

UNIVERSITY OF ZIMBABWE



**EXPLORING THE ROLE OF CULTURAL ARTEFACTS
IN PUBLIC ADMINISTRATION: CASE OF THE ZIMBABWE
BIRD**

BY

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The background of the cover is a collage. On the left is a large, weathered stone sculpture of a bird, possibly a Zimbabwe Bird, with intricate geometric patterns carved into its body. On the right is a portrait of a woman with dark hair, wearing a traditional headwrap and a patterned garment. The background also includes a textured wall of small, light-colored stones.

EXPLORING THE ROLE OF CULTURAL ARTEFACTS IN PUBLIC ADMINISTRATION

**: Case of the Zimbabwe Bird
(2014)**

**A DISSERTATION SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS OF THE
MASTER OF PUBLIC ADMINISTRATION
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BY ABIGAIL DAMASANE

DEDICATION

To Vhumavaranda and family, the Damasane clan (oMpangazitha) and to all the hardworking citizens of Zimbabwe who are proud of their culture.

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The challenges of putting this research together were almost overwhelming to me. I wish to acknowledge the help I received from many people who stood by me as I laboured through this project. Deserving special mention is my supervisor Mr. H. Taderera who had all the patience to mentor me through all the difficult stages of this research. I also wish to acknowledge the cooperation and help I received from members of the Nemamwa and Mugabe clans who received me like their own daughter and gave me all the information I needed to compile this research. Also deserving special mention are the workers from the Office of the President and Cabinet, Government Ministries, the Great Zimbabwe Monuments, and the various public sector organisations that opened their organisations for me as I laboured through this study. The help I received from my dear personal assistant S. Dumba who stood by me faithfully throughout this project is acknowledged. Last but not least, I wish to acknowledge the cooperation I received from members of the public from Harare and Bulawayo who gave their time to respond to all my questions whenever I approached them.

ABSTRACT

This research explored the roles of cultural artefacts in public administration focusing on the case of the Zimbabwe Bird. It sought to establish the role played by the Zimbabwe Bird as a cultural artefact in the various public administration functions of the country and to examine the context to which government fosters its use. The roles, meanings and interpretations that the bird is given by different segments of the Zimbabwean citizens were also examined. Sixty ordinary members of the Zimbabwean population, ten heritage experts, and ten public administrators from selected institutions were interviewed and observed to establish their interpretation on the role of the Zimbabwe Bird.

It was established from the research that the artefact plays important roles as it is the country's emblem. Findings revealed that the Zimbabwe Bird is a mark of national identity and unity, cultural dignity, productivity, and symbolises a divine connection with the deities. It also emerged that the citizens of Zimbabwe have a broader interpretation regarding the role of the Zimbabwe Bird than is outlined in the nation's heraldry. From this study, it was therefore recommended that the government of Zimbabwe reinforces its interventions to symbolically appeal to the nation through the Zimbabwe Bird. It was also recommended that more research should be conducted to compile more data and propagate a wider interpretation that maximises the bird's role in public administration.

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LIST OF ABBREVIATIONS

GZM	Great Zimbabwe Monuments
NAC	National Arts Council
NAZ	National Archives of Zimbabwe
NMMZ	National Museums and Monuments of Zimbabwe
UNESCO	United Nations Educational, Scientific and Cultural Organisation
ZANU (PF)	Zimbabwe African National Union Patriotic Front

CHAPTER ONE

INTRODUCTION

The face of politics and public administration continues to change the world over in the face of globalization. Advocacy for the use of symbolic means to achieve political goals continues to increase in the modern world (Payne, 2004; Art, 1996). One of the significant tools that political systems use to rally people towards national interests is Cultural Nationalism (Duelund, 2008; Hutchinson, 1987). With an effect of creating social representation as symbolism does in public policy (Conquergood, 1990), this ideology inspires people to unite and work together for a common cause by building their awareness and appreciation of a shared culture and past. The ideology usually thrives on the power (to attract people's adoration) of cultural material like ancient artefacts and antiquity, symbols, and other items that provide a perceivable embodiment of the culture that they represent.

In Zimbabwe one of the most celebrated cultural artefacts that almost all the citizens are familiar with is the Zimbabwe Bird. As the country's national emblem, this ancient artefact bears the national mark in the nation's flag, Coat of Arms, national currency, logos of government institutions, military uniforms, national documents, revenue stamps and many other materials that are associated with the state (Matenga, 2011). The wide use and popularity of this artefact positions it well for use as a tool for promoting a unified communitarian vision for national development among the citizens of Zimbabwe. This study sought to explore the roles that this cultural artefact plays as a tool of public administration in Zimbabwe.

BACKGROUND OF THE PROBLEM

Although most of what is known about the earliest functions of the eight Zimbabwe Birds is derived from an assemblage of oral and living traditions, early historic records, and archaeological research, most of the researchers who have studied the Zimbabwe Birds (see for example., Huffman, 1985; Matenga, 1998; 2011; Ndoro, 2005) agree that these were artefacts of power and symbolism. The symbolism and sacredness of the birds was demonstrated by the violent resistance to their removal from the shrine shown by the locals when Westerners were trying to remove one of

the birds from the shrine (Hubbard, 2009). The custodians of the monuments from the Mugabe chieftainship saw the removal of the birds as desecration to the shrine (ibid). Using oral and living traditions from the communities that live around Great Zimbabwe monuments, Matenga (2011) shows how these birds were used for religious purposes from the time of the arrival of the first Western travellers to the present day.

The Birds' uses by Colonial Settlers

From the time of their earliest discovery by Westerners, their use as symbols of power was evident as one of the birds sold to Cecil John Rhodes became one of his most treasured possessions before whose presence, as Hubbard (2009) postulates, all his major decisions were made. He claims that Rhodes is known to have used the bird to support the argument that favoured the Phoenician origin of the Great Zimbabwe's ancient civilization, a theory he used to convince investors to invest in his imperial interests in the land beyond the Limpopo. During the pre-Federation period, the Zimbabwe Bird was used as the national symbol which was followed by a temporary break in the period between 1953 and 1963 when the country became part of the federation of Rhodesia and Nyasaland (ibid). The post federation period saw the re-adoption the bird as the national emblem.

Cultural Nationalism and the Liberation Movement

From the early years of Zimbabwe's liberation struggle, the use of traditional culture as a rallying point to win support from the masses was central (Ranger, 2004). Mandara, *et al*, (2013), actually attribute the success of the liberation struggle that followed the coming of His Excellency Robert Gabriel Mugabe into the leadership of the struggle to the proliferation of African traditional culture that he encouraged. He alludes to the fact that this awareness of the common culture and past that Zimbabweans shared effectively bound the masses together around a common vision and purpose that became key to the success of the struggle. The impact of cultural nationalism is also demonstrated by Maor (2009) who shows how Zionism was successfully used to rally Jews from all over the globe to contribute in building the nation of Israel.

Use of Cultural Artefacts Iconography in other African Countries

In many African nations, there is evidence of the persistent use of cultural artefacts as important symbols like the Coat of Arms of Botswana, Swaziland, Namibia, Ghana, just to name a few (www.nationsonline.org). When Zimbabwe gained her independence in 1980, the nation's traditional culture was venerated, which saw the redefinition of cultural sites like Great Zimbabwe Monument (GZM) and its archaeological finds to recognize the spirituality that the locals associated them with (Ndoro, 2005). With this deep respect for culture, it was no surprise that Cultural artefacts like the Zimbabwe Bird that the former government had used as its national symbol was adopted as the new nation's emblem. From its adoption as Zimbabwe's national emblem in 1980, this important artefact was viewed with a deeper meaning that acknowledges the spirituality that it embodies. So firm was the veneration of Cultural Nationalism in the national memory at that time that the national radios, newspapers and literature of the time were awash with material that celebrated the nation's culture that had been one of the central rallying points during the struggle (Turino, 2000).

The Resurgence of Cultural Nationalism in Zimbabwe's National Politics

When politicians in the ruling Zimbabwe African National Union Patriotic Front (ZANU PF) noticed a decline in the party's support around the year 2000, it was no surprise that the party's intelligentsia identified one of the key strategies to recover the party's support as the rejuvenation of national identity and the country's history (Tendi, 2010; Ndlovu-Gatsheni 2011). This strategy saw the compilation of content that would teach youths in schools, tertiary institutions, and the nation at large to appreciate the nation's history and culture, part of whose content explained the meanings behind the nation's heritage (Shizha. *et al*, 2011). Unfortunately, the content of the teaching packs compiled say very little about the Zimbabwe Bird leaving a lot of useful information that researchers like Walton (1955), Huffman (1985), Matenga (1998), Ndoro (2005), and Matenga (2011) so vividly present. This study sought to explore and establish the extent to which the wealth of information about the Zimbabwe Bird that scholars have so determinedly gathered has been engaged by public administrators in their interaction with their constituencies.

STATEMENT OF THE PROBLEM

While the Zimbabwe Bird is a well known symbol, its role, meaning and symbolism is shrouded in mystery. Most of the citizens are not clear about the interpretations of the bird. Bemoaning this lack of information in the citizens, Matenga (2011: 27) writes,

"It is amazing how little people know about objects that have become national emblems and are now firmly perched in the public domain for lack of definitive literature about their origin and meaning."

While a fairly rich pool of scholarly literature on the Zimbabwe Bird (see for example, Huffman, 1985, Matenga, 2011 and Ndoro, 2005) is steadily being built, it is sad that this information has not been effectively simplified and disseminated beyond academic circles to members of the public. In line with Matenga's (2011) view, a preliminary study carried out by this research revealed that almost 100% of ordinary citizens can identify the artefact as the national emblem but are not clear about its symbolism and meanings. One of the major platforms designed to promote national identity in Zimbabwe; the Citizenship Education course prepared for schools and colleges (Ngwaru, 2011) says very little about the artefact and fails to clearly explain its symbolism and meanings in detail.

The failure to effectively utilise this important platform of cultural and citizenship education, whose impact in nation-building as Ngwaru (2011) notes, has been demonstrated in a number of Nations in and outside Africa would be a wastage of opportunity for Zimbabwe. He argues that the political, economic and social progress that has occurred in countries like Singapore is credited to the effectiveness of her citizenship education while the decline of these in nations like Nigeria, The Democratic Republic of Congo (D.R.C), Kenya, Haiti and Mexico is a result of poor citizenship education. The failure to maximise the potential of cultural material to inspire citizens in the pursuit of national goals presents a perceivable challenge to Zimbabwe and other African nations that have a rich culture. As politics is one of the fields that are not spared by the change brought by civilization and modernization, politicians and public administrators will always need to be dynamic to remain relevant in the modern world. Like the other third world countries and the so-called 'young democracies', Zimbabwe has a challenge to build a democracy that uses 'soft power' that as Nye (2004) notes is well cherished by the modern political worldview.

Despite the opportunities offered by the deep cultural consciousness that Zimbabweans are known to have, very little has been done to develop a scholarly model to guide the use of Cultural Nationalism that public administrators can use to build voluntary support and following from the masses in their pursuance of the national cause. In the general national debate the leading proponents for Cultural Nationalism tend to over focus on the country's liberation history (Tendi, 2010) while committing very little space to constructing a detailed heraldry of the country's national emblem. Even with examples of success stories of the use of cultural artefacts such as Israel's Star of David that draws global following from the Jews, Zimbabwe has failed to capitalize on the popularity of its national emblem to inspire citizens towards working for a common cause. While it is very popular, and familiar to almost all Zimbabweans, the Zimbabwe Bird has not been exhaustively marketed and used as a rallying point in public administration in Zimbabwe. Even in the national heraldry, very few statements expound the symbolism and meaning behind this national symbol, a situation which deprives it of being appreciated and understood in the context of its cultural values. If interpretation is central to the understanding and appreciation of heritage as Araoz (2011) postulate, then the limited information with which the Zimbabwe Bird is presented to the entire population of Zimbabwe who interact with its images in the many platforms on which it is used are being deprived of the inspiration that it is capable of giving. This study sought to examine the roles of the Zimbabwe Bird in the interaction between public administrators and their constituencies and attempts to establish the extent to which the wealth of information about the Zimbabwe Bird that scholars have gathered has been utilised.

RESEARCH QUESTIONS

The study sought to answer the following research questions:

- 1) What are the roles of cultural artefacts in public administration?
- 2) Examine the context in which the government of Zimbabwe has intervened to enhance the role of the Zimbabwe Bird.
- 3) What is the interpretation by the policy community on the roles and meanings of the Zimbabwe Bird?

- 4) To what extent is the Zimbabwean public aware of the meaning and role of the Zimbabwe Bird?
- 5) How can the role and meaning of the Zimbabwe Bird as a cultural artefact be enhanced in Zimbabwe?

OBJECTIVES OF THE STUDY

The study sought to;

- 1) analyse the role of cultural artefacts in public administration;
- 2) examine the context in which the government of Zimbabwe has intervened to enhance the role of the Zimbabwe Bird;
- 3) establish the interpretations by the policy community on the role and meaning of the Zimbabwe Bird;
- 4) assess the Zimbabwean public's awareness of the meaning and symbolism that the national emblem embodies; and
- 5) proffer recommendations on how the role of the Zimbabwe Bird as a cultural artefact can be enhanced.

DELIMITATIONS TO THE STUDY

The study explored the role of the Zimbabwe Bird as a cultural artefact. Focus was on the awareness regarding the meanings and symbolism that it embodies and how it is used by public administrators as they interact with the public in their function. It was carried out in three areas of Zimbabwe namely Harare urban, the area around Great Zimbabwe in Masvingo, and Bulawayo. Units of analysis were drawn from the policy community membership which included politicians and technocrats from different ministries (who frequent heritage institutions on national duties); heritage experts from topical institutions namely National Museums and Monuments of Zimbabwe (NMMZ), National Archives of Zimbabwe, Zimbabwe Heritage Trusts, *United Nations Educational, Scientific and Cultural Organization* (UNESCO), the National Arts Council of Zimbabwe; and a sample of ordinary citizens.

LIMITATIONS TO THE STUDY

The major limitation experienced in this study was time management. Careful time management and forward planning had to be done to enable the researcher to effectively cover the research areas that were spread in different parts of the country. Also as a way of minimising the travelling time, the researcher took advantage of events and gatherings like parliamentary sessions that bring people from different provinces together to arrange for interviews. The other limitation came from the fact that some of the respondents in this research were high-profiled personalities with busy schedules and for this the researcher had to negotiate for meetings with such personalities in time to allow them room to accommodate her in their busy schedules.

JUSTIFICATION OF THE STUDY

Many researchers (e.g., Hutchinson, 1987; Ngwaru, 2011; and Barrett, 2000) agree that the promotion of national identity is a key determinant to national development. Using examples of nations such as Haiti, Mexico, Nigeria, Kenya and The Democratic Republic of Congo that have experienced social, political and economic problems, Mapetera *et al* (2012) points out that the absence of an effective citizenship education that promotes national identity can lead to social unrest. Interestingly, the Nziramasanga commission into education and training in its response to the problems of students unrests that characterised the 90's proposed reforming the education system to allow it to tap from,

"...the rich diversity of our spiritual, cultural and moral values which should be introduced into the curriculum."

(Nziramasanga Commission Report 1999, 349 - 354).

This research hoped to generate debate and interest about the need to develop administrative strategies that utilize the cultural consciousness that Zimbabweans have to promote national identity. It also hopes to broaden the perspective of politicians, public administrators, scholars and members of the public to allow them to see the value of culture as a tool of public administration. Governments and politicians from many African nations have been accused of using coercion in marshalling allegiance and support from its citizen. The study hopes to show the opportunities that politicians may use to mobilize support using peaceful ways.

Political researchers have demonstrated the success in rallying citizens using citizenship education that promotes culture and national identity in Nations such as Ireland (Hutchinson, 1987), and Singapore (Ngwaru, 2011).

ORGANISATION OF THE STUDY

Chapter One

The introductory chapter of the study, this chapter presents the research setting by giving the background of the study, laying out the research objectives, limitations and delimitations of the study, justification and organization of the study.

Chapter Two

In this chapter, a literature review is presented which provides conceptual framework that guides the research.

Chapter Three

This chapter outlines and discusses the methodology used in the study.

Chapter Four

In this chapter the findings of the research are presented and analysed.

Chapter Five

This chapter concludes the research and lays out the recommendations based on the research findings.

CHAPTER TWO

LITERATURE REVIEW

This chapter focuses on the literature review and theoretical framework of the study.

DEFINING CULTURE AND CULTURAL ARTEFACTS

As the Zimbabwe Bird (the phenomenon being studied) falls under the umbrella of culture (Matenga, 2011), it is important to define and situate culture and cultural artefacts in the context of this study. Haralambos and Halborn (2008) define culture as the total way of life of a group of people that the group learns and shares. Implied in this definition is the fact that culture involves what humanity learns and shares which thus excludes what naturally occurs. Hofstede (1980) sees culture as the collective programming of a group of people which creates a distinction between the members of the group and other groups. Prown (1982) adds to this by propounding that culture manifests itself in the products (material culture items) that the group produces. A comprehensive view of culture is forwarded by Kroeber and Kluckhohn (1952) who see it as consisting of clear patterns inherent in behaviour learnt and conveyed by symbols representing typical achievements of a group of people that is embodied in artefacts. What clearly stands out from these definitions is the fact that artefacts that a group of people make become an important manifestation of their culture and are generally referred to as cultural artefacts.

Cultural artefacts, according to Prown (1982) are old items that are known or thought to have been made by a group of people from the ancient times and usually with the potential to shed light about the way of life of the group. Expressing similar views about the historical value of Great Zimbabwe, Ndoro (2005: 64) writes,

"Some places may act as a trigger to the historic imagination, having powerful evocative and emotional value. ... They help us take an imaginative step back into time, to ponder the past lifestyles and histories of our ancestors."

Because cultural artefacts are usually the only tangible form of what we can receive from the past, they are valued as heritage. In Matenga's (2011: 23) view, the

Zimbabwe Birds are Zimbabwe's "most treasured" heritage which are the key building block of the post colonial nation.

David (1995) views heritage as an all encompassing concept of our relationship with the past by way of what we receive, value and are happy to identify with from the past. In other words, the value and pride in identifying with that which the past has passed to the present generation is quite important in what a group accepts as heritage. Matenga (2011) demonstrates the truth in this argument by showing how two political systems (The Rhodesian government and Zimbabwean government) that otherwise were at odds with each other interestingly chose the same cultural artefact - the Zimbabwe Bird as their national emblem. This shows how powerful cultural artefacts can become when the present society values them and is prepared to identify with them.

CULTURAL ARTEFACTS AND SYMBOLISM

According to Gusfield and Michalowicz (1984) when actions, items or images invoke certain responses and produce meanings that are generally understood by a group of people, they become symbols. In other words, symbolism in politics and public policy circles occurs when an event or an object develops a meaning that is beyond the confines of its general and literal make-up. Firth (1973) interestingly equates symbols to some form of shorthand that to a person who can read it can be expounded to a broader meaning bigger than the simple sign. This implies that meanings that can be read or constructed by the viewer may have a lot more detail than the simple image whose literal make-up may be sufficiently described in a few words. Handler (1988) notes that symbols with a perceivable and tangible form usually have a lot of impact to people. Discussing about what he calls the objectification of culture, Handler (1988) argues that when symbols that may not necessarily be tangible are turned into natural objects that can be seen and touched, their power as symbols is naturally increased. This shows how people so readily comprehend issues when they are embodied by visible and tangible things. In the same spirit, Ndoro (2005) sees the Great Zimbabwe Monument and heritage that it carries as having the ability to trigger historic imagination, enabling the present generation to see the lifestyles of the ancestors who built them. He further illustrates that ancient heritage can be fully understood and appreciated when viewed with an

eye that sees beyond the mere object to acknowledges its spirituality and the culture that created it.

Gusfield and Micholowicz (1984) argue that symbols sometimes present two branches of meanings namely, the obvious (easily predictable meaning) and the latent meaning (that is not instantly evident). In other words, for some symbols to yield the deep meanings that they embody to a wide audience, they need to be carefully explained. Matenga (2011) interestingly notes that very little is known about the meaning of symbols like the Zimbabwe Bird that fill the public domain as the national emblem of Zimbabwe. This may imply that a lot of the latent meaning that this artefact carries is still unknown to many citizens who seem to be well acquainted with the symbol.

CULTURAL NATIONALISM

Hutchinson (1987) explores one of the ideologies that utilise symbolism - the cultural nationalism ideology, which he sees as one of the effective tools for nation building. Yoshino (1992) defines cultural nationalism as a type of nationalism where the essence of a nation is derived from the distinctiveness of a shared common culture. In other words a common culture shared by a group of people qualifies them to identify with each other as a nation. Implied in this definition is the fact that different people can be united to identify with one another by a common culture that is usually developed by a shared common past.

The three Categories of Cultural Nationalism

In cultural nationalism, as Deuland (2008) explains, the perception of national identity can generally be divided into three categories. These are the primordial paradigm (*where identity is genetic and biological*), social constructivist paradigm (*where identity is derived from a common history or a common past*), and the ethno-symbolic paradigm (*in which symbols and narratives, rituals and myths, emotions and values are considered independent and irreversible determinants of national identity*) (Deuland, 2008). He sees the social constructivist paradigm as more progressive compared to the other two paradigms as it allows people with diverse origins to come together for as long as they can find a point in their past where they have common past or experiences (ibid). The other two paradigms tend to be rigid

thereby creating barriers that may make it difficult for them to foster nation building (Deuland, 2008).

A number of scholars and researchers (see for example, Aberbach, 2008; Guo, 2004; Hutchinson, 1987; Kay, 2003) acknowledge the power of culture as a tool for garnering political followership. The common argument that these researchers forward is that people respond cooperatively when gathered around the cause of a culture that they readily identify with. Using the example of Israel and her success in promoting Zionism and Jewish nationalism, Aberbach (2008) vividly shows how people with a common history can be easily inspired to pull resources together to support a common cause.

Cultural Nationalism in Modern Politics

Hutchinson (1987) laments the little attention that scholars of political science give to Cultural Nationalism which he sees as one of the most formidable forces in the building of nations. He argues that in Eastern Europe and Asia, Cultural Nationalism has played a crucial role in nation-building (Hutchinson, 1987: 483). What he notes here is the fact that while cultural nationalism may not be receiving prominence in modern political thinking, it still has the power to mould nations in our time and age. Fox-Davies (1985) shows how ancient eagle images have influenced the subject matter in emblems over the centuries. According to (Wikimedia The Eagle Heraldry, 2014) like The United States of America, France, Egypt, Israel, Iraq, (just to name a few) have used cultural artefacts with raptor images in their national iconography at some point in their recent history. This shows how even modern nations recognise the value of cultural artefacts as a source of national identity. (Wikimedia The Eagle Heraldry, 2014) actually point out that the ancient eagle image of Saladin used in the Egyptian coat of arms is the main symbol of Arab nationalism.

The Eagle of Saladin in Egyptian National Iconography

Crespi, (2011) notes that the key symbol in the coat of arms of Egypt is the famous eagle image of Saladin (see *fig. 1 and 2*) found on the walls of the ancient Cairo Citadel built by the ancient Arab ruler Saladin. It can thus be noted that an ancient cultural artefact was preferred as a symbol of identity for this nation. So great is the influence of this ancient artefact as a source of identity that even other Arab nations that are located outside Egypt look to it as the source of identity as the symbol

occurs in the national iconography of other Arab nation like Syria, The United Arab Emirates and Iraq (The Damascene Blog, 2005).

Fig. 1: The Eagle of Saladin



(Source: The Damascene Blog, 2005)

Fig. 2: The Egyptian national emblem



(Source: Coat of arms of Egypt, n.d)

In explaining the symbolism behind the use of an eagle in the iconography of ancient nations that include these oriental countries (Eagle Images, Symbols And Meanings, 2013) note that the eagle symbolises vigilance, courage, action, articulacy, protection and being judicious. Expounding on the symbolism and characteristics of the eagle that have earned it prominence in the iconography of many nations (Hall of Names, 2014) gives the following description:

"The wings signify protection, and the gripping talons symbolize ruin to evildoers. The eagle is held to represent a noble nature from its strength and aristocratic appearance, as well as its association with the ancient kings of Persia, Babylon and the Roman legions, having been the official ensign of those empires."

With these charismatic characteristics, this bird must have been adopted as a source of identity by the ancient Arab ruler from whose citadel the image was adopted by these nations (Wikimedia The Eagle Heraldry, 2014).

The Black Eagle Emblem of Germany

According to (Wikimedia The Eagle Heraldry, 2014) the eagle image of the Germany national emblem is derived from ancient traditions of using eagle symbols that was common in the armies of the Holy Roman Empire. The veneration of the eagle in German iconography as was the case in other nations in Europe seems to be linked to its association with the charismatic qualities the bird is associated with (Eagle Images, Symbols And Meanings, 2013).

Fig. 3: The coat of arms of Germany



(Source: World Atlas, n.d)

The Bald Eagle Emblem of the United States of America (U.S.A)

According to (Patterson and Richardson, 2005) the adoption of an eagle image in The Great Seal of the United States of America - the nation's coat of arms (see fig. 4), was influenced by the ancient Judio-Christian traditions. Of interest in the use of this ancient artefact in the case of the U.S.A is the detailed explanations of its meaning the Americans have cared to compile (Patterson and Richardson, 2005). According to the U.S Department of State Bureau of Public Affairs (2003), the symbol stands for the following:

The stripes of red and white on the shield stand for the numerous states. The blue Chief stands for the Congress with the white colour indicative of cleanness and innocence. The red colour represents the nation's hardiness and courage with the blue colour of the Chief standing for vigilance, determination and fairness. The escutcheon born on the eagle's breast without any form of support signifies that the nation has to rely on its own Virtue. The number thirteen stands for the thirteen original States, and is represented in the arrows, stars of the constellation, and the shield's thirteen stripes. The power of peace and war is denoted by the olive branch and the arrows. The group of stars stand for the new nation occupying its position among other sovereign states. The scroll emblazoned by the motto 'E Pluribus Unum' and clenched in the beak of the eagle represents the union of the thirteen States.

Fig. 4: The United States of America National Emblem



(Source: State Symbols U.S.A, n.d.)

What clearly images here is the dedication that the Americans have in the narration of the meaning of their national iconography. Exhibitions have been held with free online poster displays to promote and propagate knowledge about the national emblem (United States Diplomacy Center, n.d). This shows how the dissemination of information about the meanings and symbolism of national emblems can be deliberately and aggressively disseminated to citizens, a practice that appears to be weak in Zimbabwe.

THE ZIMBABWE BIRD

A number of authors such as Bullock (1927), Summers (1963), Garlake (1982), Huffman (1996), Ndoro (2005), and Matenga (2011) present important discussions about the Zimbabwe Birds. These birds that are referred to as the Zimbabwe Birds are eight ancient soapstone carvings of birds that were found at Great Zimbabwe (Matenga, 2011). One of these eight birds, as Matenga (2011) explains, that was adopted as the national symbol is the one commonly referred to as the Zimbabwe Bird. The image of this bird has been used as the country's national emblem from the colonial period to the present day (Hubbard, 2009).

Types and Classifications of the Zimbabwe Birds

According to Hubbard (2009) the Zimbabwe Birds are generally grouped into two groups according to their stylistic appearance. He describes the birds in the first group as being characterised by their bent legs that appear to be in a squatting position, heads and necks that face upwards, and beaks that point forward (ibid). The bird that has been adopted as the national emblem (see fig. 5) belongs to this group. The main characteristics of the second group are the almost vertical orientation of the bird that seems to follow the direction of the pedestal and heads and beaks that are facing upwards (Hubbard, 2009). Three of the birds one of which is the bird that was reunified with its head that was returned from Germany (see fig. 6) belong to this group.

Fig. 5: Bird number one that was adopted as Zimbabwe's national emblem



(Source: The Travel Guide to Victoria Falls, n.d)

Fig. 6: The reunification of one the Zimbabwe Birds (Bird Number 8).



(source: Dewey, n.d)

Matenga (1998) uses numbers to identify and refer to the eight soap stone birds, a tradition that has been adopted by many researchers. Bird number one (*see fig. 5*) is the one that has been adopted as the national emblem. Standing at a height of 1,64 metres from the top of the head to the base of its pedestal, can be distinguished from the other seven by its chest that expands towards the front, a band of incised chevron patterns that run around the pedestal below its feet, and a crocodile image in relief that seems to be climbing the front section of the pedestal (Matenga, 2011).

Bird number two is the one that was sold to Cecil John Rhodes (Hubbert, 2009). Since its pedestal was removed from it in 1889, its total height is not known (Matenga, 2011). Its major features are its squatting position with its bent legs - each with five talons and are decorated with small diamond shaped patterns around the back part of the neck, its spine and the top of its head (Matenga, 2011). Bird number one and two are good examples of the characteristics of the first group of five birds according to Hubbert's (2009) classification.

Bird number three has a total height of 1.48 metres from head to bottom of pedestal (Matenga, 2011). Its distinguishing characteristics are its almost erect neck standing almost vertically, its square-cut wings, and its almost vertical legs patching on a ring curved around the pedestal in relief (Matenga, 2011).

Standing at a height of 1,745 metres (the tallest of the 8 Zimbabwe Birds), is bird number four whose main distinguishing features are its pointed tail, the short band of chevrons in the front of the pedestal, just below the talons, and a pronounced beak (Matenga, 2011). These two birds are characteristic of the second group of three birds according to Hubbert's (2009) classification.

All these authors seem to agree that the birds were revered as religious artefact by the communities that built the Great Zimbabwe monument. Basing on the oral and living traditions associated with Great Zimbabwe's Hill Complex where the birds were found, Matenga (2011) argues that the birds were used for religious purposes. This association of the birds with religious activities has had a considerable influence on the theories that attempt to unlock their symbolism and meaning.

Debates about the Meanings and Symbolism in the Birds

Many birds found in the region spanning Zimbabwe and Southern Africa are proposed as the ones being represented by the soapstone birds, on the strengths of their perceived roles in the mythology of the people believed to have made them. These include the vulture (Bent, 1896), the crowned hornbill (Summers, 1963), the fish eagle (Summers, 1963), the parrot (Smith, 1981), and the bateleur eagle (Matenga, 1998). While the other authors referred to above base their theories on local Shona traditions, Bent's (1896) association of the Zimbabwe Bird with the vulture comes from his belief that Great Zimbabwe was built by the Phoenicians in whose cosmology the vulture features. In the long debates on which bird the Zimbabwe Bird depicts, two theories (the bateleur eagle theory and the fish eagle theory) seem to be prominent (Matenga 2011). He further argues that the bateleur eagle is the one represented by the bird basing his argument on oral and living traditions gathered from the local communities around Great Zimbabwe as well as the general beliefs of the Shona people who see the bird as a messenger from the deities (ibid). The fish eagle theory bases its argument on its use as a totem and on the oral traditions about the religious ceremonies done at Great Zimbabwe before the Nguni invasions (Matenga, 2011). According to oral traditions Chaminuka, the Mhondoro Spirit of the Rozvi held religious ceremonies in the Eastern enclosure where he would interpreted the squawking of the fish eagle believed to be a messenger from the deities (Abrahams, 1966). This shows the depth of symbolism and meanings in the Zimbabwe Bird, which meanings we do not see in the national heraldry.

One of the most interesting contributions in the interpretation of the meanings and symbolism embodied by the Zimbabwe Bird is forwarded by the late Dr. S. Mudenge quoted in Matenga (2011). He explains that the position of the Zimbabwe Bird in a seemingly restful and peaceful posture and with its wings closed and its beak shut is symbolic of the stoic characteristic associated with Zimbabweans. Comparing this restful posture of the Zimbabwe Birds with the dynamic postures of raptor symbols used by other nations, Mudenge argues that the meek posture of the Zimbabwe Bird is symbolic of the Zimbabwean people who throughout history have deceived their enemies to think that they have been subdued only to surprise them with fierce counter resistance an example of which is the liberation war (Matenga, 2011). Implied in this observation is the fact that, like the restful posture that the Zimbabwe

Bird has, Zimbabweans are a meek, humble people who have a good endurance of hardships, but also with an ability to act in times of need. It would be interesting to see the response of Zimbabweans upon hearing such divergent analysis of the national emblem.

Huffman (1996) propose detailed theories about the symbolism and meaning behind the birds and the symbols that are associated with them. Using an assemblage of information gathered from oral and living traditions of the Shona and Venda people that are believed to have a connection with the ancient builders of Great Zimbabwe, he explains with detail the meanings of some of the symbols on the artefact. These include the interpretation of chevron patterns to represent potency and fertility and the association of crocodiles with the elderly men (Huffman, 1996). Matenga (2011) notes that motifs like the incised crocodile and the chevron pattern that appear on the Zimbabwe Bird have clear meanings in contemporary Shona divining dice as symbols of potency. This presents another interesting dimension in the symbolism of the Zimbabwe Bird which is really expressed in Zimbabwean national heraldry.

EXAMPLES OF THE USE OF HERITAGE AND CULTURAL SYMBOLS IN MODERN POLITICS

According to Harrison and Hughes (2010), culture and heritage have become state led initiatives. A number of authors have demonstrated cases in which heritage and cultural artefacts have been positively and negatively used in politics and public administrations in a number of contexts. The nation of South Africa uses a number of historical artefacts in her national iconography (Department of Education, 2006). These include a spear and a knobkerrie and a shield with paintings of ancient Khoisan People derived from the popular ancient stone painting of Linton that is considered as an important national heritage (Department of Education, 2006). Interestingly, these symbols are presented with a detailed heraldry that is packaged in a complete text book with an ISBN number, compiled through collaboration between the Department of Education and different topical institutions. In his foreword to the readers of the book (the nation to which it is directed), the Education ministers writes;

"I trust that this publication will be used widely in all schools, and be incorporated into the delivery of the curriculum throughout the education system. In doing so, our young people will acknowledge our common South

African national identity and become, first and foremost, proud South African citizens." (Department of Education, 2006: 5).

This shows reasonable commitment from a government to proliferate the knowledge about the nation's cultural artefacts that are clearly explained in its heraldry. An interesting feature about the heraldry narrated in the South African case is the emphasis that the traditional weapons and shields that appear on the national iconography symbolise the nation's commitment to defend itself using peaceful ways (Department of Education, 2006). South Africa has even instituted a national holiday to celebrate and promote their national heritage. This implies that cultural artefact have been used here to instil the spirit of peace and the modern political world view that advocates for peaceful resolution of conflict.

Whereas most European states are viewed as multicultural and cosmopolitan, Deulund (2008) interestingly reveals a strong resurgence of cultural nationalism that sadly follows a primordial form which the modern political world view dislikes. With the background of genocides and the nightmare of the Holocaust fuelled by the Nazi premordialism (Bookbinder, 1991) still haunting Europe, Deulund (2008) presents evidence of primordial elements in government policies of states like France, Netherlands, Denmark, Scotland, and Serbia. He further argues that the decision by the French President Nicolas Sarkozy to institute a Ministry of Immigration, Integration, National Identity and Co-development in 2007 was to engage the state in controlling multiculturalism perpetuated by the influx of foreign immigrants (ibid). The political institutionalisation of the national identity and cultural development was a way of swallowing minority cultures to establish a culture based on the indigenous French culture (Deulund, 2008). Although this attempt to rejuvenate primordial national identity had support from part of the French population, it was resisted successfully by the citizens (Deulund, 2008). Implied in this is the increasing trend of people in the modern society to resist social divisions, a trait that political systems can utilise positively to promote unity among citizens.

Political researchers have demonstrated the success in rallying citizens using citizenship education that promotes culture and national identity in Nations like Ireland (Hutchinson, 1987), and Singapore (Ngwaru, 2011). Using examples of nations like Haiti, Mexico, Nigeria, Kenya and The D.R.C that have experienced

social, political and economic problems, Ngwaru (2011) points out that the absence of an effective citizenship education that promotes national identity can lead to social unrest.

Hutchinson (1987) discusses the power of cultural nationalism in using the case of Ireland where he shows the successful rejuvenation of national identity by some section of Irish society. He laments the little attention that scholars of political science give to Cultural Nationalism which he sees as one of the most formidable forces in the building of nations (Hutchinson (1987). He argues that in Eastern Europe and Asia, "...this 'grass roots' movement has played a central part in nation-building." (Hutchinson, 1987: 483). Okoth (2006) discusses the success of cultural nationalism in African countries showing how the proliferation of African culture played an important role in the nationalist movements that fought for the liberation of most of the African nations. Presenting the same argument, Ndlovu - Gatsheni (2009) shows how liberation leaders such as R. G. Mugabe developed a deliberation strategy that promoted appreciation of the traditional Zimbabwean culture among the masses, a move that contributed immensely to the success of the struggle.

Duelund (2008: 14) discusses the insurgence of primordial cultural nationalism where public calls have been made to promote art that is purely traceable to the primordial Danes. In his observation of these sentiments he writes,

"Danes have presented a list containing best quality of Danish art works to add a new nationalism and intensify a primordial sense of Danish belonging..."

Such an approach to nationalism in a community with citizens of different bloodlines obviously divides people by their ethnicity and works against national unity. The case of the positive use of symbolic artefacts is noted in Serbia in the post civil war period where a cultural policy was designed to revitalise the use of symbolic artefacts as a way of healing the social wounds caused by the ethnic cleansing and bloodshed experienced during the war (Duelund, 2008). What clearly images in these issues is the fact that while symbols have been used destructively in some nations, they can be used constructively an issue which this research hopes to proliferate.

THEORETICAL AND CONCEPTUAL FRAMEWORK

A number of theories suffice in providing a framework to guide the exploration of socio-political issues. The systems theory forwarded by Easton (1965) and the four 'A's framework (Peter et al 2008; Shrestha, 2010; Hausmann-Muela et al 2012) will provide a foundation for this study.

Easton's Systems Theory in Political Science

Easton's (1965) theory is based on his view of political systems as systems with defined boundaries that create an environment within which issues are susceptible to change as decisions continue to be made. The functioning of the political systems revolves around the following five stages outlined by Easton (1965):

- Stage 1. (Inputs). Demand and support for action occurs when social or physical changes in the system's environment are experienced;
- Stage 2. (Outputs). This creates competition in the system that pushes for decisions to be made that address some of the aspects in the environment. These decisions may come in the form of new policies that address the needs in the environment;
- Stage 3. (Outcomes). The decisions made interact with the system's environment, resulting in changes in the environment, which produces outcomes;
- Stage 4. (Feedback). As the new policy is applied to the environment, it may trigger new demands that are reflected by support or disapproval from the players in the environment;
- Stage 5. This feedback takes the whole process back to stage one, making it a continuous cycle that has no end (Easton, 1965).

This research will trace and evaluate the use of the national emblem by public administrators in the environment of their constituencies in the context of the five stages proposed in Easton's (1965) framework. Matenga's (2011) observation that the attainment of Zimbabwe's independence in 1980 necessitated the adoption of new national iconography fits well in the first stage of Easton's (1965) theory that sees changes in the social or physical environment as agents for political action. This will allow the research to trace the use of the Zimbabwe Bird from the time of its

adoption, to establish the outputs, outcomes and feedback that Easton's (1965) model outlines.

The Four A's Model for Evaluating Service Provision

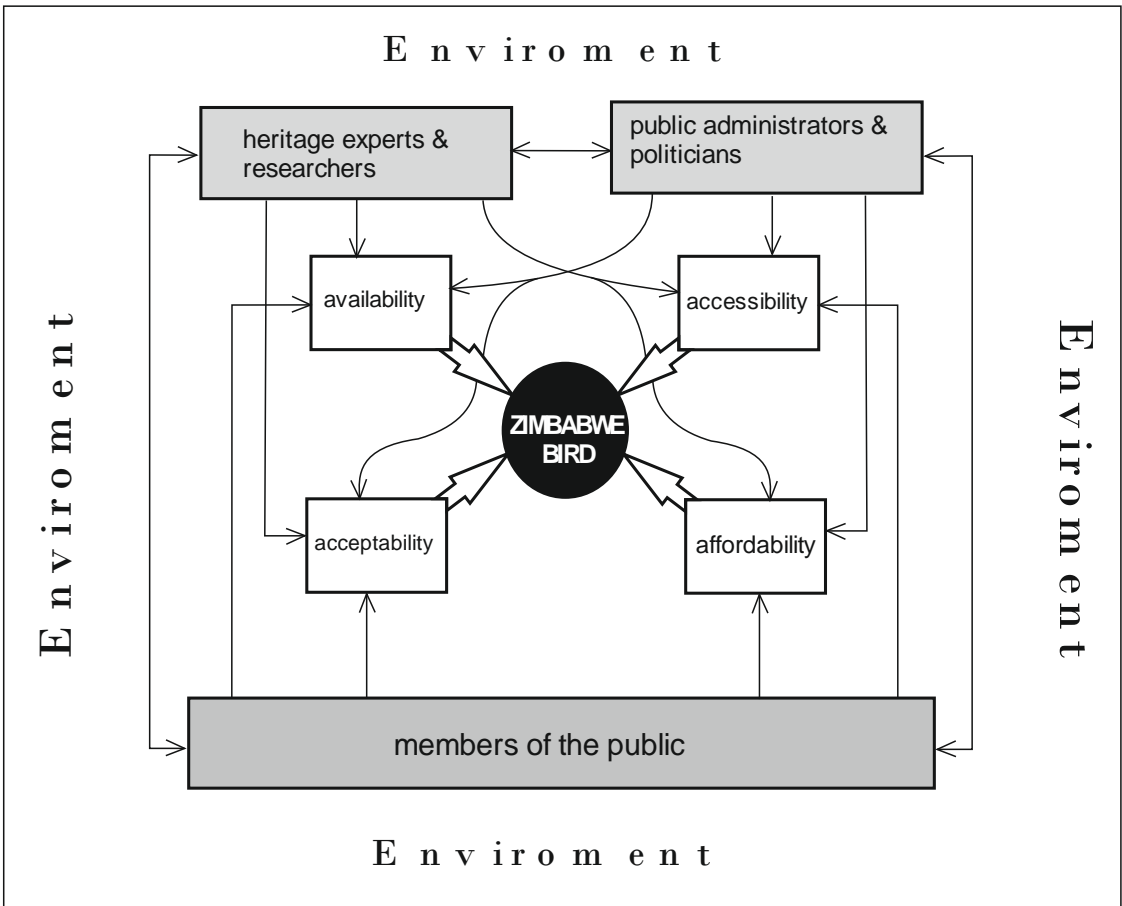
Hausmann-Muela et al (2012) present an interesting model that effectively guides the evaluation of effective service provision. Although the model is used in the context of healthcare and access issues, the four yardsticks of availability, accessibility, affordability and acceptability (Peters et al, 2008) that it uses are well tailored to guide the exploration of the phenomenon being studied in this research. Although this model includes a fifth yardstick of adequacy (that deals with quality of the services provided) (Shrestha, 2010), this research prefers to cover these issues under acceptability which deals with them more effectively in the context of culture. These four as Peter et al (2008) explains mean the following:

- availability - the extent to which facilities and services that people need are provided by a system,
- accessibility - the geographical or spatial location of a facility or service,
- affordability - meeting the financial resource need for the product or service, and,
- acceptability - tolerability of a product or service usually judged in the context of culture, religion, gender, age, to name a few. (Peters, *et al*, 2008)

In his discussion about Great Zimbabwe and the heritage that it carries, Ndoro (2005) laments the lack of access to information about heritage that he blames on the failure by researchers to avail it beyond academic circles to the ordinary citizens. In other words, these four issues (the four A's) are of paramount importance to this study as they are adaptable to assess issues to do with access to information, a dimension that was explored in this study to establish the citizens' knowledge on the meaning and symbolism of the artefact being studied. Borrowing from Hausmann-Muela et al 's (2012) model that uses the yardstick of the four 'A's, and Easton's (1965) Systems theory that takes cognisance of the political environment, this research designed a model to show the interface between the three groups of respondents the research was interested in (see fig. 7). These were the Heritage experts and researchers, public administrators and politicians, and members of the

public (the ordinary citizens). In simple terms, the model shows how information about the Zimbabwe Bird is shared between the three groups and how it filters through the bridges of availability, accessibility, affordability, and acceptability.

Fig. 7: Conceptual Model Showing the Interplay of Information in the Environment Studied.



CHAPTER THREE

METHODOLOGY

This chapter presents and explains the methodology used in the study.

RESEARCH DESIGN

According to Rugg and Petre (2007) the purpose of research design is to create a systematic method of finding out things in a research. Creswell (2009) identifies three main types of research designs namely the quantitative, qualitative and mixed methods research designs. Although this research is skewed towards the qualitative design method, it utilises some elements of the quantitative design, which qualifies it as a mixed methods research. According to Creswell (2009: 232) qualitative researches explore and understand "...the meaning individuals or groups ascribe to a social or human problem." As opposed to quantitative research, this method is not confined to translating research phenomenon to figures but analyses the phenomenon systematically using informed views of the researcher (McIntyre, 2005). This research took the form of a case study which allows the researcher to explore the roles of cultural artefacts in public administration in Zimbabwe using the case of the Zimbabwe Bird.

This research design was preferred for this study as it allows the phenomenon to be studied in the social context in which it occurs allowing the multiple social realities to be effectively studied, a strength which Green and Brown (2005) ascribe to qualitative research. In this study, the interaction between public administrators and their constituencies were explored within the context of its occurrence to establish the role that the national emblem plays as a public administration tool. The researcher also engaged the policy community to establish the extent to which they understood and engaged the national emblem in the administration function.

RESEARCH POPULATION

Gilbert (2008) defines research population as all the people or subjects belonging to the group that the research intends to study. According to Kalton (1971) and Dooley (2004), the target population is the entire group a research is interested in researching. The study population in this project was divided into two categories namely the policy community and the general public. The policy community was divided into two categories. These include the policy makers and the topical institutions. The policy makers consisted of ministers, parliamentarians, permanent secretaries and the entire community of public administrator responsible for the making and implementation of public policy. The topical institutions consisted of players in the heritage fraternity who included organisations like UNESCO, National Archives of Zimbabwe, National Arts Council of Zimbabwe, Cultural Heritage Trusts, academics and researchers of heritage, and heritage custodians. The research was interested in these groups as they constitute the melting pot of the environment in which the function of public administration in Zimbabwe occurs.

SAMPLING PROCEDURE AND SAMPLE SIZE

According to Dooley (1995) sampling is the process of carefully choosing a representative number of subjects that can be studied to reflect the general characteristics of the population. Gilbert (2008: 513) sees a sample as "...a subset of the members of the population." In this research the quota sampling method was used to ensure that respondents from the different groups from the population were represented. A sample of 10 respondents from public administrators, 10 respondents from heritage custodians, and a total of 60 respondents from the general citizens of Zimbabwe were studied. The 60 respondents from the citizens group were chosen from Harare (20 respondents), Matebeleland Region (20 respondents), and Masvingo (20 respondents) in a bid to represent the two major ethnic groups in Zimbabwe and to include people from the area around Great Zimbabwe in Masvingo who still use the monument as a shrine. The advantages of this type of sampling, as Corbetta (2003) notes, is that it allows the research sample to include research subjects from all different groups in the population to be represented.

DATA COLLECTION METHODS

This research collected data from both the primary and secondary data sources. Hewsen (2006) defines secondary data as existing data that can be obtained from other researches for use in addressing research question different from the ones for which it was originally gathered. The secondary sources included documents from archives, institutional repositories and government repositories. The primary data was collected at the point of its occurrence (Dooley 1995) and was collected through various methods that included interviews and participant observation.

Interviews

Interviews were the major method of data collection in this study. Van Dalen (1978: 159) sees interviews as having the ability to "... penetrate behind initial answers, follow up unexpected clues, redirect the inquiry into more fruitful channels on the bases of imaging data..." Two types of interviews were used in this research namely semi-structured interviews and structured interviews. According to Creswell (2009: 232) semi-structured interviews are characterised by the use of an interview guide spelling out specific questions that guide the interviewer, but at the same time giving room for interviewer to solicit for more information. Key informants for this research, namely heritage experts from topical institutions were interviewed using semi-structured interviews. This type of interview was preferred for this group (which is perceived to have a lot of information about cultural material) as it is able, as Seidman, (2006) notes, to keep the interview in track as well as allowing for divergence of discussions. Structured interviews were used on members of the public from the sampled areas to allow for a broad range of issues to be covered by the interview.

Participant Observation

Farzano and Gravetter (2009) define participant observation as a form of study in which the researcher engages in the same activities as the people being observed in order to record and observe their behaviour." This method was used to obtain data from politicians and high ranking public administrators. This allowed the researcher to see the issues being research in their real life settings (Dooley, 2004) where they were interacting with the public and among themselves in political cycles. This method was chosen to ensure the maximization of information from some political

contexts where information was not easily volunteered. The researcher participated in some political meetings such as political rallies, planning meetings and general political discussions where politicians solicited for support. In some of these meetings the researcher participated as part of the audience, and in some as part of the addressers.

Document Search

The nature of this study also requires data spanning the period of the entire post colonial era in Zimbabwe, which necessitated the use of government and public documents to obtain part of the needed data. To this end, secondary sources of data were used. The research accessed documents that included government reports and policy documents, documented acts of parliament, newspapers to obtain some of the data.

DATA PRESENTATION

Qualitative Data

The bulk of the data this research yielded is qualitative data. This data was presented mainly using narratives that outlined and explain the findings of the research. To enhance clarity of this data, the research used visual imagery like visual models to present some of the more complex findings of the research.

Quantitative Data

The research also identified quantifiable attributes of the data such as the frequency of the occurrence of some issues in the study. These were important as they allowed the researcher to use triangulation to compare findings with those yielded by the qualitative data. Graphs and tables were used to present quantitative data.

DATA ANALYSIS

Qualitative Data

According to Hatch (2002: 148) Data analysis in qualitative research involves

"... organizing and interrogating data in ways that allow researchers to see patterns, identify themes, discover relationships, develop explanations, make interpretations, mount critiques, or generate theories. It often involves synthesis, evaluation, interpretation, categorization, hypothesizing, comparison, and pattern finding."

The data from interviews and observations was coded and arranged to allow the researcher to identify similarities, patterns, and trends in the content of the responses, observations, and attitudes perceived from the responses. This enabled the researcher to identify imaging themes that were interpreted thematically using qualitative approaches.

Data obtained from the observation method was analysed using process analysis methods and nonverbal behaviour rating. Dooley (2004) describes the process analysis method as the type of analysis that uses both verbal and paralanguage facets such as voice intonation and interludes of silence during the response. These were used to identify and analyse feelings and attitudes about some issues studied in the research.

Quantitative Data

Qualitative data in this study was analysed using descriptive statistics to help the researcher to make inferences. Imaging patterns from the data were presented, analysed and used to make inferences. Percentages and comparisons of the occurrence of different issues were also used to analyse the data.

Triangulation

According to Dooley (2004) triangulation ensures the accuracy of data by comparing observations collected at different times and from different sources. Data collected from the interviews, questionnaires and observations were compared to establish the validity of the data. As the researcher is well known in some sectors to be studied such as the topical institutions, the possibility of biased responses could not be ruled out. To avoid this, some of the interviews were conducted by research assistants and the data gathered by these was compared with the data gathered by the researcher to ensure the accuracy of the findings.

Secondary Data Analysis

Secondary data gathered in this study was in the form of statistics of visitors that visit the Great Zimbabwe Museum where the Zimbabwe Birds are kept as well as documents from archives and government repositories and organisational records from some of the organisations that were studied. Data from these sources were

presented and analysed as qualitative or quantitative data discussed above as (as may be appropriate).

Triangulation

In analysing the data gathered in this research, data gathered using different methods were compared to establish the validity in the data.

HYPOTHESIS

The meaning, role and significance of the Zimbabwe Bird is mystical among the Zimbabwean population.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

Data is presented and analysed in this chapter following the collection of data in Harare, Masvingo and Bulawayo. To enhance clarity and linkages in the mainly narrative presentation and analysis, the data has been organised and is presented and analysed under specific themes.

Demographic Profile of Study Participants

A total of eighty (80) participants were interviewed in this research. These consisted of ten (10) heritage experts, ten (10) public administrators, and sixty (60) members of the public. The sixty (60) members of the public consisted of twenty (20) people each from Masvingo, Harare, and Bulawayo. Table 1 summarises the profile of the participants.

Table 1: Breakdown showing the number of participants who were studied in this research and their segments

	Heritage Experts					Public Administrators			Members of the Public		
	NMMZ	Great Zimbabwe	National Arts Council	National Archives of Zimbabwe	UNESCO	politicians	Directors /Deputy Directors	Senior Administrators in Government Departments	Masvingo	Harare	Bulawayo
Number of Participants per segment	2	3	2	2	1	4	3	3	20	20	20
Totals	10					10			60		
Overall total number of participants	80										

PRESENTATION OF FINDINGS

Roles of Government and Policy Makers

Inquiry on the roles of topical institutions revealed that government has an important role in the management of these institutions. A senior member from the National Museums and Monuments (NMMZ) explained that the organisation was an extension of government instituted by an act of parliament to oversee the management of monuments and relics. He further explained that all the activities that the organisation does to manage relics that include the Zimbabwe Birds are to a large extent funded by government and done on behalf of the government. The other two members also explained that NMMZ was a government organisation and hence all its activities were done on behalf of the government.

One of the respondents, a director in the Ministry of Sports, Arts and Culture pointed out that government plays a role in the propagation of heritage such as the Zimbabwe Bird as it has ministries created to promote and ensure the sustenance of culture under which the Zimbabwe Bird also falls. The two interviewed informants from the National Arts Council of Zimbabwe both accepted that the propagation of information about the Zimbabwe Bird as an artefact was part of their responsibility as assigned by government although they readily admitted that no direct programs were in place to do this.

Roles of the Topical Institutions

All the ten heritage experts representing the topical institutions gave clear outlines of their roles in the propagation of information about the Zimbabwe Bird. The responses given by the ten informants are captured in Table 2.

Table 2: Roles of the Topical Institutions As Outlined By the Heritage Experts

Name of Topical Institution	Informants	Roles stated by informants
NMMZ	First informant	Conservation, preservation and presentation of monuments and relics.
	Second informant	Conservation, preservation and presentation of heritage. Researching and compiling information about heritage for the benefit of both the citizens and the wider world.
Great Zimbabwe Monuments	First informant	Conservation, safekeeping and presentation of heritage
	Second informant	Conservation, preservation and presentation of heritage
	Third informant	Conservation, preservation and presentation of the monument and its relics
National Arts Council	First informant	Developing and promoting knowledge, understanding and appreciation of the arts
	Second informant	Developing and promoting knowledge, understanding and appreciation of the art heritage
National Archives of Zimbabwe	First informant	Acquiring, preserving and providing access to Zimbabwean documentation
	Second informant	Preserving the national memory by acquisition, preservation and availing of Zimbabwean documentation
UNESCO	The one informant	To link Zimbabwe and the international community to promote education, science and culture

Engagement between Heritage Experts and Government/Policy makers

The two experts from National Arts Council of Zimbabwe stated that there was no engagement between their organisation and government concerning the propagation of knowledge about the Zimbabwe Bird. The two respondents from the National Archives of Zimbabwe indicated that the organisation often hosts personnel from different government institutions, curriculum developers, authors, political parties and civic organisations who visit the archives to search for information. One of the respondent insisted that a reasonable amount of historical information about the

Zimbabwe Bird captured in different literature compiled in Zimbabwe has been obtained from the archives.

Two of the three experts interviewed from Great Zimbabwe Monuments (GZM) indicated that their organization had an input in the compilation and presentation of information about the Zimbabwe Bird. The third of the three informants from this organisation explained that the consultations for the compilation of interpretive information about the bird was done long back when the interpretive information about the national emblem was compiled. He further explained that currently no regular consultation between the organisation and government occurs.

The respondent from UNESCO explained that although it was a nongovernmental organisation, this organisation played a role in encouraging government to ensure sustainable use of heritage that complies with international standards. The responded indicated that Zimbabwe was a signatory to the UNESCO World Heritage Convention that also plays a role in the setting of standards in the management of Great Zimbabwe Monuments and the relics such as the Zimbabwe Bird that it houses.

The roles and meanings as stated by the Heritage Experts

All the ten heritage experts managed to outline the roles and meanings of the Zimbabwe Bird as outlined in the national heraldry. The respondents from Great Zimbabwe Monuments and National Museums and Monuments of Zimbabwe outlined more roles in addition to what is laid out in the nation's heraldry. The roles given by these experts are listed in Table 3.

Table 3: Roles and Meanings of the Zimbabwe Bird Given By the Heritage Experts

Organ-isation	Informants	Roles given by the Informants
National Museums and Monuments of Zimbabwe	First informant	It is the national emblem, stands for the nation's history, ambitions, protection, national unity, symbolising cultural purity and divine connection with the ancestors.
	Second informant	the bird is the national symbol, stands for the nation's proud past, inspires national aspirations, unity, defence of the nation's sovereignty, adherence to the nation's culture, and is a symbol of the nation's divine spiritual connection.
Great Zimbabwe Monuments	first informant	It is the national emblem, symbolising the nation's history, ambitions, economic productivity, protection of the nation's independence, national unity, focussed leadership, symbolising cultural purity and divine connection with the ancestors.
	Second informant	It is the national emblem, symbolising the nation's proud past, productivity, rich culture, aspirations, good leadership, defence of the nation's independence, national unity and stands for spiritual connection with the ancestors.
	Third informant	A national symbol, uniting the citizens, represents the nation's proud past, national aspirations for the future, prosperity, defence of the nation's sovereignty, adherence to the nation's culture, divine spiritual connection, and wisdom of the nation's leaders.
National Arts Council	First informant	It is the national mark or emblem whose main role is national identity and unites all the citizens under its identity
	Second informant	It is the icon for identifying whatever is to do with the government of Zimbabwe
National Archives	First informant	It unites the citizens as the national emblem and symbolises the nation's glorious past, its present ambitions and determination to guard the nation's independence.
	Second informant	It is the national symbol standing for national unity and national identity.
UNESCO	The UNESCO informant	A source of identity uniting all the citizens as the National symbol.

Roles and Meanings of the Zimbabwe Bird Given By Members of the Public

Inquiry on issues to do with the roles and symbolism the respondents perceive in the Zimbabwe Bird revealed that informants read a lot of messages from this artefact. The various responses given by the respondents from the different parts of the country are outlined in Table 4.

Table 4: Views of Members of the Public on the Roles of the Zimbabwe Bird

	Respondents from Masvingo	Respondents from Harare	Respondents from Bulawayo
Respondents' views on the roles of the Zimbabwe Bird and the messages it carries	<ul style="list-style-type: none"> - As the national emblem it is a symbol of national identity. - It is a symbol of national unity. - It is a divine messenger from the ancestors that taught people to talk. - It is a symbol of prosperity and productivity. - It is a symbol of divine protection. - symbolises vision and wise leadership. - stands for the nation's resilience. - symbolises cultural purity. - It is a symbol of the nation's glorious past. - symbolises the country's aspirations and ambitions. 	<ul style="list-style-type: none"> - As the national emblem it is a symbol of national identity. - It is a symbol of national unity. - It is a symbol of prosperity and productivity. - symbolises vision and wise leadership. - stands for the nation's resilience. - symbolises cultural purity. - represents the nation's unlimited abilities and potential. - symbolises the country's aspirations and ambitions. 	<ul style="list-style-type: none"> - As the national emblem it is a symbol of national identity. - It is a symbol of national unity. - It is a symbol of prosperity and productivity. - symbolises vision and wise leadership. - stands for the nation's resilience. - symbolises cultural purity. - stands for the country's potential to achieve great heights in achievements as the eagle does in flight. - symbolises the country's aspirations and ambitions.

Propagation of Information about the Zimbabwe Bird

Inquisitions to establish the effectiveness of the government's heraldry pamphlets explaining the nation's symbols revealed that although the document's circulation in the circles of heritage experts and public administrators was fair, the document was not well circulated among members of the public. All the ten heritage experts indicated that they had read a document explaining the national symbols. Six of the ten heritage experts could not remember the name of the document. The other four respondents cited the 'Zimbabwe National Symbols and their Meaning' pamphlet as the document they had read the information from.

Inquiry to establish where members of the public got the information about the emblem role of the Zimbabwe Bird revealed that schools and colleges are the major sources of this information. Table 5 shows the different sources from which the different respondents got to know about the emblem role of the Zimbabwe Bird.

Table 5: The Different Sources from Which Members of the Public Got To Know About the Emblem Role of the Zimbabwe Bird

Information source	Schools & colleges	Radio	television	Address by public administrators	Government poster /pamphlet	Any other sources
Number of respondents who cited the source	37	8	7	2	3	3

Inquiry to establish the challenges faced by heritage experts in researching and sharing information about the Zimbabwe Bird revealed a number of challenges. These are outlined in Table 6.

Table 6: Challenges in Researching and Sharing Information about the Zimbabwe Bird As Stated By Heritage Experts

Organis- -ation	Informants	Challenges cited by Informants
National Museums and Monuments of Zimbabwe	First informant	Limited financial and material resources such as automobiles for transport, cameras and printing equipment for visual documentation of heritage being studied make it difficult for research to be effectively done.
	Second informant	There are limited funds and resources such as cars, printers and cameras needed for effective research.
Great Zimbabwe Monuments	first informant	The highly qualified personnel working at the monuments cannot maximise their research potential because of limited financial and material resources.
	Second informant	Poor remuneration has caused high staff mobility with the highly experienced staff leaving for greener pastures.
	Third informant	Archaeologists working at the monuments cannot maximise their research potential because of limited financial and material resources. Custodianship clashes between the Nemamwa and Mugabe clans make it difficult to research and present research findings where the findings do not line up with their interpretations.
National Arts Council	First informant	Manpower shortages, financial and material resources constraints make it difficult for the few workers to hold outreach programs effectively.
	Second informant	It is very difficult for the limited number of workers to effectively cover their big constituencies through outreach programs.
National Archives	First informant	Limited financial and material resources make it difficult for the few to research and present information effectively.
	Second informant	The limited number of archivists makes it difficult for the few archivists to effectively organise and share information.
UNESCO	The UNESCO informant	Limited financial and material resources make it difficult for the organisation to cover the diverse heritage institutions in Zimbabwe.

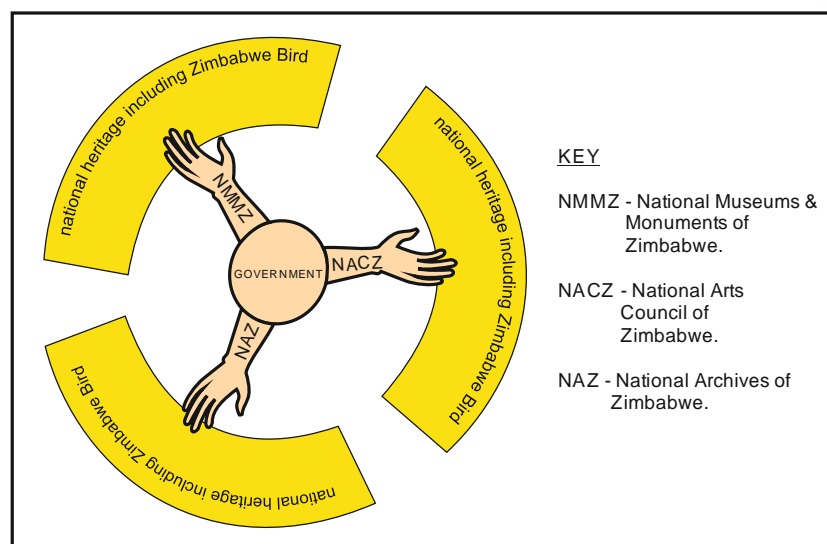
DATA ANALYSIS

Roles of the Policy Community in Heritage Propagation

Roles of Government and Policy Makers

Explaining the operation of his organisation, a senior member in the National Museums and Monuments explained that the organisation was like an extension of the government established by an act of parliament and mandated to oversee issues to do with the management of national monuments and relics. It was established that NMMZ was doing all its duties under the commission of government and with its activities to a large extent funded by government. This confirms Harrison and Hughes' (2010) argument, that culture and heritage in modern times have become state led initiatives. The research further established that the government instituted topical institutions operated as extensions of government to manage and oversee issues to do with heritage. This research has designed a visual model to illustrate this relationship. (See fig. 8)

Fig. 8: Visual Model Illustrating the Roles of the Three National Organisations That Manage Heritage On Behalf Of Government



However, the findings of the close scrutiny of the National Museums and Monuments Act (chapter 25: 1972) show that the roles of the board of trustees mandated by this act center around the administration, preservation, and compilation/maintenance of a register of monuments and relics. It was established that the role to promote the

propagation of information about these forms of heritage is not explicitly stated in the act. The closest reference to this issue is weakly alluded to in one subsection of the act that empowers the board to investigate and report any matter to do with monuments and relics when the minister requires them to do so (National Museums and Monuments Act, chapter 25: 1972). Further to that, it was established that no deliberate programs have been put in place to aggressively propagate information about the national emblem.

Experiences in nations such as the United States of America (U. S. Department of State Bureau of Public Affairs, 2003) and South Africa (Department of Education, 2006) show a more aggressive intervention by government in the propagation of information about the nations' emblems. The United States of America actually runs an online campaign to explain its national symbols to its citizens (United States Diplomacy Center, n.d).

Engagement between Heritage Experts and Government

Inquiry to establish the extent of the engagement between heritage experts and government revealed that although there is some form of engagement in the compilation of interpretive information, the consultations are not regular. It was established that the consultations between NMMZ and government referred to by respondents from Great Zimbabwe Monuments occurred some years ago when the interpretive information currently being used in the national heraldry was compiled. It also emerged that the respondents also referred to the one-off exchange of information that occurred during the events that marked the reunification of Bird Number 8. While a number of authors (see for example, Hubbard 2009 and Matenga 2011) present a lot of recent interpretive information about the Zimbabwe Bird, the nation's heraldry has not changed in many years. It was established that the lack of regular consultations between government and heritage experts has resulted in this failure to update the interpretive information about the Zimbabwe Bird in the nation's heraldry. When viewed in the light of Firth's (1973) perspective that sees cultural artefacts as carrying broad messages that viewers can expound, this static interpretive information in the nation's heraldry confines the meanings of the Zimbabwe Birds.

Roles of the Topical Institutions

All the respondents from the topical institutions gave clear outlines of the roles of their organisations. Respondents from Great Zimbabwe monuments clearly outlined the custodianship role of their organisation citing the conservation, preservation and presentation of heritage as their major responsibilities. The same roles were stated by the Harare based respondents from the National Museums and Monuments of Zimbabwe. One of the respondents expounded the roles by highlighting their responsibility as researchers and presenters of information to encourage understanding and appreciation of heritage in Zimbabwe and beyond. Similar roles were echoed by the two respondents from the National Arts Council of Zimbabwe who mentioned issues to do with the development of knowledge, understanding, appreciation and presentation of the arts to the public. The duty to acquire, preserve and provide access to Zimbabwean documentation was stated as the major role of the National Archives of Zimbabwe by the respondents from this institution.

The nature of all these roles shows these institutions' obligation to mobilise, promote and propagate information about national heritage of which the Zimbabwe Bird is undoubtedly among the most important as all these respondents readily admitted. The emerging common role of all the four topical institutions studied is the duty to present or provide access to the type of heritage they are responsible for. (See Table 7).

Table 7: Roles of the Four Topical Institutions

Name of Organization	Roles of the Organisation as Stated by the Respondents	Imaging Common Roles in the Four Organisations
Great Zimbabwe Monuments	conservation, preservation and presentation of heritage	Presenting and providing access to heritage (appropriate to each of the four organisations)
National Museums and Monuments of Zimbabwe	conservation, preservation and presentation of heritage	
National Arts Council of Zimbabwe	development of knowledge, understanding, appreciation and presentation of the arts	
National Archives of Zimbabwe	acquire, preserve and provide access to Zimbabwean documentation	

While the role of presenting and providing access to heritage emerges as central in the mandates of these four government instituted organisations, it is ironic as Matenga (2011) has shown, that information about the Zimbabwe Bird fails to be propagated beyond the cycles of academics. What emerges from these findings is that topical institutions are not effectively fulfilling this central mandate of propagating information to the ordinary citizens.

The General Roles of Cultural Artefacts

Outlining the roles of the national emblem, all the heritage experts in a way alluded to the inspirational role of cultural artefacts as central in their relevance in the present day society. One of the heritage experts from Great Zimbabwe explained that cultural artefacts play an important role of inspiring people to build good aspirations for the present and future drawing inspiration from their history. These comments echo Matenga's (2011) view about the inspirational role of the Zimbabwe Bird which he sees as a crucial building block to the nation. Similar views were aired by a senior policy maker in the Ministry of Sports, Arts and Culture who emphasised that cultural artefacts promote cultural identity and pride in our culture as they

enlighten us of volumes of our society's glorious past. Implied in these findings is that cultural artefacts can play an important role of focusing and inspiring citizens to take pride in their culture.

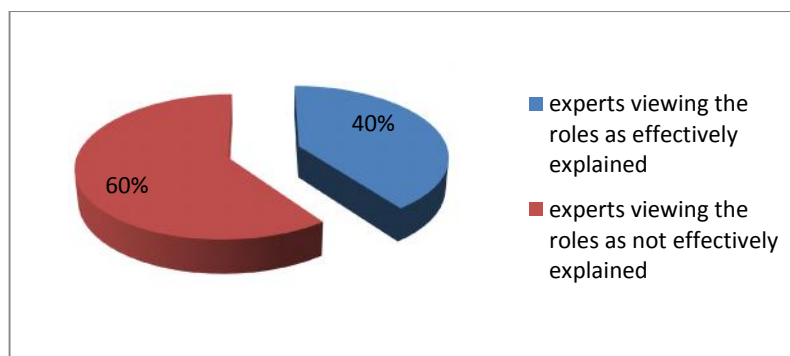
Roles and Meanings of the Zimbabwe Bird

Heritage Experts' Awareness of the Roles and Meanings of the Zimbabwe Bird in National Heraldry

All the ten heritage experts interviewed indicated that they were aware of the roles and meanings outlined in the national heraldry as they had read a document explaining the Zimbabwe National Symbol. Four of them identified the 'Zimbabwe National Symbols and their Meaning' pamphlet as the document they read the information from. It was established that this document was not easily accessible to the public with one of these heritage experts stating that it was issued to him after he requested for it. In line with this view, only three (3) out of sixty (60) members of the public interviewed stated that they got to know of the role of the Zimbabwe Bird through printed government infomercials as we shall see later in this chapter. This implies that national documents explaining the national emblem are not well circulated to the public, confirming the failure to distribute information about the Zimbabwe Bird beyond academic cycles which Matenga (2011) laments.

Inquiry to establish the views of the heritage experts on the effectiveness of the document in explaining the Zimbabwe Bird revealed that more of them feel the document is not effective with six (6) of the ten (10) experts saying that it is not at all effective.

Fig. 9: Views of Heritage Experts on Whether or Not the National Documents Explaining the Zimbabwe Bird are Effective



Imaging in the comments given by all the heritage experts interviewed was the fact that the role and meaning of the Zimbabwe Bird as a cultural artefact needs to be defined in a way that also highlights its spiritual aspects. The issue of the spiritual role of the Zimbabwe Bird as we have seen in chapter two is eluded to by Abrahams (1966) who states that the Zimbabwe Bird represented a fish eagle which was a messenger from the deities. One of the experts insisted emotionally that what generally makes cultural artefacts important as heritage is their ability to inspire people as humans naturally revere their ancient past. This probably suggests that heritage experts feel the need for the interpretation of the Zimbabwe Bird's roles and meanings to be expanded to allow it to reflect the spiritual elements associated with it.

Roles of the Zimbabwe Bird as Stated by the Heritage Experts

While all respondents from Great Zimbabwe Monuments, and the National Museums and Monuments of Zimbabwe were able to mention the roles of the national emblem outlined in the nation's heraldry, experts from the other topical institutions centred their explanations on the bird's role as the nation's identity symbol. Typical of these respondents' explanation of the roles were the words of one of the respondents from the National Arts Council of Zimbabwe who referred to it as the icon for identifying whatever is to do with the government.

It was interesting that all the respondents from Great Zimbabwe and the National Museums and Monuments of Zimbabwe workers cited additional roles to those stated in the government's 'Zimbabwe National Symbols and their Meaning' pamphlet. These include such role as serving as a symbol of power, a symbol of national unity, and its spiritual role as the guardian of the nation. The three respondents from Great Zimbabwe Monuments stated that the Zimbabwe Bird was a symbol of power, vision and good leadership, life and productivity through the chevron patterns on its stand, and symbolised the connection the nation has with its ancestors. According to the Hall of Names (2014), it is these charismatic and aristocratic appearances of the eagles that have earned it prominence in the iconography of many nations as people naturally perceive these desirable characteristics that they ascribe to their leaders.

What emerges in these responses is the fact that there is a wider perspective of meaning and symbolism in the Zimbabwe Bird that heritage experts in the topical institutions have gathered besides what is currently outlined in the national heraldry. This could be an indication that heritage experts and members of the public see a broader meaning in the Zimbabwe Bird in line with Mudenge's view in Matenga (2011) that the Zimbabwe Bird is loaded with meaning.

Roles of the Zimbabwe Bird As Stated By the Interviewed Members of the Public

Inquiry on issues to do with the ordinary Zimbabweans' awareness of the roles and meanings of the Zimbabwe Bird revealed that ordinary Zimbabweans read a lot of messages from the Zimbabwe Bird. While most of them were not sure of what is officially outlined in the national heraldry, it was interesting to note that most of the respondents mentioned the roles outlined in national heraldry. Contrary to Matenga's (2011) view that people know little about the bird, responses from the members of the public show that while they may not be sure of what is officially accepted in the national heraldry, they naturally perceive a lot of messages from the Zimbabwe Bird. This confirms the view of Hall of Names (2014) that people naturally read a lot of messages from the charismatic and aristocratic appearance of the eagle which has been discussed earlier in this chapter. Members of the public stated the bird's role as a symbol of national unity, the nation's great achievements, vision and wise leadership, protection, the nation's divine connection with the deities, cultural purity, and resilience.

Interesting views about the roles of the Zimbabwe Bird were aired by one of the respondents, a spirit medium who stated emotionally that the Zimbabwe Bird is a divine messenger between people and the deities and should be treated with reverence. She explained that the bird is an immortal creature whose creation preceded that of humans and that it was the bird that taught people to talk. According to this respondent, the bird's sphere of influence extended beyond the nation as it flew to lengths across the land of black Africans. While flowing in a deep trance, the medium emphasised that the bird is loved and cherished everywhere. This flows with the views of a number of authorities (see for example, Fox-Davies, 1985; Hall of Names, 2014) who also note the wide acceptance of the eagle in the iconography of many different nations. Interestingly, interviewed members of the

public from all the three provinces studied in this research indicated that they are inspired by the bird and are happy to be identified with it.

What seems to emerge from these responses is the fact that Zimbabweans see a lot of messages and meaning in the Zimbabwe Bird and are eager to receive knowledge and information about the bird. Interestingly, heritage experts are aware of this receptiveness in the citizens as shown by their unanimous view that the Zimbabwe Bird has a great potential as a tool of public administration. A strong awareness of the spirituality in the relic is also evident in the views aired by members of the public.

Respondents' Views on How the Roles and Meanings of the Zimbabwe Bird Can Be Enhanced

Heritage Experts' Views on How the Public's Knowledge about the Zimbabwe Bird Can Be Improved

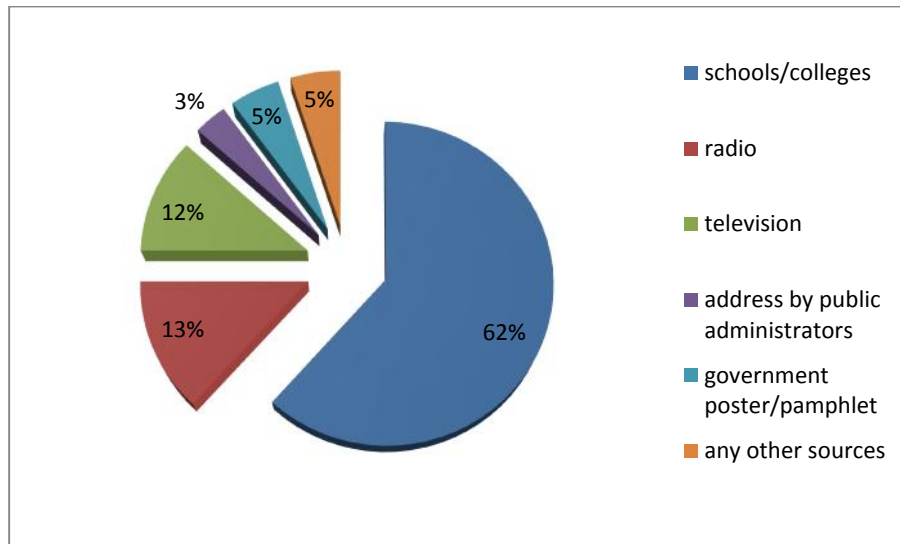
Heritage experts gave many related views on how the dissemination of knowledge about the Zimbabwe Bird can be improved. Interestingly, the views given by these experts seem to address issues to do with availability, accessibility, affordability, and acceptability that Hausmann-Muela *et al* (2012) emphasise. These are summarised in Table 8.

Table 8: Views of the heritage experts on how to improve public knowledge about the Zimbabwe Bird

Issues to be improved	Suggested steps to be taken to improve the situation
Availability of information	<ul style="list-style-type: none"> - availing information by uncovering it through research - availing information by featuring it on mass media - availing information in schools and libraries
Accessibility of information	Information to be well distributed in schools, libraries exhibitions and internet.
Affordability of information	<ul style="list-style-type: none"> - freely distributed infomercials to be printed and circulated. - subsidising relevant books to make them affordable.
Acceptability of information	<ul style="list-style-type: none"> - use of all languages in the documents circulated - avoiding sensitive issues that may trigger conflict among the citizen. - information featured should be authentic / supported by evidence

One respondent singled out issues to do with access to resources as the ones hampering progress in passing knowledge about the Zimbabwe Bird. This is confirmed by the responses given by members of the public in their answers to question three in the structured interviews that asked them to indicate how they got to know about the emblem role of the Zimbabwe Bird. Responses to this question rated schools/colleges as the top with 37 out of 60 citing it as the place where they first heard about the emblem role of the bird. The radio was cited by 8, the television by 7, government posters and pamphlets cited by 3, sources under the 'any other category' cited by 3, and address by public administrators cited by 2 being the least. (See fig. 10)

Fig. 10: Sources from Which Members of the Public Got To Know About the Emblem Role of the Zimbabwe Bird



Public administrators, being cited by only three percent of the respondents as having provided the knowledge about the Zimbabwe Bird's emblem role appear to be the least effective in the dissemination of information about the Zimbabwe Bird. In line with this trend, observations made by this researcher in political gatherings where members of the public were addressed by public administrators confirm that the roles and meanings about the Zimbabwe Bird are not a common subject in these meetings. Implied in these findings is that public administrators are not effectively propagating or using the national emblem as a tool of public administration. Viewed in the light of Matenga's (2011) view that the Zimbabwe Bird is a crucial building block to the nation, the public administrators' silence about the national emblem in their interaction with the public implies that a lot of potential is being wasted to engage the Zimbabwe Bird in nation building.

Challenges Faced by these Heritage Institutions in Providing Access to Information

The major challenges cited by the ten heritage experts from the topical institutions studied are financial resources and material constraints. Activities such as outreach programmes, research and development of infomercials were mentioned as the major activities affected by financial and material resources constraints. Lack of automobiles for transport, cameras for visual documentation and printing equipment

were recurrently mentioned by the interviewees. Viewed in the light of Matenga's (2011) view that the Zimbabwe Bird is a crucial building block to the nation, the failure to provide resources to the topical institutions could imply that the potential that the bird has in nation building is being compromised.

It was very difficult to establish a common trend in the responses about human resources as varying views were given by the interviewees. Two of the three respondents from Great Zimbabwe monuments stated that the issue was not a problem as the organisation had qualified personnel while the third interviewee argued that highly qualified personnel has left because of poor remuneration. Two of the interviewed experts from National Arts Council of Zimbabwe cited the limited number of personnel as a significant problem as it made it difficult for them to effectively cover their constituencies through outreaches. While one respondent from National Archives of Zimbabwe saw no challenge in the human resources in the organisation, the other respondent mentioned the limited number of archivists as slowing the organisation down in its role of availing information to the nation.

The problem of clashes by traditional leaders mainly the Nemanwa and Mugabe chieftainships that live near Great Zimbabwe over the control and custodianship of the monuments was emotionally cited by one of the respondents from Great Zimbabwe. These, the respondent explained, made it very difficult for them to research and disseminate some of the information as there is fierce objection from the traditional leaders when information that does not conform to their beliefs is presented. While Matenga (2011) notes the lack of effective distribution of research information outside academic cycles (to members of the public), it is disturbing that traditional clashes seem to also play a role in the problems of propagating information to the public.

This research sought to test the hypothetical position that the meaning, role and significance of the Zimbabwe Bird is mystical among the Zimbabwean population. While the findings of this research show a variety of meanings associated with the Zimbabwe Bird by the ordinary citizens, it is quite evident that there are a lot of common perspectives about the roles and meanings of the bird among Zimbabweans. The findings of the research also show the possibility of coming up

with a common interpretation that is inclusive of the broader views that the citizens have about the roles and meanings of the emblem.

CHAPTER FIVE

CONCLUSIONS AND RECOMMENDATIONS

This chapter presents the conclusions and recommendations of the research.

CONCLUSIONS

This study has established that cultural artefacts play a very important role in public administration in Zimbabwe. The study concludes that the artefact has the potential to play a bigger role in inspiring Zimbabweans, who the research found to have eagerness to read broad issues of national significance in a simple cultural artefact like the Zimbabwe Bird.

It is quite evident that Zimbabweans perceive a lot of meaning in the Zimbabwe Bird that as we have seen is given broader meanings by Zimbabweans from different parts of the country. This study concludes that the Zimbabwe Bird as a cultural artefact is a symbol that carries broad meanings to the citizens of Zimbabwe. This is demonstrated by the perception of deep meanings by the respondents studied in this research that go beyond what is laid down in the government's pamphlet outlining the meaning of the Zimbabwe Bird.

The study also concludes that the Zimbabwe Bird has been accepted and is valued by Zimbabwean citizens across cultural divide. It has revealed that Zimbabweans from different parts of the country unanimously read a message of unity in the Zimbabwe Bird. The Zimbabwe Bird, as the study noted, has been accepted by people across the tribal and racial divides from colonial times to the present day Zimbabwe. An important conclusion that this study has made arising from this finding is that the Zimbabwe Bird has great potential to be used as a rallying point in campaigns to promote national unity among Zimbabweans. This study has clearly shown how the Zimbabwe Bird as the nation's emblem has been accepted in all the different regions of the country with all the people interviewed expressing pride to be identified with it. In this context, the Zimbabwe Bird perfectly demonstrates the power and versatility of cultural artefacts as tools of public administration.

One of the issues that this study reveals is the position of government in the administration of heritage under whose umbrella the Zimbabwe Bird falls. The roles of different topical institutions like the National Museums and Monuments of Zimbabwe (NMMZ), the National Arts Council of Zimbabwe (NACZ), and the National Archives of Zimbabwe (NAZ) which are mandated by government to manage different forms of heritage as extensions of government have been illustrated in this study. What images from the roles of these organisations discussed in this research is how they converge around the role to develop, present and provide access to heritage. Whereas the roles to develop, propagate, and provide access to information about heritage is central in the mandates of these topical institutions, this study concludes that topical institutions are not effectively propagating this information to ordinary citizens.

The study concludes that while government and public administrators have engaged heritage experts from some of these institutions in the compilation of interpretive information about the national emblem, these consultations lack continuity and regularity. These consultations as the study noted were done a long time ago and there is no evidence of any follow-up consultations to update the interpretations of the emblem to accommodate findings of recent research. Along with this observation, the research concludes that the interpretive information on the roles and meanings of the Zimbabwe Bird is way behind the richer body of knowledge that recent research has produced.

Another important conclusion this study makes is that public administrators are not effective in propagating information about the Zimbabwe Bird to the citizens. Findings from the interviews with members of the public revealed that most of the information about the Zimbabwe Bird got to the citizens through educational and training institutions such as schools and colleges with 62% of the informants having known the role of the Zimbabwe Bird as the national emblem from these sectors. The other well placed and highly strategic sources like politicians and public administrators, the electronic media and print media combined together contribute less than the educational and training institutions. In light of this finding, the study further concludes that people who have gone past the school and college stages are likely to be left out in the sharing of information about the Zimbabwe Bird.

The research further established a number of challenges that make it difficult for heritage experts to provide access to heritage information. These include financial constraints, lack of material resources and to a lesser extent disagreements, clashes and lack of consensus in the interpretation of heritage. The nature of these constraints call for the commitment of more resources to enable the heritage experts to be more rigorous in compiling research information and to be able to process, package and distribute their findings to a wider audience.

This study opened up a lot of interesting views on what Zimbabweans see in the Zimbabwe Bird; findings which could go a long way in challenging the narrow explanations of what the Bird stands for in the national heraldry. Several logical views on the roles and meanings of the bird were given by members of the public. It is interesting how so many ordinary Zimbabweans from regions located so wide apart gave related views about what they perceive to be the roles of the Zimbabwe Bird. On the strengths of the convergence of views from renowned researchers and members of the public, this research sees a lot of sense in the broader perspective of the roles of the bird stated by the informants of this research. In the light of this, the research concludes that there is need to consider expounding the meanings of the Zimbabwe Bird to accommodate the perspective that views the bird as a symbol of national unity, vision and purpose, cultural purity, resilience, life and productivity, and as a symbol of the nation's divine connection with the deities in addition to the roles of symbolising the country's proud past, ambition and how it guards the country's hard won independence outlined in the "Zimbabwe National Symbols and their Meaning" government pamphlet. This awareness of these positive roles by citizens gives the Zimbabwe Bird great potential to be used by public administrators as a source of inspiration, and a tool to encourage loyalty and commitment to the national cause in the citizens of Zimbabwe.

RECOMMENDATIONS

The research concluded that the Zimbabwe Bird as a well cherished cultural artefact has an important role it plays in facilitating public administration as the country's national emblem. For this reason, it is strongly recommended that deliberate and planned regular programs to educate the public and propagate knowledge and appreciation of the Zimbabwe Bird be put in place by both government and topical

institutions. Collaboration between the Department of Education and topical institutions in South Africa has resulted in the production of a detailed book that explains South African's heritage to her citizens (Department of Education, 2006). The effectiveness of this approach has also been demonstrated in the United States of America where the citizens' understanding of the nation's symbols has been boosted by the use of public exhibitions of the national symbols (United States Diplomacy Center, n.d). Such an approach would make it possible for a lot of information that has been added to the body of knowledge about the bird in recent researches to be disseminated to the public. As discussed earlier on in this research, there is a rich pool of knowledge about the Zimbabwe Bird which unfortunately has not been distributed outside academic cycles as Matenga (2011) notes.

This study has concluded that the Zimbabwe Bird as a cultural artefact has the potential to play a bigger role in inspiring Zimbabweans who, as the research has shown, read a lot of meaning in the artefact. To maximise this potential that the Zimbabwe Bird has as an inspirational symbol of nation building, this research recommends the holding of research to broaden the body of knowledge about this artefact. In addition to the obvious meanings, cultural artefacts as Gusfield and Micholowicz (1984) argue, have latent (hidden) meanings that can be deciphered when they are carefully studied. Researching the Zimbabwe Birds would allow for broad up-to-date interpretations about the bird to be compiled and shared with the nation.

The research also recommends effective distribution of information about the Zimbabwe Bird that takes care of such factors as availability, accessibility, affordability and acceptability whose importance in effective service provision is emphasised by Hausmann-Muela *et al* (2012). To ensure availability and accessibility of information, the research recommends printing and distribution of this information in libraries, training institutions, and in different work places. Steps like the production of subsidised, low-cost infomercials that can be distributed to the public for free are recommended. Freely accessed information about national symbols as we have seen has promoted the propagation of information about national symbols in the United States of America (United States Diplomacy Center, n.d).

This research noted an over dependence on schools and training institutions for the dissemination of documents and literature that educates the public about the national emblem. What such a situation entails is that those citizens who have gone past the school age are likely to be neglected as deserving consumers of this information. It is thus strongly recommended that the production and distribution of these printed infomercials to educate the public about the Zimbabwe Bird also be done seriously in public places outside the schools and training institutions. The research recommends the use of modern communication platforms such as the internet to compliment the platforms such as pamphlets, radios, and televisions that are currently being used to spread the message about the national emblem. A similar approach has been used in the United States of America where public and online exhibitions of the nation's symbols have had a lot of impact in the propagation of information about the symbols (United States Diplomacy Center, n.d).

This study also concluded that the Zimbabwe Bird has been accepted and is valued by Zimbabwean citizens across cultural divide. It is therefore recommended that politicians and other public administrators take advantage of this to encourage unity and the spirit of oneness among the citizens. Cultural symbols have successfully united people with different backgrounds as demonstrated by the eagle of Saladin (The Damascene Blog, 2005) that unites different Arab nations that have adopted it as their national symbol.

One of the sad conclusions that this research made is that public administrators are among the least effective in the propagation of information about the Zimbabwe Bird. This research strongly recommends that Zimbabweans borrow from the South African experience where a calendar-marked national day to commemorate, celebrate, and promote national heritage has been instituted (Department of Education, 2006), which has created a platform for public Administrators and members of the public to talk about national heritage.

Another important conclusions made by this research is that the interpretive information on the roles and meanings of the Zimbabwe Bird outlined in the national heraldry is too brief and way behind the richer body of knowledge that recent research has produced. Firth (1972) argues that cultural artefacts are a form of shorthand that carries broad meanings that need to be expanded. It is therefore

recommended that an exercise to expound and update the nation's heraldry be urgently done to unpack the loads of meaning that Mudenge quoted in Matenga (2011) sees in the Zimbabwe Bird. The study thus recommends the mobilisation of resources by both government, and topical institutions to support and promote research to build an up-to-date body of knowledge about the Zimbabwe Bird to keep it well situated in the dynamic environment that is inevitable in human culture.

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*All communications should be addressed to
The Secretary, Women Affairs, Gender and
Community Development
Telephone: 251513*



**Deputy Minister of Women Affairs, Gender
and Community Development
P. Bag 7726
Causeway
Zimbabwe**

7 March 2014

The Director & Representative
UNESCO Harare Office
8 Kenilworth Road
Newlands
Harare

**RE: REQUEST FOR ASSISTANCE OF CARRYING-OUT RESEARCH ON THE “CULTURAL SYMBOLS OF
POWER IN PUBLIC ADMINISTRATION: CASE OF THE ZIMBABWE BIRD”**

I am requesting your organisation to assist me with information under the attached questionnaires.

I will be most grateful if pictures can also be provided.

A handwritten signature in black ink, appearing to read 'A.S.E. Damasane'. The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

Hon. A.S.E. Damasane MP.

Deputy Minister of Women Affairs, Gender and Community Development

*All communications should be addressed to
The Secretary, Women Affairs, Gender and
Community Development
Telephone: 251513*



**Deputy Minister of Women Affairs, Gender
and Community Development
P. Bag 7726
Causeway
Zimbabwe**

7 March 2014

The Director of Museums
and Monuments

Attention: Dr. G. Mahachi

**RE: REQUEST FOR ASSISTANCE OF CARRYING-OUT RESEARCH ON THE “CULTURAL SYMBOLS OF
POWER IN PUBLIC ADMINISTRATION: CASE OF THE ZIMBABWE BIRD”**

I am requesting your organisation to assist me in carrying-out a research on the “Cultural Symbols of Power in Public Administration: Case of the Zimbabwe Bird. The research will be carried out in Masvingo-Great Zimbabwe Area, Harare and Matebeleland.

- A. The target groups is the Policy Makers in Administration at High Level i.e.
- Chief Secretary or Deputies
 - Chairman of the Public Service Commission
 - Chief Executive Officers of Companies
 - Any Permanent Secretaries e.g.
 - Sports, Arts & Culture
 - Information
 - Environment
 - Tourism
- all these are in Harare.

- B. Matabeleland and Masvingo (Great Zimbabwe Area)

Policy Makers from: -

- Ministers of State, Minister Hungwe and Minister Mavhaire
 - Provincial Administrators,
 - Civil Servants and
 - Private Sector
- C. All Provinces now will need research through the : -
- (i) Traditional Leaders
 - (ii) The Civil Society, Communities and institutions.

Attached herewith are two questionnaires i.e. Interview Guide for the Semi-Structured Interviews and Questionnaire for the structured interview. If it is possible, I will be most grateful if pictures can also be provided.

A handwritten signature in dark ink, appearing to read 'A.S.E. Damasane', written in a cursive style.

Hon. A.S.E. Damasane MP.

Deputy Minister of Women Affairs, Gender and Community Development

Interview Guide for The Semi-Structured Interviews with Heritage Experts from Topical Institutions

My name is Abigail Damasane, a student at the University of Zimbabwe pursuing the Masters in Public Administration Degree. I am currently carrying out a study on the roles of the Zimbabwe Bird in public administration in Zimbabwe. This study is done in partial fulfilment of the requirements of the Masters Program. You are kindly invited to participate in this study by answering the following questions which should take approximately twenty minutes to complete. I am also asking for your permission to record this interview. Respondents are assured of confidentiality and that the information gathered through this interview will be used solely for scholarly purposes.

Question 1

May you explain the roles of your organisation?

(Follow-up question to encourage the interviewee to talk about the organization's mission statement)

Question 2

Have you ever read a national document that explains the roles of Zimbabwe's national symbol? Yes: ☐ No: ☐

(Follow up question to ask the interviewee to explain the document and how accessible it is to members of the public)

Question 3

If your answer to question 2 is yes, do you think the document explains the roles effectively? Yes: ☐ No: ☐

Question 4

May you state the roles of the national emblem?

(Follow-up question ask respond to what extent he/she thinks ordinary Zimbabweans have been given enough information on the roles, meanings and symbolism embodied by the Zimbabwe Bird?)

Question 5

Give your own opinion of what is represented by the Zimbabwe Bird.

(Follow-up question may ask the respondent how far he/she thinks this information is documented in government documents and local literature)

Question 6

In your own view how comprehensive do you think the information being used to interpret the Zimbabwe Bird to members of the public through the following media is:

- (i) Print media**
- (ii) Electronic media**

Question 7

To what extent do the following policy community institutions engage you in issues to do with the dissemination of information about the Zimbabwe Bird to the citizens of Zimbabwe:

- (i) Government ministries**
- (ii) Curriculum developers**
- (iii) Political parties**
- (iv) Civic organisations**

Question 8

May you give your own view on the following issues about the Zimbabwe Bird:

- (i) Its meaning**
- (ii) What it symbolises**
- (iii) Its roles as the national emblem**

Question 9

What challenges is your organisation faced with in researching and sharing information about the Zimbabwe Bird in the following areas:

- (i) Financial resources**
- (ii) Material resources**
- (iii) Human resources**
- (iii) Any other challenges (specify)**

Question 10

How can the following issues be addressed to improve the dissemination of information about the national emblem to the citizens:

- (i) Availability of the information**
- (ii) Accessibility of the information**
- (iii) Affordability of the information**
- (iv) Acceptability of the information**

Question 11

How else do you think the government and public administrators can improve the citizens' knowledge of the national emblem?

Question 12

How do you rate the potential of the Zimbabwe Bird as a tool of public administration?

(Follow-up question may ask the respondent to outline other ways in which the Bird can be used in public administration)

Thank you for the time and information that you have so patiently and generously given to this interview. Your contributions will no doubt contribute to the success of this research.

Questionnaire for the structured interview with members of the public

My name is Abigail Damasane, a student at the University of Zimbabwe pursuing the Masters in Public Administration Degree. I am currently carrying out a study on the roles of the Zimbabwe Bird in public administration in Zimbabwe. This study is done in partial fulfilment of the requirements of the program. You are kindly invited to participate in this study by answering the following questions which should take approximately twenty minutes to complete. The questions will be presented to the respondent as an oral interview or the respondent will be asked to personally complete the questionnaire. I am also asking for your permission to record this interview. Respondents are assured of confidentiality and that the information gathered through this interview will be used solely for scholarly purposes.

Question 1

In which part of Zimbabwe have you lived for most of your life?

Question 2

What symbol is the national emblem of Zimbabwe?

☐ Zimbabwe Flag ☐ Zimbabwe Bird ☐ Coat of Arms

Explain your answer-----

Question 3

How did you come to know about its role as the national emblem?

Possible Answer	Tick in the appropriate box
<u>Through the media</u>	
i) the radio	
ii) television	
iii) print media	
iv) other: (specify in the space below)	
.....	

Possible Answer	Tick in the appropriate box
Through a public address by public administrator	
From school / college	
From a poster / government pamphlet	
From other sources : (briefly state the source in the space provided)	

Questions 4 to 6 seeks to find out the extent of your feelings about the Zimbabwe Bird in the issues raised in the table below. Show your response by ticking in the appropriate space in the table.

Question Number	question	extremely	yes	Not sure	Not really	Not at all	Briefly explain the reasons for your feelings
4	Are you happy to identify with the current national emblem?						
5	Do you feel inspired by the symbol?						
6	Do you feel that the symbol has been fully explained to you?						

Question 7

Have you ever been addressed by any public administrator about the message behind the national emblem?

Question 8

As a Zimbabwean citizen, what message do you think the Zimbabwe Bird carries to you?

Question 9

In your own view, what is the role of the Zimbabwe Bird to the nation?

Question 10

Have you ever been involved in a social discussion where you have talked about the Zimbabwe Bird?

Yes: ☐ No: ☐ Can't remember: ☐

Question 11

If you answered yes to the above question, state and explain the issues that were discussed?

Question 12

Do you consider the roles, meanings and significance of the Zimbabwe Bird to be well understood by members of the public in Zimbabwe?

(i) If your answer to question 12 is yes, what is it that you feel is well understood by members of the public?

(ii) If your answer to question 12 is no, what is it that you feel is lacking in the Zimbabwean public's knowledge about the roles, meaning, and significance of the Zimbabwe Bird?

Question 13

What do you think should be done to make you understand the full meaning of the Zimbabwe Bird?

Appendix 4

PHOTOGRAPHS TAKEN DURING THE FIELD VISIT

Arrival at Great Zimbabwe.



Group photograph with workers at Great Zimbabwe.



Interview with one of the chiefs.



The researcher studying the interpretive information about one of the Zimbabwe Birds.



The eight Zimbabwe Birds in the Great Zimbabwe Cite Museum (note that Bird Number 2 is a model of the actual bird that is still in South Africa).



Arrival at one of the villages in Masvingo.



The researcher talking with the elders in one of the villages in Masvingo.



One of the elderly chiefs responding to questions during the interviews.



The researcher listening to the responses from a spirit medium.



The researcher standing near the conical tower built on the soil the Nemamwas believe to be the spot from which humans were created.

