

BINDURA UNIVERSITY OF SCIENCE EDUCATION

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DEPARTMENT OF LANGUAGES AND COMMUNICATION SKILLS



**AN EVALUATION OF PERMANENT EXHIBITION DISPLAYS AT THE ZIMBABWE
MUSEUM OF HUMAN SCIENCES, A CASE STUDY OF THE SHONA VILLAGE
MODEL.**

BY

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**A DISSERTATION SUBMITTED IN PARTIAL FULFILMENT OF THE
REQUIREMENTS FOR THE BACHELORS OF SCIENCE HONOURS DEGREE IN
CULTURE AND HERITAGE STUDIES.**

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DECLARATION

I Blessing Rugoyi b1852466 declare that this project is my own work and has not been copied or lifted from another source without acknowledgement.

DEDICATION

I dedicate this work to my family and friends, especially to my God given parents who made this possible.

ACKNOWLEDGEMENTS

First and foremost I would like to thank the Almighty for giving me life in order to write this dissertation. I also would like to extend my gratitude to my family who supported me and made this possible. I also would like to thank my supervisor for guiding me in writing this research project because it made my work easy and understandable.

Thank you.

ABSTRACT

This study evaluates permanent exhibitions at the Zimbabwe Museum of Human sciences, a case study of the Shona village exhibition. The study was motivated by the observations that some of the displays were done long before independence and they are still being displayed but is not relevant to the context of the Shona people. The Shona village depicts a typical Shona culture, how they lived and the type of a homestead which they lived in. The study seeks to investigate why some of these displays are still being displayed in the museum and the ways which were used to collect data. Data was captured through desktop survey, observations and interviews. Findings were displayed in form of tables. The research find that Zimbabwe as a nation have no much exhibitions to depict in the museum of human sciences due to lack of resources and some of the displays are found in the communities and some of the communities have no knowledge about the importance of the things that they regard as heritage or those that have the great values.

LIST OF ACRONYMS

ZMHS	Zimbabwe Museum of Human Sciences
NMMZ	National Museums and Monuments of Zimbabwe
ICROM	International Centre for Renovation and Maintenance
UNESCO Organization	United Nations Educational and Scientific and Cultural Organization

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CHAPTER ONE

1.1 Background of the Study

The most effective means of communication between museums and their various audiences is through exhibitions. Museums serve as repositories of history and are entrusted with holding collections, mounting exhibitions, and having the ability to interpret and display them for the general public (Davidson 1996, Mupira 2002). The public benefits from everything the museum does, so to speak. As a result, museums must assess the effectiveness of their ongoing displays in order to fulfill their responsibility to communicate with the communities that serve as both collection consumers and producers. Museum institutions have to partner themselves with the public, not just during their visits to the museum but also in the construction of their own past (Weil 1999; Arinze 1999).

The community's involvement in museum activities is crucial since it advances both parties' understanding (Ahmed 2014). An exhibition is a special way for the museum to communicate, and it may contain audiovisual materials as well as hands-on activities (Greenhill 2000). To present something through an exhibit is, in essence, to create a tale that can be followed through to its conclusion with a meaning and purpose (UNESCO 1974). The Zimbabwe Museum of Human Sciences' permanent Shona Village display is the subject of this study's assessment and evaluation. To better comprehend the past and how it is shown, Gathercole (1989) asserts that engaging the people in either creating their own display or let them know how exhibitions are developed. This will imply that the general public can relate to their displays of material culture, which will indicate a rise in museum attendance. Participation of the community facilitates the exchange of

information and materials, the acquisition of collections, their documentation and conservation, their interpretation and presentation, and the mounting of exhibitions.

1.2 Purpose of the Study

To evaluate the permanent exhibitions at ZMHS with special reference to the Shona model village exhibition.

1.3 Statement of the Problem

Because of their colonial pasts, the majority of African museums today face numerous difficulties. As a result, the majority of African museums have a similar past as a result of colonization. Africa's history reveals that Western norms for museums were pushed on the continent without taking African culture into consideration (Nyangila 2006, Young 2014). The colonialism also left its mark on the ZMHS Shona Village. These museums had a prejudice against the white population prior to the achievement of independence. The new administrative merely succeeded in changing names; the legislatives were still in place.

Permanent exhibitions have not improved since the country gained its independence in terms of reflecting or retelling the indigenous people's real history. Not only were the locals excluded from museum activities, but they were also discouraged and given less opportunities to attend these establishments. The truth is that the native Africans were only permitted to visit the museums on specific days (Munjeri 1997). They were never consulted or participated in the mounting of displays, despite the fact that their material cultural artefacts were on display. They were merely seen as things to be examined and utilized. This resulted in the local communities shunning museums and their activities therefore the study seeks to close the gaps that are caused by

colonialism for example the permanent exhibitions that are displayed but do not relate with the context of Zimbabweans. .

1.4 Objectives

- To review the permanent exhibitions at ZMHS.
- To evaluate the Shona Village as a permanent exhibition in the Museum of Human Sciences.
- To come up with recommendations of enhancing permanent exhibition at the ZMHS.

1.5 Research Questions

- What are some of the permanent exhibitions at ZMHS?
- How can the Shona village exhibition be evaluated?
- How to recommend permanent exhibitions at ZMHS?

1.6 Assumptions

- The study assumed that the museum was having low visitor-ship due to un-inspiring permanent exhibitions.
- It also assumed that permanent exhibitions do not promote dialogue between the museum institution and its visitors.

1.7 Significance of the Study

The study is significant since it aims to remove or decolonize the museum of human sciences' permanent European exhibits. This is significant because libraries and other forms of media, such

as the internet, compete with museums. It also means that permanent exhibitions won't draw visitors except school groups and foreign tourists as long as they are stagnant and don't engage the community. This has ramifications for how a national museum, like the Zimbabwe Museum of Human Science, carries out its mandate as stated in the institution's vision and mission statement. The study will provide a basis for museums to realize the significance and revisit their permanent exhibitions through evaluating and measuring it so that they do not lag behind.

1.8 Delimitations

The Shona Village at the Zimbabwe Museum of Human Science is the exclusive focus of the study. The Shona Village, which is the case study that focuses more on people and communities, is housed in the Zimbabwe Museum of Human Science, which is the main museum used in the case study selection process (ethnographic collections). The museum's permanent Shona Village exhibit is what most people can relate to. It should therefore be accessible and connect with groups of people and communities for shared remembrance.

1.9 Limitations of the Study

The study was conducted during the COVID-19 pandemic. This had an impact on the availability of the participants to be interviewed face to face therefore just a few were interviewed and the rest had to be subjected by other means. The researcher used telephone interviews zoom and email.

The research faced challenges as some of the participants had busy schedules as it was said and for confidentiality.

1.10 Ethical Considerations

The researcher sought permission from the responsible authorities such as the ZMHS. For those that required appointments, the researcher appointments in time. The researcher will also respect privacy and confidentiality of respondents. The desire to participate in the study rests upon the participant's willingness to share his or her experience and knowledge.

1.11 Definition of Key Terms

Permanent exhibition

Any object that is on exhibit for an extended period of time qualifies (Ahmed 2014). According to the Collins dictionary, an everlasting work of art is a painting, sculpture, or interesting object that is on public display in a museum or gallery. According to my research, permanent exhibitions are displays that are kept up for a very long time in a museum's public areas. The museum defines permanent exhibitions as any show that has artifacts on view to the public for an undetermined amount of time, such as the exhibition on the Shona village.

Museum

Unal (2012) asserts that a museum is a long-lasting, nonprofit organization that serves the community. A museum is defined by ICOM Statutes article 3 section 1 as a non-profit, ongoing institution that is open to the public that works to preserve, research, convey, and display the material and immaterial cultural history of people and their environment. The definition of a

museum that most fits my research is that it is a structure or organization that houses and exhibits a collection of artifacts and other items with artistic, cultural, historical, or scientific significance. Most of the museums make these objects to be viewed by the public through exhibitions which may be temporary or permanent.

Museum Visitor ship

Is a method of visiting a museum that involves either individual or group visits (Christiansen 2018). When individuals visit a museum for social or educational reasons, according to the Oxford Dictionary, they are considered museum visitors. A member of the public with permission to enter an exhibition is the definition that applies to my study the most.

Shona village

It is an anthropological portrayal of ongoing traditional behaviors that date back to the Great Zimbabwean era (Mutingwede 2018). The Shona village model exhibition at the ZMHS, which shows how the Shona people lived, is given a lot of attention in this study. As an illustration of the Shona people's traditional way of life, it is an element of Zimbabwean culture. Ngoro and Pwiti (1997) assert that the Shona village is a built-up living village intended to draw tourists and serve as a representation of a typical Shona community. The Great Zimbabwe site also has structures that show how people lived in the distant past. Great Zimbabwe's representation of this subject differs from the museums in that it live and that in the museum is just a display.

1.12 Chapter Outline

There are 5 chapters in the dissertation. The concept of literature review, or an investigation of the literature pertinent to the subject being studied, is covered in Chapter 2. The literature review

examines the relationship between communities and museums, the design of the Shona Village, community involvement in museums, as well as the colonial acquisition process for the ethnographic collections housed at the Zimbabwe Museum of Human Science. The study's methodology and research strategy are covered in Chapter 3. It goes into the data collection methods and the research methodology that was employed. Chapter 4 is data presentation and evaluation of the Shona Village as well as its analysis. Since the information was qualitative in nature most of the data is presented in narrative form. The last chapter, chapter 5 will cover the recommendations, summary and the conclusion.

1.13 Chapter Summary

This chapter was giving information about background of the study, statement of the problem, area of study limitations and delimitations of the study.

CHAPTER TWO

THEORETICAL FRAMEWORK AND LITERATURE REVIEW

2.1 Introduction

A survey of museum-related exhibitions was conducted prior to the current study, which evaluates the Shona Village display at the Zimbabwe Museum of Human Sciences (hence referred to as ZMHS). The literature evaluation is divided into four sections: the literature of the world, that of continental Africa, that of Zimbabwe, and that related to the Museum of Human Sciences. The evaluation of the Shona Village display has, however, received little attention in the literature, with the exception of the efforts made by the Ethnography Department at the Zimbabwe Museum of Human Sciences.

2.2 Theoretical Framework

The concept from *Exhibiting Cultures* (Karp and Lavine, eds., 1991) serves as the foundation for the Shona Village show. In this concept, the museum management asked several ethnic groups from the neighborhood to display their unique traditions. The museum staff provided community organizations with a temporary exhibition space so they could design their own representations of themselves. Communities were encouraged by the museum to express themselves through exhibits and interactions with museum staff. In his models, he stressed that museums must understand their duties as social agents; they must both educate and preserve as a community's memory.

A new idea in museology emerged in the late 1970s (Mensch 1992). A museum had to be pertinent to society in order to fulfill this idea. Its goal as an educational institution should be to build confidence in the population's capacity for development and raise awareness of the community's identity. One could argue that the goal of this idea was to investigate the museum's potential as a

teaching tool. The change from the conventional perception in which the public was viewed as strangers and threats to collections to a circumstance in which the public is involved demonstrates this.

The fundamental tenet of the new museology was that a museum should preserve not only the artifacts it houses but also the knowledge they contain (Gee 1995).

As a result, the theoretical framework aims to describe how the Shona Village at the ZMHS can be evaluated to include the gaps that were established during the colonial era and that the institution has also ignored for the previous 40 years. Through their involvement in the installation and selection of the exhibits, the community should be able to contribute to the exhibition's goal of creating shared memories.

2.3 Literature Review

More reflection on the daily lives and culture of a community is required in museum exhibitions. Museums must continue to be relevant to the communities they serve. In order to connect with the creators, owners, and users of the material culture under their care, museums must remember that they are institutions for people. Instead of focusing on the collections, museums should prioritize the communities in order to achieve these goals.

2.3.1 Global Literature on Museum Exhibitions

Understanding how adult visitors interact with exhibits in the museum depends on the exhibition's use of interactive technology vs a static approach. Because exhibitions were a type of tradition for some people, colonialism made some of them obsolete to society or the country as a whole. In natural history and ethnographic museums, several exhibits took on a semi-permanent status. The feedback from these exhibits helped the colonies develop the perceptions they held of themselves.

Former colonies that had attained political independence could view the exhibits at international exhibitions (Benedict 1991). An article on exhibitions by Freedman (2020) shows that they are important and crucial in the lives of the people. He argues that:

I think there is a lot of value in permanent exhibitions, both for the public and for the museum. They show a large proportion of the collections that people wouldn't see otherwise. They are a fabulous way of showing the highlights of the collections to an enormous range of audiences. Permanent displays allow the collections to tell stories; some may focus on local themes, others more global topics. People come back and see something they haven't seen before, or even to see what they have like visiting an old friend (Freedman 2020:35)

This demonstrates the importance of permanent exhibitions and the fact that they are not just historical artifacts. Maryrand (2001) argues vehemently that the museum exhibit must engage the visitors' minds and emotions. The secret is to create a view that can handle the interface. Additionally, he says that museums must provide collection and expertise to visitors (facts or stories). Together, these two components produce meaning. If museums are unable to accomplish this, then the breadth of their collections and the value of their information will not increase. Hooper (2000) asserts that he believes a museum's idea of meaning is built in connection to the collections it houses. In museums, collections of things are put together to create visual statements that are then merged to create visual tales. The notion that displays have been set up to convey information in the exhibition texts is crucial.

2.4 Museum Exhibitions in Africa

The exhibitions in South African museums have seen a significant transformation over the past few years. To reflect new ideas and be relevant to their different populations, they have attempted to transform or alter their collections and exhibitions. Both the political and non-indigenous public

sphere have increased their recognition of indigenous African rights and the inequality they have experienced since European settlement, particularly as a result of the black rights movement in the United States of America and indigenous nationalist struggles to overthrow colonial powers that have occurred elsewhere in Africa, Asia, and the Caribbean since the Second World War. Particularly since the late 1970s, this has been the case (Gore 2005). One can see that South Africa has made a positive and significant contribution because it aids in the process of decolonization. People in several African nations, such as Zimbabwe, are still viewing and studying exhibits and collections that their conquerors erected decades ago, some of which are useless to the populace since they do not fit with the local populations.

Additionally, some African countries' museums have collected indigenous culture and by doing so, they have typically treated the culture as a component of the nation's natural history, placing it in a timeless and static past and demeaning it in comparison to European civilization and disregarding it in terms of the development of the country's culture. Additionally, starting in the 1950s, museums started to heavily include European colonial history, frequently displaying the success and superiority of white culture over black, which helped to further legitimize the then-current apartheid system. According to Rankin (1995), it was a construction of antitheses that pitted the natural world against culture and the savage against the civilized.

But more so, the post-colonial environment has given rise to a variety of groups expressing their fundamental rights, claiming ownership of their own cultures and histories, and requesting inclusion in historical and national representations (Gore 2005). Museums today recognize the importance of including the various eras of history that make up the society they portray. As is well known, museums have tried to deal with transition in a number of different ways, such as by

changing their internal structure, staffing, rules, funding, new outreach initiatives, and even their name (Ardoin and Arinze 2000).

However, their displays are the most overt manner they have tried to react to the new democratic. Due to colonization, the majority of African nations are underdeveloped, which prevents some from changing some exhibitions because they cannot afford to. While older museums have tried to renovate their displays to provide a more equal depiction of history, new museums and heritage institutions in South Africa focus on topics that were previously ignored. In contrast to living with displays that are misinterpreted by African communities, these people are succeeding in substituting their cultures, values, and peculiar exhibitions that are specific to their societies.

A 1993 exhibition on Robben Island with the Zulu and Xhosa name Esiquithini (which means "on the island" in both languages) was an example of a new implementation. The Mayibuye Centre produced a number of exhibitions that traveled both domestically and abroad, as well as to towns and cities all over South Africa. The government also requested assistance from the Mayibuye Center in establishing the new Robben Island Museum. Cabinet suggested in 1996 that the Center's holdings be included in the proposed museum. The outcome was that the Center was shut down in April 2000. (Anderson 1997).

2.5 Museums Exhibitions in Zimbabwe

The colonial era in Zimbabwe is when the country first began to accumulate tangible culture. People who were interested in artifacts began collecting them at this time, and it is because of these collection practices that collections became disconnected from their respective cultural, religious, and political contexts (Mataga and Chabata 2012). Ucko (1994) agreed that there were no defined procedures regulating the gathering, documentation, and later exhibition of these collections

during the colonial period. Before museums were created, individuals just collected items for their own use, assigning various values to them. Mataga and Chabata (2012) observed that different values were assigned to the object as the distance between it (the object) and its originators increased due to the movement of the objects from their original cultural context to private collectors, who were frequently white settlers, to the museum collections. Because most of the contributors were white and had no expertise of how to gather, document, or understand the values associated with material culture, there was little information accessible during acquisition. The artefacts in the museum were then categorized by province or tribe, separating their creators, users, and owners.

Beginning in 1890, Zimbabwe was colonized, and the colonial systems made an effort to trample on the individuality of the native population (Katsamudanga, 2003). According to Ndoro (2005), the Europeans did not have a deliberate strategy for gathering material culture during the colonial era; instead, they concentrated mostly on iron age sites like Great Zimbabwe, where some of the artifacts were destroyed. Many of the collections amassed by European settlers were motivated by curiosity, while others were viewed as mementos. The majority of the collection was carried out by travelers and individual collectors who lacked any systematic methods for gathering and preserving material culture for future generations.

The creators, owners, and users of the thing, as well as how and in what context it was utilized, are barely mentioned. Such significant information objects were left out and shown in locations where their creators could not access them, depriving them of their worth (Konare 1995). Many of the things were collected in a way that stripped them of context and significance, turning them into simple consumer commodities (Makuvaza 2012). According to Ucko's article "Museums and Sites: Cultures of the Past within Education- Zimbabwe of 1994," the ZMHS's ethnographic

collections were lacking in the 1980s and the majority of the collections lacked provenance. The cataloging efforts were systematic and lacking in depth. According to Garlake (1982), a Eurocentric approach to the development of museums in Africa left the local populations with little room to express their own understandings and choices regarding their culture, forcing them to act as passive observers of what was happening around them.

2.6 Zimbabwe Museum of Human Sciences Exhibitions

Depending on the theme or messages as defined by their activities and taking into account their viewers, the exhibitions of the Zimbabwe museum of human sciences are presented in various ways. Pearce (1990) asserts that museums are the primary medium for transmitting historical experience to the public through exhibits. The public's perception of the past and how those perceptions should be assessed in order to include the indigenous people's input in the exhibition so that it reflects their way of life there by altering the prior Shona Village narrator. The Museum is serving the public by displaying a replica of a Shona village to show how rural African life is organized.

As keepers and suppliers of historical knowledge, museums occupy a distinctive role in society. They also offer a service that even non-users can relate to. However, it is evident that a museum's main goal is to improve the lives of as many people as possible. In the past, museums only focused on the upkeep of their collections without considering their origins. A new platform for sharing through interactions and displays has been added to the museum concept in the twenty-first century. It is now an information and resource Centre which needs to be reviewed over a period so that it includes the new technology.

Depending on the narrative they will be emphasizing, museums come in a variety of styles and sizes. Both their actions and their audiences define them. "Museums have always been, and still are, the keepers of heritage, and a source of national pride and identity for countries throughout the world," stated Abungu (1995) in remarks made at a symposium. These days, visitors expect museum exhibits to both reflect or explain the past, present, and future while also serving as torch bearers.

2.7 Exhibitions

The most effective means of public communication for museums is through exhibitions. The Shona Village at the Museum of Human Sciences aims to interact or convey information, or ideas that one wants to highlight to the public. For this to come out, mounting exhibitions like the Shona village that depict the life of a community should act as an aid in portraying or a narration through exhibition. According to UNESCO (1974), the definition of exhibit is "to display or showcase for a purpose in order to obtain a clearer understanding." The term "display" refers to the exhibition of items with a purpose for the general public to view. Even though it falls short in other areas, the Shona Village is one component of the museum that conveys lessons about how native people live. Due to distorted communication and a failure to engage the viewer, the exhibition is failing to convey the intended messages. Interaction with the artifacts should be permitted by visitors. Elders should be invited into museums so that visitors can experience the true life of indigenous people as shown in the exhibition.

2.7.1 Interactive Exhibit

When an exhibition is described as interactive, it means that visitors are welcome to touch the objects on display. As opposed to the passive experiment taking place at the Museum of Human

Sciences, visitors are expected to participate actively. Visitors may be permitted to physically handle either the genuine or replica artefacts. Since there are no entry signs at the Museum of Human Sciences, the management has prevented visitors from interacting with the collections, defeating the goal of the exhibition's social significance. Looking at the exhibitions without being involved is not serving the purpose intended as learning about it intellectually have been proved insufficient worldwide.

Interactive exhibition should allow visitors to the Museum to do a lot of variety things which includes the touching of objects. Applying the sense of touch will allow visitors to interact and experiment with the things. Exhibitions, according to Martin (1997), inspire visitors to delve deeper and find items that management could have overlooked while mounting. An open mentality is necessary for the Shona Village to succeed in drawing large numbers of people. Museums could set up a stage where folktales and traditional dances are performed in the village so that tourists will remember the activities that were done there and help the museum achieve its goals.

2.7.2 Interpretation

The presentation or translation of a personal understanding of any topic under discussion is referred to as interpretation. Practitioners of heritage work to interpret so that visitors can comprehend the significance of heritage. When things are shown or displayed, like they are at the Shona village, it is necessary for the curator or tour guides to explain the exhibition's value to the general public so that the visitor may better understand the narrative. An interpreter strives to have a two-way conversation with the guest, letting them ask questions and making them feel participated.

2.8 Chapter Summary

Exhibitions in museums are crucial because they educate visitors about previous human history and culture. Both temporary and permanent displays are possible. They provide a clue to past lives and experiences by reflecting indigenous people's way of existence. There are several flaws in the Shona village exhibit at the museum of Human Sciences since it leaves out some of the activities that took place in a typical Shona village. The lack of interaction with the items, much alone the ability to even sit in the kitchen of one of the huts modeled in the village model, prevents the general audience from taking advantage of the show. As museums are for the people, therefore visitors should be allowed and their voices considered.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

This chapter outlines the data collection strategies used for this dissertation. The study's main goal was to assess the Shona Village display at ZMHS. Different data collection methods were used to achieve the dissertation's aims, including a desktop survey, observations, interviews, and questionnaires. The qualitative and quantitative methodologies are used in this study. Although quantitative was used sparingly in this study, it was primarily qualitative.

3.2 Research Design

The study design process includes everything from the investigation's overall assumptions to the data gathering and analysis methods. In order to answer the research questions, the research design used is determined by the study objectives. The research design guarantees that the data is relevant to the study's goals. This research strategy employed a variety of interactive and humanistic methodologies. It required individuals to actively participate in data collecting.

3.3 Study Area.

The research area is the ZMHS, which is part of the National Museums and Monuments of Zimbabwe, a corporate organization formed in 1972 by the National Museums and Monuments Act. This institution, which is part of the Ministry of Home Affairs and Cultural Heritage, is the legal guardian of the country's archeological and cultural heritage, as well as museums. The ZMHS was chosen as the study area because it deals with human sciences and has a depiction of the Shona village as part of its permanent exhibition; therefore, when evaluating the entire set up of the Shona village in the museum, it should meet the standard of the indigenous Zimbabweans' way of life. The dissertation's evaluation of the Shona Village aims to determine whether the exhibition is

addressing concerns relating to indigenous participation as well as its relevance to its viewers since its inception.

The researcher intended to see how an urban museum's permanent display alters its audience given a piece of the Shona Village set up that delivers the breath of life of an ordinary citizen in rural areas, therefore its geographical urban position played a role in its selection. The Shona Village display, as well as other museum exhibits, focuses on Human Sciences, with a focus on people's cultural and social characteristics.

The exhibition also brings together and interacts people from all cultural backgrounds, making it simple to obtain information from members of many ethnic groups.

3.4 Sampling

Fowler (2002) defines a sample as a small part of anything designed to show the style, quality and nature of the whole. When doing research, it is difficult to get ideas and experiences of all the people thus there is a need to have a sample.

3.4.1 Purposive Sampling

Purposive sampling, according to Kothari (2010), is based on the researchers' knowledge of the population and a judgment on which individuals should be chosen to provide the greatest information to answer the research's aim. Purposive sampling is a technique for gathering high-quality data from persons with relevant experience and knowledge.

3.4.2 Sample Size

The visitor's questionnaire was administered to members and those visiting at the ZMHS during the period of 2021 to 2022. The rate of which the questionnaire was responded took time to be completed as the pandemic was at its highest toll.

3.5 Qualitative Research

The qualitative approach to research is concerned with the researcher's subjective assessment of attitudes, views, and behaviors (Bernard 1994). Interviews, field observations, document analysis, observations, and ethnography are the most common approaches for gathering qualitative data. These approaches generate data that can't be measured numerically, but can be articulated. Desktop questionnaires, semi-structured interviews, and observations were employed to collect data for this study.

3.6 Data Collecting Tools

Primary and secondary data were used by the researcher. Primary data is information gathered by a researcher in order to address a problem. Primary source data is acquired directly from the field, which means it has never been published and does not contain any potential for misunderstanding.

The term "secondary data" refers to information that already exists. This data source has shown to be less expensive and more convenient to use.

3.6.1 Desktop Survey

Desktop survey is the consultation of primary and secondary data that is already available. This information was obtained from text books, journals and suggestion books. Oral interviews were used to collect primary data, as well as a visitor survey that included a questionnaire for the general public and museum professionals. At the Museum, oral interviews with selected professionals were conducted. The interviews were conducted with the goal of determining how people felt

about the Shona Village. In addition, the questionnaire was employed. The questionnaire was meant to collect public feedback on the Shona Village so that gaps may be filled up while evaluating the display. The recommendation books provide information on the opinions and ideas made by students at ZMHS about the Shona Village.

3.6.2 Observations

This study tool allowed the researcher to see what was going on on the ground. The researcher took part in this method by analyzing how museum visitors behaved when they visited the Shona Village area. It was decided in this study to examine museum visitors as well as their reactions following the tour. The exhibition did not allow visitors to interact with it, which was not what they expected. Keeping children from touching the exhibits turned out to be one of the most unpleasant aspects of most tourists' visits. It also allowed the researcher to compare data from interviews and questionnaires with data from other sources, i.e., the research instrument validated data from other sources.

The researcher observed the tourist ship pattern and non-verbal reactions, rather than relying on people's willingness to supply information. This type of data collecting was beneficial since the researcher was able to obtain firsthand information from the respondents. This strategy also allowed the researcher to pay attention to nonverbal communication. However, this strategy has two drawbacks: it takes time and is susceptible to observer bias.

3.6.3 Questionnaires

A questionnaire is a list of questions either given or posted to respondents who will fill them by themselves. Bell (1999) also referred to a “questionnaire as a series of questions for which the

respondents have to provide the answers”. This study aims to assess the museum's Shona Village exhibit and determine whether it accurately represents the indigenous community's way of life. The researcher delivered questionnaires to museum curators and visitors.

This study instrument was chosen by the researcher since it is a less expensive method of reaching out to people. Because it decreases personal interaction, it saves time. Questionnaires are also beneficial because they allow for individual decision-making. However, this strategy has its own drawbacks, such as the lack of room for probing and clarifications.

3.6.4 Interviews

Interviews are a method of collecting data that involves talking, listening, and documenting people's opinions (Gary 2004). I conducted informal interviews and talks with people involved in the curating of exhibitions as part of their main activities and the administration of collections in museums throughout the preliminary stages of the research. Because there were no topics to follow and no formal appointments with participants, these were unstructured interviews. This was significant because it provided me with insight into the feasibility of my study topic, which was an evaluation of the Shona Village display.

It also provided me with information on who I should contact at the museum for my investigation. The views reported in this study were then gathered through semi-structured interviews. Semi-structured interviews, according to Patton (2000), feature themes that guide the interviewer but are not necessarily questions. These were utilized to obtain data from museum workers that are directly involved with collection management for this project. Curators, tour guides, and visitors were among the eight (9) professionals interviewed. At ZMHS, these people are in charge of exhibitions. Setting up appointments allowed for the pre-planning of interviews.

The interviewee was given a question guide to read just before the interview so that they could get a sense of the direction the interview will follow. The interviews were then conducted orally, one-on-one, with the interviewer taking notes. To achieve the second and third objectives of this study, semi-structured interviews were used. Semi-structured interviews were preferred over structured interviews because they allowed the interviewer to elicit the interviewee's thoughts and ideas. This was done to confirm and fill in any information gaps left over from the previous interviews.

3.7 Data Analysis Approach

Data was examined qualitatively and quantitatively for this study. After gathering data through interviews, desk surveys, and field observations, a qualitative approach was determined to be the most effective way. Semi-structured interviews are one method of gathering qualitative data. This is where an individual's thoughts are gathered.

3.8 Validity

For various reasons, some museum visitors declined to answer the questioner. They either didn't comprehend the scope of the study or didn't have the time to do so. The researcher had hoped to interview as many international tourists as possible, but due to the epidemic and government-imposed lockdowns, this was not possible.

Another issue was that just a small portion of the visiting audience was interviewed, and the results were used to make broad assumptions about how the Shona village show was received. It goes without saying that the researcher lacked the necessary time and resources to do the research, especially considering the fact that I had to complete all of these tasks in such a short period of time. It also goes without saying the researcher did not have enough time and resources to conduct the research given the fact that I had to do all these within a very short space of time as well under the lockdown pandemic.

3.9 Ethical Considerations

This study took ethical considerations into account by alerting the public about the study before it began. Researchers can use ethics to help them deal with ethical concerns such as privacy violations. Willman is a character in the film *Willman* (2011). To avoid violating the participants' privacy, this study did not write their names. The researcher approached some of the museum's curators and asked for permission to conduct study at the ZMHS.

3.10 Chapter Summary

The research methodologies and instruments employed in the study were highlighted in this chapter. It also included information about the target population and sample. As instruments for data collection, the researcher used desktop surveys, interviews, observations, and questionnaires. The techniques for data collecting and administration, as well as how the data was analyzed, were also detailed in this chapter.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.1 Introduction

This chapter displays the data gathered with the technologies mentioned in Chapter 3. Much of the data comes from ZMHS's investigation and evaluation of the Shona Village. Interviewees' perspectives are also included, as they contributed in providing information about how the Shona Village show was put together, as well as lessons learned from it. The exhibition should also be evaluated to see if the Shona Village exhibition is performing its purpose and, lastly, if indigenous people's input was taken into account when it was mounted. The majority of the data was gathered through interviews and questionnaires. Material from various sources was presented in the form of descriptions and interpretations, with some information supplied in the form of tables, while data from secondary sources was studied separately.

As a result, the permanent exhibitions at the ZMHS are examined and evaluated in this study. Exhibitions should be intellectually accessible to individuals from all walks of life, and understanding them does not require being an academic. It is critical that both the exhibition items and the visitors share the same code, or speak the same language. Unfortunately, visitors to exhibitions are sometimes terrified by what they see. The Shona village exhibition is passive because it was created during the colonial period. There are some flaws, which is the opposite of what the audience wants to see. The museum communicates with the public primarily through exhibits, such as the Shona Village, which must depict how indigenous people live and engage with the museum's collections or artefacts on display.

4.2 Interview

The bulk of those interviewed were between the ages of 15 and 30. The majority of the data was gathered through interviews. Interviews with ZMHS curators, tour guides, and museum visitors were conducted successfully. The museum workers were chosen since they are the stewards of the displays at the museums and have knowledge of how the storylines of the exhibitions are formed and presented. Tour guides provided information regarding visitor trends as well as visitor perspectives. The interviews were conducted with people who work with display materials, collections, and the museum's surrounding communities. At the end of each school term, students from various schools visited the museums. Because the museum is located in the civic center, many students take advantage of the opportunity to visit it before boarding their buses. Much of their attention was focused on the Shona Village exhibition, which is now part of their Heritage studies curriculum. As seen by the barricade signs prohibiting admission to the Shona Village, 23% of respondents believed they were not included in the day-to-day planning of the museum. They should be permitted to interact with the exhibits, according to some. Some of the responses were useful and satisfying, and the participants were really cooperative. The responses of museum staff revealed that while there is a link between the collections on display at the Shona Village and communities, it is difficult for museum visitors to understand and know the value(s) of the exhibition to indigenous peoples due to a lack of community participation in museum activities.

Table 1. Shows the demographic details of the interviewees

Title of the interviewed	Male	Female
Chief Curator	1	-

Curators	2	-
Tour guides	2	1
visitors	1	2
Total	6	3

Six males and three women were questioned, as shown in table 1. Because most women do not work in exhibition-related departments, the number of women who contacted is lower than that of men. Non-probability purposive sampling was employed to conduct these interviews, thus below are some of the questions and responses from the participants. The majority of those polled stated that some of the European-installed shows will not be removed due to a lack of resources, allowing the museum to collect more similar things from other locations.

4.3 Qualitative Research

The qualitative approach to research is concerned with the researcher's subjective assessment of attitudes, views, and behaviors (Bernard 1994). Interviews, field observations, document analysis, and ethnography are the most common approaches for gathering qualitative data. These approaches generate data that can't be measured numerically, but can be articulated. Desktop questionnaires, semi-structured interviews, and an artifact study were employed to collect data for this study.

4.4 Desktop Survey.

A desktop survey was employed to achieve the study's initial goal, which was to trace the inclusion of the Shona Village development at ZMHS. The museum's library, which has a number of literature about the Shona Village display concept, was one of the major sources that were consulted. These publications contained information about the museum's earlier operations, such as what activities took place at the Shona Village exhibition area. Newspaper clippings kept in the

ZMHS library were also looked at. To accomplish the first objective of this study, published literature and pamphlets about the development of the Shona Village were also consulted.

4.5 Interviews

Interviews are a method of collecting data that involves talking, listening, and documenting people's opinions (Gary 2004). I conducted informal interviews and talks with curators and designers engaged in the shows' mounting during the earlier stages of the investigation. Because there were no topics to follow and no formal appointments with participants, these were unstructured interviews. This was significant since it provided me with insight into the feasibility of my research issue. It also provided me with information on who I should contact at the museum for my investigation. The views reported in this study were then gathered through semi-structured interviews.

Semi-structured interviews, according to Patton (2000), feature themes that guide the interviewer but are not necessarily questions. These were utilized to collect data from museum workers who are directly associated with exhibitions in this study. In total, nine participants were questioned, six of them were men and three of whom were women. Setting up appointments allowed for the pre-planning of interviews. The interviewee was given a question guide to read just before the interview so that they could get a sense of the direction the interview will follow. The interviews were then conducted orally, one-on-one, with the interviewer taking notes. To achieve the second and third objectives of this study, semi-structured interviews were used. Semi-structured interviews were preferred over structured interviews because they allowed the interviewer to elicit the interviewee's thoughts and ideas. This method was used to collect opinions and impressions about the process of mounting an exhibition and its goals. This was done to confirm the previous interviewee's information and fill in any gaps.

4.6 Data Analysis Approach

Data was examined qualitatively for this study. After gathering data through interviews, desk research, and field observations, a qualitative approach was determined to be the most effective way. The lecture was supposed to be more of a tour of the exhibit. Semi-structured interviews are one method of gathering qualitative data. This is where an individual's thoughts are gathered. The best technique to portray the respondents' perspectives was to describe and understand them. As a result, the data was presented and assessed qualitatively. The results of the field work were compared to the standards established by the ICOM show. This was done expressly to see if ZMHS' permanent presentation of the Shona village system matched these ICOM standards.

The interviews were broken into into themes. Informant responses were categorized according to interview themes. All possible responses to the same problem were grouped together. The following themes were developed: documentation definition, documentation responsibility, international standards, and the condition of computerization. To avoid issues being repeated, individual analysis of respondents was avoided.

4.7 Popularity of the Shona Village

Visitors to the Museum were questioned whether they were satisfied with the Shona Village show and whether it met their expectations. The show, particularly the huts and the subsequent purposes they serve, wowed a great number of people. The interactive display in the kitchen was also given 45 percent of the vote. They were pleased that the museum was becoming more localized. The Shona Village depicts a typical Zimbabwean rural setting in great detail. The public was especially impressed by the neatly organized cottages and the plainly visible operations, such as a lady grinding grain.

However, 23% of respondents said the presentation was a complete failure. Some responders suggested that the items on exhibit be labeled to accommodate the early childhood age group as well as other nationalities who are also members of the museum's communities. The Shona Village should be expanded to accommodate other artifacts such as a cow kraal, but they also pointed out that the museum's barricade means they are not a part of it. As a result, the museum must prioritize visitors who come to appreciate and learn about the exhibit.

Table 2 shows the percentage of the people who were interviewed

Curators	23%
Tour guides	43%
Visitors	15%

Number of respondents is expressed as a percentage.

The findings indicate that the Shona Village installations should be revamped so that returning visitors to the museum can see the inclusion of what they have noticed.

4.8 Chapter Summary

The Shona village display is an anthropological depiction of Zimbabwean traditional lifestyles that are still practiced today. It provides a broad overview of Zimbabwe's dynamic culture and traditional practices in areas such as architecture, social, economic, and political practices, education and entertainment, performing arts, fine arts, and crafts, and some informants have taken time to visit the Shona Village exhibition area for traditional healings. The Shona Village exhibition is assisting local and international visitors in better understanding and appreciating Zimbabwean culture. It is located inside the Great Zimbabwe World Heritage Site, which was established as a National Monument in 1937 and a World Heritage Site in 1986.

The goal is to educate tourists about all aspects of Shona culture, thus the artifacts found in the Shona village paint a vivid picture of Shona life. In many ways, the Shona Village is noteworthy. It's a place for learning. The Shona Village is used for instructional reasons by primary and secondary school children, as well as students from tertiary and other research institutions focused on culture. Tsoro and pada, two traditional games, are also featured in the Shona Village. The Shona Hamlet is a focal point of preservation, presentation, and promotion of the fading Shona Culture against this backdrop of adaptation and adaptation of this cultural village. The village is also critical for the local communities' social and economic improvement.

CHAPTER FIVE

SUMMARY OF RESEARCH, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

The summary of study, results, and recommendations are the emphasis of this chapter. The first chapter discussed the study's history, problem statement, aims, purpose, limitations, delimitations, key term definitions, and conclusion. The second chapter focused on the theoretical framework and literature assessment for permanent exhibitions around the world, particularly in Africa and Zimbabwe. The third chapter focused on the research approach utilized to collect data. The study's data findings and analyses were reported in Chapter 4.

5.2 Summary of Research

The study discovered that permanent exhibitions at ZMHS should be relevant to the modern communities of the stakeholders who visit the museum, in order for the museum to avoid displaying items that have nothing to do with the people. The study also discovered that the Shona village exhibition does not interact with its audience because it is silent and there are no written notes, as some visitors, such as tourists and early childhood groups, may not be able to comprehend the display on their own. The main reason for permanent exhibitions not being changed, according to the study, is a lack of resources by the Zimbabwean government to replace other exhibitions, as well as a lack of knowledge by local communities, who are unaware that some of the artifacts they discover are important in exhibitions.

The research reveals that many people are unaware of the museum, as they do not even know where the ZMHS is located, as well as a lack of community interest, as some residents believe they are not a part of these exhibitions and cultural artifacts, and that they are being forced to pay to see

the museum's various exhibitions. People have no knowledge of the museum's operations, and some are not interested in participating since they believe they are not part of the heritage, according to the interviews conducted during this study.

5.3 Summary of Conclusions

Museum exhibitions are significant, according to the study, since they teach people about people's prior history and culture. Temporary or permanent exhibitions are possible. The way they show indigenous people's lives gives us a glimpse into their former lives and experiences. For example, the Shona village depicts a typical African farmhouse, namely the Shona culture. Permanent and temporary exhibitions are discussed in this study, with a focus on permanent exhibitions. It should be noted that permanent exhibitions should be considered seriously and should give people with knowledge.

It's also worth noting that permanent exhibitions, if well-presented and communicated with their audiences, can serve as a focal point for tourists to see and learn about the diverse cultures and artifacts of various groups of people. For example, the Shona village at the Great Zimbabwe Monument allows tourists to learn about the Shona culture and can be part of their educational trips, and they can take the information back to their respective countries. The museum must interact socially with the communities to provide knowledge and education so that people can participate in study and collection of artifacts, ensuring that some of the items are not lost. The museum has to work socially with the communities so that it gives people knowledge and educate them so that they can take part in researching and collecting artifacts so that some of the artifacts will not be misused due to lack of knowledge that the artifacts can be exhibited.

Due to repatriation and restitution of cultural property, the museum does not have many indigenous objects to display, according to the report. If the confiscated artifacts were returned, the museum would have a lot more to put on show, and many tourists would come because the exhibitions would be unique to Africans, as opposed to the reality that objects displayed in Africa can also be seen in European countries. Many of the cultural artifacts that should be displayed in museums were seized during the colonial era, when conquerors imported them without the consent of Africans who were enslaved by them.

Through their involvement and participation in the mounting and selection of exhibits, the exhibition should contribute to a community's shared experiences. Museum exhibitions should reflect more on the life and culture of a community. It is critical for museums to remain relevant to the communities they serve. Museums are places for people, and they're expected to engage with the creators, owners, and users of the artifacts in their care. Instead of focusing on the collections, these museums should focus on the communities.

5.4 Recommendations

The obstacles that the ZMHS has found in showing permanent exhibitions like the Shona village model can be overcome if the museum follows some of the following ideas.

- The museum should exhibit artifacts which are peculiar to the local people, Zimbabweans or Africans.
- The communities should be taught about the importance of heritage and artifacts so that they help in researching also gaining knowledge.
- The Shona village exhibition should communicate with its audience for example placing some posters explaining the Shona village in case of those who do not know about it.

- Permanent exhibitions should be well conserved so that the exhibitions remain in good quality and shape.
- The Shona village model in the ZMHS is silent such that the objects and the people do not move therefore I recommend a visual display of people in action like people dancing and women doing their traditional chores so that the visitors would know how the Shona people lived instead of just a display.
- On the issue of repatriation and restitution on cultural property, the museum and the stakeholders should keep looking in those issues so the nation recovers its materials, objects and human remains.
- The ZMHS and other museums in Zimbabwe should keep exhibiting their objects even on television so that people learn and obtain knowledge on museum issues.

5.5 Areas of Future Research

Much research should be done on permanent exhibitions in order to eliminate European memories from African minds, and the museum should only house and display African objects in order to be successful.

Another area of study should be how the ZMHS creates exhibitions to communicate with its public or audience.

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APPENDIX 1

INTERVIEW GUIDE FOR A CULTURAL HERITAGE MANAGER

1. For how long have you worked as a
2. In your experience, what significance is attached by Zimbabweans to the Shona village model at ZMHS?
3. How have issues of repatriation and restitution of cultural property been handled by the museum?
4. In your view, what importance do the visitors in the museum describe according to the Shona village depiction?
5. What are the challenges being faced by the ZMHS in making the exhibition to communicate with its audience?
6. Is the museum facing any difficulties in maintaining or conserving the Shona village exhibition?
7. In your experience, what are some of the recommendations given by the museum visitors to make permanent exhibitions peculiar to the society?

Thank you for your time.

APPENDIX 2

QUESTIONNAIRE

My name is Blessing Rugoyi. I am a final year student at Bindura University of Science Education. I am undertaking a study of evaluating permanent exhibitions at the Zimbabwe Museum of Human Sciences. This study is strictly for academic purposes. It is my hope that you will assist me by answering all questions as best you can.

1 For how long have you been working in the museum?

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2 Of what importance are the permanent exhibitions Zimbabwe?

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3 Of what significance is the Shona village model at ZMHS?

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4 What action is being done by the museum to make sure visitors understand the display of the Shona village for example if a dumb person visit would he or she understand the display?

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5 Is the museum taking any measures concerning removing permanent exhibitions which were placed long before independence?

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6 If there are any measures are they succeeding?

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7 What are some of the challenges being faced by the museum in dealing with exhibitions?

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8 As a heritage practitioner, what measures would you recommend to be taken in order to make permanent exhibitions valuable to the communities?

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Thank you for your time.

