

“We” were Robbed: Perceptions and Views of Zimbabwean Research Informants on Etic and Emic Researchers’ Ethics In The Field

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Abstract

Research informants I interacted with during fieldwork for my doctoral studies entitled ‘Continuity and change in Mbira DzaVadzimu music and performance practice in Zimbabwe’ have complained about the way some researchers both within and outside Zimbabwe conduct their research. They claimed that some of the researchers did not observe ethical issues thus robbing them of their rights and knowledge. However, I am aware of many prominent researchers who have respected their research informants and upheld ethical issues. This contradiction prompted me to investigate the concerns of the research informants. This paper therefore seeks to highlight the complaints made by some research informants on how certain researchers conduct their business. Findings are based on my experiences during fieldwork which I conducted for my doctoral study mentioned above. On the one hand, some researchers flouted ethical issues as complained by the research informants. On the other hand, other researchers upheld ethical issues as expected of them.

Key words; Research, ethics, money

Introduction

Ethical issues have been on the spotlight for some time now yet in many instances, they continue to create controversies all over the world. Even early ethnomusicologists did not really consider ethical issues during their fieldwork until after the 1970s. According to Slobin (1992:329),

All ethnomusicologists had probably had a moment of ethical awareness at some point in their work, yet few if any, see fit to publicize such moments so

there appear to have been no self-reflective statements in ethical issues in ethnomusicology until the 1970s.

He further mentions that scholars began to mention ethical concerns and dilemmas faced in their work after 1970 as they presented their findings in print. Seeger (1992) mentions that no major figure in ethnomusicology ever defined the object of study in terms of rights and obligations, conflict or adjudication even if they were infringements from here and there.

To date, some researchers have continued to undermine ethical issues as mentioned above. In Zimbabwe, certain research informants I have come across during fieldwork for my doctoral thesis have complained of being robbed out of their knowledge and got nothing out of it. Yet the researchers make money and become famous out of the information they get from respondents. Although my research focused on Continuity and change of *mbira dzavadzimu* music, my experiences as a field worker collecting empirical data through ethnographic approach revealed that some of the participants complained about ethical consideration by researchers who came before me. I discovered that they have different perceptions and views concerning the treatment they were given by both insider and outsider researchers.

The same respondents complained of some music researchers, both insiders and outsiders, who are dishonest about what they do with the data they collect. However, not all researchers are in breach of ethical concerns. A review of published works and interviews with prominent researchers seem to point out that some researchers do practice research ethics. To be fair to scholars and artists alike, in pursuing these issues, effort has been made to avoid painting different parties with the same brush. I am aware that individual artists and scholars can differ greatly in character and in their approaches to fieldwork. They can be different in their relationships to one another, as well as in the mutual understandings and agreements they establish. But whatever the case might be, research informants also need to be given an ear when they complain.

This paper has been divided into three sections. The first section looks at what is expected of researchers in terms of ethical issues when they get into

the field to collect data. Section two presents some cases in which ethical concerns were flouted and the third section reviews ideas from prominent scholars who debated some of the concerns raised by my research subjects.

What is expected of researchers when they undertake research projects?

Knowledge pertaining to ethical concerns is of paramount importance to any researcher. It is imperative that researchers understand what it is to be ethical before they undertake any study. According to Chiromo (2007:30), "Every profession has its own code of ethics that guides its members during their operations and that every researcher should not only know the research ethics but practice them, especially those that relate to human beings because most of the time educational researches are human as their subjects." An understanding of the subject under review helps researchers to understand what is expected of them before carrying out a study.

One of the major questions to be asked is what it means to be ethical, who determines what is ethical and who defines what is right or wrong? Is it the researcher, research informants or members of the community? In trying to answer the questions, Kakabadse et al (2002) is of the opinion that ethical concerns have to do with the following elements; doing right, following the principles of justice, being honest, obtaining their consent and respecting their right to withdrawal. According to Slobin (1992:330), the 1963 code of ethics of the Society of Applied Ethnomusicology, a group of especially concerned with the effects of fieldwork sees ethics in the light of the scholar's responsibility to his client, to science and to his fellowman.

On the same note, the position of The Society of Ethnomusicology (1998)¹ is that the conduct on field research in ethnomusicology should be guided by honest in representation of oneself and one's work, cultivation of relationship based on informed consent, right of privacy and confidentiality and mutual respect, sensitivity to other cultures, sensitivity to proprietary concerns regarding materials, photographs and other documentation. Furthermore, the responsibility of field research, according to The Society of Ethnomusicology Society (1998) extends beyond the field setting and often involve the need to be informed regarding copyright and other laws

pertaining to the ownership of intellectual and cultural property and to be aware of the potential protections and liabilities of contractual arrangements dealing with depositing, licensing and distributing musical sound and audio video recordings. These according to Hair and Clark (2007), guides researchers against deceptions, promoting honesty, the protection of privacy and the avoidance of misrepresentation of those researched usually through informed consent. In addition to the above, Chatterjee and Sarker (2013) say that ethical issues should also be considered in knowledge creation, knowledge storage and retrieval, knowledge transfer and knowledge application. On the same note, Courtney (2001) acknowledges the close link between ethics and knowledge. He views knowledge and ethics as synonymous. He is of the opinion that to be ethical is to be knowledgeable and to be knowledgeable is to be ethical and that knowledge actions are based on ethical values. Therefore, there must be informed consent in whatever researchers do with the data or knowledge they collect from the field.

Contributing to the same debate, Sieber (2004) brings in the concept of morality in research. He is of the view that morally desirable and acceptable behavior is of paramount importance in any research and this includes "doing valid research, respecting research participants and their communities in a way that pertains to the particular context, creating socially beneficial policies and effectively disseminating and applying findings," (pp:402). Some of the ethical issues in question require that research informants be fully informed about the study to which they are to provide information. Researchers need to provide the informants with full information on what the results will be used for, how they will be used, what monetary gains will be realized and how the later (monetary gain) will be used. Respondents should give an informed verbal or written consent before they take part in the project.

Hair and Clark (2007) are also of the opinion that research must be reciprocal in nature, benefiting not only the researcher, but also the research participants and that the result be reported in a transparent manner that demonstrates the ethical choice and positions made throughout the study, preventing harm and wrong doing in the field as well as taking steps to protect the communities and research informants. Certain researchers do not view the aspect of protecting their research subjects and the communities under which they

could have worked as important, yet this can have lasting consequences. Paccagnella (1997) informs that there is potential for psychological harm to the members of those groups depending on the way the results are reported.

Ruthless publication may bring with it unwanted attention to participant to lead to their ostracism within the community or outside it further constituting a harming of respondents. Ensuring privacy through name changes, pseudonyms, offering participants access to materials held on them are also cited steps in ensuring ethical practice (Herring, 1996).

Complaints from certain Zimbabwean researcher Informants

Disturbing reports of researchers violating research ethics have been recorded in Zimbabwe. Certain researchers have over the years gathered valuable information and made a fortune out of it without them (research informants) benefiting. "After you have gathered data from us, you get a very good job, become famous and perhaps make a lot of money but what's in for us?" asked one of my research informants whom I shall refer to as informant C in this paper. In some cases, research informants and researchers agree that the research would be for academic purposes only. Surprisingly, after the study, researchers go on to publish books, make CDs, DVDs, claim copyright, sell these at exorbitant prices and make profits without informing their respondents.

Norman Mashiri², one of my research informants from Seke Communal Area complained bitterly about a researcher who came to Zimbabwe in 2004 to carry out a study on *mbira* performance practice. As part of his studies, the researcher asked Mashiri to demonstrate slowly how to play the instrument, step by step, phrase by phrase, showing fingering, showing the keys he was playing. Without the knowledge of Mashiri, the researcher went on to develop a booklet for teaching *mbira dzavadzimu* entitled, 'An easy way to learn *mbira dzavadzimu* through distance education.' The booklet was accompanied by a CD featuring Mashiri, demonstrating how the instrument is played. Mashiri claims that the researcher did not inform him that he (the researcher) was going to come up with the booklet. Instead, he was surprised to see the booklet when it was brought home-Zimbabwe by a Teacher who had gone to Norway under the Zimbabwe Association of Music Educators

(ZAME) exchange programme. “If it was not for this teacher who showed it to me, congratulating me for a job well done, I would neither have heard about nor seen this booklet. Mashiri also claims that ever since the researcher left in 2004, he (Mashiri) has never heard from him despite his promise that he would keep in touch and send him a copy of the recordings.

In another case, Informant B, a lecturer at X College of Music in Harare and also one of my research informants complained about three overseas researchers who visited X College in November 2010 purporting to do research on *mbira* music. They asked informant B to help them identify some *mbira* virtuosos. Informant B took the researchers to Mhondoro where he facilitated the identification of some *mbira* virtuosos. The researchers went on to interview the *mbira* players. After carrying out some interviews, the researchers then asked the *mbira* players to stage a performance. The researchers then recorded the performance and promised that they would give a copy of the recordings to informant B so as to distribute to the other musicians. Unfortunately, Informant B has never heard from them since they left in November 2010. The *mbira* players who performed during this gathering have been asking informant B about the promised copies but informant B was not given the copies. He claims to have written several emails to them but in vain. “I don’t even know what they are using that staff for. Maybe they will come up with a documentary, I don’t know,” lamented informant B.

The unfortunate thing was that on the one hand, informant B and the other *mbira* players did not ask the researchers what they would do with the recordings and the information they would have gathered except to ask for a copy of the recordings. No verbal agreement was entered into, no contract forms were signed. On the other hand, the researchers did not also explain what they would do with the recordings and the information they would have gathered but managed to meet the travelling costs of the *mbira* performers.

In another case, Makura (not his real name-ethical issues involved here) went to informant A in Mufakose. The latter is a *mbira* maker. After carrying out his study in which informant A, Makura asked the latter to make him 50 *mbiras* which were sold to him (Makura) at \$60. Makura went to sell the *mbira* in

America for \$200 dollars each. What ached informant A is not that Makura sold the *mbira* for that amount, but that he (Makura) claimed that he was the one making the *mbira*. Some newspapers even advertised the *mbira* with Makura's name as the maker of the instrument. Informant A was hurt about this and even stopped selling *mbira* instruments to Makura.

In other cases, some upcoming researchers from different universities, mostly undergraduate and post graduate students have gone out into the field to carry out ethnographic studies on individual artists, dance groups and on cultural practices of some indigenous ethnic groups found in Zimbabwe. Many of these students, especially those who carried out their studies in Mhondoro, Chihota, Seke and Harare where I conducted my research, informed some of the research informants that their studies would be for academic purposes only. However, some of the students have written papers which they published without the consent and knowledge of the research informants. One of my respondents whom I will refer to as informant C was surprised to see his face on an article that was being read by his son who at that time was undertaking a National Certificate in Music at one of the colleges in Zimbabwe, but did not remember agreeing with the student to publish his name, let alone to put his face on a paper. The question therefore is, doesn't this constitute for academic purposes only? Or should the student have to ask for permission from research informants even to publish a paper. This is what informant C had to say:

Academic or no academic purpose, the student needed to consult me on whether I wanted my face to be published in a paper. I don't want pictures of me posted in books, papers and so on. With the coming in of modern technology, one can do anything with one's picture and that can be disastrous you know. Infact, I had refused to have pictures taken on me. I am not sure how he took it. Besides, I thought the student would just make a write up which would be taken for marking, and that after passing, it would end there (interview 13 February 2012).

In a similar example, perhaps to illustrate how certain students do not respect the wishes of their research subjects, informant C narrated to me how one of

his Malawian friends was let down by a researcher. Informant C mentioned that the student was conducting a study on Gule Wankulu (Nyau Dance), a dance which originated from Malawi but is now popular in Zimbabwe especially in farms and mining areas. In his narration, informant C said:

This student approached my friend with the intention of interviewing him on the above mentioned dance. But at first, my friend refused because information pertaining to this dance was only preview to bona fide members of Nyau Community. Otherwise any interested person would have to go through the initiation ceremony to become a member before any information could be given to him, of which the young researcher was afraid to do. But after days of negotiation, my friend decided to break the rules on condition that the researcher was to protect his identity and that he would use the information for purposes of fulfilling the requirements of his programme only. My friend then went on to reveal the secretive data to the student. My friend does not know how the researcher managed to get pictures of the performers in action because cameras were not allowed at performance venues. Unfortunately, during presentation, the student went on to reveal the name of my friend and even posted a picture of him on his dissertation. The student in question got carried away with the information he had gathered and also went on to publish the paper thus forgetting about the binding agreement they had made during negotiations. Consequently, informant C's friend became a traitor in the eyes of other members and thus was excommunicated (interview 13 February 2012).

In a similar case, research informant D lamented how a certain researcher disregarded some ethical issues. According to research informant D, the researcher in question went on to seek for permission to carry out a study on Chinamwari, a rite of passage ceremony where girls are taught about womanhood in the Zimbabwean Malawian society. Permission was granted on condition that she would not take pictures of anything that took place there nor should she publish any name, or place. Unfortunately, after carrying out the study, the researcher went on to publish these secretive activities. Worse more, some of the videos and pictures she took found its way onto youtube and to some daily newspapers. This was very damaging especially to those girls whose pictures appeared on the video. It was not clear how the video came to be taken, but it was.

Fabrication, falsification and misrepresentation

During my study, many of my respondents claimed that certain researchers do not always report the truth about what they (research informants) would have said. At times researchers fail to understand what would have been said and thus present the idea in their own way. In other instances, researchers fabricate, put words into the research informants' mouth by saying what respondents had not said so as to achieve aims and objectives of their studies. In some instances, the respondents see their names cited in books, journals, (names supplied) but fail to remember when they had said that. What is most disheartening to some research informants talked to is that in some of the cases, the information presented would be inaccurate. This then has a bearing on the credibility of an individual. Readers who are knowledgeable on the presented subject matter would view the research informant as one who lacks knowledge and does not give accurate information yet it would be the researchers themselves who would have failed to capture, and present the data as given to them.

Have the respondents actually been cheated or is it because of lack of understanding of research issues.

On conducting a further research on this issue, I have come to understand that on the one hand, certain researchers do rob the research informants of their knowledge. They jilt the research informants either by not coming out straight on what they will use the findings and recordings for as narrated on some of the above cases. In the case of research informant A and B's complaints, one can conclude that they were actually cheated although it was not easy to confirm with the researchers themselves because their whereabouts could not be established. What they had agreed on the surface has not been met. The respondents themselves fulfilled their side of agreement, yet researchers in both cases failed to do so. They both failed to at least give a copy of their recordings-let alone to communicate with their respondents about the results of their findings.

I also gathered that misunderstandings between researchers and respondents arise because the respondents themselves are not well informed about research ethics, what rights they have and the importance of understanding the

implications of whatever they get into. Due to the challenging economic environment in Zimbabwe, some research informants quickly agree to be involved in a research project before understanding the implications thereof. Some assume that there will be monetary rewards and go on to participate in the project without verifying. Some don't even bother to find out what would be in for them after the project. All they would be interested in is the monetary gains they assume stand to be benefited from the project. Informant C expressed that:

I did not demand for anything from this researcher. I felt that if I ask about any monetary gain or demand for anything, the researcher would view me as a money monger thus might leave me for someone else. In any case, I would have lost the little I stood to gain. So I thought that keeping quiet would be the best, hoping that the researcher would be human enough to give me something even without me asking for it, no matter how little it would be, for half a loaf is better than nothing (interview13 February 2012).

Do respondents short change themselves?

Findings from some prominent researchers such as Professor Jean Kidula and Doctor Sheasby Matiure among others indicate that in some instances, some research informants are not robbed of their knowledge, but short change themselves for the love of money especially during this time of economic hardship that Zimbabwe is going through. Professor Jean Kidula had this to say:

I find that people look for a quick buck as has happened many times, not just in music research but in the music business. They sign the rights because they have an immediate monetary need, only later to discover more was made, but they had signed away the rights. In most instances, such research subjects are not aware of what happens with their staff (Email interview, June 2012).

Professor Jean Kidula (Email interview, June 2012) further informed that the research informants need to educate themselves on their rights as knowledge bearers. They also need to ask whether the work is for a book, a dissertation etc. They also need to find out if that permission is being granted for the

whole work or partial work. Secondly, sometimes the musicians sign papers giving permission for certain pieces of information, and the researcher expands on it, giving the researcher the right to the new product - so people should know what they are signing off for so they can be able to ascertain which are their contributions and which belong to someone else. At the same time, they need to be aware of what constitutes profit making because sometimes respondents see books, cassettes, CDs and DVDs being sold and think that researchers are making a lot of money. Sometimes there is, sometimes, there isn't because the cost of production might be too high that the little profit realized is channeled back to make more for educational purposes. In other instances, some of the money is used to sponsor students doing research, run archives, libraries for the benefit of students.

Therefore there should be more intervention on the part of community leaders. As many informants are illiterate, everything should be made abundantly clear to them before they sign a clearance form. More so, governments should have protection laws for their culture bearers and their knowledge and also have the means to monitor what happens to the knowledge outside the country. According to Seeger (1992:355), copyright law is based on the concept of individual creativity and individual on copyright products of their own creation. He further mentioned that it is also based on the fact that an individual should receive compensation for a limited period of time after which the idea may be used by someone else without paying royalty. After expiry of the copyright, music enters the public domain and royalties may not be collected on it. In Zimbabwe, the Government's stance on knowledge production and research, fair use and copyright are enshrined in The Zimbabwe Copyright and Neighbourhood Act (Chapter 26:05 and The Zimbabwe Cultural policy of 2007. However, it is not within the scope of this study to discuss the implementation and effectiveness of the two.

Ethical issues versus the old school of researchers

From the interviews I held with renowned scholars and research informants, it emerged that it is the new crop of researchers who are ignoring the aspects of ethical issues, especially those upcoming university researchers. Therefore, universities need to take action and be proactive in promoting good ethical

behavior in research (Lofstrom 2012). My findings also indicated that some researchers are undertaking research for the main purpose of making quick bucks and so would do whatever best can give them more money, even if it means that they flout ethical issues.

Prominent scholars I interviewed such as Professor Paul Berliner (Email interview 04 July 2012), Professor Gerd Grupe (Email interview 06 June 2012) and Doctor Sheasby Matiure (Face to face interview 23 July 2012) concurred that these are bogus researchers who do not seek to acquire knowledge, researchers who just do it for monetary gains—researchers who will do anything to make money even if it means ignoring research ethics. According to Seeger (1992:356), not everybody who proclaims him or herself a researcher is infect engaged in scholarly research. He further mentioned that research covers a multitude of activities some of which appear to be more like music piracy. Contributing to the same debate, Dr Matiure said:

Very serious researchers are not for money making but for knowledge generation. They need money to keep research going—some need money to help sponsor future researchers in the form of scholarships etc (interview 23 July 2012).

In agreement, Professor Gerd Grupe (Email interview 06 June 2012) was of the opinion that any serious ethnomusicologist will inform the people about the information he would have obtained and what he intends to do with it. He further mentioned that serious researchers also make any results available to the local community in whatever form possible (copies of books, CDs etc). Chaka Chawasarira, one of the *mbira* players who worked with Andrew Tracy in the 1970s had this to say:

I was involved in a research with Andrew Tracy and everything was made clear to me. I knew his intentions. He told me that he was researching on the instrument *mbira* and its music. He told me that he intended to publish a lot of material in the form of articles and books if possible. He also told me that he wanted to make a lot of *mbira* recordings for academic purposes and that if by any chance he sold some, he would use the money to if possible, sell them and use the money to cover production costs, do more researches and also plough back some of the money into the community (Interview 10 February 2012).

Some research subjects who worked with Paul Berliner also confirmed that Berliner told them about his intentions of writing a book after conducting

studies on *mbira* music. They also acknowledged that they were given copies of his book 'The Soul of *Mbira*' (with their names in it as contributors of knowledge) after it was published. The research subjects were also given copies of *mbira* recordings made by Paul Berliner. They also benefitted from the recordings financially. Paul Berliner said:

When I initially made the recordings, I explained to artists that my goal was to produce records from the recordings so that the country's *mbira* music and the artists themselves would be better known—in Zimbabwe and around the world. Before I made the field recordings, I explained that I had no guarantee that I could find companies interested in publishing the material, but that if I was successful in this, I would ensure that the company pays the artists the royalties. . I asked their guidance: how would they like the royalties divided? Should everyone receive an equal share or should that depend on the number of performances/tracks each artist appeared on? Should there be a difference in the relative amount paid to the singer, the *mbira* player, the hoshho player? My interest was in having the dare decide on an arrangement that was fair in terms of the musicians' values and which we could use as the basis of a shared understanding among the musicians and between myself and the musicians. For over 30 years, this is how we handled the record royalties, which I always felt belonged exclusively to the artists (Email interview 04 July 2012).

Ploughing back to the community

Notwithstanding the above views; are researchers under any obligation to plough back to the community considering that they contribute to knowledge creation and documentation?

My findings revealed that researchers (depending with the agreement entered into prior to fieldwork) are not under any obligation to plough back to the community. However, it is of paramount importance for researchers to adhere to the agreement set up between them and their research informants before they started carrying out the research. However, researchers can choose to do so, or can be made to do so if there are policies in place that encourage or demand such a return. But in instances where money is being made, expense

removed, it would be ethical for researchers to submit a fraction to the respondents in various ways—either by donating some of the researched work to the researched people. Dr Sheasby Matiure (interview 23 July 2012) mentioned that many researchers plough back to the community by facilitating the study of some scholars from the community. He gives an example of scholarships awarded to African Students by Americans who would have studied in some parts of Africa. Another example is that of Andrew Tracy who after studying *mbira dzavadzimu* in Zimbabwe has used some of the proceeds to sponsor some students from Zimbabwe studying at South African Universities. At the time of writing this article, he is sponsoring a female student who is now at the verge of completing her Doctoral Studies.

Researchers can also plough back by helping students from the community they researched with information on where they can study, how they can apply for places, help them in the actual application process, bursaries, scholarships etc. Researchers can also plough back by promoting artists both locally and abroad. For example, in 1984, the publication of the book 'The Soul of *Mbira*' which was published after an extensive *mbira* research in some parts of Zimbabwe and its companion records inspired Arts International in England to invite the famed ensemble Mhuri on a performance tour of England and Europe—the first Zimbabwe *mbira* music tour outside the country. The success of the tour led to subsequent tours and professional opportunities for more Zimbabwean musicians. Ephart Mujuru, Chaka Chawasarira, Tute Chigamba, Mbira dzeNharira among others were beneficiaries of such ventures.

Another example is that of Professor John Kaemmer, who after having carried out studies in Zimbabwe, donated his works to the Zimbabwe college of Music. He donated some of his recorded cassettes from his thesis to the Zimbabwe College of Music for use by students. According to Dr Sheasby Matiure, (Face to face interview 23 July 2012), most educators in Africa (and indeed, the communities themselves) cannot afford to purchase the books and CDs. This is also not on their list of their priorities, considering that many live from hand to mouth let alone raise money for more research. . If they are CDs, the first lot can meet production cost, the second lot to benefit the respondents and the last lot should benefit the researcher. In case financial

profits are involved, it is customary to settle the share of local musicians/experts in advance, if possible in written form.

Paul Berliner also ploughed back to the Community he worked with during his research. This is what he had to say:

Over my career, I have been committed to scholarship and arts advocacy work that is concerned both with contributing to the discipline of ethnomusicology and to the welfare of the communities in which I have worked, principally, Zimbabwe's *mbira* community and the American (and international) jazz community. At the time of the records' initial production, I asked the company to provide copies of the records to all the artists involved, but the company maintained it was not their responsibility to do this. Since that was the situation, I bought copies of the records myself and took responsibility for shipping them to the artists in Zimbabwe. Over the years, I have felt it was my responsibility to replace the records when artists requested additional copies (Email interview 04 July 2012).

Does the publication and selling of books, CDs and DVDs fall under the statement 'for academic purposes only' or does it constitute profit making?

According to Professor Jean Kidula (Email interview, June 2012), with reference to the fair use, only a particular percentage of a piece is used for academic purposes. So sometimes a person may hear their piece in a CD or DVD, but it is not the whole piece and that constitutes academic purpose. Usually students are required to buy the whole piece which may be posted elsewhere with a commercial press or house. In that case, the performer probably gave permission, because researchers are now required to show proof that the person who was recorded or their representative gave permission for the piece to be produced commercially. Also unless it is a textbook that brings in a lot of returns (that is, it is used by more than students), very little is actually made from publication of academic books, CDs, or DVDs. That also depends on the type of publisher. According to Professor Jean Kidula (Email interview, June 2012), most presses especially those affiliated with institutions make little from the sale of specialist books. She went on to mention that most authors get less than 2% of sales so that in a year, one may

make maybe 10-15 dollars on a book. Sometimes misunderstanding develops when individuals on one side of this relationship or the other fail to understand the conditions under which one another live and work. For example, the fact that scholarly books today have become increasingly expensive (a real problem in the publishing industry, I think) sometimes reflects the presses' increasing costs of production. When large specialized music books (especially books with many pages of musical examples) are published, press' production costs are high. When audiences for specialized books are small, presses limit the production of such books to small print run, which drives up the price of each book. Presses maintain they need to do this to cover their costs. It is not usually the case that much profit is passed on to the authors.

Conclusion

It can be concluded that ethical issues have continued to generate much debate in Zimbabwe and abroad. From my findings, it is clear that some researchers, especially those from the second generation have continued to flout ethical issues. This has been enhanced by the coming in of more advanced technology where one can collect, record and use of personal information without the knowledge and consent of the research subject. In this paper, it was evident that the majority of researchers from the older generations made an effort to uphold ethical issues. This paper is therefore a wakeup call for all new generation researchers to revisit ethical issues and uphold them in whatever they do. The greatest challenge therefore is on universities and colleges who should come up with programmes that help in conscientizing students as well as making them understand the importance of upholding and practicing sound research ethics. It is also apparently important to acknowledge research subjects whenever they provide the much needed information and to plough back to the community wherever possible.

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Websites

www.ethnomusicology.org

Footnotes

¹ www.ethnomusicology.org

² *Permission granted to publish the real name*