is passed through long process commencing from buying the raw material from market to last finishing point as an item to be worn and utilized by individuals. The *shemanes* are still at margins in terms of the social status, economic and getting their human capacity, skills and knowledge development training capacity and opportunities.

The knowledge and skill of waving is not being formally transformed and transferred while the area is not backed through modern education system, workshops and training pertinent to handcraft production and utilization. Producers of handcraft are traditionalists acquired through experiences from family and relatives. Hence, the knowledge has lacked sustenance and continuance along with changing situations of in and out driven reasons coupled by its denial attentions. The producers around Finfine included people who do not know the culture, history and values of the society that they focus on its monetary values than non-use values. There is believed that handcraft products marketing is the combination of selling symbol and image that requires loyalty and strong sentiment for the culture.

There are also gaps apparent in the area on who should hold heritage from the perspectives of heritage conservation and management. Different from tailored items heritages should not be owned by anybody else, at a private house without the license and recognitions of Culture and Tourism Office which is accountable to the country's cultural policy declarations. Some of the shoppers even owned heritages and rent to people who wanted for events. Even through this practice is one form of money making from heritage conservation and management individuals are prohibited to own without the knowledge of this organ. Lack of clear cut division between items of heritage values and commoditized products ready for direct selling among some shoppers owning primarily to earn income than sympathy to the non-use values is the other threatening demerits.

In general, the management and conservation system is generally weak and some of the sellers do not have clear cut knowledge about the culture of the society and sympathy than making income from the sector by selling any item and product they get. These varieties of products are the labor, mental, spiritual, skill, psychological, ethical, technological and technical design, etc products of the nation which are not protected from being stolen in the market as there is no first born cultural patent rights and property ownership privilege protecting legal frameworks.

4.4. Conclusion and Recommendation

The study motivated to examine and understand how and the extent Oromo cultural handcraft products, under the current conditions of existence made integration into major tourism embryos. Cultural handcraft products are resources which shall be directed to their end users point to establish proper utilization of produces through the coordination and organization system that can avoid wastefulness. The current emerging handcart products are largely commoditized items which made their accesses to contemporary market centers along with other items produced at home and abroad. The Oromo handcraft products by and large are items meeting timely demands. Among the predominant products, by today's standard, weaving industry has assumed the lion share part among items observed in the selling shops during the researchers' visit for data collection.

Indigenous weaving has various socio-cultural, economic and religious significance and values. Costumes that participant wear in ritual activity, religious, political and in different cultural event are provided by local weavers. Their products are preferable than the modern

factory production having socio-cultural context of users. In blessing and praying almost every individual in society come to God by wearing cultural cloth. There is usual that all ritual ceremony is accompanied by cultural cloth as compulsory and supplementary conditions of the normative fulfillment and requirement. If it is carried out it believes that the ritual is valueless, is against law of creature. The cultural clothe are mandatory on ritual and taken as pure.

Under the current conditions different Oromo ornaments, adornments and costume are commoditized and worn across various sections of the society: age, sex, education and social status both at home and abroad during religious, cultural, political, ritual, and other related events. Hence, Oromo handcraft products are since recently making their ways to contemporary tourism endeavors through shopping commoditized items and museum collection. Successful tourism business seeks strong integration, coordination, cooperation and organization among the different stakeholders: firms, institutions, individuals, sectors, markets centers, etc. so that the area's beneficence can be expanded. The study finding has confirmed that by its existing standard and conditions managed under individual persons selling shops and min-museum collection the sector is still far from reaching real integration into tourism sector through tourists hosting organizations and destination centers. This is again partly reinforced by the absence of Oromo cultural collection centers such as museum, gallery and gifts and souvenir shopping centers which will have enlarged its roles in the sector. As the sector is at its most initial stage of development and being introduced to the public market very recently, to speak about its harness is at a premature stage when compared to long past culture dehumanizing regimes for creating a collection and marketable items. But, since it is changed to marketable item, there needs to exploit the increasing tourism opportunities of the region in paving its link to wider tourism sector through tourists' services delivering and destination center which is meant selling image and increasing means of earning income.

The researchers recommended the need to integrate handcraft sector into tourism sector is meant directing the resources and products to its relevant and suiting areas of utility and ending for necessary services saving from wastage. This could be through systematic means of coordination, cooperation, organization and management of the products, the human, demands and users for revenue generation. The other is introducing the area to modern

education curriculum and training system as to one assists and reciprocally benefits the other since the area has felt shortages of human resources capacity, knowledge transfer and experience sharing. Besides, cloth industry and tourism sector direct mutual relationships shall be well understood among the key stakeholders in the area. There shall conduct further research work on culture and identify the potential, opportunities and challenges in the area. This shall include the need to offering training for those individuals in the area at all levels of activities and processes in the industry. The various stakeholders shall work in cooperation sense and spirit to overcome those weakness and demerits hampered and hold the area back from seeing lights of these days.

Products having historical and cultural values are heritages which cannot have replicable significance due to their age and ancient cultural, ritual, sacred, environmental values, etc.

Commoditized items are modified version of past which are on sell. Though the presence of one reinforce the other to exist between cultural values and heritage, losses of original past item cause worse as there is impossible to replace the same thing at a place. Commercializing and commoditizing will also need great care from distortion of original meanings, image, historical and cultural roles. There was discovered during the study that in some instances handcraft products were seen used out of their historical and cultural meaning context and values. Affiliation to different political and religious motivates pursued change on the *abaa gadaa* flag color (*jaanoo abbaa gadaa*) black-red-white descending order of arrangement to red-white-black, which the OPDO use. There are also some individuals who are engaged on this activity without having clear cut views and knowledge background about the culture, history, psychological makeup, consciousness level, ownership rights, etc of the people. At this consumerism and materialism age of globalization there shall develop awareness on the need to heritage conservation, ethical responsibility and strong sense of coordination among the various stakeholders. Accountability should be clearly defined particularly for the producers and shoppers.

Cultural materials are convenient in tourism. One most important items of tourism sector is cultural handcraft products. Cultural handcraft products and items can be utilizable in tourism in two ways: through commoditization and forming heritage collection. Thus, the more strongly this products are linked, integrated and penetrated into the tourism market the more probably promoting to the outside world, generating increased income, expanding job

opportunities, elevating their survival and sustenance, encouraging creativity, raising their historical, cultural and social world in fast changing world.

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List of participants

Name	Place Participant	Job	Age	Educational status
Abiyot Chane	Finfinnee	Shopper	36	12 grade complete
Adem Beriso	Finfinnee Oromia cultural center	Art curator		BA in Hotel & Tourism management
Andinet Seyoum	Adama	Shopper	32	12 th grade complete
Birke Tasdiku	Bishoftu	Shopper	29	BA in Hotel and Tourism management
Edatu Tulu	Adama	Shopper	28	10 th grade complete

Gamachu Bedaso	Finfinnee/AA	Shopper	24	10 th grade complete
Girma Kumala	Finfinnee/AA	Employed	40	9 th grade complete
Gulume Kinde	Bishoftu	Shopper	34	12 th grade complete
Henok Niguse	Finfinnee/AA	Shopper	23	BA in Marketing
Hirko Belda	Bishoftu	Shopper	37	10 th grade complete
Masarat Bulbula	Finfinnee/AA	Shopper	30	10+1 complete
Nesredin Yusuf	Finfinnee/AA	Shopper	44	Diploma Oromia cultural Center
Seyoum Belachew	Adama	Weaver and Shopper	54	BA in History and Heritage management
Sifan Bayisa	Finfinnee/AA	Weaver and Shopper	26	
Sinidyu Seyoum	Adama	Weaver and Shopper	36	12 th complete
Zinash Gezanu	Finfinnee/AA	Shopper	34	8 th complete