

**THE ROLE OF COMMUNITY RADIO IN THE PRESERVATION AND  
TRANSMISSION OF CULTURE-A CASE STUDY OF MAZABUKA  
COMMUNITY RADIO STATION**

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**BY**

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**Submitted in Partial fulfillment of the Requirement for the Degree of Master of  
Communication for Development (MCD) Awarded by the Department of Mass  
Communication. The University of Zambia, Lusaka.**



## **DEDICATION**

**To my Parents:** Mr. Ignatius Mwansa and Mrs L. Milimo Mwansa, my brothers and sisters, the living and the dead, nieces, nephews, relatives and friends for encouraging me to achieve academic excellence.

**To all the Daughters of the Redeemer** for their support and encouragement during my studies.

0273256

## DECLARATION

I declare that this research report has not been submitted for a degree in this or any other University.

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## Certificate of Approval

This report has been approved as Partial fulfillment of the Requirement for the Award of Master of Communication for Development Degree (MCD) by the University of Zambia, Lusaka.

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## ABSTRACT

There is no doubt that Community Radio in Africa has come as blessing and has a bright but challenging future. Clearly, their role of complementing the mainstream broadcasting station cannot be over emphasised. Community radio stations claim to be closer to the people, but little is known on how effective they have been in promoting, preserving and transmitting the culture of the people in the areas they are operating in.

The purpose of this study which was done at *Mazabuka community radio* station was to establish the degree to which the radio has been able to transmit cultural programmes thereby maintaining and preserving the culture of the people. The specific objectives were to find out and evaluate the content of programmes being aired, help establish the standards of cultural values in community broadcasting, investigate the obstacles that limit the transmission and preservation of culture, assess the impact of community media in transmission of cultural programmes and examine whether community media are responsive to the views of the people.

The study focused on assessing the out-put of the local content and the listeners' perception of the radio in so far as this is concerned.

Triangulation of methods was employed and research tools included a survey questionnaire, in-depth interviews, content analysis and direct observations. The Statistical Package for the Social Sciences (SPSS) was used to analyse the data quantitatively. The other data was analysed qualitatively.

The findings in this study revealed that *Mazabuka Radio* has helped to generate a sense of local culture as the people hear their language used and nearly every programme aired on the radio has a "value lesson" in it.

The study however, recommends that the radio can "still do more" by strengthening its role of socialising the youth through introduction of more cultural programmes that are inclusive, creative and interactive to generate an increased knowledge of cultural identity, help create self-confidence in the community and enhance development.

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Beatrice Namaimbo Mwansa

The University of Zambia

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## **ABBREVIATIONS/ACRONYMS**

|        |  |
|--------|--|
| AIDS   | Acquired Immuno Deficiency Syndrome                              |
| AMARC  | The World Association for Community Broadcasters                 |
| ANC    | Africa National Congress   |
| BBC    | British Broadcasting Company                                     |
| BCB    | Bradford community broadcasting                                  |
| BSA    | British South Africa Company                                     |
| CAZ    | Communications Authority of Zambia                               |
| DJ     | Disc jockey  |
| DTRP   | Development through radio  |
| FAMWZ  | Federation of African media women Zimbabwe                       |
| FM     | Frequency modulation   |
| HIV    | Human immuno-deficiency virus                                    |
| IBA    | Independent Broadcast Authority                                  |
| ICTs   | Information and Communication Technologies                       |
| IMF    | International Monetary Fund                                      |
| MIBS   | Ministry of Information and Broadcasting                         |
| MISA   | Media Institute of Southern Africa                               |
| MMD    | Movement for Multi-party Democracy                               |
| NGO    | Non governmental organisation                                    |
| RDC'S  | Residents Development committees                                 |
| SAP    | Structural Adjustment Programme                                  |
| SPSS   | Statistical Package for Social Science                           |
| UNESCO | United Nations Educational Scientific and Cultural Organization. |
| UNIP   | United National independence party                               |
| UNPFA  | United Nations fund for population activities                    |

|         |  |
|---------|--|
| UNZA    | University of Zambia                     |
| USA     | United States of America                 |
| ZaCoMeF | Zambia Community Media Forum             |
| ZBC     | Zimbabwe Broadcasting Corporation        |
| ZNBC    | Zambia National Broadcasting Corporation |

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## **CHAPTER ONE**

### **1.0 INTRODUCTION**

Zambia is a landlocked country in South Central Africa sharing boundaries with Malawi, Mozambique, Zimbabwe, Botswana, Namibia, Angola, Democratic Republic of Congo and Tanzania. The Country covers a land area of 752,612 square kilometers. It lies between lines of latitude of 8° and 18° degrees South, and longitude lines of 22° and 34° degrees East.

Administratively, Zambia is divided into nine (9) provinces and these are: (with regional headquarters) Central (Kabwe), Copperbelt (Ndola), Eastern (Chipata), Luapula (Mansa), Lusaka (Lusaka), Northern (Kasama), North Western (Solwezi), Southern (Livingstone), and Western (Mongu) provinces. These provinces are further divided into 72 districts.

The estimated population of Zambia in 2006 was 11,502,000 with a growth rate of 3.5 per cent per year (Encyclopaedia, 2005).

Although Zambia is endowed with many languages, derived from 73 ethnic groups, there are seven major languages that are used besides English for official purposes (such as broadcasting and dissemination of information). These are Bemba, Kaonde, Lozi, Lunda, Luvale, Nyanja and Tonga. The country is predominantly Christian by religion. Islam is practiced by a minority of the population.

#### **1.1.1 Climate**

Zambia has a tropical climate and consists mostly of high plateau with some hills and mountains. The country gets its name from the Zambezi River which has tributaries such as the Kafue and the Luangwa rivers. A large amount of the country is covered with forest and savannah grassland or woodland.

There are three distinct seasons in Zambia. There is the cool and dry, from May to August, the hot and dry from September to October and the warm and wet from November / December to April with rainfall. The favourable climate and location means that the country has considerable potential to develop its agricultural sector.

However, the country is prone to drought due to erratic rainfall, as its abundant water resources remain largely untapped. Zambia has some of the largest copper and cobalt deposits in the world.

### **1.1.2 Political and historical background**

In 1888, Cecil Rhodes, spearheading British commercial and political interests in Central Africa, under the British South African Company (BSA), obtained mineral rights concession from local chiefs, Litunga of the Lozi in the West of the country and Mpezeni of the Ngoni in the Eastern part of the country. This came to be known as North Western Rhodesia and North Eastern Rhodesia. In 1911, the two were joined to form Northern Rhodesia. In 1923, the Company ceded control of Northern Rhodesia to the British Government after the government decided not to renew the Company's charter (<http://en.wikipedia.org/wiki/Zambia#Independence>).

In 1953, the Federation of Rhodesia and Nyasaland joined Northern and Southern Rhodesia (now Zambia and Zimbabwe, respectively) with Nyasaland (now Malawi). Northern Rhodesia was the centre of much of the turmoil and crisis characterising the federation in its last years. Initially, Harry Mwaanga Nkumbula's African National Congress (ANC) led the campaign that Kenneth Kaunda's United National Independence Party (UNIP) subsequently took up. On 31<sup>st</sup> December 1963, the federation was dissolved, and Northern Rhodesia became the Republic of Zambia on 24<sup>th</sup> October 1964. At that time, Kaunda became the country's first president (<http://en.wikipedia.org/wiki/Zambia#Independence>). Politically, Zambia has undergone phases of both multi-partism and one party rule.

### **1.1.3 Economic decline**

In the mid-1970s, the price of copper, Zambia's principal export, suffered a severe decline worldwide. In Zambia's situation, the cost of transporting the copper great distances to the market was an additional strain. Zambia turned to foreign and international lenders for relief, but, as copper prices remained depressed, it became increasingly difficult to service its growing debt.

Zambia failed to exploit other areas such as agriculture and her inherited dependency on copper as the only source of the economy continued to be the main feature of the economy.

As though this were not enough, Zambia was also providing support to the liberalisation of Southern African countries like Zimbabwe, South Africa, Namibia, Angola and Mozambique. Zambia consequently spent handsomely on these efforts. By the mid-1990s, despite limited debt relief, Zambia's per capita foreign debt remained among the highest in the world (<http://en.wikipedia.org/wiki/Zambia#Independence>).

In 1985, due to the worsening economic climate many organisations put pressure on the Zambian government to attempt to restructure the economy through the introduction of the Structural adjustment program (SAP). Attempts to follow these reforms were met with internal opposition such as food riots by people objecting to the cutting back in food subsidies and the structural adjustment programme was abandoned in 1987 (<http://en.wikipedia.org/wiki/Zambia#Independence>).

The coalition of forces against Kaunda consisting of trade unions, students, intellectuals, professionals and the church intensely applied pressure on Kaunda to re-introduce multi-party politics. In December 1990, Kaunda signed legislature ending the ruling UNIP's 27 years in power. In 1991, elections were held and Frederick Chiluba of the Movement for Multiparty Democracy (MMD) emerged victorious.

#### **1.1.4 The Third Republic**

In 1991, the newly elected government of Frederick Chiluba introduced considerable economic reforms. Ironically, the Structural adjustment programmes that had proved so unpopular for the previous administration were the backbone of the reform of President Chiluba. With support from the International Monetary Fund (IMF) and World Bank, to which Zambia was heavily indebted, she liberalised the economy by restricting government interference, privatising state owned enterprises, such as the important copper mining industry, and removing subsidies on different commodities, most notably on maize meal. During the 10 years of Chiluba rule, the economy kept tumbling down as more companies closed thereby throwing many people out of employment.

### **1.1.5 The Third Republic under President Mwanawasa**

At the time of writing, the President of the Republic of Zambia was Patrick Levy Mwanawasa who was voted into power in December 2001. Mwanawasa's challenges and tasks include fighting corruption, poverty reduction, rejuvenation of agriculture and mining, achieve the debt cancellation, improve the economy and ensure that the rule of law prevails ([http://en.wikipedia.org/wiki/History\\_of\\_Zambia#Frederick\\_Chiluba\\_and\\_the\\_MMD](http://en.wikipedia.org/wiki/History_of_Zambia#Frederick_Chiluba_and_the_MMD)).

## **1.2 BACKGROUND TO THE DEVELOPMENT OF RADIO BROADCASTING IN ZAMBIA**

Kasoma (2002) observed that as radio was introduced in Zambia, "it changed the lives of our ancestors to a great extent. Instead of singing, dancing with friends at festivals, radio provided them with music to dance to. Moreover, our ancestors no longer listened to fireside stories that revealed the wisdom of the elders. They instead, listened to radio programmes whose ideas sometimes differed and challenged traditional beliefs, customs and norms authority. It was an experience that was destined to change their lives for better or for worse. Never would their lives be the same after the radio experience "(P: 4).

The first radio broadcasting station in Zambia started in 1914 in Lusaka by the British colonial government. This followed a series of amateur broadcasting activity on the copper belt by European amateur wireless clubs that conducted experimental broadcasts twice a week starting in 1939 (Kasoma, 2002:3).

Radio in Zambia during the colonial era was in government hands. It was mainly used for keeping the population informed about the activities of government and it was an organ for government political propaganda. Radio was also used for educating the people on matters that government decided they needed to be educated on. Radio was also for entertaining the people and advertising (Kasoma, 2002:9).

At independence in 1964, radio broadcasting was handed over to the Kaunda government. The Kaunda regime saw radio as a tool for communicating government information and activities in the same top-bottom manner. It was a tool for national building, an instrument for unity, a

Facility for political consolidation, an instrument for development and an organ for telling people positive news mainly what government officials, particularly the President were doing or saying (Kasoma, 2002:14).

In the third Republic, under President Chiluba, radio broadcasting was not very different from Kaunda. However, it was concerned with what it called “cleaning the image” of the country and the Movement for Multiparty Democracy (MMD), which it claimed was being tarnished by the private media, particular independent Newspapers. Some of the news broadcasts were reactions to what private media had reported.

Radio was also used for developing the liberalisation of the economy; support the privatisation programmes, and promoting agricultural programmes and unity of Zambians.

The setting up of community radio stations, however, coincided with the new era of drastic changes in the political, social and economical spheres and the introduction of multi-partism in 1991. This resulted in the emergency of new vibrant community radio stations. Since then, Zambia has seen a proliferation of privately owned and community radio stations, thereby providing an alternative to the state owned and run Zambia National Broadcasting Corporation (ZNBC) radio and television.

Today, the country boasts of close to thirty (30) private, community and religious radio stations. Among the outstanding radio stations include commercial *Radio Phoenix*, broadcasting to Lusaka, Central, Copperbelt and parts of Southern provinces, *Q-FM*, *Choice FM*, *5-FM*, all commercial entities broadcasting to Lusaka and surrounding areas, commercial *SKY FM* in Monze and Lusaka, *Breeze FM*, a commercial privately owned station in Chipata, community stations, *Radio Lyambai* in Mongu, 600 km west of Lusaka, *Chikaya* in Lundazi, *Petauke Explores* and *Pasme* in Petauke, *Mano* in Kasama, Northern province, *Mazabuka FM* in Mazabuka, not far from Lusaka.

An interesting feature is the emergence of Catholic owned community radio stations in all parts of the country including *Radio Yatsani* in Lusaka, *Maria* in Chipata, *Icengelo*, broadcasting to

the Copperbelt towns, *Musi-o-tunya* in Livingstone, *Liseli* in Mongu, *Chikuni*, in Monze, *Yangeni* in Mansa and two more planned for Kasama and Solwezi in the North western province.

*Hone Fm* and *UNZA Radio* in Lusaka are community teaching radio stations. More are still under construction throughout the country and they have provided a good opportunity for media pluralism and diversities (Lingela, 2006:10).

The development of community media in Zambia has led to the formation of the Zambia Community Media Forum (ZaCoMeF) an umbrella body representing the Zambian community media sector (newspaper/radio/TV etc). PANOS Southern Africa and other stakeholders have formed the forum. Membership of ZaCoMeF is drawn from all the nine provinces of Zambia. ZaCoMeF was formed to address the specific problems that affect local community media. It also serves as a broker and clearing house for the community media initiatives. The forum caters for all community media initiatives in Zambia. Results of this forum are yet to be seen because the forum has just been formed and its achievements will be seen in future. The forum looks promising because it has managed to bring community radio stations together and through such a forum collective solutions to problems being faced by community radio stations would be discussed and implemented (Tembo, 2005).

The other media organization that influence the way community media operates in the country is the Media Institute of Southern Africa (MISA) Zambia. MISA in particular is involved in the implementation of a number of programmes and projects related to media freedom and freedom of expression, media diversity and pluralism, independence and other media support activities.

### **1.3 THE NEED FOR COMMUNITY RADIO IN ZAMBIA**

The emergence of community radio in Zambia in the 1990's was a reflection of the world trend in the development of broadcasting. Africa and Zambia were caught up with this trend in which more importance was being placed on broadcasting to a smaller community than the whole nation. The trend started in the United States of America (USA), where the proliferation of radio serving a particular area had been a marked feature ever since broadcasting started in the early 1920s (Kasoma 2001: 20).

According to the United Nations fund for population activities / UNPFA (2002) report, “Local community radio is rapidly expanding throughout the world in large part because in many areas of the world, radio is still the only medium that can reach a mass audience simultaneously and at relatively low cost (<http://www.mediageek.org/rfc/media.html>).

Radio is the most widespread electronic communication device in the world and a unique means of reaching the world’s poorest communities. It can reach people who live in areas with no phones and no electricity. Radio reaches people who can’t read and write.

Against this background, Community Media was started with an objective to ensure media pluralism, diversity of content and representation of a society’s different groups and interests. They were established so that the community could have access to the media, sharing their experiences and information pertaining to their wellbeing.

Community radio has proved that it can be the right place for local people by broadcasting local happenings and news, localized news on health, local agricultural, news and weather, updates, local commodity prices, folksongs, myths and stories (<http://www.bnnrc.ne>). Community radio in particular puts the tools of communications into the hands of communities for cultural expression, news and information, dialogue and development (Smith: 1966).

Zambia was the first country in Africa to introduce some form of legislation for community radio in 1993 followed by South Africa in 1994 and Ghana in 1995. The development has been most rapid in South Africa, which now has 80 -90 community radio stations and 20-30 on paper in the country (Kivikuru 2002: 5).

Since inception, community radio stations have increased exposure to radio by many people including the rural communities and have greatly assisted in giving useful information especially to the less privileged who cannot afford to buy a television or newspaper. This has helped the public to make informed decisions thereby becoming partners in development.

The specificity of community radio is that it facilitates the empowerment of local communities, inclusiveness, and cultural diversity. In that sense, community radio is closer to what is called "new media", as it erases the boundary between those who receive and those who impart information (<http://evaluation.amarc.org/evaluation.php>).

In Africa or Zambia in particular, life is centred on the community rather than on individuals who constitute it. Issues affecting life are approached communally. The community suffers when individuals have problems that are not solved. A community radio station could be a central meeting place of the community where people could meet both physically and psychologically to share ideas and issues and discuss problems with a view of finding solutions to them (Kasoma, 2002:173)

In the cultural perspective, the media are seen either as forums in which important issues are debated or as story tellers that carry our beliefs and values across space and time and are central to the creation and maintenance of our various cultures. (Carey, 200:14)

Julian Huxley looks at culture in a broader sense. He says that culture, generally refers to human activity and the symbolic structures that give such activity patterns significance. Culture consists of self-reproducing products of mental activities of a group of human individuals living in a society. These can be divided into artifacts, sociofacts and mentifacts

(<http://www.Jstor.org.view/15244555>).

Artifacts are the technological subsystem composed of the material objects, together with the techniques of their use, by means of which people are able to live. Such objects are the tools and other instruments that enable us to feed, clothe, house, defend, transport, and amuse ourselves. We must have food, we must be protected from the elements, and we must be able to defend ourselves (<http://www.Jstor.org.view/15244555>).

Sociofacts are the sociological subsystem of a culture summed up in the expected and accepted patterns of interpersonal relations that find their outlet in economic, political, military, religious, kinship and other associations. They regulate how the individual functions relative to the group,

whether it is family, church, or state. Differing patterns of behaviour are learned and transmitted from one generation to the next (<http://www.Jstor.org.view/15244555>).

Mentifacts are the mental constructions which provide the psychological framework of a culture and carry out intellectual aesthetic, spiritual, ethical or other psychological functions. They consist of ideas, beliefs, and knowledge of a culture and of the ways in which these things are expressed in speech or other forms of communication. Mythologies and theologies, legend, literature, philosophy, and folk wisdom make up this category. These abstract belief systems are passed on from generation to generation. They tell us what we ought to believe, what we should value, and how we ought to act.

If we extract essential points from these different usages, it seems that culture must have the following attributes. Culture is something collective and shared with others; there is no purely individual culture. It must have some symbolic form of expression. It has some pattern, order or regularity and therefore evaluative dimensions. Culture has a dynamic continuity over time, that is to say it has a history and potentially a future. Culture can be recognised and located in people, in things, that is, texts and artifacts, and in human practices or socially patterned behaviours (Mcquail 1996:95).

The most general attribute of culture is communication. Cultures cannot develop, survive, extend and succeed without communication. All culture depends on communication between individuals and between generations. The basic organ of communication is language. The effectiveness of transmission of communication is enhanced by various interventions such as writing, printing telegraphy, radio and so on (<http://www.Jstor.org.view/15244555>).

There is an old saying that, "A society without a culture is dead." Culture therefore, looks at the totality of the people's way of life. Once preservation of culture is ignored by the community based media in their transmission of programs, then our society will not progress in meaningful development as it is dependent on people's values, perceptions, behaviours, ideas, attitudes and beliefs.

For purposes of this study, we focused on the practices of makers of media products and the users of the media that is the audience as producers of culturally meaningful media programmes.

## 1.4 DEFINITIONS OF COMMUNITY RADIO

There is no simple and agreed upon definition of what constitutes local or community radio, suffice to mention that, it is radio that pursues a social development agenda, not for profit, but owned and controlled by the community (AMARC/Panos: 1998).

Whether this definition is agreeable or not is not a matter for this study. The point is that this is grassroots radio that provides such an opportunity for development practitioners to communicate development messages across even in rural areas and more especially encouraging communities to discuss issues affecting them and bringing about social cohesion in society. Community radio helps citizens put their efforts together for developments in their areas.

Girard in his book "*a passion for radio*" provides a definition, which focuses on the roles of community radio. "Community radio is type of radio made to serve the people. Radio encourages expression and participation that values local culture. Its purpose is to give a voice to those without voices, the marginalised groups and to communities far from large urban centres, where the population is too small to attract commercial or large-scale state radio" (Girard 1992:13).

Kasoma defines a community radio as a sound broadcasting station that serves a specific section of society known as a community. A community is a group of people living together and working together, sharing common interest such as the same history, traditions and cultural background (Kasoma 2002:23).

The Zambia community media Forum (ZaCoMeF) believes that community media provide a vital alternative to the profit-oriented agenda of corporate media. They are driven by social objectives rather than private, profit motive. They empower people rather than treat them as passive consumers and they nurture local knowledge rather than replace it with standard solutions. Ownership and control of community media is rooted in and responsible to the communities they serve. They are committed to human rights, social justice, the environment and sustainable approaches to development (<http://www.en.wikipedia.org/html/article>).

These definitions of community radio point to the fact that community radio is established to serve the people in the community they are transmitting. The community should feel and have a sense of ownership of the radio station and both the community and radio should work together to achieve the needs of the community.

According to the MISA and PANOS studies done in 2001 and 2002 respectively, the definition of community radio is usually reinforcing the notions of community participation, empowerment and cultural identity (Banda 2003:155).

For this reason, it was the sole purpose of this study to establish the role of community radio in transmission and preservation of culture in society.

This idea of community radio as a socio-cultural phenomenon is clearly expressed in people's perceptions of community radio. A community must have some shared interests around which community can resonate (Banda 2003:140). Ideally, it is easier for members of a community to control programming for a community radio station to suit their needs since they are closer to the community radio. A community radio gives the members of the community a sense of mutual togetherness and responsibility. The people can challenge the community radio's programming if they are not satisfied with the programming.

## **1.5 ABOUT THE AREA OF STUDY**

### **1.5.1 Location**

This research was conducted in Mazabuka District which is located in the Southern Province of Zambia along the Great North Road. It is 125 km by road from Lusaka, the capital of Zambia and about 360 km from Livingstone City, the tourist Capital of Zambia.

Mazabuka is situated in the North - Eastern part of the province. To be precise, the latitudinal and longitudinal position of Mazabuka is 29<sup>0</sup> and 27<sup>0</sup> East and 15<sup>0</sup> and 17<sup>0</sup> south respectively (Mazabuka Latest DSA, 2005). It must be realized that of all the districts of the Southern Province, Mazabuka has the highest population. This high population can be attributed to the fact

that the district is a hive of economic activity mostly because of the sugar plantations at Nakambala sugar estates.

*Mazabuka Radio* station which was the case study of the research is situated barely meters from the main road closer to Mazabuka Golf Club along the Livingstone road. It operates in an area with four Chiefdoms namely, Mwanachingwala, Hanjalika's, Mwenda and Naluama. These are custodians of law and order, the community's custom and general welfare as well as being symbols of unity in the chiefdom. The chiefs also lobby government and other agencies for the development of his area.

### **1.5.2 Culture**

The language which is predominantly spoken by the inhabitants of Mazabuka is Tonga. As per Tonga tradition, most of the rural community live in extended families. These families include parents, children, grandparents, cousins, nephews and other relatives who live in the same household. The advantage of the extended family is that it provides security to families, as they are able to help each other in times of such crisis as funerals, famine and so on. They also assist each other during farming seasons (Mazabuka DSA: 2005)

In the urban areas, the family is characterised by nuclear family and usually such families do not have strong ties with their extended families in the rural areas. The households in both rural and urban areas are dominated by men in decision-making and ownership of assets, and have much greater access to land and credit in spite of the active role that women play in the home. The dominance of men in homes perpetuates men's prestige and power within the family and the society.

### **1.5.3 Customs, Beliefs and Practices**

These three aspects have a lot of influence on how the communities are organised in a given society and are common in both rural and urban areas. The Tonga society has certain rituals that are still performed by the people. These include death rituals and cleansing rituals. Traditional ceremonies and medicine is still practiced by the people of Mazabuka district.

#### **1.5.4 Radio reception and radio stations**

In Mazabuka, there are about nine channels which can be heard. These are *Radio Phoenix* (89.5FM) *Radio 4* (92.2FM) *Radio 2* (96.4FM), *Radio 1* (100FM) and *Radio Christian Voice* (106FM). Others are *Mazabuka Radio*, *Radio Choice FM* (107.8) and two Catholic radio stations *Radio Chikuni* in Monze and *Yatsani* in Lusaka. (Mazabuka DSA: 2005)

#### **1.5.5 Mazabuka community radio station**

*Mazabuka Community Radio* commonly known as (Maz FM) started broadcasting officially on the 11th February 2000, and it has been on air since. The station was a joint project of United Nations Education, Scientific and Cultural Organisation (UNESCO) and the Government of the Republic of Zambia.

UNESCO bought the equipment, trained the staff, and bought a vehicle for them and the transmitters before handing over to the community. The Ministry of information and broadcasting services (MIBS) represented the government and the local council and a board of directors represented the local community.

One of the objectives for setting up the Station which was of significance to this study was “To promote and sustain the dynamic growth and preservation of local culture, knowledge and initiatives for development”

*Mazabuka Radio* at the time this study was conducted was using a 500 kwatts transmitter covering a radius of about 120 kilometres and it was broadcasting to Mazabuka area, Mumbwa, Kafue, parts of Lusaka and Nampundwe, Itezhi-tezhi, Mumbwa, Namwala and parts of Monze. It had an estimated listenership of 1.2 million people though an audience survey had not been done for a long time. *Mazabuka Community radio* was broadcasting in English and Tonga languages accounting for 60% and 40% of airtime respectively. There were four shifts in a day, two for English and two in Tonga. Tonga shifts were five hour long each while English were 3 hours each. This was aimed at empowering the local majority (Tonga speaking) with the media in their own language.

The main source of income for the radio station was sponsored programmes. The station devoted sixteen (16) hours to transmission per day from at 06:00 hours to 22:00 hours. After 24:00 hours, there was music running (Saturday POST, July 15<sup>th</sup> 2007).

The station relied for its content production on correspondents and volunteers who had been trained in News reporting from district locations. *Mazabuka community radio* had ten (10) core staff and volunteers from the local area who were accountable to the board, which governed the radio station. The board had twenty-two members drawn from chiefdoms, the church, stakeholders and the local community.

*Mazabuka community radio* aired different issues ranging from politics, entertainment, religious, health, HIV and AIDS, education, agriculture, environment, culture, civic education, news and current affairs (Interview with the Station Manager, Mr. Albert Mwiinga, 24<sup>th</sup> April, 2008).

## **1.6 PROBLEM STATEMENT**

This study attempted to look at the role of community radio stations in transmission and preservation of culture. It took a case study of *Mazabuka radio*, one of the radio stations in Southern province of Zambia.

The study undertook to determine the degree to which cultural issues were broadcast to the community and to investigate the effectiveness to which this community radio station transmitted and preserved the culture of the community.

It is a well-known fact that communication plays a supreme role in the promotion of traditional values, customs and beliefs. However, it is also true that the media has been misused successfully for exportation of undesired habits (Ballantyne 2002:1).

There has been a lot of talk in development circles about the crucial role of community radio stations in reducing poverty, enhancing developmental issues such as health and useful information in development but there isn't much debate exactly about what types of stations and

what types of programmes work best to empower the poor and vulnerable and enable them to participate in debates. Nor do we know much about whether these types of radio stations and programmes are flourishing or declining in the commercial state and community radio sectors (Banda, 2003:141)

Also, in Zambia, from time to time, the debate on the erosion of cultural values and moral decay comes up and it was now observable that since inception, community radio stations were slowly representing a noticeable blind spot in cultural oriented programs. Quite often, the researcher and others have heard elders saying, “The old ways are dying out, we need to preserve these customs or they will disappear”

Community radio stations do not seem to have a keen interest and appreciation of local production programmes. Recent studies did reveal a minimal participation of the community in programme production. In some cases, involvement of the community was not so clear (Lingela 2006:97).

This problem seems to undermine the actual existence of community media. Instead of enhancing the socialisation process and preservation of culture, community media is seen as perpetuating the degradation of culture. The question we could ask is; Are community radio stations an effective tool for transmission and preservation of culture? It has been difficult to give a concrete answer as to why the media seem to neglect or ignore this important role due to limited information on the subject and this study attempted to discuss this in order to contribute to the body of knowledge on the subject that already exists.

## **1.7 RATIONALE**

The rationale of this study was to take a cultural analysis of *Mazabuka community radio* station with a view to determine the degree or extent to which cultural issues were broadcast to the community.

This problem was worth studying because there was need for a deeper understanding of the role of community radio in dissemination and preservation of culture as all mass media messages supported or criticized certain values, norms, beliefs, perceptions and rules.

As already noted, community radio stations seemed to be slowly ignoring cultural oriented programmes. Also there seemed to be a gap between the outcry of the people concerning cultural degradation and the role of community media in transmission and preserving culture. If it is true that the intrusions of modernity are eroding culture, then it is equally true that people are embracing progress, change and growth (Kapwepwe: 2008).

Information derived from this study is expected to provide some insights into how community radio can be used to preserve our culture and to confront traditional values that are not helpful. This would enhance the role of radio as a tool for social change which brings new ideas which are developmental.

In this regard we cannot afford to lose this opportunity of developing our identity as a nation at a time when we have many community based radio stations in the country. If community radio stations spearheaded the transmission and preservation of culture, which is the totality of people's values, behaviours, attitudes and beliefs, surely, a lot of problems affecting our nation such as poverty, street children and adults, corruption to mention a few would lessen each day.

Another reason behind this study was that an in-depth study on this subject had not been conducted in Zambia. The study was meant to break new grounds to revitalize the function of the media in preserving and transmission of culture to society especially to the new generation. The earlier such issues were tackled, the stronger base for culture standardisation we would have and our only hope for ameliorating quality of life and cultural diversity. Our community radio stations should be a reservoir or an archive for our cultural heritage.

## **1.8 OBJECTIVES OF THE STUDY**

The main objective of this study is to investigate the effectiveness of community media in transmission and preservation of culture. The specific objectives are to:

1. Find out and evaluate the content of programs being aired;
2. Help establish the standards of cultural values in community broadcasting;
3. Assess the impact of community media in transmission of cultural programs;
4. Investigate the obstacles that limit the transmission and preservation of culture; and
5. Examine whether community media are responsive to the views of the people.

## **CHAPTER TWO**

### **METHODOLOGY**

#### **2.0 RESEARCH QUESTIONS**

1. What kind of programmes is the radio station disseminating?
2. What is the role of *Mazabuka Radio* in maintaining cultural development?
3. What kind of values are the programmes emphasising?
4. What perception does the community have about the radio station and its cultural programmes?
5. What impact does the community radio have on the people?
6. What language is the radio station broadcasting in?
7. How much of local/ foreign programs are aired?

#### **2.1 METHODOLOGY**

In conducting this study, the researcher used triangulation. Both quantitative and qualitative research designs and approaches were used in order to compensate for inherent inadequacies of either approach. The specific methods used were the quantitative survey using a questionnaire, content analysis, in-depth interviews and direct observations.

#### **2.2 CONTENT ANALYSIS**

Content analysis was preferred in order to respond to the need for objectively analysing already recorded programmes for a period of one month. This was in view of the fact that one of the major activities would be to conduct independent assessment of cultural value elements in the programmes produced. This method would also evaluate which values were being emphasised in the programmes being aired other than having to depend solely on interview information from the survey. Analysing content also helped to reveal the topics which were frequently discussed on radio. In other words, this approach enabled the researcher to check the validity of responses from the survey in an independent manner.

These recorded programmes were scheduled to be aired on a particular sampled day from the time the station opened at 06:00 hours to 22:00hours which was the official close down. The researcher, with the help of the Head of programmes coordinated the recording of the programmes.

The researcher should note that the recording of these programmes was, however, not consistent due to insufficient infrastructure at the radio station which only had one recording studio. This same studio was being used to produce other programmes. The other drawback was the disruption of scheduled programmes due to the power outages which were being experienced countrywide. The radio station did not have a standby power generator. This meant that all programmes were disrupted once there was load-shedding. Another observation made by the researcher was that the station had programmes on the programme schedule guide which were not running on radio. On average, the station only had about seven (6) programmes running per day and the rest of time was filled with music.

Nonetheless, the researcher was able to monitor and listen to live programmes and take note of what was being discussed each time they were present at the radio station. The actual days on which the recordings and monitoring were conducted were:

|           |          |           |          |           |         |
|-----------|----------|-----------|----------|-----------|---------|
| Wednesday | 12-03-08 | Saturday  | 22-03-08 | Tuesday   | 1-04-08 |
| Friday    | 14-03-08 | Monday    | 24-03-08 | Thursday  | 3-04-08 |
| Sunday    | 16-03-08 | Wednesday | 26-03-08 | Saturday  | 5-04-08 |
| Tuesday   | 18-03-08 | Friday    | 28-03-08 | Monday    | 7-04-08 |
| Thursday  | 20-03-08 | Sunday    | 30-03-08 | Wednesday | 9-04-08 |

The purpose of having the recorded broadcasts was to analyse if there existed any positive trends towards cultural values and to evaluate if there was consistency in doing that. The following aspects were identified as critical for this analysis. These were the type of programme, topic being discussed, the cultural values, the target audience and the prominent or dominant voices in the programmes.

## **2.3 IN-DEPTH INTERVIEWS**

To consolidate this, the study conducted in-depth interviews with two of the four chiefs in the area as they are custodians of cultural heritage. The researcher also managed to interview a clergy person and a board member who is a cultural representative to gather more information. Other separate interviews were conducted with the Station Manager, Programme Manager and the Head of Tonga section to assess the production process in selection of topics and determining if what was aired was cultural oriented and worth preserving.

The in-depth interviews gave the researcher an understanding of how the radio station is perceived by the community and the representatives of the cultural set up.

## **2.4 QUANTITATIVE SURVEY**

The survey involved checking and making assessments to determine to what extent the audience had perceived the messages of programmes being produced and to establish if *Mazabuka FM* in its programming did construct elements of cultural values and transmitted these to the many people who listened to the radio. This survey involved administering questionnaires to the selected sample of the audience within reach of the radio coverage who were potential listeners. The survey wanted to establish if *Mazabuka radio* did reflect its mission 'to promote and sustain the dynamic growth and preservation of local culture, knowledge and initiatives for development'.

The survey was being preferred here because it laid a good background to the issues discussed by the radio station from the producers themselves and provided good basis and baseline information from which to argue and analyse the phenomena under study.

## **2.5 DIRECT OBSERVATIONS**

The researcher where possible used direct observations as a means of collecting data by observing the day to day operations at the station and they took notes.

## **2.6 SAMPLING PROCEDURES**

As for the sampling procedure with regard to the survey, the researcher proposed to use a combination of multi-stage cluster sampling method for the urban areas of Mazabuka. Purposive sampling was also used to ensure representation of the target audience especially from the rural areas. This helped to come up with subsets based on important characteristic differences existing in the population with a bias towards age. The study wanted to be sure that adults who understand the issues of culture were represented. From these, questionnaires were administered accordingly and information collected.

## **2.7 PRE-TESTING**

A total of five (5) questionnaires were pre-tested by the researcher in Kaonga Township to ensure the questions were relevant and useful to the study.

## **2.8 DATA GATHERING**

In terms of collecting the actual data for the Survey, the researcher interviewed 102 respondents, male and female above eighteen (18) years who were within the coverage area of Mazabuka *FM*. The study area was composed of both urban and rural areas.

The population figures for Mazabuka urban were generated from the Resident's Development Committees (RDC's) and verified by the Planning office at the Municipal council. It should be noted that the Local authority did not have the official statistics from Central Statistics Office (CSO) on the way the town is zoned. Mazabuka urban was clustered into the high, medium and low density areas. The appropriate respective townships that were included in the sample were randomly selected from a whole list of townships. This was to ensure that each township in each category had an equal opportunity to be selected for inclusion. Below is a table showing the townships of Mazabuka urban and the population.

| <b>High</b>     |               | <b>Medium</b> |               | <b>Low</b>    |              |
|-----------------|---------------|---------------|---------------|---------------|--------------|
| Ndeke           | 12,000        | Kapufi        | 3,000         | Sugar estates | 1,192        |
| Kabobola        | 6,500         | Mulonga       | 5,000         | Kaonga        | 1,000        |
| Nkabika         | 4,414         | Nakambala     | 6,240         | Namulonga     | 500          |
| Njomona         | 5,511         |               |               |               |              |
| Misale          | 1,319         |               |               |               |              |
| Kaleya          | 2,781         |               |               |               |              |
| Chulu           | 539           |               |               |               |              |
| Quranteen/FarmH | 161           |               |               |               |              |
| <b>Total</b>    | <b>33,225</b> | <b>Total</b>  | <b>14,240</b> | <b>Total</b>  | <b>2,692</b> |

Total population of Mazabuka urban was **50,157**. The Total sample size for the urban areas was 80 questionnaires and 22 questionnaires for the rural areas. The distribution of questionnaires was based on the following formula:

$$\frac{\text{Population in high density area} \times 80}{\text{Total population}} = \frac{33,225 \times 80}{50,157} = 52.9$$

$$\frac{\text{Population in medium density area} \times 80}{\text{Total population}} = \frac{14,240 \times 80}{50,157} = 22.7$$

$$\frac{\text{Population in low density area} \times 80}{\text{Total population}} = \frac{2,692 \times 80}{50,157} = 4.29$$

Practically, this translated into the following distribution:

|   |                           |
|---|---------------------------|
| High density townships (Ndeke, Kabobola, Kaleya):           | 53 questionnaires         |
| Medium density townships (Kapufi and Nakambala):            | 23 questionnaires         |
| Low density areas (Kaonga):                                 | 4 questionnaires          |
| <u>Rural areas (Magoye, Munjile, Chief Mwanachingwala):</u> | <u>22 questionnaires</u>  |
| <b>Total</b>  | <b>102 questionnaires</b> |

All the questionnaires were analysed using the statistical package for the social sciences software (SPSS).

## **CHAPTER THREE**

### **THEORETICAL AND CONCEPTUAL FRAMEWORK**

0 The concepts defined and operationalised were **communication, community, community radio, culture, and transmission and preservation of culture.**

#### **3.1 Conceptual and operational definitions of Communication**

There are varied definitions of communication. Essentially, communication is a sharing process where a source shares his/her message with a receiver via a certain channel in order to influence the receiver's thoughts and actions. Communication is not a one-way street. It is a process of exchange between the source and the receiver.

Media theorist James W. Carey (1975) recognised and offered a cultural definition of communication as defined by terms such as sending, transmitting or giving information to others. It is a symbolic process whereby reality is produced, maintained, repaired and transformed” (Carey 1989:10).

Careys’ definition asserts that communication is linked to such terms as sharing, participation, association, fellowship and the possession of a common faith. This means that communication is a process embedded in our everyday lives that informs the way we perceive, understand, and construct our view of reality and the world. Communication is the foundation of culture (Mcquail 2000).

In this study, communication implied several approaches of exchanging ideas and information among the different players with a bias towards radio as a means of communication and its related processes. This was because this study strictly attempted to explain how community radio is able to transmit and preserve the way of life of the people and their experiences.

#### **3.2 Conceptual and operational definitions of Community**

According to Kasoma (1990), a Community is a collection of people, in the same area, with common interest that includes the sharing of the same history and cultural background. Some studies indicate that the origin of the word ‘Community’ is 'something in common', something

that can refer to geographical concepts like the neighbourhood, village, town, etc. but can also refer to other social determinants such as ethnicity, religion, gender, etc.

The community in our study was the coverage area of the radio station under study, which was *Mazabuka Radio* with radius of 120 km, and an estimated listenership of over one million people. It implied this group of people with commonly shared interests living in the same geographical area and being accessible to *Mazabuka Radio*.

### **3.3 Conceptual and operational definitions of community Radio**

Kasoma (2001) defines a community radio station as a sound broadcasting station that serves a specific section of society known as a community. It is geographically defined or situated in a particular place (P.23).

In our study community radio denoted a radio station that was easily accessible, available and allowed free participation of the local people to freely express themselves. It was a station, which was vibrant where members of the community could come for news of events, concerts, social and cultural activities.

### **3.4 Conceptual and operational definitions of Culture.**

According to Julian Huxley, culture is a shareable body of material, mental and social construction commonly known as mentifacts, artifacts, and sociofacts created by human individuals living in a society together. It denotes the whole product of an individual, group or society of intelligent beings. It includes technology, art, science, as well as moral systems and the characteristic behaviors and habits of the selected intelligent entities. In particular, it has specific meanings that are more detailed in different domains of human activities.

Carey defines culture as the world made meaningful; it is socially constructed and maintained through communication. It liberates us, differentiates as well as unites us. It defines our realities and thereby shapes the way we think, feel and act (Carey, 2004:16).

Culture has values, norms, beliefs, opinions and behaviours, which are acceptable by the society. Values are moral and ethical judgments we make about things that are important to our inner self and community. Attitudes are positive or negative evaluations we make of somebody or

something. Norms are societal expectations against which perceptions, feelings, thoughts and behaviours can and are evaluated. Beliefs form the basis of the socialisation process.

Culture in our study denoted transmission of required messages and information in programmes that were accepted by the community as reflecting the set standard desired way of life of the people of Mazabuka and surrounding areas. These required messages included music, folktales, norms, proverbs, stories, attitudes, behaviours and values which were held in high esteem by the society such as honesty, truthfulness, sincerity, hard work, integrity, client satisfaction, creativity, good judgement, avoiding conflicts of interests, personal growth, respect for elders, good health, solidarity among people and family units, non violence and community wellbeing, family values such as responsibility, taking care of elders etc.

### **3.5 Conceptual and operational definitions of transmission and preservation of culture**

Transmission and preservation of culture is the process of conveying certain values and ideas, which are accepted by society. This is done through expressing the dominant culture and reorganizing subcultures. This brings about new cultural developments which help to forge and maintain commonality of values.

As already noted, all mass-mediated messages support or criticise certain values, norm or rules. The process of communicating political, moral or intellectual values or ideas is not done simply by publishing factual news reports. In our study, transmission of culture represented transmission of programmes containing values, norms, ideas and opinions, which were acceptable in the community and had “a value” lesson in it.

## **3.6 MAIN THEORIES**

### **3.6.1 THE MUTI-STEP FLOW MODEL**

The multi-step flow theory is used to describe the theory of innovation and examines how new ideas are spread among people. While people do obtain news and other kinds of information directly from the mass media, word of mouth information is still part of the mass communication process. First, from the media to opinion leaders who pay close attention to the media and its

messages and then they inform others about what they have heard from the media (DeFleur, 1994). Many people are influenced by the opinion leaders' selection and interpretation of the information. This is still the case even in our sophisticated information process (Steinberg and Plooy, 1999: 219)

The multi-step theory brings on board more players in the communication process such as change agents and gatekeepers in addition to opinion leaders. Change agents are the professionals who encourage the opinion leaders to adopt or reject innovations or ideas. These can be extension workers, nurses, doctors, social workers, and teachers. The gatekeepers are individuals who control the flow of information for instance editors, broadcasters, and government authorities.

Since this theory sees the importance of interpersonal communication through social interaction among groups in audiences, and not audiences as social isolates, it is participatory as audiences tend to interact with each other in groups to discuss different issues either as heard from the media or from other people from among themselves who are more inclined towards frequent usage of the media in order to inform the less active members of populations or audiences.

The theory also deals with the conditions which increase or decrease the likelihood that a new idea, product or practice will be adopted by the members of a given culture or society. It is possible that this may provide feedback to the way audiences perceive the programmes that are aired on the radio as the audience are able to make comments and suggestions.

### **3.6.2 AGENDA SETTING THEORY**

This theory was developed by researchers Donald Shaw and Maxwell McCombs in a 1972 study to determine mass media effects on political opinion during the 1968 presidential election in the United States.

The core assumption of this theory is that there is a relationship between the way the mass media treats an issue or event and the opinions that mass audiences develop about this issue or event. If the news media attach particular significance to an event, then the public believes that the event is important.

Gate keeping and agenda setting theory are linked. For instance, one of the functions of the mass media is surveillance. The media continually looks for news. But because the media is limited to time and space, the gatekeepers select what they consider to be newsworthy. It is the selection of stories, where these stories appear in the newspaper and how much space they are given that forms the agenda of the press (DeFleur 1994). That is why agenda setting theory maintains as political scientist Bernard Cohen wrote, "Whereas the mass media may not tell us what to think, they are stunningly successful in telling us what to think about."

This theory can help explain the radio stations' emphasis on some issues over others and as already noted from research, the tendency for most radio producers to have little interest in cultural programmes.

### **3.6.3 PARTICIPATORY COMMUNICATION (PC) APPROACH OR "ANOTHER DEVELOPMENT" PARADIGM**

This emerged in the 1980's within the context of failures of the modernization or development communication paradigm. According to Kasongo (1998), this approach advocated a more participatory communication approach that is beneficiary driven and "allows the intended beneficiary communities to communicate vertically, that is, upwards and downwards with development 'benefactors', and also to communicate horizontally, that is, among themselves". Horizontal communication permits reflection, and facilitates wider input from the intended beneficiaries. The broader the spectrum of views, the more accurately the realities of these communities can be represented. By sharing their views, communities identify problems consensually, and open up collective strategies for confronting them. Vertical communication then becomes crucial in order to facilitate the implementation of the strategies which have been developed in this way."

What is apparent here is that participation is emphasised as the core of this theory. This theory sees the role of communication as "supportive of the processes of self-expression and problem articulation by recipients. Communication is also supportive in the diagnosis of social problems, by making people conscious of their problems," (Rensburg; 1996:194). It is thus clear that transmission and preservation of culture is inevitable in enhancing development, as local radio

are equally important tools for facilitating dialogue and discussion, thereby supporting the development process within communities. However, community radio stations have to incarnate among the people if they have to be effective.

### **3.6.4 USES AND GRATIFICATIONS THEORY**

The uses and gratifications theory was introduced in the 1940s and it claims that the mass media have limited effects on audience members. The uses and gratifications theory claims that each individual in the mass audience is active. This is because each individual freely chooses messages and uses these messages selectively to suit his or her own interests, needs, motives, attitudes and values. Members of the audience actively select and use specific types of media content to fulfill their needs and obtain gratification (DeFleur 1994).

### **3.6.5 FUNCTIONAL THEORY**

Functionalism claims to explain social practices and institutions in terms of “needs” of society and of individuals (Merton, 1957). As applied to the media institution, the presumed needs have mainly to do with continuity, order, integration, motivation, guidance, socialisation, adaption etc. Functionalism gives a way of understanding the social effects of mass communication and the mass media help to maintain social order and the status quo. Functionalists believe that the mass media exist to preserve society the way it is.

Sociologist Charles Wright directly applied functionalism to mass communication in his 1959 book “*Mass Communication: A Sociological Perspective*”. He sees communication as serving five main functions in society, which are surveillance, correlation, preserving cultural heritage, entertainment and mobilisation.

The purpose of this study is to analyse one of these functions, which is the role of the community radio station in transmission and preservation of culture. This is done through expressing the dominant culture and maintaining commonality of values.

### **3.6.6 CULTURAL SYSTEM THEORY**

Another theory related to our area of study is the cultural system theory which posits the mass media as a cultural phenomenon in their own right rather than a phenomenon within a context of culture. In this way, many different social actors, movements and communities with concerns for multiple issues that may be local, national and global contribute to the shaping of mass media. This perspective supports the notion that when political and economic ideology and culture are introduced through mass media, they are mediated through local cultures (Mersham 1998:23-24 cited in Banda: 107).

## **CHAPTER FOUR**

### **LITERATURE REVIEW**

In providing more background to this study, it was important to review information on related research studies that had been conducted by other researchers from a global, regional and local country perspective. This, as earlier indicated, focused specifically on community radio.

It was also important to stress the fact that this particular study was underpinned by the assumption that community radio stations had a critical role to play in promoting and dissemination of culture because by their definition, they were closer to the people. This definition compelled them to prioritise cultural transmission to the new members of society.

Buckley, Isaac and Hellmich (2003) argued that "Community radio has proven to be one of the most effective means of providing access to communications, not only because radio is low cost and widespread, but because it is conducive to dialogue and to the oral tradition"(Lingela 2006:42).

In this regard, radio and what it can achieve, cannot, therefore, be treated with little attention. Dialogue enhances participation, accountability and a sense of ownership. A Community radio station ought to be a place where the community should feel free to air out their views and where the older members of the society should impart their oral tradition to the younger generation.

The power of radio in transforming lives cannot therefore be overemphasised. Some of radio's advantages are that it is a medium for all. One does not require being educated to listen to radio. It is available even if more than ten (10) people use one radio set. With the advent of new technology such as wind up radio as well as solar powered radio, it is even more convenient since running expenses are made significantly lower. In many parts of the world, radio is still the only medium that can reach a mass audience simultaneously and at a relatively low cost.

Community media are media created to allow individuals to tell the stories and have the conversations necessary for their own self-directed development as citizens (Howley, 2005;

ankowski, 2003; Rennie, 2006). The voices in these stories and conversations may not be heard anywhere else. For example, Chicago roundtable participants in the United States described this experience with the powerful phrase "first voice." Often, it was the first time individuals had spoken publicly or shared their stories through community radio.

Everitt, (2003:61-65), in his evaluation of the U.K based Bradford community broadcasting (BCB) initiative selected two variables that is, community language and local content accent and expression to analyse the dynamics of participation in the production of local content. This was as a way of promoting cultural expression in community languages. It was also one way of encouraging and supporting presenters in community languages to develop their presentation style, delivery and confidence.

As earlier noted, community radio in particular, is very useful for promoting, developing and preserving the language it uses. By broadcasting in the local language, the station helps to make the language to attain a special status both within and outside the community (Kasoma 2002:186).

Language, both verbal and non verbal is the expression of a peoples' experiences peculiar to them. It is a good insight into a particular peoples' culture. Through broadcasting, the oral literature of these languages is developed, promoted and preserved. For example, the British broadcasting corporation (BBC) helped greatly to come up with the Oxford dictionary. Another example is Radio Tanzania and how it helped standardise the Swahili language. In Zambia, June 2001, radio stations had to cover the eclipse of the sun. Broadcasters were challenged to find words to explain the eclipse in the local language for the local people to understand this phenomenon.

In Asia, Africa and Latin America, community radio is effective in ameliorating quality of life and cultural diversity. Community radio facilitates the improvement of quality of life, and self-esteem. Radio Enriquillo in the Dominican Republic is considered a role model of the Latin American radio movement. The emergent practice of genuine participatory people's radio in Latin America centrally involves issues of class, power and cultural hegemony (Servaes

999:257). This was reflected when the community was seen to participate actively in production of programs and management of the station.

In Latin America and Caribbean perspectives, community radio represents a horizontal and diversity way of communication, which is a bottom-up process. It recognises differences and keeps historical memory to rescue cultures and identities and foster a commitment in community radios to equity, for the sake of the excluded (<http://evaluation.amarc.org/evaluation.php>).

In Asia Pacific perspectives, community radio is also about information on shared cultures and values that can affect individual rights. Here, particular attention is for situations of women in society that need to challenge particular cultural values that are damaging to them e.g. attitude towards women in relation to their relation with men in society. It also looks at attitudes towards young women and the ways in which they can be abused. At the same time, community radio should respect cultural and linguistic diversities rather than promoting one culture. This encourages socialisation that includes solidarity, social inclusion, and rights of people to speak about their lives and identify inequalities in society (<http://evaluation.amarc.org/evaluation.php>).

In a research done in Japan (Matsuso: 1997; Morita, 2001; Sakata, 2003, Kato, 2005), it was discovered that community radio helps people to discover local resources, including people, culture, nature, history, institutions and activities. Such discovery usually happens through various programmes focusing on these topics hosted by experts in the community. Listeners not only get to know about their communities but also learn from people who have detailed knowledge of these matters in society.

In the African regional debates, there was strong consensus on the need to “optimise” the limitless potential of Community radio in expanding the geography of the democratic space. Specific challenges of community radio are similar to other regions and they relate to ensure local ownership of community radio, content development, issues of financial sustainability and challenges to ensure gender equity within community radio

(<http://evaluation.amarc.org/evaluation.php>)

McKay, Blythe (2003) in “Enhancing Community over the Airwaves”, Community Radio in a Ghanaian Fishing village did an exploratory analysis of the role that *Radio Ada* plays in fishers’

livelihoods and lives in Anyakpor, a fishing village in southeast Ghana. The study's findings revealed that fishers relied on *Radio Ada* alongside other media for livelihood information. The radio was also enabling fishers to learn about their livelihoods from each other, providing them with useful information for their work; promoting culture, identity, and community; providing access to news; creating opportunities for voice/dialogue; and establishing a level of trust. The researcher conducted in-depth interviews, Participatory Rural Appraisal (PRA) activities, semi-structured interviews, participant observation, and document analysis

(<http://www.comminit.com/evaluations/eval2005/thinking-1408.html>)

The methodologies used in this study helped to solicit and chart people's views about the community radio in terms of commonly shared interests and geographical locality. They revealed that community radio stations do permeate the very roots of communities as they allow the grassroots to speak out as well as receive information that is relevant to their needs.

In a study done in Cameroon, programmes were inspired by people's life experiences. Radio dealt with local problems, especially economic, social and cultural life. It used the local and national languages. "For cultural and linguistic minorities, the community radio was the only place where their language was spoken, their music being heard and their culture was celebrated. Community radio had a social impact in preserving languages and cultural expressions, giving additional value to them, and leading to the improvement of the self esteem of the community and to large recognition by people outside the community"

(<http://evaluation.amarc.org/evaluation.php>)

It was learned that radio stations did integrate development topics, according to community experiences. All the focus groups in each region said using local languages increased their understanding of programme messages. This made radio particularly efficient, considering that radio sets are seven times more common than television in Africa.

Radio Candip in Bunia, Congo Democratic Republic was established in 1974 and its programmes are said to encourage popular participation in local development and offer solutions to the villagers' problems in local languages. Major themes were defined for the year, based on villagers' concerns, expressed to the producers who visited the villages. In this project, producers

always went to villages with recorders to hear what issues villagers were concerned of  
<http://africa.amarc.org/files/M45SDSstudymay042.pdf>.

However, in a study by the World Association of Community Radio Broadcasters (AMARC) whose aim was to assess the level at which community radio stations in Africa are involved in programming of content on sustainable development themes/ topics, it was found that "Community radio stations are not doing enough to ensure that local communities participate in the selection and production of programmes regarding sustainable development issues, especially in deciding what themes or topics to cover". The study used the focus groups discussions (FGDs) and highlighted the potentially significant role that community media can play in facilitating community and national ownership of development agendas, particularly when programming is conducted in local languages (<http://africa.amrc/files/m4sdstudymay04/pdf>).

In 1989, AMARC undertook another study to determine the parameters of participatory radio in eleven (11) African countries namely, Benin, Burkina Faso, the Congo (Brazzaville), Ghana, Kenya, Mali, Senegal, Chad, Togo, Zaire and Zimbabwe, in which popular participation was one of them. The survey revealed while there was a low level of listener participation in planning and programming, a few experiences were identified in which rural associations participated at these levels. The experience of Burkina Faso, for example, with half a dozen local stations, has been largely positive due to popular involvement in all stages of the creation of the stations and continued participation in their programmes, which are able to reflect the concerns of local people. Still in Burkina Faso, local rural radio had given peasants an opportunity to express themselves, serving as a crucial channel for promotion of popular participation for development. Here radio productions had to be created by the populations and producers had to be recruited from inside the population.

Matewa in "*media and the empowerment of communities for social change*" observed that Development through radio project (DTRP) in Zimbabwe had been a success and in all the countries where it had been introduced. There were over fifty-two radio listening clubs coordinated by the Zimbabwe broadcasting corporation ZBC and the federation of African media women Zimbabwe (FAMWZ) funded by Friedrich Ebert Stifting and Panos instituted southern

frica. This project involved club members mostly women listening to half hour radio programme on a portable radio cassette recorder. Thereafter, the members debated the broadcast and the debate was recorded. However, DTR project posed challenges like how to mainstream local traditional forms of communication into the DTR and how to enhance traditional cultures using DTR (<http://evaluation.amarc.org/evaluation.php>)

According to a study done in Namibia by Lush and Kaitira (1998; 72-73), it was contended that most young volunteers in Namibia have tended to stamp their youth culture and values on community radio broadcasting through popular music, usually at the expense of programmes of developmental character. Indeed this observation did not preclude the fact that there was no place for local music promotion as a part of a project to develop local cultural identities, but that; this should not be at the expense of serious developmental programmes (Banda, 2003:86).

Banda (2003: 134.) also observed that many community radio broadcasters in Zambia have tended to “ape” their more advanced commercial, hugely entertainment based FM radio stations. Thus, it’s not surprising that producers in most community radio stations in Zambia constantly fill up programming with all manner of foreign popular music. There is also a tendency to re-play programmes produced elsewhere in different cultural contexts, thus compromising their own capacity to produce local programmes. This has had the tendency to result in some kind of unintended cultural imperialism in the arena of content production.

Most Station Managers are aware of this and are guarding against this influence. *Mazabuka* radio Manager, Mr. Albert Mwiinga, observed that community radio should not be just about music. *“Radio is being contaminated by this thinking by some people who just want to make names. We need to be informative. Radio is not just about music.... The community should demand for more information, more programming and should not allow disc jockeys (DJs) to take over radio stations and play music”* (Saturday POST, July 15<sup>th</sup> 2007).

In Zambia, more community radio stations are being set up in some of the remotest parts of the country where some of the languages that were predominantly used widely had never been used before in broadcasting.

The MISA study reported that the community in *Chikuni radio* in Zambia demanded that the dominant language on radio be Tonga and English could be used because it was the official language. The community insisted that English should be given less broadcasting time. (MISA 2000: 89). This meant that the people regarded the radio as an opportunity to forge their cultural identity by promoting the use of their language on radio.

Other examples are *radio Chikaya* in Lundazi which uses Tumbuka and *radio Icengelo* in Kitwe which also has segments of Lamba the indigenous language on the copper belt province.

Cultural aspects like folklore, proverbs, music, cuisine, good customs and traditions, etiquette can be preserved, developed and promoted as a way of teaching and reminding listeners of their existence and community radio can be an effective tool.

Indeed, from this literature, the role of community radio in transmission and preservation of local culture has been highlighted and captured in the involvement of the local people in programme production of local programmes, the use of local languages, the emphasis on traditional values, norms and ideas accepted by the community which the radio serves.

Central to this belief is the nurturing of local knowledge, which is integrated, with the practices of community life. Community radio should be seen to offer concrete means for public participation and for defending cultural diversity. The content from information, education and entertainment should be facilitating dialogue with the community and involvement. Involvement of people or participation is the first step towards achieving preservation and dissemination of culture.

The Media tend to support the values not only of society as a whole but also of segments within it, defined in various ways. For instance, local community media have consistently been portrayed, following the work of Janowitz (1952) as helping to promote identity and social organisation within the anonymity of large urban societies (Stamm, 1985 cited in Mcquail, 1999). Community media generally support the values of community and maintenance of local order. These tendencies are attributed to a wish to lease or at least not offend their potential audiences (Mcquail: 80).

## CHAPTER FIVE

### RESEARCH FINDINGS

#### 5.0 PRESENTATION OF KEY FINDINGS

The people's own perceptions as to how *Mazabuka FM* has been transmitting and preserving the culture of the people are presented here. They contain assessments and ratings about the transmission and preservation of culture. There is a diversity of views but it seems that listeners who are frequent listeners displayed a good grasp of cultural issues and their importance, while others had inaccurate perceptions of issues.

#### 5.1 QUANTITATIVE SURVEY

##### 5.1.1 Listenership

61.8% of the respondents said they listen to the radio very frequently to frequently and another 33.3% said they listen occasionally when they have time because they are busy doing some other type of work. Those who rarely listen to *Mazabuka Radio* accounted for only 2% and another 2.9% for very rarely. The table below illustrates this.

**Table 1. How often do you listen to Radio Mazabuka?**

|       | Frequency       | Percent | Valid Percent | Cumulative Percent |
|-------|-----------------|---------|---------------|--------------------|
| Valid | Very frequently | 18      | 17.6          | 17.6               |
|       | Frequently      | 45      | 44.1          | 61.8               |
|       | Occasionally    | 34      | 33.3          | 95.1               |
|       | Rarely          | 2       | 2.0           | 97.1               |
|       | Very rarely     | 3       | 2.9           | 100.0              |
| Total | 102             | 100.0   | 100.0         |                    |

##### 5.1.2 Category of favourite Programmes

Asked what category of programmes were their favourite, respondents ranked entertainment programmes first with 23.5%. This category included music, drama, phone-in programmes and other light programmes which were participatory. News and current affairs ranked second with 22.5% and in the third place were religious and cultural programmes with 15.7%. Health programmes scored 8.8%, followed by other programmes such as promotional or business, civic education such as debates with 6.9%. Agricultural programmes had 4.9%, while formal

education, mainly educational curriculum programmes for primary school ranked last with 2% only.

Table 2. What is your favourite program?

|       |                          | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|--------------------------|-----------|---------|---------------|--------------------|
| Valid | Formal Education         | 2         | 2.0     | 2.0           | 2.0                |
|       | Religious                | 16        | 15.7    | 15.7          | 17.6               |
|       | Entertainment            | 24        | 23.5    | 23.5          | 41.2               |
|       | Agricultural             | 5         | 4.9     | 4.9           | 46.1               |
|       | News and current affairs | 23        | 22.5    | 22.5          | 68.6               |
|       | Health                   | 9         | 8.8     | 8.8           | 77.5               |
|       | Cultural                 | 16        | 15.7    | 15.7          | 93.1               |
|       | Other                    | 7         | 6.9     | 6.9           | 100.0              |
|       | Total                    | 102       | 100.0   | 100.0         |                    |

But when asked to rank the programmes in order of preference, news and current affairs ranked first with 26.5%, while religious ranked second with 17.6% and cultural ranked third with 16.7%. This displacement of entertainment could imply that some people prefer serious content for personal enlightenment.

### 5.1.3 Cultural representation

When asked whether Mazabuka Radio did represent the culture of the people, a substantive number of respondents answered 'Yes' with a percentage which came to 89.2%, while 5.9% said 'No' and 4.9% were not sure.

### 5.1.4 Maintaining cultural development

Generally, the answers given were positive about the cultural role that *Mazabuka FM* was playing. This was highlighted when each of the respondents gave a positive answer towards this question. Most people asked described the role of *Mazabuka FM* as one which reinforces social values and cultural norms. This was rated at 37.3%. Another 10.8% agreed that the radio did promote the culture of the people. Still others felt that it helped to transform and mould people's lives and this was rated at 9.8%. Other respondents felt that the radio did help to change the bad

behaviour in society, maintained the status quo, facilitated development and empowerment, and provided a platform for dialogue and problem solution. These were rated at 8.8% and 7.8% respectively. Other answers given were that the radio gave confidence for people to discuss their culture, promoted the local music, art and theatre and did promote the local language. Table 3 shows the frequency table.

**Table 3. Role in maintaining Cultural development**

|       |   | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|---|-----------|---------|---------------|--------------------|
| Valid | Reinforces social values and cultural norms           | 38        | 37.3    | 37.3          | 37.3               |
|       | Promotes our Culture                                  | 11        | 10.8    | 10.8          | 48.0               |
|       | Helps to transform and mould our lives                | 10        | 9.8     | 9.8           | 57.8               |
|       | Gives confidence to discuss our culture               | 5         | 4.9     | 4.9           | 62.7               |
|       | Promotes the local language                           | 1         | 1.0     | 1.0           | 63.7               |
|       | Promotes local music, art and theatre                 | 4         | 3.9     | 3.9           | 67.6               |
|       | Provides a platform for dialogue and problem solution | 8         | 7.8     | 7.8           | 75.5               |
|       | Helps to change bad behaviour                         | 9         | 8.8     | 8.8           | 84.3               |
|       | Maintains status quo                                  | 8         | 7.8     | 7.8           | 92.2               |
|       | facilitates development and empowerment               | 8         | 7.8     | 7.8           | 100.0              |
|       | Total   | 102       | 100.0   | 100.0         |                    |

### 5.1.5 Ratings of programmes vis-a-vis cultural value

A total of 86.3% rated the programmes from very good to good and this was regarded as positive. However, 12.7% said the programmes were not bad indicating a neutral answer. Another 1% said the programs were bad. This indicated a negative answer.

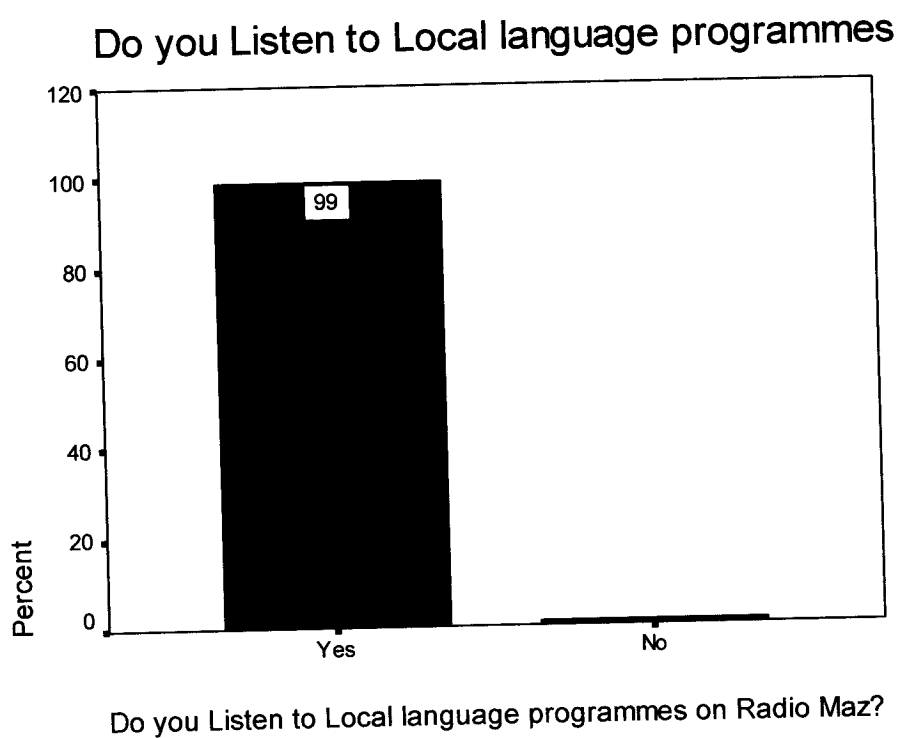
**Table 4. How do you rate the programmes being aired Vis-a Vis cultural value?**

|       |           | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-----------|-----------|---------|---------------|--------------------|
| Valid | Very Good | 29        | 28.4    | 28.4          | 28.4               |
|       | Good      | 59        | 57.8    | 57.8          | 86.3               |
|       | Not bad   | 13        | 12.7    | 12.7          | 99.0               |
|       | Bad       | 1         | 1.0     | 1.0           | 100.0              |
|       | Total     | 102       | 100.0   | 100.0         |                    |

### 5.1.6 Listenership of the local language

Virtually all interviewees answered "Yes" with 99%. Only one percent said they did not listen to the local language.

**Table 5.**



### **5.1.7 Categories of local music, cultural discussions, variety shows, interviews and proverbs**

Local music, cultural discussions, interviews and proverbs were rated as being very satisfactory to satisfactory with over 70.5% ratings. Folktales and variety shows brought in vague answers where most respondents were not sure how to evaluate them.

Probably, this explains why some respondents did not see much creativity in the programmes being aired on the radio. Also this could be attributed to lack of good explanations of proverbs when they were being presented as was explained in detailed answers from the questionnaires.

### **5.1.8 Views about what listeners dislike**

Most respondents could not think of anything that they disliked on *Mazabuka radio*, hence 48% reported that the question was not applicable to them. Nevertheless, others disliked the encouraging of bad values through music which was in bad taste (13.7%). Others cited lack of professionalism which meant poor presentations and lack of seriousness when presenting cultural programmes (10.8 %). Lack of well researched programmes, promotion of malicious rumours and gossip which could bring disunity, use of immature presenters who sometimes mishandled cultural programmes were placed at 4.9% and lack of tolerance for other cultures accounted for 3.9%. Still another 2.9% observed that there was insufficient time dedicated for important cultural programmes. Apparently, there was a seeming laziness among producers who failed to come up with new programmes and tended to repeat the same programmes. A small percentage of about 2% also observed that some folktales were not explained properly and cultural programmes lacked the involvement of elderly voices. Table 6 illustrates the findings:

**Table 6. What do you dislike about Radio Mazabuka cultural programmes?**

|  | Frequency | Percent | Valid Percent | Cumulative Percent |
|--|-----------|---------|---------------|--------------------|
| Valid  |           |         |               |                    |
| Encourages bad values through music which is in bad taste              | 14        | 13.7    | 13.7          | 13.7               |
| Lack of well researched programmes                                     | 5         | 4.9     | 4.9           | 18.6               |
| Lack of involvement of elderly people                                  | 2         | 2.0     | 2.0           | 20.6               |
| Use of immature presenters who sometimes mishandle cultural programmes | 4         | 3.9     | 3.9           | 24.5               |
| Lack of professionalism  | 11        | 10.8    | 10.8          | 35.3               |
| Lack of tolerance for other cultures                                   | 4         | 3.9     | 3.9           | 39.2               |
| Promotes malicious rumours and gossip which bring disunity             | 5         | 4.9     | 4.9           | 44.1               |
| Lack of sufficient time for important cultural programmes              | 3         | 2.9     | 2.9           | 47.1               |
| Folktales which are not well explained                                 | 2         | 2.0     | 2.0           | 49.0               |
| Seeming laziness as evidenced by high repetition of programmes         | 3         | 2.9     | 2.9           | 52.0               |
| Not Applicable   | 49        | 48.0    | 48.0          | 100.0              |
| Total  | 102       | 100.0   | 100.0         |                    |

### 5.1.9 Values being emphasised in Cultural programmes

Most respondents considered *Mazabuka Radio* to be giving good advice, a value which was educative and helpful in the community. This was rated at 21.6%. Others described the value of solidarity among people and family units and this amounted to 16.7%. Respect for elders was pegged at 10.8%. Good health represented the prevention of HIV/AIDS and other diseases and this was rated at 9.8%. Closely related to this was the value of taking care of the old, the sick and orphans coupled with Spiritual and moral values such as chastity or abstinence. These were rated at 8.8%. Other values included integrity (4.9%), being responsible at various levels, (3.9%), sober communication and gender equality (2.9%), honesty and reviving the love of local music among the people were ranked at 2%. Others valued hospitality accounting for 1%.

**Table 7.** Describe any values you get from listening to Radio Mazabuka?

|       |  | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|--|-----------|---------|---------------|--------------------|
| Valid | Solidarity among people and family units       | 17        | 16.7    | 16.7          | 16.7               |
|       | Good advice                                    | 22        | 21.6    | 21.6          | 38.2               |
|       | Love of local music                            | 2         | 2.0     | 2.0           | 40.2               |
|       | Responsibility                                 | 5         | 4.9     | 4.9           | 45.1               |
|       | Hospitality                                    | 1         | 1.0     | 1.0           | 46.1               |
|       | Taking care of old and sick people and orphans | 9         | 8.8     | 8.8           | 54.9               |
|       | Respect for elders                             | 11        | 10.8    | 10.8          | 65.7               |
|       | Sober communication and Gender equality        | 4         | 3.9     | 3.9           | 69.6               |
|       | Hard work                                      | 4         | 3.9     | 3.9           | 73.5               |
|       | Integrity                                      | 5         | 4.9     | 4.9           | 78.4               |
|       | Honesty  | 3         | 2.9     | 2.9           | 81.4               |
|       | Good health                                    | 10        | 9.8     | 9.8           | 91.2               |
|       | Spiritual and moral values like chastity       | 9         | 8.8     | 8.8           | 100.0              |
|       | Total  | 102       | 100.0   | 100.0         |                    |

### **5.1.10 Views about what needs to be changed in cultural programming**

A total of 31% of the respondents did not see that there was need to change the cultural programming. Perhaps, this indicated that they were happy with the programming or it could also indicate that they had not developed skills to examine, analyse, investigate and form evaluative judgements about media productions (Maurus: 87).

Another 13 % felt that there was need to produce more developmental programmes. 12% of the respondents observed that there was need to produce programmes which involved rural community and were participatory. Related to this was the need for producers to do thorough research, schedule programmes at the right time and make sure the programmes were consistent. This accounted for 6.9 %.

Some respondents observed the lack of creativity in producing Tonga programmes and this led to boring programmes being aired. It was also observed that most producers fell in the trap of playing music which was in bad taste and this needed to be avoided at all costs. Still some respondents were not happy about some producers who did not involve mature and competent people in cultural discussions. These dislikes were rated at 5.9%.

Other respondents observed that the producers lacked professionalism probably due to poor training in the profession hence allowing exaggerated malicious and defamatory issues on radio. This accounted for another 3.9%.

A minority of the respondents bemoaned the lack of tolerance for other cultures and wanted to see an inclusion of other cultures and this was rated at 1% while another 1% wanted to see the use of the standard vernacular language. Table 8 gives the illustration:

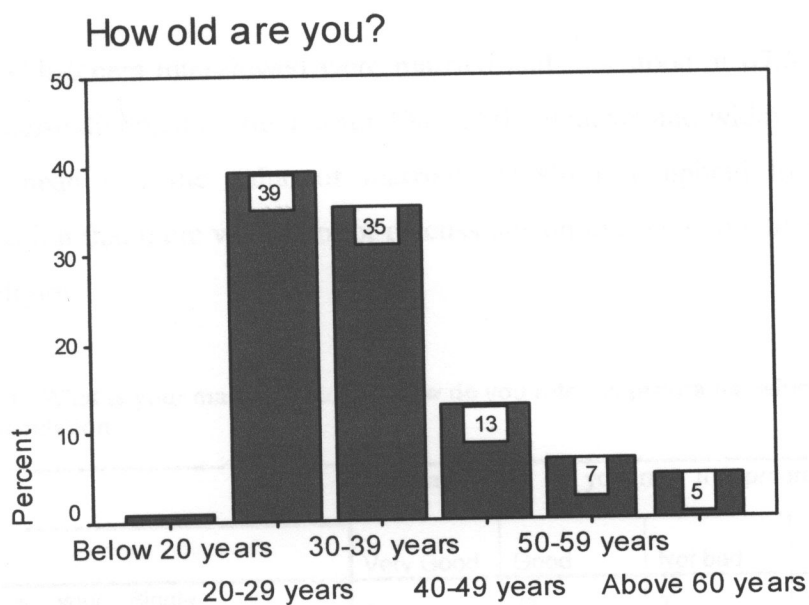
**Table 8. What changes would you like to see in radio Mazabuka's cultural programming?**

|       |  | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|--|-----------|---------|---------------|--------------------|
| Valid | Involve mature and competent people in cultural programs               | 4         | 3.9     | 3.9           | 3.9                |
|       | Do research in cultural programs                                       | 7         | 6.9     | 6.9           | 10.8               |
|       | Produce Programmes which involve rural community and are participatory | 13        | 12.7    | 12.7          | 23.5               |
|       | Schedule all programs at appropriate times                             | 7         | 6.9     | 6.9           | 30.4               |
|       | Avoid malicious and defamatory issues                                  | 4         | 3.9     | 3.9           | 34.3               |
|       | Maintain appropriate language  | 1         | 1.0     | 1.0           | 35.3               |
|       | Produce developmental programmes                                       | 14        | 13.7    | 13.7          | 49.0               |
|       | Creativity in producing Tonga programs                                 | 6         | 5.9     | 5.9           | 54.9               |
|       | Avoid music which is in bad taste                                      | 6         | 5.9     | 5.9           | 60.8               |
|       | Consistency of programs  | 7         | 6.9     | 6.9           | 67.6               |
|       | Include other cultures   | 1         | 1.0     | 1.0           | 68.6               |
|       | Not Applicable   | 32        | 31.4    | 31.4          | 100.0              |
|       | Total  | 102       | 100.0   | 100.0         |                    |

### 5.1.11 Age

A total of 39% of the respondents interviewed were aged between 20-29 years. Another 35% were between 30- 39 years. Ages between 40-49% (12.7%), 50-59 (6.9%) and above 60 years accounted for 4.9%. This could indicate that the audience for *Mazabuka Radio* is predominantly youthful.

**Table 9.**



How old are you?

**5.1.12 Listenership by sex**

Of the 102 interviewed, 62 were males and 40 were women. This shows that probably, the male counterparts are more active than the women folk as far as media awareness is concerned in Mazabuka.

**Table 10. What is your sex? \* Do you listen to Mazabuka Community Radio? Cross tabulation**

Count

|                   |        | Do you listen to Mazabuka Community Radio? | Total |
|-------------------|--------|--|-------|
|                   |        | Yes  |       |
| What is your sex? | Male   | 62   | 62    |
|                   | Female | 40   | 40    |
| Total             |        | 102  | 102   |

### 5.1.13 Marital Status by rate of cultural programmes

Most of listeners interviewed were married and this stood at 67.6 %. Only 29% were single, while those divorced accounted for 1% and the widows and widowers were placed at 3%. This could mean that the value of marriage is strongly upheld in Mazabuka and hence the explanation that there were a lot of discussions on marriage in cultural programmes be it drama and religion.

**Table 11. What is your marital Status? \* How do you rate the programs being aired Vis-a-Vis cultural value?**  
Cross tabulation.  
Count

|                              |               | Culturally, how do you rate the programs being aired? |      |         |     | Total |
|------------------------------|---------------|---|------|---------|-----|-------|
|                              |               | Very Good   | Good | Not bad | Bad |       |
| What is your marital Status? | Single        | 4   | 17   | 7       | 1   | 29    |
|                              | Married       | 22  | 41   | 6       | 0   | 69    |
|                              | Divorced      | 1   | 0    | 0       | 0   | 1     |
|                              | Widowed/Widow | 2   | 1    | 0       | 0   | 3     |
| Total                        |               | 29  | 59   | 13      | 1   | 102   |

Of the 69 married people interviewed, 63 rated the cultural programmes at the radio to be very good to good, while 6 felt that they were not bad. None said that they were bad. It seems that this category is gratified with the issues being discussed during cultural programmes. Among the single people, of the 29 interviewed, 21 said the programmes were very good to good, while 7 opted to remain neutral. Only one said they were bad.

## 5.2 CONTENT ANALYSIS

A total of 98 programmes were analysed and were spread over a period of one month every other day. They ranged from formal education, religious, entertainment, agricultural, news and current affairs, health, cultural, children, business and civic education. The programmes were produced in different formats such as musicals, interviews, discussions and drama plays. The researcher observed that the station had no documentaries and magazine formats. This could have an effect on the educated audience or serious minded audience as research has shown that these have an inclination towards informative programmes. Probably, this explains why there were few respondents interviewed from the survey with college or university level.

**5.2.1 Types of programmes**

Of the 98 programmes analysed, entertainment programmes ranked first with 19.4%. These represented mostly the musicals and sports programmes. 14.3% were cultural programmes featuring family issues, drama plays, cultural discussions about the ordinary way of life and social commentary programmes. Civic programmes ranked third with 12.2%. These were famous for debates and phone in programmes. Business, news and current affairs and health programmes were given 11.2% in the fourth position. In the fifth position was the formal education programmes whose main audience were children in grades one and two. These were aired everyday during the school term. Religious and agricultural programmes followed with 10.2% and 6.1% respectively.

**Table 12. Type of programme aired.**

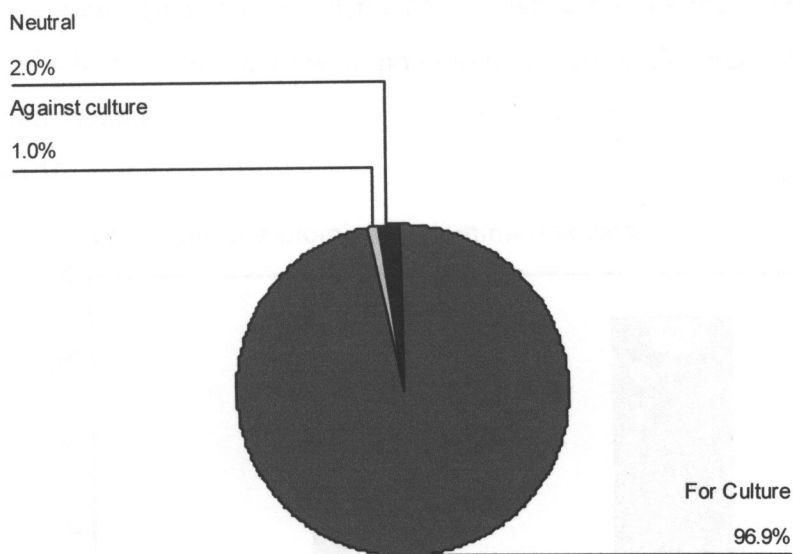
|                          | Frequency | Percent | Valid Percent | Cumulative Percent |
|--------------------------|-----------|---------|---------------|--------------------|
| Valid Formal             | 10        | 10.2    | 10.2          | 10.2               |
| Education                | 6         | 6.1     | 6.1           | 16.3               |
| Religious                | 19        | 19.4    | 19.4          | 35.7               |
| Agriculture              | 4         | 4.1     | 4.1           | 39.8               |
| News and current affairs | 11        | 11.2    | 11.2          | 51.0               |
| Health                   | 11        | 11.2    | 11.2          | 62.2               |
| Cultural                 | 14        | 14.3    | 14.3          | 76.5               |
| Business                 | 11        | 11.2    | 11.2          | 87.8               |
| Civic                    | 12        | 12.2    | 12.2          | 100.0              |
| Total                    | 98        | 100.0   | 100.0         |                    |

**5.2.2 Values in Programmes**

The values for culture amounted to 96.9%, against culture only 1% and neutral about 2%.

**Diagram 13. Pie-chart**

Were the values for, neutral or against culture.



**5.2.3 The target audience**

In terms of determining the target audience of the content, 81.6% of the messages were generally for the general public, 12.2% were specifically for the youths and 6.1% were for the children.

From the researcher’s observation, there was no children’s programme per se being produced from the radio station but an educational programme known as “*learning at Taonga market*” was aired everyday during the school term for Grades one and two. There were no programmes specifically targeting women or men either.

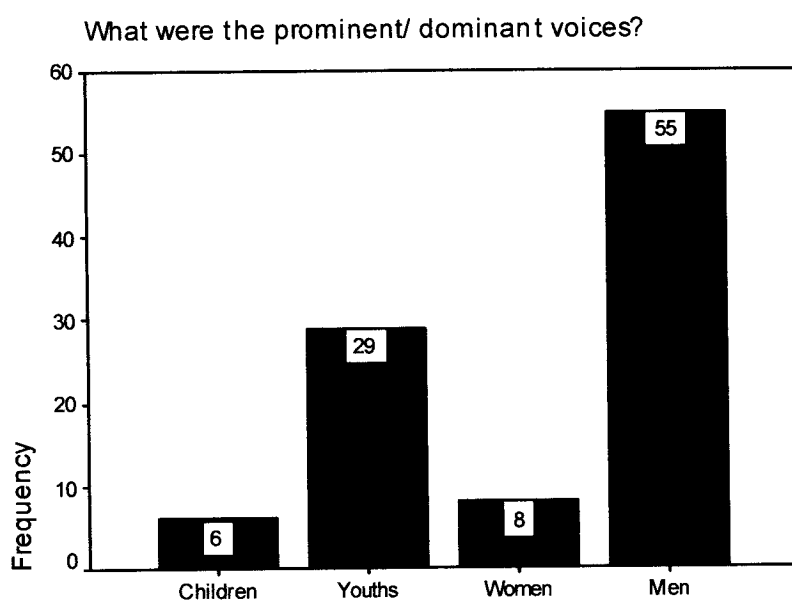
**Table 14. Who appears to be target of the content?**

|       |                | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------|-----------|---------|---------------|--------------------|
| Valid | Children       | 6         | 6.1     | 6.1           | 6.1                |
|       | Youths         | 12        | 12.2    | 12.2          | 18.4               |
|       | General public | 80        | 81.6    | 81.6          | 100.0              |
|       | Total          | 98        | 100.0   | 100.0         |                    |

### 5.2.3 Prominent voices

As in the diagram below, the prominent voices were dominated by men, followed by the youths and women. Men accounted for 55.1%, while youths had 29.6%. Women only had 8.2% and children had 6.1%. There were no voices for senior citizens aged above 60 years represented on the programmes.

**Table 15.**



What were the prominent/ dominant voices?

### 5.2.5 CONSTRAINTS

The major constraint in content analysis was the countrywide problem of load shedding due to power outages. This was a barrier as the radio station had no power generator and hence most programmes did not come as scheduled. This led to lack of consistency in availability of programmes to be analysed.

## 5.3 IN-DEPTH INTERVIEWS

In depth interviews were conducted with the Station Manager, the Head of programmes and news and current affairs editor who happened to be the Head of Tonga department. Other interviews were held with the two chiefs namely Hanjalika and Mwanachingwala, a clergy man and a cultural representative of Mazabuka radio board of Directors.

### 5.3.1 Reflections from the Station Manager, Mr. Albert Mwiinga

#### **The Mission of the Station**

One of the reasons why Mazabuka radio was established was “to promote and sustain the dynamic growth and preservation of local culture, knowledge and initiatives for development”.

According to Mr. Albert Mwiinga, who is the Station Manager, the radio fosters development by moving the people *'to do'* something to change their wellbeing. For instance, *“if the mayor of the town is featured on the programme to discuss the state of the roads or water sanitation, the people should be able to ask him relevant questions and the mayor should be able not only to give appropriate answers but should do something to advance the wellbeing of the people”*.

In this way radio becomes a platform which provides information and makes people discuss issues which affect them.

#### **Sustain and promote dynamic growth and preservation of local Culture.**

Mr. Mwiinga saw radio as a story teller of beliefs and values which revealed the culture so that it can be passed on to the younger generation. *“Where as we acknowledge that culture is dynamic and the passing on of cultural beliefs is dying, the role of radio in transmission and preservation cannot be overemphasized as radio can be a grandfather or grandmother to pass on the stories. Radio should be a place that is going to create and make the local people participate and understand their culture”*.

This was evidenced by having many Tonga programmes which came out strongly in social issues. The only problem according to Mr. Mwiinga was that most producers did not know

which values to emphasise. This happened due to “*lack of trained producers*” who had little knowledge on cultural values.

Culturally, radio had revamped and popularised the local traditional music which stemmed from the local community in particular the villages, for example, the Tonga traditional '*Hiyabilo*'. According to Mr. Mwiinga, there was need for people to know that, “*the celebration of traditional ceremonies is only the celebration of an event but the promotion of the value embedded in it, is the most important and hence the need to preserve it*”. These values were relevant and to our modern day life, for instance, the celebration of the “*Lwiindi*” ceremony among the Tonga people was a *thanksgiving ceremony* which should go on whether there are floods, famine or a good harvest to signify “*Gratitude to the God who provides*”.

However, it was true to say that there were certain values which were irrelevant as they had outlived their usefulness and these needed to be changed. But there are values which are still relevant and helpful to our society if we are to develop and build good values in our society. Values such as honesty need to be held in high esteem, lest we are labelled one of the most corrupt countries in the world.

### **Challenges to preservation of culture on radio**

But Albert Mwiinga acknowledged that *Mazabuka radio* could “still do more” as it had not done much. He attributed this to the lack of clear policies regarding programming. “*Most programs are aired without prior research as to how much the programme will impact on the community and usually these programmes are produced outside the objectives of the station*”.

The radio station had no pre-listening room for the Programme Manager to listen to the programmes before they were aired. This made it difficult to measure the standards of how people would receive the programmes.

Mr. Mwiinga suggested that the production department should be strengthened and a committee set which would look at the content of the programmes to uphold professionalism and avoid

“massacring the journalism profession” as was reported by Mpika Member of Parliament Mr. Mwansa Kapeya. (The Post Newspaper, April 17, 2008).

Mr. Mwiinga also felt that the community of Mazabuka was informal and gave very little feedback on how the station was running.

However, the biggest hitch had been the lack of logistics for producers to travel extensively especially in the rural areas to trap the wisdom from the traditional custodians. This left out those talented people hence the radio only had the same voices speaking and sometimes they ran out of ideas.

### **5.3.2 Reflections from the news and current affairs/Head of Tonga department, Mr. Reuben Hambulo**

#### **Cultural programmes on Mazabuka radio**

Cultural programmes on *Mazabuka radio* followed the traditional values of the Tonga people and these emphasised unity, hard work, respect for elders, and value for human life. These programmes came in various forms such as drama, discussions, proverbs, music, riddles stories and religious. There were programmes for instance” *Komena mwanangu uboone twansi*”, literally translated as “*Grow up my child, so that you can have experience about life*”. This programme had many life experience teachings and useful information on HIV/AIDS. This programme was able to integrate the olden practices and translate them into modern ways. The programme brought out arguments which could have been made due to selfishness or prestige in the olden days and taught what was currently prevailing now. The programme emphasised values such as abstinence and purity as ways which would help to avoid HIV/AIDS.

Issues such as polygamy which was regarded as a positive value among the Tongas, as a way of being productive was being discussed and challenged with the coming of HIV/AIDS. This programme helped the people to bring out the ills as they were discovering the high risks of polygamy. Polygamy no longer translated into production but death. These negative values were being discouraged with the help of the traditional leaders and experts on cultural programmes. Another value that was being discouraged was that of sexual cleansing.

### **Traditional local Music**

According to the policy manual of *Mazabuka radio* station, 80% of the music to be played on the radio should be Tonga music and 20% should be shared between Zambian and African music. But announcers considering the geographical position of Mazabuka town played music from other towns since the town was a cosmopolitan town.

Local music educated people on a lot of issues which affected them in their everyday life. Traditional Tonga music had meaning and was educative, For example, the song by 'Green Maamba' entitled "*Tandabale waka mana*" meaning '*Time for idling is long gone*', encouraged people to work hard and taught people that time for hand-over's was over. It was time now to move away from the dependency syndrome. This message was strong in the southern province as it helped the local people to adjust when faced with problems such as the "Corridor disease" commonly known as "Denkete" which had killed a lot of cattle in the province. The song encouraged the traditional farmers not to wait for government to buy medicines to treat their animals as government had a lot of needs. Instead the farmers could use their initiative and sell one cow in order to treat others.

### **5.3.3 Reflections from the Head of programmes, Mr. Bellon Chitombwa**

#### **Cultural Programmes' impact on community**

At the time of this study, *Mazabuka Radio* station had six (6) cultural programmes running per week though we have to admit that nearly all programmes running at the station had a cultural aspect in it. These 6 were '*Kweema*', literally meaning '*lamentations*' which was a poetry programme, '*Busongo kwasikale*' translated '*Wisdom from of old*', '*Twaambo twamikwashi*' translated as '*family issues*', '*Butonga muma bbuku*' translated '*the written Tonga tradition*', "*Maanu Mabulanwa*" meaning "*Wisdom is to be shared*" and "*Gama Cuulu*" a drama program meaning "*face the Ant-hill*" etc .

Other programmes with cultural aspects in them were categorised in the religious, drama and health programs. In this way, the programmes were developmental oriented.

According to Mr. Chitombwa, the impact of cultural programmes on *Mazabuka Radio* was visibly felt when the programmes yielded some developmental achievements, For example, “*one of the chiefs who was an HIV/AIDS advocate strongly came out and spoke about the risks of sexual cleansing in his chiefdom and issued a new way of going about the practice which was less risky. Another discussion underway was the formulation of a dress code in the chiefdoms in an effort to maintain our identity and to avoid risks of child rape and defilement*”.

Another example was when one of the programmes which was aired by one radio listening club gave an out-cry of lack of hammer-mills in some communities and how this was affecting the nutrition of the people and leading to poverty. This programme made the people in authority to respond quickly and bought hammer-mills for these communities.

### **Preservation of Cultural Values**

Mr. Chitombwa also acknowledged that the coming of radio re-awakened some of the traditional ceremonies that were dying and almost being forgotten. However, radio had gone even further by challenging some of the Tonga traditions such as polygamy which are seen as one of the factors perpetuating the HIV/AIDS pandemic. Radio was now encouraging values of chastity and faithfulness. Messages to the youth encouraged respect for elders, and good behaviour in society and these allowed discussions between elderly people and the youth to allow smooth transmission of these values.

### **Local Tonga Music**

*Mazabuka Radio* boasted of reviving and promoting the local artists who never had a chance of being heard on the National broadcasting station by recording their music in the villages. These local musicians had understood their important role of transmitting their knowledge through songs to continue imparting the culture of the people. This achievement could be visibly seen through the appreciation and growing love of local music by the people. Some of these local bands like ‘Mashombe’ ‘Shot Mazabuka’ and ‘Katebe’ had now released albums and were gaining popularity in the country.

### **5.3.4 Reflections with a clergy person, Pastor Morrison Halwiindi**

On 15<sup>th</sup> March, 2008, the researcher had an in-depth interview with a clergy-person, Pastor Morrison Halwiindi from the Seventh Day Adventist church (SDA).

#### **Importance of culture**

According to Pastor Halwiindi, Culture is important as it gave identity and built character. Culture was all encompassing as it was the totality of a way of life unique to each tribe, clan or society. In the Tonga culture, especially in the rural areas, these traditions were passed on to the younger generation around the evening fires through folktales. The girls were initiated into womanhood through initiation ceremonies. The boys were taught skills in many ways.

In the urban areas however, these traditions were being eroded due to western influence and intercultural interactions. Some taboos such as bad dressing of women were not good as it increased the rate of prostitution and rape cases.

#### **The role of Community radio in preserving culture**

The coming of community radio stations was a blessing because it helped in transmission of our culture to many people who listen to the radio. Radio was educative and taught a lot of cultural lessons such as marriage and preservation of language.

*“Since the inception of Mazabuka Radio, we have seen the promotion of local music such as Hiyabilo which could be identified to the Tonga people only”,* said Pastor Halwiindi. Various radio programs such as proverbs and folktales were aired. These had moral lessons and taught wisdom. For instance, proverbs like *“mano azwa Mukasumbwa”* literally translated *“Wisdom can be got from an ant-hill”*, once explained teaches the value of being a “good listener” to all people even to the young ones because they are also intelligent beings.

Hence radio, had a serious role to play as our Culture was changing and being challenged by so many things. Pastor Halwiindi also said that *“Radio should be seen to discourage the evil values which do not bring development such as the belief in evil spirits and sexual cleansing”*.

However, good values from the west such as education and development should be encouraged on radio. Our own values too such as unity, solidarity among family units, cooperation and hard work should be encouraged.

### **5.3.5 Reflections from a board member who was a cultural representative, Mr. Ringswell Sulwe**

On 26<sup>th</sup> April, 2008, the researcher interviewed Mr. Ringswell Sulwe who was a cultural representative on the board.

#### **Ngoma ya Maano**

Mr. Sulwe said that long before the station started, the Tonga traditional cultural group known as “Ngoma ya maano” existed. The role of this group was to sensitise the people on various cultural issues such as music, traditional ceremonies, sexual cleansing, etc, so as to keep the culture alive. The group realised that culture was dynamic but there were certain values that needed to be maintained as it gave the people an identity of who they really were.

#### **The role of Mazabuka Radio Vis-a Vis Cultural transmission**

The “Ngoma ya maano” traditional group quickly realised the educative role of *Mazabuka Radio* during its inception as a tool that could assist to change some attitudes, by transmitting certain educative cultural issues through discussion programmes.

Mr. Sulwe said that whereas *Mazabuka Radio* had been instrumental in taking up this role, it could still improve in terms of providing more information and coming up with quality production. The producers could do research in cultural issues and involve the local people who are experienced in their programmes so they could break through some taboos such as HIV/AIDS in order to save life and culture. This way, the station would be seen to be responding to the needs of the community. According to Mr Sulwe’s words, “*Radio’s role now is to assist in accepting new values which are coming to replace those that have outlived their usefulness and to give meaning and interpretation which will be acceptable. Radio is an effective tool for social change. This role is not however to down look our culture, but, to polish the new ideas so as to make life better*”.

Culture as a unit is positive as it allows new ideas which can bring about development. Mr. Sulwe saw this important role of radio as an avenue where important values which have stood the test of time such as marriage, responsibility, honesty, etiquette and family units can be encouraged and preserved.

### **5.3.6 Reflections from Chief Hanjalika V, (Phillip Banji Malambo)**

On 27<sup>th</sup> March, 2008, the researcher travelled to Chief Hanjalika's palace which is over 50km from Mazabuka town.

#### **The transmission of culture**

Chief Hanjalika defined culture as the totality of a way of life of a particular society. This culture in the olden days was very strong and the values, beliefs and norms that were taught and imparted to the younger generation were strictly followed in obedience. The parents and the entire village had the task of imparting this knowledge to the younger generation through social structures which were set up for boys known as "Gobelo" and for girls quite often during the initiation ceremony known as "Nkolola". Other centres of learning this culture were done around the fire in the evenings for the boys and in the kitchen during cooking for girls. And values such as abstinence, respect for elders, good advice, hard work, cooperation were emphasised. The Tongas around Mazabuka area also had other ceremonies such as "Mulembo and Balyombo" or "Ukuyasa" which were symbols of unity among the people.

Transmission of culture from generation to generation was by word of mouth and the younger generation had to follow what was laid down without questioning. For instance, if the parents of the man who wanted to marry rejected the woman the man had chosen, the man had to obey without questioning. Each clan knew exactly which lineage to follow when marrying.

#### **The role of Mazabuka Radio in cultural transmission**

The coming of modern ways of communication such as radio has been welcomed among the Tonga people. Chief Hanjalika himself has had several interviews which were aired on the radio. According to Chief Hanjalika, *"This has an instantaneous effect on the people as the messages reach the people all at once and it makes them take seriously what their leader is telling them."*

*The people discuss what they hear on radio and if they are not sure they ask the chief during meetings and the chief gives the right advice. Radio has empowered the people to see the evils happening in society and be ready to reject them”.*

He gave an example of the incidence of a policeman killing his wife using a government arm which is unacceptable. Once this is reported on radio, the people in authority take note to correct the situation and protect the citizens.

Asked as to whether the media was contributing to eroding of culture the chief declined. *“My answer is No; I have seen the important role that radio is playing. The media cannot be blamed to be eroding our culture. The media has turned things round by bringing transparency. The radio is educative. For instance if the police went out to educate the people through the radio, about the bad vices in society, the rate of people committing crime would reduce drastically. People need to be educated if they are to be well cultured. The sooner we realise its important task among us, the more we are going to develop”.*

Chief Hanjalika was quick to point out that the role of community radio was to be participatory and accessible. There was need for *Mazabuka Radio* to involve the rural people in programme production. The voices of the rural people quite often were left out. The radio needed to go out in the villages and see for themselves which problems the people were facing so that these problems could be aired and the people could give suggestions on how best to resolve these problems.

### **5.3.7 Reflections from Chief Mwanachingwala, (Charles Malambo)**

On 9<sup>th</sup> April, 2008, the researcher had the privilege to interview Chief Mwanachingwala (Charles Malambo) whose palace is 15km away from the radio station.

The chief acknowledged that *Mazabuka Radio* had performed a useful and important role since inception because it was able to reach people on a widespread coverage and convey messages such as funerals or weddings to a wider audience at once. This had made life easier. Radio had

enlightened the people on a lot of issues around them. The radio had also given the community the opportunity to communicate with one another in various situations.

### **Tonga Culture**

The chief observed that the Tonga culture was very rich and emphasised values such as hard work since the people were pastoral farmers. Radio transmitted Tonga values directly by addressing certain aspects of culture which had meaning and were helpful such as respect for elders and human life, personal growth, hospitality for visitors, sharing food etc. Some of the values were aired indirectly through religious programmes though the chief was quick to point out that this was not on a regular basis.

### **Radio as a teacher**

The chief saw the potential of radio to build culture through educating, sensitising or reminding the people on the important aspects of culture such as traditional cooking, music and language. He argued that radio should be a place where young people can learn about their culture and values. This would have an impact to them and help them to appreciate who they are and change their way of life. Radio should teach the right things and get the correct information. The community radio should help form clubs in rural areas where people will discuss and teach issues that concern their culture. This can supplement what has already been written about our culture and tradition, *“for instance, the radio can facilitate the writing of a book on how the people behave in chief Mwanachingwala. This will save us from being overtaken by events of western life and then it might be difficult to trace our culture.”*

### **Keeping alive Traditional ceremonies**

Traditional ceremonies teach the values that are embedded in performing the ritual. They also teach the history of the people, for instance, the Tongas of chief Mwanachingwala had a ceremony known as *“Mulembo”* where they used to celebrate their wealth by killing bulls and feasting on the meat with their age mates. This was also a way of avoiding conflicts and maintaining that nobody would claim to others that they needed to inherit the wealth of the deceased or (*Masuntu*) as it was commonly known. A few years ago, it was considered a taboo among the Tonga people for someone not to kill a cow during a funeral.

Marriage was also strictly under “Lobola” or the “marriage dowry”. This was considered as an appreciation of the man to the bride’s family for bringing up their daughter. There were no short cuts.

### **Music**

The chief commended the radio station for reviving the local traditional music which had meaning and was helping the community. But he observed that some of the Zambian music which was played by some of the announcers was in bad taste.

## CHAPTER SIX

### DATA ANALYSIS AND INTERPRETATION OF RESULTS

**6.0** The analysis and interpretation of the collected information was made at several stages. The first one involved quantitative data from the survey and content analysis using the Statistical Package for the Social Sciences (SPSS). In this case, the researcher analysed data by use of tables, frequencies, percentages, charts and other data summarizing tools. The second level was qualitatively done based on observations and information from the interviews.

#### 6.1 SURVEY

##### 6.1.1 Listenership

In terms of listenership, *Mazabuka Radio* has managed to capture the attention of the people in its coverage area. A lot of people (61.1%) listen frequently to the radio. This is a positive indicator and a means of opportunity for the community radio to grow and develop the functions of the media fully, one of them being transmission and preservation of culture. Since the people listen to the radio, it is expected that they are aware of the role of *Mazabuka FM* in transmission of culture and would demand that the community radio station maintains that standard.

Although, the radio has not done an audience survey for a long time, the results from the survey showed that most of the people enjoy listening to entertaining programmes. This helps them to relax and releases their tension. This entertainment comes in form of music, which is meaningful, educative and encourages them to work. Also, some of the traditional music helps the people to fully identify themselves and gives them confidence to proudly talk about their culture e.g. the “Hiyabilo” music. Once the people listen to this music, it gives them pride and identity.

However, some respondents when asked why they like music so much felt that community radio station is “all about music” and were happy with the long periods of music. Nonetheless, some respondents interviewed condemned the “local Zambian music” by upcoming artists and said that some of it was insulting and in bad taste.

This was negative and defeated the role of music in preservation of the cultural heritage. This bad music could bring adverse effects on the behaviour of the people and lead to an increase of vices such as corruption of the mind, laziness and even escapism.

But a reasonable group of the audience wanted to be informed and preferred news and developmental issues to be discussed. According to some answers got from the respondents, some people wanted an improvement in the quality of the news which was mainly sourced from other news agencies and newspapers. This insight was evidenced when respondents were asked to rank the programmes according to the order of preference. News and current affairs ranked first followed by religious and cultural programmes.

There is no doubt that according to the people of Mazabuka, the radio was representing their culture fully. This was substantively agreed with 89.2% who agreed to this assertion and another 99% who unanimously said that they listen to the listen to local programmes.

### **6.1.2 Role in maintaining cultural development**

The transmission of culture is very important for cohesion of society. If the station's programmes do not reflect what the community sees as important, then, the relevancy of such a station may be queried. In the case of *Mazabuka FM*, the community feels it has contributed positively in this light. This was visible in their explanations of how the radio does reinforce social norms and values.

This agrees with the principle of the role of community radio in meeting cultural requirements. The Tonga people are deeply rooted into upholding certain accepted behaviours, beliefs and attitudes which are unique to them. *Mazabuka Radio* through its broadcasting helps the discussion of these issues including taboos that yield ideas to resolve existing problems, hence, the people are happy that the accepted standard of life is what is broadcast.

The people (10.8%) agreed that by talking about the way of life of the people, culture is being maintained. They also felt that radio helps to transform and mould the lives of the people and this was placed at 9.8%. This could mean that radio remains a constant counsellor which is interested in building up people's lives to make them better.

Others also saw radio as a tool useful for rehabilitation and this enhances the process of development and empowerment. Development and empowerment could be facilitated through dialogue and problem solution.

As indicated in the qualitative analysis for in-depths interviews, radio could assist to check on the behaviour of the people and expose all that is evil. This could encourage good behaviour in society. Radio could be our scale of measure and so help us to find the right temperament at which we should operate as a society. High crimes, child defilement, rape cases, laziness, corruption are some of the bad vices and behaviours which radio could propound until they are lessened.

*Mazabuka* Radio's role in maintaining cultural development was also seen as one which gave confidence for the people to discuss their culture. This was done through radio reports which provided testimonials on aspects of community to specific issues, problems and solutions. Another area of important concern was the promotion of local music, art and theatre.

### **6.1.3 Ratings of programmes culturally**

A good number of people (86.3%) rated the programmes as being good to very good as opposed to 12.7% who said the programmes were neutral. Only 1% said they were bad.

These findings are a clear indication that the people acknowledge that the radio station does programmes in favour of their culture. But the tiny percentage of people who did not agree to this should not be ignored. It could be a call for improvement or a challenge to critically examine their programming.

#### **6.1.4 Listenership to the local language**

A high number of respondents (99%) said that they listen to the local language as opposed to 1% who do not. This popularity for the liking of local language could be an indication of the people's quest to keep their language alive and as was noted during the survey, gave the confidence and pride to be recognised as Tongas.

#### **6.1.5 Categories of local music, cultural discussions, variety shows, interviews and proverbs**

The categories of local music, cultural discussions, variety shows, interviews and proverbs were rated as being very satisfactory while folktales and variety shows were rated as not sure.

This seems to agree with high numbers of respondents who have an inclination towards local music and cultural discussions. The low rating of proverbs explains why some respondents were not happy that some proverbs and folktales were not well explained during programmes. The researcher also observed these programs were not consistent on radio hence the people are not sure if they existed

#### **6.1.6 Views about what listeners dislike**

Most people interviewed could not think of anything that they disliked on *Mazabuka FM*. This accounted for 48%. This could be looked at in two dimensions. One would imply that the people of Mazabuka are not yet media aware of how a community radio station should operate. Although, Mazabuka town is hit by many waves from Lusaka, it seems that there is still little knowledge of what is expected of the radio station.

Another dimension would be that the people were happy with the cultural content that was being aired hence they saw nothing that needed to be changed.

However, others came up and reported that they were not impressed when the radio seemed to be encouraging bad values through music in particular "Zambian Music" which was in bad taste.

Other dislikes cited were lack of professionalism, lack of research, lack of sufficient time for important cultural programmes, lack of involvement of elderly people and lack of tolerance for other cultures. This led to immature presenters to mishandle cultural programmes. Other times, it seemed like the radio promoted malicious rumours and gossip and this could lead to hatred and disunity in society.

These dislikes are a serious concern as they have a negative effect on the role of *Mazabuka Radio* in the transmission and preservation of culture.

According to the social responsibility theory, it is a matter of concern when community radio stations begin to encourage bad morals because it means that they have too much freedom to cover indecent materials. These things have an effect on our society especially to the vulnerable children.

Also, when the media begin to promote malicious rumours which bring disunity, then the quality of culture is compromised. It does not reflect the true culture because culture is supposed to unite people. When the presenters are immature and lack seriousness when presenting cultural programmes, it means that the community radio reflects a cheap quality of culture. This is very negative and should be seriously checked. Perhaps, what the radio needs is to seriously examine the programme content and begin to regulate this.

The community radio station should always remember that they have a responsibility to society and the public good. The community radio station should follow the laid down code of ethics to avoid malicious content so that the radio can embrace everybody.

These statistics also ring a bell to the producers to begin to be creative enough and tap the credible reservoirs of cultural issues from the rural areas so that they could construct cultural values and transmit them to many who are potential listeners to the radio. This would in turn help increase the number of cultural programmes which were inconsistent.

The radio producers should always remember that radio in spite of its drawbacks unites different countries and regions and makes them realise that all people have to live in an essentially interdependent world (Maurus: 84)

### **6.1.7 Values being emphasised**

Most of the values mentioned on radio were got from the attributes of the Tonga culture. This is a good sign as the purpose of the community radio station is to reflect what the community sees as important and valuable. In this case the community feels that the station teaches good advice in all aspects of society, solidarity among people and family units, respect for elders, taking care of the old, sick and orphans and also health values.

These are pro-family and pro-life values. They agree with the radio's role in upholding the quality of the people's way of life. Good health as a value came out as the people want to avoid and fight HIV/AIDS and other diseases. Spiritual and moral values such as chastity and abstinence, sober communication and gender equality, honesty, hospitality and the revival of local music were echoed.

There is no doubt that these values were being emphasised by the radio station. However, it is important to acknowledge that the respondents answered according to their interest of programmes.

### **6.1.8 Views about what needs to be changed in cultural programming**

A reasonable number (31%) of respondents again did not see any need to change anything in cultural programmes. Those who needed change wanted to see the production of development programmes which were participatory and involved the rural community. Others saw the need to revisit the duties of the production team and encourage them to get involved into research so that programmes could be interesting and consistent.

## 6.2 CONTENT ANALYSIS

### 6.2. 1. Types of programmes

Entertainment programmes were rated at 19.4%, followed by cultural, civic, business, news and current affairs and health programmes. This probably would explain why some people felt that radio was all about music, as most of the air time was filled with music. The researcher was able to observe long hours of 3-5 hours of music continuous per day.

In terms of Cultural programmes, most of them constituted social commentary, family issues and marriage. According to Lingela (2006), this appears to have been what the respondents referred to as community needs and aspirations.

These results on the type of programmes being aired seem to favour entertainment programmes to news and current affairs. This could give an explanation that was observed by the researcher that the current affairs programmes such as “*Amukanane aba simubeza twaambo*” literal translation, “Talk to the Journalists” were very irregular.

This could point out to the fact that reporters were also lazy to do their work well and follow issues in the community.

### 6.2. 2 Topics discussed

Each of the programmes had topics of discussion each day relevant to the category in which they fall as illustrated in Appendix seven (7). The details of the various topics will be discussed qualitatively by the researcher to give a wider understanding of what content was being aired on *Mazabuka Radio*.

Formal education programmes which were targeted only to the grade ones and twos had topics in various subjects such as ‘counting’ in mathematics or ‘naming the body parts’ in science appropriate to the curriculum syllabus. This programme was aired five days in a week following the school calendar.

Religious programmes had topics like “the ten commandments”, “lift high the banner of Christ”, “the end of time”etc. These were presented in the preaching form by different Pastors.

Entertaining programmes as earlier mentioned were mostly music from various musicians and sports programmes. Most of the traditional local music played on the radio had messages on cultural values emphasising hard work, avoiding HIV/AIDS messages, abstinence, taking care of the sick. Some phone-in programmes had open discussion and messages to the youth encouraging them to work hard, avoiding bad vices such as beer drinking and smoking. Other creative programmes aired were messages through phone-in such as greetings and birthday messages.

Agricultural programmes looked at topics such as ‘how to take care of the harvest’, ‘dairy milking’, ‘growing grass for cattle feed’, “Tapping water from the floods to use for growing vegetables’, “learning basic irrigation skills” etc.

News and current issues dealt mostly with current happenings around the town affecting the people such as “crocodile cropping in the Kafue river”, “bad roads”, “flood victims”, “launching of various activities” etc.

Health issues were mainly talking about Malaria, tuberculosis and HIV/AIDS. Some of topics discussed during the period of research were “Positive living”, “good nutrition”, “use of mosquito insecticide treated nets”, “avoiding Malaria etc.

Cultural programmes had cultural discussions and topics like “marriage values”, ‘traditional courts”, “witch craft”, “causes of youth delinquency”, “child abuse”, “child defilement”, “corruption” were discussed. Other cultural topics discussed were on “personal awareness”, “good communication in families and companies” in an effort to bring unity and harmony in the community. Taboos, proverbs and folktales were taught.

Business programmes were in the form of promotion of certain products especially by the mobile phone companies such as Celtel, MTN and Zamtel. Other promotional programmes sponsored by

the meal-meal millers. These programmes did not just concentrate on selling their product but integrated the educative and current issues affecting the people such as “cholera awareness” messages. Sometimes as a way of attracting listeners and making the programme interesting, the producer would allow contributions on a topic on ‘human relationships’.

Civic programmes came in the form of good governance programmes, and debates. These were sponsored mainly by Non Governmental Organisations (NGO) and Government partners. Some of the topics discussed were the “youth empowerment fund”, “education for all by 2015” and ‘quality of teachers’.

#### **6.2.2.1 Discussion on the selection of Topics**

Generally, the topics that were being discussed on *Mazabuka radio* were not farfetched. They were the everyday life concerns of the people of Mazabuka. The people were enlightened on the current issues and problems in an effort to find solutions.

This was evidenced especially when Mazabuka district was hit by floods during the 2007-2008 farming season for the first time. The radio was instrumental in giving out information and airing stories about the extent of the damage, hence the quick action by the authorities to save life and livestock. It also gave the people an opportunity to interact with their political leaders such as the President and his vice, thereby giving the people the confidence to feel cared for and establishing a level of trust.

Even in the aftermath, radio continued enlightening the people on how to mitigate the calamity. This points to the fact that through these topics, which were hosted by experts in the community, listeners become aware about the happenings in their communities and gained knowledge from these people on various issues in society.

This could possibly suggest that the discussions led to the discovery of the local knowledge from talented people and the reinforcement of cultural activities.

**6.2.3 Values being emphasised**

The values for culture in the programmes aired amounted to 96.9% for culture. This meant that both the producers and the listeners do agree that *Mazabuka Radio* does emphasise in its programmes, values which are held in high esteem in the community.

**6.2.4. Target audience**

About 81.6% of the programmes aired had a general message for all listeners. However, the voices of children continued to miss from the radio content featuring 6.1%. The youths had 12.2%. From the researcher’s observation, the station had no programme being produced at the station for children. The only programme where children’s voices were heard was “*Taonga radio programmes*” sponsored by Government and the Educational development centre (EDC).

Although most of the announcers were youthful, youth programmes specifically targeting the youths were few. The ignoring of youths and children has adverse effects as these are the recipients of culture which is transmitted from the elders to them. Once these are left out, then the socialisation process would not be complete.

As already alluded to, there were no programmes specifically targeted to women or men per se.

**Table 16. Who appears to be target of the content?**

|       |                | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------|-----------|---------|---------------|--------------------|
| Valid | Children       | 6         | 6.1     | 6.1           | 6.1                |
|       | Youths         | 12        | 12.2    | 12.2          | 18.4               |
|       | General public | 80        | 81.6    | 81.6          | 100.0              |
|       | Total          | 98        | 100.0   | 100.0         |                    |

### 6.3 IN-DEPTH INTERVIEWS

#### 6.3.1 Mazabuka Radio's mission Statement

The station Manager agreed that the radio through its programmes does provide a platform of information and allows people to discuss issues which affect their lives. This is commendable but the radio should work on involving rural voices who are mature and experienced in the area of culture.

This also brings in the question of “participation” because according to Lingela (2006), participation in programme production by community members is very minimal. This explains why cultural programmes seem to have been hijacked by the so called “young and immature presenters”. It means that the voices of elderly people especially women continue to miss in *Mazabuka radio's* transmission.

The researcher saw the need for more research and an audience survey to be conducted to fully know the needs of the audience so that they are in line with the station's mission statement.

#### 6.3.2 Transmission and Preservation of culture

Since inception, *Mazabuka FM* has had cultural programs running. Currently, there were six programmes proposed by the community specifically to address Cultural and moral issues. Whereas it is difficult to measure the impact of these programmes on the community as there has never been such research conducted before, the impact of these programmes is visibly seen when the programmes become action oriented. For instance, Chief Hanjalika, who is an HIV/AIDS advocate strongly, spoke out against the old practice of sexual cleansing and replaced it with a less risky one. There have also been times when programmes which were aired yielded a quick response from those in authority in favour of listeners.

The Tonga traditional cultural group known as “Ngoma ya mano” also quickly realised the educative role of *Mazabuka Radio* as a tool that could assist break through some taboos especially in issues of HIV/AIDS in order to preserve the culture and also to save life.

The researcher was able to observe the efforts being made by the radio producers doing cultural programmes in facilitating a smooth and gentle flow of integrating and reforming old cultural practices into ways which are helpful. Traditional values such as polygamy, sexual cleansing, witchcraft and witch hunting were being replaced with developmental ones such as good health and moral values. These topics are being discussed in a new light. Whereas in the past, these practices were highly valued and seen as being productive, now, their disadvantages have been exposed and usefulness challenged. The radio was being used as a conveyor belt of social change now.

Through these programmes, the people have been helped to widen their horizons on how they can progress and begin to integrate the past traditional practices into modern ways. This is a big challenge for the producers because they must be professional and ethical when creating and transmitting such content.

*Mazabuka Radio's* role in preserving culture can be seen in empowering the people to see the evils amongst them and be ready to reject them. In this way radio has helped society to be transparent and in this way further enhanced its watch dog role.

According to Mr. Mwiinga, radio has the potential to preserve the culture of the people by becoming a 'Grandfather or grandmother' to pass on tradition to the younger generation. In this way, radio can become an important avenue where important values which have stood the test of time such as marriage, responsibility, honesty, and etiquette and family units can be encouraged and preserved. This is done through the use of the local language as language is indeed the first window to a people's culture (FAO: 62).

But Mr. Mwiinga saw a problem from the inadequate training of producers who failed to organise their content properly and ended up with a programme which could be considered as "too full to be digested". Some of the producers according to Mr. Mwiinga "do not know which values to emphasise". To this effect, the producers at the station should pull up their socks.

However, the radio should not be blamed entirely for failure of reaching out to the rural community. This was because the radio was met with technical and financial constraints. The radio lacked in production equipment such as recorders and only had one vehicle to go round and do all the operational duties for the station. This disabled the production crew to travel extensively and be able to tap the hidden wisdom from the interior places.

*Mazabuka Radio* station was broadcasting from a four roomed house and hence lacked a pre-listening room where the content of programmes could be evaluated prior to airing.

Mr. Mwiinga also suggested that there was need for an independent evaluation committee constituting a broad section of some members of the community to approve or disapprove programs being aired on the radio.

Although the findings from most of the personal interviews indicated that *Mazabuka Radio* did reflect and transmit the culture of the people, this role according to the researcher was still limited and called for the radio to do more.

**6.3.3 Traditional local music**

The people of Mazabuka unanimously agreed that the radio had revamped and made popular the traditional music “Hiyabilo”. This type of music reflected and built the culture of the people. This achievement could be visibly seen through the appreciation of local music by the people. The traditional music played on Mazabuka FM was one which was educative and had meaning. These messages would cut across all cultures

**6.3.4 Keeping alive traditional ceremonies, norms, values and beliefs**

Mr. Mwiinga acknowledged the significance of traditional ceremonies such as the “Lwiindi” ceremony and the values embedded in them. These values are what should be preserved as they are still very relevant even to modern day life.

Radio’s role in keeping alive these traditions, values, norms and beliefs is to discard the negative aspects which have out lived their usefulness and replace them with new ideas. These strongly

held attributes of valued practices can be translated into meaningful developmental cultural aspects. In this way, *Mazabuka FM* has played a good function of creating a common ground by emphasising the traditional values of the people which are still useful.

### **6.3.5 Use of local language**

Virtually all definitions of culture recognise that culture is learned. The dominant use of local Tonga language is important for a community radio station whose coverage area is mostly outlying villages and other rural districts whose majority inhabitants use the local language in their daily lives. The dominant use of the language has assisted in keeping the local language alive. This has made the people of Mazabuka to relate to one another well and to live in harmony.

### **6.3.6 Feedback from the community**

Since communication is a two-way flow of understanding, the radio station expects the community of Mazabuka to continuously give feedback on how the station is running but to no avail. The Station Manager sees the community of Mazabuka as being "informal". This could imply that the audience is detached from the affairs of the radio station or uninterested in what is going on at their radio station.

According to the findings from the in depths interviews, it was revealed that there were very few producers from the community participating in radio programmes and the voices of professional persons working and residing in the community were missing from the content. This should be a matter of concern and calls for a serious evaluation as there was need to know what was causing this indifference to the activities of the radio station.

## **6.4 LIMITATIONS OF THE STUDY**

The research having had three methods of data collection, namely, Survey, in-depth interviews and content analysis found inadequate time within which to fully commit themselves to continuously monitor all the programmes at the station. The content analysis method also

suffered another drawback due to disruption of power for long hours of about three- four hours every other day.

The distances to be covered during the survey in an effort to reach the rural areas made it difficult for the researcher to conduct the all the face to face interviews. Inadequate finances also limited the scope of the study.

Since the study is more of a case study, replicability of results may not be easily, uniformly applied.

## CHAPTER SEVEN

### AREAS OF FUTURE RESEARCH, RECOMMENDATIONS AND CONCLUSIONS

#### 7.0 Areas of future research and Summary

Since it is not the intention of this study to dwell on the impact of the radio programmes in transmission and preservation of culture on targeted audiences within the communities; it is recommended that future research could conduct a study on this subject.

Other areas of possible future research would be a comparative study of samples of community radio station which would be representative of the Zambian population by using the same analytical approach.

The findings of this study revealed that in terms of cultural development, *Mazabuka radio* has tried its best to generate a sense of local culture as the people hear their language used and listen to their music, though, as was earlier pointed out, it could “still do more” by reinforcing this role in bringing about social change. This is possible because nearly every programme aired on the radio has a “value lesson” in it.

The study also revealed that the people of Mazabuka have knowledge about the role of *Mazabuka radio* in transmission and preservation of culture and they appreciate it. This was pointed out in high numbers from the survey and the interviews who agreed to this assertion.

The researcher also observed that the new role of community radio in transmission and preservation of culture is to confront the bad values in society and assist in upholding the good ones through involvement of local people, local knowledge in order to bring about development.

To this effect the researcher was able to link and relate the role of radio in transmission of culture to development. This is because culture is at the heart of every community and so, if ignored could have adverse effects in the progress of human development.

Hence, the role of radio in integrating culture with developmental attributes is more than needed at this time than any other time and community radio stations are better placed in this important endeavour. As Chief Hanjalika said, “the people need to be educated on radio if they are to be well cultured”.

However, the researcher noted that the level of importance to which this important function is carried out at *Mazabuka radio* leaves much to be desired. It is taken casually and lacks the seriousness it deserves.

Firstly, this is because strictly speaking there are very few cultural programmes which involve credible sources of culture on radio as opposed to the same few people residing in Mazabuka town who have offered themselves to share this knowledge. Sometimes, according to the people interviewed, the producers are not mature enough to handle such programmes. This oversight could lead to unethical and unprofessional programmes.

Secondly, there is no effort on the part of the producers to be creative in producing interesting cultural programmes. These programmes are boring and have the monotony of the same voices. Usually they have a one sided message which preaches to the people without giving them chance to respond or participate. This is not good especially to the upcoming generation as it may give them a negative attitude to listen to such programmes. But if the people were given a chance through quizzes or question and answer debates, they would be open enough and enjoy the programmes while in turn appreciate their culture more.

Thirdly, the researcher observed that the radio station has no means of following up cultural issues. For instance, the producers may cover the “Lwiindi” ceremony which comes once a year and then no mention is made afterwards, later on; the programme itself is quickly erased.

This is not good for cultural heritage as there is need for the younger generation to not only listen to such a programme but also to master how the actual event takes place and be able to relate it to other people even of different origins.

Fourthly, the radio’s most challenging role in transmission and preservation of culture is that of integrating the cultural norms, traditions, values and customs into new ideas which are helpful. This demands deliberate policies on the part of the station to confront such changes and effectively use radio as a tool for social change.

## **7.1 Recommendations**

The recommendations are derived from what respondents said from the survey and the interviews and from the researcher's observations on how to enhance transmission and preservation of culture on *Mazabuka Radio*.

**7.1.1** Respondents recommended that the station should strengthen its role of socialisation by reaching the rural areas and tapping the wisdom from credible sources such as chiefs to be disseminated to the younger generation especially those who may not have the privilege of acquiring this knowledge in the family set up.

**7.1.2** Respondents also suggested that the Station should introduce more cultural programmes that are creative and interactive which would reinforce the social and cultural values to the members of society so as to bring about solidarity and create fora where people can speak about their lives.

**7.1.3** Closely related to this is the need to avoid an overload of music. The community radio Station menu of programmes should not be dominated by too much music.

**7.1.4** It is recommended that the station develops a play list of acceptable music.

**7.1.5** The station needs to improve the presentation and quality of programmes.

**7.1.6** The study revealed that women's voices were under-represented in the output of the programmes although they were the majority in population. This is not gender friendly as there is information on shared cultures and values that can affect individual rights especially women's rights and that of girls. The researcher suggests that there is need to involve more elderly female and children's voices.

**7.1.7** The role of the radio station should be clearly defined and recognised. The lack of media awareness should make the station become pro-active in doing sensitisation programmes on what constitutes community radio. This could even take the form of jingles summarising their reason of existence.

These sensitisation programmes would make the station more accessible to community. This can also be done through "open days" where the station with the help of partners invites the people to the station and explains how they operate and allows the community members to share their ideas and make recommendations. This "open day" could even become an annual event where

the radio would discover local resources through art, theatre and music thereby encouraging coverage of cultural heritage. Mazabuka town is placed in a productive area which also supports sports such as motor racing, netball, football and golf. The station should take advantage of such events.

**7.1.8** Whereas, we appreciate the fact that *Mazabuka Radio* needs to be given the chance to acquire certain skills and necessary experience to develop, time has come for the radio station to seriously consider specialised training such as “Cultural reporting ” for its members of staff. This will assist to raise understanding of cultural issues and their importance in furthering their transmission. This will bring about greater professional integrity and responsibility for producers to become guardians of culture.

**7.1.9** Government and other partners supporting community media need to consider investing in initiatives such as cultural dialogue/discussions which would provide information about culture.

**7.1.10** There should be a deliberate effort on the part of the station to conduct audience surveys for the station as this would assist the radio station to understand their audience and be able to respond to their needs.

## **7.2 CONCLUSION**

It was important for this study to be conducted in view of the important role community radio stations have to allow cultural expressions and development. This has a positive impact on the community as it helps to improve the self esteem of the people. It is also good that community radio stations spearhead the acceptance and celebration of who we are as a people and so attain Zambia’s true identity which fosters improvement of life or development.

It was also important to develop knowledge on culture through community radio in Zambia so that these may be used as archives of the rich cultural heritage.

It is hoped that the information derived from this study will provide some insights into how Radio can be used to preserve our culture and bring about self confidence which will strengthen the capacity of the people to have a firm understanding and positive attitude towards development.

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## **APPENDICES**

|            |  |
|------------|--|
| Appendix 1 | Questionnaire Survey                                   |
| Appendix 2 | Content Analysis form                                  |
| Appendix 3 | In-depth interview guide for the Station Manager       |
| Appendix 4 | In-depth interview guide for the Programmes Manager    |
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| Appendix 7 | List of programmes analysed by category on Mazabuka Fm |

**APPENDIX 1**

**QUESTIONNAIRE NO:** \_\_\_\_\_

Dear Sir/ Madam,

**I am conducting a research on the role of community Radio Stations in Transmission and Preservation of Culture. Your answers on this questionnaire are strictly for academic purposes and will be treated with complete confidentiality.**

**SECTION A**

1. Do you listen to Radio Mazabuka?    [1] Yes                    [2] No                    [3] N/A

2. How often do you listen to Radio Mazabuka?

- [1] Very Frequently
- [2] Frequently
- [3] Occasionally
- [4] Rarely
- [5] Very rarely

3. What kind of programs do you listen to on radio Mazabuka? (Tick all that apply)

|                              |                   |
|------------------------------|-------------------|
| [1] Formal Educational       | [6] Health        |
| [2] Religious                | [7] Environmental |
| [3] Entertainment            | [8] Cultural      |
| [4] Agricultural             | [9] Children      |
| [5] News and current affairs | [10] Gender       |
| [11] Other (Specify)         |                   |

4. What is your favourite program on Radio Mazabuka?

5. Why?

6. Rank the following in order of preference of programs

- 1. Formal Educational                    [   ]
- 2. Religious                                [   ]
- 3. Entertainment                         [   ]
- 4. Agricultural                             [   ]
- 5. News and Current affairs            [   ]
- 6. Health                                    [   ]
- 7. Environmental                         [   ]
- 8. Cultural                                 [   ]
- 9. Children                                [   ]
- 10. Gender                                 [   ]
- 11. Other (Specify)                      [   ]

7. Give reasons for your ranking

.....  
 .....  
 .....

8. What are the reasons for listening to these programs?

.....  
 .....  
 .....

9. Does Radio Mazabuka represent the culture of the people in its programs?

[1] Yes                      [2] No                      [3] Do not know

10. What do you think about the role that Radio Mazabuka is playing in maintaining cultural development?

.....  
 .....  
 .....

11. Culturally, how would you rate the programs being aired on radio Mazabuka?

| Very Good | Good | Not Bad | Bad | Very Bad |
|-----------|------|---------|-----|----------|
|           |      |         |     |          |

12. Do you listen to Local language programmes on Radio Mazabuka?

[1] Yes              [2] No              [3] Not Applicable

13. Do you listen to foreign Programs on radio Mazabuka?

[1] Yes              [2] No              [3.] Not Applicable

14. What do you think about Radio Mazabuka's programs in the following categories?

|                      | Very Satisfactory | Satisfactory | Not Sure | Unsatisfactory | Very Unsatisfactory |
|----------------------|-------------------|--------------|----------|----------------|---------------------|
| Local Music          |                   |              |          |                |                     |
| Cultural Discussions |                   |              |          |                |                     |
| Variety shows        |                   |              |          |                |                     |
| Folktales            |                   |              |          |                |                     |
| Proverbs             |                   |              |          |                |                     |
| Interviews           |                   |              |          |                |                     |

15. What do dislike most about Radio Mazabuka's cultural programs?

.....  
 .....  
 .....

16. Describe any values you and your family get from listening to programs on Radio Mazabuka?

.....

.....  
.....  
17. What changes would you like to see in Radio Mazabuka's Cultural programming and their presentation?  
.....  
.....  
.....

**SECTION B (Please tick or circle your answer in brackets)**

18. Sex 1. Male [ ] 2. Female [ ]

19. Age [1] below 20 yrs  
[2] 20- 29  
[3] 30-39  
[4] 40-49  
[5] 50-59  
[6] Above 60 yrs

20. Marital Status [1] Single [2] Married [3] Divorced [4.] Widowed/widower

21. Education [1] Primary school [2] Secondary school [3] College [4] graduate

22. Residential area. [1] High [2] Medium [3] Low

23. Are you employed? [1] Yes [2] No [3] Retired

1. If yes, what type of employment?

1. Managerial
2. Clerical
3. Farmer
4. Businessperson
5. Government worker
6. Crafts men/mechanic/technician
7. Self employed
8. Other (Specify)

25. In which category do you fall?

1. Above K3, 000,000
2. K 1,000,000 –K2, 999,999
3. K500, 000 –K 999,999
4. K100, 000- K499, 999
5. Less than K100, 000

**Thank you so much for your time and cooperation.**

## APPENDIX 2

### CONTENT ANALYSIS- CODING SHEET FOR ASSESSING THE ROLE OF COMMUNITY RADIO STATIONS IN TRANSMISSION AND PRESEVATION OF CULTURE

| No. | Type of program                      | Topic | Values  | Target audience   | Prominent voices  |
|-----|--------------------------------------|-------|---|---|---|
|     |                                      |       | For culture =1<br>Against Culture=2<br>Neutral =3 | Children =1<br>Youths =2<br>Women = 3<br>Men =4<br>Snr. Citizens (Above 60 years) =5<br>Gen. Public=6 | Children =1<br>Youths =2<br>Women = 3<br>Men =4<br>Snr. Citizen (Above 60 years) =5 |
| 1.  | Formal Educational                   |       |   |   |   |
| 2.  | Religious                            |       |   |   |   |
| 3.  | Entertainment                        |       |   |   |   |
| 4.  | Agricultural                         |       |   |   |   |
| 5.  | News                                 |       |   |   |   |
| 6.  | Health                               |       |   |   |   |
| 7.  | Environmental                        |       |   |   |   |
| 8.  | Cultural                             |       |   |   |   |
| 9.  | Children                             |       |   |   |   |
| 10. | Gender                               |       |   |   |   |
| 11. | Other ( Specify)<br>Business, Sports |       |   |   |   |

### **APPENDIX 3**

#### **IN-DEPTH INTERVIEW WITH THE STATION MANAGER**

1. What is the background of the Radio Station?
2. How is it structured?
3. What does your work involve?
4. What are the challenges of running a community radio Station?
5. What are the opportunities of community media?
6. You define Mazabuka Radio as a developmental oriented community radio station, what exactly does this involve?
7. What is the meaning of the slogan, “My Life, my music”? How do you explain the long hours of music being played on the Radio?
8. One of the objectives in the mission statement is to promote and sustain the dynamic growth and preservation of local culture, knowledge and initiatives for development”, How are you achieving this?
9. Does radio Mazabuka represent the culture of the people in its programming? How?
11. How would you rate the programmes being aired culturally?
11. What values do these programmes emphasise?
13. Culture depends on communication for survival, what is the role that radio Mazabuka is playing in maintaining cultural development?
14. How does the station respond to community needs?
15. What are the obstacles that could limit the transmission and preservation of culture?
16. How do you hope to tackle these obstacles?
17. Do you see radio Mazabuka as a forum in which important issues are debated or as a story teller that carries our beliefs and values?
18. Where would you want Mazabuka Radio’s programming to be in the next 10 years?

## **APPENDIX 4**

### **IN-DEPTH INTERVIEW WITH THE PROGRAMMES MANAGER**

1. What does your work involve?
2. How do you involve the members of the community in production of radio programmes?
3. Explain the process of programme production and how it is done? Who originates the ideas?
4. What cultural programmes have you been running?
5. How do these programmes represent the culture of the people?
6. What values do the programmes emphasise?
7. Do these values have an impact on the community? How?
8. How has this contributed to cultural development?
9. How does Mazabuka Radio get its feedback from the people?
10. How is the radio responding to community needs?
11. Are there any obstacles limiting the transmission and preservation of culture?
12. How do you hope to tackle them?
13. What would you say is the role of Mazabuka radio in maintaining cultural development?
14. What would you like to see improve in terms of cultural transmission?

## **APPENDIX 5**

### **IN-DEPTH INTERVIEW FOR CHIEF**

Radio Mazabuka has been in operational for a while, what benefits have you received from their presence in your chiefdom?

What programs if any do you listen to the radio?

Have you ever featured in any of their programs? Which one?

Does radio Mazabuka have any cultural Programs?

What is the importance of cultural programs on Radio?

Do the values being presented in their programs reflect the culture of the people?

Can you identify obstacles that limit the transmission of cultural?

Does it have any effect on the people?

What kind of messages, stories, and values would you like to hear on Radio Mazabuka?

What would you like to see improved in terms of cultural dissemination and presentation on radio Mazabuka?

How can culture enhance development in society?

Finally, what benefits have you received from the presence of the radio in your chiefdom if any?

## **APPENDIX 6**

### **IN-DEPTH INTERVIEW WITH A CLERGY PERSON**

1. As a custodian of culture, what do you understand by the term culture?
2. What is the importance of Culture?
3. There is an outcry that our culture is decaying, what has been your observation on this issue?
4. How can we transmit and preserve our culture through radio?
5. Is radio Mazabuka helping in preservation and transmission of the culture of the people?
6. How would you rate their cultural programmes? Do you think that they are doing enough?
7. What values do the programmes on radio Mazabuka present?
8. Does this have an effect on the people?
9. What would you like to see improved in terms of cultural transmission and presentation on Mazabuka FM?
10. How can culture enhance development in society?

## APPENDIX 7

### LIST OF PROGRAMMES BY CATEGORY USED FOR CONTENT ANALYSIS TO ASSESS THE ROLE OF COMMUNITY RADIO IN TRANSMISSION AND PRESERVATION OF CULTURE.

| TYPE OF PROGRAMME        | TITLE  |
|--------------------------|--|
| Formal Education         | <ol style="list-style-type: none"><li>1. learning at Taonga market</li><li>2. Educational for all</li><li>3. Lwiyo lwa boonse</li></ol>  |
| Religious                | <ol style="list-style-type: none"><li>1. Cindi ca cinsisimi</li><li>2. Kukambauka</li><li>3. Revival and reformation</li><li>4. The pointers</li></ol>   |
| Entertainment            | <ol style="list-style-type: none"><li>1. Top Ten</li><li>2. Mulumbe mu nyimbo</li><li>3. Sports diary</li><li>4. Misobano</li><li>5. Kwazyanya</li><li>6. (Phone in programmes)</li><li>7. Kuzundana kwa baimbi</li><li>8. Lwiimbo Kukalungu ka moyo</li><li>9. Cisobano</li><li>10. Music</li></ol> |
| Agriculture              | <ol style="list-style-type: none"><li>1. Mwakotoka no balimi</li><li>2. Ijwi lya balimi</li></ol>  |
| News and current affairs | <ol style="list-style-type: none"><li>1. Main News</li><li>2. Amukanae abasimubweza twaambo</li><li>3. Hodi nomuli kooko</li></ol>   |
| Health                   | <ol style="list-style-type: none"><li>1. Simalelo</li><li>2. Positive living</li><li>3. AATAZ</li></ol>  |

|          |   |
|----------|---|
|          | <ol style="list-style-type: none"> <li>4. Gama Cuulu</li> <li>5. Makani anseba</li> </ol>   |
| Cultural | <ol style="list-style-type: none"> <li>1. Muntu suusu</li> <li>2. Maano Mabulanwa</li> <li>3. Bosongo bwaskale</li> <li>4. Kweema</li> <li>5. Twaambo twamumikwashi</li> <li>6. Butonga muma bbuku</li> </ol>                   |
| Children |   |
| Business | <ol style="list-style-type: none"> <li>1. MTN musical show</li> <li>2. Zamtel musical show</li> <li>3. Meali-meal breakfast show</li> </ol>   |
| Civic    | <ol style="list-style-type: none"> <li>1. Bweende bwamigwagwa</li> <li>2. Debate</li> <li>3. Face the media</li> <li>4. Ups and down</li> <li>5. Community voice</li> <li>6. Youth Forum</li> <li>7. Maano abakubusi</li> </ol> |

Picture 1

Physical Map of Zambia

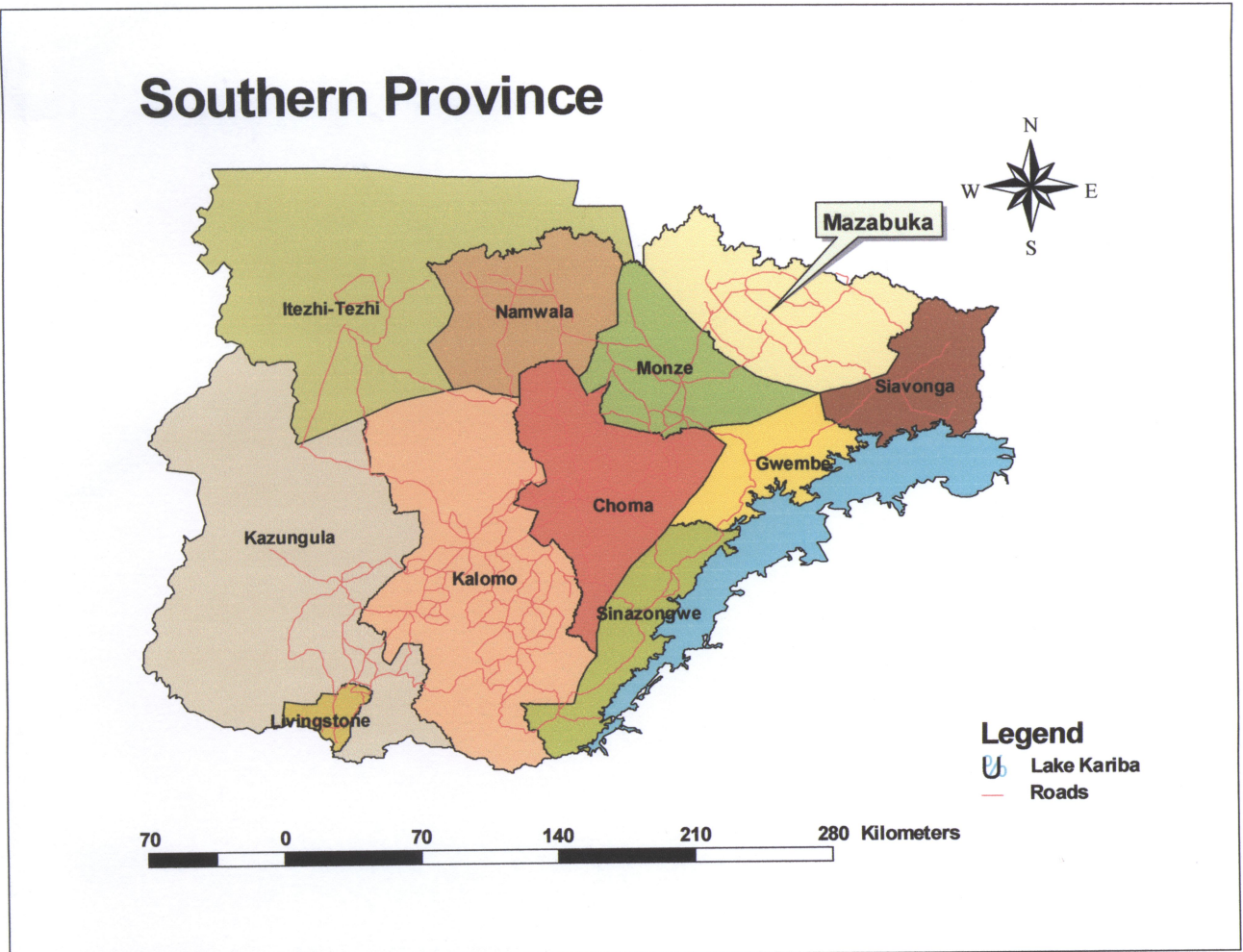


Magellan Geographix (1997) [www.maps.com](http://www.maps.com)

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Picture 1

Location of Mazabuka District in the Southern Province



Source: CSO Zambia info 2005 release/PCGIS 2005

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