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The Zimbabwe Museum for Human Science (ZMHS) and the Preservation and communication of cultural heritage

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Abstract

Cultural heritage is important because it strongly influences our sense of identity, our loyalties, and our behaviour. Within living memory tribes, peoples and nations are supposed to feature distinctive attributes and characteristics concerning their history, culture, religion, evolution level etc. Memory institutions (archives, libraries, museums, schools, and historic sites) have a responsibility for preserving and interpreting the cultural record, so there are practical reasons to study cultural heritage. Attention to cultural heritage leads to wider awareness of the complexity and cultural bases of archives, libraries, and museums. Specialized terms are explained. A vast number of classic literature, human science investigations and topical studies try to explain and analyse the phenomenon of differences between nations and its impacts on politics, economy and intercultural relations. The following study examines the role of cultural artefacts in articulating the past. This research sought to investigate the relevance of preserving cultural heritage and to assess if the artefacts in the ZMHS express the lives of the people who lived before. The research also assessed the extent to which these cultural heritage artefacts cultivate identity within the society and at the same time promoting minority cultural groups within Zimbabwe.

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CHAPTER ONE: INTRODUCTION TO THE STUDY

1.1 Introduction

William Henry Gates founder of the Microsoft corporation said any tool that enhances communication has profound effects in terms of how people can learn from each other, and how they can achieve the kind of freedom that they are interested in. Munodawafa (2008) defined communication as transmission of verbal and non-verbal messages, consisting of a sender, a receiver and channel of communication. In the process of transmitting messages, the clarity of the message may be interfered or distorted by what is often referred to as barriers. The above definition asserts that the process of communication involves the transmission of information from the sender to the receiver with the use of the media in which the communicated information is under stood. Communication as a mode to send a message takes different forms from songs, demonstrations, verbal and or non-verbal language, dressing, facial expression and artefacts. Just as different modes of communication convey messages, similarly cultural heritage artefacts communicate to us through presenting parts of the past. Heritage are belongings that are passed down or inherited from generation to generation. Cultural heritage is not made up of money or property but of culture, value and traditions (Khan Academy 2016). Strides to guard cultural heritage have taken precedence in recent times with efforts made to preserve the cultural ways of a certain people and safeguard their sovereignty from being completely over shadowed by more dominant cultures particularly western cultures. Preservation of cultural heritage also allows one to be in touch and to remember people through their remain.

Cultural heritage acts as a passage way of information as artefacts communicates and teaches the later generation of how people used to live at the same time handing down a culture that can be appreciated. This is done through preserving artefacts such as tools, dwellings, ornaments and utensils that do not decay. Since 2010, culture is considered as the fourth pillar of Sustainable Development by United Nations Educational, Scientific and Cultural Organization. As rightly observed by Sekler (2001), preservation of cultural heritage is on the basis of wanting to cherish and safeguard aspects of our past, so that future generations may adopt them in their original form. However, the monetary benefits of preservation are secondary to the fundamental value of that heritage which is being preserved. Tangible

cultural heritage has the great advantage over its intangible counterpart, such that with proper care it will remain authentic over centuries. As long as historic monuments remain without falsification and misleading imitations, they will, even in a neglected state, create a sense of continuity that is an essential part of cultural identity. The question then becomes, what roles do museums play in the preservation of cultural heritage? Lynch (2002) defined numerous roles of museums as unique places that serve as virtual reference, preservation and indexing, and as managers and facilitators of scholarly communications, through their participation in establishing institutional repositories.

1.2 Background of the study

The need for people to preserve their culture from foreign influence and erosion led to people formulating ways to preserve heritage in forms of artefacts that have been passed from generation to generation. In return this has allowed people to learn about their past and this has been done through collection and preservation of artefacts by different museums across the globe. As much as preserving cultural artefacts is relevant in today's world, the real question is, are these artefacts articulating the past of a people as they should be, and if so are they reflecting the national heritage of a people? Thus this study will examine and explore the raised questions in detail paying particular attention to cultural artefacts in the Zimbabwe Museum for Human Science (ZMHS).

Images on films appearing globally and the formation of African cinema are cradles for an emergent under taking to promote cultural agency as a decolonizing practice and rebranding Africa. A critical examination of African museums representations of indigenous people and their knowledge is a starting point for this systematic process. Intended to free cultural meanings and interpretations from prevalent portrayals and interpretations that objectify indigenous people as commodities of a global culture. This investigation examines artefacts and visual representations of cultural heritage.

The dominance of foreign cultural aspects in Zimbabwe has attracted criticism from locals prompting action to safe guard the indigenous ways through different acts such as the introduction of the 75 percent local content policy which the then Minister of Information and Publicity Jonathan Moyo cited in Keller (2012) as a drive to protect Zimbabwean culture from Western influence. The study will look at the relevance of ZMHS in preserving ethnic

ways and decolonising the mind of Zimbabweans through their collection of tangible and non-tangible cultural artefacts. Museums of natural and cultural history in the 21st century hold responsibilities that are vastly different from those of the 19th and early 20th centuries as they are no longer conceived of as cabinets of curiosities and institutional priorities are in the process of undergoing dramatic changes. The history of the first museum, University of Alaska Museum in Fairbanks, Alaska, from its development in the early 1920s traces the changes, the ways the staff have worked with Indigenous individuals and communities, to projects like the Modern Alaska Native Material Culture and the Barter Island Project highlight as examples of how artefacts and the people who built them are no longer viewed as simply examples of material culture and Native informants but are considered partners in the acquisition, preservation, and perpetuation of traditional and scientific knowledge in Alaska.

The early Wunderkammer, or "cabinet of curiosity" of Europe from which the modern museums came to be, attempted to collect and classify all of the rarities of the natural world (Impey and MacGregor 1987). The arrival in North America by Europeans changed the way they saw the world and their place within it, and the native residents of those distant lands with whom they came in interact with became yet another curiosity to be collected, categorized, and organized. Over the years the peoples whose cultures and lands were colonized by the dominant nations slowly began to lose most important parts of their cultural heritage for the sake of collectors and institutions. By taking or collection of artefacts, this became a symbolic way of dominating and controlling those people, but some have contended that by placing those objects in a museum allowed the colonizers to also rearrange, re-present, and redistribute the people themselves (Smith 1999).

When objects entered museum collections, there was a tendency by the collectors to distort facts and emphasize on their overseer vision and travel exploits, rather than anything specific about the people or places associated with the objects (Linn 2017). Little respect was shown to human remains, with skulls and bones exhibited in public galleries. Dioramas showed Indigenous cultures frozen in time, separated physically and culturally from those affluent Westerners who look through the exhibition halls. A "golden age of museums" during the late 19th and early 20th century interrelated with the growth of anthropology as an academic discipline as well as civic and national pride movements combined with affluence brought

about by capitalistic ventures. World's Fairs often featured Native people and their material culture, driving a desire for "salvage anthropology," which attempted to collect evidence of those Indigenous cultures before they became overly influenced by Western society (Reuther 2017). Not surprisingly, few Indigenous museums existed prior to the mid-20th century and the international movements that focused on regaining power and sovereignty over lands and cultural heritage. The founding of United Nations Educational, Scientific and Cultural Organization (UNESCO) in 1945 marked a change in the ability to coordinate efforts and communications about cultural heritage and the value of protecting and fostering cross-cultural understanding. Through their theme of "Protecting Our Heritage and Fostering Creativity", UNESCO has produced declarations that express global recognition for the need to protect both the tangible and intangible aspects of world cultures as well as the need to work with the world's museums to improve the care of collections, increase what is collected (tangible and intangible heritage), and the relationships between institutions and the communities whose objects they safeguard.

As many modern Ethnic and Indigenous scholars promote (Smith 1999; and Lonetree 2012), museums and archives that maintain the collections of indigenous peoples require a re-examination of their very operation and philosophy to "decolonize" the institutions. Factually, institutions rarely reached out to ask for the input of the society whose collections were curated within. In collection departments, the languages, organizational principles, and philosophy of care have been centred on the dominant culture of the region. The notion of ownership and access were also solidly based in Western concepts of property law. These concepts are now coming into question, and being revised, as the process of decolonizing museums and archives proceeds. Since the 1990s, museums in the United States have become accustomed to inviting the participation of tribal entities in relatively new ways, compared to the first part of the 20th century. Representatives of indigenous groups are regularly asked to serve on teams to contribute to exhibitions and programming and to consult regarding the nature of collections in relation to the Native American Graves and Repatriation Act (NAGPRA). More Indigenous artists and community members are taking the initiative to contact museums and use the collections for their own research and to reconnect with items removed from their home communities. These new associations are based on an understanding that each party is held to be an equal, and there is a "sharing of skills,

knowledge, and power to produce something of value to both parties" (Peers and Brown 2003), particularly for museums committed to establishing and maintaining new relationships.

The responsibilities of cultural museum collections in the 21st century include multi-vocality in exhibitions and programming, collections access to constituents beyond formal researchers, finances to non-museum entities, use of collections from source communities, special curation and handling restrictions, and co-ownership of objects. Alaskan museums are among the leaders in many of these areas, due to the unique cultural history of Alaska, the large Alaska Native population, and a generation who are expressing greater desire to be involved in telling their own stories within the institutions of museums. In communities large and small, museum staff and Indigenous peoples are working together to change the power structure and create educational opportunities for young and old.

1.3 Statement of the problem

This research aims at finding out the relevance of museums in aiding to preserve local culture and "decolonising" the mind of the Zimbabwean people and if Museums are information centres for all who seek to know their past. With the advent of telecommunication technologies, the world is becoming a global village and as such that cultural exchange is leading to cultural imperialism. The study will look at the relevance of the ZMHS as an institution that should provide the nation with answers as to where the nation comes from and how to desist from acculturation. Many are suffering from cultural identity and as such museums should play a role of providing proof and information of where one comes from and at the same time provide a link between the modern day world and the past.

1.4 Research questions

1.4.1 Main research question
- What role does the ZMHS in preservation and communication of cultural heritage?

1.4.2 Sub Research questions
- What are the different strategies employed by the ZMHS in the context of cultural heritage preservation?

- What are the possible forces behind the strategies employed by ZMHS in the context of cultural preservation?

1.5 The objectives of the study are to:

- Explore the strategic role of ZMHS in cultural heritage preservation

- Analyse the different strategic part of ZMHS in cultural preservation

- Explain the relevance of ZMHS in helping to preserve culture, decolonising and instilling national identity

1.6 Justification of the study

The objective of academic research, whether by sociologists, political scientists, or anthropologists, is to try to find answers to theoretical questions within their respective fields. In contrast, the objective of applied social research is to use data so that decisions can be made. This study seeks to find out if the ZMHS plays a pivotal role in safe guarding cultural heritage. The idea is to question the authenticity of the museum in its day to day functions that is to say does it only safe guard the artefacts and makes sure they do not fall into the wrong hands or are they also a hub of knowledge that can help in getting the masses attached to their past at the same time serving the nation at large to have a cultural identity in the face of cultural imperialism and hegemony.

1.7 Hypothesis

The researcher hopes his research will go well despite the fact that he is yet to meet the information sources and also that time and resources will allow the researcher to complete the study without any hindrances.

1.8 Delimitations

The study I am going conduct will only be using the ZMHS as a unit of measure. The study will focus only on the artefacts in the museum and will assess and examine the extent to which these objects articulate the lives of the people who lived before us.

1.9 Limitations of the study

The conclusions I will make will be restricted to the ZMHS and not any other museums. I will arrive at the conclusions only after studying the cultural artefacts in the museum. The

resulted that will be arrived at will only reflect the extent to which artefacts in the ZMHS communicate and preserve cultural heritage.

CHAPTER TWO: LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Introduction

Having established the research questions, background and justification of the study as well as the research objectives, this segment seeks to examine and analyse debates put forth by other schools of thought on the preservation and communication of cultural heritage. Emphasis is on reviewing what other researchers and individuals in the field of communication have said or written on this subject. Theoretical framework will also be debated after a close analysis of the existing literature.

2.2 Literature Review

Literature review will highlight other schools of thoughts views present and past on the concept of preserving cultural heritage and its value in communicating to the present generation of the people that lived before them. The phenomenon of cultural heritage has been researched upon globally and different consensus have been reached at. The researchers aim is that by analysing the different debates and opinions of other scholars, the desired outcomes will play a centre stage in establishing the knowledge gap.

2.2.1 What is cultural heritage

Culture in simple terms is defined as a way of life of a people. Every human society has a culture. Culture includes a society's arts, beliefs, customs, institutions, inventions, language, technology, and values. Culture produces similar behaviour and thought among most people in a particular society. This definition of culture is adopted by Linton (1945) who says: the culture of a society is the way of life of its members; the collection of ideas and habits which they learn; share and transmit from generation to generation (world Book Encyclopaedia 2004). A people's cultural heritage, therefore, is their way of life and, in a broad sense, their traditional behaviour including the ideas, acts and artefacts which are passed on from one generation to another (Banjo, 1997).

On the other hand, heritage is a broad concept and includes the natural as well as the cultural environment. It includes landscapes, historic places, sites and the built environments, as well as biodiversity, collections, past and continuing cultural practices, knowledge and living experiences. It records and expresses the long processes of historic development, forming the essence of diverse national, regional, indigenous and local identities and is an integral part of

modern life. Cultural heritage provides evidence of existence and survival of the past that paved way for the present hence it is termed a dynamic reference point and positive instrument for growth and change (The Charter Etos, 1999). Cultural heritage is also defined as the legacy of physical science artefacts and intangible attributes of a group or society that are inherited from past generations maintained in the present and bestowed for the benefit of future generations (Audiopedia 2016). The United Nations Educational Scientific and Cultural Organisation (2017) defines cultural heritage as in including tangible culture such as buildings, monuments landscapes books work of art and artefacts intangible culture such as folk lore traditions language and knowledge and natural heritage including culturally significant landscapes and biodiversity. Cultural heritage artefacts are part of the study of human history because they provide a concrete basis for ideas and can validate them.

Preservation of cultural heritage is important and serves as a recognition of the past and of the things that tell its story. Lowen (2013) asserts that preserved objects also validate memories, while digital acquisition techniques can provide a technological solution that is able to acquire the shape and the appearance of the artefacts with an unprecedented precision in human history, the actuality of the object as opposed to a reproduction draws people in and gives them a literal way of touching the past. Traditional civilisation especially the Indians have attributed supreme importance to the preservation of tradition. The central idea was so that social organizations, scientific information and technological applications need to use heritage as a resource. Today one can say the ancient Indians considered as social resources both economic assets like natural resources and their exploitation structure and factors promoting social integration like institutions for the preservation of knowledge and for the maintenance of civil order. Ethics consider what had been inherited should not be consumed but should be handed over possible enriched to successive generations. Cultural heritage is a passage way of the past and provides a bridge for the present to know where its roots are.

Preservation of cultural heritage is central to the notion of providing identity and meaningful reference in our culturally diverse world. Sekler (2001) asserts that there are many ways in which a cultural identity is formed and maintained. Much of the process has to do with the intangible cultural heritage of a body of traditions and usages, rites, poetry, song, and dance. A great deal of all these are passed on orally through generations. Consequently, its survival

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is always threatened. World Bank (2001) has warned that cultural matrixes contain elements of the human collective memory language, beliefs and transmitted from generation to generation. Cultural references and signs are essential to the formation of national, group, and individual identities. As such preservation of cultural heritage has gained momentum over the past decades with many nations eager to safe guard local culture through the collection and safe keeping of tangible and non-tangible cultural heritage against dominant cultures. Cultural heritage implies a shared bond, our belonging to a community (Khan Academy 2016). It represents one's history and one's identity; one's bond to the past, to one's present, and the future. Cultural heritage often brings to mind artefacts (paintings, drawings, prints, mosaics, sculptures), historical monuments and buildings, as well as archaeological sites. In recent years the concept of cultural heritage has been extended wider than that, and has gradually grown to include all evidence of human creativity and expression: photographs, documents, books and manuscripts, and instruments, either as individual objects or as collections.

Moreover, cultural heritage is not only limited to material objects we can see and touch. It also consists of immaterial elements: traditions, oral history, performing arts, social practices, traditional craftsmanship, representations, rituals, knowledge and skills transmitted from generation to generation within a community. Khan Academy (2016) postulates that intangible heritage therefore includes an array of traditions that range from music and dances such as tango and flamenco, holy processions, carnivals, falconry and Chinese shadow puppetry (to name a few examples).

Traditions represent a critical piece of our culture. They help form the structure and foundation of our families and our society. They remind us that we are part of a history that defines our past, shapes who we are today and who we are likely to become. Once we ignore the meaning of our traditions, we are in danger of damaging the underpinning of our identity. Tradition contributes a sense of comfort and belonging. It brings families together and enables people to reconnect with friends (Punnya Mann 2015). Hence the study will assess if the ZMHS is a centre where individuals can have access to information that not only educate them on who they are but also where they come from and provide an insight of the lives of generations who lived before.

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Preserving heritage is important especially with globalisation where traveling to foreign countries is seen as an eye-opening experience. Moving abroad is becoming more commonplace, as are intercultural marriages. When two people from different cultures marry, often one culture becomes more dominant in the family and threatens cultural preservation. As such cultural heritage serves as a reminder of one's origins. Franchi (2015) notes that cultural heritage passed down from generation to generation must be preserved for the benefit of all. In an era of globalization, cultural heritage helps us to remember our cultural diversity, and its understanding develops mutual respect and renewed dialogue amongst different cultures. Preserving cultural heritage allows people to identify with others of similar mind-sets and backgrounds. Cultural heritage can provide an automatic sense of unity and belonging within a group and allows us to better understand previous generations and the history of where we come from (Cultivating Culture 2017).

Museum exhibitions offer a complex puzzle. While museum-goers walk through, looking at art and objects of extreme historical importance, the context of a piece's creation is often reduced to a small plaque on the wall. This is an issue that Thomas Campbell, the director of the Metropolitan Museum of Art in New York, talked about in his moving talk from TED 2012. Campbell (2012) explains how he and his curatorial staff focus on creating exhibits that tell a story, and that bring alive to viewers the layers of history underneath the art. The importance of Campbell's mission, and indeed that of all museum curators is to preserve cultural artefacts from the distant past lest they be destroyed is especially salient now given recent events in Aleppo. War is raging in Syria, and the death toll has risen to over 30,000. As the Syrian military and rebel forces fight for control of the nation's future, there have also been irreparable cultural casualties. According to an article published on TED TALK website titled *The importance of preserving cultural artefacts: A look at the Metropolitan Museum of Art's Islamic Wing* (2012) fires burned through Aleppo's treasured Al-Madina souk, an old-fashioned marketplace believed to be the biggest and oldest of its kind and an essential part of the old city. In the fire, 1500 shops from the 14th century were destroyed. The old city, a UNESCO World Heritage Centre site, also contains Aleppo's spectacular citadel, a 13th-century structure whose wooden doors were recently burned down.

In light of this senseless destruction, Campell in show titled TED TALK uploaded on their website on October 5, 2012 asserts that:

> "The web … gives us a way of reaching out to audiences around the globe, but nothing replaces the authenticity of the object presented with passionate scholarship. Bringing people face to face with objects is a way of bringing them face to face with people across time, across space, whose lives may have been very different to our own, but who, like us, had hopes and dreams, frustrations and achievements in their lives."

The right to enjoy the arts, and to participate in the cultural life of the community is included in the United Nation's 1948 Universal Declaration of Human Rights hence the research will investigate as to the extent to which the local cultural heritage is impacting on the lives of today's generation.

2.2.2 Theoretical Framework

The need to preserve cultural heritage in order to promote national identity through appreciating heritage left behind is a fundamental subject. This study is centred on the two theories: representation and cultural imperialism. The former theory posits on how dominant cultures of well off countries are aiding in acculturation of less dominant cultures mainly those of the third world countries. These two theories are very important in demarcating the interface between the representation of indigenous cultural heritage local and the externalising of western culture. The former theory explains how African heritage is negatively portrayed in the global media cultures from the Western world allegedly affect the local cultures in most cases negatively whilst the latter theory clarifies how ideology play a role in subjugating the mind without force.

2.2.3 Representation theory

Arguments have been brought forward to try and explain the operations of the media and how they construct reality. One of the theories that expound on the nature of the text received by audience is the theory of representation. The display of artefacts and screening of images in global media are, broadly defined, examples of representation of cultural heritage. Such displays and representations, the core of cultural representation, use a visual language of

imagery, which is a form of copying or simply "presenting again" (Hall, 1997). The characteristics of cultural representations include style, figures of speech, settings, narrative devices, and historical and social circumstances, not the correctness of the representations or their fidelity to some significant original (Said, 1978, p. 13). The theory of representation asserts that the media is in the business of describing things to the world that is the media represent people and types of people to the world such that the audience end up having perceptions towards a particular subject. Representation theory according to Hall (1997) challenges the portrayal or authenticity of the images.

From the earliest surviving human paintings that sought to copy the environment onto cave walls to the present-day murals and billboards, visual art has collectively involved copying either scenes from the real world or copying the works of other artists, including photographs (Asimo and Simali, 2013). Said (1978) reiterates that language itself is a highly organized and encoded system, which employs many devices to express, indicate, exchange messages and information, and represent. At least, in any instance of written language, there is no such thing as a delivered presence, but a "represence," or a representation (p. 21).

The notion of representation in one of the three approaches to interacting with media text, the intentional approach, posits that the media represent reality in the view and how they want the audience to see it. Allison and Wallace (2007) asserts that whenever the audience interacts with a media text, they are not exposed to the actual reality but someone else's version of it. Africa has suffered in the hands of global media misrepresentations because of its lack of vibrant media outlets that should be countering the negative branding of Africa that is perpetuated through films, documentaries and images.

The extension of representation is always the consequence of some version of "truth." Asimo, (2013:34) asserts that if Africa could represent itself, it would, but since it cannot, representations are the default, the "faute demieux" (meaning, for lack of anything better) for the West, since they cannot represent themselves, they must be represented, as cited by Said from Marx in the Eighteenth Brumaire of Louis Bonaparte. Simply put, "Define yourself or else be defined." In turn, as a visual language of storytelling in modern times, films, documentary and news coverage and images have adopted a powerful role of "representing" and in doing so, share much in common with other historical or fictional narratives, which

often include narrative structures of plot, theme, characters, setting, conflict and resolution (Semali, 2003). For example, the manoeuvring of camera angles, cutting, lighting, and costumes, the manipulation of time and space, effectively accomplished, give a sense of a films, documentary and news coverage and images realism (authenticity) for audiences. Film, documentary and news coverage producers have used these techniques for decades as visual languages to communicate, fully aware that visuals are powerful iconic symbols and, in most cases, resemble the things represented, adding veracity or authenticity to the aphorism, "Images speak louder than words." In fact, images speak directly to audiences in the same ways experiences speak, that is, emotionally and holistically (Semali, 2000, p. 163).

Global media through documentaries, films and general coverage of Africa have exploited African people's heritage and objectifying that heritage as exotic, primitive, traditional and collective, as a group of people, a generation out of touch with modern civilization. Over many years prior to African countries gaining independence in the 1960s, the characterization of the entire continent by anthropologists and journalists in the global media was the "dark continent" (Semali, 2000, p. 173; Leighton, 1856). In 1885, during the Berlin Conference, European countries scrambled for African territories and subsequently partitioned the continent into colonial territories that split ethnic groups by externally imposed borders. From that time, images of Africa and Africans seem to be static in "colonial eyes," frozen in the past, giving the impression of ethnic groups as primitive people, obsessed by traditions, rituals, and dubious religious practices (Wesseling, 1996).

For decades, the mass media have revealed in their images an interest for visual narrative representations of Indigenous peoples and in turn, journalists, writers, and broadcasters willingly delivered the content. As a genre, Indigenous people have been displayed as participating in exotic cultures with appeal to Western viewers. The quest for Indigenous images, for example, has taken National Geographic photographers to Australia, New Zealand, Botswana, Alaska, Mexico and elsewhere in the world in search of that "unique" picture (Lutz & Collins, 1993). As quoted by Asimo (2013:36) for its millions of readers, the National Geographic has long been known for this unique representation and characterized as a window to the world of exotic peoples and places. Resulting in the representation that shapes the image of Africa.

Most American audiences are familiar with images brought to their living rooms via television and archaeological films by the National Geographic Society, ethnographic filmic representations of the peoples of the world with images that populate television broadcasts on the Discovery Channel, Nova, the British Broadcasting Corporation (BBC), Frontline and others. Stories from distant lands, exotic scenes, and extraordinary excavations, constitute the staple of evening entertainment and information delivered to audiences, captured by journalists returning from distant lands and brought home. The irony of film products is that the reporting of distant people's images and stories in visual narratives provides no way for the people, who are the subjects, to read or see what is being shown or said about them to the outside. However, due to the rapidly growing influence of the Internet, mobile devices, and social media, the situation is changing rapidly.

2.2.4 Identity

National identity is a multidimensional concept that has been developed and analysed in various disciplines and that is relevant to a wide range of research fields. In sociology and political science, researchers consider the idea of social identity and refer to this notion as to a person's self-definition in relation to others. Social identity is sustained primarily through social comparison, which differentiates the in-group from relevant outgroups. According to the Stanford Encyclopaedia of Philosophy, identity is defined as those attributes that make one unique as an individual and different from others or the way one sees or define one's self (Olson 2002). This concept refers to individual rather than to collective identity and may be determined by the gender as well as the territorial, cultural, social, religious, ethnic, linguistic and national identity (cp. Smith 1991, p. 15).

Going beyond individual identity to collective identity and consequently approaching the concept of national identity, the definition gets more complex. It is not about identifying a single individual, but about detecting characteristics of a whole centre of population. The nation can be defined as "An extensive aggregate of persons, so closely associated with each other by common descent, language, or history as to form a distinct race or people, usually organized as a separate political state and occupying a definite territory" (The Oxford English Dictionary 1933, p. 30). According to A.D. Smith in his study on national identity, a nation can be defined as "a named human population sharing an historic territory, common myths

and historical memories, a mass, public culture, a common economy and common legal rights and duties for all members" (1991, p. 14).

The fundamental features of national identity are therefore an historic territory, or homeland, common myths and historical memories, a common mass public culture, common legal rights and duties for all members and a common economy with territorial mobility for members. For the continual appreciation of self-identity aspect of a certain people has to be preserved so that the younger generation can evidently trace their roots and be able to carry themselves with pride at the same time performing their duty in society. Identities are relatively stable, role-specific understandings and expectations about self (Wendt 1992, 397).

Hall (1996) argues that identity is a social construct and dismisses the essentialists perspective which perceives that identities as something that is natural and conceived at birth. Thus Hall (1996) notes that identities are constructed within and not out of discourse. Identity therefore needs to be understood as a product of specific historical and institutional sites within specific discursive formations and practices by specific strategies.

Conclusion

This chapter sought to bring out the views of existing scholars and individuals involved in the field of communication and cultural heritage. Much analysis was on the theories, representation and Discourse which made up the theoretical frame work.

CHAPTER 3 : RESEARCH METHODS AND METHODOLOGY

3.1 Introduction

In examining the extent to which cultural heritage communicates the life, ways and beliefs of people who lived before, the researcher will use the survey research design in assessing the professional competence of the ZMHS in the preservation of cultural heritage. Because of the smallness of the study population, all the library professional staff of the institution consisting of twelve librarians will be used. Structured questionnaire, designed and constructed by the researcher will be the instrument to use for data collection. Areas of corrections will be pointed out and the required modifications will be effected where necessary. Important aspects such as presentation and analysis of data will also be discussed in this chapter.

3.2 Research Approach

The research will use the qualitative research paradigm. Qualitative research is a type of research that focuses on developing and understanding human systems, whether small or large (Savenye and Robinson, 2003). According to Mack et al (2005) qualitative research seeks to understand a given research problem or topic from the perspectives of the local population it involves.

The research is questioning the relevance of cultural artefacts in effectively communicating the life of people who lived before and qualitative research methodology helps people to make sense of their social worlds and how they express these understandings through language, sound, imagery, personal style and social rituals (Mack et al, 2005). Qualitative research methods were employed in this study because the methods can easily be assessed for their quality and severity and they involve thorough descriptions of people's opinions and behaviours. It can be argued that, human beings create their own reality and they can understand what they do depending on what they believe. thus in this context in this context qualitative research will be used to analyse and interpret data gathered. The required data will be gathered through observing the artefacts and comprehending the message they communicate and administration of questionnaires to both the public and the experts who handle and aid in the preservation the artefacts.

Qualitative research is relevant in this study because the method allows the researcher to use a specific group of individuals or organisations to obtain information as compared to

quantitative research where the results will be based on the number of respondents in a particular way and in response to open ended questions. Through interviews the researcher is able to deduce the behaviour and attitudes of the respondents which is vital in coming up with concrete findings.

Qualitative research aids in questioning the significance of preserving cultural artefacts and if as objects that represent the life of people who lived before the degree to which these cultural heritage objects help in safe guarding local culture from foreign dominance and influence.

3.3 Research Design: Case Study

The research utilizes the case study strategy. A case study plan was chosen because the framework of data collection will be done paying attention to the ZMHS. Case study design is also an empirical enquiry which examines a current phenomenon within real life context. The rationale to use a case study design is obliged by the demands of the study tha require the research to be solely focused on the ZMHS.

3.4 Population/ Unit of Analysis

The term population is defined by Parahoo (2006) as "the total number of units from which data is collected". Some researches including this one did not use people only as sample hence the term units were employed. The study explores the relevance of ZMHS and its stuff in collecting, preserving and communication of cultural heritage. The population in this research will be the cultural artefacts found in the ZMHS. The study will also utilise professionals in the field of communication and cultural heritage preservation at the museum. Another unit of analysis that was used in this study were those that visited the museum to see the artefacts. This population is vital for exploration mainly because by closely examining these cultural artefacts and units, the need to question their relevance in communicating the life of the past will be answered. ZMHS is known to house artefacts from over seven hundred years ago including ngoma lungundu, tools from the iron age era, clay pots that were used in Shona villages and other ethnographic artefacts.

3.5 Sampling Methods

Trochim (2006) asserts that in order to solve a problem being researched upon, one should use a systematic way of identifying units and individuals to attain the required information.

Thus therefore a collection of artefacts from the museum, workforce and individuals from the public have to be selected so that the required information can be accumulated concerning the relevance of cultural heritage in communicating and creating a bridge between the past and the present.

3.6.1 Purposive sampling

The reason for using purposive sampling in this study is because it has already been established on the research question that the centre of the study will be the cultural artefacts in the ZMHS which means all the information to be researched and collected is related to the artefacts in the ZMHS and not any other museum. Lawrence (2015) articulates that purposive sampling aids to gather accurate and reliable information about the universe with minimum of cost, energy and time and to set out the limits of accuracy of such estimates. The above assertion denotes that the researcher's sample has to be in direct link with the objectives of the question in order to attain the desired outcomes. Objects from the museum such as ngoma, hari (clay pots), mbira and animal skins that were used for dressing among others have been selected for analysis as this carry relevance when looking at the way people from long ago lived and interacted. This provoked the researcher to question if cultural heritage communicates the life of a people who lived before and if they are still relevant in helping to preserve norms, beliefs and practices of the people of Zimbabwe.

Interviewees of this research is grounded on their knowledge professionalism in the preservation of cultural heritage. The interviewees are connected to the ZMHS. As for the general public that will be used as the unit of measure, the idea is to assess the extent to which cultural heritage artefacts in the museum allows them to reconnect with their past and be able to physically and visually see the way their ancestors went about with their lives.

3.7 Methods of Data Collection

The study utilizes interviews and the observational technique methods for data collection.

3.7.1 Observation technique

The first method of data collection that will be employed is the observation technique. This method was chosen mainly because the study will be analysing cultural artefacts and their relevance in the modern world and their meaning. This technique will also be used to observe

the extent to which people who interact with these artefacts relate to the lives of those that lived before them. Observation seeks to ascertain what people think and do by watching them in action as they express themselves in various situations and activities (Mourse:1998).

3.7.2 Interviews

This research will make use of Interviews (structured and unstructured), questionnaires (open ended and closed ended question). It is against this background that this study will implement questionnaires as one of the key data collection mechanism. This research focuses on collecting data from the ZMHS stuff hence questionnaires will be deemed appropriate as there will be a broad spectrum of respondents as well as its ability to provide for anonymity of the respondents hence the promotion of confidentiality.

3.8 Methods of Data Analysis

The researcher shall employ Semiotic Analysis and Critical Discourse Analysis. These methods of data analysis have been chosen because they aid in answering research questions and objectives of the study.

3.8.1 Semiotic Analysis

Semiotic analysis has been chosen as a tool for data analysis mostly because the study dwelled much on examining the concealed meaning encoded in cultural heritage which is significant in questioning their relevance in communicating the life led by people from the past. Semiotic analysis aided the researcher in identifying distinctive signifiers in in the artefacts which will help in understanding the means by which they aid in either preserving culture or not. The study will choose certain artefacts in search for meaning encoded. The researcher identifies three to five artefacts which from there analysis is done in search of a signifier and what is signified. The findings will be presented thematically from the analysis of the picked artefacts to reveal the extent to which as medium objects articulates the past.

3.9 Ethical Considerations

The researcher demarcated ethical lines in conducting the such that the finds will reflect unbiased opinions and evaluations. Participants were made aware of their rights and what they are getting involved in when they read and sign a statement giving informed consent, a written agreement to participate given by people after they have learned some basic details

about the research procedure. The researcher will respect the requirements of participants that includes anonymity if the participant requests. The research shall not divulge information that may damn the public or official secrets that he would have learnt during the period of data collection.

Conclusion

A strategic overall plan for going about in this research was laid in detail in this chapter. The processes and tools for conducting the research were outlined in detail. Methods for data collection, analysis and presentation were discussed in detail mapping a route the researcher took to arrive at the required conclusions.

CHAPTER FOUR: ORGANIZATIONAL ANALYSIS

4.1 Introduction

This chapter will look at the organisational analysis and bring about its relationship to the concept of political economy. This research is focusing on the ZMHS as the point of study. Analysis will be done on ZMHS as a branch of the National Museums and Monuments of Zimbabwe (NMMZ), which was set under the National Museums and Monuments Act [Chapter 25:11], and also as a portfolio that falls under the ministry of home affairs. Under the act any "ancient monument", that is building, ruin or structure or remaining portion of a building, ruin or structure; or statue, grave, cave, rock shelter, midden, shell mound or other site or thing of a similar kind; which is known or believed to have been erected, constructed or used in Zimbabwe before the 1st January, 1890 would be preserved as a historical and cultural artefact mean to serve as neural fibre to the historical and social core of the nation. Here after the researcher will examine the concept of political economy which play a centre role in their preservation of cultural heritage artefacts.

4.2 Historical background

The Museum of Human Sciences, formerly known as Queen Victoria Museum was opened in 1903.Then it was a museum and public library built in tribute to the Queen of England. From 1903 to 1909 the museum shifted its location three times. The present museum, located in the Civic Centre of the capital city of Zimbabwe, Harare, was opened in 1964. Zimbabwe Museum of Human Sciences Over the years the museum's focus has undergone substantial metamorphosis. Prior to the country's attainment of political independence from Britain in 1980, Natural History dominated the museum's research focus particularly in the areas of paleontology, mammology, ornithology and ichthyology. Prehistory and ethnology played second fiddle, nevertheless extensive work was done in rock art documentation as well as maintenance of National Monuments. The latter was the primary responsibility of the Historical Monuments Commission before its amalgamation with National Museum in October 1972.Although history constituted an important section of the museum's network, its research emphasis and presentation were mainly to further the colonial legacy in Zimbabwe.

At independence in 1980, National Museums and Monuments of Zimbabwe (NMMZ), an organization born in 1972 to manage all national museums and Monuments in the country,

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adopted a policy of decentralization. The move was to promote efficiency in operations and facilitate quick delivery of services to the once marginalized majority of Zimbabweans. The five major national museums which are the Zimbabwe Military Museum in Gweru, Natural History Museum in Bulawayo, the Southern Region Museum in Masvingo, Mutare Museum and the ZMHS in Harare evenly distributed in the country, became epicentre of museum work in the five regions that cater for the entire country. Within this framework the museum in the capital city was tasked with the responsibility for satisfying the national needs in the area of human sciences. Consequently, archaeology and ethnography asserted themselves as the main research disciplines at this museum. To date the thrust of the museum has been Stone age and iron age studies, studies of the culture and history of the people of Zimbabwe, rock art and the preservation of historical Monuments.

The ZMHS has a responsibility to carry out research, document and preserve for posterity as well as to present both the intangible through documentation, artistry presentation and material culture relating to human development. With the major thrust of research on the archaeological, history and ethnography of the country, the museum's exhibitions seek to educate the public on human development from prehistoric times to contemporary societies. In a chronological sequence exhibitions bring into perspective life of early humans in the Stone Age, through to the Iron Age, and the life of the Shona people in the nineteenth century. Highlights in this section include an illustration of the theory of human evolution, rock art of the Hunter-gatherer communities of the Southern Africa, illustrations of the state systems (Great Zimbabwe and other stone walled sites), the art of iron smelting and the stone masonry of the Iron Age peoples in Zimbabwe. A life size homestead in a typical traditional village in the nineteenth century portrays the virtues, values, traditions, customs and general lifestyle of the people now called the Shona in Zimbabwe. Based on the rich background of the ethnographic research spanning over decades, the permanent galleries reflect the wealth, diversity, dynamism as well as daptability to change of the Zimbabwean culture.

The natural sciences section shows a variety of mammals, birds, reptiles, fishes and amphibians of Mashonaland in their natural habitats. Illustrations of how different species of wildlife have adapted to their different lifestyles are brought to life by state of the art backdrops and dioramas. About two hundred square metres of display space portray a typical

miombo woodland open habitat. Different seasons are illustrated to bring out the interdependence between man and his environment through time. The ZMHS has a very viable temporary exhibitions programme. Through temporary exhibitions, the museum responds to societal challenges, needs and aspirations. The exhibition, lasting for a duration of three months addresses such contemporary issues as AIDS and HIV, cultural diversity, politics, natural disasters and any acts of human endeavour.
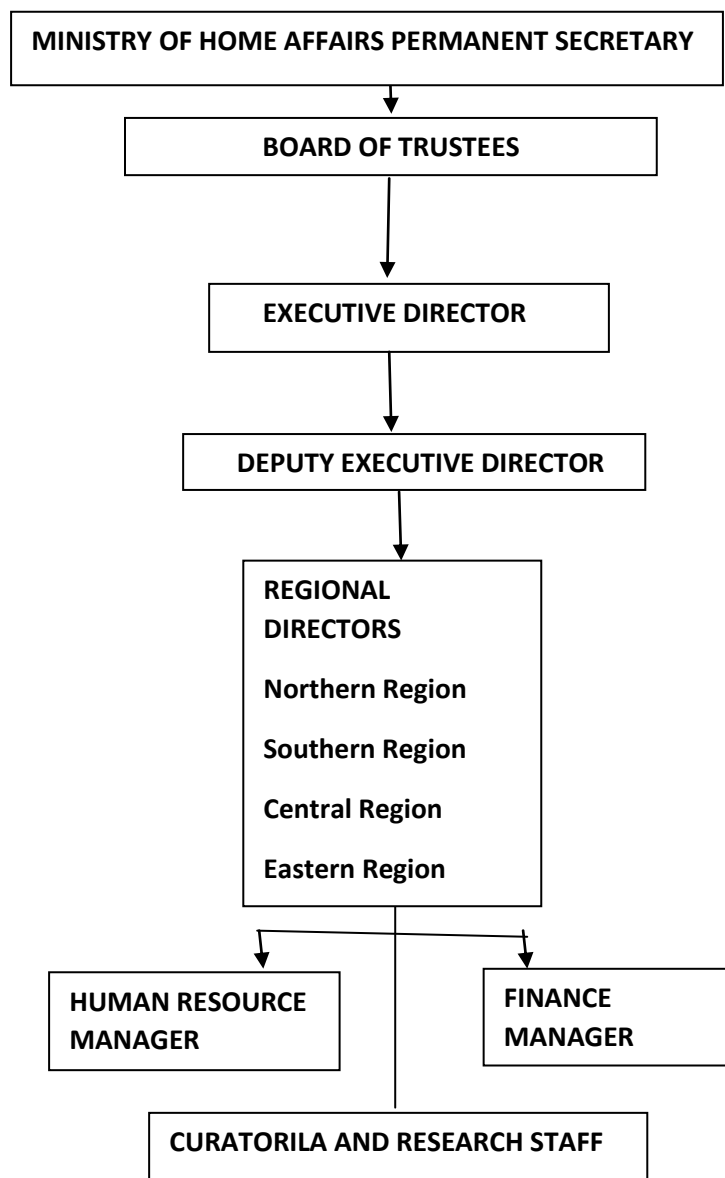
4.3 ZMHS Administrative Structure and Organogram

ZMHS as a branch of the larger NMMZ is headed by a board of trustees. The Board is subject to the approval by the Minister of Home Affairs however they are answerable to the Permanent Secretary of the Ministry who at the moment who is Melusi Matshiya. The board is responsible for the maintenance of accounting records and the preparation of the financial statements and related information. The directors are responsible for the systems of internal control. These are designed to provide reasonable but not absolute assurance as to the reliability of the financial statements and to safeguard, verify and maintain accountability of assets and to prevent and detect material misstatements and losses. The systems are implanted and monitored by suitably trained personnel with appropriate specialisation of duties and authority.

The board is responsible for decision making concerning the NMMZ and these decisions also affect the other branches of NMMZ such as the other five regional museums. In turn the board of trustees appoints an Executive Director who oversees the operations of the NMMZ and its branches such as the ZMHS. The Executive Director appoints a deputy executive who assist him/her in the operation of the cultural institution. The Board of Trustees also appoints the Executive Directors of the five regional museums. These regional directors report to the Executive Director about the operations, who in turn reports to the Board of Trustees then the board to the Permanent Secretary of Home Affairs.

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4.3.1 Organogram

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│ MINISTRY OF HOME AFFAIRS PERMANENT SECRETARY     │
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          │     BOARD OF TRUSTEES     │
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          │  REGIONAL                 │
          │  DIRECTORS                │
          │                           │
          │  Northern Region          │
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          │  Southern Region          │
          │                           │
          │  Central Region           │
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          │  Eastern Region           │
          └──────────────────────────┘
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REGIONAL DIRECTORS

Northern Region

Southern Region

Central Region

Eastern Region

| HUMAN RESOURCE MANAGER | | FINANCE MANAGER |

CURATORILA AND RESEARCH STAFF

4.4 ZMHS Departmental Structure

4.4.1 Archaeology and Monuments Department

Archaeology and Monuments is one of the departments at the heart of the NMMZ's core business. The Archaeology and Monuments Department is responsible for research into various elements related to development of humanity since prehistoric times. The department also focuses on preservation and documentation of both movable and immovable heritage. Research into the past is anchored on archaeological surveys and excavations, which the

department has, and continues to carry out all over the country. These have led to a creation of an invaluable data bank of information about past societies. To this end, the department manages the National Archaeological Survey, which happens to be the national storage for all information on heritage places. Research into archaeological material from surveys and excavations is carried out by the department, and borne out of this are several publications focusing on the diverse elements of past societies, including their religion, technology, diet, inter and intra social relations, as well as economy.

The department is also involved in the identification of the monuments through various methods that include surveys, verification and confirmation of sites reported by the public. Documentation of the identified monuments captures the components of the monument ranging from the physical fabric to include the intangible elements like spiritual values. This is done by way of text descriptions, photographs, maps, audio and video tapes. Restoration and maintenance of the monuments are very crucial activities undertaken by the department. For this great endeavour to be successful the department works closely with local Communities and schools in ensuring that the heritage is preserved for use today and for posterity. The department also ensures that the public gets access to the monuments for educational and other purposes without affecting the integrity of the monument.

4.4.2 Natural History Department

The National Collection of mammals, birds and Butterflies is housed in the Bulawayo Natural History Museum but at the Museum of Human Sciences we have a small collection for a variety of specimens of Mashonaland. The department also helps to identify specimens brought in by members of the public. The department also carries out field excursions teaching students and teachers about modern techniques of collecting specimen, skinning, data recording, preserving, casting, funning methods and mounting. The department has a touch collection characterised by a variety of mounted birds and animals which are available for loan to colleges, schools and the private sector. A statutory fee is charged for all the collections or specimen loaned to individuals or institutions.

4.4.3 Ethnography Department.

The Department of Ethnography is one of the research departments of the ZMHS. The department focuses on the scientific study of people's culture with a special emphasis on

Zimbabwe and Africa. Ethnography involves the re-inquiry into the way people lived and still live today. It deals with both the tangible and intangible aspects of our cultural heritage, that is, both cultural beliefs and material culture. Thus, the department researches, collects, conserves and exhibits objects of cultural and aesthetic value as well as the living traditions associated with cultural sites and monuments. In line with NMMZΓÇÖs core values of being creators of accessible knowledge, educators and an arena of national identity, the department has to date, collected a diverse range of ethnographic objects in excess of eight thousand for use by museums in research, exhibitions and educational programmes.

4.5 Objectives

ZMHS objectives are periodically formed and the current objectives through a process of consultation has drawn up a strategic plan. This Strategic plan has eight core objectives which will run through the four-year period and a range of changing objectives which derive from the core objectives. ZHMS AIMS to improve the documentation of collections from using the International Council of Museums standards. The organisation also aims to improve heritage awareness to fifty percent by 2019 and improving preservation and conservation of monuments and collections every year.

4.5.1 Values

ZMHS as an arena of national identity has a national role in presenting the cultural and natural heritage of Zimbabwe to many publics. Cultural identities are developed, strengthened and celebrated at museums and sites. The ZMHS as one of the museums that fall under the administration of NMMZ plays a vital role in forming and strengthening that national identity. As part of heritage preservation, especially the heritage that embodies that national identity tangible and intangible heritage (spiritual and ritual aspects). ZMHS identifies, documents and conserves the archaeological sites and historic monuments of Zimbabwe. This involves regular annual cycles of work and special projects. ZMHS is also the custodian of the nation's collections and undertakes regular audits and cycles of conservation.

ZMHS is a signatory and a member of the International Council of Museums are mandated fulfilling a national and international role by working in partnership to deliver services. ZMHS emphasizes the importance of working in partnership with public, private and non-

governmental sectors. These partnerships strengthen the organization and ensure more efficient and effective delivery of services. The underlying purpose of the ZMHS is the advancement of cultural understanding and acceptance of minority cultures by the public of Zimbabwe. This education takes place at a variety of levels and it is acknowledged that the organisation span the spectrum of education from popular to scholarly.

4.5.2 Monuments under ZMHS

A number of Monuments are under the custody of the ZMHS. Some notable Monuments include Domboshava, Chiremba Balancing rocks, Mutoko, Nharira Hills, and Chitungwiza Cha Chaminuka.

Chiremba Balancing Rocks was declared a national Monument in 1994 and is located 13 kilometres south east of Harare in Epworth. It is characterized by granite balancing rocks within a natural breath-taking scenic environment. The Balancing rocks are a continuation of the awe-inspiring landscape, comprising among other manifestitations Domboramwari. The Balancing Rocks symbolize peace and stability of the nation's economy. During the colonial period the Balancing Rocks were adopted as one of the motifs appearing on the Rhodesian paper currency. This symbolic significance continues today as it has continued to be used on the post-colonial currency. The business community has reaffirmed the importance of the Balancing Rocks by using it in various commercial adverts.

Another monument under the administration of ZMHS is Domboshava National Monument. The Monument came under the custodianship of National Museums and Monuments of Zimbabwe in 1936. It lies approximately 30 km north of Harare and can be reached via Borrowdale Road. Major attractions include an Interpretive Centre or Site Museum, beautiful rock art panels, geological formations and a natural scenic environment such as abundant wooded vegetation, peaceful flowing stream, pools and walking trails. Domboshava is also rich with a dynamic oral history that hinges around Rambakurimwa (Jiri), the pool, Chavaroyi hill, tunnels and Chiburitsirwa Hill. It's a venerated rain making ceremony site in which the natural attributes such as the Rambukurimwa forest, and the geological tunnels have acquired cultural significance through time. The Archaeology and Monuments Department works with local schools and leaders in preserving the site and other awareness programmes.

Mutoko National Monument, also under ZMHS, was declared a national Monument in 1949 and is located about 7,5 kilometres due east of Mutoko growth point. Mutoko National Monument has stone walls similar to Great Zimbabwe. Oral traditions say that the traditional spirit medium Nehoreka used the Mutoko stone settlement as a shrine. Up to today, Nehoreka's descendents and the local community conduct rituals at the site. Mutoko National Monument belongs to a cluster of attractions that include Ruchera cave (with rock paintings and Stone Age deposits) Fort Mahaka and Fort Luanze (Portuguese sites) and many other rock art sites.

The Nharira Hills which were declared a national Monument in 2000 and are located 20 kilometres from Harare along the Harare-Bulawayo Road. The Nharira Hills Shrine is characterized by living traditions relating to Nyamweda people. Ancestral graves of the Nyamweda are located in various hills in the area. The Nyamweda people still carry out their rituals in the area, and their territorial spirit medium is the custodian of the site.

4.6 Funding

ZMHS is funded directly by the Ministry of Home Affairs through money that the ministry would have been allocated by the ministry of Finance. The museum director is appointed by the ministry of home affairs and is answerable to the permanent secretary. As such, ZMHS serves the interest of the funders, Ministry of Home Affairs, who provide them with capital hence influencing and championing the ideology of the ministry in the preservation and interpretation of historic information. Further resources are generated through the sale of publications, consultancy fees, filming, accommodation and auditorium hire and investments. Recognition is also given to donors who fund special projects, which make a significant contribution to the achievement of the objectives of the organisation. Zimbabwean government has been preaching the gospel of indigenisation and promotion of local culture through music, drama and local programs. This saw the enactment of the 75 percent local content policy in 2002. The same goes for the museums, who are mandated to safe guard culture through providing for the preservation of ancient, historical and natural monuments, relics and other objects of historical or scientific value or interest in order to create national identity and conscience as this serves as neural fibre to the historical and social core of Zimbabwe.

The ZMHS is also indirectly also funded by the public through their collection of entry fees and through tours done with foreign and local tourists. As Jun et al (2004) described, tourists are attracted to natural heritage, cultural heritage as well as built heritage. Therefore, it is very important to protect all these areas of heritage to present and future use. It helps the sustainable tourism of any country, for example Zimbabwe realised US$890 million in 2016 through tourism.

4.7 Theoretical discussions of political economy of communications

4.7.1 Ownership and control patterns

Ownership and control patterns exert influence on the day to day operations of a business or organisation. ZMHS is state owned and funded, as such the operations of the organisation reflects the policy of the government towards the preservation of cultural heritage, that play a significant role of articulating where we are coming from. Nicholas Garnham (1979) notes that the political economy of communication involves analysing "the modes of cultural production and consumption developed within capitalist societies." That is, ZMHS champions the policies of the government especially the ones that deal with promoting the national identity and preserving the cultural antiques of the nation.

4.7.2 Development Communication Theory

The main idea behind development communication theory is media for development of people in a nation or to help the target population. Communication seeks to serve the people without manipulation and encourage genuine response. The ZMHS as an institution that is in the business of meaning making through the collection and preservation of mediums (artefacts) should play a role in developing the society. There is no propaganda as ulterior motive of communication. Communication is to develop Conscientization or critical consciousness which can be about self-responsibility, social conscience and self-determination for right judgments and for social communication. The theory was used for social change. McAnany, (2012) asserts that communication is the base for participation of communities in their liberation from the unjust structures of their societies.

Conclusion

This chapter sort to bring out the organisational functions of the ZMHS and funding patterns and how its functions are affected by the political economy such as ownership and funding. Such aspects are important in analysing their operations in preserving cultural heritage artefacts and the message these cultural antiques convey.

CHAPTER FIVE: DATA PRESENTATION AND ANALYSIS

5.1 Introduction

This chapter seeks to discuss the findings on the preservation and communication of cultural heritage vis a vis portrayal of African cultural heritage in the global media. The assumption is that museums should cater for locals and should carry the history of the indigenous people and aid in demystifying the negativity of African image as pagan. The researcher focused on the ZMHS as his case study. A selection of artefacts was selected and analysed. However, for the study to be all-inclusive focus will also be on critically discussing the findings of the interviews that were carried out in two segments: i) targeted audience who visited the museum (ii) experts in the field of archaeology and visual communication and interpretation.

5.2.1 Relevance of museums to society

Museums play an integral role as an educational institution through their cultural heritage artefacts which are either exhibited at public shows such as the annually held Agricultural shows, indoor exhibitions and its outreaches. Museums serves a didactic purpose. one of the interviewees when asked to comment on the role of museums in society said:

> *Museums provide edutainment, those who visit the museum, either for entertainment, to conduct a study or to know more about a certain field that relates to the museums fundamental theme are all, consciously and unconsciously exposed to enlightening data, be it informative labels, artefacts, videos or even conversations with the museum officials and educators*

Museums provide the public with learning experience, amongst other forms of experiences aesthetic, inspirational, recreational and interactive. Another respondent had this to say about the relevance of museums to a society:

> *Museums still play an important role especially in aiding in the understanding of different cultures. Through its presentation of original artefacts that help the public to understand different tribes (societies) or minority cultures and their cultural structures.*

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Zimbabwe's new curriculum for secondary and high school pupils in an effort to include minority, alienated cultures introduce heritage studies which allows students to visit museums and have the first-hand experience of other cultures through interaction with historical objects such as iron age tools, bows and arrows. one of the museum administrative members said:

> *We often get bookings from different schools, both primary and secondary who come to interact with historical objects. Children these days especially urban pupils learn of artefacts such as bows and arrows that were used during hunting in the past yet most of them have not seen the tools that were used for survival by their predecessors*

Museums have a social responsibility of telling and providing evidence of where the indigenous people originate from. Rather than having history told by the west, museums serve to tell stories from an African point of view and in this case the ZMHS tells a story from the Zimbabwean point of view.

The African history has always been reiterated with a western voice through global media. The western countries have the financial muscles to finance films, documentaries that talk about African cultures and this is done in a way that sells the media product and also in a way that serves an agenda. Through representation the media had often painted Africa as a continent ravaged by war, diseases and hunger. Africans get to know about their neighbouring countries through global media outlets such as Cable News Network (CNN), The British Broadcasting Corporations (BBC) and Aljazeera. This has resulted in the western media's labelling of African culture as barbaric. The Cultural Policy of Zimbabwe (2007:12) states that:

> With everyone in the world having opened up to global village and with foreign culture forces knocking at our doorsteps, Zimbabwe need to rekindle customs, values and those of our norms that are capable of laying a solid foundation for the resuscitation of the spirit of respect, integrity, tolerance 'Unhu'/Ubuntu and at the same time fostering natural pride.

Such statements bring about what is expected of Zimbabwean museums, that is educating the public through preserving cultural heritage that bridges a gap between the past and the present.

5.2.2 Role of artefacts in reconstructing the past

Cultural artefacts are physical evidence of human experience. Artefacts articulate the evolution of human beings from the primitive stages of human life to the now modern industrial era. The cultural artefacts displayed in the ZMHS show the life cycle of early Zimbabwean dwellers from the stone age to the iron age era. Stone tools were first used for almost anything, hunting, ploughing, cutting down trees and even for dissecting animals for food. one responded when asked about the role of artefacts in reconstructing the past said:

> *The collection of sharp like stones in the museum shows how the world has evolved from such a time. Stone tools were essential at that time and such technology paved way for the discovery of iron resulting in the metal tools that even exist till now.*

one respondent in an interview said:

> *Cultural artefacts do not only tell a story of past human activities; they lead me to understand the ancient time lifestyle of my ancestors and I was able to relate and integrate developments from the past to the present day.*

The way the interviewees responded resonated with the researcher's observations of the role of cultural heritage. one example that researcher can use is the digging stick which had a stone around it to add weight so as to increase the stick's penetration to the ground. This was the technology used in the primitive times and was developed to an iron tool then later advanced further to ox ploughs. Another respondent said:

> *Museums provide tangible proof of who lived before and how they lived. In this case the ZMHS shows stages of the Shona tribes and how they developed throughout history from using stone age tools to using iron tools.*

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Artefacts do not only provide physical evidence of human existence, they also serve as a form of basis for cultural identity. Everyone has a cultural identity and knowing where you come from gives you a sense of belonging. The process of cultural identity involves learning about and accepting traditions, heritage, language, religion, ancestry, aesthetics, thinking patterns, and social structures of a culture. Normally, people internalize the beliefs, values, norms, and social practices of their culture and identify themselves with that culture. The culture becomes a part of their self-concept (Lustig, 2013). Cultural heritage artefacts answer the question of who we are, where we come from and the process and stages that the past went through to arrive at where we are today. Through representation, the artefacts in the ZMHS tell an African story in this case a Zimbabwean story from the Zimbabwean point of view.

5.2.3 The role of ZMHS in the context of cultural heritage preservation

ZMHS as mandated by the Ministry of Home Affairs have a role to play in the preservation of Zimbabwean culture. Through programs such as seminars and exhibits, the museum plays a fundamental role of educating and creating appreciation of the nation's heritage. The ZMHS also engages in researches that add to their knowledge bank. This is vital because not only will the museum be able to provide edutainment but they also demystify some aspects of the indigenous people which previously would have been viewed as pagan and barbaric. one of the respondents said:

> *When you hear stories about African culture you would think that if you were taken back to those days you would not survive. The way history depicts the way people lived in western movies, documentaries and articles you would think our people spent their whole lives doing nothing yet it was them that paved way for us to be here and for us to be who we are.*

Another respondent echoed saying:

> *The pedagogy methods used by the museum really articulated our history, visual presentations really stick to mind and they enable you to*

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visualise yourselves and you can actually relate to how the people went about doing their business of the day during their time.

one of the main roles of the ZMHS is to counter the western way or the stereotype of African culture in this case the Zimbabwean view. Indigenous culture is portrayed in dark light and with the aid of films, documentaries and news coverage that sells a certain view of the local culture. A curators from the department of archaeology and monuments at the museum when asked the role of the museum said:

Artefacts are approached from the epistemological position that they cannot be value neutral. The countless artefacts we see and use in daily life constantly reinforce or contradict our beliefs, values and self-identities. Visual artefacts disseminate governance ideologies through time and space, in ever lessening degrees of discipline and control.

The above responses cement the assertion that museums besides being repositories of cultural ornaments, also serve as places that manufacture consent through a one on one interaction with cultural objects which consciously and unconsciously create personal dialogue between individual and the past.

Museums are of vital importance to the society even as they cultivate a sense of belonging in this ever changing world. the ZMHS creates a passage way for the public to be in touch with the past, creating a feeling of belonging among the masses. Museums also address the questions of morality and beliefs in the sense that Zimbabwe as a Christian nation has seen the popularisation of Christianity and the castigation of African traditional religion. The ZMHS explicates that as much as the public shuns the practice of ATR and other customs, they are just as similar to Christianity. An example is the way Christians talk of tomb reviling which in *shona* or local culture is translated as '*kurova guva'*, both practices are two sides of the same coin.

The ZMHS play put measures in place to try and encourage its stakeholders to play a central role in the manufacturing of ideology that cultivate self-pride. one of the measures put in place requires the researchers under the ZMHS to submit researches periodically that would have been carried out pertaining the way of life of minority groups. These researches are

done to project the cultural heritage of the Zimbabwean people in a way that resonates with the local masses.

The mandate of the ZHMS to have its researchers discover new traits in the heritage of Zimbabwe is a noble gesture, especially considering that the artefacts in the museum and all its operations were inherited from the white colonial rule. Artefacts that were collected during the colonial rule were meant to serve the white interest and to stereotype the Zimbabwean people such that the world would view them through the lens that would have been created by the British colonial settlers.

It is essential for museums that all their collections and materials they are entrusted with are preserved and protected in the best way possible such that future generations get to benefit, enjoy and learn from the materials. ZMHS though constrained by inadequate funding tries to devote considerable resources to creating proper climatic conditions for their collections of objects both in exhibit and in storage areas. The preservation includes lowering of direct light to the object so as to allow longer life span to artefacts such as bones and wooden antiques.

As part of preserving heritage, ZMHS keeps documentation and records of artefacts collected and researches conducted upon them. Artefacts shown are kept in glass cabinets to prevent them from humidity, direct light and vandalism and human contact. This is done to allow them to keep their authentic form for a longer period of time.

Another strategy employed by the museum to ensure that the history of Zimbabwean societies is kept intact and is interpreted and documented in a perspective that serve the interests of local is through the engagement with the elderly in the society. ZMHS do out reaches to different ethnic groups documenting their lives, and collecting artefacts that are of significance to the different groups then display them at the same time enabling different societies to learn about each other in the public domain.

The museum also participates in research activities for the preservation of cultural heritage, certification, conditioning and monitoring of heritage sites and monuments. A notable number of monuments under the ZMHS that are being maintained include Domboshava Monuments located approximately 3o km north of Harare, Chiremba Balancing rocks located 13 kilometres south east of Harare in Epworth, Mutoko national monuments 7,5 kilometres

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due east of Mutoko growth point, Nharira Hills which are located 2o kilometres from Harare along the Harare-Bulawayo Road, and Chitungwiza Cha Chaminuka.

fig 1 shows the collection of traditional music instruments

Museums serve as fountains of knowledge in the society. The ZMHS in this case exhibits different objects that have meanings to different communities and help to understand the society and appreciate it without prejudice. A good example of artefacts (*fig 1*) that serves to tell the musical history of the *shona* (Zimbabwean) people is the *mbira* and *ngoma* (drum) artefacts. The mbira instrument shows the genius ways in which people from long ago were able to manufacture an instrument that would be play a pivotal role in the production of music of the Shona people. The mbira was exported to Europe and today is still recognised as to have originated in Zimbabwe. The small wooded instrument can be equated to a modern day piano or keyboard. As for the drum, the musical instrument developed from its earliest form of being a bowl like shape to a tree trunk like instrument covered in animal skin. The drum has been adopted even in to churches like the roman catholic in efforts to accommodate

those from the cultures where drums are used for worshipping. Drums and mbira played a significant role in the summoning of spirit mediums during the liberation struggle and are still used today in traditional activities such as the annually held rain making ceremonies in Zimbabwe.

5.2.4 Artistic presentation of the past and analysis

Part of recreating the past by the ZMHS includes the visual representation of the past through artistic designs that depicts a set up in a home and a village of erstwhile. Through these artistic presentations the researcher observed that the visual presentation tries to visually recreate the history of the Zimbabwean people from their point of view. It is predominantly Western scholars who have held the political, social, and economic power to study, interpret, write, and teach about Indigenous pasts, viewing them from within a Western framework or "lens," to create knowledge for consumption by Western public and scholarly audiences. This view is since being countered by the local cultural institutions.

one of the aesthetic presentations (*fig 2*) in the ZMHS depicted a form of home set-up during the stone age era, the image tells a story of how people used to live in caves. The eye catching aspect is how the visual language expresses the African story and history in this case the Zimbabwean lives and culture. It shows the set-up of a home stead which the researcher related to have paved way for modern families living in urban area. A family consisting of a father, mother and their children. The researcher also noted the way Zimbabweans lived as a community and this resulted in blacks appreciating extended families and again this has been a norm for the Zimbabwean people to live as a community and also to be able to live with extended families even in the urban set-up.

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Fig 2 a recreation of the stone age era home stead setup

African indigenous communities took advantage of the political liberation movements sweeping the continent in the 196os to exert the push for Indigenous languages and Africanization of political positions, which quickly led to a cultural renaissance that aimed at reclaiming everything "African" that is religion, rituals, attire, and identity. This has prompted what has termed the counter narratives of the subaltern where the Africans are telling their own stories through archaeology, films and museums. Since most people believe that pictures tell the truth (Lefferts, 1982), museums try to bring real life images through recreation of the past such that ordinary people can consciously and unconsciously relate to the ways political, social, and economical lives of their ancestors.

fig 3 early iron tools and a variety of traditional foods

The above image shows the traditional foods and iron tools that were used for cultivation. Most of these traditional foods have been maintained and have been considered as healthy foods as compared to the prevalent modern day fast foods.

Conclusion

This overall discussion aims at shedding more light on the analysis that was carried out and seeks to bring out the academic's interpretation of the findings if the preservation of cultural heritage in Zimbabwe at the ZMHS really carry artefacts that articulate the history of the

indigenous people. The ZMHS as a cultural institution is struggling to make do with the little funds allocated to them by the Ministry of Home Affairs. Artefacts in the museum aid in understanding the transformation of the minority cultures from the stone age to present day Zimbabwe. There is more to be done considering that the Zimbabwean government inherited the museum from the white colonial regime and most of the artefacts collected in the museum though they represent the lives and culture of the people some of the artefacts were collected to serve the interests white colonial rule and to undermine the lives of the Zimbabweans.

The researcher observed that from the interviews, respondents indicated that the ZMHS plays a pivotal role in the education of the general public and the promotion of minority cultures and their way of life. Global media and the non-Africans who drive projects of films of cultural heritage have distorted the reality of Africa. For centuries, beginning with perceptions of the remote "Dark Continent," myths and stereotypes have clouded the worldview of many non-Africans, particularly Europeans. Since these myths and stereotypes remain viable today in the global media (however unintentional the distortions and omissions may be), images of Indigenous peoples continue to nurture racist doctrines and practices of white superiority and privilege. The findings also revealed that there is need for the museum to counter such distortions and demystify the heritage of the black people in this case the heritage of the Zimbabwean people.

Arguably, the conclusion is that the emerging artefacts and those kept during white colonial rule represent a variety of sources and places with different intentions. They sometimes promote images, myths, and impressions, seemly innocent on the surface, but in fact, promulgate pregnant messages that could be untrue or far from innocent. In an increasingly globalized world, colonizing stereotypical stories persist and images that tend to romanticize indigeneity continue to flourish throughout the media. In sum, in neocolonial times, the notion of the "orient" persists, captured in a variety of visual forms that are metaphoric, idiosyncratic, and psychologically cultivated.

This chapter sought to present data and thoroughly analyse the role of the ZMHS in the context of the preservation and interpretation of artefacts. The chapter also aimed at analysing if the collection of the artefacts and their meaning resonated with the meanings attached to them and whether they really articulate the lives of the people who lived before. This was

done through interviews that were conducted with the museum authorities as well as members of the general public who visited the museum.

CHAPTER SIX: CONCLUSIONS AND RECOMMENDATIONS

6.1 Conclusions

The research sought to question the localness of cultural heritage in the ZMHS. The premise of questioning the role played by the cultural artefacts is based on the portrayal of African heritage in western produced films, documentaries and news coverage. This research inquired if the cultural artefacts in the museum tell a story from the point of view of Zimbabweans. Different cultures tend to learn about other cultures in the mass media and more often than not, media representation of minority cultures tend to either paint it as barbaric, backward or pagan and this research examined if indigenous institutions tasked with recreating the past are able articulate it.

The research aimed at finding out the relevance of historical artefacts to the modern day society and to see if the local minority cultures are still recognised and through the unravelling of existing literature various debates on the subject and knowledge gap was established. The literature reviewed that the concept of preserving culture is essential in creating self-pride and also in telling the story of a people from on the struggles, the challenges and achievements of that generation that would have played a significant role in the shaping of the present.

In clearly articulating on the subject of preservation and communication of cultural heritage the researcher employed the representation, identity and discourse theories. On the former the researcher examined the three approaches to representation of reality and in this case focus was put on the media and representations of minority cultures. The theories of identity and discourse were examined in detail and its key tendencies were discussed.

The researcher made use of the qualitative paradigm to make inquiries and the case study design is used to bring an understanding where by interviews and a collection of cultural artefacts were analysed as part of data collection. Critical discourse and semiotic analysis was employed to analyse the collected data. The researcher then questioned the political economy of the ZMHS. That is possible forces and influences that guide them in the preservation and interpretation of cultural artefacts. the data was presented in chapter five thematically and other presentation techniques such as narrative and descriptive were also used.

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In the course of this study, the researcher arrived at the conclusion that the cultural artefacts in the ZMHS tell a story of a people of the past from their view. Artefacts in the museum both aesthetic and authentic provide a deeper appreciation and understanding of the past's social, political and economic aspects. The artefacts and responses given by the interviewees showed appreciation of the heritage in shaping identities for both individuals and the societies.

The researcher also came to the conclusion that the preservation of cultural heritage also necessitated the perpetuation and recognition of minority cultures. In today's Zimbabwe the public talks of traditions such as *kurova guva*, rain making ceremonies and customs when marrying. These practices are well documented and kept in the ZMHS and this is done to preserve the indigenous way of life and to create a sense of belonging as well as cultivating appreciation of the past the paved way for the present.

The researcher also arrived at the conclusion that the use of vernacular language in the exhibitions of the artefacts aid in the public relating to the messages and meanings attached to the materials. The researcher noted that artefacts in the museum that are described in *shona* such as *mapfumo nemakanu* do not only help students who visit the museum to understand but also to relate to what *shona* books and proverbs would be referring to when they are mentioned. The new curriculum included heritage studies and the preservation of artefacts also play a pivotal role in this new heritage studies that is aimed at keeping the pupils in touch with the cultural aspects of their history.

6.2 Recommendations

This research only focused on one of the institutions that are tasked with the mandate to preserve local culture but other institutions such as the mass media is also an area of concern. Museums carry artefacts and as such the local mass media productions should aid in representing historical interpretations and encouraging national pride as well as cultivating identity.

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