

## INTRODUCTION

According to Mwizenge (2012, pp. 18-20) a country incapable of preserving its material objects, territory, core values, beliefs, and traditions (culture) better still redefine its cultural identity will have its political, social, economic and cultural landscapes marred by negative and suppressive colonial tendencies/features or domineered by adverse effects of globalisation.

As is concluded by Harvey (1960, p.53) this exemplification presents culture as an integrated organisation of technology, social structure, and philosophy adjusted as a consequence of life problems posed by its natural habitat, and the nearby and often competing cultures. Harvey (1960, p.5) continues to note that inevitably, culture being a social phenomenon cannot be separated from a holistic communication process. And when communication is under way, it makes even an 'effective' culture to become dynamic, shared, cumulative and diverse as well as embrace elements of adaptation and stabilisation: dynamism of culture renders all societies today as contemporary cultures; although, some contemporary cultures are dominant over others.

All these cited processes consequently lead to and emanate from the human nature to feel a sense of belonging and to gain recognition and reputation in social interactions. The innate potential of an individual or unit of socialisation to gain mastery over the immediate evolutionary niche, and beyond consciously and unconsciously produces need for identification. The human desire for a sense of belonging and of a shared identity based on the values of culture, social and ethnic diversity amounts to cultural identity (<http://www.digitrends.com/crossingcultures/iden.html>, accessed on 10<sup>th</sup> January, 2013).

Harvey (1960, p.45) concludes that in as much as ideological and sociological factors can, and do condition a social system to exhibit a particular culture, it is the technological factors that are dominant determinants of a social system. As is noted by Coltrell (1955, p.75) this supplements the Law of Dominance which states that cultural systems which more effectively exploits the energy resources of a given environment will tend to spread in that environment and beyond at the expense of less effective systems..

Today, globalisation has, and continues to be a catalyst as well as a platform where dominant social systems exert their domineering cultures on less effective social systems. Through

globalisation platforms, developed nations are arguably masquerading as concerned patrons while engineering developing nations' deprivation traps (Tomlinson, p.269). This is elusively packaged in their financial and material aid, determined media messages and programming of and about the inevitability of globalisation as an economic messiah for the world economy (Tomlison 1992, pp.65-67).

Mcquail (1994, p. 81) says "Real culture issues demonstrate how seriously some national governments continue to take the threat of cultural imperialism [cultural globalisation]" Mcquail (1994,p.84) concludes that some national governments (both developed and developing nations though the pendulum is more on the developing nations), and its citizens have for a long time now tenaciously designed communication strategies in all aspects of human endeavours (cultural and material products, technology, education, tourism and marketing, and/or media programming) as a way of preserving and redefining their cultural identity.

Davis and Levy (1992, p.476) note that the European policy dubbed 'Television without Frontiers' is such a communication strategy. The policy reflects an objective of politicians and bureaucrats to draft policies which will abundantly project public service broadcasting onto the European level and act as an integration homogenising force producing an informed community consciousness of its shared history and traditions.

Despite the Zambian government putting forth a National Cultural Policy (Policy formulation, and formulation and implementation of communication strategies are two different things) that seeks to promote cultural identity and heritage; artistic, intellectual-creation and art education; culture and development; and international cultural cooperation little is known about Zambia's culture and cultural identity, and the effects of cultural globalisation on Zambia's cultural identity and sustainable development.

## CHAPTER ONE

### BACKGROUND INFORMATION

The word culture has been pointed out as a phenomenon which has many distinct, overlapping meanings. Nonetheless, culture has been defined as shared patterns of behaviour and interactions, cognitive constructing, and affective understanding that are learned through the process of socialisation ([www.carla.umn.edu/culture/definitions.html](http://www.carla.umn.edu/culture/definitions.html), accessed on 29th July, 2014). This in turn means it is not the tangible cultural elements, tools or/and artifacts that define culture but how members of the group interpret, use and perceive it: values, symbols, interpretations and perceptions that distinguish one group from another ([www.carla.umn.edu/culture/definitions.html](http://www.carla.umn.edu/culture/definitions.html), accessed on 29th July, 2014). Therefore, the process of socialisation and interaction distinguishes human beings from animals which use instincts genetically wired in them to behave in a certain way. Humans learn to live, and it is this learning, a social process of interaction and socialisation, which is a vehicle of cultural transmission (Bwalya 2013, p. 1).

Culture includes six dimensions: the technological, economic, political, institutional (interactional) dimensions, and the cultural dimensions of aesthetics and values and/or worldview or perspectives on the nature of the universe ([Cec.vcn.bc.ca/cmp/modules/emp-pre.htm](http://Cec.vcn.bc.ca/cmp/modules/emp-pre.htm), accessed on Saturday, 20<sup>th</sup> April, 2013).

And, unpacking the significance of both the popular usage, and the scientific sense of culture will unveil that the phenomenon of culture is very valuable; provides a world view which defines culture for the members; provides an avenue for its members to keep their ancestors alive, knowing where one is coming from helps one know where one is going; provides platform for the creation of shared symbols and meaning which form a collective conscious; and/or creates a sense of collective cultural identity ([pohnpeimet.blogspot.com/2009/08/importance-of-preserving-ones-own-html](http://pohnpeimet.blogspot.com/2009/08/importance-of-preserving-ones-own-html), accessed on 20<sup>th</sup> April, 2013).

The cited significances or importance especially the latter demands that culture must be preserved, and preservation as regards cultural heritage, a bringer of cultural identity, involves archaeological associations with maintaining library, archival, or museums material for use in their original physical form or in other format. It is the protection of cultural property through activities that minimise chemical and physical determination and that prevent loss of informational content. The primary goal of preservation is to prolong the

existence of cultural property ([pohnpeimet.blogspot.com/2009/08/importance-of-preserving-ones-own-html](http://pohnpeimet.blogspot.com/2009/08/importance-of-preserving-ones-own-html), accessed on 20<sup>th</sup> April, 2013).

The preservation of cultural identity brings with it a preponderance of benefits: allowing a people to maintain their cultural heritage and educate people of the adverse culture from different regions of the world, links between various cultures are created which give people a better understanding of the world; preservation of certain aspects of cultural identity allows societies to distinguish their cultures from others; preservation of culture enables societies to keep their traditions, family values, sociological standards and morals and language and their identity is kept intact, without a specific heritage to claim as birth right, people are rootless, and consequently drift in life without knowledge and understanding; and preservation for posterity ([pohnpeimet.blogspot.com/2009/08/importance-of-preserving-ones-own-html](http://pohnpeimet.blogspot.com/2009/08/importance-of-preserving-ones-own-html), accessed on Saturday, 20<sup>th</sup> April, 2013).

### **1.1. Overview of Zambia's Cultural Environment**

Due to advents of colonisation and globalisation, Zambia's indigenous culture has undergone so many transitions. Therefore, Zambia's contemporary culture is a blend of mainly of indigenous Bantu cultural background mixed with European influence. It is a blend of material, norms, spiritual traditions and values of more than 73 ethnically diverse peoples.

Scot Taylor (2006,p.10) cites that many of the contemporary ethnic groups in Zambia arrived in the territory as recently as 2000 to 500 years ago. The Tonga and the Ila are believed to be among the longest resident peoples, arriving from the east in what is now Zambia's Southern Province around A.D 1200. Other groups followed a southern route: with links to the Lunda, the Lunda, Luvale, Kaonde, Lamba, Lozi; and those with off-shoots of the Luba- Lunda Empire in Congo, the Bemba and the Bisa. The last major group are the Ngoni, offshoots of the Zulu Kingdom.

Scot Taylor (2006,p.11) cites that in the postcolonial era, English served as a helpful lingua franca in the country because none of the 73 ethno linguistic groups claim to be the majority. As a consequence, English is widely spoken throughout the country, and is one of the medium of instruction together with regional languages. And because English has become so hegemonic in Zambia, many urban parents prefer to speak English to their children making a number of Zambia's ethnic groups face existential pressure.

### 1.1.2. Traditional Ceremonies

The nature of the ethnolinguistic geography in Zambia is clear indication that while the Zambian people may share some common cultural practices, and traditions, there is diversity in the manner in which traditional ceremonies are practiced. According to Mwizenge(2012, p. 42) “Having so many tribes in Zambia, the details of these ceremonies and rituals could differ significantly from tribe to tribe and family to family and so it would be too much to delve into each and every variation.”

There are more than 20 annual traditional ceremonies in Zambia exhibiting customs, social life, rituals, oral history, material and culture: providing a magnanimous insight to a traditional culture that has been passed from generation to generation ([www.zambiatourism.com/travel/hisgeopeop/tradcere.htm](http://www.zambiatourism.com/travel/hisgeopeop/tradcere.htm), accessed on Monday, 22<sup>nd</sup> April, 2013). The traditional ceremonies are illustrated in **table 1.1.2.1.**

**TABLE OF TRADITIONAL CEREMONIES**

<b>DISTRICT</b>	<b>TRIBE</b>	<b>CEREMONY</b>	<b>MONTH</b>
Mkushi	Bisa/Swaka/Lala	IchibwelaMushi	September
Chibombo	Lenje	KulambaKubwalo	October
Mumbwa	Kaonde	Musaka/Jikubi	September
Mumbwa	Kaonde/Illa	LikumbiLyamalumbe	October
<b>DISTRICT</b>	<b>TRIBE</b>	<b>CEREMONY</b>	<b>MONTH</b>
Masaiti	Lamba	Chabalankata	November
Mpongwe	Lamba	Chitentamo/Nsengele	November
<b>DISTRICT</b>	<b>TRIBE</b>	<b>CEREMONY</b>	<b>MONTH</b>
Chipata	Ngoni	N’cwala	February
Katete	Chewa	Kulamba	August
Petauke	Nsenga	Tuwimba	October

Mambwe	Kunda	Malaila	October
Chama	Tumbuka	Kwenje	October
<b>DISTRICT</b>	<b>TRIBE</b>	<b>CEREMONY</b>	<b>MONTH</b>
Samfya	Ng'umbo	Kwanga	October
Chienge	Shila	Mabila	October
Kawambwa	Lunda	Umutomboko	July
Chienge	Bwile	Bwile	September
Kawambwa	Chishinga	ChishingaMalaila	October
Mansa, Milenge and Chembe	Ushi	ChabukaBaushi	October
Mansa	Ushi	Makumba	August
<b>DISTRICT</b>	<b>TRIBE</b>	<b>CEREMONY</b>	<b>MONTH</b>
Luangwa	Nsenga- Luzi	Mbambala	November
Chinyunyu	Soli	ChibwelaKumushi	November
Kafue	Goba	Kailala	September
<b>DISTRICT</b>	<b>TRIBE</b>	<b>CEREMONY</b>	<b>MONTH</b>
Mungwi	Bemba	Ukusefya Pa Ng'wena	August
Mpika	Bisa	Chinamanongo	September
Luingu	Bemba	MukuluPembe	August
Isoka	Tumbuka	Vikamkanimba	September
Isoka	Namwanga	Ng'ondo	November
Isoka	Mfungwe	ChamboChalutanga	September

Nakonde	Namwanga	Mulasa	September
Chilubi Island	Bisa	ChisakaChalubombo	September
Mpika	Bisa	BisaMalaila	September
Mbala	Mambwe/Lungu	Mutomolo	June
<b>DISTRICT</b>	<b>TRIBE</b>	<b>CEREMONY</b>	<b>MONTH</b>
Mwinilunga	Lunda	Chisemwa Cha Lunda	August
Kasempa	Kaonde	Nsomo	June
Solwezi	Kaonde	Kupupa	July
Zambezi	Lunda	LundaLubanza	August
Kabompo	Mbunda	Luwalwa	October
Mufumbwe	Kaonde	Makundu	August
Kabompo	Luchazi	Chiweka	June
Kabompo	Mbunda	MbundaLiyoyelo	October
Solwezi	Kaonde	KunyantaNtanda	July
Mufumbwe	Kaonde	Ntongo	September
Solwezi	Lamba	KuvulukaKishakulu	September
Solwezi	Kaonde	Kifulwila	May
Zambezi	Luvale	LikumbiLya Mize	August
Solwezi	Kaonde	LubindaNtongo	August
<b>DISTRICT</b>	<b>TRIBE</b>	<b>CEREMONY</b>	<b>MONTH</b>
Livingstone	TokaLeya	Lwiindi	January

Monze	Tonga	LwiindiGonde	July
Kalomo	Tonga	Chungu	October
Kalomo	TokaLeya	LukuniLuzwabuuka	August
Kalomo	Tonga	MaanziAabilaLwiindi	October
<b>DISTRICT</b>	<b>TRIBE</b>	<b>CEREMONY</b>	<b>MONTH</b>
Senanga	Lozi	KuombokaNalolo	May
Kalobo	Lozi	KuombokaLibonda	May
Kaoma	Nkoya	Kazanga	July

**Table 1.1.2.1.Traditional Ceremonies of Zambia**

([www.zambiatourism.com/travel/hisgeopeop/tradcere.htm](http://www.zambiatourism.com/travel/hisgeopeop/tradcere.htm), accessed on Monday, 22<sup>nd</sup> April)

While there are more than 20 annual traditional ceremonies, the 73 ethnolinguistic groups participate and enjoy celebrating a number of ceremonies as is exemplified by **figure 1.1.2.2.**([www.zambiatourism.com/travel/hisgeopeop/tradcere.htm](http://www.zambiatourism.com/travel/hisgeopeop/tradcere.htm), accessed on Monday, 22<sup>nd</sup> April, 2013) (See **figure 1.1.2.2.**)



**Figure 1.1.2.2.Kuomboka Ceremony of the Lozi People**

(thebest of [Zambiacom/leisure/activities/ceremonies/kuomboka/ceremony](http://Zambiacom/leisure/activities/ceremonies/kuomboka/ceremony) , accessed on Monday, 22<sup>nd</sup> April, 2013).

### 1.1.3. Rituals and Rites of passage

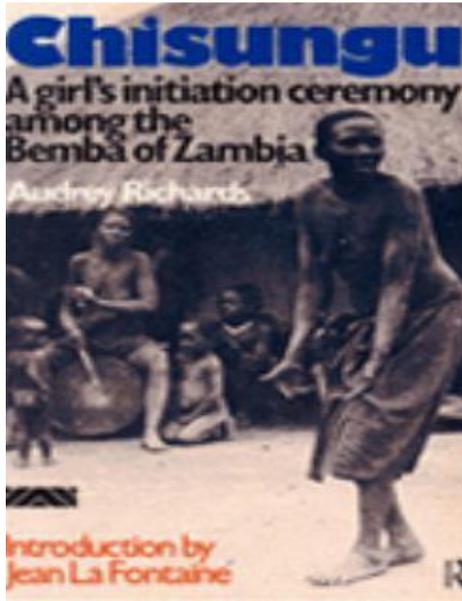
Ethnic customs and rituals are usually practiced in rural areas though some fragments of customs are also practiced in urban areas despite cultural globalisation. In the past, most Zambian peoples had special initiation ceremonies and rite for the children as they were born, reach adolescent, marry and eventually die. These ceremonies make the basic distinctions, observed in all groups, between young and old, male and female, living and dead ([www.cla.org/j8.html](http://www.cla.org/j8.html), accessed on 22<sup>nd</sup> April, 2013).

Puberty rites and rituals act as a supplementation platform to intensify gender roles taught as the boys and girls are growing. The girl initiation rituals and customs at puberty may vary in the ethnolinguistic groups but are fundamentally the same because their focus is to initiate the young females into the community of adult women. Though circumcision is now medically encouraged for the prevention of sexually transmitted infections (STIs), a few ethnic groups like the Luvales still practice male circumcision ceremony in their initiation for boys (Mwizenge, 2012,p.54). **Figure 1.1.3.1.** shows Luvale initiates during initiation ceremony.



**Figure 1.1.3.1.**Luvale Initiates

It is important to note that many traditional cultural practices are sacred as such secretly exposed to special groups or age cohorts who are going through the rite of passage. A female or male and anybody who will not participate in the rite of passage should not know what goes inside the Chisungu or Chinamwali' puberty ritual and ceremony for girls (Mwizenge, 2012, p.54). Bemba initiates are shown in **figure 1.1.3.2.**



**Figure 1.1.3.2. Bemba initiates**

The next rite of passage that is also a moment of excitement for both the boys and girls, even when the attention in most cases is on the girls is marriage. The marriage process involves the two families. Mwizenge (2012, pp.70-93) indicates that it was common place in rural Zambia to find both marriages arranged by parents. In this scenario, an intermediary acts as a link between the families called “shibukombe” among the Bemba or “thengmaong the Tumbuka (Mwizenge, 2012, pp.70-93).

While the birth of a baby is a bringer of celebrations, the death of a person is another rite of passage that is accompanied by some rituals in most of the ethnolinguistic groups in Zambia. Funerals and burials customs in Zambia vary from the village and city. Also, the social status of the deceased will determine not only the rituals to be performed but also the burial place. For example a dead chief will not undergo the same burial rituals and be buried in the same place with ordinary people (Mwizenge, 2012, pp.94-105).

When a person dies, there are customs that are practiced that combine the traditional and the modern or urban that together make the funeral uniquely Zambian or African. As soon as the person is pronounced dead in the hospital or village, the immediate relatives of the deceased will inform the network of all the close relatives in the city as well as villages in the rural areas, and even abroad (people.bridgewater.edu/~mtembo/menu/Zambia/funeralsburials.shtml, accessed on 22<sup>nd</sup> April, 2013). An illustration of a funeral procession of the Bemba people is shown in **figure 1.1.3.3.**



**Figure 1.1.3.3.A burial ritual performance by the Bemba people**

#### **1.1.4. Customs of Etiquette**

As previously indicated, it will be so taxing to delve in citing and explaining all the customs of etiquette practiced by the 73 ethnolinguistic groups in Zambia, therefore, only a few notable and common customs of etiquette will be cited to give a summary picture of Zambian cultural identity.

#### **1.1.5. Respect, Greetings and Conversation**

Firstly, among the notable and common attributes of Zambian custom of etiquette practised in all the 73 ethnolinguistic groups is respect for a fellow human being. Mwizenge (2012, pp. 42-80) cites that it does not matter whether one lives in the village or city. The country is guided

by respect for others as her moral compass. In Zambia, we speak 72 different languages; all dialects of each other really, but you could say we all speak one language, and that is the language of respect.

This respect for humanity is more pronounced when it is rendered to elders. Even as it is customary to offer greetings before any conversation, when greeting an elder, one shows respect by dropping to one knee, bowing the head, and saying one of the many terms that signify respect. However, in the urban areas while the tradition of kneeling down has been overtaken by cultural globalisation, most people still show respect to elders by holding both hands and bowing slightly (Scot 2006, p.109).

Furthermore, Mwizenge (2012, p.224) notes that the idea of addressing or calling an adult aloud by their first name is considered disrespectful. Only young children and adolescents are called by their first name. This comes directly from the Zambian traditional custom. One who is familiar with or is close to the person addresses an adult, especially one who has a child or children as father or mother of their child. For example: "Father of Musonda" or "Mother of *Mutinta*" or "Mother of *Sibeso*."

Worth noting is that greeting in the Zambian custom of etiquette starts with a handshake. Giving more exemplification on the aspect of Zambian etiquette, Mwizenge (2012, p.224) states that when you are in Zambia be as patient as you can. For example, if you are visiting a home, you will receive a quick verbal greeting at the door as you walk in or arrive. However, the hosts will take considerable time and patience to find a chair, clear a couch, or send a child to get a stool, reed mat, or chair. The visitor will have to exercise patience until he or she is directed to a chair. The completions of this process will then proceed to the execution of a proper greeting- with a handshake.

Mwizenge (2012, p.225) indicates that all these processes are merely elemental levels of socialising. It is considered customary normal for a guest and host to sit quietly without any conversation for a while. This silence may be uncomfortable to a Westerner; nevertheless, most Zambians who are aware and value their culture find it normal. For instance, in the rural areas, greetings take time as host and guest have to exchange *malonje*[In Eastern Zambia] after first greeting each other. *Malonje* is the traditional custom in which the guest describes the vivid detail and the purpose of their trip. The host will also respond by describing in detail the state of the family health and the whereabouts of every member of the family.

### 1.1.6. Food

The availability of food supplies usually depends on season and location. The main staple food is nshima, which is cooked out of corn meal or mealie-meal, is eaten in virtually all homes twice per day in Zambia; for lunch and dinner. Nshima is usually preferred with relish like meat-goat, cattle, fish or chicken, beef and vegetables like rape and tomatoes, onions or cabbage. Other foods, such as groundnuts (peanuts), sweet potatoes, and cassava, are more seasonal. Fruits are plentiful, including bananas, mangoes, paw paws, and pineapples [www.everyculture.com/To-Z/Zambia.html](http://www.everyculture.com/To-Z/Zambia.html), accessed on 16<sup>th</sup> January, 2013). **Figure 1.1.6.1.** shows nshima, Zambia's popular dish.



**Figure 1.1.6.1**Nshima, popularly Zambia's best dish

(Mwizenge, 2012, pp.113 - 137) cites that traditionally nshima is eaten using hands. Usually the host or the youngest person will help guests in washing their hands. The guests, elders, older adults, younger people and children wash their hands in that order. It is considered uncultured and rude for a young person to wash their hands first before the adults, those older than him or her and guests have done so. A prayer may be said after everyone has washed their hands.

### 1.1.7. Arts and Crafts

Zambia's diverse cultures encompass a wide variety of traditional skills. Crafts found in great variety are considered some of the finest basketry in Africa. Graphic arts of brilliantly coloured dyed fabrics in many patterns, in particular, the 'chitenge' is among the main products. This is worn as skirts, wrapped around the bodies of women. Originally, the economy of most crafts people was based on fishing, cattle or cultivation of crops, however, due to urbanisation; most town dwellers today are engaged into arts and crafts as a source of income or livelihood (<http://www.zambiaembassy-beijing.com/undzam.html#top>, accessed on 18<sup>th</sup> October, 2013). Examples of arts and crafts is illustrated in **figure 1.1.7.1**.



**Figure 1.1.7.1. Art crafts shop in Zambia**

Dance is an important part of musical expression among Zambians, and along with the ideas they express, have served as reflectors of life and thought over the centuries. The most common traditional instrument is a drum, and drumming plays a cardinal function in rituals, ceremonies, celebrations and community communication (<http://www.zambiaembassy-beijing.com/undzam.html#top>, accessed on 18<sup>th</sup> October, 2013).

Dance troupes are popular. Many of these are for the benefit of tourists and are performed in major cities, since the smaller cities do not have the facilities or money to support the arts. These dances are very lively and use the traditional instruments of drums, an instrument similar to a xylophone, and a thumb piano. See **figure 1.1.8.1**.



**Figure 1.1.8.1.LuvaleMakishi Dancer**

## **1.2. Perspectives on Culture**

Culture has been defined as shared patterns of behaviour and interactions, cognitive constructing, and affective understanding that are learned through the process of socialisation ([www.carla.umn.edu/culture/definitions.html](http://www.carla.umn.edu/culture/definitions.html), accessed on 29th July, 2014). This in turn means it is not the tangible cultural elements, tools or/and artifacts that define culture but how members of the group interpret, use and perceive it: values, symbols, interpretations and perceptions that distinguish one group from another ([www.carla.umn.edu/culture/definitions.html](http://www.carla.umn.edu/culture/definitions.html), accessed on 29th July, 2014). Therefore, the process of socialisation and interaction distinguishes human beings each other as well as from

animals, animals use instincts genetically wired in them to behaviour in a certain way (Bwalya 2013, p.1).

Culbert (1978,p.100) argues that nevertheless, even within Anthropology, some anthropologists insist that culture does not exist except as a concept while others draw pictures of what they term as material culture. One group of modern Anthropologists interprets culture simply as adaptation leading to an ecological and economical value. Another school of Anthropology has a preoccupation on social structure and world view perceiving culture as a complex elaboration going beyond any human necessity.

On the one hand, Tylor (1871, p.10) with his classic definition of culture states that culture is that complex whole which includes knowledge, belief, art, morals, law, customs, and any other capabilities and habits acquired by man as a member of society. Servaes(2002, p.45) has defined culture has also been defined as symbolic constructions created within social contexts. It is a particular way of life shaped by values, traditions, beliefs, material objects and territory. Also, culture is manifested through artifacts, language and customs. And that culture, as experienced by the majority of the population today, means much more than traditional art and the humanities.

Culbert (1978,p.5) defines culture by outlining the following features as markers of culture: culture being shared, patterned after a group of people; culture as a whole or system, parts of which are interrelated in complex and often surprising ways; culture as cumulative, knowledge is stored and passed on from one generation to another with new knowledge being added more rapidly than old knowledge is being lost; and culture as diverse, humans solve the basic problems of life by cultural means, but there is never just one solution.

While Tilden (1955, p.77) defines culture more specifically from a tourism perspective, almost in line with what many nations are endeavouring in their bid to preserve and redefine their cultural identity- learning/education, "... culture is a complex sets of learned beliefs, customs, skills, habits, traditions and knowledge shared by members of a society cultural tourism." And cultural impacts of tourism focus on the result of interactions between the tourists and the host: it is evidenced as the changing in the art, artifacts, customs, rituals and architecture of the people that result from tourism activity or development.

Tilden (1975, p.75) therefore, concludes that observable aspects of culture such as food, clothing, celebrations, religion and language are only part of a person's cultural heritage. The shared values, customs and histories characteristic of culture shape the way a person thinks, behaves and views the world. A shared cultural heritage bonds the members of the group together and creates a sense of belonging through community acceptance.

Culture is more simplified when it is defined as the language, beliefs, values and norms, customs, dress, diet, roles, knowledge and skills, and all the other things that people learn that make up the “way of life” of any society. While culture is passed from generation to generation through the process of socialisation, there are many aspects of everyday life that force members of society to have different conceptions and definitions of culture within this approach (Politybooks.com/browne/downloads/sample\_chaphter\_2pdf, accessed on 24<sup>th</sup> November, 2013).

The same article classifies culture into the following categories: Dominant, subculture, folk-culture, high-culture, mass, popular or low- culture.

### **1.2.1. Dominant Culture**

Dominant culture refers to the main culture in a society which is shared or/and at least accepted by the majority members of the social system without opposition.

### **1.2.2. Sub culture**

And subculture occurs in larger and more complex societies with smaller group emerging within the larger societies with some differences in their beliefs and way of life; each group having these differences is referred to as a subculture. Examples of sub cultures include some of the young people, gypsies and travellers, gay people, different social classes and minority ethnic groups (Politybooks.com/browne/downloads/sample\_chaphter\_2pdf, accessed on 24<sup>th</sup> November, 2013).

### **1.2.3. Folk culture**

Folk culture is created by local communities and is rooted in the experiences, customs and beliefs of the everyday life of ordinary people. Due to the fact that it is actively created by ordinary people themselves, it is authentic rather than manufactured. Traditional folk music, folk songs, story-telling, folk dances passed from generation to generation through processes

of socialization (Politybooks.com/browne/downloads/sample\_chaphter\_2pdf, accessed on 24<sup>th</sup> November, 2013).

#### **1.2.4. High culture**

High culture refers to aspects of culture visualised as lasting artistic or literary value. It is usually aimed at small intellectual elite, predominantly upper-class and middle-class groups. These are groups interested in new ideas, critical discussion and analysis. Since these have what some people have regarded as “good taste”, this culture is generally considered as superior to other forms of culture (Politybooks.com/browne/downloads/sample\_chaphter\_2pdf, accessed on 24<sup>th</sup> November, 2013).

In addition, high culture is somehow separated from everyday life thus deserving respect and reverence, involving things perceived as having lasting value, and part of a heritage demanding preservation. High culture products are usually found in special places such as art galleries, museums, concert halls and theatres. Serious news programmes and documentaries, classical music like Mozart, Beethoven, the theatre, opera, jazz, foreign language or “art” films, including established works of literature like that of Charles Dickens or Shakespeare as virtual art like that of Picasso or Van Gogh (Politybooks.com/browne/downloads/sample\_chaphter\_2pdf, accessed on 24<sup>th</sup> November, 2013).

In Livingstone, examples of high culture are artifacts and other cultural products kept and protected in places like the Livingstone museum as well as national monuments and historic sites like the Victoria Falls, Railway museum, and others mandated to NHCC by the government.

#### **1.2.5. Mass, popular or low culture**

Mass, popular or low culture generally contrasted with high culture, referring to everyday, simple. Mass culture also refers to cultural products produced for the sale to the mass of ordinary people: mass produced standardised short-lived products of no lasting value arguably demanding little critical thought, analysis or discussion (Politybooks.com/browne/downloads/sample\_chaphter\_2pdf, accessed on 24<sup>th</sup> November, 2013).

### **1.2.6. The changing distinction between high and mass cultures**

There is a growing consensus that the distinction between high culture and mass culture is now weakening. Postmodernist authors, to be precise, argue that the availability of mass markets and consumption render the distinction meaningless: The availability of huge range media and cultural products facilitated by creative and cultural industries such as advertising, television, film, music, books and magazine publishing; technology and its antecedents, mass communication technology like the internet, music downloads, cable, satellite and digital television, film and radio, printing for both mass production and personal use in homes, the global reach of modern mass media production, the use of goods on a world scale and easier international transportation, make all forms of culture 'freely' available to everyone (Politybooks.com/browne/downloads/sample\_chaphter\_2pdf, accessed on 24<sup>th</sup> November, 2013).

### **1.2.7. Global culture**

This refers to a culture fashioned by instruments of globalisation with cultural products and way of life world-wide becoming alike. Through the mass media and proliferation of multinational companies, same cultural and consumer products are sold worldwide, and they have become part of the ways of life of many societies. For instance, television companies sell their programmes and programme formats like *Big Brother* and *Who Wants to be a Millionaire*. Globally, companies like Coca Cola, Sony, Phillip and Nike are now symbols recognised across the world together with the consumer lifestyles and culture associated with them (Politybooks.com/browne/downloads/sample\_chaphter\_2pdf, accessed on 24<sup>th</sup> November, 2013).

Global culture is synonymous to cultural globalisation: the process of exporting cultural identities to other nations. Similar to Global culture through the mass media international ideas and values are being mixed and imposed on national culture: A homogeneous worldwide culture is developing in the process, and is sometimes qualified as the creation of a 'global village' (McLuhan 1964, p.9). Advances of popular culture means that throughout the world peoples are dressing, eating, and singing similarly and those certain cultural attitudes have become global trends.

The extent of the existence and proliferation of global culture can be drawn even from Zambia: The dressing up of people in black at funerals was not a Zambia cultural identity, it

is a culture got from Europe. Other examples of global culture are the culture of wedding rings or/and lying of rites.

### **1.2.8. Evolutionary Perspectives of Culture**

Two perspectives under evolutionary perspective which are vital to understanding the transformation and evolution of cultures will be analysed.: General evolutionism which interprets culture from a general aspect as a closed system with attention on the cultural transformation of particular historical contexts of social systems; and specific evolutionism which interprets culture from a specific historic context as an open system with special attention on how social systems adapt and stabilise as they encounter new cultural identities.

#### **1.2.8.1. General Evolutionism**

Harvey (1960, p.45) notes that the explanatory perspective of general evolutionism is that culture consists of three interrelated subsystems which are the technological, sociological and ideological. The technological aspect is the fundamental determinant of the other two, and technological development is the impetus for the general process. A three horizontal strata in this general process asserts that technological stratum is larger over both, however, the philosophical is on the top, with the sociological stratum in between.

In addition, the technological stratum is viewed as the basic and primary; social systems are the functions of technology, and it is philosophies that express technological as well as reflecting the social system. Therefore, technological factors are the determinant of cultural systems as a whole.

However, exemplification is given that this is not an indication that the social systems do not condition the operation of technologies or that social systems and technologies are not affected by philosophies: to condition is one thing, to determine is another.

Harvey (1960, p.46) further cites that the perspective of general evolutionism is considered as a closed system. Culture is thus taken out of a particular and historical context. The actual course of development or environmental circumstances, the general form of culture is determined by its environment, social and the technological attainments. The underlining argument under general evolutionism is that it is valid and fruitful to consider culture as a closed system and technology as an impetus of progress.

### **1.2.8.2. Specific Evolutionism of Culture**

Under this perspective, Harvey (1960, p.45) still gives an insightful elaboration by citing that adaptation is cardinal to understanding the evolution of culture. Adaptation is viewed as potentiality to exert control over the environment- the orienting process of the specific evolution of both life and culture. Adaptation process is thus viewed as containing two characteristics: creative, evolution of specific and modern structures and parts to enable culture; and conservation, tending towards stabilisation, the conservation of structures that have been achieved.

Culture is identified as an open system; attention is adaptation to specific evolution. Culture is taken from specific historical context. Environmental circumstances engage into relation with nature and with other cultures. Therefore, specific perspective on evolution involves a conception of a culture as an open or adaptive system. Harvey (1960, p.47) indicates that “Adaptation embraces both relation to nature and, except for completely isolated societies, to other cultural systems. Yet adaptation to other cultures may shape society and ideology which in turn act upon technology and determine its further course.”

### **1.3. Cultural Stabilisation and Specific Evolutionism**

Harvey (1960,p.57) points out that stabilisation in itself is a process, induced and necessitated by the environment (natural or superorganic) factors, and that the tempo and the success of the process is determined by the rate and character of environmental modifications. Culture under the mirror of stabilisation is an integrated organization of technology, social structure, and philosophy adjusted towards the life problems posed by the natural habitat and by nearby and often competing cultures. The process of adjustment or adaptation, however, are inevitably seen to involve specialisation- a one sided development that tends to preclude the possibility of change in other directions, impeding adaptive responses to the changed environmental conditions.

The assertion as is indicated by Harvey (1960, p.54) is that while adaptation is creative, it is also self-limiting. A particular technology will require particular social adaptation for yielding to it, and conversely a specific and given social order is perpetuated by coordinated layout of a technology. Hence, even as a given technology may generate a new organization of society, the latter operates to preserve the technology that gave rise to it. The social system plays a role in resisting or actively enabling changes that would disrupt or modify the existing

cultures. And that ideological systems are also inherently conservative and backward-looking, devising their authority and sanction from conditions of the past: ideals and values of most cultures take continuance and changelessness for granted. Therefore, Harvey (1960, p.54) argues that “cultures tend to maintain a status quo is not only deducible by logical conjecture on the nature of culture and its subsystems.”

Harvey (1960, p.56) through this statement is not ignorant that this may seem paradoxical that adaptation, and modification produce stability, that there is change and yet there is no change. He exemplifies this by stating that while a given population may vary through time in absolute, nevertheless, it is considered stable as long as its structure is maintained. And that cultures are structured by their adaptive orientations and requirements, because of new necessities, specific changes may be required to maintain the structure.

### **1.3.2. Law of Cultural Dominance**

It is imperative to identify the main features of the Law of Cultural Dominance since the impetus for many nations to get preoccupied with preserving and redefining their cultural identities is inversely a result of cultural dominance of some cultures, representative through cultural globalisation. Also, it deserves elaboration because dominance is a significant characteristic of the already discussed evolution process.

Coltrell(1955,p.75) notes that the law of cultural dominance states that cultural systems which are more effective exploits the energy resources will tend to spread in that environment at the expense of less effective systems. The dominance referred to in the law is in relation to the environment implying that the usual context of its use is that of specific evolution, and is specific dominance. In addition, the law underlies that generally higher cultures have greater dominance range than lower forms, shedding more meaning to understanding of general dominance.

Furthermore, Gabel and Norman(1967,p.92) argue that even as the Law of Dominance is derived from the examination process of the rise and spread of dominant cultural types, it does not only underlie the distribution of cultures and the historical movements of peoples and societies but also explains why some cultural systems have been able to spread at the expense of others and why some have not.

Harvey (1960,p.70) notes that the specifically dominant and the generally dominant forms are often in conflict with one another, and it is the form which is most specifically adapted which

has the best choice of maintaining itself against the widening dominance of the higher form. And that a new type representing general evolution improvements extends its range of dominance on the evolution stage by the process of adaptation radiation or multiple specialisation thus allowing it to exploit a greater environment variety.

Furthermore, Harvey (1960,p.70) cites that once a form has achieved greater dominance emanating from new biological inventions leading to holistic adaptability, every rival type is resisted from taking a similar evolution step unless it does so more efficiently. This enables it to compete successfully with its predecessor. Nonetheless, in cases where another form with more exploitation potential evolves, it will become widely dominant, and its success will be established. Consequently, each successive higher culture type has tended to spread rapidly than the previous types giving an explanation why today, western culture is not only extending its dominance over the planet but also in the outer space.

On the other hand, it is the ideological components of advanced systems which have tended to spread more rapidly than its technological components: the more advanced the cultural type the more complex is the technology. Gable and Norman (1967, p. 89) cites “In most advanced cultures of present day, the technological base has become an enormously complex; requiring sizable amounts of capital, specialised skills, organisation, greater quantities of raw materials to develop and keep it going- all of which means can be transmitted across cultural boundaries only without the greatest difficulty.” Therefore, ideological elements even those of advanced cultures can be carried across cultural boundaries with relative ease.

(Harvey (1960 p.72) gives hope to nations transitioning in preserving and redefining their cultural identity when he cites “Off course, the variety of ecological niches and modes of filling them are so multitudinous that it is hardly likely that the rise and spread of a new type would possibly extinguish all other types at the lower levels.”

On the contrary, the indication is thus made that politically well-adapted, highly specialised cultures are able to maintain specific dominance in the environment, with resistant capability at-least for a time, by an encroachment of more advanced and widely dominant cultures. This is because some lineages become so highly specialised and well adapted to a particular kind of habitat making them have immense ability to maintain a dominance in this environment thus hold their own against incursions by the latter, generally dominant forms (Harvey 1960,p.72).

In his illustration, Harvey (1960,p.72) cites two precise situations where a dominant type may be spread by a less advanced form which is actively resistant to the political and economic domination of more advanced forms.

The first illustration given is that of China who at one time was conquered from across the northern frontiers by the nomads of steppes. But tribal penetration too far south of the frontier, no matter, the overwhelming initial military strength, always resulted in the eventual "Sinicization" of the invaders.

Second illustration is that of the plain Indians, who were nomadic pastoralists (highly adapted cultural system) were specialising in exploiting the resources of the steppes. Within the same environment, dominant pastoral nomadism was able to maintain a specific dominance of numerous centuries, and effectively resisted all attempts of encroachment by nearby and more advanced agricultural system. Worth noting is that it is only in recent years, with the spread of a new dominant culture type, industrialisation, to Asia that the ancient ecological and cultural resistance between the Steppes and Sawn has finally tumbled.

This is what is termed as the Mechanism of Dominance. According to Harvey (1960, p. 87) says "every cultural system, once it has achieved all the potentialities inherent in its level of organisation has reached a limit and has achieved a satisfactory adaptation to its environment will tend to become stabilised. It then becomes difficult for it to totally re-adapt. Off course, the system will be able to accommodate certain changes outside but only so long as it's basic adaptation is not thereby jeopardised." To some anthropologists, this is called conservation of culture (Harvey 1960, p.45).

Norman (1975, p.118) also believes in conservation of culture evident through his quotation of Deng France as supplementation "to adjust to the values of one race (culture) will be to abandon indiscriminately a long chain of human experience with all the values of others, most of which we have not attempted to know. We cannot be sure of the value of our own now dominant culture, or any culture; all sense of superiority is absurd, and the best hope must be in difference and variety."

Nevertheless, cultural consciousness is not always equal to tangible cultural reproductions. Nazi Germans were very conscious of their culture but the more conscious of their culture; the less capable they were of producing. "Nazi Germany, in the years of its supremacy and intensive cultivation of Arts, was not able to produce for the admiration of the world a single

artist of any kind. Most of its writers and painters in Thomas Mann, Fanz Werfel, Oskar Kokoschka among others were driven into exile” (Read 1963, p.21).

On the other hand, both cultures, whether dominant or less dominant form will consequently undergo some form of acculturation. The process invariably affects all groups but generally alters one group more than the other (Culbert 1978, p.126). It has thus been established that cultural shock and disorientation which leads to adaptation does not always occur to people who find themselves as a numerical minority in a social setting characterised by dominant cultures. Norman (1975, p.75) concludes the discussion on cultural perspectives as he cites “We have seen reason to think that in the end that culture will fail which is less determined, less confident, less united, less spontaneous and perhaps less discriminatory.”

### **1.3.3. Culture and language**

It is important even before an analysis is made to ask questions like: Is it possible to have a culture without a language? Is it possible for a country like Zambia to have a cultural identity when Zambia’s linguistic structures have a foreign face? The distinction between culture and language is that while culture is the idea, custom and beliefs of a community with a distinct language containing semantics, language is the actual verbal expression of culture- method of expressing ideas ([www.sagepub.com/books/Books/230743](http://www.sagepub.com/books/Books/230743), accessed on 13<sup>th</sup> August, 2012).

Language is intrinsic to the expression of culture. As a means of communicating values, beliefs and customs, it has an important social function and fosters feelings of group identity and solidarity. It is the means by which culture and its traditions and shared values may be conveyed and preserved.

On the one hand, culture and language are not fundamentally inseparable. While language is the method of expressing ideas, practices, customs and beliefs (language can also be visual-symbols and signs or semiotic- hand or body gestures) or simply communication, culture is those sets of ideas, practices, customs and beliefs which make up a society as distinct.

In addition, though a culture can develop multiple languages, a culture must have at least one language, and not all languages in that culture have equal status. Therefore, the major defining characteristic of a culture is which language/s are the primary means of

communication. Furthermore, language is hugely dependent on culture in the sense that as cultures develop new ideas, they develop language components to express those ideas.

The reverse is also true, in the sense that the limits of a language can define or dictate what is expressible in a culture (that is, the limits of a language can prevent certain concepts from being part of a culture). However, languages are not entirely defined by cultures because some languages are amalgamations of other prior and current languages. Most languages, borrow words and phrases (loan words) from other existing languages to describe new ideas and concepts ([www.sagepub.com/books/Books/230743](http://www.sagepub.com/books/Books/230743), accessed on 13<sup>th</sup> August, 2013).

#### **1.3.4. Culture and Communication**

The interplay of communication in the cultural identity landscapes and cultural changes today cannot neglect globalisation as a concept and a phenomenon; its role in the apparent global cultural identity trepidation; and how it interweaves communication dynamics to advance globalist perspectives. Cochrane and Pain (2000, p. 23) summarise three perspectives whose arguments or focus revolves around globalisation: Globalists view globalisation as an inevitable development overriding all resistance forces, influenced significantly by human intervention, particularly through traditional political institutions like nation-states; traditionalists argue that the significance of globalisation has been exaggerated thus believe that most economic and social activity is regional rather than global, and still visualise the significant role of nation-states; and the transformationalists believe that globalisation really represents a significant shift, however, they question the inevitability of its impacts because they still believe that there is still significant scope for national, local and other agencies.

The globalists can be divided into optimists and pessimists. The optimists, with neoliberal inclinations, see individual autonomy as a positive developmental shift and the market principle over state power. Optimists emphasise the benefits of new technologies, global communications and increased cultural contacts. While Neo-Marxists, more pessimistic in their global discourse, emphasise the dominance of major economic and political interests-point out mainly the uneven consequences of globalisation. Nonetheless, two groups of globalists believe that globalisation is an economic phenomenon.

The transformationalists give a more objective understanding in the relationship between communication and culture. They believe that the world similar to culture goes through

changes, but also believe that these changes form a conglomerate of changes that accounts for new interpretations. Servaes (2002,p.73) cites that Lie (1978) made an inventory of such a conglomerate of cultural changes: the interrelated processes of the emergence of interdisciplinary; the increasing role of the power of culture; the birth of a new form of modernisation; the changing role of nation-states; and the emerging attempts to address the link between the global and local.

Communication and cultural levels give a general typology of globalisation in terms of homogenisation, polarisation and hybridisation. The globalist perspective takes a unified, homogenous global culture. Servaes (2000, p.74) cites that those from the neo-Marxist and functionalist view point (Wallerstein, 1990; Chew and Denmark, 1996; Hirst and Thompson, 1996) see globalisation as a capitalistic impetus to expand markets and maximise profits, perpetuating the hegemony of few western powers. Therefore, the world of communications through new media has become a convenient and perfect stage for the working of capitalism. Consequently, Servaes (2002, p.74) quotes Mitteman (1996) as he declares "Once a single system, there will be no longer a need for every nation to maintain its communications industry."

On the one hand, with communication media as a catalyst, Featherstone (1995, p.6) suggests two viewpoints of globalisation. Firstly, Featherstone points out the multiculturalist view, perceiving globalisation as the "compression" of cultures. Depending on the angle of interpretation, with communication still playing a central role, the multiculturalist view point of globalisation may exhibit the Law of Dominance and the Mechanism of Dominance. The Law of Dominance is evident as Harvey (1960,p.70) points out that the specifically dominant and the generally dominant forms are often in conflict with one another, and it is the form which is most specifically adapted which has the best choice of maintaining itself against the widening dominance of the higher form.

And Mechanism of Dominance is demonstrated as Harvey (1960,p.87) points out that every cultural system, once it has achieved all the potentialities inherent in its level of organisation has reached a limit and has achieved a satisfactory adaptation to its environment will tend to become stabilised. It then becomes difficult for it to totally re-adapt, and that politically well-adapted, highly specialised cultures are able to maintain specific dominance in the environment, with resistant capability at-least for a time, an encroachment of more advanced and widely dominant cultures.

Secondly, the monoculturalist point of view, Featherstone (1995, p.6) views globalisation as the “extension outward of a particular culture to its limits, the globe,” through the process of conquest, homogenisation and unification brought about by consumption of the same cultural and material products.” The monoculturalist point of view argues perceptively with the Law of Dominance, that cultural systems which are more effective exploits the energy resources will tend to spread in that environment at the expense of less effective systems as well as explaining why some cultural systems have been able to spread at the expense of others and why some have not (Harvey 1960, p.75).

The monoculturalist’s interpretation of globalisation mostly is cited in line with features of modernisation and media imperialism theories (Servaes 2002, p.74). Modernisation and media imperialism theories both perceptively focus on the economic and technological forces in change, and consequently suggest a one way unilinear impact of Western, specifically American media on the audience. Furthermore, to the communication industry, globalisation inevitably brought along with it policy deregulation. Even as much as many would argue that nation-states still have control over holistic development, this control is undeniably much less than it used to be (Servaes 2002,p.75).

Therefore, the word ‘global’ when used in line with the communications media or industry is the extent of coverage, with the popularity of satellite television and computer networks serving as evidence of globalisation of communications.

Servaes (2002, p.82) points out that the meaning of globalised industry would seriously face distortions if critical issues such as the role and function of communication in the globalisation process, dynamic of the market, modes of production, the contents and messages transmitted, direction of change in the industry, and ultimately, the cultural images presented by the theories of globalisation are not taken in analytical consideration.

As a consequence, this is why some critical theories view communication media as industries which commercialise and standardise the production of culture. This definition exemplifies a vital element of the media as a business that produces, distributes and sells marketable products. A critical analysis of this definition will unveil an equally important quality of the media as being cultural (Servaes, 2002, p.76).

Snow (1983, pp.30-31) also says that “since the media attracts a lot of people, consequently contemporary culture is in effect manufactured by the media and hence what society has at

the end of the day is media culture." Thus, the media is not only the vehicle of culture, but as well a factory for the production of culture. A critical analysis of some of the popular culture of today were not just picked up from society but were created by the media either through researchers, artists or trial and error (Bwalya 2013, p.3).

Therefore, Servaes (2002, p.77) emphasises that cultural products, more than any other, reflect the cultural values of their producers and the social reality in which they are produced. And viewing a television programme or listening to the radio cannot be seen as a simple act of consumption; these acts involve a rather complex process of decoding cultural meanings. As a result, cultural products market do not operate on economic forces alone, they have their blind spots in explaining all changes (political, economic, cultural and social), and so do communications technologies.

On the other hand, other authors like Diana Crate (1992) as cited by Bwalya (2013, p.2) advance the argument that the media is not a reserved tank where the cultural virus is being, that the media does not manufacture its own ideology. More precisely that the media creates a single audience, in simplicity a cultural arena by merging different segments of the population. Bwalya (2013, p.2) further points out that it is not the responsibility of the media to embark on production of culture; the media is merely an assembly arena where what is meant for private consumption ends up being for public consumption.

It can therefore be established as pointed out by Bwalya (2013, p.3) that the media is both a carrier and vehicle of culture assembled from different sectors of the society, and at the same time the media create culture for the society.

#### **1.4. Overview of Cultural Organisations in Zambia**

The people of Zambia retain strong ties to their ethnic groups or clan, but there is also a strong contemporary national identity. After independence, the government recognised the role culture was to play in the overall development of a new nation and hence began to explore the question of national identity. The first president, Kenneth Kaunda, introduced the slogan "One Zambia, One Nation," and it was considered to be a strong symbol of the country's unified national identity.

It was not surprising that Cultural villages, private and public museums and institutions like National Heritage Conservation Commission, National Museum Boards, Ministry of Tourism

and Arts and others were established to promote the expression of local artistic talent as well as preserve national and cultural heritage. Private museums were also set up as well as cultural villages to express all the “Zambian Culture”. Also, organisations such as Mukuni and Zintu Handicrafts in Livingstone and Lusaka respectively, the Nayuma in Mongu, the Tonga Museum in Choma, Livingstone Museum in Livingstone, Moto Moto in Mbala aim to stimulate the production of quality craftwork both in traditional forms and where craftwork is a contemporary expression of art ([www.everyculture.com/To-Z/Zambia.html](http://www.everyculture.com/To-Z/Zambia.html), accessed on 16<sup>th</sup> August, 2013).

#### **1.4.1. National Heritage Conservation Commission**

National Heritage Conservation Commission (NHCC) was formally known as the Commission for the Preservation of the Natural and Historical Monuments and Relics. Before 1989, it was called National Monuments Commission until 29<sup>th</sup> December, 1989. And together with its antecedent, the Heritage Act has been in existence since 1912 when it was first called the Bushmen Relics Proclamation, changing in 1930 to the Protection of Archaeological Objects Ordinance, and then in 1948 it became known as the Commission for the Preservation of Natural and Historical Monuments and Relics Act.

([www.mtne.gov.zm/index.php\\_option=com\\_content&id=1099&itemid=89](http://www.mtne.gov.zm/index.php_option=com_content&id=1099&itemid=89), accessed on 26<sup>th</sup> October, 2013).

NHCC is a statutory body under the Ministry of Tourism and Arts charged with the responsibility of conserving Zambia’s natural and cultural heritage for research, education and enjoyment of all the people now and in future (Zambia Heritage News Magazine, 1993, p.1). The emblem or the logo is a symbol of interdependence of cultural and natural heritage. **Figure 1.4.1.1.** shows the logo for NHCC.



**Figure 1.4.1.1.NHCC Logo**

([www.riksantikvaren.no/filestore/heritagefinal.pdf](http://www.riksantikvaren.no/filestore/heritagefinal.pdf), accessed on 7th August, 2014).

The tree and the waterfalls represent natural heritage; and the building represents human- art figure, the ceramic pot and the copper crosses symbolise Zambia's prehistoric, history, tradition and the modern cultural heritage which all have an intimate connection.

Its round shape is a symbol of protection of the heritage, and its imminent green colour symbolises the external greenness of Zambia's heritage. Therefore, the emblem describes the function of the National Heritage Conservation Commission: to conserve the natural and cultural heritage of Zambia by preservation, restoration, rehabilitation, reconstruction, adaptive use, good management, protection or any viable means (Zambia Heritage News Magazines, 1993,p.1).

#### **1.4.1.2. Mission Statement**

In line with Commission Act Cap 173 of the laws of Zambia, the Mission Statement of NHCC is: "To conserve and Manage Zambia's Ancient Cultural and Natural Heritage in perpetuity and to protect movable Relics and other objects of Aesthetic and Scientific interest at Local and National levels in order to safe their integrity and diversity thereby promoting National identity and Ensure their sustainable development" (Zambia Heritage News Magazines, 2013, p.24).

#### **1.4.1.3. Aim**

"To be the leader in the conservation of Zambia's unique natural and cultural heritage resources" (Zambia Heritage News Magazines, 2013, p.24)

#### **1.4.1.4. Goal Statement**

"To Promote Conservation and Management of Zambia's unique Heritage resources to ensure their Sustainable Utilisation" (Zambia Heritage News Magazines, 2013, p.24)

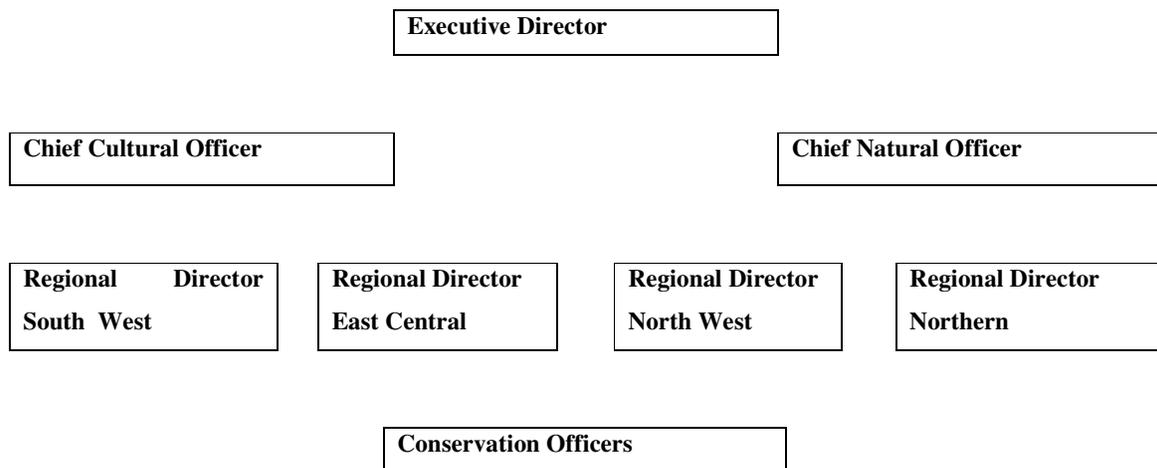
#### **1.4.1.5. Communication Objectives**

- On Heritage Awareness and Publicity
- To enhance Awareness of and market Heritage resources
- On Heritage Conservation and Management
- To improve access to roads to Heritage sites
- To concession Heritage Resources for Sustainable Utilisation

- To encourage local community participation in the conservation (Annual report, 2008).

#### 1.4.1.6. NHCC Values

NHCC values are viewed as shared values that underpin the work of the organization and their relationship with users of heritage resources and other stakeholders. The following are the core values/ethics: Honesty, Excellence, Responsibility, Integrity, Teamwork, Accountability, Gender and Entrepreneurship (Zambia Heritage News Magazines). See table 1.4.1.7. showing NHCC Administrative structure.

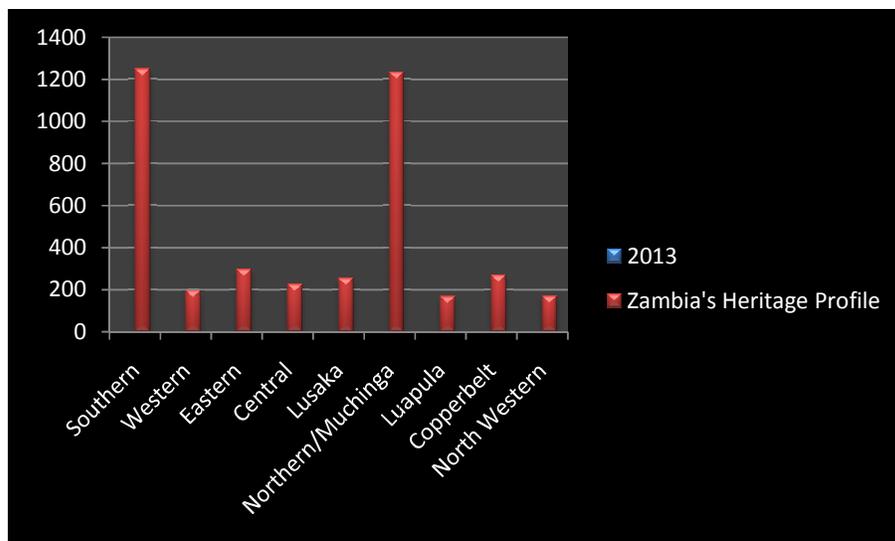


**Table 1.4.1.7. NHCC Administrative Structure**

#### 1.4.2. Heritage Profile

##### 1.4.2.1. Heritage Distribution

There are a total of 4056 heritage sites recorded so far: 1249 in Southern Province, 195 in Western, 296 in Eastern, 226 in Central, 254 in Lusaka, 1233 in Northern/Muchinga, 167 in Luapula, 268 in Copperbelt and 168 in North Western Province (Annual report, 2008). See figure 1.4.2.2.



**Figure 1.4.2.2. Heritage Distribution**

### **1.4.3. National Heritage Divisions**

#### **1.4.3.1. Natural Heritage Division**

This division is responsible for the conservation and management of natural heritage; any area of land, which has distinctive beautiful scenery or distinctive formation and includes paleontological area. Any area of land containing rare, distinctive or beautiful flora or fauna: Any waterfall, cave, grotto, old tree or avenue of tree. Any natural monument, for example, natural heritage declared to be national monument: Any other natural object with aesthetic or scientific value or interest. Ecology, Geology, and Geomorphologic are under this division.

#### **1.4.3.2. Ecology Section**

This section deals with identification, documentation and management of area of unique flora or fauna (Heritage Magazine, 2010).

#### **1.4.3.3. Geology Section**

This section identifies areas of geological interest and registers these in the national register. It cares, protects, interprets and presents such areas to the public. It carries out research into Zambia's paleontological past and controls the movement and export of paleontological relics (Heritage Magazine, 2010).

#### **1.4.3.4. Geomorphologic Section**

This section's main task is to identify Zambia's geomorphologic heritage and ensuring that it is protected by declaration as national monument. It also deals with the conservation and management of such heritage. It controls development within such areas and presents such areas to the public (Heritage Magazine, 2010).

#### **1.4.4. Cultural Heritage Division**

This division encompasses any land, which is of archaeological, traditional (Cultural anthropological) or historical interest or contains objects of such interest: Any ancient, any place, site or thing which is known or believed to have been erected, constructed or used as the case be, before 1<sup>st</sup> January, 1924 whether above ground, underground or under water; any old building or group of buildings or historical or architectural interest: Any relic that is to say a fossil of any kind; a petroglyph or pictoglyph; Any object of historic, scientific, anthropological, archaeological aesthetic, or of other cultural value made or used in Zambia before 1<sup>st</sup> January, 1924; objects associated with a person or events prominent in Zambia's history and products of archaeological excavations or contents of the ancient heritage; any cultural or historical national monument, in simple terms, heritage determined significant and hence declared national monument; any other object constructed by man, other by a relic of aesthetic, archaeological, historical or scientific value or interest (Heritage Magazine, 2010).

##### **1.4.4.1. Anthropological Heritage Section**

This section is responsible for the identification, recording, documentation, conservation, presentation and management of traditional sites and traditional places. It provides sociological research to other sections. Finally, it controls the movement and exportation of ethnological and ethnographic objects and pre 1924 traditional objects (Heritage Magazine, 2010).

##### **1.4.4.2. Architectural Heritage Section**

It aims at conserving and bringing to life historic buildings that have been existence since 1924, and also declares historic buildings and conservation management, evaluation and consideration of consent application of protected historic buildings as well as maintaining an inventory of protected buildings (Heritage Magazine, 2010).

#### **1.4.4.3. Archaeological Heritage Section**

This section is concerned with the preservation, care and documentation of archaeological remains and surroundings as well as accumulating and disseminating information about them. Its works falls into major areas identification and registration of sites and objects and the maintaining of the register of archaeological heritage; preserving management and presenting archaeological sites and consideration of application to carry-out archaeological research, collection and compliance work. It controls the movement and export of archaeological objects (Heritage Magazine, 2010).

#### **1.4.4.4. Engineering Heritage Section**

As in architectural heritage but relates to engineering heritage. Therefore, it aims at conserving and bringing to life historic buildings, and also declares historic buildings and conservation management, evaluation and consideration of consent application of protected historic buildings as well as maintaining an inventory of protected buildings (Heritage Magazine, 2010).

#### **1.4.4.5. Historic Heritage Section**

This section deals with the identification, listing and documentation of historic sites of the pre- 1924 and declared national monuments. It deals with consent application to remove, export alter historic heritage, supervise grant aids recipients. Its work overlaps and complements that of above sections in administration for historic places, names and landscape preservation (Heritage Magazine, 2010).

According to the National Annual Report (2004) there were 3687 recorded heritage in the natural register countrywide. Cultural heritage in particular Archaeology still led significantly representing the bulk of the recorded heritage compared to natural. There were 2337 Archaeological sites, 75 traditional and 922 historic sites including building and bridges recorded in the register.

### **1.5. Overview of South West Region Heritage Environment**

There are four represented National Monuments in South West region namely Victoria Falls, Railway Museum, Old Drift Cemetery and Ingombellede. The Victoria Falls, Old Drift Cemetery and Railway Museum are located in Livingstone district.

## **1.6. Statement of the Problem**

Zambia and its people are endowed with a rich culture and identity which is visible and traceable in its material objects, territory, core values, beliefs, customs and traditions. However, the advents of colonisation, and presently globalisation have adversely impacted Zambia and its people to gradually and fearfully lose its culture and identity. Globalisation and development have provided a platform for diverse cultures, some negative and domineering, to gain entry in the Zambian social system which appears to displace Zambia's vital indigenous cultures and identity.

While the benefits of exploring all dimensions of cultural identity in its entirety and designing strategies to preserve it appear eminent to a country like Zambia, the extent to which Zambian citizens are knowledgeable about their culture and identity is not fully known. It is suspected that many do not understand and realise the relationship between having a reawakened and reaffirmed cultural identity, and holistic development or sustainable development. Also, despite government establishing institutions like NHCC to preserve and foster Zambia's cultural heritage and image, it seems these institutions are devoid of effective and appropriate communication strategies to adequately disseminate information about Zambia's culture, and cultural identity.

## **1.7. Significance of the Research**

The purpose of the study was to investigate National Heritage Conservation Commission's communication strategies of preserving Zambia's cultural identity as well as the Zambian citizens' level of cultural identity, knowledge, attitudes and efforts.

The study was vital because it unveiled information about Zambian citizen's cultural knowledge, perceptions and attitudes about and towards Zambia's cultural identity, and sustainable development. It also established data to institutions designed to preserve and redefine Zambia's cultural identity and heritage to realise the necessity of establishing communication strategies if they are to effectively and appropriately disseminate cardinal and holistic cultural identity issues to the public.

In addition, the study was vital to cultural oriented organisations because it established data for them to restructure and remodel their communication channels, key messages and content. Furthermore, the research makes a profound contribution to current inadequate existing data

on cultural identity and communication dissemination. It will thus facilitate future research on the subject as well as related topics on culture, heritage and cultural identity.

## **1.8. Research Objectives**

### **1.8.1. General Objective**

To assess the extent of cultural heritage and identity knowledge, awareness and values the Zambian citizens have as a result of National Heritage Conservation Commission's communication strategies as regards preserving Zambia's cultural identity.

### **1.8.2. Specific Objectives:**

- To identify sources of information regarding Zambia's cultural identity the public have access to.
- To identify the key messages, communication channels and strategies that National Heritage Conservation Commission employs to disseminate information regarding Zambia's cultural identity.
- To determine the validity or the relevance of messages about Zambia's cultural identity that National Heritage Conservation Commission communicates.
- To determine the extent of cultural knowledge the Zambian citizens have as regards Zambia's cultural identity.
- To determine the effectiveness and appropriateness of communication channels and strategies of National Heritage Conservation Commission in communicating Zambia's cultural identity.

## **1.9. Research Questions**

The Statement of the Problems poses many questions which demand for answers, and the most crucial questions will be asked as the questions which will follow will show.

### **1.9.1. General Research Question**

What are the communication channels and strategies NHCC employs to foster Zambia's cultural heritage and identity as well as the extent of cultural heritage and identity knowledge the Zambian people have as a result of NHCC's contributions?

### **1.9.2. Specific Research Questions**

- Where does the public obtain information regarding Zambia's culture and cultural identity?
- Which communication channels and strategies does National Heritage Conservation Commission employ to communicate information about Zambia's cultural identity?
- What are the key messages that National Heritage communicates about Zambia's cultural identity?
- What is the validity or relevance of messages as regards Zambia's cultural identity which National Heritage Conservation Commission communicates?
- What is the effectiveness and appropriateness of communication channels and strategies which National Heritage Conservation Commission uses?

## CHAPTER TWO

### LITERATURE REVIEW

#### 2.1. Introduction

This chapter reviews literature on salient features of cultural identity, and how some nations have preserved some aspects of their cultural identity. In addition, the chapter reviews literature on similar research undertaken on preservation of cultural identity.

#### 2.2. Cultural Identity

Cultural identity is your own sense of your culture (<http://www.digitrends.com/crossingcultures/iden.html>, accessed on 14<sup>th</sup> November, 2012). It is the influence one gains by belonging to a certain culture or group: the identity of a group or culture or of an individual. Cultural identity aids a person in understanding his or her relationship to the culture they identify themselves with.

However, in recent decades, a new form of identification has emerged which breaks down the understanding of the individuals as a coherent whole subject into a collection of various cultural identifiers. These cultural identifiers may be the result of various conditions including: location, gender, race, history, nationality, language, sexuality, religious beliefs, ethnicity and aesthetics (<http://www.digitrends.com/crossingcultures/iden.html>, accessed on 14<sup>th</sup> November, 2012).

Some critics of cultural identity argue that the preservation of cultural identity, being based upon difference, is diverse force in society, and that cosmopolitanism gives individual a greater sense of shared citizenship. In the current era, cultural identity does not necessarily mean an individual's interaction within a certain group but a social network of people imitating and following the social norms presented by the media. Instead of learning behaviour and knowledge from cultural religious groups, individuals from the present era are learning these social norms from the media to build on their cultural identity- cultural globalisation (<http://www.digitrends.com/crossingcultures/iden.html>, accessed on 14<sup>th</sup> November, 2012).

On the one hand, Bhugra (2004) gives more explanation on cultural identity by noting that components of cultural identity which include religion, rites of passage, language, dietary habits and leisure activities. Religious rituals and beliefs, even if not followed as an adult,

make up a key component of an individual's cultural identity. In addition, he cites that Religion can preserve values within the community and foster a sense of belonging. Rites of passage are important in the development of an individual's cultural identity; following these rites or rituals is bound to influence the degree to which an individual will be accepted within the cultural group. Language, both written and spoken, is a cultural marker.

Bhugra (2004) further writes of the importance of linguistic competence and economic stability as determinant factors prompting individuals to eventually leave their non-dominant cultural group, which typically is geographically bound, and venture into the dominant culture. Attitudes to food and food preparation, including religiously driven taboos and the symbolism of food, are a component of cultural identity that can be influenced by religious teachings.

### **2.3. Preservation of Northern Thailand's Cultural Identity: Use of Communication Methods and Techniques**

Northern Thailand has preserved her cultural identity through the following communication methods and techniques: preserving its local natural resources, reawakening indigenous knowledge and culture, restructuring social organisations, strengthening leadership and interpersonal communication. Northern Thailand has recognised the crucial local natural resources play in preserving culture, and in enhancing sustainable development. Most areas in Northern Thailand have community organisations at various levels which play a critical role in communication and as educators. These community organisations work together with local ethnic groups and other vital resources such as the watershed areas and other aspects of the environment (dr.ntu.edu.sg>...> AMIC Conference Papers> AMIC 1990, accessed on 23<sup>rd</sup> April, 2013).

Furthermore, to facilitate active participation of local input, Northern Thailand has restructured social organisations such as The Doi Sam Mun Watershed forest and Environment Project headquarters in Chiang Mai. These development projects work effectively with different grassroots minority groups such as the Karen, Lisu, Hmong, Lahu, Chinese Harr and other lowland peoples (dr.ntu.edu.sg>...> AMIC Conference Papers> AMIC 1990, accessed on 23<sup>rd</sup> April, 2013).

While actively involving the local authorities, the Thai government made a formal pronouncement to spear-head the emphasis to support the concept of a Thai identity at both the national and local levels. The government policy as regards the promotion of cultural identity has directed Advertising firms to combine the ideas of product advertising and social marketing as a way to gain the needed attention and consumer and general public support (dr.ntu.edu.sg>...> AMIC Conference Papers> AMIC 1990, accessed on 23<sup>rd</sup> April, 2013).

Also, government policy has encouraged private organisations to use different approaches such as “The New Generation Speak Fluent campaigns” and “We Love Thai Culture Projects.” Collaboratively, a national tourism policy has been established to encourage minority groups to actively preserve their culture (dr.ntu.edu.sg>...> AMIC Conference Papers> AMIC 1990, accessed on 23<sup>rd</sup> April, 2013).

On the one hand, interpersonal communication is one approach used in Northern Thailand to preserve their cultural identity. In July of 1994, a focus group conducted with the Thai minority groups in Chiang Mai indicated an effective example of interpersonal communication between elementary school teachers and students. In this focus group the elementary school teachers and the students both practiced speaking Thai language, and later special awards were given to students who spoke Thai language fluently (dr.ntu.edu.sg>...> AMIC Conference Papers> AMIC 1990, accessed on 23<sup>rd</sup> April, 2013).

The preservation of cultural identity in Northern Thailand is expressed also in dressing. On Sundays, Karen minority group wear traditional dresses when they go to Church which also encourages the languages learning. This is so because, on the same Sundays, the young people are taught Karen at Church. In addition, female Karen wears white while they are single, and change to red and other coloured clothing when they marry (dr.ntu.edu.sg>...> AMIC Conference Papers> AMIC 1990, accessed on 23<sup>rd</sup> April, 2013).

The language aspect of preserving cultural identity is also enhanced in Chiang Rai Province where young people who go to live in towns are visited by elderly relatives specifically to teach them about the Akha ways of living, their languages, traditional dressing as well as the traditional akha activities (dr.ntu.edu.sg>...> AMIC Conference Papers> AMIC 1990, accessed on 23<sup>rd</sup> April, 2013).

As follow-up, survey conducted to establish the socio-cultural attitudes and practices in Northern Thailand unveiled that the people of Northern Thailand and minority groups such as Tai-Yai, Karen, Hmong and Lisa are concerned with preserving their culture. Thus, they have undertaken this by speaking their own languages, wear their own traditional dresses and conduct their own traditional ceremonies during much celebrated events like the New Year and wedding (dr.ntu.edu.sg>...> AMIC Conference Papers> AMIC 1990, accessed on 23<sup>rd</sup> April, 2013).

It can be seen from Northern Thailand how cultural identity has been preserved. Some of the communication strategies used in Northern Thailand include interpersonal communication whereby elderly relatives visit their young ones in town to teach them about the Akha ways of living, their languages, and traditional ways of dressing as well as the traditional Akha activities. Another communication strategy is through physical appearance expressed in dressing. On Sunday, Karen minority group wear traditional dresses when they go to church which also encourages the languages learning. These strategies together with cultural identity activities are done sustainably by having follow ups when the strategies have been implemented.

## **2.4. Preservation of India's Cultural Identity: Traditional clothing and Forehead Mark**

### **2.4.1. Indian dressing**

The recorded history of India's history of clothing dates back to the 5<sup>th</sup>Millenium BC in the Indus Valley of civilisation, where cotton was spun, woven and dyed. Clothing in India has variations depending on the region's ethnicity, geography, climate and cultural traditions of the people of that region. Men and women's dressing has evolved from simple "Langotas" and loinclothes to cover the body ([www.fashiongets.com/Indian\\_Style\\_Dresses](http://www.fashiongets.com/Indian_Style_Dresses), accessed on 23<sup>rd</sup> April, 2013).

Some of the traditional Indian women clothing are the Sari, GhagraCholi (LehengaCholi), SalwarKamez, Churidaar, Kurta, PattuPavadai, Mundum, Neriyathum or/and MekhelaSacor ([www.cbazaar.com/sacree/indian/kb.html](http://www.cbazaar.com/sacree/indian/kb.html), accessed on 23<sup>rd</sup> April, 2013).**See figure2.4.1.1.**



**Figure 2.4.1.1. Indian dresses: Silk Sari for Wedding; Fully embroidered pink ghagra & Choli Salwar Kameez** ([home.arcor.de/indiandisplay/information/men/html](http://home.arcor.de/indiandisplay/information/men/html), accessed on 24<sup>th</sup> April, 2013).

Examples of traditional Indian male clothing: Dhoti, Lungi, Sherwani, Headgear, Dastar, Pheta, Mysore Peta, Rejashanipagani, Gandhi cap or/and Kurta-pajama ([home.arcor.de/indiandisplay/information/men/html](http://home.arcor.de/indiandisplay/information/men/html), accessed on 24<sup>th</sup> April, 2013). **Figure 2.4.1.2.** shows Indian male dresses



**Figure 2.4.1.2. Indian Male dresses: Man in a Lungi; Sherwani & Headgear-Dastar**

pajama ([home.arcor.de/indiandisplay/information/men/html](http://home.arcor.de/indiandisplay/information/men/html), accessed on 24<sup>rd</sup> April, 2013).

#### **2.4.2. Indian Traditional Clothing**

India, like any other nation has been concerned with finding ways of preserving its traditional dressing. However, the western clothing has had toil on the Indian dressing. By the turn of the 21<sup>st</sup> century, both the western and Indian clothing had intermingled birthing a unique style of clothing for the typical urban Indian population. After independence movement leader Mahatma Gandhi successfully advocated country- wide campaign for “Khadi clothing, a lightcoloured hand-woven clothes with an impetus to reduce over-reliance on British industrial goods. However, Indian fashion has undergone a gigantic change, meaning some form of contemporariness has entered the Indian clothing industry. ([www.cbazaar.com/sacree/indian/kb.html](http://www.cbazaar.com/sacree/indian/kb.html), accessed on 23<sup>rd</sup> April, 2013).

But the Indian fashion and clothing industry have embraced the concept of localisation and hybridisation to preserve their traditional clothing. The Indian contemporary dressings are now being designed for specific occasions. There are now specific Indian dresses for wedding, parties, cocktails or/and for festivities such as rituals, religion and dance performances to elaborate costumes. For instance, Hindus ladies wear white clothes to indicate marriage while Parsis and Christians wear white for wedding.

In addition, even within one specific dress type, for instance, cocktail dresses, there are many types and styles. These dresses vary in their length, shape and in their overall design. Cocktail dresses usually come in three different lengths: Knee length, floor and slightly above the table, and in different shapes from the body hugging to the looser, flowing shapes, including bubble hems ([www.fashiongets.com/indian\\_Style\\_Dresses](http://www.fashiongets.com/indian_Style_Dresses), accessed on 24<sup>th</sup> April, 2013).

The movie industry popularly known as Bollyhood is one avenue where the Indian traditional dressings are preserved. It has been argued that most viewers will admit that one of the best parts of Bollyhood films is the display of traditional Indian outfits. Even when western garments are increasingly becoming common in India, traditional clothing still have great significance whether maintained as individual garments or in combination with modern garments ([www.ehow.com](http://www.ehow.com)>Culture& Society, accessed on 24<sup>th</sup> April, 2013).

Another Preservation means undertaken is availing information to the Indian public on how to dress for a particular occasion. Fashion technical advice is usually given for various occasions for the purpose of preservation.

### **2.4.3. Forehead Symbol**

It is noticeable that many people of India origin, especially those with strong religious or traditional standing wear coloured markings on the forehead and other parts of the body. The marking usually are in form of red, white, and black dots or lines or a combination of lines and dots with a social or religious meaning ([www.fashionencyclopedia.com](http://www.fashionencyclopedia.com)> Fashion>The Ancient World-India, accessed on 24<sup>th</sup> April, 2013).

The dot or bindi has its root from the Sanskrit word bindu which means “drop”. The dot is also known as ‘tika, ‘pottu’, sindoor’, ‘tilakam’, ‘bindiya’, kumkum’ and other names. This auspicious ornamental mark, bindi, is worn by hindu girls and women on their forehead between the two eyes. While displaying extraordinary fascination of body decorations, bindi is argued to be more than a beauty spot but a portrait of good omen and purity. Traditionally, the spot symbolised marriage, and established the social status and sanctification of the marriage institution. Without Tilak, a bridegroom’s makeup is not complete, and is applied on the groom’s forehead during the wedding ceremony ([spiritualsoul.net/ptofiles/blogs/why-indian-people-wear-marks](http://spiritualsoul.net/ptofiles/blogs/why-indian-people-wear-marks), accessed on 24<sup>th</sup> April, 2013).

While the bindi was worn by married women in North India, in South India, it is also a prerogative of girls to wear it. Red was selected on the basis that it will bring good fortune in the bride’s home. Nowadays, it has no colour or shape restrictions and is worn by both the unmarried girls and women from other religions ([spiritualsoul.net/ptofiles/blogs/why-indian-people-wear-marks](http://spiritualsoul.net/ptofiles/blogs/why-indian-people-wear-marks), accessed on 24<sup>th</sup> April, 2013).

The dot is usually worn in the middle of the two eyes, or what hindu believe to be the most important pressure point of the human body or the centre of a person’s nervous system, the area that enables a person to see spiritual truths. Generally, the forehead markings is known by different names as Ajna chakra, Spiritual eye, Third eye to identify a seat of concealed wisdom or command ([spiritualsoul.net/profiles/blogs/why-indian-people-wear-marks](http://spiritualsoul.net/profiles/blogs/why-indian-people-wear-marks), accessed on 24<sup>th</sup> April, 2013).

Conclusively, the India traditional dressings have been preserved by India realising the inevitability of globalisation, hence, she has embraced the concept of localisation and hybridisation. This communication strategy has enabled the Indian traditional dressings to combine modern attributes to design Indian dresses for specific occasions like wedding, parties, and/or cocktails. Another communication strategy used to preserve India's cultural heritage and identity is by removing rigid traditional attachments to the forehead dot by now making it a prerogative of girls to wear it as a beauty spot; traditionally, it was worn by only married females. Therefore, these communication strategies provide tangible evidence of localisation and hybridisation as a cultural heritage and identity strategy to preserve India's cultural heritage and identity.

## **2.5. Preservation of Scotland's Cultural Identity: Dance and Dresses**

### **2.5.1. History**

Forms of Scottish traditional dances in full attires were first performed by warriors in many parts of Europe in the prehistoric periods. These forms of Scottish dances and dresses find their place in the late medieval period. The reel is believed to be the oldest of the forms of Scottish dance. Also, the jig, a prevalent solo dance, similar to the reel is recorded as early as early as 16<sup>th</sup> century. While the traditional Scottish dances survived in the Highlands, in Scottish lowland until the 18<sup>th</sup> century, Presbyterian influences inhibited the traditional dances. However, in the 18<sup>th</sup> Century, Scottish dance gained back its status to become courtly tradition, unlike the English dance ([www.ehow.com](http://www.ehow.com)>Arts& Entertainment, accessed on 26<sup>th</sup> April, 2013).

Another set-back Scottish dance faced in the 18<sup>th</sup> century was the rise in stature of the Waltz and other ballroom dances. The formation of The Royal Scottish County Dance Society (RSCD) was an attempt to preserve and promote the dance form. This attempt paid dividend because communities around the world have engaged in the practice of the Scottish traditional dances in a large scale ([www.ehow.com](http://www.ehow.com)>Arts& Entertainment, accessed on 26<sup>th</sup> April, 2013).

History records that in 1573, the Scottish mercenaries are mentioned to have performed a Scottish dance before the Swedish King, John III in a bid to assassinate him by taking advantage of the nature of the festivities. Therefore, the mercenary conspirators used their

weapons without suspicion. While the flare of the conspirators was beyond suspicion, the final decisive assassination signal did not appear ([www.ehow.com](http://www.ehow.com)>Arts& Entertainment, accessed on 26<sup>th</sup> April, 2013).

### 2.5.2. Types of Scottish Dances

Scottish traditional dances are still evident in Scotland and across Europe. And Scottish dances are categorised in three main forms: ceilidh dancing, country dancing and highland dancing. In these forms of dancing, one will encounter the term “Gaelic” (pronounced as “Kay- lee”, an entire event of the evening party with music and revelry and group dance ([www.ehow.com](http://www.ehow.com)>Arts& Entertainment, accessed on 26<sup>th</sup> April, 2013). See **Figure 2.5.2.1.**



**Figure 2.5.2.1. Scottish Music Duo**

Scottish traditional dances demand precise footwork and energetic execution. The focus on the balls of the feet and spring in the step is common phenomenon in all the three dances despite the fact that the level of demand placed on the dances varies among the three dances. Due to the demand on precise footwork and energetic execution, dancers are advised to perfect their footwork and practice the seven main dances until it becomes almost natural out ([www.ehow.com](http://www.ehow.com)>Arts& Entertainment, accessed on 26<sup>th</sup> April, 2013).

Once this is perfected, the dancers move to the full body choreography with relativity of ease. Scottish dance choreography, figures of the dance, have a large spectrum of resemblance to the English county dance, nevertheless, the emphasis on footwork of Scottish dance gives it a high level of intensity to bring out an effective work out ([www.ehow.com](http://www.ehow.com)>Arts& Entertainment, accessed on 26<sup>th</sup> April, 2013).

Celidh dancing is considered the most casual of the three forms; it takes on the social dimension and fun rather than following the rules of technical precision. On the other hand, Scottish county dance is more regimented despite embracing sociability. It has a choreography which involves elaborate patterns where the dancers are restricted to a rigorous code of technicalities and poise. However, highland dances depart from the nature of celidh of county dance because they are essentially displayed for the purpose of competition; consisting basically of virtuosic solo dances ([www.ehow.com](http://www.ehow.com)>Arts& Entertainment, accessed on 26<sup>th</sup> April, 2013).

Scottish dances are not complete without firm emphasis on precise attire; costumes worn in Scottish dance are a subset of Scottish formal attire. While men wear a kilt and a sporran (large leather or fur-covered pouch that weighs down the front of the kilt), women wear dresses with a tartan sash, or white blouses with a calf or an ankle-length tartan skirts. While certain dances require specialty shoes like jig shoes that have a sturdier structure and high heel, most Scottish dancers wear black leather flats, ghillies, similar to ballet snipers yet recognizable by their cross-cutting laces down the foot ([www.ehow.com](http://www.ehow.com)>Arts& Entertainment, accessed on 26<sup>th</sup> April, 2013).

Nowadays, Scottish dances are kept alive through boisterous evening parties, ballroom dance halls and highland festivals. In fact, The Royal Scottish County Dance (RSCD) offers many class through the world; the Los Angeles, Orange County and San Gabriel Valley are some of the branches that are part of the International organisation. People come for these classes as couples and singles, and each month the branches organize dance parties where dancers enjoy dances they learn in the classes ([www.dancing\\_foot.com/scot.html](http://www.dancing_foot.com/scot.html), accessed on 26<sup>th</sup> April, 2013). **Figure 2.5.2.2.** shows the Scottish ballroom dancing of Scotland.



**Figure 2.5.2.2.** Scottish ballroom dancing of Scotland

([www.dancing\\_foot.com/scot.html](http://www.dancing_foot.com/scot.html), accessed on 26<sup>th</sup> April, 2013).

Furthermore, there are various formal balls, dinners and teaching institutes each year. RSCD through its teacher-training program, publications and annual summer school in St Andrews, Scotland, the society is mandated to preserve the Scottish dances through the world by making sure that they are the same. Also, RSCD provides a network of interactions where friends enjoy participating in unique Scottish art form ([www.dancing\\_foot.com/scot.html](http://www.dancing_foot.com/scot.html), accessed on 26<sup>th</sup> April, 2013).

It can be concluded that Scotland has preserved its cultural heritage and identity among other means by preserving the Scottish dance and dress. The communication strategy used to preserve Scottish dance and dress for posterity has been wearing the Scottish attires at boisterous evening, parties, ballroom dances and highland festivals. The establishment of the Royal Scottish County Dance (RSCD) training classes in many countries world-wide is another communication strategy to preserve the Scottish traditional dances: The society is mandated to preserve the Scottish dances throughout the world by making sure that the dances are the same. Also, the society makes sure that there are dance parties every month.

## **2.6. Preservation of Nigeria's Cultural Identity: Traditional Dresses and Clothing**

Traditional dressing in Nigeria separates social classes and regional groups. Traditional clothing hardly changes; as it occurs, only minor details do occur, hence, the costumes symbolise a community and constancy. In the late middle ages, the bourgeois and the aristocrats began to use clothing not only to separate themselves from other social classes and assert their social positions but to express their individuality. However, clothing in Nigeria is an important aspect of ceremonies and festivity. In the Northern part of Nigerian, Nigerian dresses are worn primarily for work ([traditionaladdressesmodelsphoto.blogspot.com/...Nigeria-traditional-dress](http://traditionaladdressesmodelsphoto.blogspot.com/...Nigeria-traditional-dress), accessed on 26<sup>th</sup> April, 2013).

Perhaps, what makes Nigerian clothing unique and attractive are the following materials used for the clothing: lace, jacquard, adire and Ankara. Much more the people usually use tie and die materials Nigerian clothing for women include: Buba, a loose blouse which reaches down a little below the waist, it is basically a single piece which can have different styles; Iro, bottom part of clothing which is a rectangular piece of cloth that is wrapped around the waist; Gele, a headgear which is a rectangular piece of cloth that is tied in different ways to display

different looks; Iborun or Ipele is a scarf which is either tied around the neck or just can be put diagonally across the body ([www.mapsofworld.com>Nigeria>culture/clothing.html](http://www.mapsofworld.com>Nigeria>culture/clothing.html), accessed on 26<sup>th</sup> April, 2013). **Figure 2.6.1.** illustrates some of the Nigerian dresses.



**Figure 2.6.1. Nigerian dresses**

([www.mapsofworld.com>Nigeria>culture/clothing.html](http://www.mapsofworld.com>Nigeria>culture/clothing.html), accessed on 26<sup>th</sup> April, 2013).

Nigerian clothing for men include: Buba, a loose shirt that goes down till halfway down the thighs; Fila, a traditional cap, Sokoto, a pant or pair of trouser which covers the lower parts of the body; Abeti-aja, also a different kind of cap that longer sides; and Agbada, a festive clothing comprising Buba and Sokoto ([www.mapsofworld.com>Nigeria>culture/clothing.html](http://www.mapsofworld.com>Nigeria>culture/clothing.html), accessed on 26<sup>th</sup> April, 2013).

It can be concluded that Nigeria traditional dresses are preserved by making them an important aspect of ceremonies and festivity. Furthermore, Nigeria traditional dresses are made in different colours to make them so colourful and attractive so they are of modern standards

## 2.7. Preservation of Cultural Identity in America: Turkey Meal

### 2.7.1. History of the Turkey Meal

Indigenous to American forests and American traditional foods, wild turkey is a majestic, broad breasted and fast running bird which has been described as flightless, huge looking, and now domesticated at a large scale ([www.foodreference.com>FoodArticles>'P'to'Z'FoodHistory](http://www.foodreference.com/FoodArticles/PtoZ/FoodHistory), accessed on 26<sup>th</sup> April, 2013). See **figure 2.7.1.1** highlighting a Black Turkey Cock.



**Figure 2.7.1.1. Black Turkey Cock**

Turkey became domesticated in America around 10 BC to 10 AD by the Aztecs who not only ate the meat but used the feathers for ornamental purposes. Although they were wild turkeys in the forests, the Aztecs preferred the domesticated turkey for their barnyards because it was a reliable and readily available source throughout the year. History records that the Aztecs staged a turkey festival every 200 days and also traded approximately 900 to 1000 birds every day in the markets. As a result, when the conquistadors, Spanish conquerors, arrived in America, it was not surprising that turkey had become the staple meat for the Mayans, Aztecs, Incas and other indigenous peoples ([www.foodreference.com>FoodArticles>'P'to'Z'FoodHistory](http://www.foodreference.com/FoodArticles/PtoZ/FoodHistory), accessed on 26<sup>th</sup> April, 2013).

According to William Rubel, an expert in traditional American foods, the first birds arrived in Spain in 1498, where they were embraced and adopted as the New World economic meal. Having tasted and liked the turkey, C. Cortes and C. Columbus are recorded to be among the people who carried some specimens to Europe. This is vindication that when the pilgrims sailed to North America in 1620 to establish Plymouth colony, they were already acquainted with the birds because they brought a few domesticated birds to Mayflower. Thus Mayan royal festive was not complete without turkey wrapped in corn tortillas ([www.thenibble.com/reviews/main/meats/history-of-turkey](http://www.thenibble.com/reviews/main/meats/history-of-turkey), accessed on 26<sup>th</sup> April, 2013).

Mutations have arisen to transform the wild turkey into different breeds such as the Black and the White Holland. In America, the Black was bred with its ancestor, the wild North American turkey birthing the Narragansett- the original American domesticated breed. The Standard Bronze was bred from Narragansett, and the Eastern wild turkey as well as the Bourbon Red turkey was bred from the Jersey Buff ([www.thenibble.com/reviews/main/meats/history-of-turkey](http://www.thenibble.com/reviews/main/meats/history-of-turkey), accessed on 26<sup>th</sup> April, 2013). **Figure 2.7.1.2.** shows a Wild Eastern Turkey while **figure 2.7.1.3.** shows a Narragansett turkey (*Original American Domesticated Turkey*)



**Figure 2.7.1.2.** Wild Eastern Turkey



**Figure 2.7.1.3.** Narragansett Turkey

As the demand for turkey grew, thousands of hunters pursued the wild turkey that by 1930, there were fewer than 30 000 specimens in the United States of America. The wild bird was hunted to extinction in 1902 in Ontario. As a result, conservationists introduced turkey and the effect of this was that every province but Alaska today has sizeable flock and large inventories ([www.foodreference.com>FoodArticles>'P'to'Z'FoodHistory](http://www.foodreference.com>FoodArticles>'P'to'Z'FoodHistory), accessed on 26<sup>th</sup> April, 2013).

The domestication of the turkey by indigenous groups so as to make it readily available and, the involvement of the conservationists to make sure that turkey does not go into extinction are all attempts to preserve the turkey meal. By virtue of this massive attraction, it is not surprising that President Benjamin Franklin abundantly admired the turkey that he proposed that it be included as the national bird, and when an eagle was chosen, he was recorded to have been greatly disappointed ([www.foodreference.com>FoodArticles>'P'to'Z'FoodHistory](http://www.foodreference.com>FoodArticles>'P'to'Z'FoodHistory), accessed on 26<sup>th</sup> April, 2013).

The US Presidential pardoning of the turkey tradition has been an attempt to preserve turkey due to its place in the American dish. The tradition of pardoning a turkey dates back as far as Harry, S. Truman, John F. Kennedy or George Bush senior. President Truman is noted at one time accepting a turkey, John F. Kennedy was given a turkey at thanksgiving and decided to merely keep it rather than serve it up. And most notable was when President George Bush senior was presented with a holiday turkey, spontaneously; he gave a light hearted speech where he decided to officially pardon the turkey. This public display was foundational for turkey to be officially pardoned since that day ([www.holiday.kaboose.com/foods\\_of\\_thanksgiving-dinner.html](http://www.holiday.kaboose.com/foods_of_thanksgiving-dinner.html), accessed on 25<sup>th</sup> April, 2013).

In addition, turkey meal has been preserved by making turkey the centerpiece of dinner celebrations, harvest celebration and thanksgiving celebrations to the extent that a National Day like Thanks Giving has been referred to as Turkey Day. Giving an exemplification of the magnitude of Thanks Giving day may illustrate why and how America has preserved the Turkey meal. Thanksgiving Day is a holiday celebrated in the United States on the fourth Thursday in November. Proclaimed a national day of Thanksgiving by President Abraham Lincoln, Thanksgiving has been a tradition since 1863. And family members travel from all over America to convene in one place for celebration while making turkey the centerpiece meal.

Therefore, it has been established that Turkey has been preserved in United States by first domesticating it by the indigenous groups so as to make it readily available and, the involvement of the conservationists to make sure that turkey does not go to extinction. Also, turkey is the centerpiece of dinner celebrations to the extent that a National Day like Thanks Giving has been referred to as Turkey Day. Furthermore, another communication strategy to preserve turkey has been the U.S presidential pardoning of the turkey tradition fundamentally cardinal to establishment the place of turkey in the American dish.

## **2.8. Review of Similar Research on Cultural Identity in Zambia**

Van (1976,p.206) endeavoured to determine what a distinctive culture (including ritual) does to a people who find themselves as a numerical minority in a social setting dominated by cultural and structural diversity- modern African towns. Particularly, he studied the Nkoya people and their cultural environment in urban areas. He was able to establish that the majority of the Nkoya migrants who had aNkoya rural background were able to continue to adhere to the Nkoya ethnic label in towns. Also, they continued to pursue Nkoya values and rituals (Van 1976, p.206).

Van (1976,p.206) points out that the Nkoya in spite of being the minority were able to preserve their culture because first of all,Nkoya culture provides idioms of kingship, an outstanding notion of indispensability of kin assistance in life issues as well as hideous negative sanctions in the sphere of ancestral revenge, ridicule, attack, and positive sanctions in the sphere of status advance within particularistic systems- among fellow Nkoya and financial benefits for ritual specialists, and in the cases of dyadic exchanges within the framework of kingship ideology.

Finally, Van (1976, p.206) established that this cultural system is capable of regulating satisfactorily the necessary economical transitions between most urban people with a rural-Nkoya background.

Also, Higgs (1979,p.30) determined to examine the degree to which English Language readers produced an independent Zambia: whether the readers reflected more African cultures and values bearing in mind that the Zambian government endeavoured to rid herself of colonial influences through education. The study made an assumption that such readers reflected the cultures of only the education system but of Zambia as a whole. Furthermore, it

focused peripherally with the issue of whether African children actually learn the values and cultures in the readers.

Higgs (1976,p.403) advanced the following recommendations: an introduction of readers which unduly reflect a culture and value orientation which is not of the colonial English language readers; since most linguists agreed that language is the carrier of culture because it is culture, thus if the *Zambian* government was concerned with *Zambianisation* of cultures present to *Zambian* children, an objective way of doing it is by seriously implementing the re-introduction of *Zambian* languages as media of instruction; *Zambians* who hold English language teaching qualification should translate and produce the readers. In order to make a significant impact on the westernised value structure of the *Zambian* Primary Course, the number of traditional stories translated in English should be increased; and finally the modification and insertion of humanistic and traditional values in the readers.

*Zambian* ethnic groups traditionally still preserve their cultural heritage and identity in spite of the advents of globalisation. Among the ethnic groups which preserve its cultural heritage and identity in *Zambia* is the *Bemba* through a traditional marriage ceremony called the "Imbusa". A number of trainings are done by both the groom and the bride (*nachisungu*) as preparation to sustain marriage as a cultured *Bemba* couple. In line with a series of training are songs taught during training, sang during marriage, a few days before marriage (*ubwinga*) or/and when is not in seclusion (Kampambwe 2004, pp. 76-94).

Furthermore (Kampambwe 2004, p.81) says these songs are in line with the following messages:

- *Nsonge*, a prayer by *nachimbusa* to an honoured ancestor *nachisungu* (however, this song is also used for preparation of traditional beer *katata*, *chipumu* or *katubi* for *ubwinga*)
- Pre-marriage warnings
- Husband obligations
- Mutual obligations
- Motherhood obligations
- Social duties
- Domestic duties for both husband and wife
- Agricultural duties

- Conclusion of the ceremony

While the training and nature of the messages during the marriage ceremony is important, it is "Amatebeto", a ceremony at which food is served which is a spectacle to witness. Kampambwe (2004, p. 97) points out that a variety of dishes are customarily presented to the groom to give him a taste of what cooking he is expected from his fiancée. This is called ichilangamulilo, literally translated as show me the fire. The significance of this Kampambwe (2004, p. 97) says is the message it imparts, that the wife should be creative in the ways she prepares and serves food to the husband and visitors.

Therefore, the "Imbusa" ceremony of the Bemba people of Northern Province of Zambia has shown that some ethnic groups throughout Zambia are still determined to preserve their cultural heritage and traditions by carrying on performing traditions passed on from yester generation.

## **2.9. Conclusion**

This chapter has defined what cultural identity is as well as demonstrated how some countries and units of socialisation are preserving their cultural heritage and identity to counter the adverse effects of globalisation even as they use the positive factors of globalisation to preserve their cultural heritage and identity.

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.1. Introduction**

This chapter gives a precise outline of the methods and procedures which were undertaken to facilitate the accomplishment of this research. Information about actual techniques used to select and consequently arrive at the sample, collect, code and analyse the data. The chapter begins by giving an account of methods and then giving information about the sampling techniques, the sample and methods of analysis. Finally, the limitation of the study and ethical considerations as well as reliability of the findings is discussed.

#### **3.2. Research Design**

The research used a Case study as the research design. This a descriptive method of research design which helps researchers to plan and carry out descriptive studies, designed to provide rich descriptive details about people, places and other phenomena. Therefore, a Case study design is a scientific method which involves observing and describing the behaviour of a subject without influencing it in any way ([www.ehow.com/how\\_7905125\\_descriptive-method-research-design.html](http://www.ehow.com/how_7905125_descriptive-method-research-design.html)).

#### **3.3. Research Methods**

The research used the triangulation of the qualitative and quantitative methodologies. Triangulation of research methods is effective when the researcher wants to complement and minimise the limitations of one research method (<http://www.referenceworld.com/sage/social/science/triangulation.pdf>).

Qualitative approach was used to allow respondents to illustrate their attitudes and values to the topic. The qualitative study helped the researcher establish data that supported or refuted the suspected lack of adequate information as regards Zambia's culture and cultural identity, and its holistic developmental value. Quantitative approach also necessitated the researcher to document numeric data through the use of figures, percentages, frequencies, charts, and other numeric data.

### **3.4. Methods of Data Collection**

#### **3.4.1. Primary Data Collection**

The following qualitative methods were used: In-depth interviews, observation and National Heritage Conservation Commission's communication (NHCC) data analysis. Quantitative approach was to obtain predetermined response categories about the public's knowledge, perceptions and attitudes regarding Zambia's culture and cultural identity. Quantitative approach also necessitated the researcher to document numeric data through the use of figures, percentages, frequencies, charts, and others numeric data. The instruments used in this approach were structured questionnaires.

##### **3.4.1.1. Quantitative Methods**

###### **(i) Self-Administered Questionnaires**

Quantitatively data was collected using questionnaires. Only one type of questionnaire was used. The reason why personnel working in cultural oriented organisations were subjected to the same questionnaire was to determine whether working in cultural oriented organisations had made them acquire enough information on cultural identity as well as different values and attitudes towards Zambia's cultural identity.

##### **3.4.1.2. Qualitative methods**

In-depth interviews were used to collect data.

###### **(i) In-depth Interviews**

In-depth interviews were used to gather information from the identified experts as part of the qualitative survey of the study. The experts facilitated insight on cultural identity as well as on challenges that have arisen in a bid for Zambia to preserve its cultural identity. In-depth interviews were prompted by interview questions prepared in advance to probe the experts on the subject. Equally, in-depth interviews facilitated the researcher to obtain information on the level of knowledge and attitudes towards cultural identity.

###### **(ii) Observation**

Participant Observation enabled the researcher to learn how the National Heritage personnel communicated information regarding Zambia's culture and heritage. Therefore, the researcher spent time in the Field Museum as well as entry points of presented National

Monuments to get full insight on communicated information on culture and heritage of Zambia. Also, sometimes people are selective of what they say. In certain cases, they might even be economic with the truth of what is obtainable on the ground. That is why participant observation was employed in order for the researcher to read between the lines just in case interviewees were not saying certain things but which were cardinal to the research.

### **3.4.2. Secondary Data Collection**

Reports and magazines accessible to the public were collected. This was undertaken to assess communication strategies and channels as well as key communication content and messages attending to Zambia's cultural identity. Also, reports and Strategic plans were collected and analysed to establish whether there was a disparity between policy, planning and implementation.

### **3.5. Location of the Study**

The study was done in Livingstone district. Three schools participated in the study: One high school and two basic schools. These schools were selected because they have formed heritage clubs as a result of National heritage interventions. Also, the study was done in Livingstone City because the South West Offices of National Heritage offices are located in Livingstone.

### **3.6. Sampling**

#### **3.6.1. Population**

The following respondents were included in the research: twenty respondents from high, mid and low residential areas, twenty from cultural oriented institutions were chosen to have an insight on cultural identity as well as their attitudes towards Zambia's cultural identity, twenty respondents from schools (Basic/high) where Heritage clubs have been formed by National Heritage; and five respondents were interviewed.

#### **3.6.2. Sample Size**

Five respondents were taken for in-depth interviews; and one hundred respondents were given questionnaires. These were divided as follows: twenty teachers, twenty officers in cultural oriented organisations, twenty in low density areas, twenty in medium density areas and twenty in high density areas.

#### **3.6.3. Sampling Methodology**

### **3.6.3.1. Quantitative Survey**

Purposive Sampling was used. Purposive sampling is a non-probability design that was employed in order to achieve the intended objectives on cultural identity. This sampling methodology was employed to have representation from precise and necessary cultural identity disseminators. For instance, teachers were targeted due to their critical interaction with pupils who are an important aspect used for the future's cultural identity.

Also, Purposive sampling was used to carefully and objectively arrive at data which had communication aspects as well as communication strategies.

### **3.6.3.2. Qualitative Survey**

The sample for the qualitative survey was also arrived at purposively and randomly. In terms of Purposive sampling, workers of cultural oriented organisations, teachers, medical practitioners, and communication data were included due to their attachment, influence and dissemination of cultural identity information.

And random sampling, a probability sampling was used to give other elements of Livingstone district an equal or zero chance of inclusion. Therefore, in the low, medium and high density areas, random sampling was used to facilitate an equal chance inclusion. And after purposively making categories such as teachers and cultural personnel, for self-administered questionnaires, random sampling was used to remove issues of selecting teachers teaching Social Sciences (History or/and Religious studies) who could be privileged to have more cultural information.

## **3.7. Analysis of Data**

### **3.7.1. Quantitative Survey**

The researcher compiled the questionnaires, coded them as the initial analysis process. The quantitative data was then entered in Statistical Package for Social Sciences (SPSS) for analysis as well as to determine various frequencies, relationships and the correlations in the research.

### **3.7.2. Secondary Data Analysis**

Reports and magazines accessible to the public were collected and analysed. This was undertaken to assess communication strategies and channels as well as key communication content and messages attending to Zambia's cultural identity. Also, reports and Strategic plans were collected and analysed to establish whether there was a disparity between policy, planning and implementation.

### **3.7.3. Qualitative Survey**

- Collected data from In-depth interviews as well as from non-structured interviews was transcribed and analysed thematically in accordance to research questions and relevant relationships.
- Reports, Strategic plans and Magazines were collected and analysed to establish communication content and messages, channels and strategies pertaining to preserving Zambia's cultural identity.
- A Logic Model was used to establish the effectiveness and appropriateness of the communication channels and strategies of NHCC. A Logic Model can give an organisation a voice in the domains of planning, design, implementation, analysis and knowledge generation to measure the effectiveness, satisfaction and magnitude. It is a tool which visually describes the ultimate linkages between program goals, activities, and expected outcomes: describing how a program should work; presenting the planned activities for the program; describing how they will be documented; focusing on the anticipated outcome; and presents a theory about expected outcomes. Therefore, a Logic Model does not demonstrate whether the program caused the observed outcome.

([http://www.ojp.usdoj.gov/BJA/evaluation/glossary/glossary\\_1.htm](http://www.ojp.usdoj.gov/BJA/evaluation/glossary/glossary_1.htm), accessed on 23rd July, 2014)

### **3.8. Ethical Considerations and Reliability**

Facilitated by provisions of introductory letters, the researcher was able to be attached to National Heritage Conservation Commission, and given permission to various cultural organisations where the researcher was allowed entry to various departments. Worthy citing was that the researcher was allowed entry to National Heritage Documentation Centre, a core area of research and National Heritage documentation resource.

Also, when undertaking both qualitative and quantitative research, the researcher explained the purpose of the research as well as the benefits the research would accrue to Zambia's cultural landscape and development. This eventually allowed the respondents to give individual content for participating in the research.

In addition, the researcher upheld the following ethical principles of research: protecting the anonymity and confidentiality of the participants; observing beneficence and non-maleficence; and being truthful to the participants.

### **3.9. Limitations of the Study**

The scarcity of similar studies undertaken on this subject made it difficult for the researcher to make comparisons and contrast of the findings so that some sort of guidance was facilitated during the research. Therefore, this came as a challenge as well as a limitation to the study. Nonetheless, the researcher had to rely on external studies which were typically alien to the *Zambian* cultural context as necessity to undertake the research.

Coupled with the fact that the Publicity department at Heritage Commission in Livingstone was non-functional (publicity personnel were transferred to Lusaka years ago), there was less current data pertaining to public information dissemination to review so as to get holistic key messages and content. Consequently, the researcher had to use some magazines and documents published in the middle 2000s.

In addition, while Livingstone has a large population, the nature and importance of this research would have been hugely facilitated by a large sample so that a holistic picture of what is obtaining as regards cultural identity was obtained. However, financial limitations and time made it difficult for such a research to be undertaken.

## CHAPTER: FOUR

### CONCEPTUAL AND THEORETICAL FRAMEWORK

#### 4.1. Introduction

This chapter will briefly review Literature undertaken in Zambia which focused on preservation of Zambia's cultural heritage and identity. It will basically look at two researches and one book outlining various cultural identities and heritage of Zambia which need to be preserved for posterity. It then focuses on the theories that have been advanced in the research so as the findings to establish theoretical basis for the research. Two theories advance the basis for this study: Cultural Identity and Cultural Fusion.

##### 4.1.1. Conceptual Definitions

**Acculturation:** Acculturation is a process that may be voluntary or forced that occurs when two groups of people come into prolonged contact with major changes in traits and patterns of both groups. However, the process invariably affects all groups but generally alters one group more than the other (Culbert 1978, p.126). Through globalisation trans-national corporations set an agenda in the media, and through cultural products and programming which are consistent with their cultural identity (Tomlinson 1999, p.3). This term is being used in this paper in accordance with the definition.

**Communication channels:** The means by which messages get from one individual or unit of adoption to another (Everett, 2003,p. 18). This term shares the same meaning in this paper as defined.

**Communication Strategy:** A well-planned series of actions aimed at achieving certain objectives through the use of communication methods, techniques and approaches (Paolo and Kamlongera 2004, 1). Communication strategy as in this definition is being applied the same way in this paper in a bid of arriving at establishing communication strategies which effectively preserve Zambia's cultural heritage and identity.

**Culture:**According to Taylor (1871) culture is "that complex whole which includes knowledge, belief, art, law, morals, custom and other capabilities and habits acquired by man as a member of society." Griswold (1997) adds to say culture "is an historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their

knowledge about and attitudes towards life.”The term culture with regard to preserving Zambia’s cultural heritage and identity conveys similar interpretations in this paper.

**Cultural globalisation:** The process of exporting cultural identities to other nations. Through the mass media international ideas and values are being mixed and imposed on national cultures. A homogeneous worldwide culture is developing in the process and is sometimes qualified as the creation of a 'global village'. Advances of popular culture means that throughout the world people are dressing, eating, and singing similarly and those certain cultural attitudes have become global trends (Tomlinson 1999, p.3). Cultural globalisation as regards preserving Zambia’s cultural identity as defined has the same application in this paper.

**Cultural Homogenisation:** This is a process which occurs when one culture is made to conform to or to resemble another culture: an effective culture invading local culture, becoming a dominant culture in a local area. It happens when forces from various metropolises are brought into new societies, they tend to become indigenised in one or another way (Tomlinson 1999, p.3). This term shares the same concerns as regards the preservation of Zambia’s cultural identity and heritage with this paper.

**Cultural Heterogenisation:** The notion of ethnic purity and fundamentalism that drives a group of people claiming a shared historic and cultural heritage (nation) to insist on closing its doors to the world to preserve and maintain this heritage ([www.keywordslanding.org/serarch](http://www.keywordslanding.org/serarch), assessed on 29th July, 2014). This research applies this term in accordance with this definition in a bid to preserve Zambia’s cultural heritage and identity through communication.

**Cultural Imperialism:** The sum of processes by which a society is brought into the modern world system and how its dominating stratum is attracted, pressured, forced and sometimes bribed into shaping social institutions to correspond to, or even promote the values and structures of dominating center of the system (Mcquail 1994, p.81). Cultural Imperialism, as defined, is being applied the same way in this paper with focus of preserving Zambia’s cultural heritage and identity.

**Cultural localisation:** The process of adapting in-coming foreign cultural identities to suit local needs. Together with homogenization and heterogenisation, cultural localization endeavours to better the quality of life by challenging cultural globalisation

([www.eric.ed.gov/ERIC](http://www.eric.ed.gov/ERIC), accessed on 12<sup>th</sup> November, 2012). The term is being applied the same way in this paper bordering on communicating strategies which preserve Zambia's cultural heritage and identity.

**Cultural Identity:** Cultural identity is a sense of belonging and of a shared identity based on the values of culture, social and ethnic diversity. It covers a range of phenomenon that depicts the social, political, economic and cultural landscapes of a society or nation (<http://www.digitrends.com/crossingcultures/iden.html>, accessed on 12<sup>th</sup> November, 2012). Cultural Identity, cardinal to the interpretation of this research, as defined is applied the same way in this paper.

**Cultural Heritage:** This refers to the cultural legacy inherited from previous generation, a legacy which people often want to identify and preserve because it reinforces the cultural identity or sense of which people are. Cultural Heritage is typically associated with a particular people or a group. Cultural heritage may be tangible and include archaeological sites, artifacts, buildings, historic sites, monuments, graves, and culturally significant landscapes such as sacred places. It may also be intangible, as in language, oral histories, beliefs, practices, rituals, ceremonies, customs, traditions, music, dance, crafts, and other arts ([www.anthropology.missouritate.edu/46303](http://www.anthropology.missouritate.edu/46303), accessed on 12<sup>th</sup> November, 2012).

While cultural heritage may be tangible or intangible, historic heritage is micro-environment where a significant historic event did occur. And Industrial heritage is a kind of heritage which exhibits the development of industrial or structural engineering technology ([www.anthropology.missouritate.edu/46303](http://www.anthropology.missouritate.edu/46303), accessed on 12<sup>th</sup> November, 2012). The term is being applied in a similar in this paper.

**Cultural Hybridisation:** The process by which cultures around the world adopt a certain degree of homogenised global culture while clinging to aspects of their own traditional culture resulting in a mixture or hybrid. ([http://curiosity\\_discovery\\_com/question/what\\_is\\_cultural\\_hybridisation](http://curiosity_discovery_com/question/what_is_cultural_hybridisation), accessed on 29th July, 2014). The concept of hybridisation as defined is applied the same way in this paper.

**Cultural product:** Tangible or intangible creations of a particular culture. They reflect a culture's perspectives. Tangible products maybe painting, territory, or/and pieces of Literature, while examples of intangible products are an oral tale, dance, sacred ritual or/ and

a system of education. And examples of perspectives are philosophical perspectives, meanings, attitudes, beliefs, ideas that underlie the cultural products, representing a culture's view of the world ([www.carla.umn.edu/cobaltd/modules/curricula](http://www.carla.umn.edu/cobaltd/modules/curricula), accessed on 29th July, 2004). This term is utilised the same way in this paper.

**Cultural /natural resources:** Resources found in the territories which were not made by man: Lakes, mountains, rivers, waterfalls, land and/or minerals. Cultural resources relate only to remains and sites associated with human activities and include the following: Prehistoric and ethnohistoric archaeological sites; historic archaeological sites; historic buildings; elements or areas of the natural landscape which have traditional cultural significance ([www.nahc.ca.gov/understandingcr.html](http://www.nahc.ca.gov/understandingcr.html), accessed on 27<sup>th</sup> May, 2013). Cultural resources, with preoccupation of planning communication strategies of preserving Zambia's cultural heritage and identity in line with the definition is being applied the same in this paper.

**Development Communication:** Development Communication is a phenomenon that traces its widespread application due to the problems that arose after the World War II. The term "Development Communication was first coined in 1972 by Nora C. Quebral who defined it as the art and science of human communication linked to a society's planned transformation from a state of poverty to one of dynamic socio-economic growth that makes for greater equity and the larger unfolding of individual potential (Quebral 1988, p.27). Development Communication, as in the definition, especially the element of human communication linked to a society's planned transformation is being applied the sameway in this paper so as to strategise mechanisms for preserving Zambia's cultural heritage and identity.

**Diffusion:** A process by which an innovation is communicated through certain channels over time through members of a social system. Diffusion has four elements which are an innovation, communication channels, time and social system (Everett1995, p.5). The term is being used the same way in this paper so as to strategise messages through communication which effectively and appropriately preserve Zambia's culture and identity.

**Effective Communication:** While communication is the process of sharing information, thoughts between people through speaking, writing or body language, effective communication extends the concept that require that transmitted content is received and understood by someone in the way it was intended ([www.livestrong.com/article/69309-effective-communication](http://www.livestrong.com/article/69309-effective-communication), accessed on 29th July, 2014). Effective communication as defined

conveys the same meaning in this paper so as to arrive at communication strategies that effectively preserve Zambia's cultural heritage and identity.

**Interpersonal communication:** This refers to communications occurring between two interlocutors, two units of interactions or/and two institutions. Interpersonal communication has further been defined into two views, contextually and developmentally. Unlike contextual definition which does not account for the relationship between the interactants, developmental definition of interpersonal communication accounts for the relationship between the interlocutors while encompassing features that contextual communication incorporates such as the involvement of few participants who are in close physical proximity to each other facilitated by sensory channels ([www.abacon.com/commonstudies/interpersonal/indefiniton.html](http://www.abacon.com/commonstudies/interpersonal/indefiniton.html), accessed on 26<sup>th</sup> November). Interpersonal communication as defined shares the same meaning as in this paper.

**Language:** The verbal expression of culture. At the most basic level, language is the method of expressing ideas. While usually verbal, language can be visual (signs and symbols), or semiotics (hand or body gestures). Language can evolve from its originating culture: certain languages have scope for cross-cultural adaptations and communication. In addition, many languages can be used by different cultures (English and French) ([www.kwiessential.co.uk/transition/articles/culture\\_website\\_local.html](http://www.kwiessential.co.uk/transition/articles/culture_website_local.html), accessed on 12<sup>th</sup> November, 2012).

Language is heavily influenced by culture, as cultures come up with new ideas; they develop language components to express those ideas. And the limits of a language can dictate what is expressible in a culture; the limits of a language can prevent certain concepts from being part of a culture ([www.kwiessential.co.uk/transition/articles/culture\\_website\\_local.html](http://www.kwiessential.co.uk/transition/articles/culture_website_local.html), accessed on 12<sup>th</sup> November, 2012). Language is so paramount in communicating strategies which can preserve Zambia's cultural heritage and identity. It is being applied in the same way in this paper.

**Mass communication:** This term may mean transmission of a communication product to a large heterogeneous audience. Also, it is a term used in a variety of ways: Reference to the activities of the mass media as a group; the use of criteria of a concept, "massiveness," to distinguish among media and their activities; and the construction of questions about communication as applied to the activities of the mass media

([www.museum.tv/estvsection.php?entrycode=mass](http://www.museum.tv/estvsection.php?entrycode=mass) communication, accessed on the 12<sup>th</sup> November, 2012).

Significantly only the third of these uses does not take the actual process of communication for granted. "Mass communication" is often used loosely to refer to the distribution of entertainment, arts, information, and messages by television, radio, newspapers, magazines, movies, recorded music, and associated media ([www.museum.tv/estvsection.php?entrycode=mass](http://www.museum.tv/estvsection.php?entrycode=mass) communication, accessed on the 12<sup>th</sup> November, 2012). Mass communication, a transmission of a communication product to a large heterogeneous audience, as in the definition, shares the same focus with this paper as regards communication strategies in preserving Zambia's cultural heritage and identity at a large scale.

**Preservation:** Preservation may refer to the following: to maintain in safety from injury, peril, or harm; protect; to keep in perfect or unaltered condition; maintain unchanged; to keep or maintain intact: tried to preserve family harmony; to prepare (food) for future use, as by canning or salting; to prevent (organic bodies) from decaying or spoiling; and to keep or protect (game or fish) for one's private hunting or fishing ([www.thedictionary.com/preservation](http://www.thedictionary.com/preservation), accessed on 27<sup>th</sup> November, 2013). Preservation of Zambia's cultural heritage and identity like has been defined shares the same meaning in this paper.

**Territory:** Territory may mean the following: A Country, a sovereign geographical area; Country subdivision, a non-sovereign geographical area; Territoriality (nonverbal communication), how people use to communicate ownership/occupancy of areas and possessions; A geographical area defended by an animal against others of the same species. ([www.thefreedictionary.com/territory](http://www.thefreedictionary.com/territory), accessed on 29<sup>th</sup> July, 2014) This term is being used the same way in this paper.

#### **4.2. Theoretical Framework**

The dynamism of culture makes it difficult for people and schools of thought to define and understand it the same way. Thus even ways to preserve it may vary in same schools of thought as well as in different schools of thought. Consequently, cultural identity an off-shoot of culture has influenced different theories to explain and understand it. However, the research used Cultural Identity and Cultural Fusion theories.

#### **4.2.1. Cultural Identity Theory**

Cultural Identity theory is among the theories developed to build knowledge and insight on the communicative processes individuals use to construct and negotiate their cultural group identities and relationships in specific contexts. The theory was developed in the late 1980's, and has significantly been transformed by means of collaborative projects in various international sites and other regions of the world. Also, it endeavours to establish how societies and nations have negotiated their culture against in coming cultural identities, and the implication for intercultural relations and social justice.

([Knowledge.sagepub.com/view/communicationtheory/n96.xml](http://Knowledge.sagepub.com/view/communicationtheory/n96.xml), accessed on 26<sup>th</sup> April, 2013)

Therefore, the theory postulates that local cultural identities and foreign cultural identities need to be negotiated, co-created, reinforced and challenged through communication. This theory recognises the global power of cultural globalisation; hence, the local cultural identities need to negotiate against the strong influences of the cultures by emphasising the strong attributes of the local culture in the communication paradigms.

The co-creation comes in by getting the good yet not culture domineering attributes of the foreign culture through such elements like localisation and hybridisation. By giving the foreign cultures a local face or influence, the local culture will have been reinforced as to challenge the domineering effects of a foreign culture through communication ([www.docstoc.com/docs/21552611/Cultural\\_Identity\\_Theory](http://www.docstoc.com/docs/21552611/Cultural_Identity_Theory), accessed on 13<sup>th</sup> July, 2012).

This theory was vital to this study because it helped the researcher establish data about how institutions like National Heritage Conservation Commission were using the processes of negotiation, co-creation, reinforcement and challenging (Homogenisation and heterogenisation) to counter the domineering effects of cultural globalisation through communication. This gave a framework of how effective and appropriate the key messages and content, communication channels and strategies National Heritage Conservation Commission was undertaking under the domineering effects of globalisation.

#### **4.2.2. Cultural Fusion Theory**

Cultural fusion is the combining or joining of two cultures. And cultural fusion may be categorised into geographical and physical fusions. In the biological sphere, geographical

fusion is in terms of sympatric speciation, a variation of geographical speciation, where biological populations/varieties or species occur in overlapping geographical areas but without interbreeding; new species evolve from a single ancestral species while inhabiting the same geographic region. Geographical speciation has the following characteristics: occurring in the same area; occupying the same geographical range without loss of identity from interbreeding; and occurring between populations that are not geographically separated ([www.merriam-webster.com/dictionary/sympatric](http://www.merriam-webster.com/dictionary/sympatric), accessed on 26<sup>th</sup> April, 2013).

With these characteristics as perspective, geographical fusion in artistic terms is representative in a particular geographical area displaying or show-casing different cultures yet keeping or preserving a specific culture in full contact without combining it with another.

Physical fusion is the actual combining of two or more cultures. ([www.dermstore.com/reviews/product\\_Physical Fusion UV+Defense+SPF+50\\_33348.htm](http://www.dermstore.com/reviews/product_Physical+Fusion+UV+Defense+SPF+50_33348.htm), accessed on 26<sup>th</sup> April, 2013).

Kramer's theory of Cultural Fusion maintains a clear conceptual separation between assimilation, adaptation, and integration; only assimilation involves conformity to a pre-existing form. Kramer also postulates that as learning occur, cognitive complexity and growth increase. In other words, there is no need to unlearn something in order to learn something new. Learning is not a zero-sum game.

So as the newcomer learns the ways of their adopted homeland they add new repertoires, new ways of cooking, working, dressing, seeking entertainment, playing, and so forth. The newcomer does not have to unlearn something old to learn something new. According to Cultural Fusion theory, the individual and also the community is enriched as difference accrues. In accordance with hermeneutic theory, Kramer's theory of Cultural Fusion (2011, 2009, and 2000) argues that the old is not lost but is preserved and is necessary for integrating the new and as new information accrues the individual and the community is enriched.

This theory was important to the study because it helped the researcher to understand how foreign products or information can be incorporated and separated in the Zambian social structure without Zambians losing their cultural identity. The theory also helped the researcher determine various ways of how localisation and hybridisation could be employed as Zambia's cultural identity absorbs foreign cultural identities to better quality of life.

### **4.3. Conclusion**

The benefits of having communication strategies that are endeavoured to preserve a country's or society's cultural identity in most countries, especially developing nations in Africa, against both enabling and limiting factors of globalisation is emerging and research is in its infancy. While the journey seems challenging, bearing in mind that for so many years the western world has domineered on most developing nations' cultures, effective utilisation of cultural theories used in this chapter with the aid of other appropriate theories can make this journey possible.

## CHAPTER FIVE

### PRESENTATION OF THE FINDINGS

#### 5. Introduction

This chapter will illustrate the findings of the study by citing the demographic aspects of the populations sampled as well as the responses from both the qualitative and quantitative perspectives.

#### 5.1. Attributes of the Population

The population was a combination of NHCC staff, personnel working in cultural organisations who are key cultural heritage disseminators, teachers, and residents from low, middle and high density areas.

##### 5.1.1. Gender

The research conducted had 47 females and 53 males of the respondents which represented 47 % and 53 % of the sample respectively.

##### 5.1.2. Distribution of the Age

The following was the distribution of respondents: 18 years to 25years, they were 38 which was the largest representation of the sample; 26years to 35years, they were 31; 36years and above, they were 29 as the smallest representation of the sample; and 2 were non- response.

Figure 5.1.2.1.shows the distribution of age.

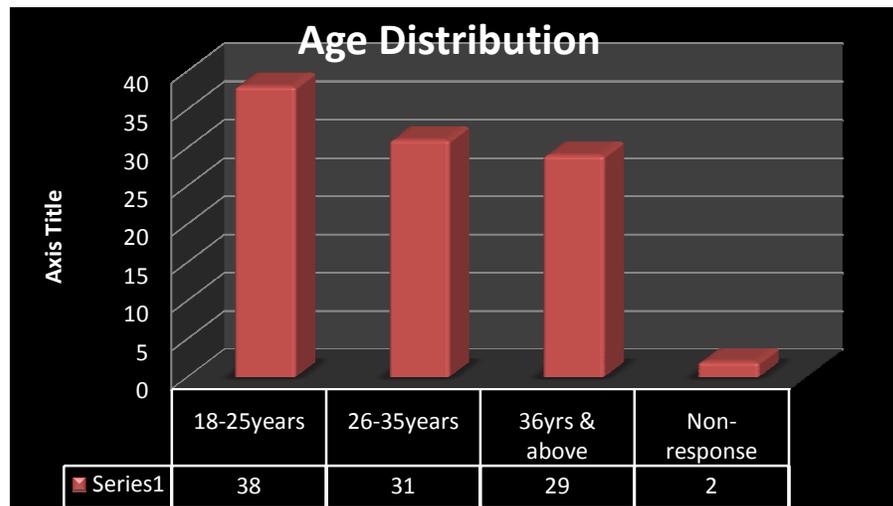
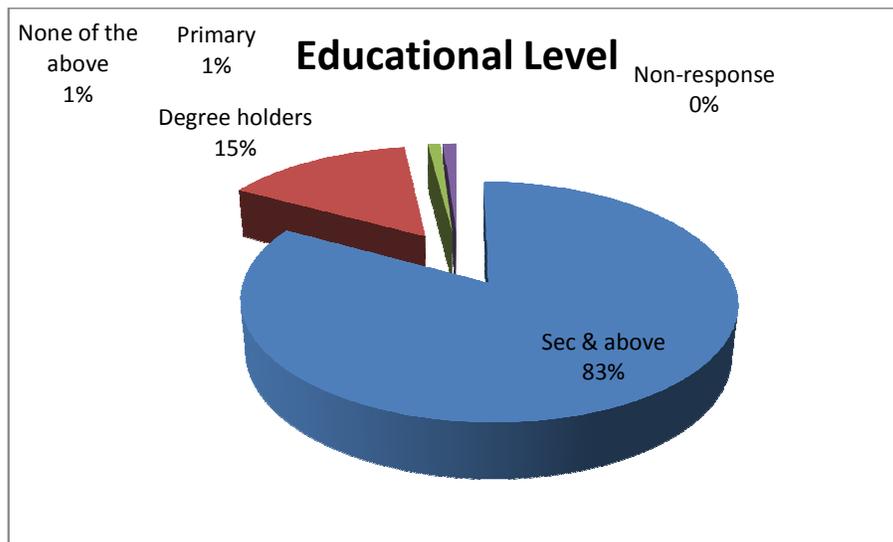


Figure 5.1.2.1. Age distribution

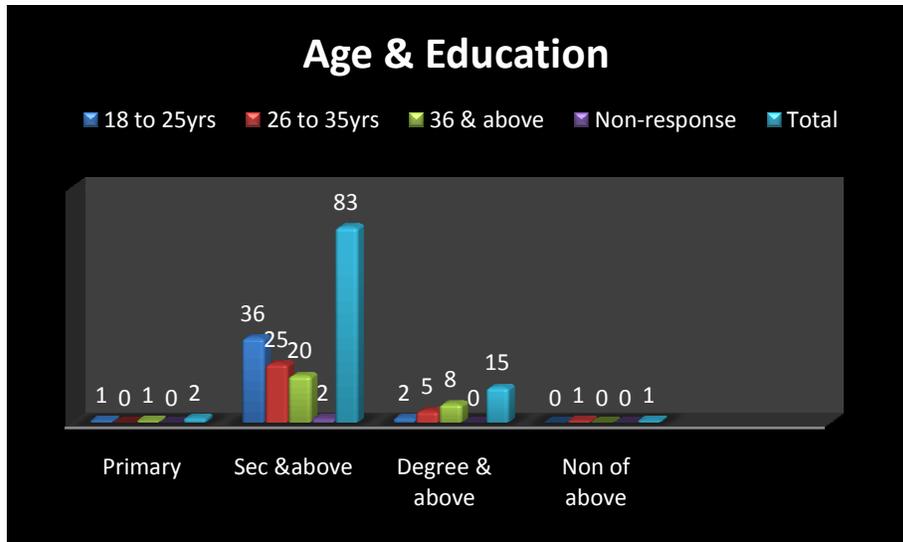
### 5.1.3. Level of Education Attained

As regards education, the majority of the respondents were secondary school holders and above as they represented 83 of the sample representing 83%. 15 respondents of the sample were degree holders and above representing 15 %. And only 1 respondent held a primary school certificate representing 1%, while 2 was a non-response. **Figure 5.1.3.1.** shows the percentages for the representative education attainment.



**Figure 5.2.3.1. Educational Level**

In terms of age and level of education, as given by **figure 5.1.4.** 36 respondents between the age group 18 to 25 years had Secondary and above education qualification while 2 had degrees and above. Between 26 to 35 years, 25 respondents had secondary and above education qualification, 8 had bachelor's degree and above while 1 indicated none of the above. Between 36 and above, 20 respondents had secondary and above education qualification, 8 respondents had bachelor's degree and above while only 1 respondent had a primary school certificate.



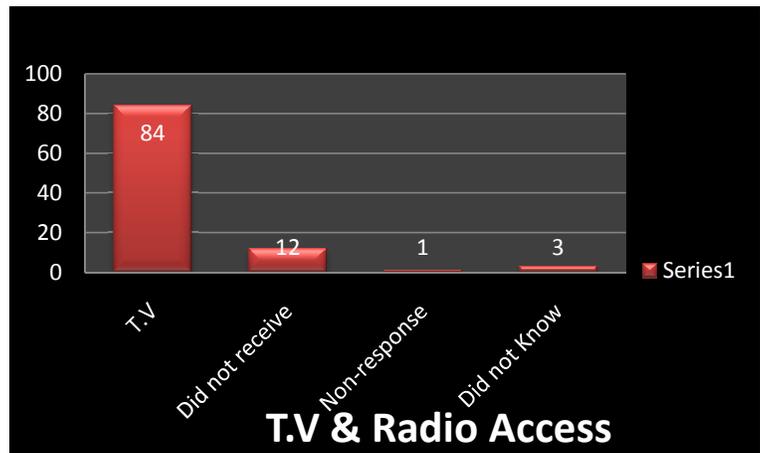
**Figure 5.1.4. Cross-tabulation of Age & Education**

### 5.1.5. Types of Access

#### 5.1.5.1. T.V and Radio

In a bid to meet the first objective of identifying sources of information regarding Zambia's cultural identity the public had access to, the following variable labels were used: Age, sex, level of education, occupation, nationality and period of stay.

Of the 100 respondents, 84 received information about culture and cultural identity from ZNBC T.V and radio, 12 did not receive information from the channels, 3 did not know, and 1 was anon- response. This is highlighted in **figure 5.1.5.2.**



**Figure 5.1.5.2. Access to ZNBC TV & Radio**

A cross tabulation of the variable labels showed that the group between the ages of 18 to 25years had 32 respondents receiving more Zambian cultural information from ZNBC T.V and radio than any group. However, the age group of 36 and above were next with 27 respondents surpassing even those between the ages of 26 to 35years. Most notable is that there was only 1 respondent in the age group of 36years and above who did not receive cultural information from ZNBC T.V and radio. Not surprising, those with secondary and above educational qualifications as the majority of the respondents (83) had 69 respondents receiving the information from ZNBC T.V and radio. Only 1 respondent out of 14 from those with bachelor’s degrees and above did not receive information from this channel. Notably, the only respondent with a primary certificate also received cultural information from ZNBC T.V and radio.

Furthermore, 37 employees out of 45 received cultural information from ZNBC T.V and radio as compared to 13 self-employed out of 17. 46 respondents out of 58 who had stayed in Livingstone for more than 10years received often cultural information from this channel compared to those who had stayed in Livingstone for less than 1year. In fact, there was ascendancy in terms of ZNBC T.V and radio receivership in line with how long the respondent had stayed in Livingstone. These statistics are given in **table 5.1.5.3**.

<b>Cross tabulation of Access to T.V &amp; radio, sex, level of education, occupation, nationality and period of stay</b>					
<b>Count</b>					
		<b>Which channel do you often receive information about Zambia’s culture (a) ZNBC T.V &amp; Radio</b>			<b>Total</b>
		Yes	No	Non response	
<b>Age</b>	18 to 25years	32	5	1	38
	26 to 35years	23	6	2	31
	36 & above	27	1	1	29
	Non- response	2	0	0	2
<b>Total</b>		84	12	4	100

<b>Sex</b>	Male	44	6	3	53
	Female	40	6	1	47
<b>Total</b>		84	12	4	100
<b>Level of Education</b>	Primary	1	0	0	1
	Sec & above	69	10	4	83
	Degree & above	14	1	0	15
	None of above	0	1	0	1
<b>Total</b>		84	12	4	100
<b>Occupation</b>	An employee	37	6	2	45
	Self-employed	13	3	1	17
	None of above	32	2	1	35
	Non-response	2	1	0	2
<b>Total</b>		84	12	4	100
<b>Nationality</b>	Yes	81	12	3	96
	No	2	0	0	2
	Non- response	1	0	1	2
<b>Total</b>		84	12	4	100
<b>Period of Stay</b>	Less than a year	7	0	0	7
	Between 2 to 4years	13	0	1	14
	Between 5 to 9years	18	3	0	21
	More than 10years	46	9	3	58
<b>Total</b>		84	12	4	100

**Figure 5.1.5.3. Cross-tabulation of access to ZNBC T.V & Radio & demographic variables**

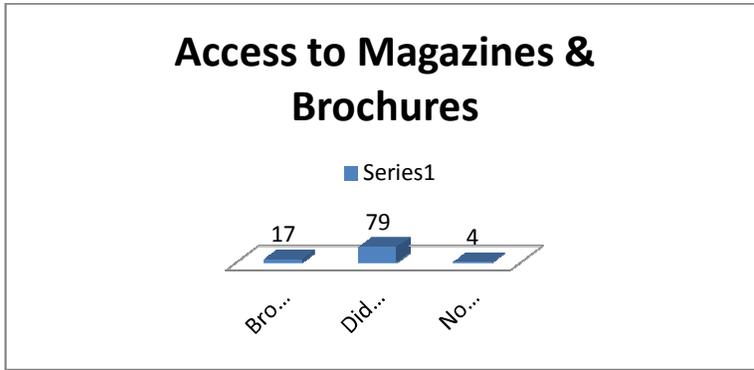
#### **5.1.5.4. Qualitative responses on messages learnt from ZNBC T.V & Radio**

- Respect; young ones to be good and responsible parents
- How people should relate to each other; how to relate to women
- Ways of marriage and raising a family
- How to dress
- How to welcome visitors
- How to relate to people of different cultures
- History; way of life of different ethnic groups

- History helps us live by our culture
- Indigenous identity
- Living according to culture using survival skills
- Traditional methods of farming
- Traditional foods, dances and way of life brought to life through the media
- Need to uphold our personal heritage as ethnic groups
- Importance of following and believing cultural beliefs of an ethnic group
- Copying other people's culture would miss- lead ones' identity
- Zambian culture is descent
- Culture reminds us of our forefathers
- Culture is dynamic; is important and a form of entertainment
- Relationship between culture and development; a country without a culture has no future
- Importance of preservation of culture
- Preservation of language
- Preservation of cultural artifacts, objects for prosperity for the future
- How to care for cultural items
- Appreciation of natural resources
- Museums, historical places, visiting important cultural heritage sites and attending traditional ceremonies
- Participation in cultural practices
- Written Literature
- Assistance of the vulnerable in society

#### **5.1.6. Brochures and Magazine**

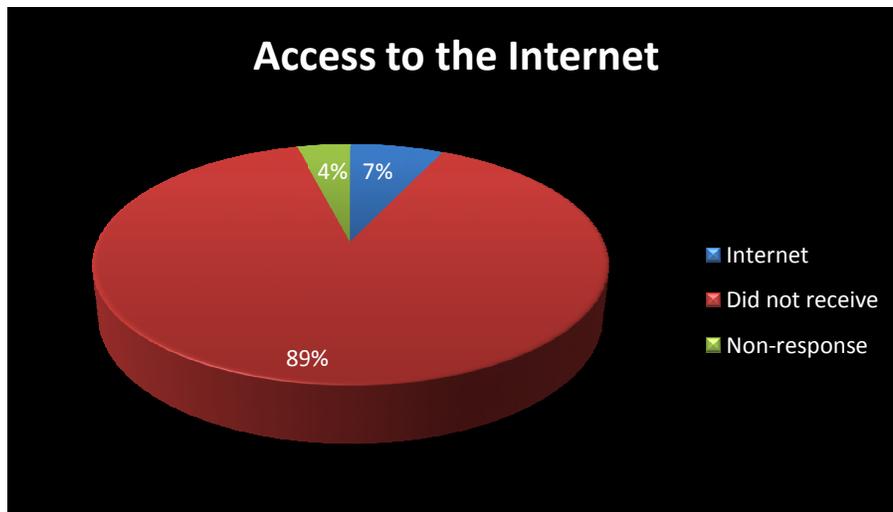
As is shown in **figure 5.1.6.1**, pertaining to accessing Zambian cultural information from magazines and brochures, 17 respondents received cultural information from this channel, 79 did not while 4 were non-response.



**Figure 5.1.6.1.**

**5.1.7. Internet**

As regards access to the internet, 7 respondents received information pertaining to culture from the internet, 89 did not receive, and 4 were non response as is given in **figure 5.1.7.1.**



**Figure 5.1.7.1. Access to the Internet**

**5.1.8. Zambian Organisations**

In terms of access to cultural oriented organisations, 21 respondents received information from cultural oriented organisations, 75 did not receive the information while 4 were non response. And no respondent failed to state any of the cultural organisations. **Figure 5.1.8.1.** highlights these statistics.



**Figure 5.1.8.1.**

Lastly, in the bid to meet the first objective of identifying sources of information regarding Zambia’s cultural identity the public had access to, a cross- tabulation involving the same variable labels of age, sex, level of education, occupation, nationality and period of stay with access to Zambian Cultural Organisations was used. The research revealed that only 10 respondents out of 38 between the ages 18 to 26 years indicated often receiving information on Zambia’s culture and identity from Zambian Cultural organisations. Only 6 respondents out of 31 between 26 to 35 years often received the information while only 5 out of 29 respondents between 36 and above often received the information.

11 males out of 53 indicated often receiving the information on Zambia’s culture and identity from Zambian Cultural Organisations while females were 10 out of 47. As regards the level of education, the cross tabulation also unveiled that only 2 respondents out 15 with bachelor degrees often received information on Zambia’s cultural identity. While 18 respondents out of 83 with secondary and above indicated often receiving the information. The only respondent with a primary certificate indicated not also often receiving information from Zambia Cultural Organisations. 10 out of 45 employees indicated often receiving cultural information from cultural organisations, 2 out of 17 self-employed respondents cited often receiving from this channel while 2 were non- response. In addition, 20 out of 96 respondents of Zambian origin indicated often receiving cultural information from this channel. The two non- Zambian respondents also indicated not often receiving cultural information from this channel while 1 was a non- response.

Similar to brochure and magazine and internet receivership, the number of years one has stayed in Livingstone was not reflective to cultural oriented organisations as only 11 out of 58 against 44 who had stayed in Livingstone for more than ten years, then 5 out of 21 for those who had stayed in Livingstone between 5 to 9 years indicated often receiving cultural information from this channel. While only 2 out of 14 who had stayed in Livingstone between 2 to 4 years indicated receiving cultural information from this channel. 3 out of 7 who had stayed in Livingstone for less than one year cited receiving cultural information from cultural organisations. (See table 5.1.8.2.).

<b>Cross tabulation of Access to Zambian Cultural Organisations with age, sex, level of education, occupation, nationality and period of stay</b>					
<b>Count</b>					
		<b>Which channel do you often receive information about Zambia's culture (b) Zambian Cultural Organisations</b>			
		Yes	No	No response	<b>Total</b>
<b>Age</b>	18 to 25years	10	27	1	38
	26 to 35years	6	23	2	31
	36 & above	5	23	1	29
	Non response	0	2	0	2
<b>Total</b>		21	75	4	100
<b>Sex</b>	Male	11	39	3	53
	Female	10	36	1	47
<b>Total</b>		21	75	4	100
<b>Level of Education</b>	Primary	0	1	0	1
	Sec & above	18	61	4	83
	Degree & above	2	13	0	15
	None of above	1	0	0	1
<b>Total</b>		21	75	4	100

<b>Occupation</b>	An employee	10	33	2	45
	Self-employed	2	14	1	17
	None of above	7	27	1	35
	Non-response	2	1	0	2
<b>Total</b>		21	75	4	100
<b>Nationality</b>	Yes	20	73	3	96
	No	0	2	0	2
	Non response	1	0	1	2
<b>Total</b>		21	75	4	100
<b>Period of Stay</b>	Less < a year	3	4	0	7
	Between 2 to 4years	2	11	1	14
	Between 5 to 9years	5	16	0	21
	More > 10years	1	44	3	58
<b>Total</b>		21	75	4	100

**Figure 5.1.8.2. Cross-tabulation of access to the Organisation & demographic variables**

**Figure 5.1.8.3.** shows data of findings giving names of organisations where respondents learn cultural identity information: Only 11 out of 100 respondents cited that they receive cultural heritage information from National Heritage Conservation Commission.



**Figure 5.1.8.3. Illustration of Access Type**

#### **5.1.8.4. Qualitative responses on messages learnt from Cultural Organisations**

- Respect for adults and others
- Values and morals of the Tonga
- Decency of the Zambian culture
- Participation in cultural practices
- History helps us live by our culture
- Pride and patriotism; Historical context and originality
- Teaching young ones how to dress
- Teaching young ones to be good and responsible parents
- Cooking of certain traditional foods and dances
- Sticking to our traditions to avoid the spread of HIV; dangers of having many sexual partners
- Usage of condoms
- Respect for natural resources; conservation of natural resources
- Dangers of copying other people's cultures
- Teaching learners on what is important to communicate
- Giving learners necessary communication skills
- Marketing of Zambia as a tourist destination; Zambia the Real Africa
- Assistance to the vulnerable

#### **5.1.9. Adequacy of disseminated Cultural information**

As regards the adequacy of receiving cultural information from Zambian cultural heritage, 28 respondents indicated that they receive adequate information on Zambian cultural heritage from cultural organisations, 62 respondents indicated that they did not receive adequate information while 10 were a non- response.

However, from the 28 respondents who cited that they received adequate cultural information from cultural organisations, 6 were unable to state even one cultural resource found in Zambia. While 41 respondents who cited that they did not receive adequate information on cultural heritage were able to give examples of cultural resources. In addition, 14 respondents out of 28 who cited that they received adequate cultural information from

cultural organisations were not able to list messages or information learnt from these organisations.

## **5.2. National Heritage Conservation Commission Communication Messages, Channels and Strategies**

This section endeavours to present findings so as to answer objectives two and three of identifying the key messages about Zambia's cultural identity that National Heritage Conservation Commission disseminates as well as identifying its communication channels and strategies.

It is important from the outset to state that NHCC is still in the process of formulating a Communication Strategy plan as was cited by Mr.Kanguwa, the Communication and Marketing National personnel based at the NHCC National headquarters in Lusaka. Nonetheless, this is precisely interpreted to mean NHCC has no Communication Strategy plan. However, this is not to state that NHCC has no communication channels and strategies and key messages.

The major communication strategies NHCC uses to disseminate cultural heritage information are: community mobilization, participatory methodology, trainings, workshops, radio/ T.V programmes, photo visitation and report writing.

As was noted by Mr. Zulu, the Education Officer at Livingstone NHCC offices, NHCC uses the following communication channels: Radio in Livingstone; Radio Mosi-oa-tunya and Zambezi FM, which is a 13 weeks programme discussing many cross-cutting issues; T.V, undertaken at times, the recent one was a 2 year Heritage trail presented by Luckson Ntani on ZNBC T.V 2; Educational Quiz, undertaken on days like World Tourism day, in accordance with the theme of that year; and Exhibitions, at events such as trade fairs, agricultural and commercial shows.

For schools, the formulation of Heritage clubs that undertake among other things to keep the environment clean in heritage sites so as to promote a sense of ownership and management is one of the communication channels NHCC uses to disseminate culture and heritage information. The education officer, Mr. Zulu cited that 5 Heritage clubs in the following

schools in Livingstone and surrounding areas have been formed: Palm Grove basic, Linda secondary, Mukuni secondary, St Mary secondary, and Makamisho basic.

Out-door learning usually in form of educational tours are also offered by the Heritage Education office. The Curator of Railway Museum, Mr.Nasilele cited that recorded DVDs are also undertaken by NHCC as one such communication channel to disseminate cultural heritage information. He further cited making advertisements of free entries at heritage sites as strategy to entice the residents for an audience to sensitise them on heritage and cultural issues. Most notably is that Mr.Nasilele, the Curator of Railway Museum, cited the use of Open days as avenue to disseminate cultural heritage information. He further stated the placement of Internal Day for monuments and sites on the 18<sup>th</sup> of May as well is a strategy designed to remember monuments and hence forth put a value on ownership, preservation, conservation and restoration.

NHCC also communicates cultural heritage information through brochures and magazines, and annual reports. These usually have information on heritage sites, traditional ceremonies, NHCC vision, mission, mandate, achievements, intended goals and tourist resorts. Brochures and calendars are distributed to sister organisations like ZAWA, Tourism board, the museum and others as well as to different government departments. Annual reports are available to the public upon request.

The use of magazines is one vital communication channel NHCC employs to disseminate cultural heritage information. The Characteristics of the messages in magazines are basically on preservation, conservation and restoration; data collection techniques and mechanisms; research undertakings and education and enjoyment of Heritage resources. The communication content and style of persuasion include the use of vivid pictures about heritage sites and types (whether natural- ecology, geology and geomorphologic; cultural/historical- archaeology, anthropology, architectural, engineering and historic), and accommodation resorts accompanied with offered facilities. Heritage information is usually in the middle of the magazines.

While NHCC had magazines translated in local languages in the past, at present only the *Heritage Magazine* has a continuous production as it is produced twice in a year. Others are Cultural bulletins dealing with issues of cultural academics and professionalism, and special

heritage guidelines such as the *Guideline for Export and Collection* dealing with guidelines of removal of Heritage objects from Zambia.

Communication of cultural and heritage information through the internet is one communication channel becoming a common phenomenon as was cited by Mr Kanguwa, the Communication and Marketing personnel at NHCC National headquarters. Through a NHCC website, the NHCC Communication and Marketing personnel has an exchange of cultural heritage information with the audience. Concurrently, internet communication is also underway in communicating both official and cultural information within NHCC organisation. Other communication channels used within NHCC organisation are phones; notices on the notice board; and memos. The frequency of communication within NHCC is dependent on necessity and need.

#### **5.2.1. Qualitative responses of messages learnt from NHCC**

The 11 respondents out of 100 who recognized NHCC as the organization where they receive information cited the following:

- Respect for adults and others
- Cultural identity of ethnic groups; cultural dancing groups
- The way and process of certain ethnic groups; how they live and associate
- Cultural norms and values of different ethnic groups
- History of Zambia
- Preservation of historical information
- Preservation of cultural artifacts, objects for posterity for future generation
- Why certain towns and sites are named after certain individuals

#### **5.2.2. Challenges NHCC faces in Communicating Information on Cultural Identity and Heritage**

The findings also established that there are some challenges NHCC faces in disseminating information concerning Zambian cultural identity and heritage:

- Mr. Zulu, the Education Officer cited that the major challenge of NHCC is inadequate funding from government which has resulted into; non- functioning of Publicity and Marketing department in Livingstone to publish magazines in the local language and distribute to Livingstone audience; abandoning of heritage

radio programmes; non- accessibility to some heritage sites; less research conducted to authenticate new heritage sites, this was also echoed by Mr. Kamwi, the Archival Assistant at NHCC Laboratory and Documentation Centre in Livingstone; less monetary resource to attend international heritage and cultural conferences; and lack of educational tours for students to and fro heritage sites to learn, appreciate and enjoy heritage. Mr. Zulu, the Education Officer NHCC also cited the lack of adequate information to policy makers to appreciate heritage hence allocate enough funding.

- Mr. Kabwima, Documentalists at NHCC Laboratory and Documentation Centre in Livingstone cited lack of internet facilities to communicate information about sites, and cardinal information on preservation, conservation and restoration as one of the challenges.
- Mr. Nasilele, the Curator, Railway Museum highlighted lack of vicious marketing strategies to sell Zambia's various heritage, and to have sustainable cost- sharing management plans with stake-holders and the public as one challenge to NHCC.
- Absence of institutions in Zambia to offer studies on Museums and heritage.

### **5.3. Cultural Heritage and Identity Knowledge**

In a bid to achieve the objective of determining the extent of cultural knowledge the Zambian citizens have towards Zambia's culture and cultural identity the variable label of education was used together with some concerns on cultural heritage and cultural identity.

The level of education cross-tabulated with cultural aspects of whether firstly, language, artifacts and territory are all part of culture, secondly as well as understanding of aspects of cultural identity: firstly, 71 respondents out of 83 with secondary education and above agreed that language, artifacts and territory are all parts of culture, 14 out of 15 with bachelor's degrees and above also agreed, the only respondent with a primary certificate equally agreed while 1 was a non- response.

Regarding the understanding of cultural identity, 13 respondents out of 15 with bachelor's degrees and above agreed that cultural identity is the sense of one's culture, 54 out of 83 with secondary and above education qualification also agreed, however, twenty (20) respondents in this category did not agree. Yet, the only respondent with a primary certificate agreed. (See **table 5.3.1.**)

<b>Cross tabulation of Level of Education and Cultural Knowledge aspects</b>							
<b>Count</b>							
		<b>Language, artifacts and territory are all part of culture</b>					<b>Total</b>
		<b>Yes</b>	<b>No</b>	<b>Not sure</b>	<b>None of Above</b>	<b>Non-response</b>	
<b>Educational level</b>	Primary	1	0	0	0	0	1
	Secondary	71	3	6	1	2	83
	& above	14	0	1	0	0	15
	Degree & above	1	0	0	0	0	1
	87	3	7	1	2	100	
<b>Total</b>							
		<b>Cultural Identity is your own sense of your only culture</b>				<b>Total</b>	
		<b>Yes</b>	<b>No</b>	<b>No response</b>			
<b>Educational level</b>	Primary	1	0	0	1		
	Secondary	54	20	9	83		
	& above	13	2	0	15		
	Degree & above	1	0	0	1		
	87	22	9	100			
<b>Total</b>							

**Figure 5.3.1. Cross-tabulation of Education level & Cultural knowledge**

### 5.3.2. Qualitative responses on Cultural Identity

One major explanation was requested from the respondents to determine the extent of their knowledge as regards culture and cultural identity. These are reasons why they thought that cultural identity is the sense of one's culture. Pertaining to cultural identity being the sense of one's' culture the following reasons were given by the respondents:

- Behaviours are according to cultures
- One is aware of his/her culture and the values that come with it
- Cultural practices we do identify us; reflects our beliefs and way of life
- Culture has to do with where one comes from
- Culture identifies a person in a society and which community he/she belongs to
- A sense of one's culture acts as a unifying factor because not only does it depict individualism, it gives a common ground for communication within related cultures
- It is a benchmark for each individual's requirement differentiating him/her from others in his/her behaviours
- One has a sense of his/her environment when he/she interacts effectively with it as culture is the way of life
- No one can know anything without first knowing his/her culture
- Cultural identity is part of our culture
- Sense of ones' culture gives him/her a sense of belonging
- Culture has stipulated rules and guidelines (codes of behavior, practices and beliefs)

The following are the responses on cultural identity from structured interviews:

*“Tangible and intangible things of people from time to time per tradition”*

*Medical doctor, Blood bank, Livingstone General hospital*

*“Way somebody dresses in relation to culture and behaviour”*

*Dentist, BatokaBoma hospital*

*“What that society upholds and how it relates to the same; if one is wearing a certain dress, he or she will uphold the norms of that society”*

***Mr Zulu, Education Officer, NHCC Livingstone***

*“Specific features which are part or pointers to show the unique-ness of a group; stress-able activities”*

***Mr.Nasilele, Curator, Railway Museum, Livingstone***

*“Unique aspects of a particular group of people; what and how they do certain activities traditionally”*

***Mr Nyambe, T. Assistant Keeper of Ichthyology, Livingstone Museum***

With regard to cultural heritage, the following are the responses from structured interviews:

*“Aspects of the society which are what they believe and identify themselves with; norms, intangible and non- transferable; but can be copied or transmitted”*

***Mr. Zulu, Education Officer, NHCC, Livingstone***

*“Sum total of way of life; Traditional products or things that make up culture; products of traditions and customs”*

***Mr.Nasilele, Curator, Railway Museum, Livingstone***

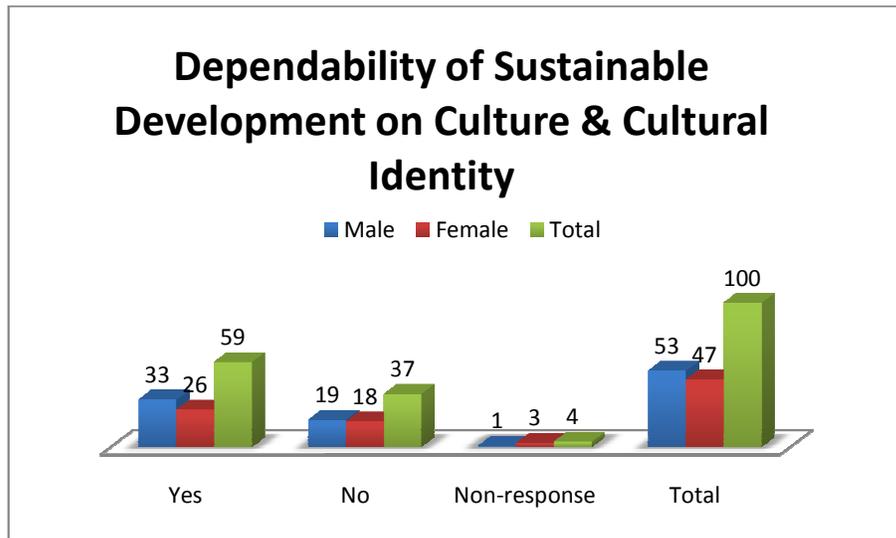
Most notable, Mr Nyambe, Livingstone Museum cited that there is a thin or microspic difference between cultural identity and cultural heritage as the portrayed culture is cultural identity, and the portrayed culture from generation to generation is cultural heritage.

#### **5.4. Developmental values**

In order to determine whether the Zambian citizens have positive cultural developmental values regarding Zambia’s cultural identity the variable labels of sex and level of education were used together with aspects interpreting cultural developmental values.

The findings of a cross-tabulation of sex and variables dealing with cultural developmental values showed that as regards whether sustainable development depends on cultural identity,

33 out of 53 male respondents and 26 females agreed that sustainable development depends on cultural identity. And whether cultural products or things people buy from the market have language, only 3 males out of 53 and 3 females out of 47 disagreed. (See figure 5.4.1.)

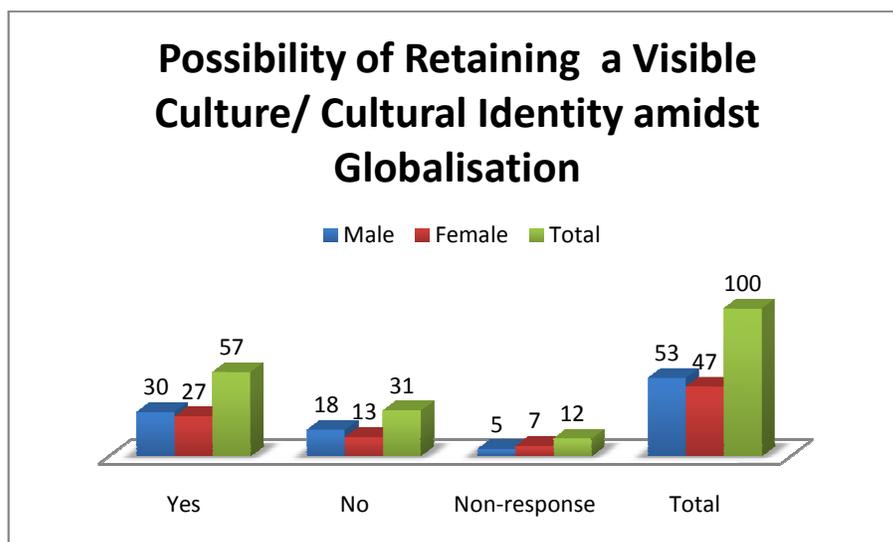


**Figure 5.4.1. Sustainable development & Cultural Identity**

Commenting on the connection between culture and development, Mr. Nasilele, Curator of Railway Museum stated that there is no effective economy which is planned without consideration of the cultural attributes of a society. Sustainable development is a springboard of people’s acceptance. Cultural approach to development is the best as it considers the cultural aspects of the people; development must be tailored to suit the group or people.

Mr. Nyambe, *Assistant Keeper of Ichthyology*, Livingstone Museum, on one hand cited that countries that have embraced a new culture have had turn-overs in development. Nonetheless, he stated that a meaningful development is arrived at when it meets the daily needs of the people. And that it is cardinal to develop a country’s culture by finding developmental issues that facilitate its cultural heritage as well as economic growth.

In terms of whether it was possible for Zambians to retain a visible and obvious cultural identity amidst so many foreign goods and productions, 30 males against 18, and 27 females against 13 indicated that Zambians were still able to retain their cultural identity despite the advent of globalisation. This information is given in **figure 5.4.2.**



**Figure 5.4.2. Globalisation & Cultural Identity Visibility**

Mr Nyambe, *Assistant Keeper of Ichthyology*, Livingstone Museum commenting on what the advents of globalisation has brought about in Zambia stated that globalisation in Zambia has brought about needed and unneeded information; both students and other Zambian people can access information to facilitate their education and businesses respectively. Equally, both students and other Zambian people can still access vices such as desire to watch pornographic programmings, indulge in drugs and drinking alcohol or/and indoctrination into gayism. He further cited that nowadays some people perceive norms like initiation ceremonies as evil despite them embracing cultural practices that may reduce the spread of HIV and AIDS in Zambia.

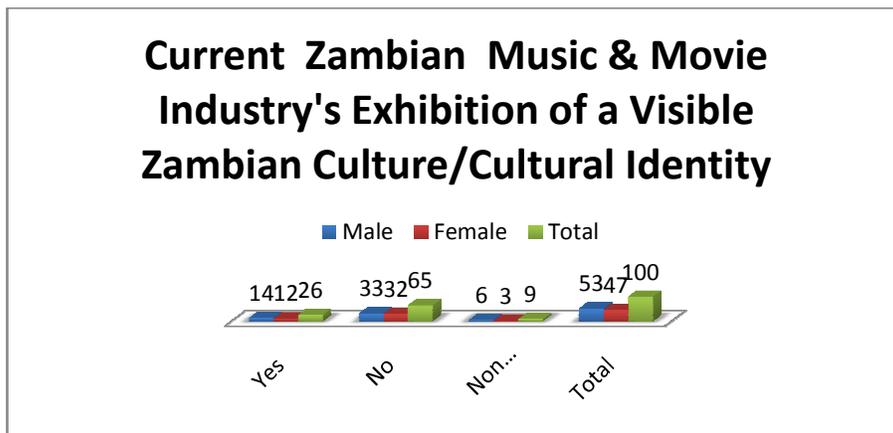
*“DVDs in Zambia have not only exposed different cultures to the young ones but also transmitted them; young ones do not only watch but embrace and mimic what they see in movies”*

***Mr Nyambe, Assistant Keeper of Ichthyology, Livingstone Museum***

Mr. Nyambe further cited that the situation is severe in elite homes. Family members have become isolators with no proper relationships between children and parents as more time is spent either watching movies or attending to provisions on the internet neglecting family unity.

On the one hand, Mr.Nasilele, Curator of Railway Museum cited two positions pertaining to the impact of globalization in Zambia. He stated that globalisation through the internet has enabled the Zambian culture to be picked up easily world-wide since promotion, movement and communication is now very easy. On the other hand, Mr.Nasilele pointed out that globalisation has had a toll on pupils especially on their ability to write correct spelling largely due to writing of SMS (short message system) on phones, and presence of computers using American system.

However, when the respondents were asked whether the current Zambian music and movie industry portrayed a visible and obvious Zambian cultural identity, most male and female respondents indicated that it did not. 33 male respondents and 32 female respondents held this position. (See figure 5.4.3.)



**Figure 5.4.3. Zambian current music & movie industry & Cultural Identity**

Regarding a cross-tabulation of the level of education and the developmental values in a bid to meet the objective of determining the extent of cultural developmental values pertaining to Zambia’s cultural identity showed that 49 out of 83 respondents with secondary and above qualifications indicated that sustainable development indeed depends on cultural identity. 8 with bachelor’s degrees and above out of 15 also viewed sustainable development as dependent on cultural identity and so did the only respondent with primary certificate.

In terms of whether cultural products or things people buy from shops or markets, pharmacies have a language, the following were the findings as regards those who agreed: 71 respondents with secondary and above; 13 with bachelor’s degrees and above; 1 with primary certificate; and 1 non-response. 86 respondents altogether agreed.

The developmental value of whether it is possible for Zambians to still have a strong and visible cultural identity amidst so many goods and productions showed that 44 respondents with secondary and above qualification said it was still possible, 12 respondents with bachelor degrees and above thought so, and 1 was a non-response.

The findings on whether the current Music and Movie industry portrayed a visible and strong cultural identity showed that only 10 out of 38 respondents between the ages 18 to 25 years felt the current Zambian music and movie industry portrayed a visible and obvious Zambian cultural identity, 6 out of 31 respondents between the ages 26 to 35 years also felt the same. However, 10 respondents out of 29 between the ages 36 and above disagreed that the current Zambian music and movie industry does not portray a visible and obvious Zambian identity. These statistics are highlighted in **figure 5.4.4**.

<b>Cross tabulation of age and Cultural Developmental values</b>					
<b>Count</b>					
		<b>Sustainable development depends on cultural identity</b>			<b>Total</b>
		Yes	No	Non-response	
<b>Educational level</b>	Primary	1	0	0	1
	Secondary & above	49	30	4	83
	Degree & above	8	7	0	15
	None of Above	1	0	0	1
<b>Total</b>		59	37	4	100
		<b>Cultural products or things we buy from the market have a language</b>			<b>Total</b>
		Yes	No	No response	
<b>Educational level</b>	Primary	1	0	0	1
	Secondary & above	71	5	7	83
		13	1	1	15

	Degree &	1	0	0	1
above		86	6	8	100
	None of				
Above					
<b>Total</b>					
		<b>Is it possible for Zambians to remain with a visible and obvious cultural identity amidst so many foreign goods and production on the Zambian market?</b>			
		Yes	No	No response	<b>Total</b>
<b>Educational level</b>	Primary	0	0	1	1
	Secondary &	44	29	10	83
above		12	2	1	15
	Degree &	1	0	0	1
above		57	31	12	100
	None of				
Above					
<b>Total</b>					
		<b>Does the current Zambian music and movie portray a visible and obvious Zambian identity</b>			
		Yes	No	No response	<b>Total</b>
<b>Educational level</b>	Primary	0	1	0	1
	Secondary &	21	55	7	83
above		5	9	1	15
	Degree &	0	0	1	1
above		26	65	9	100
	None of				
Above					
<b>Total</b>					

## **Figure 5.4.4. Cross-tabulation of Age & Developmental Values**

### **5.4.5. Qualitative responses on developmental values**

The explanation from the respondents in terms of determining whether the Zambian citizens have positive cultural developmental values regarding Zambia's culture and cultural identity, the variables used were on cultural products, sustainable development, music and movie industry and globalisation.

With regard to finding out whether cultural products or things people buy from shops, the markets or pharmacies have a language, it is important once again to state that most respondents agreed. The overwhelming reasons advanced by respondents were:

- Each item has a name and a name has meaning
- Products represent something
- Labels gives the products an identity
- There is no way a product can be made without a background (identity)
- Labels convey a linguistic message
- Goods have distinct engraving conveying a meaning
- Everything we buy has a purpose in our lives, has a use and meaning
- Business has a language when one communicates about the product he/she is conveying the language of the product
- Everything around us communicates something about something (Non-verbal communication)
- Language helps you to know the contents of the products
- Some products have special duties to perform according to cultures; depicting their originality
- Products have specific curing abilities for specific diseases
- Style of packaging and information/instructions for prescription on labels communicates to the consumer
- Cultural products like artifacts remind us about our past lives
- Depict a heritage hence reinforce previously acquired knowledge
- Interpret culture and living standard of people
- There are materials that only identify a group of people
- Products make people speak out what they love about the product

In terms of whether sustainable or continuous development depends on culture or cultural identity, the respondents who agreed to this gave these reasons:

- Cultural practices of today determine where we are going; without knowing who we are how do we know the direction where we are going
- Culture helps facilitate beliefs and practices that enable development
- Cultures determine what people will accept and reject
- Sense of belonging as a result of culture enables people to be focused in attaining specific goals
- With cultural identity people have a consistent way of doing things
- Loss of cultural identity and culture(cultural roots) leads to loss of morals which consequently leads to corruption inhibiting meaningful development
- Culture of a society is its ideas, the ideas which we go on using for sustainability
- Sustainable development includes indigenous knowledge
- Certain cultural activities sustain the environment
- Some developments in rural areas depend on cultural identity
- Cultural behaviours encourage investors
- Meaningful development can only be achieved when cultural identity is upheld
- Common ways of doing things lead to having a unified way of productivity
- Participation and co-operation of chiefs bring moral development
- Zambia's development depends on its raw materials and natural resources
- Zambia sells its traditional activities, agricultural products and others for foreign exchange
- Dependency syndrome kills cultural heritage of the nation; adopting western cultural tendencies forces a nation to depend on western conditions for sustainability
- Development starts at individual level and then goes to the community
- As Zambians we have individual problems that need Zambian solutions

On the contrary, the respondents who cited that sustainable development does not depend on cultural identity and culture advanced the following reasons:

- Scientific research and meaningful development (industrial development) is independent of local culture

- Most of the things that help Zambia develop do not acknowledge culture
- Some developmental projects are not related to culture
- Everything has become so westernized so culture has less influence on sustainability
- It is a global world if we stick to our culture we remain behind
- Development currently is linked to globalization, culture promotes continuity in isolation
- Culture should be dynamic and inclusive towards change
- Certain cultural practices slow down development
- Sustainable development comes from hard work and not culture
- Development comes from usage of resources and not culture
- It takes economies of scale and people who think right to use the country's resources for sustainability

Lastly in the bid to determine whether Zambians have positive cultural developmental values a variable label focusing on globalisation was used; whether despite the presence of so many foreign goods on the *Zambian* market, it was still possible for the *Zambian* citizen to remain with or still have a strong and visible cultural identity. The respondents who cited that it was not possible for *Zambian* citizens to still have a strong and visible cultural identity amidst so many foreign goods and productions on the *Zambian* market stated the following reasons:

- Zambians are full of imitation hence the presence of foreign goods and productions will be imitated by the *Zambian* citizens (Western wedding)
- Western goods have very high specified details, hence forcing Zambians to forget their culture
- Almost everything is imported thus not possible to still have our strong and visible cultural identity
- Infiltration of foreign goods inhibits the ability of individuals to identify with their own culture
- Zambia needs to limit foreign goods on the *Zambian* market

On the contrary, many respondents who cited that despite the presence of foreign goods and productions on the Zambian market, Zambians can still remain with or have a strong and visible cultural identity advanced the following reasons:

- Maintaining a strong cultural identity gives less room for significant change
- Zambian people need to maintain a mindset that Zambian products are good
- One needs to regard local products as superior, important and original
- One should merely balance their attitude towards both
- It is possible as long as we choose what is best for us
- It is possible if as Zambians we firmly believe in who we are as a people and a nation
- We still practice old ways we do not live like people in the movies
- Most Zambians believe in propagating their culture and lowering foreign cultures
- Possible if Zambians sell their products at a reasonable price

## **5.5. Conclusion**

This chapter has highlighted the major findings of the study by providing an analytical presentation of results meeting the demands of the objectives and research questions through the use of quantitative and qualitative methods. In summary, the findings have shown that cultural organisations established by government are not disseminating enough information on culture and cultural identity. This was so evident when it came to finding out how many people do often receive information from NHCC. Nonetheless, the findings have shown that despite NHCC meeting certain crucial limitations to information dissemination, the information it disseminates to a large extent is in line with its mandate. However, the findings have also shown that there exists a gap between the understanding of culture and holistic development, its overlapping yet core characteristics such as socio-economic aspects of culture. It is these issues that provide a formidable point of departure for the discussions of findings in the next chapter.

## CHAPTER SIX

### DISCUSSIONS OF THE FINDINGS

As has been cited in chapter 5, in a bid to identify sources of information regarding Zambia's cultural identity the public had access to, the variable labels of sex, level of education, occupation, nationality and period of stay were used to determine whether they were a factor in terms of the type of channels the public had access to. As was shown in **figure 5.1.5.2**, the findings established that T.V and radio had the largest number of respondents (84) receiving and learning information about Zambia's cultural identity. Apart from being the largest group, the respondents between 18 to 25 years received more cultural information from T.V and radio. The respondents between 25 to 26 years were surpassed in terms of accessing T.V even by the respondents between the ages 36 and above.

It is important to state that the period of stay in Livingstone was not only a factor to T.V and radio receivership but also to other types of access. Like was established in Chapter five that there was ascendancy in all the types of access in accordance with how long one had stayed in Livingstone. The respondents who had stayed in Livingstone for more than 10 years had more access to cultural information than those who had stayed for less than a year: 46 respondents against 7 for T.V and radio; 10 against 2 for brochure and magazine receivership; 4 respondents against 1 for internet access; and 11 against 3 for access to cultural organisations. This is perhaps because those who had stayed in Livingstone for more than ten years knew the location of certain cultural organisations as well as the timing for cultural programmes on T.V and radio.

The findings established in chapter five on low brochure and magazine receivership with regards to NHCC's lack of adequate funding as was exemplified by Mr. Zulu, the Education Officer, had led to the non-functioning of the Publicity and Marketing department in Livingstone. Therefore, the placement of the department in Lusaka has had a toll on the manner in which the *Heritage Magazine* is produced, distributed, and to who and which audience receives it.

The study has shown that with regard to receivership of cultural information on the internet, the low access highlighted by Mr.Kanguwa, the Marketing and Publicity personnel, is that firstly NHCC had just opened a website where there is an exchange of cultural heritage information between NHCC personnel and the public. Thus, this is a new innovation which

probably only a few people were aware of. Secondly, even if the website was in existence for a few years, many Zambians still have problems with operating computers and technicalities on the internet as was illustrated by MambweElastus Jr. (2012, p.84) in his dissertation entitled *The Impact of the New Media on Journalism and News Dissemination in Zambia-The Case Study of the Internet* "However, further positive impact has been inhibited by factors such as the lack of access to internet facilities; the cost of accessing the internet and other communication technologies, and the lack of training on how to use these new communication technologies."

However, while the internet is a new phenomenon, NHCC and other cultural organisations have been in existence for so long, and for NHCC, since 1959. Therefore, as facilitated by the findings only 11 respondents out of 100 were aware of the existence of NHCC explaining less accessibility of NHCC and other cultural organisations.

The findings in Chapter five have shown that the level of education was a factor with regard to understanding a number of elements of culture and cultural identity, and on developmental values. Majority of those with bachelor's degree responded positively on aspects of culture and cultural identity precisely on whether language, artifacts and territory are part of culture, on whether cultural identity is the sense of one's culture, and on whether Zambian sustainable development depends on culture and cultural identity. Chapter five had also shown that the only respondent with 36 years and above equally demonstrated great understanding on culture and cultural identity as well as on developmental values towards culture and cultural identity.

It is notable and important to state that even as it has been established that education was a factor in understanding elements of culture and cultural identity, when it came to finding out from the respondents whether it was possible for Zambian families to use foreign languages in their homes and still be able to have a strong and visible cultural identity, the majority of degree holders thought so. 13 out of 15 respondents with bachelor's degree and 42 out of 83 respondents with secondary and above education qualification cited that. This shows disagreements or glaring understanding of culture and cultural identity with their initial indication that language, artifacts and territory are part of culture. 14 respondents out of 15 with bachelor's degrees and 71 respondents out of 83 cited as highlighted in **figure 5.3**. Therefore, the study's findings demonstrate severe need for people to be availed with

cultural information so that they understand the interplay of all vital elements of culture in promoting or uplifting Zambia's culture and cultural identity.

What is also notable is that there was also a split of cultural opinion and level of cultural understanding between the respondents regardless of their level of education when it came to whether sustainable development depends on culture and cultural identity. And whether it was still possible for Zambians to have or remain with a strong and visible culture and cultural identity amidst so many foreign goods and products. **Figure 5.4.1** has shown that 8 respondents with bachelor's degrees agreed that sustainable development depends on culture and cultural identity against 7 who did not. So did 44 respondents with secondary and above qualifications against 29 who did not. Similarly, when it came to whether it was still possible for Zambians to have or remain with a strong and visible culture and cultural identity amidst so many goods and products on the Zambian market, 12 respondents against 2 with bachelor degrees thought it was possible as well as 49 respondents against 30 with secondary and above qualifications, so did the only respondent with a primary certificate.

The fact that a significant number of respondents regardless of their level of education did not comprehend that sustainable development depends on culture and cultural identity shows that the concept and interplay of culture and cultural identity in a society and nation is elusive to many Zambian people or has not been explained fully by cultural organisations. This will be fully exemplified when NHCC is discussed in detail.

Undoubtedly, what was also notable in chapter five was with regard to quality, content, direction and meaning, presentation and packaging, accessibility, nature of themes and durability of Zambian goods and products bordering on cultural production and products of music, movies and traditional herbal. Chapter five has shown that the current Zambian music and movie industry does not portray a Zambian cultural identity. Sixty-five (65) cited the low standard in terms of quality, content, direction, meaning, presentation, packaging, themes, durability and less accessibility of Zambian products and goods. This means that for Zambian cultural goods and productions to meet the expectations of the Zambian market and abroad as well as for them to promote a Zambia's National Identity, the above factors need to be taken into serious consideration.

The findings from **figure 5.4.4** further explain the cited low standard in terms of quality, content, direction, meaning, presentation, packaging, themes, durability and less accessibility of Zambian products and goods as having created a gap in acquisition of Zambian cultural

goods and production against foreign ones. 86 respondents (86 %) across aspects of age and level of education responded positively that cultural products or things we buy from the shops, the markets or from pharmacies (drugs) have a language. Therefore, since most respondents feel that the only obstacle pertaining to respondents' perceptions and attitudes borders on the presumed low standard of local cultural products as highlighted in chapter five then issue of working on the image of local products becomes a delayed necessity so that *Zambian cultural identity* is promoted.

On the other hand, Chapter five has also shown that some qualitative responses from respondents regarding foreign products and goods showed that in some incidents most *Zambian's* mind set has been made to believe that western commodities and products are of a higher standard than local ones.

What was more notable in the same vein of cultural products was with regard to Chinese herbal and other foreign medicines, and the *Zambian herbal* was emphasised by a medical practitioner at **Livingstone General hospital blood bank** who stated that while *Zambian herbal* has also worked wonders in the past, lack of medical preciseness has brought about casualties in the past. The Medical doctor stated that lack of technical advice in terms of precise medical diagnosis to enhance correct dosage and treatment has led to many people to be treated for wrong illnesses and diseases. However, he exemplified the viability of *Zambian herbal* under correct technical advice by citing that some percentages of anti-malaria drugs *ChanaChikona (Mululwe, in Tonga)* comes from a herb used for treatment of malaria. Another is *Aloe vera* locally known as *Tembusha*.

In terms of meeting the third objective which endeavoured to determine the validity or relevance of messages about *Zambia's* cultural identity that NHCC communicates, chapter five has shown that the characteristics of the messages NHCC disseminates are basically on: preservation, conservation and restoration; data collection techniques and mechanisms; research undertakings ;and education and enjoyment of Heritage resources. These messages are in line with the mission, vision and mandate of NHCC. Therefore, when undertaken efficiently and effectively, they do and would promote *Zambia's* cultural heritage and identity. The findings have also shown that the eight qualitative responses given by the eleven respondents who were able to name NHCC as the organisation where they learn and receive cultural information indeed fall within NHCC's mandate as a statutory body charged with the responsibility of conserving *Zambia's* natural and cultural heritage for research,

education and enjoyment of all the people now and in future. This can be demonstrated in the following responses from the 11 respondents:

- Respect for adults and others (Cultural heritage- anthropology)
- Cultural identity of ethnic groups; cultural dancing groups (Cultural heritage, anthropology)
- The way and process of certain ethnic groups; how they live and associate (cultural heritage(Cultural heritage, anthropology)
- Cultural norms and values of different ethnic groups (Cultural heritage, anthropology)
- History of Zambia (Cultural heritage, historic)
- Why certain towns and sites are named after certain individuals (Cultural heritage, historic)
- Preservation of historical information (Cultural heritage)
- Preservation of cultural artifacts, objects for posterity for future generation (Natural heritage)

Even before NHCC's mandate is discussed further in line with the findings, it was observed from respondents' qualitative responses that one cardinal mandate of NHCC were not cited by any of the respondents: Preservation of national sites and historic monuments. This was shocking because Zambia, to be precise Livingstone, is the home of one of the Seven Wonders of the World, not only a national heritage but a World heritage site: the Victoria Falls.

The findings from Chapter five as regards data collection techniques and mechanisms as well as on research have shown that with the establishment of Documentation and Laboratory Centre in Livingstone, NHCC has done a commendable job despite the limitations of finance. Apart from housing a library open to the public, the Archive section and laboratory are good research avenues for scholars and other researchers not affiliated to NHCC. Nonetheless, the findings have established that on education and enjoyment, in a bid for NHCC to actualise its mandate more communication needs to be done. Only 40 respondents were able to cite cultural resources found in Zambia: 11 of these respondents citing learning and receiving cultural information from NHCC. Rationally, one can only fully enjoy (enjoyment, in NHCC's mandate) if he or she fully knows about a resource or is educated (education, also in

NHCC's mandate) about major parameters that enhance its full enjoyment, preservation and sustainability.

The findings have established that while formulating communication objectives that focus on promoting education and enjoyment of Heritage resources through NHCC Strategic Management Plans such as creating heritage awareness and publicity; enhancing awareness of and market heritage resources; improve access to roads to heritage sites; encourage local community participation in the conservation and to concession Heritage resources for sustainable utilisation, more communication of Zambia's cultural heritage needs to be done.

Interestingly as well as demonstrating an objective direction that NHCC has is that even as it has been established that one of NHCC's communication objective endeavours to promote sustainability of Heritage resources, so does NHCC's Goal Statement and Mission statement. In fact, NHCC's Mission Statement does not only focus on promoting sustainability of Heritage resources but also endeavours that in the process a National Identity is arrived at responding to the focus of Zambian National Cultural Policy (Chanda 2010, p.19). However, in spite of this objective direction undertaken by NHCC in its planning, sustainability of these Heritage resources is somehow inhibited because as shown in chapter five, most residents are not only aware of NHCC's Mandate, Vision, Goal Statement or/and Mission Statement, but are also not aware of Zambia's cultural resources to have a sense of ownership in the enjoyment, conservation and management so as to enhance their sustainability.

Chapter five has also shown that when it came to finding out from the respondents whether Zambia's sustainable development depends on culture and cultural identity, a large number of respondents replied negatively. This was further shown through their qualitative responses as regards the same. This indicates that while sustainability of Heritage resources is cardinal to NHCC like has been established, there exists a gap in residents' understanding of culture holistically and its reflective impact on all areas of human endeavour to enhance sustainability.

Based on the findings from the study, as illustrated in chapter five, the major communication strategies which NHCC uses such as community mobilisation, participatory methodology, trainings, workshops, radio/ T.V programmes, photo visitation and report writing are effective as long as necessary logistics like finance or/and low cost sharing implementation mechanisms are taken care off. As was cited by Mr. Zulu, the Education Officer, Heritage Office in Livingstone, the formulation of Heritage clubs, conducting of education tours on

special days like Tourism Day and competitions in form of Quiz is an effective strategy to communicate a sense of ownership, preservation, conservation and restoration in the young generation to sustainably enjoy Heritage resources. Another effective strategy and channel NHCC uses is to participate in Trade Fairs as well as Agricultural and Commercial shows where there is a big audience to disseminate Zambia's cultural heritage and identity.

Mr.Nasilele, the Curator of Railway Museum cited effective strategies that have become communication of Heritage information avenues like the advertisement of free entries at Heritage sites on Open day where apart from only enjoying Heritage resources, communities participate in managing Heritage resources. These Open days are not only an avenue for community participation but cultural heritage information is disseminated both verbally and through the use of recorded DVDs. Another strategy as cited by Mr.Nasilele is the placement of Internal Day for monuments and sites on the 18<sup>th</sup> of May as remembrance of monuments in Zambia. Consequently, this puts a value on ownership, preservation, conservation and restoration in the minds of the residents.

The establishment of Documentation and Laboratory Centre is both an effective strategy and a communication channel as research is undertaken and stored on Heritage sites and heritage types so that the general public and scholars have access to necessary cultural heritage data. The periodical production of the *Heritage Magazine* whose communication content and style of persuasion includes the use of vivid pictures about heritage sites and types, and advertises Zambia' accommodation resorts accompanied with offered facilities is another effective strategy NHCC uses to disseminate information. While the findings have shown that many Livingstone residents do not receive the Magazine, nevertheless, the strategy of putting cultural heritage information on brochures and calendars supplements the accessibility gap. When it comes to the safeguarding of artifacts, relics and other important and unique Zambian products or objects, the availability of a book *The Guideline for Export and Collection* avails personnel at critical border points to have necessary information so that objects that promote Zambia's cultural heritage and identity do not illegally leave the country.

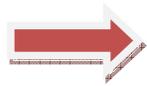
As shown by the findings, the introduction of a website on the internet by NHCC where there is exchange of cultural information about Zambia in Zambia and to citizens leaving in the

diaspora is an effective channel of communication as well as a strategy to disseminate information about Zambia's cultural heritage and identity.

### **6.1. Logic Model: Effective analysis**

Regarding objective five which endeavoured to establish the effectiveness and appropriateness of communication channels and strategies NHCC uses, a Logic Model was used to establish this. **Table 6.1.1.** highlights a Logic Model on communication strategies used in preserving Zambia's Cultural Identity and heritage as anticipated by NHCC from the 2008 strategic plan and Annual report.

Input	Activities	Output	Outcomes		
			Short-term	Intermediate	Impact
Education & Marketing department .Publicity Personnel . Training . Finance	-Train the public & stakeholders -Erect signposts & plaques -Establishment of a website radio programmes -Produce Heritage Magazine -Produce Heritage Publications in local languages -Form Heritage Clubs	-Public awareness of Heritage sites -Marketing systems of Heritage resources in place -Radio programmes & internet established -Heritage publication in local languages in place	-Public acquire knowledge about heritage sites & types -Public awareness on the mandate, goals & mission of NHCC -Public awareness on the key messages of NHCC -Public awareness of radio & internet receivership -Visitation & revenue collection -Marketing systems of Heritage resources	-Positive perceptions about heritage resources -Identification skills of heritage -Increased visitations & revenue collections -Exchange of heritage information via radio & internet -Community participation in NHCC mandate, vision & mission	-Continued visitation for education & enjoyment -Continued revenue collection -Sustainable community participation - More heritage identified for presentation
-	-Train local	-Trained local &	-Local committees	-Application of	-Sustainable



Professional staff -Finance -Training	committees in management & small scale entrepreneurship - Develop mechanism for cost & benefit sharing	private stakeholders in heritage resource management -Cost & benefit sharing mechanisms in place	acquire skills in heritage resource management -Acquisition of skills in cost & benefit sharing mechanisms -Governance & management structure strengthened, relationship & capacity built	heritage resource management skills in NHCC mandate/Goals -Application of Cost & benefit sharing by committees -Collaborative efforts in fulfilling the mandate/goals/mission of NHCC	application of resource management skills -Sustainable cost & benefit mechanisms with Committees -Sustainable collaborative efforts in the mandate, vision & goal of NHCC
-Finance -Training -Professional staff -Consultants -Technical Assistance	-Document heritage resources & traditional ceremonies -Establishment of electronic data base -Train relevant staff in data management -Establish mechanisms for internal networking & external collaboration in research	-Documentation of heritage resources -Electronic database established -Relevant staff trained in data base management -Mechanism for internal networking & external collaboration in research in place	-Availability of documentation on heritage & traditional ceremonies to the public & scholars -Availability of electronic database to the public -Heritage staff acquire knowledge in data base management -Awareness of mechanism for	- Application of knowledge on heritage resources - Skills application in data base management by heritage staff -Application of mechanisms for internal networking & external collaboration in research by heritage staff & stakeholders -Application of skills in Applied research in	-Sustainable e application of knowledge on heritage resources & traditional ceremonies -Heritage resources managed effectively & appropriately -Increased internal networking & external collaboration in research by heritage

	<ul style="list-style-type: none"> <li>-Establish multi-disciplinary applied research fund</li> <li>-Undertake applied research in heritage sites</li> </ul>	<ul style="list-style-type: none"> <li>-Applied research in heritage sites</li> </ul>	<ul style="list-style-type: none"> <li>internal networking &amp; external collaboration in research</li> <li>-Awareness of Applied research</li> </ul>	<ul style="list-style-type: none"> <li>heritage sites</li> </ul>	<ul style="list-style-type: none"> <li>staff &amp; stakeholders</li> <li>-Increased application of skills of Applied research in heritage sites</li> </ul>
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**Table 6.1.1. Logic Model on Communication Strategies in Preserving Zambia’s Cultural Identity & Heritage as anticipated by NHCC**

In trying to attempt to answer the effectiveness and appropriateness of communication channels and strategies NHCC uses to preserve Zambia's cultural heritage and identity using the Logic Model, firstly, the following questions bordering on education, publicity and marketing as planned in the Strategic plans for NHCC were used:

- (i) Where the inputs enough and timely?
- (ii) Where the activities implemented as planned? And which activities were implemented?
- (iii) How many residents cite that they have assessed, and what is the ratio?
- (v) Has the training made any difference?
- (vi) What is the satisfaction level of the community as regards access?
- (vii) Was the training sustainably appropriate for the community?
- (vii) Is the community sustainably participating in the mandate, goal, and mission of NHCC?

Answering question one, the findings from chapter five have shown that finance or financing NHCC is a challenge, conclusively, the inputs were only adequate as regards human resource; Education, Publicity & Marketing department personnel, reflective into training input as has been illustrated in the Logic model. Consequently, as to answer questions two (2) and three (3) using the Logic Model, even when some planned activities were undertaken, the target group and target area was small (11 respondents out of 100 are aware of the existence of NHCC).

Therefore, in spite of only reaching a limited audience, training of the public and stakeholders has been going on, erecting of signposts was largely done in collaboration with other cultural stakeholders during the UNWTO conference, a website where there has been cultural exchange has been established as well as a periodical production of the Heritage Magazine. While the internet has been established as a cultural exchange channel, the study has shown that only 7% of respondents receive cultural heritage and identity information from the internet. The Heritage Magazine publications are only accessible to a limited audience as cited in chapter five. Pertaining to the formation of Heritage clubs in schools, only five (5) schools have Heritage clubs. The only planned activity bordering on Education, Publicity and Marketing as shown in the Logic Model which was not done, no matter financial limitations and size of accessibility, was the production of Heritage publications in local languages.

The implementation level and percentage of implementation and non-implementation of the planned activities in the Strategic plans as illustrated in the Logic Model has a reflective

bearing on the output and outcomes. Firstly, as shown in chapter five only 28 respondents 28 % cited receiving adequate information from cultural organisations, 62 respondents 62% said they did not while 10 % were a non-response. Secondly, very cardinal in determining the effectiveness and appropriateness of the communication channels and strategies was that only 11 respondents 11% cited receiving cultural information from NHCC.

As a result, using the Logic Model to determine the effectiveness and appropriateness of communication channels and strategies, it was established that the expected output in line with the findings could not largely translate into outcomes of the public acquiring knowledge about heritage sites and types to enhance positive perceptions about Zambia's cultural resources and enjoyment (Of the 11 respondents 5 could not state at least four (4) cultural heritage sources found in Zambia); the 11 respondents were not aware of some of the key messages of NHCC, hence, barely aware of the mandate, goals and mission to have sustainable community participation in the mandate, goals and mission of NHCC. This was the reason why the findings in chapter five illustrated that none of the 11 respondents cited one cardinal mandate of NHCC (Preservation of national sites and historic monuments); and lastly, the marketing systems of NHCC have not hugely and sustainably improved, illustratively from respondents' receivership of NHCC communication channels and strategies.

Nonetheless, it is important to note that there was an aggressive marketing of Zambia's cultural heritage and identity during the preparation of the UNWTO 20th General Assembly conference co-hosted by Zambia and Zimbabwe. It is also important to note that collaborative efforts of cultural organisations, also at the centre, NHCC due to the Victoria falls, a World Heritage site, utilised effective and appropriate communication channels and strategies to market Zambia to increase visitation to heritage sites for education and enjoyment, revenue collection, and community participation in the mandate, goals and mission of NHCC through the theme "*The Beat is here*". The drum was chosen as an official mascot for the General Assembly.

The Editorial in the *Heritage Magazine* (2013) cites "The Zambian government and various stakeholders embarked on several preparatory activities, which included upgrades to infrastructure such as roads, airports facilities, health and water reticulation, lodges and hotel accommodation and the re-enforcement of security in the host city." While the community and various stakeholders on a large scale collectively participated in the mandate, goals and

mission of NHCC, these collaborative efforts were not sustainable so as to be in line with the expected impact in the Logic Model. However, on a small scale (due to less receivership of the *Zambian Heritage Magazine*), while the UNWTO conference theme of "***The Beat is here***" is hardly heard from the cultural oriented organisations' communication channels and strategies, this is not the case with NHCC as was evidenced from cover page of the *ZambianHeritage Magazine* of 2013 August to January 2014's 14<sup>th</sup> Publication. The continuation of the theme "***The beat is here***" is a small scale sustainability of communication of Zambia's cultural heritage and identity.

Next, using the Logic Model to determine effectiveness and appropriateness of communication channels and strategies of NHCC, the planned activities with a communication dimension as to enhance preservation of cultural heritage and identity (of training local committees in heritage resource management and small scale entrepreneurship, and developing mechanisms for cost & benefit sharing) in NHCC Strategic plans were identified, the following questions were analysed:

- (i) Where the inputs enough and timely?
- (ii) Where local committees trained in: heritage resource management and small scale entrepreneurship; and trainings in mechanisms for cost and benefit sharing to enhance the mandate, goal and mission of NHCC?
- (iii) Has the training made any difference?
- (vi) Was the training sustainably appropriate for the committees?
- (vi) Do committees sustainably participate in the mandate, goal, and mission of NHCC?

Similarly, as regards training local committees and private stakeholders in heritage resource management and small scale entrepreneurship, and developing mechanisms for cost & benefit sharing, professional staff to undertake the training was done yet financial limitations adversely affected the target group to be reached. Nevertheless, local committees have continuously been trained in heritage resource management and entrepreneurship as well as developing mechanisms for cost and benefit sharing. While the Output in Logic Model demonstrates an anticipation of trained local and private stakeholders in heritage resource management and small scale entrepreneurship, and mechanisms for cost and benefit sharing developed, what is obtaining from the grassroots is not in line with impact expected in the Logic Model. This is because when the activities planned by NHCC as shown in the Logic Model are implemented, a measurable ascendancy in terms of acquisition of skills,

application of skills should be sustainable to cause a multiplier effect. As a result of this multiplier effect then the public would become aware of Zambia's cultural resources and heritage types, NHCC and its mandate, goals and mission so as to collaboratively and sustainably participate through marketing, preservation, conservation and restoration, data collection, research undertaking, and education and enjoyment of Zambia's heritage and identity.

Essentially, with the issue of finance as a pivotal in the implementation of planned activities as well as on the audience to have access, the Logic Model has shown that in the absence of finance some of the used communication channels and strategies were not effective and appropriate to enhance sustainability. Had it been so, with the issue of financial limitations as prime then NHCC would have used low cost publicity and marketing communication channels and strategies which are sustainable like popular theatre, a strategy in Participatory Methodology. This, together with other low cost educational, publicity and marketing channels and strategies would have enhanced sustainable participation in the mandate, goals and mission of NHCC.

And lastly, effectiveness and appropriateness of communication channels and strategies of NHCC using the Logic Model was undertaken using aspects of communication aspects dealing with documentation, establishment and training relevant staff in data base management in line with planned activities in Strategic plans. The following questions were used to determine this:

- (i) Where the inputs enough and timely?
- (ii) Was documentation of heritage resources and heritage types done?
- (iii) Was an electronic data base established?
- (vi) Was relevant staff trained in data base management?
- (vii) Has the training made any difference?
- (viii) Was the training sustainably appropriate for electronic data base?

It is important from the outset to note that as regards documentation of heritage, establishment of electronic data base and mechanisms for internal networking and external collaboration in research as well as establishment of multi-disciplinary applied research of heritage sites and heritage types, NHCC has exhibited a positive impact. Reasonable finance, professional staff, consultants and technical assistance was made available to the cited

activities as stated in the Logic Model to be implemented. The following Outputs as anticipated in the Logic Model were met: documentation of heritage resources and traditional ceremonies; establishment of electronic data base, and mechanisms for internal networking and external collaboration of applied research in heritage sites and resources and/or relevant staff trained in data base management.

This was translated into the following Outcomes: Availability and application of knowledge in heritage sites and heritage types, and availability and application of knowledge on traditional ceremonies by students and researchers; application of skills in data base management; application of skills in mechanisms for internal networking and external collaboration of applied research; and/or application of skills in data base management by heritage staff. Consequently, using a Logic Model as a tool for analysis, the following was the impact: Sustainable application of knowledge on heritage resources and traditional ceremonies by students and scholars; heritage data base resources managed effectively and appropriately; increased internal networking and external collaboration in research staff and stakeholders; and/or increased application of skills of applied research in heritage sites and resources by Heritage staff.

It can be concluded that even though NHCC has financial limitations, yet the communication channels and strategies used are not so effective and appropriate except for the Documentation Centre. This is so because effective communication should translate in an atmosphere which attains or creates a common perception (both personnel and the residents) about Zambia's cultural heritage and identity, changed behaviours and values towards Zambia's cultural identity and heritage, and lastly yet the most important, sustainable utilisation and participation in the mandate, goals and mission of NHCC ([www.livestrong.com/article/69309-effective-communication](http://www.livestrong.com/article/69309-effective-communication), accessed on 29th July, 2014).

Since, this did not occur based on the notion that only 11 respondents out of 100 were aware of NHCC, essentially, there was less creation of an atmosphere of common perception about Zambia's cultural heritage and identity, a few people's behaviour and values were changed regarding preservation of Zambia's cultural heritage and identity, subsequently, sustainable utilisation and participation in the mandate, goals and mission of NHCC is low.

## **6.2. Theory Analysis**

With regards to theory, as in the cultural identity theory, the study has shown how NHCC has constructed its Vision, Goal statements, Mission statement and communication objectives in strategic plans so that it fulfils its mandate as a statutory body to preserve and manage heritage resources for education and enjoyment. By making strategic attempts in educating people on heritage resources in conservation, preservation and restoration, NHCC is negotiating and reinforcing Zambia's cultural heritage and identity against culturally erosive vehicles of globalisation. The study has shown from both the quantitative and qualitative findings that globalisation through transactional corporations has produced goods and productions consistent with cultures of foreign nations, and NHCC through the media like radio and T.V, music and movies, and new media like the internet have challenged cultures of various domineering dimensions.

Therefore, as in cultural identity theory, the study has shown that through communication channels and strategies to disseminate cultural heritage and identity, information on heritage resources, NHCC is challenging foreign cultures disseminated through globalisation vehicles. Based on the study, NHCC through its key messages and content and strategies, as in the cultural identity theory is trying to co-create Zambia's cultural heritage and identity by using the same new cultures of communication advanced by vehicles of globalisation like radio and T.V, brochures, calendars and magazines as well as the internet as communication avenues to disseminate information about Zambia' cultural heritage and identity.

The study through the cultural fusion theory has shown how NHCC and other cultural organisations have used geographical fusion, an element of Cultural Fusion theory, where different cultures can occupy the same geographical areas without in-breeding. The study has identified heritage resources in south-west region like the Victoria Falls, the Railway Museum and the Documentation and Laboratory Centre which are surrounded or are near new cultures like hotels and churches. However, the heritage resources are secluded by the use of wire fence and wall fences so as to conserve, preserve, manage and restore them not only to enhance sustainable public enjoyment but to promote and communicate information about Zambia's cultural heritage and identity.

Architectural buildings built before 1924, even when they are surrounded by modern spacious buildings, have been declared heritage resources and are still being declared heritage

resources. Even where churches and organisations are occupying them, as in the Cultural Fusion identity, occupants have been restricted from making drastic changes which might alter Zambia's cultural heritage and identity to them. Through research, many buildings and objects have and are still being declared historical objects, sites and monuments. As shown by the findings, in a bid to promote and communicate information on Zambia's cultural heritage and identity, physical fusion, another element of cultural fusion theory has been used by NHCC and other cultural organisations. By combining effective new channels of communication and strategies brought by globalisation with traditional mobilisation strategies and communication mechanisms, NHCC as observed from the study, has used this theory. Also, the construction of an electronic data base at the NHCC Documentation and Laboratory Centre is one such actual in-breeding of cultural elements as well as fumigation of the troublesome weed *Lantana kamala* at the Victoria Falls is one such example of usage of physical fusion.

## CHAPTER SEVEN

### CONCLUSION AND RECOMMENDATION

#### 7.1. Introduction

This chapter presents the conclusion of the findings, much more the recommendations of the findings made to the government, various cultural oriented institutions and organisations as well as stakeholders with objective preoccupation to see Zambia preserve its cultural heritage and identity, and also to market its culture so that the benefits are cross-cutting. It also gives suggestions of possible areas of further research which can be undertaken by people and organisations that have the same goals as the research.

#### 7.2. Conclusion

The findings of the study as objectively analysed from access and the type of access have indicated that NHCC despite its varying limitations as well as other cultural organisations is not easily accessible to the public. The study showed that on the type of access and receivership, most respondents in Livingstone have access to cultural information via T.V and other channels than through cultural organisations like the NHCC established by government. In addition, the study has shown that in terms of marketing Zambia's cultural image and identity to the Zambian public and the world at large, Zambian cultural organisations are yet to give this its due importance. This is interpreted to mean that Zambia's culture and identity is not well marketed through new media to the Zambian public and the world (Zambia's cultural heritage is not summarised in the Victoria Falls). This is in spite of the viability of these new media in the interplay of holistic culture and globalisation.

In terms of the relevance of the messages disseminated by NHCC to preserve Zambia's cultural heritage and identity, the findings of the research established that the messages disseminated, to be precise, planned and implemented as in strategic plans are in line with the mission, vision and mandate of NHCC. The only disparity underplaying the relevance of the findings as established by the study is that one cardinal mandate of NHCC was not cited by any of the 11 respondents: preservation of national sites and historic monuments.

Furthermore, the study has shown that most of the respondents seem to have glaring understanding on what is holistic culture and heritage is. The findings established this on a number of cultural issues when trying to answer objective four which endeavoured to determine the extent of cultural knowledge the Zambian citizens have. The developmental

aspect was so reflective, as established by the findings when the research question in the questionnaire determined to establish whether sustainable development depends on culture and cultural identity: large number indicated negatively. This implies that the concepts of culture, cultural heritage and identity are not fully understood or have not been fully explained by NHCC and other cultural organisations. This was substantiated by the fact that the study established that even when one of the goals of NHCC is to establish sustainability of heritage resources and arrive at a national identity, there is a glaring knowledge gap between development and culture for citizens to enhance sustainably participate in NHCC mandate to foster sustainable development, sustainable utilisation and enjoyment of heritage resources.

The study has also established that, in its planning, NHCC does not explosively take into consideration low cost educational, publicity and marketing mechanisms which are appropriate to Livingstone residents so as to come up with communication channels and strategies which will enhance sustainable community participation in the mandate, goals and mission of NHCC in an atmosphere where government funding has been low. Consequently, a number of planned activities could not be implemented due to the absence of finances.

Conclusively, participation and mechanisms for external networking in the mandate, goals and mission from stakeholders, more especially community participation has been done on a small scale. If it was not so then various stakeholders would have ploughed back sustainably to the community in terms of education (tours, quizzes, and free entries), publicity and marketing on the internet and on Television and radio with the highest receivership 84% as shown by the findings in chapter five. This would be reflective into sustainable communal participation to consequently translate into awareness, knowledge in heritage resource management as well as positive perceptions and attitudes towards Zambia's cultural heritage and identity

This premise is facilitated by the Cultivation theory developed by George Gerbner and Larry Gross of the University of Pennsylvania. The cultivation theory, therefore, basically proposes that exposure to television, over time, (however, even light viewers become recipients of this impact) in turn cultivates viewer's perception of reality; viewers begin to see reality consistently with what they see on Television; hence, it becomes a practiced culture (Gerbner and Gross, 1976, p.175). Based on this premise, stakeholders with clear

understanding of what the media can do on audience perception of reality, overtime, would have engaged on vigorous external networking with NHCC.

Therefore, the communication channels and strategies have not been effective to reach a larger audience because in the absence of financial injection from government, the communication channels and strategies are not appropriate to an audience which is also financially inadequate. As a result, local participation and input cardinal for sustainable participation in the mandate, goals and mission of NHCC has been limited.

### **7.3. Recommendations**

In line with the findings from the study, if indeed Zambia, and cultural organisations like NHCC are to effectively and appropriately co-create, negotiate, reinforce Zambia's cultural heritage and identity as well as challenge in-coming cultural identities which are abundantly aided by vehicles of globalisation, then NHCC and other cultural organisations should objectively consider these recommendations:

- NHCC and other cultural organisations need to establish low cost communication channels and strategies that are locally sustainable even in the absence of abundant government financial injection: Theatre for Community Development, a Participatory Methodology, is one of the low cost communication strategies which can be sustained because when appropriately undertaken, much of the inputs would be the community members. The involvement of the community members would subsequently lead to ownership of the mandate, goals and mission of NHCC.
- NHCC and other cultural organisations need to develop sustainable cost sharing and benefit management plans. This is important because when NHCC makes and shares mechanisms of how other stakeholders may begin to economically visualise heritage resources as connected to development then NHCC financial limitations would be met by other cultural stakeholders. For instance, NHCC may hire up-coming drama clubs at sustainable amount so that its key messages are disseminated.
- NHCC and other cultural organisations need to develop vicious marketing strategies to sell Zambia's various heritages to the world by aggressively using globalisation as a platform. Television and the social media are effective avenues that can help create a

sense of awareness and pride for having a visible Zambian cultural heritage and identity. As in the Cultivation Theory, agendas can be set as pointers for Zambian cultural heritage and identity. Also, television and the social media can review how other nations globally are tirelessly embarking on preserving their cultural identity, through redefining it, so that there is gradual improvement as directional mirrors for Zambians to imitate and pursue.

- NHCC and other cultural organisations to remodel their key messages so that they embrace the interplay of sustainable development, and cultural identity and heritage; interdependence of sustainable development on culture and cultural identity. Of course, NHCC has a goal which endeavours to sustainably preserve Zambia's cultural heritage resources, however, this goal has to be understood by the residents so that they participate sustainably with understanding the mandate, goals and mission of NHCC.
- The Ministry of Early Childhood and Vocational Training has to adequately incorporate elements of Zambian cultural heritage and identity in the school curriculum. This can be supplemented by encouraging authors of text books of Zambian books to write stories and structure questions that have elements of Zambian cultural heritage and identity. This will help Zambian young boys and girls to identify themselves with Zambian cultural heritage and identity at a tender age as well as with characters in text- books.
- Government to establish institutions that offer courses in Cultural heritage and cultural identity in higher institutions of learning. This will ensure that there is sustainability in learning Zambian cultural heritage and identity information as reinforcement when Zambian students inevitably negotiate and endeavour to challenge vehicles of cultural globalisation through the now imminent culture of constant communication in the social media.
- Zambian parents and guardians to be enlightened on the benefits of having a visible and sustainable Zambia's culture/cultural identity, hence, sustainably monitor and guide young ones as they inevitably interact with the Television and the new media like the internet. This is important because it will help the young generation to be

selective in what they retain as popular culture as well as retain a sense of Zambian cultural identity and heritage.

- NHCC and other cultural organisations to embrace aspects of localisation, homogenisation and hybridisation to cultural products, heritage resources, sites and monuments to give them a local face. Through restoration, NHCC can give in-coming cultural identities a local face by establishing the foreign cultures among Zambian cultural heritage and resources. For instance, roller coasters and big screen television can be strategically placed in national monuments and historic sites to entertain yet periodically show Zambian cultures as commercial breaks.
- Vigorous enlightenment of Policy makers on the dependability of sustainable development on cultural heritage and identity to allocate more funds to cultural institutions like NHCC to:
  - (a) Establish aggressive cultural heritage and identity publicity and marketing departments all provincial centres
  - (b) To broaden its distribution of magazine like *Heritage magazine* and also translate it in local languages to increase receivership
  - (c) Provide educational tours for students to and from heritage sites to learn, appreciate and enjoy heritage
  - (d) Provide monetary resources to Cultural institution personnel to attend international heritage and cultural conference.

#### **7.4. Further Research**

The findings of the study have established that there exists a gap in understanding holistic culture and its reflective interplay with other aspects in the social system: Local culture is viewed as primitive, and any adherence to local culture, heritage and identity is viewed as not modern. However, the knowledge gap is that it is not known that even foreign domineering technologies are elements of culture: to become highly advanced technologies, there were human interactions; transmission of patterns of doing things to establish meaning which was observed into improved technology and resources.

Therefore, there is need to do the following suggested researches: Exploration of culture as an economic engine for Zambia's sustainable development; Localisation of in-coming foreign

cultural identities as platform to preserve Zambia's cultural identity; and hybridisation of culture as a countermeasure for domineering globalisation attributes. The cited aspects of research are just among the many which can be undertaken to consolidate mandated cultural organisations, and developmental programmes's efforts as well as add more knowledge and information to the field for Communication for Development.

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## **APPENDICECS**

### **IN-DEPTH INTERVIEW FOR PERSONNEL IN CULTURAL ORGANISATIONS**

1. What are the functions of this department?
2. What is your job description?
3. Mention your favourite T.V and radio programme, and why do you like this programme?
4. What do you think is the influence on us as Zambians from the kind of movies and kind of songs we watch and listen to?
5. How do you explain cultural identity?
6. How do you explain cultural heritage?
7. What do you think is the similarity and difference between cultural identity and cultural heritage?
8. According to you do you think there is a connection between culture and development?
9. What are you reasons for your answer in question 8?
10. How best do you think Zambia can make sure that the songs Zambian musicians sing and movies we watch on Zambian television media reflect Zambian cultural identity, in Zambia and outside Zambia or to foreigners?
11. Due to globalisation, the world is now a "globe village" where one can obtain any commodity or information at anytime from anywhere, what do you think are the power dynamics/influences/benefits to Zambia's cultural identity and Zambia's sustainable development?
12. How best can Zambians be distinguished as Zambians despite having access to any commodity or information anytime and from anywhere as long they have access to resources to obtain the commodity or information?
13. In which ways does your institution communicate information regarding Zambia's cultural identity?
14. Which language does your institution use to communicate cultural identity information?

15. What specific messages does your institution communicate?

(a) To the public (b) to personnel

16. What do you think are the social and political benefits of communicating information about Zambia's cultural identity to the world, and to Zambians?

17. State any cultural resources found in Zambia, and explain how they promote Zambia's cultural identity.

18. Mention any cultural products produced in Zambia, and explain how they help to promote Zambia's cultural identity or image.

19. How do you explain the argument that cultural products or things people buy and sell have a language?

20. What challenges or limitations does your institution face in communicating Zambia's cultural identity, what specific interventions can be made to address the cited challenges or limitations?