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FACULTY OF ARTS

DEPARTMENT OF HISTORY

**THE HISTORY OF THE TRANSPORT MUSEUM OF MUTARE FROM
1954-2014**

BY

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Abstract

This research is a study on the history of the Mutare Museum which was opened to the public in 1964 but this study focus from its humble beginnings from 1954 up to the contemporary period. The research shows the success and failures of the museum throughout its existence. Through an analysis of interviews and oral sources the research presents the chronological summary of the museum. The establishment of the museum was first established as private entity by the colonialist but was later in the 1970s declared as a public institute, therefore the study aims at show casing how that information is of importance as much is being left out as a means of removing traces of the colonial masters in Zimbabwean museums. Throughout its existence the museum faced so many challenges as exchanging of power was experienced over and over again. It can be noted that this led to the focus of the museum being changed in the 1970s as the whites placed the museum under centralization programme. This programme led to the museum's focus being transport and antiquities. However, the advent of independence led to the redirecting of the aims of the museum as the museum is being changed to the museum of the people with all indigenous people and cultures of the Manicaland province included. This however has been a major challenge as the museum is failing to come about it due to lack of funds and general economic hardships that the country has passed trough in the recent years. Due to independence many scholars have debated that the museum's history of the colonial period should be removed but this research aims at justifying that removing the colonial traces in the museum will only produce an imbalance history to a larger extend as one cannot talk of its existence without its origins.

Declaration

I, MUYAMBO GRACIOUS T hereby declare that this research is my own work except where sources have been acknowledged. The work has never been submitted, nor will it ever be submitted to another University for the awarding of a degree.

Signed.....

MUYAMBO GRACIOUS T

Date.....

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Above all I would like to give my most sincere thanks to God who gave me the grace to complete the program.

Dedication

To all researchers and research centers in the country.

List of Abbreviations and Acronyms

AIDS	Acquired Immune Deficiency Syndrome
ATR.....	.African tradition Religion
Cde.....	Comrade
DA.....	District Administrator
DNA.....	Deoxyribo Nucleic Acid
FHTZ.....	Fallen Heroes Trust of Zimbabwe
FTLRP.....	. Fast Track Land Reform Programme
GDP.....	Gross Domestic Product
HIV	Humane immune virus
MDA.....	Museum Documentation Association
NMMZ.....	National Museums and Monuments of Zimbabwe
SAMP.....	Swedish African Museums Programs

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INTRODUCTION

This study seeks to unpack the history of the Transport Museum of Mutare. The historical background of the museum is an untold story which is of importance in the history of Zimbabwe. It was formerly known as the Umtali Museum. Umtali Museum is one of the earliest museums to be established amongst the Rhodesian museums. These museums were categorised with their speciality by 1970s. The Rhodesian museums to be first established were Umtali Museum, Rhodesian Museum, Queen Victoria Museum and Military Museum of Gweru.¹

These museums had a similarity which was to be the centres of research and scholarship, this was faithfully followed.² The only differences were that they operated under the concept of specialisation. The Umtali Museum which is now Mutare museum fell under the exhibition of transport and antiquities. The Rhodesian museum now known as the Natural History Museum fell under the exhibition of natural and scientific artefacts. The Queen Victoria Museum now known as the Museum of Human Science and the Zimbabwe Military Museum of fell under the exhibition of military artefacts.

Focusing on the Mutare Museum formerly known as the Umtali Museum mainly concentrated on transport and antiquities. It may be argued that though transport is a strong hold of the museum it also exhibited in its early years ethnographical and scientific artefacts. Ethnography is derived from a Greek word ethnos which translate to mean a group of people therefore ethnography is the study of a group of people with their environment. The study seeks to give an overview and understanding of the selected group of people's social, economic and political life with a deeper meaning.³ Hence ethnographical displays in the museum were reflexive of the pre-colonial people's economical, political and social lives

¹ G. Williams , 'History of the Museum', Encyclopaedia of Britannica, www.britannica.com accessed on 14 April 2015

² H.D. Jackson ,' Our Rhodesian Heritage; History of the Umtali Museum', NMMZ, 24 April 2012 rhodesianheritage.blogspot.co.uk

³ Vermeulen, Han F., 2008; "Early History of Ethnography and Ethnology in German Enlightenment", Leiden, p.199.

More still, it can be argued that transport was made the stronghold of the museum probably because Umtali/Mutare during that period was a sphere of influence connecting different places within Rhodesia/Zimbabwe to Mozambique Beira where trade was carried out.⁴ This led to the existence of different types of transport modes being used from years before the colonisation of Zimbabwe to when the museum was established. This contributed to ethnographical artefacts which were excavated within Manicaland and were included in the collections of the museum. However, it must be understood that the centralisation programme also contributed largely to the museum focusing on transport and antiquities. In the museum there is also a section which exhibit different kinds of rifles. These were donated from overseas and also one finds objects that date to the ancient times, this answers the question why the museum specialised also on antiquities. The definition for antiquities in the NMMZ at that time referred to any object which dated back to the 1800s.⁵

The museums of Rhodesia during the colonial periods grew due to a number of interested individual's hard work;⁶ these individuals walked extra miles for the growth of these institutions. Henceforth, this explains why the museum during this period existed as private entities. Due to this, the museum's access was limited to a group of people and it explains why the museums were few as compared to the contemporary period. Though it was like that, the museum is an important factor in the history of Zimbabwe. Instead of them being changed right round and changing everything in them it tells an important part of Zimbabwe's past. They somehow show and tell how the atmosphere they were built was like. Producing historical accounts without that part of Zimbabwean past produces an imbalanced historical account

Hence forth, this study seeks to give a clear account of how the museum came to be bringing out the factors that led to its establishment. The study will also show how the museums operated from its humble origins up to how it is operating in the contemporary period. This study will clearly show what the museum's focus was during its origins and how that change in the

⁴ H.H.K Bhila, 'Trade and Politics in a Shona kingdom; the Manyika and the Portuguese and African neighbours 1575-1902', Longman press .p10.

⁵ National Museum and Monument Act 17 of 1972; section two ,Achieves

⁶ Mupira P. "National Museums and Monuments of Zimbabwe; The Mutare Museum", September 2014 p4

1970s through the centralisation programme which made it a transport and antiquities museum, which also changed in the 1980s when the decolonisation process started and what it is today as the museum is re-encompassing the same ideas with the ones which led to its establishment but just that they have been twisted a little.

HISTORICAL BACKGROUND

The word museum is derived from a Greek word museon, which means a place of study or for muse. This was a place where people met to muse, contemplate, meditate, wonder, think and communicate.⁷ It is from the above confirmation that museums were established. However, it becomes problematic if information is not up to date within the museum. It produces a gap which if not quickly addressed will give imbalanced history and biased information. Museums in Africa share the same ideologies as it has been argued by many scholars that it is colonial oriented because of that much history has been left out and some of it only highlighted without any much relevant information about its past.⁸

Many historical accounts have been brought forward discussing on the issues to do with Zimbabwean museums, specifically on Mutare Museum. It is imperative to note that these many accounts do not present enough information to the public, researchers and students on the evolution and ideologies of the museum in question. Many of these accounts focus on the modern museum while there is much to be known and learnt on the earlier years and stages of the museum.

Noting the gape presented above the writer saw it as important to address this gape in order to produce a sound and balanced historical account. The account will give possible reasons to why the museum was established, important figures to take note of while discussing issues to do with the museum and steps taken for the establishment to commence. It must be understood that Umtali Museum was first privately owned by the Umtali Society. The first shelter to be used as a

⁷ Ibid

⁸ G. Williams , 'History of the museum', Encyclopaedia of Britannica, www.britannica.com accessed on 14 April 2015

museum was a voluntary given house which was given to house the artefacts. It is also important to note that through the need to establish a museum, a society was formed as a committee of Southern Rhodesia Hunters and Game Preservation Association.⁹ It must be noted that this society had advocated members who played great roles in the running and activities of other Rhodesian Museums. It is more important then to note the establishment of Umtali Museum as it will make one understand how museum communications were established and how they shared artefacts.

It can be argued that by focusing on the area during the establishment of the museum will give evidence that what the museum exhibits was discovered and excavated in Manicaland. As of the transport it was an aspect that was part of the museum during its early years of existence and the first modes of transport were exhibited with so much lesser importance as transport was not yet the central focus of the museum.

RESEARCH PROBLEM AND OBJECTIVES

The expressed aim of museums is to show in detail every stage and issues of human lives, to present these in a manner which is systematic and to emphasise the stages and phases their importance. The museum must endeavour to enlighten every period and phase of Zimbabwean history, it becomes problematic then if museums cannot provide adequate information about its country and or its region.¹⁰ This is the main problem in the Mutare Museum. Some of the histories are untold only making the present information meaningless as people do not understand in detail what the picture being portrayed is about.

The main objectives of this research is to provide a well researched historical account of how the Mutare Museum operated in its early years and how it is operating in the contemporary age. The researcher has taken it into account to research on this topic, as there are not enough written documents which address this matter. The Umtali Museum is one of the earliest Rhodesian museums to be established. Therefore it holds more water to take note of the museum as it has

⁹ H.D. Jackson ,' Our Rhodesian Heritage; History of the Umtali Museum', NMMZ, 24 April 2012
rhodesianheritage.blogspot.co.uk

¹⁰ ICOM, ed.1992,"What Museums for Africa: Heritage in the Future". Paris ICOM

rich information about the past thus from colonial period, post colonial and contemporary period. It can be argued that the museum being amongst the first buildings to be established in the city of Mutare, researching about it also provides information of how the city grew as the museum's activities were interwoven with the city's existence.¹¹ Much of knowledge can be extracted from this research as it will provide names and dates of the parties that took part in the growth of the museum. It is also imperative to note that for the museum to have had been established it contributed to the growth of communication amongst the first towns and cities to be established and also with other countries. Henceforth, it is to a greater extend that the gap in the history of Mutare Museum be addressed as so much knowledge will be provided to everyone in general.

There are so many historical accounts of researched material on the Mutare Museum but it must be noted that these accounts mainly deal with the contemporary issues of the museum. Museums in Africa are believed to have been colonial oriented, many scholars have ignored the fact that before these institutions were established Africans had their ways of preserving and showcasing their cultures which the whites during the colonial periods modified and wrote different books on as they claimed to be the ones who brought history to Africa. Hence forth modern African scholars want the total removal of these ancient institutions they call to be colonial oriented. However, this produces imbalanced history because if all that information and knowledge is sidelined it means museums are going to show one side of life and ignore the other side. This research therefore is going to address this gap and produce a sound historical account of what the museum was before and what it is now. The pioneers of the Umtali Museum, their ideas and main objectives in the establishment of the Umtali Museum; the writer will also bring to light their achievements, their mistakes and how they addressed them, the challenges they met and how they were solved. It is rather imperative to note that the museum in its early stages had different ideas and agendas and as time passed on these changed.¹²

¹¹Mupira P. 'The Mutare Museum', 'National Museums and Monuments of Zimbabwe September 2014 p4

¹² Mupira P. 'The Mutare Museum', 'National Museums and Monuments of Zimbabwe September 2014 p3

RESEARCH QUESTIONS

- Who were the masterminds behind the establishment of the museum?
- In what ways was the museum affected by the liberation struggle?
- What were the steps taken in the reconfiguration of the museum?
- How the 3rd Chimurenga effected change in the museum?

SOURCES AND METHODOLOGIES

In a bid to produce a well researched document a number of selected sources were consulted, these sources fell under two different categories which are primary sources and secondary sources. Primary sources consist of documents produced during the time under study; these include personal diaries, speeches, manuscripts, news film, autobiographies and official records.¹³ The documents will provide the researcher with information about the main ideas and objectives that contributed to the establishment of the museum. Most of these documents will be found in the archives and libraries where they are safely kept because they mostly were unpublished.

On the other hand secondary sources comprise of documents with reviewed information of the primary sources.¹⁴ According to this research the secondary sources will include texts books, magazines, articles and the encyclopaedia. This category will provide the researcher with reviewed historical accounts of the museum, in these reviewed articles one will find that the conceptual aspect of the museum is being redirected. This is mainly because much of this reviewed work was produced from late post colonial period to contemporary period.

A number of methodologies were used in this research this assisted in producing an objective analysis. According to W.W Moss and P Mazikana, oral tradition and oral source differ

¹³ Delgado, Roberto; Lynch Beverly (1999); "Future Historians :Their Quest for Information"; College and Research 254-259

¹⁴ Ibid

in the sense that oral tradition is a system whereby recollections of the past were orally transmitted from generation to generation naturally within and from the dynamics of the culture.¹⁵ While, oral source is an academic process of enquiring from direct participants of the past events. The response then aids the written historical accounts that would have been noted being in need of additional information for historical analysis.¹⁶

In this research oral history was used. These included interviews and dialogues. They were executed on one on one session. One on one session allowed the interviewee and the interviewer to have time and space to communicate freely and openly be it on sensitive or not sensitive issues. It also gave the interviewer the space to weigh if the interviewee was being honest or not.

Sampling methods were also used. In this research stratified sampling was the most suitable. This was when the researcher identified groups to be interviewed. Also used was the snowball sampling whereby the next participant was determined by the person who was interviewed.¹⁷ These were effective methods as interviews were carried out with relevant information holders.

The researcher also used questioners. The questioners had a number of questions .the questioners consisted of open ended questions. Open ended are questions where one can answers however one desires.¹⁸

The main group which was targeted in this research were given questioners first and then be interviewed. The targeted group for this research was the Mutare museum staff. An interview was held with the director of the museum, then an interview with the antiquities curator, the

¹⁵ W.Moss, P.Mazikana, "Archives, Oral History and Oral Tradition, A Ramp Study",(Reproduction) accessed on April 24 2015

¹⁶ Ibid

¹⁷ H.Neville.T.Sydney (2001),"Stratified Sampling", Coventry University 2012.P120

¹⁸ Leung.W.C (2001), "How to Conduct a Survey", Student MBJ, v.9, p 143-145.

archaeology curator, and curator of botany zoology. A service department of education was also interviewed.

Furthermore, a desk study was applied. This was whereby the researcher gathered information from secondary sources and study them. This method included internal desk study whereby the researcher researched in the museum's library. External desk study is whereby the researcher consulted other research institutions in a bid to gather as much information as possible.¹⁹

LITERATURE REVIEW

C.M .Hulley wrote about Southern Rhodesia giving so much emphasis on Manicaland. In his writings he discussed about the advent of the missionaries, the Portuguese and finally the BSAC.²⁰ His accounts focus on the advent of civilisation through the arriving of whites in Manicaland. His accounts articulate the historical background of Manicaland in general. The only problems with his accounts were that they did not focus on the transport modes in detail. Transport facts were included as secondary issue which made important facts to be left out.

Moreover, C.L Shoebridge wrote about the tramway in Umtali.²¹ After the establishment of the railway line which connected Umtali and Bulawayo and another one which connected Salisbury, a tramway was established in Umtali which was due to the fact that it was difficult for whites to travel to and from the city centre. He did not really emphasised about the issue of transport in detail but rather wrote in detail about the railway line which was established in

¹⁹ Secondary research. <http://en.wikipedia.org/wiki>, accessed on 15 April.

²⁰ Hulley.C.M, "Memories of Manicaland", recompiled by Eddy Norris, October 2012.

²¹ Shoebridge, "Rhodesiana Publications; Umtali Tramways", N 21, December 1962.

Umtali. He also did not focus on the museum but rather indicated it as one of the buildings amongst the first buildings of Umtali.

Our Rhodesiana Publications have proved to be most useful texts in this research as much of the information on the establishment of the museum is well documented. The museum's history from its humble origins to it being declared to a national museum was well written.²² Although one notes that the accounts did not tell about the Acts that guided the museum and what it stated. Also of importance which was left out was some of the challenges faced due to the liberation war.

Many scholars have attempted to rewrite the historiography of museums and have tried to alleviate the boundaries that were created by the Europeans. These boundaries kept the indigenous people's ways of living and knowledge away from the museum. Fogelman in his articles give possible ways in which these norms and stereotypes can be removed.²³ However, there are other scholars who have debated other ways as they noted that the removal of these assumed colonial traces in the museum is a blunder in progress as important facts about the museums will be removed. The history within the museums is very important as it presents a phase that Africa passed through and it will be a bias rewriting history without it or reconstructing museums and removing those legacies totally.²⁴

²² Eddy, Norris, "Our Rhodesian heritage; The Umtali museum", rhodesianheritage.blogspot.co.uk.

²³ A.fogelman, "Colonial Legacy in African Museums the Case of Ghana National Museum", 29 April 2008

²⁴ Ibid.

Scholars like Mupira, are intellectuals who support the notion for the removal of these legacies.²⁵ Although they are correct in their own points of views, it is rather important to include new contemporary sections in the museum other than removing and redirecting the museum focus. What Zimbabwe passed through due to colonialism is what makes the country as it is. For the sake of presenting history as it is and as a mandate of the museum to present every phase and event of human life the museum must be upgraded without sections of them being removed.

In one of his articles Chipangura wrote about the preservation of old colonial buildings.²⁶ These buildings he argued have a profound meaning of the past and it was the people's responsibility to preserve them. From a paralysis of analysis this is the same with the museum; the museum is an important aspect of the past, present and future. Therefore the writer saw it important to address the gape in the history of the Mutare Museum.

Interesting to note are the debates on exhumations and reburials of the fallen heroes. The museum also took part in these exercises. These exhumations and reburials help in further explaining the situations which existed in the colonial period and what it took for Zimbabwe to gain independence. It can be argued that the removal of colonial traces in the museum is to a lesser extend valid because it produces gaps in the history of Zimbabwe. Many scholars have argued over the reasons of these exhumations and a great debated has brewed due to it, as some scholars mention that it was an exercise initiated to get funds while others disagree mentioning

²⁵ F Chaterera, V.Z Nyawo, "Decolonising the Museum; the case of the Military Museum of Zimbabwe" International Research Journal of Arts and Sciences, Vol 2, p 9.

²⁶ Chipangura N, "Old Umtali :Conservation, Interpretation and Understanding a Colonial Past using Historic Buildings as Evidentiary Sources", International Research Journal of Arts and Science ,Vol 2, .p2-29,march 2013

that it is the museum's mandate to carry them out. However, it can be generally agreed that these exercises have revived museum.

DISSERTATION LAYOUT

The dissertation will consist of four separate chapters apart from the introduction and the conclusion. These four chapters will consist of well researched accounts of the set up and the system of the museum not also forgetting the achievements and challenges the museum passed through throughout its fifty years.

CHAPTER 1

In this first chapter, establishing a white museum: origins of the Umtali Museum, the writer focused on the ideas that informed the formation of the museum. Also inconsideration was the period and time frame in which the museum was established in. This chapter's scope is on the ideas and objectives that led to the establishment of the Umtali museum. The museum at the beginning was established due to the interest of a small white man society; in this chapter names of the individuals who fostered the establishment will be included. Their personalities and early collections and curating systems will be discussed as well. A well researched account of the original set up of the museum will be presented in this first chapter. It is of much importance to note that Umtali museum underwent many changes this was because new ideas were brought in daily by it's fosters. The first chapter will clearly indicate how the museum operated as a private institution siting out the main goals which were aimed at by the establishment of the museum.

CHAPTER 2

In the second chapter focuses on the evolution of the museum in the 1970s , in this period Southern Rhodesia experienced one of the great historical wars in the history of Zimbabwe which led to its independence in 1980. However, the period of 1970s affected the museum in so many ways both negative and positive, directly and indirectly. The second chapter of this dissertation will give well research of these accounts. To begin with, the operation of the museum was not affected negatively by the 1972 war to a larger extend. The second chapter will also consist of the 1972 constitution which the museum fell under when the Umtali society handed over the museum to the Trustees of the national museums of southern Rhodesia. It will discuss of how challenges faced by the museum staff in its early developing stage were addressed and if they were addressed totally. The insurgencies did not affect the museum directly but they did indirectly. This was because they were properly planned unlike the 1964 ones which were quickly stopped. They were heavily rooted in the bushes and this affected the museum's national monuments. The museum's mandate was to manage these monuments by developing and oftenly checking on them and maintaining the relics. In the 1970s the museum's research focus was also shifted due to these insurgencies and how the museum staff managed the crisis they encountered. On the other side due to the war the museum also received a number of artefacts through donations this led to a boost in the museum collection. In the same period of the 1970s the museum underwent a programme which led to the specialisation of the museums in southern Rhodesia at that time. This will also be discussed in chapter2.

CHAPTER 3

The third chapter of the dissertation focuses on the reconfiguration of the museum from a white museum to a black post colonial museum 1980 to 2000. The chapter discusses in detail the transformations of the museum and what influenced the transformation. Chapter three focuses also on the decolonisation of the museum. Apparently the decolonisation of museums in Zimbabwe has long been debated about but in the periods from 1980 to 2000 these were only theoretical mainly because the museum staff lacked initiative and also due to the economy in Zimbabwe which was not stable at that time. The researcher critically analyses the effects of the down turning economy of the country in those periods. The third chapter provides a well researched account on the issues to do with the decolonisation process of the mutare museum. There are some positive changes which took place in the museum system which the museum managed to carry out, these also are discussed in this chapter. The changes made the processing of collected artefacts and documenting much easier.

CHAPTER 4

The fourth chapter focuses on the museum for people: the mutare museum in the third chimurenga. The new millennium did not allow the museum to make any more changes, the ideas which had been approved as means to decolonise the museum all failed and this was because the economy was worsening as each day passed. What made it more impossible was the third chimurenga which displaced many people and the museum almost got to the extent of being shut down. Many attempts were made so as to revive the collapsing museum operation but all these efforts were cut short as many workers in the mid 2000s deserted their jobs and some

resigned as salaries were reduced by the government. Chapter 4 will present well researched accounts of all the above mentioned. It is imperative however to note the museum by 2000 had not been receiving so many visitors which contributed to the five percent on the museum grant that it received annually from the government. This affected the income flow of the museum finance. Also discussed in this chapter is the subject of exhumations and reburials which the museum participated in as it was fulfilling the museum mandate.

1. CHAPTER 1

ESTABLISHING A “WHITE MUSEUM”: ORIGINS OF THE UMTALI MUSEUM.

1.0 INTRODUCTION

This is a history of the Umtali Museum that preserves and interprets the material gives the evidence of the black and white human race, activity and of the world. As such, Umtali museum has a long history, due to natural human desire to collect, interpret and having a perceptible origins in large collections. The word ‘museum’ is derived from the Greek word ‘mouseion’ which means a place for the Muses or for study. The Muses of classical mythology were the daughters of Zeus and Mnemosyne, nine beautiful young goddesses distinguished as the protectresses of the arts.²⁷ A mouseion was the meeting place of the Muses, to think, study, communicate and contemplate. Scholars have debated that the modern museum is the meeting place of the modern muses, a place where man can muse. The Umtali Museum can be seen as such.

The evolution of museums in Africa at large came with the colonization of the continent of Africa. Where colonial governments organised and administrated these institutions.²⁸ Museums were set up to give the historical content of the peoples of Africa and that of the white

²⁷ H.D.Jackson, “Our Rhodesian Heritage: The Umtali Museum,” NMMZ, 24 April 2012
rhodesianheritage.blogspot.co.uk

²⁸ Edward porter Alexandra, mary Alexandra, etl ad (September 2007); [Museums in motion; an introduction to the history and functions of museums](#) “, Rowman and little field 2008

man at large. Many scholars have argued though over the issues regarding the norms that existed within museums. This has brewed a great debate amongst scholars. It is imperative though to note that it is a total fallacy to argue that the only forms of preservation of African history came with the white through museums, this is evidenced by historic sites throughout Africa where important historical artefacts which date back to the ancient times are being discovered throughout the African continent on a daily basis. However, it is of great importance to discuss in great detail how these institutions came into existences. Be it that the activities were being exercised by an individual or in the motivating presence of group intellectuals.²⁹

1.1 IDEAS THAT INFORMED THE FORMATION OF THE MUSEUM.

The earliest means of preserving history came into existence due to a number of reasons. The elite men during the time period used museums as a way of attaining a higher social status. They collected artefacts and displayed them. In so doing they got to show off their fantastic finds. They then got to show off things they discovered on their voyages, ancient texts and early forms of communication.³⁰

²⁹ H.D.Jackson ,"Our Rhodesian Heritage: The Umtali Museum," National Museum and Monuments of Zimbabwe, 24 April 2012 rhodesianheritage.blogspot.co.uk

³⁰ Edward porter Alexandra ,mary Alexandra ,etl ed (September 2007); Museums in motion;an introduction to the history and functions of museums ", Rowman and little field 2008.

The Umtali museum was a regional museum that covers the Eastern districts of Zimbabwe which fall under Manicaland.³¹ The main aims of establishing a museum in Manicaland was mainly to exhibit the scientific and cultural activities of the region.³² It was a platform where different people came together to participate in their different activities across the region. The museum was established to be the centre of research and study at the same time a tourist attraction and a place where one could spend their leisure time at. It was designed in a way that the education facilities encompassed all groups from the kindergartens, primary and secondary students to university students and researchers. It also allowed inventors and companies to play active roles in the day to day existence of the museum. The museum stimulated the formation of many associations and assisted them in their clerical works. The museum was made for the community by the community and it was the mandate of the community to use it; be it in the solitude of a single mind or a group of researchers.³³

1.2 PERSONALITIES AND GROUPS CENTRAL TO THE ESTABLISHMENT OF THE MUSEUM.

The Umtali Museum owes its existence to the interest and effort of various clubs and societies (albeit white) of the then City of Umtali, which in 1954 established a Museum Society as an umbrella body for the numerous clubs. The Museum Society oversaw collecting and

³¹ Mupira P. ‘; The Mutare Museum’, ‘National Museums and Monuments of Zimbabwe September 2014

³² Ibid

³³ H.D.Jackson, “Our Rhodesian Heritage: The Umtali Museum,” National Museum and Monuments of Zimbabwe, 24 April 2012.

displaying activities by its members and lobbied the local municipality for a temporary home for the museum.³⁴

The idea of a Museum for Umtali seems to have originated on the 22nd of October in 1953, at an Annual General Meeting of the Manicaland Branch of the Southern Rhodesia Hunters and Game Preservation Association, when a sub-committee was formed to assess the possibilities of the establishment of a Museum in Umtali.³⁵ This sub-committee had a meeting the 3rd of November in 1953, and Captain E. F. (Ned) Boulton was appointed Honorary Curator. This date marked the humble beginning of the museum as the curator started collecting exhibits for the proposed Museum. Early in 1954 Councillor H. T. F. offered the old Fairbridge homestead "Utopia" to for the purposes of preserving the collection of exhibits,³⁶ but Captain Boulton considered these premises to be used on temporary basis as he faced difficulty in providing security, the house was small and there was a distance from the centre of Umtali. Notably historic houses were used in the early establishment of museum throughout the four national museum of Rhodesia at that time.³⁷

This was because within the period of the establishment of the museum it was probably an individual's interest on the subject until others joined in. A public meeting on 20th of August in 1954, for motivational purposes in the establishment of a Museum in Umtali was held in the Drill Hall with the chairmanship of B. D. Goldberg Esq., M.P. The meeting resulted in the establishment of the Umtali Museum Society, with Sir Edgar Whitehead, K.C.M.G., O.B.E., as

³⁴ Ibid.

³⁵ Ibid.

³⁶ Ibid.

³⁷ H.D.Jackson, "Our Rhodesian Heritage: The Umtali Museum," National Museum and Monuments of Zimbabwe, 24 April 2012.

President and A. C. Soffe Esq., C.B.E., as Vice-President. Mr. Guthrie Hall became the first Chairman of the Museum Society Committee. Within a space of time an exhibition of the Museum Society's collections took place in an empty showroom in Main Street, Umtali, from 7th to 15th of January in 1956. The society had quiet an attendance and this was a positive respond and through the exhibition they stirred motivation in people.³⁸

The museum society operated as an umbrella to other societies. It published monthly newsletters in which it gave in detail all the activities which the other societies would have carried out and assisted them with their clerical duties. This created a regular communication system with the other societies. It provided programmes of lectures slide and film shows in the fields which had no societies. It estimated the dormant fascinated in the fields and motivated the creation of new societies and assisted them. In other words it did the administration of societies that existed within Umtali during that period. Umtali museum was formed by great enthusiastic elite men .these men most of them were part of the pioneer column and they were important figures in southern Rhodesia, the likes of Albeit White. This attracted enough attention to the likes of Kingsley Fairbridge an elite man.³⁹

Umtali society got this idea of opening the museum in Umtali because of the ideas whites came with to Africa which they adopted and practised in Europe in the 18th and 19th century when the continent of Europe experienced the enlightenment age known as the Age of Reason, in which cultural and intellectual forces in western Europe emphasised reason, analysis and

³⁸ Mupira P, "The Mutare Museum", National Museum and Monuments of Zimbabwe. September 2014.

³⁹ H.D.Jackson, "Our Rhodesian Heritage: The Umtali Museum," National Museum and Monuments of Zimbabwe, 24 April 2012. p 1.rhodesianheritage.blogspot.co.uk

individualism rather than lines of authority. This was promoted by philosophers and local thinkers. The 19th century scholars saw their ideas of the museum as superior and based their museums on organisation and taxonomy rather than just keeping everything together in cabinets.⁴⁰

The implementation of these policies led to the establishment of the Umtali museum and southern Rhodesia museum at large. It is imperative to note that the period in which the museum originated was a period in which heavy discriminatory laws and racial segregation existed. The museum was founded by early white settlers who at large wanted to show off their knowledge and most of them who wanted something to write about and sent back home. This shows that the museum was for the white community, formed by the white community and used by the elite minority. It did not include the blacks; it was all about the white man's discovering. The clubs and societies which it operated and shared information with did not constitute the black at that time. The black man at this stage had no rights to take part in this magnificent research centre. The only highest level a black man could reach was either working as a security guard or in large industries as packers or in plantations. The museum was for the white man and only him.⁴¹

After the society had occupied the utopia house, they did not end there .the society went on to convince the municipality of how much they needed a premises.⁴² The municipality was under the administration of the white man. This negotiation marked the involvement of the municipality in the establishment of the museum. In 1957 the municipality then offered the old

⁴⁰ Edward porter Alexandra, mary Alexandra, etl ad (September 2007); Museums in motion;an introduction to the history and functions of museums ", Rowman and little field 2008.

⁴¹ Rusmassen.K and Rubber.S (1990),Historical Dictionary of Zimbabwe", The Scarecrow Press, London

⁴² Mupira P, "The Mutare Museum", National Museum and Monuments of Zimbabwe. September2014 p8

silver oaks building as a temporary shelter for the museum.⁴³ The honorary curator again considered this building as unsuitable but in comparison to the utopia house it was far much better in terms of space and distance from the city centre.

The developments that had slowly but surely culminated in the museum gave the society more zeal. What they requested for was a permanent site for the museum and this had to be done by attracting the attention of Trustees of National Museums of Southern Rhodesia. This was further involvement of the white men in the museum. And on the 31st of August in 1959 Trustees of National Museums of Southern Rhodesia agreed to oversee the administration of the museum, Umtali museum was the third museum operating under the Trustee of National Museums of Southern Rhodesia.⁴⁴ This marked the incorporation of the museum in a white museums society. These museums were institutions reserved for the white minority community, tourist and intellectuals from the urban centres. It did not consider the local people's concerns and it deadened many of their cultural objects. The museums were created at their request. The municipality being obliged in 1957 and by 1959 a museum of humble origins had been incorporated as a National Museum.⁴⁵

1.3 EARLY CURATING; WHAT WAS STORED AND HOW?

It was the mandate of the museum staff to collect and display artefacts in the museum. In its early years the museum staff comprised of very few people, most of the collections were done

⁴³ Ibid p8.

⁴⁴ Ibid p8.

⁴⁵ Ibid p8.

by the honorary curator.⁴⁶ The display and maintenance of these artefacts was difficult. It must be noted that due to shortage of staff in the 1957-1962, the conditions in the museum were not pleasing in the old silver oaks building used as the museum then.⁴⁷ The working facilities were not very adequate. There never existed a display department and the area they used to exhibit the artefacts was not enough due to lack of space for storage. Collections which were available then were all on display and all space was utilised. The arrangement of artefacts was not properly planned and everything was just everywhere. There never existed any systematic form of displaying and collecting, it was mainly what inspired the collector thus a collection of shepherded butterflies, crocodile skin, a number of fire arms, skeleton of human head and lion head. They were just varied collections of artefacts around the world. The museum then had many of characters then.⁴⁸

This shows that the museum personnel were only experienced in a discipline related to a particular collection and therefore they had little understanding of the museum as a whole and its operation and role in the society. Consequently the aspects of museum work for instance displays and conservation were difficult aspects and collections at most time were attained through borrowing from other disciplines and other technique. This did not worry the personnel whether they met the requirements of the museum and its public.⁴⁹

⁴⁶ H.D.Jackson, "Our Rhodesian Heritage: The Umtali Museum," National Museum and Monuments of Zimbabwe, 24 April 2012. p 40-41. rhodesianheritage.blogspot.co.uk

⁴⁷ Ibid p40-1.

⁴⁸ Ibid p40-41.

⁴⁹ G. Williams , 'History of the museum', Encyclopaedia of Britannica, www.britannica .com accessed on 14 April 2015

In the modern museum in 1962 the displays were naturally influenced by the principal interest of the Honorary Curator,⁵⁰ who majored on the collection of magnificent pistols which were brought from England. This collection was strengthened by specimens collected in Rhodesia.

The museum consisted of four main galleries. The department of herpetological was established in 1956 .collections exhibited date back to 1907 when Mr. F.P Menell was the curator of Rhodesia. The basis consisted of a collection by R.Edgar's collection of reptiles from Bulawayo.⁵¹

A notable increase of the collections occurred in 1911-1920 after the appointment of Mr. George Anorld as curator. Artefacts were exchanged between the museum and the Durba, Transvaal and Albany museums. This was because there was a deep need to create a southern African species. In 1920 there was an exchange of collection of collection of the West African reptiles with the museum of the comparative Zoology Harvard. 1921 to 1947 saw little exchange of collections. In 1930 there only occurred an additional South African collection with the University of Stellen Bosch and Port Elizabeth Museum in 1941.⁵²

The card catalogue was replaced by a miscellaneous catalogue in 1949; this was implemented to cover reptiles, fish and amphibians. Collections were gathered from Northern Rhodesia (Zambia) by Mr. W.F.H .Ansell .and in 1950 some were obtained in East Africa the

⁵⁰ Mupira P, "The Mutare Museum", National Museum and Monuments of Zimbabwe. September 2014 p7

⁵¹ D.G Broadley, "Our Rhodesian Heritage: The Umtali Museum," National Museum and Monuments of Zimbabwe, 24 April 2012.p 15.rhodesianheritage.blogspot.co.uk

⁵² Ibid p15.

collection was marked as a national collection. Many donations were received especially snakes from Rukwa Valley in Tanganyika and Uganda and the northern province of Rhodesia.⁵³

A Herpetological Association of Rhodesia was formed in 1957.⁵⁴ This association stirred motivation in people and about six hundred snake parks were established within Rhodesia. In 1957 a number of published works were made on reptiles of Rhodesia mainly in Manicaland and Nyasaland. In one of the articles it is noted that the researches were aimed at,

To establish whether or not certain forms, which occur in isolated mountain ranges to the north and south of the Chimanimanis, actually occur within that range. This applied especially to the herpetofauna, a group which had only been collected on three previous expeditions and in all cases very little material ~as collected.⁵⁵

Further researches were carried out in South East Africa. These comprised of Rhodesia, Botswana, Zambia, Malawi and Mozambique and Pan Africa as a whole numerous field trips were carried out so as to increase collections⁵⁶. Another department which existed within the museum was the department of antiquities. This department focused on providing services on the identification of archaeological, ethnological historical artefacts with special emphasis on the Eastern Districts. Artefacts received were classified and recorded on a card system for comparative study and research purposes. The whole area of Manicaland at large influenced the growth of this department as it was rich in archaeological sites and artefacts were continuously

⁵³ Ibid p15.

⁵⁴ D.G Broadley, „Our Rhodesian Heritage: The Umtali Museum,” National Museum and Monuments of Zimbabwe, 24 April 2012.p16. rhodesianheritage.blogspot.co.uk

⁵⁵ Blake D. „Umtali Museum Expeditions to the Chimanimani Mountains”, the journal of herpetological association of Rhodesia, September 1963, No.21, p.6

⁵⁶ Ibidp16

received.⁵⁷ This was mainly due to the proximity of Mozambique and the pre-colonial activities of the indigenous people and the Portuguese around the 16th and 17th century. These activities were of great importance in the historical events of Rhodesia. Manicaland was a sphere of influence during the period, the whole area was covered in a web of trade routes and trade items were discovered during colonialism and these were of historical importance as whites used them to write memoirs which attracted more whites to come to Rhodesia. The museum was also fed with artefacts from Tibet and New Guinea.⁵⁸

Within the department two galleries on human science were created. The Whitehead gallery focused on archaeology which exhibited the emergence of man from early, middle and late Stone Age. It also included the history of the Iron Age. The gallery exhibits included Eastern Districts rock paintings. A wide range of bracelets from the Iron Age period were exhibited amongst the collections on display. Amongst the bracelets were copper bracelets, iron and bronze bracelets. The collections exhibited in this gallery were excavated from a number of historical sites which included the Murahwa hill Nature Reserve, the Ziwa Site where agricultural implements were discovered which evidenced the history that the Ziwa people were the first early farmers of that area, these discoveries also included early pottery artefacts. At the Altar site a number of soap stones were discovered. Reproductions of the soap stones were made and were displayed.⁵⁹

⁵⁷ H.H.K Bhila, 'Trade and Politics in a Shona kingdom; the Manyika and the Portuguese and African neighbours 1575-1902', Longman Press .p10.

⁵⁸ D.G Broadley, "Our Rhodesian Heritage: The Umtali Museum," National Museum and Monuments of Zimbabwe, 24 April 2012..rhodesianheritage.blogspot.co.uk

⁵⁹ Mupira P, "The Mutare Museum", National Museum and Monuments of Zimbabwe. September 2014 p11.

In addition, ethnographical artefacts were also exhibited in the gallery. The most important section was the section which had the exhibitions of pottery samples and basket ware which were made in the period in question. Ceremonial axes, snuff boxes and head rest were also amongst the collections on display. The Eastern Districts had intricate carving and copper works which were evidenced by a collection of knives which were part of the collections. The Eastern Districts gallery's strong hold was in the exhibition of the history of Manicaland an intriguing display was a copy of the Diana's vow rock painting which is in Rusape. An important period in history of Rhodesia was also exhibited, this was the pioneer periods. Personalities, photographs and personal possessions were exhibited and a number of centres which included Umtali, Inyanga, Gazaland and Mount Selinda were also on exhibition.⁶⁰

It is imperative to note that during the early years of the museum's establishment the museum practised heritage management to a certain percent. The inspection of monuments was done often this was because most historical sites they focused on were in areas which were humorous. Therefore often inspection was needed as the climatic conditions destroyed the rock paintings if they were not attended to.⁶¹

Another department in 1951 was established this was the department of zoology.⁶² Its strong hold was the exhibition of birds. It focused of ornithological but mammals, amphibian and reptiles. It consisted of a national collection the night jar collection. The keeper of the

⁶⁰ M.A Bordini, "Our Rhodesian Heritage: The Umtali Museum," National Museum and Monuments of Zimbabwe, 24 April 2012. P20.rhodesianheritage.blogspot.co.uk

⁶¹ M.A Bordini, "Our Rhodesian Heritage: The Umtali Museum," National Museum and Monuments of Zimbabwe, 24 April 2012. P21.rhodesianheritage.blogspot.co.uk

⁶² H.D Jackson, "Our Rhodesian Heritage: The Umtali Museum," National Museum and Monuments of Zimbabwe, 24 April 2012. P21-22.rhodesianheritage.blogspot.co.uk

department was Mr. D.G .Broadley. Expeditions on the research of birds were carried out within the districts of the province and field studies which were carried out in Australia nad south America.⁶³

Captain Boulton maintained a collection of live sangoma and vervet monkeys and later spotted hyena in the grounds of the museum.⁶⁴ These were amongst the earliest collections of in the museum; these artefacts were amongst the first to be exhibited in the utopia house which was donated by Kingsley Fairbridge. Later these were exhibited at the old silver oaks hostel, then the museum which had a larger ground for outside animals. It must be understood that these artefacts, from a paralysis of analysis mainly were artefacts which were collected under the influence of the individuals' interest. It is imperative to note that collecting and conservation and research in the main supported the development of exhibitions. These displays were arranged to benefit the scholar, the collector and the craftsman, a knowledgeable audience satisfied with minimum of interpretation. These collections were the centre of the museum and whether or not they formed part of a public display or not it was not of much importance to them.

After the 13th of September 1964, the natural history of the Beit, Mezzanine and Eastern district galleries were all completed in the time for exhibition in the new Mutare museum.⁶⁵ The eastern districts galleries represented the whole of Manicaland and the most outstanding spectacular thing about this gallery was the Chirinda forest and the introduction to the insects. Two striking displays were installed at the entrance of the eastern districts galleries which

⁶³ Ibid

⁶⁴ Ibid

⁶⁵ Mupira P. 'The Mutare Museum', 'National Museums and Monuments of Zimbabwe September 2014, p11.

included two metre high pictorial maps of Manicaland by Mrs Kelly and a series of colour enlargements of local wild flowers by Mr D .C.H Plowes and also included his personally arranged excellent collection of bird's egg in a series of four cases on the mezzanine gallery.⁶⁶

One can argue that the interest of the society and their great effort made up the early existence of the museum. It shaped up its appearance and as these expeditions were carried it improved the standards from time to time which is the sole reason why the museum was being recognised as one of the museum with a lot of collection in the 1970s.

1.4 TRANSPORT

The transport gallery was only established in the 1970s this was because of the centralisation process which made transport the central focus of the museum. This was also after the museum was registered as a public institution and was in the hands of the government. Although it must be noted that most contributors to this section of the museum were whites as motor clubs which were slowly evolving in this period were the main members. It connected the whole of Rhodesia as cars were auctioned in the museum and conducted some of the motor race shows.

Collections of transport modes from the pre-colonial period to the colonial period distinguished the museum from the rest of the other two museums. An exhibition of road and sea transport was done. Unfortunately the rail transport was later removed from the museum to the Bulawayo museum of railway. One of the main reasons for this was because of how whites

⁶⁶ Ibid

found it difficult in travelling which led to the earliest inventions of vehicle.⁶⁷ In the road transport section, the museum displayed earliest modes of transport which were animal drawn wagons. The museum had in their possession written texts of experiences of whites in the animal drawn wagons and how at other times their workers dissented them in tsetse fly infested areas, how the animals were affected and how journeys were long. On display were also the earliest forms of vehicles for agriculture.⁶⁸ In the early 1930 there started to emerge a small group of vehicle inventors of private cars. The museum got these cars either on donations or purchase. They also used the museum as an auction centre for cars and thus how classic car clubs emerged within the museum.

1.5 CONCLUSION

It is imperative to note that for the museum to have had existed it was because of the society and especially Captain Boulton whose efforts were extra ordinary. Right from the beginning they were more than willing to work hard for the museum to be a success. The museum curators also played important roles in the origins of the museum. They also worked twice as hard to bring the collections together so as to showcase them. The interest and potential that the society had in developing the museum made the museum to gain patronage. If one critically analyses by the society making the museum an institution of all activities and societies in Umtali helped in making the museum grow stronger. Although the museum's collection and

⁶⁷ Mupira P. 'The Mutare Museum', 'National Museums and Monuments of Zimbabwe September 2014, p62.

⁶⁸ Ibid.

documenting systems were poor the museum still managed to gain popularity as the galleries were attractive enough. Through researches the museum staff proved to the country and world at large that mutare museum needed to be noted as a repository of information and objects of much importance in the Zimbabwean and African histories.

2. CHAPTER 2

THE EVOLUTION OF THE MUSEUM IN THE 1970S

2.0 INTRODUCTION

The Umtali museum had its successes and its failures, the future plans were to improve on the mistakes that had been made the previous years. The museum had to make adjustments on systematic collection and display style. The museum's future plans were to replace the old order with a new order. The changing of the museum from operating under the society to operating under the Trustees of National Museums was seen as a great step which the museum took; this changed the dimension and focus of the museum.⁶⁹ The museum shifted to operating as a parastatal aided by the government. It meant that the museum was included in the national budget and received an annual grant which was of much importance the operation of the museum. Due to this shift it meant that the museum had also shifted power. By 1973 the museum marked an event of historical importance in the existence of the Umtali society.⁷⁰ The event changed the position of the society in the operations system of the museum

The main agendas in the museum were on expanding the museum building and research topics and areas of research. The number of officers increased slightly in the 1970s. Plans for the establishment of the transport gallery were implemented.⁷¹ The museum had gained so much popularity in the late 1960s due to the Herpetological Association of Africa in which the Umtali

⁶⁹ Mupira P. 'The Mutare Museum', 'National Museums and Monuments of Zimbabwe September 2014. P8

⁷⁰ Ibid p 17.

⁷¹ Ibid p17.

museum was the headquarters. The scientific publications were another reason why the museum gained so much popularity as the documents reach far and near.

The Rhodesian wars to a larger extent did not affect the museum negatively. The first stage and last stage of the war did not affect the museum, from the staffs to the building only the national monuments were affected as the war was intense in the mountainous areas where bush was much available.

2.1 EFFECTS OF THE RHODESIAN BUSH WAR ON UMTALI MUSEUM

The second chimurenga took place from 1964. 1964-1972 was the first stage of the war; this war was known as the Rhodesian Bush war.⁷² As its name this was designed by the black indigenous people that it was hosted in the bush. It took time for the war to get into towns as the blacks had no proper ammunition as the whites. The war therefore did not affect the museum badly but that the national monuments were abandoned by the whites due to the fear of the guerrillas. The guerrillas used the mountains where there were thick dense bushes and hid in caves, some of these which were sites declared as national monuments. The first stages of the war there were not characterised by intensified insurgencies⁷³.

⁷² Palley, Claire (1996). "The Constructional History and Law of Southern Rhodesia 1888-1965", Oxford, Clarendon Press, p. 88

⁷³ Beckett, Ian .F.W (2007); "Rhodesian Army Counter Insurgency", Retrieved October 2011.

The second phase of the war thus 1972 to 1979, the war had intensified.⁷⁴ Fear had gripped whites as they were reported cases of small knitted white community being massacred. This called for the period of white service in the army. This led to some companies being closed and slowed down some operations. Although it was like this the museum was still not affected but rather the operation were hampered as all places that had been scheduled for research were areas with intensified insurgencies. Therefore research in Zimbabwe was difficult to carry out especially in other eastern districts but they changed focus and carried out research in Umtali and abroad.⁷⁵ The national monuments were affected to a larger extend. The areas of the sites which had been developed and maintained over the years were destroyed. Most rock paintings in Inyanga by the end of the war had deteriorated and these situations worsened as heritage management was resumed in the late 1990s. The rock paintings in the eastern districts which needed often maintenance got to stages where they could barely be seen.

2.2 THE NATIONAL MUSEUM AND MONUMENT ACT OF SOUTHERN RHODESIA 1972.

The beginning of the 1970s the museum was beginning to reconsider its way of operation. The museum Act of 1936 was amended in 1972.⁷⁶ This act was revised due to a number of reasons which were to replace the old order of museums and monuments to new order. The application of museology theory had only then been adopted in Rhodesian museums. This theory transformed the museum from being privately owned to public friendly institutions.

⁷⁴ Peter Abbott, "Modern African war(1), Rhodesia 1965-1980", London UK, Osprey publishing 2001, p 10.

⁷⁵ H.D Jackson, "Our Rhodesian Heritage: The Umtali Museum," National Museum and Monuments of Zimbabwe, 24 April 2012. P21-22. rhodesianheritage.blogspot.co.uk

⁷⁶ National museum and monuments acts 17/1972

Although it can be argued, many scholars like Geoffrey state that the theory's implementation was rather at a slow pace.⁷⁷ The museums in Southern Rhodesia museums applied this theory at a rather slow pace as white minority rule was still strong in Southern Rhodesia. Rather it was that the adjustments were only to benefit the whites as their rule segregated blacks. At this stage all the museum suffered from an indistinct identity and discord of purpose. Another factor that hampered the museum's development was that the museum staffs were rather not professionally trained but recruited due to experience that they could carry out the duties they did.⁷⁸

The situation changed as the museum continued to interact with other museums and companies which at that time kept the museum running. As the museum came to be partly organised by the government it joined in professional associations which led to a great leap forward in development issues, the museum staff started acquiring knowledge on how to develop exhibits, display systems and collection and documentation system. The development of animals and natural history and science led to the creation of specialised collections. The developing spirit of investigation in the museums led to the development of collections.⁷⁹

The board, in the 1972 Act, constituted of five members from the three national museums of Rhodesia.⁸⁰ This was an Act to form a board of trustees which was mandated to carry out the administration of museums and monument of Rhodesia. It was to develop and offer administrative services to museums and monuments of Southern Rhodesia. It was also mandated

⁷⁷ G. Williams , 'History of the museum', Encyclopaedia of Britannica, www.britannica .com accessed on 14 April 2015

⁷⁸ Ibid

⁷⁹ G. Williams , 'History of the museum', Encyclopaedia of Britannica, www.britannica .com accessed on 14 April 2015

⁸⁰ National museum and monuments acts 17/1972

to preserve antiquities. The act consisted of six sections which dealt with different issues concerning the National Museums and Monuments of Southern Rhodesia (NMMSR). The general outcome of the Act was how the board was to operate. The Minister of Home Affairs which museums and monuments were operating under was given the power to declare under National Museums and Monuments of Southern Rhodesia any site a national monument and to open any kind of national museum. Its Functions were to administer museums and national monuments, to preserve monuments, museums and relics, to establish and maintain records of all historical sites and museum declared and registered under the national museum and monuments of Southern Rhodesia⁸¹. So much power was given to the board of trustees of the National Museums and Monument of Southern Rhodesia in 1972.

The Act also consisted of the constitution of the board. This section dealt with the appointment of officers, it also stated the conditions required for the appointment of workers and their race and discussed possible reasons for disqualification. It also stated very well how artefacts were to be collected and this was done through the minister's consent. In summary it can be argued that the 1972 act did not change and develop much the operations and functions of National Museums and Monuments of Southern Rhodesia. In other words it rather promoted the exclusion of the black indigenous Rhodesians while promoting and extending the white minority rule. The board was able to acquire land and petition a new museum and the Minister was able to declare any monument of interest a national monuments. The indigenous black people were out of touch with the museum and the whites did put into considerations of their cultures and how they would have preferred it to be exhibited. It can be argued that museums were white man

⁸¹ National museum and monuments acts 17/1972

orientated. This has brewed a great debate as most post war scholars argue that museums did not exhibit the cultures of the indigenous people as it was but rather as they viewed blacks as barbarians and people without history.

Everything about the museum was centred on the white man. Their collections were just random and the way they exhibited them was not systematic and categorised well. In the gallery of transport in Mutare museum this was maintained up to the contemporary period and was argued by Mr. Chipangura that there was little effort given in the display and exhibition of artefacts in the museum, as everything was just everywhere without any meaningful order and system.⁸² This was evidenced by the Beit gallery which consisted of transport artefacts, zoological specimens, a traditional healer and kitchen utensils. Scholars have generally argued that museums did not include blacks, which to a larger extent is very valid. Although according to an interview Mr. Mupira argued that the notion was not valid, whites did included blacks in the museum.⁸³

He further on mentioned that in the periods of 1960s and 70s whites included blacks through the exhibition of the indigenous people's culture of the eastern districts. One of the largest galleries of the museum constitutes the exhibition of the Eastern districts so it was a misconception that whites did not engage blacks. Mr. Mupira's argument was valid in the sense that whites included the exhibition of the Eastern districts in the museum, but Mr. Mupira's argument is not valid to a larger extent as one notes that whites displayed these galleries without

⁸² F Chaterera, V.Z Nyawo, "Decolonising the Museum; the case of the Military Museum of Zimbabwe"
International Research Journal of Arts and Sciences, Vol 2, p 9

⁸³ Interview by Muyambo Gracious with Mupira p at the mutare museum

the indigenous man's consent. They were rather out of interest that they got to exhibit them not that they felt there was a need to showcase the cultures of the black indigenous people with a deeper meaning in historical records. However one questions Mr. Mupira's argument as in one of his articles he laments that the demeaning and thematically out of context bushmen displays in the museum must be removed as they depicts the stereotypes that existed within the museum in the colonial period.⁸⁴ In the interview Mr. Mupira supported his argument by mentioning that museum records showed that whites interacted with blacks but the only interaction of blacks and the museum was after 1980 when all bars against blacks were lifted. The only blacks that were involved in the museum in its early years were workers, who worked as security and or those which helped them in their expeditions of research as carriers and trackers of animals.

2.3 CHANGING FORMS IN THE MUSEUM

The museum experienced so many changes. The Beit gallery was finished and the foyer was renovated completely for the reasons to provide better facilities. Display systems were developed on temporary basis. The Umtali society was dissolved and all of its asserts were handed over to the museum. The museum established another society which was the Umtali Scientific and Cultural Association which had the mandate to promote and develop scientific and cultural activities in Manicaland. This society was to operate under the museum.⁸⁵ It also led to inclusion of different school participation in the museum as it connected students by identifying their talent through scientific projects competitions which it hosted. Mr Mukonavanhu noted that,

⁸⁴ ibid

⁸⁵ Mupira P. 'The Mutare Museum', 'National Museums and Monuments of Zimbabwe September 2014. P16

Students were linked with companies interested in the particular exhibitions they made on these competitions. They were then supported in their academics and their talents were developed by them being networked with organisations in the country and abroad which were also interested in assisting such children. To add more as a means of expanding the coverage of the people exposed to the museum a mobile museum was also established which mainly went into schools.⁸⁶

Students came in to visit from as far as Biriri Mission School, although the museum underwent a phase whereby a great percentage of registered schools in the museum stopped interacting with the institution, this however was due to the economic instabilities that the country faced in the periods from early 1990s up to 2008. It can be asserted that although most ties were disconnected some schools continued their interaction with the museum.⁸⁷

He further emphasised that this assisted children and made the museum more popular during its early years. In 1974 there was so much need for that establishment of the culture centre for the use by different community clubs, this was not achieved but a solution was found when the museum managed to lease the Kopje house which was used as a culture centre and for purposes of storage.⁸⁸ The whole department of antiquities was moved there. The reason behind the failure to establish a culture centre was because the new society failed to raise enough money for the building. This was not the only failure the museum had due to finances but the lecture hall project was aborted too.

A number of artefacts were received by the museum from 1976 to the end of the liberation struggle. These articles include weapons and firearms confiscated from the populace by the District Commissioner. From Rusape came the first consignment which consisted of very old weapons. In 1977 a donation was made of money and the mesh fence which was used in the

⁸⁶ Interview by Muyambo Gracious with Mr. Mukonavanhu on the 9th of September 2015.

⁸⁷ Ibid.

⁸⁸ Ibid p17.

building of an aviary for livestock. In 1979 the museum was redefined into a holder of the national transport collection through the centralisation programme.⁸⁹

2.4 CONCLUSION

In a way of analysis, one may conclude that the museum did not develop much from the levels and standards of the 1960s. Many changes had to be implemented but these were never done, though critical changes were needed. The 1972 Act did not develop much. Access was granted for research and power to recognise and petitions sites to be national monuments. The Act was not very effective as it is noted up to this day. The museum's standards of operation were very poor. The museum was still using the old dated card system and as collections kept pilling on documentation was difficult. Also to note was the exhibition which was still poor. The second chimurenga was not that destructive to the museum building but it affected the national monuments and relics. This was due to the intensification of the insurgencies in the mountains and bushy areas. Researches were hampered as there were redirected so as not to allow the struggle to stop the operations of the museum.

⁸⁹ibid p18

3 CHAPTER 3

RECONFIGURING A WHITE MUSEUM TO A BLACK POST COLONIAL MUSEUM 1980-2000.

3.0 INTRODUCTION

There are so much unresolved conflicts between the past and the present in the day to day running of the museums in Zimbabwe and Africa at large the economic meltdown has led to the complete slow down running of Zimbabwean museums.⁹⁰ The early years of independence proved to have changed the focus of the museum. One of the most immediate changes was the collection and documentation style. The rest were only in theory but never practical. The museum was being redirected from being a place for thinking and studying but a communication centre. It moved from being a repository centre of artefacts to an information centre which would provide information on the region and the communities within it. Aims were to introduce digital museum but this was hard achieving.⁹¹

The move to transform the museum from one that emphasised the homesick aspects of colonial artefacts to one that looked at scientific, technological and cultural development had been viewed with suspicion by the government. Many appeals were made in a bid to change these colonial norms but to a very low percentage had this been achieved. It rather was only in theoretical forms and not practical. Since the attainment of independence in Zimbabwe, Zimbabwean museums have been affected by one thing or another. From loss of popularity since

⁹⁰ ICOM, ed.1992, "What Museums for Africa: Heritage in the Future". Paris ICOM

⁹¹⁹¹ Ibid

the most visitors were whites and most donations were from them to loss of finances. These effects rather depopularised the museum. It must be understood that little was done to change the deteriorating outlook of the museum. It is imperative to note that within the country from 1980 to 1985 scholars were rallying for the decentralisation of museums. Through decentralisation it was aimed that it was to promote different cultures which existed within the country. Notably the first step was taken by the former president Canaan Banana that opened a culture house in Murehwa⁹². The idea of decentralisation was not implemented anywhere else and it remained history as it is

3.1 CHANGING FORMS OF THE MUSEUM

Decolonisation was the generally outcry of many scholars in the country on the issues regarding the age the museum existed in. However it will be a total misconception that change was not fostered in the Mutare museum. The coming of independence brought with it the changing of colonial names of museums in general. The well known Umtali museum was changed its name to The Mutare Museum. In 1980 the structural restorations of the Utopia house were finalised and by 1981 utopia house was the first re furnished historic house in Zimbabwe. This was a great achievement within the Manicaland province.⁹³

The museum act was never amended thus during and after. Although the NMMZ Act was not altered in any way after the attainment of independence there were so many changes that

⁹² IFACCA: Cultural Houses and Community Clubs, 30 August 2012. <http://www.nartaszim.org> accessed on 20 August 2015

⁹³ Mupira P. 'The Mutare Museum', 'National Museums and Monuments of Zimbabwe September 2014. P20

were seen in the Mutare museum. By 1980 there was a centralisation programme which was being implemented.⁹⁴ This affected the museum in so many ways. The centralisation programme was designed in a way that was meant to make museums focus on specialisation. Dr Broadley was one of the implementers of this programme and by 1981 the natural museum (National Museum) in Bulawayo received the herpetological collections which were formally possessed by the mutare museum⁹⁵. The transfer of all antiquities to Mutare Museum was effected from all the regions of the country. March 1981, the museum rock art collections were transferred to the Zimbabwe Museum of Human Science (Queen Victoria Museum).⁹⁶

The museum due to the centralisation programme received a large number of collections. In total from 1981 to 1984 the museum received a total of 1000 artefacts.⁹⁷ These artefacts were received either by purchase or donations. Most the collections a number of vehicles were received. In 1981 a Bristol bus which was once a Guinea Fowl School bus from Gweru was donated, a 1951 Morris Minor and a Model A Ford was also received. In 1983 to 1984 amongst the donations made were, a 1955 Vauxhall Velox, a 1948 Farmall Club Tractor and a 1957 Series One Land Rover. In the same period a half scale ox wagon was also donated. This gave an upgrade of the transport gallery which was completed in January 1982. It was due to this centralisation programme that transport became the centre of the museum. The collections of transport artefacts became intense and the building of the transport gallery was started. In 1995 to 1996 two vehicles were received by the museum through donations. A 1957 Austine /Nash

⁹⁴ Ibid pg19

⁹⁵ Ibid p20

⁹⁶ Ibid p21

⁹⁷ Mupira P. ‘; The Mutare Museum’, ‘National Museums and Monuments of Zimbabwe September 2014. P22

Metropolitan and a 1961 Chevrolet Biscayne were added to the transport collection. The Chevrolet Biscayne was the first post war American car to be added to the collection. In 1997 (PTC) Post Telecommunications Company donated the Puma Jackal armoured vehicle. This vehicle was used in the Rhodesian war as a spy car and it was the first kind of its own vehicle held in the museum. A Leopard armoured vehicle was added in the collections in 1999 and a printing press machine by the Manica post.⁹⁸

The number of black workers started rising with the advent of independence. Black workers in the museum before independence operated in the areas of low ranks. By 1982 black workers were being promoted to upper ranks. In 1982 Mr Jonh Thokozane was made the Deputy Regional Director, he focused on the inspection of abandoned National Monuments which was due to the intensification of the war in the years which had passed⁹⁹. If one critically analyses there was a sharp rise in black workers within the museum. Another grate change also occurred in 1988 when Mr P Locke resigned and was replaced by Mr.Jephias H Chipoka who was transferred from The Military Museum of Gweru. He was the first black Regional Director of Mutare Museum. In 1989 the first black trained archaeologist was Mr Stephen Chirawu who developed an interest on the agricultural terraces of Nyanga. This was the beginning of the involvement of the indigenious people in the museum. Although it must be understood that whites still had a strong hold in the operations system of museums at large.

This was mainly because of the brief changes that independence brought with. The museum was still affiliated by white man's ideas. Another addition was made in 1995 through a

⁹⁸ Ibid22-24

⁹⁹ Mupira P. 'The Mutare Museum', 'National Museums and Monuments of Zimbabwe September 2014. P22

transfer from the Zimbabwe Military museum. Mr Mupira joined the Mutare museum staff and was given the post of curating in the department of archaeology. He was assigned to work on the developments of the Ziwa National Monument. Mr Chiwaru passed away in 1999 after a short dedicated time and effort to the museum archaeological collections. He had accumulated a lot of information which included site plans and photographs of the archaeological site of the Nyanga terraces.¹⁰⁰

Although standards in the museum began to change slowly to the visitors did not notice much of the changes rather they emphasising why they were not interested in the visiting. In an interview with Chipu Pundai the seriousness of the issue of visitors was put into consideration. She noted that,

It is very hard for me to visit the museum because I have no idea what is in there. The last time I went there it seemed like a mortuary withhold dead things. It is just surprising why I would be asked to visit because the building its self is in bad shape one would think something bad will happen after entering.¹⁰¹

Although effort on changing museum standards was being noticed it is imperative to note that the views of the people about the institution were more of negative and something had to be done about that. Many were comments as the one above for the museum. Some of which led to the suggesting of revamping tone of the galleries.

¹⁰⁰ Ibid 23-24

¹⁰¹ Interview by Muyambo gracious with Chipu Pundai.

3.2 CHANGES IN MUSEUM OPERATION SYSTEMS

In 1980 the documentation and collection system of the Mutare museum was changed, due to the increased awareness of the potential use of computers in museums to improve its standards.¹⁰² The decision was promoted by the NMMZ early in 1982. Before 1980 the museum was using the card system and the miscellaneous system (manual) for documentation and collection system. This system was old and out dated. The main reason probably for the implementation of the MDA in the 1980s was mainly because an increase was noted in the collections. The new system was a uniform system which was of a high standard. During this period the Mutare museum was the only museum that had adopted this new museum documentation system. The MDA was adopted to form the core of a comprehensive locally designed documentation system. Initially the cards were used to form manual catalogue although the data was recorded in a form suitable for immediate computerisation.¹⁰³

In 1985 a computer was donated to the museum to assist in the documentation and collection system of artefacts in the department of antiquities. The computer was donated by the German Company Metro Buro Techniks to foster computerisation of artefacts.¹⁰⁴ This precipitated the re-registration of the numismatics collections which were transferred from the Zimbabwean Museum of Human Science and 1180 bird specimens. This was effected by the MDA system. Besides the MDA development the museum was incorporated in the (SAMP) Swedish African Museum Programme which was hosted by Sweden for the aim of creating a

¹⁰² Museum Documentation Association. Duxford 1980.

¹⁰³ Ibid

¹⁰⁴ Mupira P. ; The Mutare Museum, 'National Museums and Monuments of Zimbabwe September 2014. P26

strong network system between African museum and Swedish museums.¹⁰⁵ The SAMP-project aimed to share knowledge, information and experiences. The long term goal was to promote and strengthen African museums' cultural identity and create more awareness on the significant of culture in the development of civil society. Furthermore it was for the development of a mutual understanding of African and Swedish culture. The main reasons for the participation of the museum in national and international associations' programmes were as so as to develop the standards in the museum, on collections system, displays and exhibitions. The museum participated in the 1991 exhibition workshop which was held in Inyanga where the construction of the Ziwa site museum was in progress. Donations by SAMP were made for the museum. The workshop's theme was how an exhibition develops?¹⁰⁶

Another programme was implemented in the museum; a computer based pastel accounting system. This was facilitated by SAMP which financed the installation also. The first internet connections and email connections were installed in the museum in 1998.¹⁰⁷

3.3 ECONOMIC HARDSHIPS FACED BY THE MUSEUM DUE TO INFLATION.

After 1980 museum space was a challenge due to a number of reasons which included the museum being small compared to artefacts which were received and that the kopje house and utopia house were declared national monuments. This led to the proposal of a project to expand the museum and to build a culture centre. Although a grand of up to \$47 000.00 was received by

¹⁰⁵ Leo Kenny, Beata Kasale: Swedish /African Museum programme (SAMP): An evaluation conducted by the section for culture and media at the department for democracy and social development of the Swedish international development authority. Stockholm 1995

¹⁰⁶ Mupira P. ' ; The Mutare Museum , 'National Museums and Monuments of Zimbabwe September 2014. P27

¹⁰⁷ Ibid p29

the museum from the Beit Trust, the project could not be carried out due to inflation.¹⁰⁸ Zimbabwe was hit by severe droughts which led to a sharp increase in commodity prices. Although inflation was bad the government did not reduce museum grants rather adjustments were made to meet the museum annual grant. According to Ivan Murambiwa the museum grants were received normally by the museum.¹⁰⁹ The government gave these grants in us dollars using the applicable rate exchange. The government grant was increased from 1992 to 1997 by 73%. This represented an annual increment of 18% in us dollar. Conversely, in the periods of 1992 to 1997 the five percent funding of the museum was not achieved the public funding decreased this was due to the drop of local and foreign visitors by 32%. A drop in registered school's participation was 46%. The reasons for these drops were due to general economic hardships¹¹⁰. This was recorded on a national basis because the economic slide down affected all museums.

3.4 DECOLONISATION OF THE MUSEUM

The decolonisation of museums in Zimbabwe has brewed a great debate amongst scholars. Museums have long operated under colonial norms.¹¹¹ According to one scholar it is a major challenge for museums to get development as museums are used as pawns in game of politics. This, it is argued, has led to the under development of the institutions due to political instabilities in the country as they operate under the ministry of home affairs. They are made to

¹⁰⁸ Mupira P. ' ; The Mutare Museum , 'National Museums and Monuments of Zimbabwe September 2014. P28

¹⁰⁹ Ivan Murambiwa, Shailet Kufa, "Public funding versus utilisation of museum facilities in Zimbabwe", paper presented at the SAMP museum without walls Conference, 1998.

¹¹⁰ Ibid

¹¹¹ F Chaterera, V.Z Nyawo, "Decolonising the Museum; the case of the Military Museum of Zimbabwe "International Research Journal of Arts and Sciences, Vol 2, p 9.

fight past ghost and therefore hinder their development. They are rather geared towards readdressing colonial imbalances than fulfilling other purposes. They support other political agendas and fail to meet the demands of the people.

Decolonisation is a term used by many, in Africa and abroad. Abroad it is a term that simply means to give independence while in Africa the term means a struggle to end colonial rule.¹¹² Zimbabwean independence brought about the decolonisation of museum names. This however did not mean that the indigenous Zimbabweans' connection to the museum was made. Rather the struggle continued on as the indigenous people mentioned that museums appeared as sacred ancient institutes. As whites were becoming fewer and fewer in the country Mutare museum faced a challenge of abandonment, it was discovered that 73% of the visitors were Zimbabweans. Records state that from the periods of 1992 to 1998 visitors were becoming fewer and fewer. This was a cause for alarm.

In the beginning of 1996 a proposal was made by Mr. P Mupira for the revamp of the Beit gallery.¹¹³ The programme was to be applied as part of the projects the association of the Mutare museum and the Varmlands museum (Sweden under the SAMP initiation). This programme was one of its kind as it was aimed at revising the needs of the people against what the museum was exhibiting. A survey was commissioned to discover the needs of the people. This survey was carried out in 1998.¹¹⁴ This approved of the former proposal that had been suggested and was of public relevance. A new direction was implemented. The Beit gallery was

¹¹² Decolonisation, <http://www.wikipedia.org> accessed on 21 September.

¹¹³ Mupira P. 'The Mutare Museum', National Museums and Monuments of Zimbabwe September 2014. P30

¹¹⁴ Ivan Murambiwa, Shailet Kufa, "Public funding versus utilisation of museum facilities in Zimbabwe", paper presented at the SAMP museum without walls Conference, 1998.

to be redesigned on the Shona culture displays. A well presented designed model was made for the new Beit gallery. The outcome of the survey was that the museum displays were not so popular with the crowds. They learned that the gallery which was of much interest to people was the Eastern Districts gallery and the public wanted the exhibition of the Shona cultures to be included in it.

The outcome of the survey led to the laying out of the designs and plan of the new Beit gallery. At workshop held at the museum in 1999 in January, which was sponsored by the Varmlands museum, a new modified plan for the Beit gallery was produced and Anderson Kadhamma a set designer from the Sweden museum of Varmlands layed out an inspiring design which was meant to form the basis of the new display.¹¹⁵

A fundraising was set up for the revamp of the Beit gallery but this did not assist the museum in any way during the year 2000.¹¹⁶ This was the only attempt at decolonising the museum. The proposed project was not carried out as assumed. The government failed in some way to foster the decolonisation of the museum. It is of paramount importance to note that the main issues raised by people upon the things to be corrected were the decolonisation of the displays, labelling of artefacts and including the use of the mother language in the descriptions of artefacts.¹¹⁷

Many were the ways of decolonising the museum but these were only in theoretical terms and were never implemented. There were many concepts to be consider on the issue of

¹¹⁵ Mupira P. ‘; The Mutare Museum’, ‘National Museums and Monuments of Zimbabwe September 2014.p31

¹¹⁶ ibid

¹¹⁷ Ivan Murambiwa, Shaiet Kufa, “Public funding versus utilisation of museum facilities in Zimbabwe”, paper presented at the SAMP museum without walls Conference, 1998.

decolonisation, it can be argued that the issue of restructuring the museum was over emphasised ignoring what the people would have want to see since times had changed but they only had one goal which was to re-design the museum. However, decolonisation meant changing of colonial names in the museum from galleries to labels of the artefacts, the change of or inclusion of other native languages in the museum so as to make it friendly, change of classification and arrangement of artefacts and re-description of artefacts because most of them have descriptive names of people and areas that people cannot fully construct and the specification of explanations.¹¹⁸

Museums development at that time needed a strategic orientation that attempts to decolonise them internally and externally were approached systematically.¹¹⁹ They were to find modes of explaining, presenting and redefine local cultures of Zimbabwean people in a manner which enhanced the understanding of the past and present.

According to Mr. P Mupira the implementation of museological thinking had led to the outlooks of the museum displays, change of mutare museum in a certain way, although it must be understood that most of the presented stereotypes in the traditional museum were a result of lack of critical thinking. It was also due to lack of resources and radical implementation of changes in the museum which were to have met all the activities related to the democratisation of the practices in the museum.

¹¹⁸ F Chaterera, V.Z Nyawo, "Decolonising the Museum; the case of the Military Museum of Zimbabwe" International Research Journal of Arts and Sciences, Vol 2, p 13

¹¹⁹ G. Williams, 'History of the museum', Encyclopaedia of Britannica, www.britannica.com accessed on 14 April 2015

The only second success the museum made on the issue of decolonisation was the decentralising of the museum. Decentralisation of the museum took place in the mid 1990s when Ziwa site museum was established.¹²⁰ The main reasons were that it was not of much benefit for the public to go to mutare museum for the description and information of the site and be told to go to visit the site. It was realised rather better and cheaper for the public interested on the subject to get all the facts and site seeing at the same place. Besides that there was a growing need of exposing the rural communities to culture houses and or museums for national monuments just like the Great Zimbabwe monument which has a museum.

Apart from the decentralisation of the museum, the staff had been trying very hard to reintroduce the many concepts which existed in the institution before centralisation and independence. The institution could not afford the mobile museum for elementary, primary and secondary schools but they have made important strides in accommodating them whenever they visited the museum. Rejoice Masomere shared her experience,

I saw vintage cars in one of the galleries and they were all grant in the sense that i got to see and touch what was invented a lot of years back before I was born. These have made me realise that development is a process which took place since ages ago. The old age animal drawn forms of transport relate to some carts that are being drawn in towns today as a means of self employment, thus remodification of the past methods although in the rural areas these animal drawn modes of transport are still frequently used¹²¹

This was emphasised by a grade seven female student from one of the primary schools in Dangamvura Mutare. More of these comments came from several students who expressed and

¹²⁰ Mupira P. ' ; The Mutare Museum ", 'National Museums and Monuments of Zimbabwe September 2014. P27

¹²¹ Interview by Muyambo Gracious with Rejoice Masomere .

how they interpreted different kind of artefacts in the museum. This clearly shows that the museum is a strong tool in the education of children of all ages. Moreover comments were also made on how the tour guides treated the students upon visits which emphasised how treatment contributed to the popularity of the museum. Tawanda Gwede commented that,

The nice teacher from the museum took us and they explained what we saw. The gallery I liked was the Eastern Districts gallery where I saw and got to learn about the eastern district people and culture. I saw a N'anga figure and I liked it because I like art. The museum showed me how life was experienced in the past. Some of the things we practise today though different but are same with the past in a way.¹²²

The comments were from a first year secondary student Tawanda Gwede who had visited the museum for the first time. This gave so much emphasis that the museum and what is stored inside is of much importance though standards have to be upgraded to better the education of the students as they are the future leaders. Henceforth, the Boulton gallery has been placed again under renovation where the museum has decided to introduce the digital gallery. Mrs. Chiripanhora emphasised that,

This is whereby we are introducing the digital museum, it is attempts to remove the old don't touch system with the new touch and learn system which will also be entertaining and educating students at the same time. Students and researchers will have the opportunity to use technology in their research. Students in particular will touch on touch screens and learn whatever they want. This will attract them and will improve the standards of the museum and increase visits. The revamping of the gallery began in 2014 and the whole digital gallery will be finished in 2015 November.¹²³

¹²² Interview by Muyambo Gracious with Tawanda Gwede.

¹²³ Interview by Muyambo Gracious with Mrs. Chiripanhora at Mutare Museum

Mrs. Chiripanhora works in the department of archaeology in the museum. This revamp if all goes well will be similar to the Robin Island Museum which already has encompassed technology in the museum. The visitor have chance to learn solely using the touch screens and a set of head phones. According to a group discussion where Mr Mukonavanhu was chairing the tour guides emphasised that at times the teachers who brought children to the museum end up cutting sessions for students and this affects the whole process as the tour guide is overly emphasised on what not to explain and what to explain. One tour guide emphasised that,

One of the teachers came up to me and said don't worry explaining much. I didn't know what she meant and I got confused because it meant maybe the children were not allowed to know and participate in what i was teaching because of her religion.¹²⁴

This incredibly hampers the progress of the museum as some information is being selected out by teachers who think other ways on some of their students' religions. Another vital issue which was raised in the discussion, some teachers especially from the kindergarten over charge parents for the museum trip the only money paid is a dollar for entry but some teachers demand up to five dollars per student this makes the museum looks much more unfriendly as parents will think it is costly.

However the museum has tried much to identify students with talent and some of these students though not many have gone to far places such as South Africa and others even America. This shows that the museum has been trying very hard to be friendly to its community although

¹²⁴ Group discussion chaired by Mr. Mukonavanhu in the education department

the economy kept pressing hard on the institution leading to its slow progress. Despite all these challenges strides were being made towards decolonising the museum.

3.5 CONCLUSION

In summary, independence did not bring any hope for the museums. Although changes were implemented on collection and documentation system of the museum artefacts it was not close to the expectation of people. The museum failed in many ways not that it could be solely blamed for that but was due to political instability of the country and the economic meltdown. Many of the ideas and thoughts that people had of the museum during independence were wishful thoughts. The economy made it so impossible for the museum to develop. However to a minimum extend decentralisation was a success and the Ziwa site museum developed well as many researches were carried out after independence before the museum was established.

4. CHAPTER 4

A MUSEUM FOR THE PEOPLE: THE MUTARE MUSEUM IN THE THIRD CHIMURENGA.

4.0 INTRODUCTION

The museum's operation system in the 21st century had not changed at all. The museum's standards had not improved at all. The only implementation that had been done was decentralising the museum as it was the one and only museum in the Manicaland province. Far from improvements was the museum in the new millennium. The main problem was that there was lack of museological thinking. Many suggestions had been made but they were never implemented. The revamping of the Beit gallery was a brilliant idea but many factors contributed to it not being carried out.

In the mid 1990s effort was made in a bid to change the museum's system of collection and documentation system but this doesn't mean much changed in the running of the museum. The museum was still viewed as a sacred ancient building and critical attention had to be paid to that. In the same period the main reason that affected the museum's transition was lack of finance. There was not enough money for all the changes to be done and the new millennium worsened the situation and it was due to one of the most record breaking economic meltdown that Zimbabwe passed through in the 2000s. By the beginning of the 21st century the number of visitors kept on decreasing and the museum was becoming less and less friendly to the public. By the advent of the third chimurenga the only few sect of whites which were interested in the

museum left the country which was bad for the museum. The museum's shape had become so bad.¹²⁵ After 2010 other activities such as exhumations and reburials were practised which led to the museum participating as it was its mandate.

4.1 MUTARE MUSEUM IN THE 21ST CENTURY.

Many of the artefacts that attracted people had dilapidated and nothing could be constructed out of them. One can argue that the colonial system's design of the museum was somehow planned in a way that by the time whites would leave no one would be able to maintain. The museum's structure even up to date has been questioned. Its design does not include escape exits in case of fire out breaks. The whole plan was designed in a way that pleased the white man not at the thought of such emergency cases. The museum failed to maintain the area to an extent that the fence in the Aviary was destroyed by monkeys and huge holes were made which led to the depopulation of the Aviary as birds flew away.¹²⁶

The land acquisition programme of the FTLRP (Fast Track Land Reform Programme) in not so many ways the last of the whites minority rule end was marked by this event. In the museum many whites had either resigned from duty or died. The last regional director of mutare museum was Ms T Rogers whose services ended in 2003.¹²⁷ Possible reason could be the FTLRP which was so destructive to the whites who had stayed after independence or possible reasons can be argued. The museum's operation was affected badly by the outcome of this event as it displaced many indigenous people. The country's economy at this stage was beginning to be

¹²⁵ Mupira P. '.; The Mutare Museum', 'National Museums and Monuments of Zimbabwe September 2014. P27

¹²⁶ Mupira P. '.; The Mutare Museum', 'National Museums and Monuments of Zimbabwe September 2014. P35

¹²⁷ Ibid p34

questionable as events were repeating in a much worse manner than the crisis of 1992 and 1993. The FTLRP is amongst one of the major causes of the hyper inflation which followed in the late 2000s.¹²⁸ All these events did not make the museum's survival much easy as it was already unpopular in the 1990s. In fact it was much worse as the hyper inflation led to some of the museum staff to resign and deserted their duties due to income reductions which had come with the hyper inflation.

After 2010 the museum turned to concentrate on other programmes such as reburials. This exercise has taken museums in another dimension as it was implemented everywhere around the country. Mrs Chiripanhura in an interview mentioned that the museum managed to open another culture house in Bohera and this was successfully carried out.¹²⁹

There were many programmes which were attempted by the museum; some were successful while some were not. The museum society MUSCA was no longer part of the museum due to differences on the association's members.¹³⁰ This separation took place in August 2002. The museum formed a new association called Friends of the Museum. The association was not implemented well and failed to serve its purpose. A major cause to this was the economic meltdown of the country which led to its failure of patronage. This was one of the many programmes that failed to take off in the museum. However there were also achievements done by the museum. In 2001, the museum in association with two of the Sweden museums

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¹²⁹ Interview with Mrs Chiripanhura on the 9th of September 2015.

¹³⁰ Mupira P. ; The Mutare Museum, 'National Museums and Monuments of Zimbabwe September 2014. P34

Malma Museum and Skelleftea Museum was able to start a new project under the theme, hot or burning issues of the contemporary.¹³¹

This initiative was aimed at discussing some of the news breaking issues that were affecting the region and country at large at that time. A hot spot was established in the museum which was for voluntary testing and counselling on HIV/AIDS.¹³² This was successfully carried out. In the same year of 2001 a solution for the space crisis which was raised in 1995 was found. Mr Mupira had suggested using up the garage and since there was a financial crisis it was seen as a viable solution for a long time. And Ms B Mureya had also produced a detailed analysis of the storage conditions of the collections in the department of antiquities.¹³³

In the year 2004, plans were made to build snake pits and a fresh water aquarium. In 2005 detailed plans for the snake pits and the draft plan for the aquarium were handed over to the board but the projects were not carried out again. The economy had at this point hampered all museum operations since many things that needed to be done required finance either from the public or the government but it was not possible due to the meltdown of the economy.

4.2 SHIFTS IN THE MUSEUM FORMS, INFORMED BY THE THIRD CHIMURENGA POLITICS

It can be argued that the FTLRP did not affect the running of the mutare museum directly. The FTLRP was a catalyst to the deemed failures of the museum, this was because the museum was first affected by the 1992 to 1993 drought that caused the first hyper inflation

¹³¹ Ibid p33

¹³² Ibid

¹³³ Ibid p32

which affected the whole country's stability. It was then amongst the causes of the second, one of the highest outbreaks of hyper inflation ever recorded in the world, hyper inflation. It can be argued to a certain extent that the FTLRP led to the last white employee in the museum to resign from her post as a regional museum director of the museum.¹³⁴ Although it is debateable. Looking back in the 1990s the end of the 20th century had turned bad for the museum as the museum was in financial crisis which hampered most of the so needed upgrade of the museum. In the mid of the FTLRP visitors were scarce and rare. The main reason was that the FTLRP displaced so many people which were potential visitors and contributors to the museum's collections and finance.¹³⁵

The economy of the country was affected so badly to the extent of one not having hope it was going to pass away. Economists argue that the GDP fell remarkably due to this transition of large scale farmers to small scale farmers.¹³⁶ This exercise occurred when the country was still recovering from the economic losses due to the 1992 and 1993 worst droughts experienced in Zimbabwe. This growth was affected by the FTLRP which was timed wrongly. As the economy shifted further down wards in the early 2000s, it was the same with the museum standard and development schemes. As the FTLRP proceeded in 2002 to 2003 so was museum's popularity falling apart. The turn of events in the new millennium did not leave a room for any luck in the museum's running. By the mid 1990s a great suggestion had been postponed for revamping the

¹³⁴ Mupira P. ' ; The Mutare Museum ', 'National Museums and Monuments of Zimbabwe September 2014. P35

¹³⁵ IDMC, "Zimbabwe: New Evictions Likely as Humanitarian Crisis worsens", 20 august 2007

<http://www.internaldisplacement.org>. accessed on 20 September 2015.

¹³⁶ Ibid

Beit gallery. And the more they advanced in the future the more the little hope spared for the survival and popularity of the museum was further blown away.

The country's economy was further downturned by the 2005 Murambatsvina.¹³⁷ Murambatsvina was a period when the government destroyed all unsuitable extensions which were not on the original house plans. The exercise was argued to be helpful health wise as inadequate shacks were built within suburbs and haphazardly within communities. This was due to rapid urbanisation which took place within the country during that period as the country was becoming poorer and poorer making rural life harder. This disrupted so many people's lives as many citizens had unlawfully extended their houses for business sake. The event affected the museum in that as people were displaced much focus was rather shifted to it by the people and the participants of the exercise. The government failed to assist the museum finances which were at that stage critical while focusing on funding the Murambatsvina exercise. This means that the government regarded other things as important while not paying attention to the needs of the museum which were vital. From the period of 2001 to 2005 two economy dilapidating events occurred without a space of time. This led to the failure of every single project the museum tried to put in motion. Not only that was the calamity, from 2006 to 2008 was the worst hyper inflation ever recorded in world inflation record. Zimbabwe hit the ocean bottom at the beginning of 2006. The museum suffered so much as it lost some of its most valuable workers through a major cut down of salaries which was done by the government. Many workers left the country for greener pastures and the museum was left in a bad shape.¹³⁸ Another fact that led to

¹³⁷ Ibid

¹³⁸ Mupira P. 'The Mutare Museum', 'National Museums and Monuments of Zimbabwe September 2014. P36

this high staff resignation and dissatisfaction were the deteriorating conditions of the service which resulted from hyper inflation. The added effects of hyper inflation and shortage of staff in the museum created a difficult condition for the museum to finish or start other new programmes.

4.3 EXHUMATION AND REBURIALS

Exhumations and reburials have played a great role in the revival of the museum. One notes that the museum was at the verge of its demise due to lack of support, funds and activities. A great debate has brewed on the subject of Zimbabwean practise of exhumation and reburials. Many reasons for this practise have been submitted. In an interview with one of the museum staff in the department of archaeology by the name Mrs Chiripanhora the reasons behind the exhumation practise in particular the ones the museum carried out were because of the climatic conditions which led to the erosion of the top soil and hence reburials were to be carried out,¹³⁹ the museum also found out through reports made at the police stations of mine workers who stumbled on human remains while mining and in some cases reports were made of people in ecstasy believed to be possessed by the spirit of the fallen heroes requesting to be reburied. Mr Mupira noted that,

The museum had to carry out these reburials because it was only human to do so. Besides it was the mandate of the museum as its operation also encompass the national acres. There were no other attached reasons to the reburials apart from these.
¹⁴⁰

Mass graves in Zimbabwe were due to the brutality of the white colonial hatred on the indigenous people. The main reasons of these brutal judgements of extinctions of the black race

¹³⁹ Interview with Mrs Chiripanhura on the 9th of September 2015.

¹⁴⁰ Interview with Mr Mupira on the 9th of September 2015.

were either due to questioning of the racial oriented law, or being where one was not supposed to be at that time. These led to arrests, the arrests included women and children who were thought to have had been aiding the guerrillas. They were taken to centres where they were interrogated but not allowed to defend themselves and hanged without any word of defence against the accusation. After hanging they were ditched in big pits in which skeletons of mother were found with their babies' skeletons on their backs. The genocide was widely spread across the whole country especial during the second Chimurenga.¹⁴¹ These activities of genocide were not only carried out by the whites. In fact black workers of white during the period of colonialism were the ones who had the responsibility of transporting these bodies to the pits. Such that in areas where exhumations were carried out war veterans were noted mentioning names of people who were suspected and seen taking part in such cruelty activities. However there is also a general debate amongst scholars that has risen due to these exhumations. In one case similar to the Rusape exhumation and reburials where more than 600 body remains of both young and old age were done, the bodies were found still fresh. This was a disturbing discovery which went viral and raised the feeling of doubt that it was only the Ian Smith regime which was responsible for these mass graves.¹⁴²

These exhumation exercises were carried out in the department of archaeology in the Mutare Museum under NMMZ. Most of reburials like those carried out in Chimoi Mozambique were done due to the need to separate the bodies which were dumped in mass graves. It was then the museum's mandate to separate these bodies because it is mandated to safeguard the national

¹⁴¹ An article in the Manica post on fallen heroes November 21 2014

¹⁴² An article in the Manica post on fallen heroes November 21 2014

heritage in which reburials are under cultural heritage. Although the practise of exhumation and reburials has been seen as a cause of humanity many scholars have argued otherwise. They believe that besides the fallen heroes due to the worst genocide of the second chimureng, there are other causes which have not been revealed to the public. As other remains still looked fresh and less than 30 years old, some of them were still in the clothing the bodies were buried in. Minister Kasukuwere made it more suspicious when he commented that forensic and DNA test were not going to be carried out but rather the ATR leaders were to perform ceremonies of spirit evoking so as to identify the dead.¹⁴³ The comment if one critically analyses raises lot of questions. This comment was raised when one of the bodies was noted to be dripping liquid which was like blood with a strong stench.

Reburials in Manicaland were carried out in several places. The museum located these places in different ways but it must be understood that the public brought these issues up to the museum in one way or the other. According to interviews, the museum carried out reburials in a number of places; these are the Butcher site in Rusape commonly known as Kubuthcher, Herbert or Guinea Fowl Mine at the foot of Chiremba Mountain , Chimoi in Mozambique and in Haparari Sherukure. These exhumations were carried out by the archaeological team from the Mutare Museum (NMMZ) in collaboration with the Fallen Heroes of Zimbabwe Trust.¹⁴⁴

In 2013 an exhumation and reburial exercise was carried out in Rusape, this exercise was carried out from the 21st of Mach and reburials were done from the 23rd of October to 26th of

¹⁴³ Zimbabwe's killing fields mass graves 600 bodies found in a mine shaft ,mail online. <http://www.mailonline.org>

¹⁴⁴ Manicapost reburials in butchersite, <http://www.manicapost/fallen-heroes-reburied/butchersite> ,accessed on 20 september

October. The total number of remains exhumed was 129 and were reburied in separate graves. Aside from the exhumation of body remains the team also discovered a number of artefacts which included tuyere pipes, pottery samples plain and decorated some grinding stones and animal bones. Analysis proved that the ceramic was alike that of the Ziwa ceramic as the shades were designed with the comp stamp. Within the same period a total of 6 body remains were exhumed and reburied in Guruve. They were also re buried successfully in separate graves. Four were also exhumed and reburied in Nyazura.¹⁴⁵

Near old mutare mission at the foot of the Chiremba mountain at a mine which is said to have belonged to the Germans.¹⁴⁶ The mine was abandoned when the Germans were recalled to serve in the world war two by Adolf Hitler. This mine was repossessed by the Rhodesian Forces in the liberation struggle. The bodies were found while the mine workers were working on the site. Upon reaching 35 metres they discovered plastics which contained human remains and as they continued working they discovered the soil had changed colour and was murky with more plastic bags. The police was alerted and the museum. Human remains were not the only discoveries made there were also found animal remains which were horses and vehicle parts. This discovery occurred in 2014 on the 4th of July. In total 35 bodies were exhumed and reburied.

Remains of fallen heroes were retrieved from a mine shaft at Mutumba and Haparari in Mutasa district in Manicaland. The bodies were exhumed in June 2014 and reburial event was

¹⁴⁵ Ibid

¹⁴⁶ Manicapost bodies found in a mineshaft in Chiremba near old mutare, <http://www.manicapost.org>, accessed on 15 September 2015.

carried out in November on the 21st in 2014. The detection and retrieval of the body remains was conducted by NMMZ and FHTZ. The reburial event was attended by many, these included villagers of the area, politicians, warveterans and many others who came from other far and near places. Accompanying this event were revolutionary songs and slogans. It is believed that as the event preceded many fell into ecstasy and believed to be possessed by the spirits of the fallen heroes. Hair and clothes were still visible on the exhumed bodies; amongst the bodies which were still in clothes some had their military uniforms on. By the time of the reburial the mine shaft which was giving a strong stench had stopped emitting it. Forensic and DNA test were not advised to be carried out by CDE Mhandi. Instead rituals were carried out by ATR leaders who evoked spirits of the dead and identified body remains with the help of the FHTZ.¹⁴⁷

It is important to note that before the exhumation of the bodies the whole area was reported to have had been experiencing strange happenings. It was reported that these fallen heroes would march and sing revolutionary songs at night demanding to be reburied. Not only that but it was mentioned that some of the spirits manifested on the chief's son, chief Mutasa. The same predicament of the fallen heroes at Butcher site was believed to have had been the same that had happened to these fallen heroes.

Mr Rudanhire who attended the event commended that 52 000 freedom fighters were estimated to have died in the liberation struggle.¹⁴⁸ In between 10 000 and 15 000 were said to have had fallen in Mozambique, Botswana and Zambia, but he posed a question of where the rest

¹⁴⁷ Manicapost bodies found in chiremba, <http://www.manicapost.org>, accessed on 15 september 2015.

¹⁴⁸ Ibid

of these fallen heroes where. In a speech, Ms Mujuru commented that the dumping of humans' remains was a strategy by the Rhodesian forces to hide their evil deeds.

Similar to the Haparari event was the exhumation and reburials of fallen heroes in Chipinge at three different sites thus in Mumbere, Nyazvikari and Mjee in chief Musikavanhu area. In total 13 bodies were exhumed and four bodies were reburied in their homesteads, these included Muumbere, Marange, Zvimba and Buhera. The remaining bodies were buried at the district shrine as the person who went in trance at the event specified. Amongst the usual congregation on the event was the DA of Musirizwi of Mozambique.¹⁴⁹ At the event Evelyn Mukwambeni the coordinator of the FHTZ mentioned that exhumations and reburials exercises were not political their main aim was to give rest to the victims of Rhodesian forces' brutality and hence support was needed from the public. She further mentioned that in some way the exercises were to settle social unrest in the country.

4.4 CONCLUSION

It is a very valid assertion that the new millennium almost destroyed the image of the museum. The Fast Track Land Reform Programme was a major cause of the challenges the museum faced. The museum was at the verge of closing when the hyper inflation started. The museum had no programs running and not many activities were carried out. The events which took place did not allow any growth in the museum. The most outrageous of them all disasters was the desertion of post by the museum staff in reaction to the cut down of salaries. The mutare museum just like any other Zimbabwean museum suffered financial, socially and economically.

¹⁴⁹ Ibid

As situation got harder the worsened by each day the museum became idle and not so much activity was seen from the museum staff and visitors. The displacement of people by the fast track and the Murambatsvina contributed much. The exhumations and reburials contributed to the revival of the museum as the museum got support from the public and the government at the same time. Although they have drawn up a great debate the exhumations and reburials exercises revived the archaeological department of the museum as new items apart from bodies were exhumed and these artifacts added to the antiquities collection of the museum and made a statement that history is unending.

5. CHAPTER 5

5.0 CONCLUSION

In a way of summary, it is of great importance to note that the museum from its origins up to date has passed through phases which if critically analysed will tell the history of the country at large. It is therefore a misconception to argue that all that has to do with whites should be removed, this is because removing them will only mean that the museum will be throwing away the country's most valid episodes. Rather careful planning must be carried out to modernise the museum without removing artefacts that help tell a significant story of the region and country at large. The most important aspect of it all is that if the museum is updated without removing white traces it helps show how much the museum has developed over the years. History has an element of assisting people to avoid the same mistakes in the future. Many mistakes were made by the colonial masters in the early years of the museum and they can be used to empower the museum's future. The museum through different projects in motion at the moment cannot afford to remove the colonial history within it because artefacts which are being excavated show the brutalities of colonialism, and if the colonial history is removed those artefacts will not mean much. The museum is a firsthand evidence of colonialism it shows how the whites thought and how they were so curious about the region and country at large. It also shows how comfortably settled they were and their future thoughts. If it was not for the liberation struggle which brought about the independence of the country whites had created an environment suitable for them which was going to sustain their future. They had managed to create boundaries which they wanted to exist for a long time and some of them exist today. In a cases one argue that it is the main reason why the country is still fighting colonialism in a post

independence era. The problem is that the museum is being used to fight these ghosts therefore development becomes difficult to foster and achieve.

Focusing on the origins of the mutare museum has showed how enthusiasm is a strong drive to achieve big goals. If the museum's first society (Umtali Society) had not the zeal to establish the museum it would have not been established. Their ideas on how to achieve this were brilliant in that they included everyone within the white community, which shows that if people come together they bring about better positive results. Whereas, it is the mistake that Zimbabweans are making by not involving everyone in the running of the museum. The Umtali museum in its humble stages was a centre where different societies came together to discuss different issues of their societies and the museum would do the administration of the societies which was its strong hold. Making a careful analysis of all the activities would help the present Mutare Museum become a better museum. In this age it is much easier as the technology is more advanced and there are more educated intellectuals.

However, the mistake that the museum in the 1970s made was establishing museum Acts which did not include the indigenous people. This mistake, however, has been noted still existing up to today. The museum Act has not yet been revised and this to a larger extent has hampered the development of the museum. After independence great effort was made in trying to establish better standards in the museum as it is evidenced by the up grading of documenting systems. This gave room to better documentation and storage of collections. To a larger extent it can be argued that the museum tried in the decolonisation process as decentralisation was practices which led to the establishment of the Ziwa site museum and the Buhera culture house, although

there are still pressing issues to address on the subject which should be carefully handled so as to not throw away important information.

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