

Nkwazi

1969



66

CULTURAL REPATRIATION

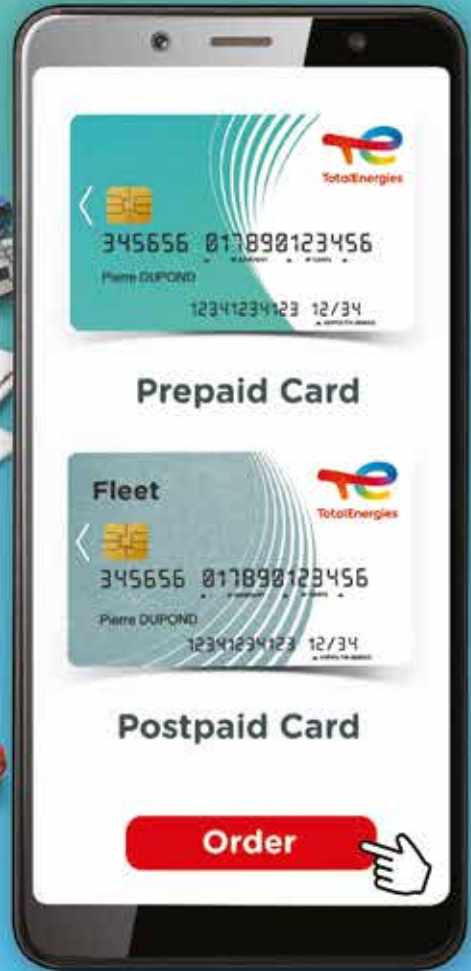
A LONG WAY FROM HOME

38 MARK O'DONNELL
THE MAN WHO BUILT LUSAKA

54 MEMORY AND STRUGGLE
THE APARTHEID MUSEUM

60 STROKE OF GENIUS
A SWIMMER'S JOURNEY

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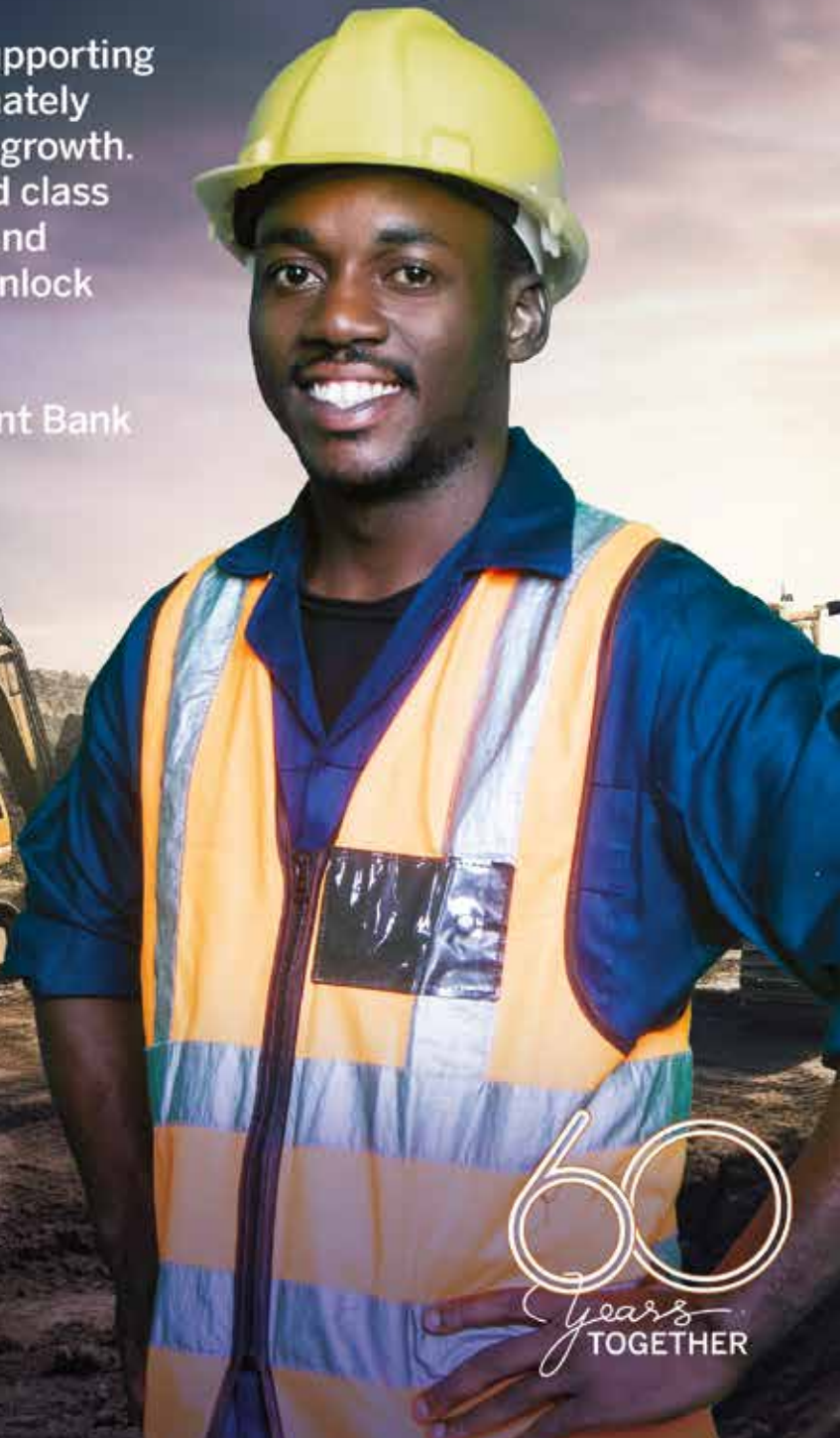
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A passionate travel writer with an adventurous spirit that feeds on the thrill of exploration.

Tokozile Ngwenya

Passionate writer, avid reader and lifelong learner. Dedicated to creativity, growth and making a positive impact.

Bongani B. Kumar

Exploring cultures, savouring flavours and celebrating art, one experience at a time.

Samm Tembo

A multifaceted creator whose talents lie in the realm of creative writing, photography, and filmmaking.

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A writer and university lecturer, his proclivities include playing chess and losing at tennis.

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Mukandi is devoted to books, dogs, one-pot rice dishes and the belief that great stories can change the world.

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A business executive and writer based in Lusaka. He writes about business, economics and leadership.

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A consummate communications professional passionate about the spoken and written word.

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Not merely capturing images, but frozen moments that create memories to last a lifetime.

Teddy Mweemba

A seasoned photographer who is passionate about preserving memories you cannot relive.

Chosa Mweemba

An artist in love with the still and moving image, photographing Zambia's beauty.

Walid Nassar

A veteran outdoorsman harbouring a love for nature and the open plains of Zambia.

**COVER STORY:**

The article explores efforts to repatriate cultural artefacts while highlighting the importance of returning them to their original contexts, preserving heritage, and facilitating cultural continuity and identity reclamation in the digital age on page 66.

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HAPPY MID-NEW YEAR

As we cross the year's halfway mark, I reflect on the joy of work. Whether technical or creative, our work can be a profound source of happiness and fulfilment. This mid-year point signifies two important milestones. Firstly, winter represents a period of rest, recuperation, and renewal, marking the end of one season and the beginning of another. It's an ideal time to reassess and redefine our goals for the year.

On page 60, 21-year-old swimmer and Zambian Olympic hopeful Mia Phiri thoughtfully explores the freedom to redefine our aspirations and what personal success means to each of us. Her insights remind us that there is always time to recalibrate our goals and set new benchmarks for ourselves. The mid-year is a new year within the year, a second chance to achieve what we set out to do. One of my mid-year goals is to finally begin a research project on rediscovering indigenous Zambian food sources that have been erased or lost due to imperialism—a form of cultural repatriation. For those interested in the subject, Mukandi's article on page 66, which explores the repatriation of cultural objects and the forms they can assume, would be an excellent starting point for familiarising oneself with this subject.






Secondly, this mid-year marks my first anniversary with *Nkwazi*. Reflecting on this milestone, I am thrilled by how much the magazine's style and content have evolved during this time. *Nkwazi* Magazine has been a leading travel, business, and tourism source for over a decade. We have prided ourselves on providing readers with insightful, inspiring, and unique content. However, we are no longer confined to the physical pages of our magazine. Over the past year, we have expanded into exciting new ventures that extend our reach and impact.

Late in 2023, we launched our first mini-documentary series, *Nkwazi* Shorts. Our initial episodes, including *An Astrophotographer's Tale*, *Zambia's History Keepers*, and *The Elizabeth Mukoloma Story*, have been met with enthusiastic responses. We have just wrapped up filming the fourth instalment, which should be released by the time you hold this magazine in your hands. In addition to our documentaries, I am thrilled to announce the development of an exciting new podcast. This project is still in the works, but it promises to offer yet another platform for us to provide an intimate and engaging way to connect with you, our audience.

Meanwhile, you don't have to wait for months to get your fix of *Nkwazi's* engaging stories. Our website is updated weekly with exclusive online content covering art, culture, lifestyle, and more. We understand that our readers have diverse interests, and we are striving to cater to all by providing content that is both informative and entertaining. So, take the time to explore and enjoy the many stories we have curated for you.

The past year has been a period of significant growth and evolution for *Nkwazi*, and I am confident that the best is yet to come. I am grateful for your continued support—happy reading!

Shammah Phiri,
Deputy Editor

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WELCOME ON BOARD PROFLIGHT

In a nation as diverse and culturally rich as ours, there are seventy-three tribes that each have their unique traditions and celebrations. As we soar through the skies, we invite you to explore the vibrant tapestry of Zambia's heritage with us. Here are some of the cultural ceremonies you should attend.

The Ngoni people of Zambia's Eastern Province gather annually for the traditional *Nc'wala* ceremony, honouring their god, ancestral spirits, and Chief Mpezeni for the first fruits and food. Held on the final Saturday in February at Mtenguleni Village in Chipata, this event is a spectacular showcase of gratitude and tradition. Our regular flights to Mfuwe make it easy for you to embark on the two-and-a-half-hour drive to Chipata and witness this profound celebration.

Another captivating event is the *Likumbi Lya Mize* ceremony of the Luvale-speaking people in Northwestern Zambia. Every August, the Zambezi District becomes a vibrant hub of activity as people from all over gather to celebrate their rich cultural heritage. Proflight's double-daily flights to Solwezi and Kalumbila provide seamless travel options to join the festivities and marvel at the traditional dances and customs.

In Luapula Province, the *Umutomboko* ceremony is a two-day event that commemorates the historic journey of the Lunda and Luba people from Kola in the Democratic Republic of the Congo to Zambia. Held at Mwansabombwe village, between Mwense town and Lake Mweru, this ceremony offers a fascinating glimpse into our history. You can easily participate in this historical celebration with our four-times weekly flights to Mansa.

Another event to be noted is the Bemba traditional ceremony, *Ukusefya pa Ng'wena*. Performed at Mungwi Village in Kasama by Paramount Chief Chitimukulu, this ceremony celebrates the founding and achievements of the Bemba people. The reenactment of the trek from Kola to Lubemba is a highlight, offering a vivid portrayal of the Bemba's storied past. Proflight's three-times weekly flights to Kasama ensure you can experience this colourful event firsthand.

In the heart of Zambia, the *Shimunenga* ceremony takes place on a full moon weekend in September or October. This Ba-Ila celebration near Maala on the Kafue Flats features traditional music and the dramatic drive of livestock across the Kafue River. Though it is a self-drive event from Lusaka, the journey is worth witnessing this unique cultural spectacle.

Lastly, the *Kuomboka* ceremony of the Lozi-speaking people is an awe-inspiring event led by Litunga, the king of the Barotse people, in Mongu. Held at the end of the rainy season when the upper Zambezi River floods, this ceremony sees the relocation of the people to higher ground in a grand procession. While Proflight awaits the completion of the Mongu Airport rehabilitation, we look forward to offering flights to this breathtaking event in the near future.

As Proflight, we would be delighted to fly you to any of these colourful traditional events.

We thank you for choosing Proflight Zambia as your carrier of choice and value your support.

*Captain Josias Walubita,
Director Flight Operations*

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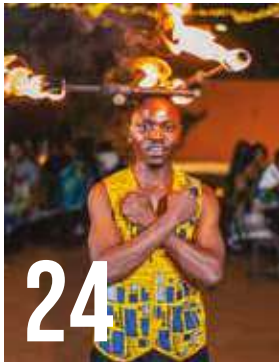
UP FRONT

20

PLAN

JULY | AUGUST 2024

A round-up of events and festivals of an entertainment nature from around the region.



24

EXPERIENCE

AVANI VICTORIA FALLS RESORT

Immerse in an otherworldly experience at Avani's cultural dining experience showcasing authentic Zambian cuisine.



28

DINE

THE ORCHARD FARM SHOP

Experience the comforts of home-cooked delights with a rustic touch, fresh produce, and a wine cellar surrounded by beautiful green gardens.

32

BACKYARD

SUGAR BUSH FARM

Discover Sugar Bush Farm, an oasis in Lusaka offering art, fresh farm food, and community spirit in a serene, creative setting. This haven invites you to explore its cosy café, buzzing workshops, and artisan showroom.

36

ESSENTIALS

THE LIONDE SHAWL

Every thread woven into a Lionde clothe is crafted with dedication and carries a piece of the founder's heart. Lionde is committed to local sourcing and traditional craftsmanship whilst empowering local communities.



38

TABLETALK

MARK O'DONNELL

Mark O'Donnell, a prominent figure in Zambia's business landscape, has spent 40 years building an empire spanning hospitality, construction, and retail.

His notable achievements include constructing Arcades Shopping Centre and expanding the Protea Hotels Zambia brand. He attributes his success to family support, common sense, and a dedicated team, emphasising the importance of people and straightforward business principles.



46

BRIEFING

ECONOMIES OF LOAD SHEDDING

The current drought brings with it a plethora of challenges. We uncover its impact while exploring the true cost of climate change.

50

HUMOUR

PRODUCT RECALL

The monthly humour column is a collection of musings that promises to regale readers with satirical takes on current topics.

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INSIDE

54

APARTHEID MUSEUM

The tragic history of South Africa and the legacy of apartheid is finally where it belongs: in a museum. Rediscover the origins of the rainbow nation.



CULTURAL REPATRIATION

The repatriation of cultural objects to Africa is an ongoing debate in post-colonial times. As technology increases interconnectedness, is digital repatriation alone enough?



STROKE OF GENIUS

The remarkable rise of one of Zambia's youngest and fastest woman swimmers. With eight national records broken, Mia is a genius in the pool.

74

IN THE COMPANY OF LIONS

The predators of Busanga Plain thrive with little competition, and the lions are some of Zambia's largest and most majestic.

TAKE OFF



FLIGHT SCHEDULE

Peruse the latest flight schedule.

88

NEWS

INCREASED BAGGAGE ALLOWANCE

In an effort to increase traveller comfort and convenience, Proflight has increased its domestic baggage allowance from 23 kg to 30 kg, to the delight of passengers and frequent travellers.



FAQ

Your pressing Proflight questions are answered.



PROHIBITED GOODS

A round-up of goods and items not permitted on Proflight aircraft.



MTN Zambia Salutes Red Arrows FC for Winning the 2023-2024 MTN Super League

MTN Zambia, the biggest official supporter of football in the nation, is the driving force behind the MTN Super League. MTN Zambia's involvement has been critical in raising football standards and nurturing young talent across the country. Their commitment extends beyond financial support, fostering a culture of excellence and providing a platform for young athletes to shine.

The success of the league this season reflects MTN Zambia's dedication to promoting sports and empowering communities. Their unwavering support has elevated the MTN Super League into a prestigious competition that attracts both talent and passionate soccer fans.

The 2023/2024 League concluded on 1st June, 2024, with a crowning ceremony held in Ndola at the Levy Mwanawasa Stadium. Red Arrows FC, proudly sponsored by the Zambia Airforce, were crowned champions, having dominated the league with a 10-point lead over Zesco United FC, their closest competitors. This achievement showcases the club's consistent performance, tactical prowess and the dedication of its players and management.

The atmosphere at Levy Mwanawasa Stadium was electric as fans, officials, and dignitaries gathered to witness this historic event. The ceremony not only celebrated Red Arrows' victory but also highlighted the passion and enthusiasm that football inspires in Zambia. The event underscored the sport's ability to unite communities and foster national pride.

In Zambia, football is more than just a game—it's a way of life. The success of Red Arrows FC demonstrates the deep-rooted passion and talent that exists in the country. MTN Zambia's role as the official sponsor of the MTN Super League reveals their commitment to community development and the growth of sports. Through the MTN Super League, MTN Zambia aims to provide a platform for future stars of Zambian football to showcase their talent and progress towards successful careers, inspiring many other upcoming sports men and women.

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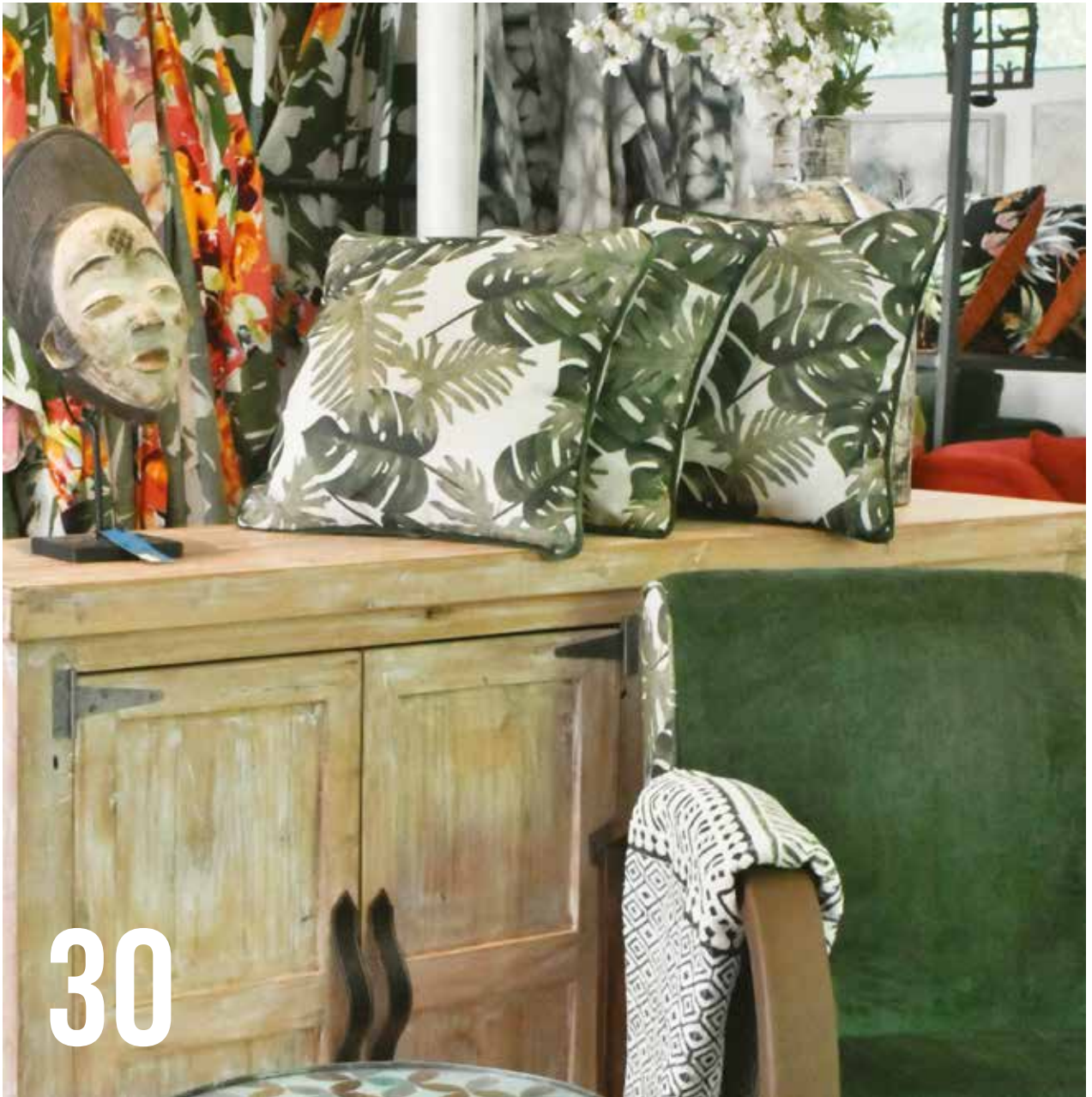
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UP FRONT

20. PLAN • 24. EXPERIENCE • 28. DINE • 32. BACKYARD • 38. TABLETALK • 42. BRIEFING



Sugar Bush Farm is a natural oasis where art, food, and creativity unite. On page 30, lose yourself on the meandering paths and secluded corners.

PLAN

JULY | AUGUST 2024



EVENT DETAILS:

Date: 20 July 2024.

Location: Masebe Ranch, Mkushi.

Tickets: USD 38.

TANGILA TRAIL SERIES

Get ready for another exciting adventure at Zambia's premier trail event, the 8th Tangila Trail Series, the event offers three distinctive trail runs: an 11 km course perfect for beginners, a 22 km route for those seeking a challenge, and a gruelling, timed 33 km trek for seasoned runners. The Tangila Trail Series draws participants from all over Zambia and beyond, with every proceeds going towards local conservation projects.

Planning is bringing the **future** into the **present**
so that you can do something about it **now** - Alan Lakein



Ciela Resort & Spa and the Lusaka International Convention Centre (LICC) offer world-class resources and facilities that can accommodate **conference, events and weddings** ranging from 2 to 1500 guests.

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MANGO GROOVE

EVENT DETAILS:

Date: 31 August 2024.
Location: R&G Arena.
Tickets: Pre-sale: K200
Gate: K300.

Join Mango Groove for an unforgettable night, live in concert! Get lost in the infectious rhythm of South Africa's legendary band as they perform their iconic hits. With their unique blend of pop, marabi, kwela, and jazz, Mango Groove promises to deliver an exhilarating performance that will have you dancing all night long.



ISUZU: A NIGHT OF LAUGHTER

EVENT DETAILS:

Date: 10 August 2024.
Location: R&G Arena.
Tickets: Kids U/10: K50
Pre-sale: K200
Gate: K300.

Get ready for a night of comedy with Isuzu Zambia. Jason Goliath takes the centre stage promising an unforgettable evening of laughter and top-shelf humour with a regaling performance. Joining Jason on stage is a line-up of the finest local stand-up acts, ensuring a memorable night of mirth.



PICK 'N PAY WINE & FOOD FESTIVAL DURBAN

Celebrate South Africa's wine country with award-winning wines, delicious food, and live music. Sample top estates' wines, including Cap Classique and sparkling varieties. Enjoy exclusive Tasting Room sessions with a celebrity chef, pairing wines with gourmet canapés. Savour fresh dishes from Pick n Pay's Food Market and grab a picnic bag filled with local delicacies to enjoy on the lawns.

EVENT DETAILS:

Date: 27 July 2024.
Location: Chris Saunders Park, Durban.
Tickets: From R275.



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The action-packed Lipton Cup Challenge is where top sailors from around the globe converge for an epic showdown on the high seas. Witness the electrifying action as sleek yachts slice through the waves in fierce, high-speed races. With the Atlantic Ocean as a backdrop, experience intense competition and thrilling finishes as competitors are put to the ultimate test.

EVENT DETAILS:

Date: 27 – 31 August 2024.
Location: Royal Cape Yacht Club, Cape Town.
Tickets: TBC.



LIKUMBI LYA MIZE

Experience Zambia's UNESCO World Heritage Site, Likumbi Lya Mize, the festival of the Luvale, which symbolises the culmination of the *mukanda*, the initiation rite for boys aged eight to twelve. The end of the initiation period is marked by the vibrant *makishi* masquerade, where ancestral spirits and their teachings are brought to life and performed for the audience.

EVENT DETAILS:

Date: 21 – 25 August 2024.
Location: Zambezi District, NW Province.
Tickets: TBA.

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A CULTURAL DINING EXPERIENCE

AT AVANI VICTORIA FALLS RESORT

Words and images courtesy of Avani Victoria Falls Resort



Avani Victoria Falls Resort invites guests to explore rich flavours that lift the lid on local cultures with the signature boma dinner.

This alfresco experience occurs every Tuesday, Thursday, and Saturday night at the resort's Mukuni Boma restaurant, where beautiful Zambian rituals are performed on the banks of the majestic Zambezi River.

As guests take their seats in a serene setting evoking a Zambian village, they are served a welcome drink of a local brew that prepares the palate for what's to follow: a delectable four-course menu of Pan-African staples and game meat grilled over coals. Taking guests more profound into the local culture with each bite are dishes such as *chikanda*, a fiery snack prepared with a tuber of *chikanda* orchids, peanuts, and dry chilli peppers, and *ifisashi* – a popular Zambian dish made with peanuts, tomatoes, onions, and seasonal greens.

Illuminated by lanterns, candles, and a fire pit, the enchanting scene provides the backdrop for a night of traditional storytelling, bush songs, and dance by traditional singers, *djembe* drummers,

and expert *Amakhezi* dancers. These performers add even more colour to the night with their vibrant and energetic numbers, accompanied by the beat of African drums. The engaging and





welcoming atmosphere invites guests to immerse themselves in the evening's festivities by joining the dance and beating the drums to get into the rhythm of the night.

Designed to bring visitors and locals together, the boma dinner at Avani Victoria Falls is an excellent opportunity for guests to join fellow adventurers and recount the day's amazing wildlife sightings. Avani Victoria Falls Resort is situated in Mosi-oa-Tunya National Park and offers unmatched encounters with the majestic and spectacular Victoria Falls and Zambia's rich wildlife.



With unlimited access to Victoria Falls, guests at the resort can witness one of nature's greatest treasures throughout their stay. Columns of spray can be seen from miles away, and a selection of clearly marked pathways take visitors to different sections of the falls, including vantage points where views of the Eastern Cataract and the Main Falls, as well as the Boiling Pot where the river heads down the Batoka Gorge, are mere metres away.



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- Experience an authentic Zambian village at Mukuni village, home to the Leya people of Zambia, where you can immerse yourself in Zambian culture.

BOOKING AND CONTACT DETAILS

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Proflight operates regular flights to and from Livingstone via Lusaka and offers flights into Lusaka from Johannesburg, Cape Town, Durban, Livingstone, Ndola, Mfuwe, Solwezi, Kalumbila and Mansa. Visit flyzambia.com for the latest flight schedule.

GATBRO INTERNATIONAL

A LEGACY OF SERVICE AND COMMUNITY



Since its inception in 2011, Gatbro International has been driven by a mission to dominate the African continent through dedicated service and strong relationships with its customers. But Gatbro's vision goes beyond just business success – it is about building a legacy that gives back to the community that has supported it every step of the way.

At Gatbro International, customers are more than just clients – they're family. And as a family, Gatbro believes in nurturing and supporting each other to build a brighter future. This is why the company has made it a priority to give back to the community through various initiatives and programs.

Community Development and Empowerment

Gatbro International is committed to making a positive impact on the

lives of those around them. From supporting local charities and initiatives to empowering small businesses and entrepreneurs, Gatbro's commitment to community development is unwavering. The company believes that by investing in

the community, it's investing in the future of Africa.

Customer-Centric Approach

Gatbro's customer-centric approach is built on the principles of trust, respect,





Empowering Small Businesses and Entrepreneurs

Gatbro International believes that small businesses and entrepreneurs are the backbone of Africa's economic growth. That's why the company has implemented various initiatives to support and empower these businesses, providing them with the tools and resources they need to succeed.

Giving Back

Gatbro's commitment to giving back is evident in its various community programs and initiatives. From supporting local schools and hospitals to sponsoring community events and charities, Gatbro is dedicated to making a positive impact on the lives of those around them.

Gatbro International's story is one of dedication, passion, and community. By staying true to its mission and values, the company has built a legacy that extends far beyond its business success. As Gatbro continues to grow and expand its reach, its commitment to giving back will only grow stronger. Because when we lift each other up, we rise together. And that's the Gatbro way.

and empathy. The company's dedicated team of professionals goes above and beyond to ensure that every customer feels valued and supported. From personalised service to tailored solutions, Gatbro's goal is to exceed customer expectations and build long-lasting relationships.

Innovation and Excellence

Gatbro International is driven by a passion for innovation and excellence. The company's commitment to staying ahead of the curve has led to numerous breakthroughs and achievements in its industry. By embracing new technologies and ideas, Gatbro continues to raise the bar for service and quality.



THE ORCHARD FARM SHOP

A TOUCH OF THE RUSTIC

Words by Tokozile N. Ngwenya, images by Teddy Mweemba



Despite its modest name, the Orchard Farm Shop is much more than a typical farm shop. Located just a leisurely 20-minute drive from the airport roundabout towards Chongwe, this hidden gem offers a tranquil retreat with its serene gardens and diverse flora. The peaceful journey is part of the delightful experience, providing a welcome escape from the city's distractions. The Orchard Farm Shop is perfect for spending a leisurely day, from morning to evening, with a menu showcasing a wide array of fresh, locally sourced ingredients.

Surrounded by verdant fields, The Orchard Farm Shop curates a bounty of quality, fresh produce from neighbouring farms within a 5-kilometre radius. The Orchard Farm Shop delivers an immersive experience, boasting a butchery brimming with succulent cuts and artisanal dried meats such as biltong, alongside a secluded wine cellar, a fragrant bakery, and a restaurant surrounded by rolling green lawns. The aroma of freshly baked cakes, bread, and rolls is a den of temptation, while jars of homemade preserves, luscious strawberry jams, and tantalising chilli preserves line the shelves, promising a taste of homemade goodness.

The rustic wine cellar, a sanctuary for oenophiles, presents an impressive collection of up to 800 wines, each a testament to the connoisseur's passion. The cellar's internationally curated selection caters to every discerning palate, from the effervescent sparkle of premium champagnes from France and Italian proseccos to the robust depths of South African reds.

With its al fresco seating, the restaurant offers panoramic views of the meticulously manicured grounds, sprawling lawn, and verdant gardens. The gentle caress of the breeze drew me into a reverie as I awaited my meal.



➤ A HOME AWAY FROM HOME

The restaurant operates from 09:00 to 22:00 on weekends and closes an hour earlier on weekdays. The menu includes options for children and breakfast, lunch, and dinner selections.

➤ CONTACT DETAILS:

📞 +26 979913390
 📍 @orchardfarmshop
 📍 Orchard Farm Shop



I started with the salmon and cream cheese bruschetta, which performed an exquisite dance on my palate. The crisp crunch of the bruschetta yielded to the creamy, smooth cream cheese that presented a slight tang and paired beautifully with the delicate yet unmistakable flavour of the smoked salmon. The hints of zesty dill and freshly squeezed lemon accentuated the meal's freshness. My appetiser was paired with a glass of crisp South African Sauvignon Blanc, whose vibrant acidity and notes of citrus and green apple complemented the creamy, delicate elements of the appetiser.

For the main course, I indulged in the farm-style smoked ribs. Each succulent mouthful of the generous cut was suffused with the smoky notes of the marinade, a harmonious blend of sweet and tangy flavours that tantalised the taste buds. Paired with golden, crispy chips and a vibrant salad teeming with crispy lettuce, juicy olives, sharp red onion, and the riotous colours of the bell peppers, it was a medley of flavours that lingered on the palate

long after my plates were cleared away. The accompanying sumptuous Pink Orchard cocktail, stuffed with succulent strawberries, rum, and lime, presented an unexpected pairing to an unforgettable dining experience.

To complete my epicurean journey, I chose a decadent blueberry and vanilla cake, its moist crumb studded with bursts of fresh blueberries and a velvety, frothy latte. Each bite was a delightful combination of sweet vanilla and the tart juiciness of plump, fresh blueberries. The cake's fluffy texture and the blueberries' natural sweetness were harmoniously balanced, creating a sense of homemade comfort and indulgence.

As the sun dips below the horizon at The Orchard Farm Shop, amidst the rustle of leaves and the chorus of birdsong, every meal is an ode to nature and an escape from the hustle and bustle of the city.



➤ HOLISTIC EXPERIENCE

The Orchard Farm Shop provides a holistic experience, from farm-to-table fresh produce to employing local community members. From breakfast with activities for children to live bands in the evening, they offer a full-board experience accompanied by the best food.

➤ A ROMANTIC HAVEN

The Orchard Farm Shop is preferred for birthday parties, graduations, corporate events, and weddings. The outdoor seating can accommodate up to 4000 people. Wedding clients are offered a complimentary private two-bedroom house within the property, providing a haven to rest and refresh between wedding events.

➤ ALL PLAY, NO WORK

The Orchard Farm has a designated play area for children with a shallow swimming pool, an upper deck infinity pool and a play area for up to 500 guests. The upper deck pool offers a stunning aerial view of the property and can host up to 150 people.



Proflight operates regular flights into Lusaka from Johannesburg, Cape Town, Durban, Livingstone, Ndola, Mfuwe, Solwezi, Kalumbila and Mansa. Visit flyzambia.com for the latest flight schedule.

BAOBAB COLLEGE

30 YEARS OF SHAPING WORLD LEADERS



Words by Samm Tembo



In 1994, with only 33 pupils, Baobab College was founded by a group of visionaries in the suburbs of Roma, Lusaka. Their goal was to establish a Zambian school that offered an international curriculum, representing a wide range of nationalities while remaining authentically Zambian.

Thirty years later, Baobab College stands as a beacon of inclusive education for children aged two to eighteen, proudly representing over 45 nationalities. The college reaffirms its dedication to shaping



the future of education while fostering global citizens.

Baobab College remains rooted in traditional values while leading the way in educational innovation in Zambia. With investments in AI technology and robotic kits aimed at enhancing experiential learning, the college creates an environment that helps pupils understand the evolving world and develop relevant skills.

Despite its emphasis on technology, Baobab prioritises traditional values, socialisation, and communication methods, including speaking and writing. These elements help students develop their identities and navigate the world, highlighting the importance of human interaction and empathy to avoid overreliance on technology.

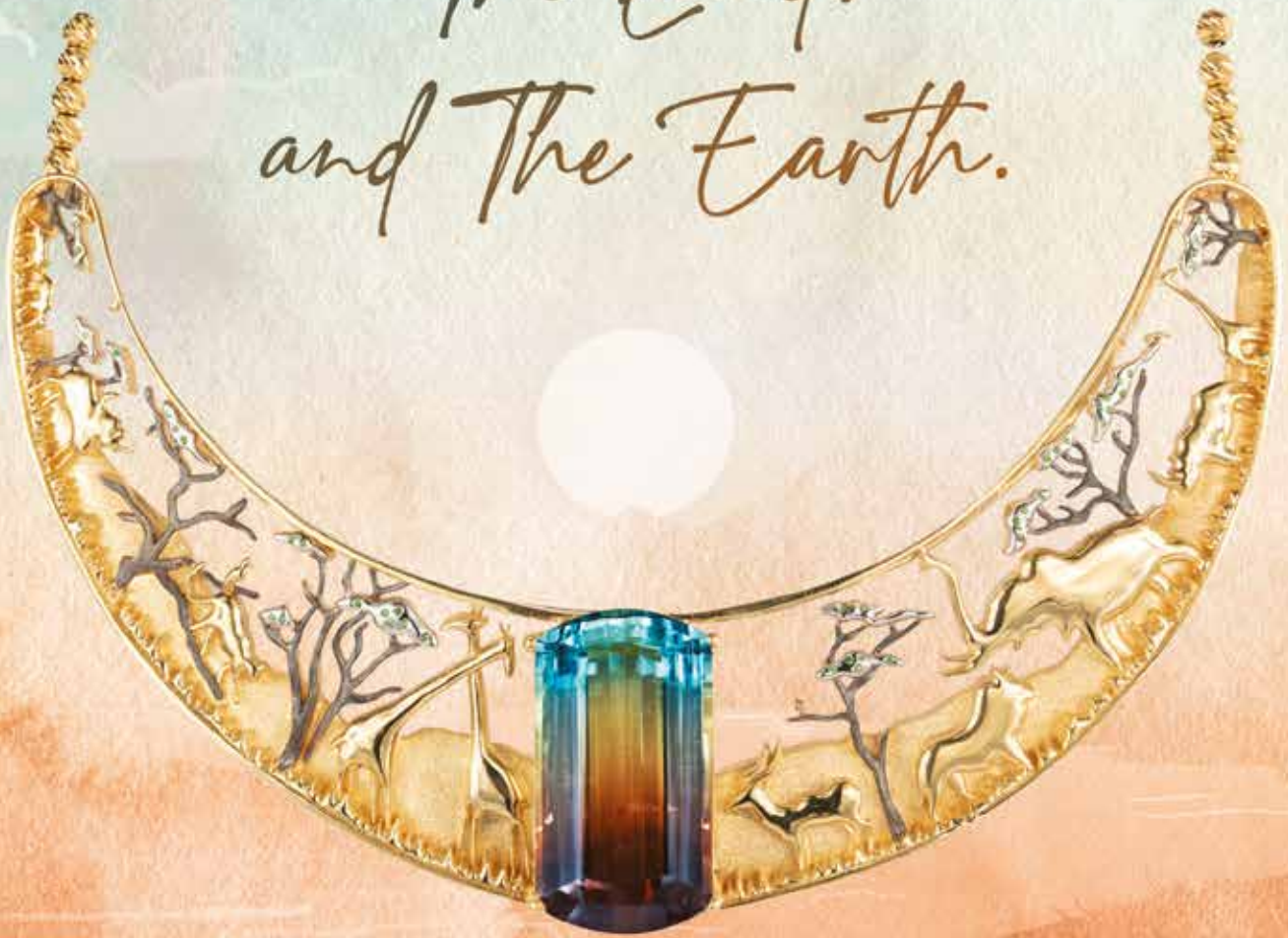
The college's commitment to socialisation is evident in its state-of-the-art school hall, gala ball and art exhibition, where emerging and professional artists showcased their work during the 30th-anniversary celebrations. Additionally,



the wellness centre, known as the WEBB (Well Being Baobab), prioritises the well-being of the entire Baobab community. The centre includes a dedicated professional counsellor to offer guidance and support to all.

Baobab's holistic approach to education empowers students by helping them identify their strengths and interests. It encourages them to explore their passions, supporting personal growth and self-discovery. This approach is pivotal in creating well-rounded future leaders and global citizens who will excel whether they choose to invest their talents in Zambia or anywhere else in the world.

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SUGAR BUSH FARM

WHERE HOMEGROWN CHARM MEETS CREATIVE ALCHEMY

Words and images by Bongani B. Kumar



Hidden on the fringes of the pulsating city of Lusaka along Leopards Hill is a secret oasis, ready to immerse you in the warmth of Zambian creativity and culinary delights. Sugar Bush Farm isn't your average backyard; it's a full-fledged orchestration of art, fresh-from-the-farm food, and a strong dose of that community spirit Zambia is known for.

Imagine a sun-dappled refuge nestled amidst the verdant gardens. The air is filled with the intoxicating aroma of wild rosemary and eucalyptus, drawing you down the stone-lined path and into the heart of Sugar Bush Farm. This haven is the brainchild of Gillie Lightfoot, a creative alchemist who has woven design, art, and a passion for community empowerment into a truly unique experience that defies singular definition. Sugar Bush Farm is an ode to organic evolution, harbouring an art haven, a thriving organic garden, a cosy café, and the Lightfoot workshops, showroom, and gift shop.

From the moment you step onto the rustic-chic grounds, Gillie's passion for design becomes apparent. The faraway rhythmic drone of sewing machines and the light, earthy scents of leather mingle as skilled artisans craft the beautiful handbags, wallets, and bespoke interior design pieces that Lightfoot has become famous for, seamlessly blending local and international materials. It's a refreshing change from the mass-produced uniformity that dominates most shops these days.

But Sugar Bush Farm offers so much more than retail therapy (although, let's be honest, the showrooms are pretty tempting with their



unique Lightfoot creations displayed alongside treasures sourced from around the globe).

The versatile barnyard space pulsates with life throughout the year. Picture browsing vibrant chitenge textiles bursting with colour at a bustling thrift market one weekend and the next, joining a crafting workshop that brings together artists and art enthusiasts to enjoy a shared learning experience. A dedicated play area is filled with laughter, ensuring the little ones are entertained while you explore. But, perhaps the heart of Sugar Bush Farm beats strongest next door to the workshop, in the cosy Sugarbush Café.

Stepping inside the café is like stepping into a warm embrace where the aroma of freshly baked lasagne mingles with that of pot pies

▶ FAST FACTS & TIPS

- Sugar Bush Farm is located along Leopards Hill Road past the American International School of Lusaka.
- Sugar Bush Farm is also the home and residence of the Lightfoot family.
- Lightfoot is mainly responsible for the notable interior designs at the Latitude 15 Degrees Hotel in Lusaka.
- Most of the décor features at Sugar Bush Farm are crafted on-site, from metal sculptures to chandeliers and chairs.





space, earning its fair reputation as a serene escape to immerse oneself in art, nature, and the warmth of the Zambian community. Here, fresh food with homegrown ingredients, a love for community, and a sprinkle of retail therapy combine to create the secret sauce that makes Sugar Bush Farm unique.

A day at Sugar Bush Farm is a medley for the senses. Imagine the heart-warming comfort of a delicious meal, the beauty of handcrafted artisanal items, and the vibrant energy of art exhibits, all set against the backdrop of chirping birds, soft breezes, and the scent of freshly cut grass. It's a place where you can find bespoke handcrafted artistry, engross yourself in a fascinating book, savour freshly brewed coffee with a friend, or watch your children run wild in a light-filled space.

So, if you're seeking a slice of Lusaka life bursting with creativity, fresh flavours, and a genuine Zambian welcome, Sugar Bush Farm awaits. Tread with light feet and experience the memorable charm of Sugar Bush Farm. Whether you're a seasoned traveller or a wide-eyed newcomer, Sugar Bush Farm will leave you with a heart full of warmth, a belly full of deliciousness, and a newfound appreciation for the magic of art and nature.

and the day's cake. The murmur of light conversation fills the air, creating a welcoming ambience. The menu invites you to indulge in the Lightfoot family's favourite dishes, many based on cherished family recipes.

Staying true to the farmstead spirit, the kitchen uses the freshest seasonal bounty plucked straight from its on-site organic garden. These ingredients are transformed into delectable dishes that burst with flavour and nourish both body and soul. Imagine a succulent roast beef served with a medley of local root vegetables alongside refreshing salads bursting with Zambian sunshine.

Personally, I couldn't resist a heartwarming dish that sent my taste buds on a joyful adventure. Later, I savoured a delicious lasagne freshly baked by the resident chef, a self-taught master who has been whipping delicious meals with the Lightfoots for over a decade. The café is sheltered beneath the shade of towering trees, creating a tranquil space to savour a meal or a cup of Zambian coffee, all while browsing the adjoining gift shop. The freshest herbs

and vegetables from the farm's organic garden are available for purchase within the café, a delightful reminder of the farm-to-table philosophy flowing through Sugar Bush Farm.

The café has blossomed alongside the workshop, showroom, and art



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THE LIONDE SHAWL

WEAVING TRADITION INTO EVERY THREAD

Words and image by Ryno Media



Every Lionde shawl is an art piece where tradition and passion intersect with every thread. Every thread woven into a Lionde clothe is crafted with dedication and carries a piece of the founder's heart.

What truly sets a Lionde shawl apart is its commitment to local sourcing and traditional craftsmanship. Each clothe began its journey in the cotton fields of Mumbwa, where locally produced cotton is carefully harvested. It is

then spun into yarn by Mukuba Textiles in Ndola, preserving the integrity of every fibre.

When the weaving begins, no modern machinery can replicate the precision and artistry of Lionde's wooden handlooms. Every movement is deliberate, every pattern meticulously crafted by artisans who understand that true beauty lies in the imperfections of handmade artistry. Wearing a Lionde shawl means embracing a heritage of humility, family and resilience, the true essence of Zambia's people.

» **HOW MUCH?**
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» **ABOUT LIONDE ZULU WEAVERS**

Lionde Zulu Weavers, led by Martha Zulu, is a resilient Zambian business established in 1989. Originating from the Waddington Centre in Lusaka, Martha seized the opportunity to continue her craft independently, founding Lionde Zulu Weavers in homage to her grandfather, whose name means humility in her native tongue. Inspired by her mother's passion for interior design and crafting, Lionde Zulu Weavers has blossomed into a family-run enterprise for nearly four decades.

» **COMMUNITY IMPACT**

Their creations are hand-produced using traditional wooden looms. Lionde Zulu Weavers travel across Zambia, teaching the art of weaving to impoverished communities.

» **FIND LIONDE**

- Flagship Store: Panganani Road, Lusaka
- The Collective
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MARK O'DONNELL

THE MAN WHO BUILT LUSAKA

Words by Royd Kapesa, images by Teddy Mweemba





Mark O'Donnell is a titan in the Zambian business scene, revered for building an empire that spans hospitality, construction, real estate, distribution, and retail. His success story has been 40 years in the making and is still unfolding. Among other accolades, he is credited with constructing Arcades Shopping Centre, one of Zambia's first shopping malls, which was constructed in 2003. Since then, Mark has significantly contributed to Zambia's infrastructure landscape by delivering world-class hotels that both local and international visitors enjoy.

I met Mark at the Protea Hotel by Marriott Lusaka Tower restaurant behind Arcades. This is one of many businesses under Mark's Union Gold Group, a proudly Zambian and family-owned business, which encompasses his two brothers-in-law, Peter and Nick and their families. Throughout our conversation, Mark frequently credited his wife, Efi and his family for his business success, and I would be remiss to leave that out of his story. He describes himself as a family man who espouses family values from his parents.

Born in Lusaka and raised in Ndola, Mark ventured early onto the entrepreneurial path, establishing himself as a young entrepreneur in the 1980s. He describes the Zambian business landscape at the time as extremely challenging due to the socialist policies of the ruling government, which controlled about 80%

of the economy. Mark pursued various business ventures, including trading, small-scale manufacturing, and exporting fresh produce. His business ventures grew and evolved through consistency and discipline as the country transitioned to free enterprise in 1991 with a new capitalist government.

Early in our chat, Mark laid out his business philosophy, which he referenced in one way or another throughout our conversation. If this is the only paragraph you read, you will be closer to understanding the man:

"Although our business has grown and evolved, the principles we abide by are the same. Running a business is about common sense and making the right decisions; there is no rocket science. If you want to be a successful entrepreneur, you must leave your resources in the business and allow them to work for you. Only when they are working for you do you take small amounts to support your needs. If you take excessive amounts, your business will not grow."

The Protea Hotels Zambia brand is the jewel in the Union Gold crown. The hotel investments began in 1997 with a lodge in Chisamba that struggled for three years without much growth, hampered by a limited local market. In search of a new market, Mark and his team pursued an international franchise to give the fledgling hotel global reach, and the Protea brand of hotels was born in Zambia.



RUNNING A BUSINESS IS ABOUT COMMON SENSE AND MAKING THE RIGHT DECISIONS; THERE IS NO ROCKET SCIENCE.

— Mark O'Donnell,
Union Gold Group, Chairman.

Today, the Group operates ten hotels nationwide, trusted for quality, comfort, and affordability. This includes the scenic Bonanza Resort, surrounded by a world-class 18-hole golf course, a convention centre, various restaurants, and a housing development. The estate is one of the Group's latest developments.

A firm belief in the Zambian economy is at the core of the hotel expansion. Mark has seen many cycles in his 40-year business career and developed the resilience necessary to survive as an entrepreneur. He has built and nurtured a team that shares his values and vision for the business.

"In the hospitality industry, you must consider longevity—50 to 100 years into the future. We have survived in the industry through hard work, focus, and having a good team. Every member of our Group has something valuable to contribute, and we deeply appreciate their contributions. Our team is focused, and they can implement a plan with effective leadership."

What struck me about Mark is his emphasis on his team's role in the success of his ventures.



From the beginning of our chat, he made it clear that he did not build this alone and reminded me at every turn. Whenever I praised his entrepreneurial prowess, he quickly deferred success to the work of his team of 1,500 across the Group. Intrigued by this, I wanted to discover his leadership principles and learn how he galvanises people to deliver large-scale success.

"Leadership is about leading from the front; my team doesn't do anything I am not prepared to do or haven't done myself. It is also about encouraging the team and nurturing them. I believe that any person with the right training and support can be successful; there's no doubt about it. For me, business is about three things: people, people, and people. If you put like-minded people together, you can achieve wonders."

Mark has been a leading voice in advocating for the growth of Zambia's tourism sector, which has the potential to transform the economy if harnessed correctly. The industry could be a leading employer of Zambia's youthful population, a foreign exchange earner, and a great marketing tool for the country, leading to economic opportunity. Countries like Kenya,

» SHARPENING THE SWORD

Mark starts his day at 4 am to get a head start to the day. He spends the morning reading emails, catching up on global news, and exercising. He credits his mother as the influence on his work ethic, who is still working at 96 years old.

» LOOKING OUTWARD

Mark is a keen traveler who finds inspiration in new places. He credits "looking outward" as one of the keys to his success. By looking at the outside world, he has made new relationships and connections that have contributed to the success of this venture.

» A WONDERFUL ADVENTURE

If he had to write an autobiography, he would title it 'A Wonderful Adventure.' Mark's wonderful adventure has been 40 years in the making and he is still excited about what the future holds. Unfortunately, he says he is too busy to write a book now, but we will keep our fingers crossed.



Tanzania, and Botswana have leveraged tourism to grow their economies and boost foreign investment.

Mark has been a vocal advocate for transforming the sector through his seat on the boards of the Tourism Council of Zambia and other similar organisations. The sector has faced many challenges, including duplicative licenses that raise the cost of business and restrictive travel policies. For example, Mark's hotels require more than 190 licenses to operate, which must be renewed at a cost every year.

However, there have been some wins. Collective advocacy efforts have resulted in visa exemptions for crucial source markets, facilitating increased travel for leisure and business travellers, into Zambia. For the first time in history, Zambia had more than 2 million passengers pass through its airports in 2023, a substantial jump driven by these visa exemptions. With increased Zambian participation in the sector from taxis, bus services, hotels, and restaurants, Mark believes we will see a sector that contributes to GDP and is given more credibility by the government to facilitate it.

Mark had a dream at the age of twenty to one day build a business. He had no idea where that path would lead him. The Mark O'Donnell I interviewed is 65 years old, vibrant, energetic, and filled with passion for what he does. While he is thinking ahead, he is not worried. The future of the family business is in good hands as Mark's son, Christopher O'Donnell, is taking more of a leading role across the board, with plans to expand the Group's hotel footprint, grow the construction arm under the Velos brand, and explore new ventures.



LEADERSHIP IS ABOUT LEADING FROM THE FRONT; MY TEAM DOESN'T DO ANYTHING I AM NOT PREPARED TO DO OR HAVEN'T DONE MYSELF.

— Mark O'Donnell,
Union Gold Group, Chairman.

Before we wrapped up the interview, I glanced at my notes and saw two words I jotted: 'common sense'. He elaborated on why he believes 'common sense' is the winning formula in business, "Business is not complicated, but simple. If it becomes so complicated that you don't understand it, then you are doing something wrong. The processes within the business can be complicated, but the business principles are standard across the board, in my opinion. You produce something, sell it, collect your revenue, and manage costs. Those are the basic principles."

This is the mind and story of Mark O'Donnell, a man guided by simplicity, focus, and discipline. With common sense, the support of his family, and a team devoted to implementing his vision, Mark will continue his single-minded mission to build Zambia.

▶ HUMAN CONNECTION

Mark believes that every business is about people, people and people. Without people and good relationships, any business is bound to hit upon hard times.

◀ PROTEA HOTEL BY MARRIOTT LUSAKA TOWER

Situated in Lusaka's Arcades Shopping Complex on Great East Road, Lusaka Tower is conveniently situated 5 minutes from shops, restaurants, and the Mulungushi Conference Centre. Merely 25 minutes from Kenneth Kaunda International Airport, it caters to corporate and leisure guests with 137 comfortable guest rooms and extensive conferencing facilities. Enjoy dining at The Steakhouse Restaurant and the Rooftop Cloud 9 bar in between meetings or excursions.

UNDERSTANDING DIGITAL RIGHTS

WHAT IT MEANS FOR THE EVERYDAY PERSON

Words By Royd Kapesa



Have you ever had a conversation with a friend and a few hours later, while scrolling on your phone, come across an advertisement or a video on the exact same topic? Are our electronic devices being used to spy on us?

In the 21st century, "digital rights" have become increasingly significant as our lives intertwine more closely with digital technologies. Digital rights refer to the entitlements and freedoms related to privacy, information, expression, and access within the digital environment. As we navigate through a landscape marked by rapid technological advancements, understanding these rights is crucial for protecting our liberties and participating effectively in digital society.

In recent years, the status of digital rights in Zambia has been mixed, reflecting both progress and challenges. Zambia's

policymakers have made strides in improving internet access across the country, yet issues related to digital rights, particularly around freedom of expression and privacy, remain concerns.

Additionally, concerns about surveillance and data privacy persist, with critics pointing to the lack of robust legal protections for personal data. Despite these challenges, there are ongoing discussions and movements toward improving digital rights in Zambia, with civil society organisations actively advocating for better policies and protections in the digital sphere.

What are Digital Rights, and Why Should We Care?

Digital rights broadly encompass various aspects related to the use of information and communication technologies (ICT). Everyone has the right to privacy, which includes the protection of personal data and the right to have private

communications. There are recorded instances of websites and social media networks selling personal information to third parties for advertising and marketing purposes. In the local Zambian context, one might receive a message confirming an 'opt-in' for a particular USSD service or receive marketing messages from service providers despite not having consented to one's personal phone number being used for marketing campaigns.

In the digital context, the right to privacy means safeguarding individuals from unauthorised surveillance, data breaches, and intrusive data collection practices by state entities and private corporations. In a world of increased interconnectedness through internet access, the freedom of speech evolves into freedom of expression in the digital context. This right protects the ability to seek, receive, and impart information freely online without censorship or interference.

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Digital transformation is a crucial business enabler, especially with the data localization legislation in Zambia. Risks associated with load shedding (power and cooling), cyber and physical security can be daunting. Eliminate your risk and be compliant. It's time to partner with a company that not only understands these risks, but also offers effective solutions to safeguard your companies most valuable assets. Paratus is your partner.

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Like freedom of speech, freedom of online expression gives users freedom from censorship by public and private entities and protections against online harassment and threats.

The advent of generative AI technology has brought with it the ongoing debate on AI ethics and data protection. In this context, we examine the artist and how their intellectual property becomes at risk as generative AI such as Midjourney and ChatGPT are taught using existing images, artwork, and text that are the intellectual property of their original creators. AI churns all these together to generate a response that is a cumulative reproduction of millions of original works, primarily used without the original owner's consent. Data protection returns the autonomy individuals should have over their own data and intellectual property. It involves regulations and practices to ensure data is handled in a way that respects privacy and personal preferences.

Your Road to Digital Rights

For everyday individuals, digital rights shape several aspects of daily life:

- **Educate Yourself on Digital Rights:** Learn the basics and understand key concepts like data privacy, digital freedom, net neutrality, and cybersecurity. Being informed about your rights in the digital world helps you recognise when your rights are being compromised.
- **Manage Your Digital Footprint:** Regularly review and update the privacy settings on social media, apps, and devices. Using tools and browser extensions that block trackers and manage cookies can further help to reduce your digital footprint and minimise the amount of personal data that can be collected and misused by companies and malicious actors.
- **Legal Measures and Licensing:** Register your copyrights where possible. Officially register your work with the appropriate copyright authorities and clearly state the terms under which your work can be used. Consider using Creative Commons licences that specify how others may use your work.
- **Employ Digital Rights Management Tools:** Use DRM tools to control

how your digital content is used and distributed. DRM tools provide technical measures to prevent unauthorised use and distribution of your artwork. Experimental software like Glaze and Nightshade can prevent unauthorised mimicry of your work by disrupting the learning models used to teach AI. Artists can limit access to high-resolution versions of their work and provide only lower-resolution or protected versions online.

Challenges and Controversies

The digital rights landscape is not without its challenges. The balance between national security and individual privacy, the tension between copyright holders and consumers, and the ongoing battle over net neutrality are pivotal issues. Moreover, the rise of artificial intelligence and machine learning introduces complex new questions about bias, discrimination, and the ethical use of digital tools.

Digital rights are fundamental to ensuring that the growth of digital technologies benefits all members of society. For the everyday person, these rights provide the framework to navigate the digital world safely, responsibly, and freely. As technology evolves, so too must our understanding and regulation of these rights to protect and enhance the freedoms of all internet users. Awareness and advocacy are essential, as digital rights, much like the technologies they relate to, are integral to the fabric of our contemporary lives.





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ECONOMIES OF LOAD SHEDDING

NO VOLTAGE, HIGH IMPACT

Words by Kamiza Chikula

On 17 May 1960, a modern era began for Northern Rhodesia with the commissioning of the man-made marvel known as Kariba Dam. This brought the promise of electricity, technology, and life-easing appliances for the 3.1 million Northern Rhodesians who keenly followed the progress of this monumental project. The Kariba Dam and the electricity it generated were set to become the lifeblood of the brand-new country that it would morph into in four short years. More importantly, this project was the spark needed to drive an economic boom by establishing efficient and cost-effective manufacturing processes. It was truly the dawn of a new and exciting age.

Fast forward to present-day Zambia, and Kariba Dam remains the primary source of the country's electricity supply. One significant difference, however, is that Zambia now has nearly 20 million people living within its borders; the vast majority depend on the grid's electrical supply, leading to the Zambian energy quandary. In contrast to the dam's heyday, Zambia has grown its manufacturing sector exponentially, increasing the nation's overall electricity demands. Players in

the sector require more electric energy than ever to maintain optimal operations, which, in most cases, can be as much as 24 hours a day. Notably, the country is experiencing one of the worst rain seasons in recorded history, resulting in ever-dropping water levels in Lake Kariba.

Public discourse surrounding national grid management emerged after the nation declared the drought a national disaster. The dreaded term "load shedding" was whispered in hushed tones as the country braced for the inevitable outcome. To equitably manage the strenuous energy demand placed on the hydropower stations, a decision to enforce a load management schedule was implemented. This schedule varies for residential, industrial, and farming sectors and is further divided into groups, often updated weekly. While residential areas may experience a specific rotational schedule, industrial and farming sectors might have different timings to accommodate their operational needs. However, these schedules are rarely adhered to strictly, leading to extended

disruptions that have undoubtedly impacted the local economy.

Discussions with a Zambia Association of Manufacturers representative provided an insightful assessment of the status quo. The projected impact of load shedding on the manufacturing sector and the economy is expected to be negative, the magnitude of which cannot be quantified without numbers. With the third quarter of the year well underway, there is an increased likelihood of a lengthy load-shedding period as water levels in Kariba continue to plummet as the year progresses.

This begs the question: how does the manufacturing sector cope with load management? With various other factors affecting the local economy, it is becoming increasingly challenging for manufacturers to deal with the long-term effects of load shedding due to several reasons:

Challenges to Continuity

Unexpected interruptions pose a challenge to manufacturers, as planning



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ahead for production is essential in these times. Some production lines employ heavy machinery that requires a minimum two-hour start-up period to heat up before they can be used in production. For example, a four-hour load management rotation meant that only two hours were left for production in each rotation. However, on an uninterrupted eight-hour rotation, manufacturers can expect to achieve their production deliverables for that period. Ideally, from a continuity perspective, the manufacturing sector would benefit most from a load management schedule that prioritises daylight hours for production, leaving the nights for load shedding. From a logistical point of view, this would relieve workforces of rejigged shifts in which workers are in a state of standby, ready to deploy when the electricity supply is unexpectedly restored.

Increased Cost of Production

With these changes in the cost of production, the inevitable outcome would be an increase in the prices of manufactured goods. In keeping with basic business practices, the additional costs incurred are ultimately passed on

to the consumer. However, this outcome is yet to be reflected in the consumer's cost of living. A look at the Jesuit Centre for Theological Reflection (JCTR) Basic Needs and Nutrition Basket shows a curious trend in 2024 – the BNNB sat at ZMW9,555.53 in January, surged to ZMW10,603.40 in February, and then decreased to ZMW10,307.01 in March.

While it is unclear whether these price fluctuations directly result from the increased energy costs shouldered by manufacturers, local manufacturers have historically borne the brunt of increased costs resulting from load shedding due to the competition they face against imported products. Most imported products enter the market at relatively lower prices, and by increasing their prices, local manufacturers risk losing customer loyalty, which is, for all intents and purposes, driven by price sensitivity. More prominent manufacturers spend considerable resources to continue production while absorbing the costs in the short term and not passing them on to the consumer. Sadly, this is not a tenable position in the long term. Price increments will become inevitable the longer this energy crisis plays out.

Impact on SMEs

A segment of the manufacturing sector that cannot be ignored is the SME sector. By virtue of their relatively small size and limited access to capital, SMEs tend to be hardest hit by unforeseen contingencies as they may not readily possess the capacity to employ alternative power supply sources such as generators, inverters, or solar power. As a sad consequence, historically, SMEs either scale down or completely shut down production. This is a precedent from load management in previous years, and this trend is likely to continue for SME players who fail to adapt to the prevailing situation.

This brings us to the future... are we to accept this doom-and-gloom scenario or exhibit unprecedented levels of “bounce-back-ability” through resilient perseverance and innovation? The latter seems like the most likely outcome, especially with the recent drive to increase the use of alternative energy generation options. The road will be long, and the road may be bumpy, but numerous pivotal learnings will be gleaned along the way.



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PRODUCT RECALL

Ah yes, the fresh smell of an in-flight magazine. I would say I missed it, but I never really left. Maybe you missed my last column, and perhaps that's for the best.

To recap: I said I was leaving the in-flight humour column profession to concentrate on solving other mysteries of the world (world hunger, the true length of my right foot, etc.); I was quite sentimental and a wee dramatic; I even quoted two lines from the Russian poet Pushkin, like a bit of a tool. What I didn't anticipate was that I'd come back. There is some kind of divine comedy to my situation that I can only respond to by laughing.

Fate and laughter are bedfellows.

I wish I could say it was difficult to get me back, that I had them on their knees begging for me to return. The reality was something like this:

Editor: Hello Sebastian. We are truly sad to see you go. Is there any way to convince you to keep writing for us?

Humour Columnist: A company car?

Editor: We can offer you a branded company flask?

Humour Columnist: Dang it, I'm in.

What can I say? Winter is here, and cold tea is one of my chief worries; plus, I am a sucker for branded storage containers. But apart from appreciating fate and flasks, I have also been thinking: by being recalled to this humour column, I've inadvertently entered an often-overlooked list of luminaries – the List of The Recalled.

Usually, it is not all too positive when something is recalled. Think of a paediatric cough syrup recalled due to safety concerns, a car with a combustible steering wheel that led to eight million vehicle recalls, or the United States of America withdrawing from Vietnam, Afghanistan, and Iraq after failing to do whatever America attempts to do overseas. The list goes on. This got me thinking: am I a

faulty product that needs to be returned, and if so, to whom? I doubt that Nkwazi will always be here, willing to receive me with a branded flask in hand. And I think my go-back-home coupons are now finished – my parents have taken me back one too many times.

These questions could, admittedly, lead me to the kind of existential musings that forced me to quit in the first place. I am susceptible to a sort of existential questioning that borders on conspiracy theories. For example, I find passages by the Danish philosopher Søren Kierkegaard illuminating. After asking the heavens, "Who am I? How did I get into the world... why was I not informed of the rules and regulations?" Kierkegaard asks to see the 'manager': "If I am compelled to be involved, where is the manager – I have something to say about this. Is there no manager? To whom shall I make my complaint?" But we all know who the manager is – it just seems that Kierkegaard was a couple of centuries early. It turns out, as the prophet Beyoncé declared in grammatically dubious terms, "*Who run the world? Girls (girls).*"

However, not all self-questioning has to lead to Beyoncé (although this is debatable). Indeed, there are positive recalls as well. Think of significant historical returns or the remake of the film *Dune* (the original, 1984, is something of a trip). But perhaps my favourite recall concerns the great Russian novelist Dostoevsky, who was sentenced to death for treason, sedition, or whatever people get sentenced to death for. Just before he was to be shot along with his co-conspirators, an order arrived staying the execution. Apparently, it was merely a ruse – a little bit of harmless psychological torture before being sentenced to four years of hard labour in a Siberian gulag. Which got me thinking, did I actually fool myself by leaving? Was it a carefully constructed ruse conducted by myself, against myself?

Actually, where is the manager? Beyoncé? Anybody?

» ABOUT SEBASTIAN

Sebastian spent four years of hard labour in a gulag for once, saying out loud that Beyoncé is a below-average musician.



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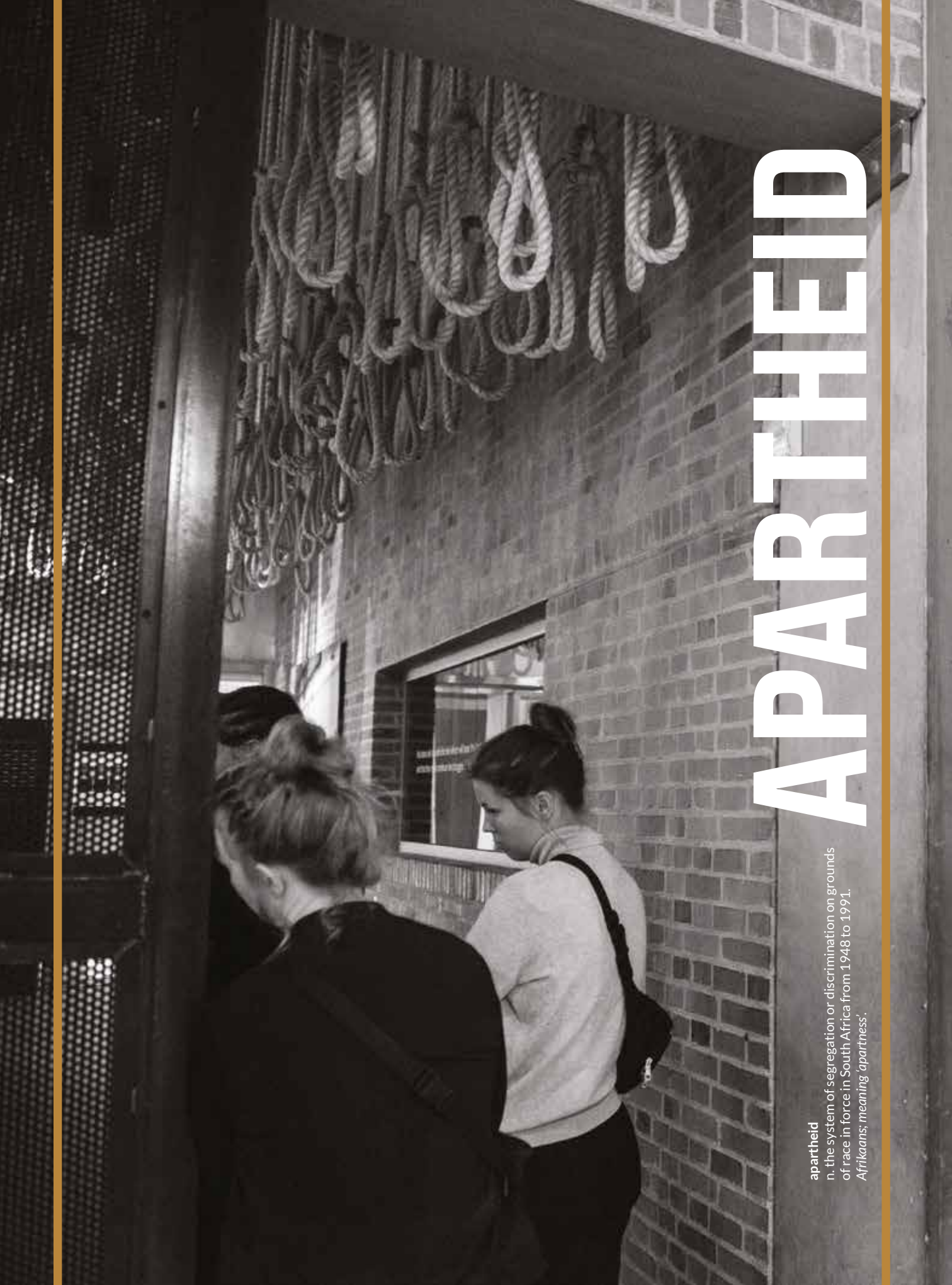
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INSIDE

54. APARTHEID MUSEUM • 60. STROKE OF GENIUS • 66. REPATRIATION • 74. A TIME TO KILL



To know where we are going, we need to know where we are coming from. The Apartheid Museum is an institution dedicated to just that on page 54.

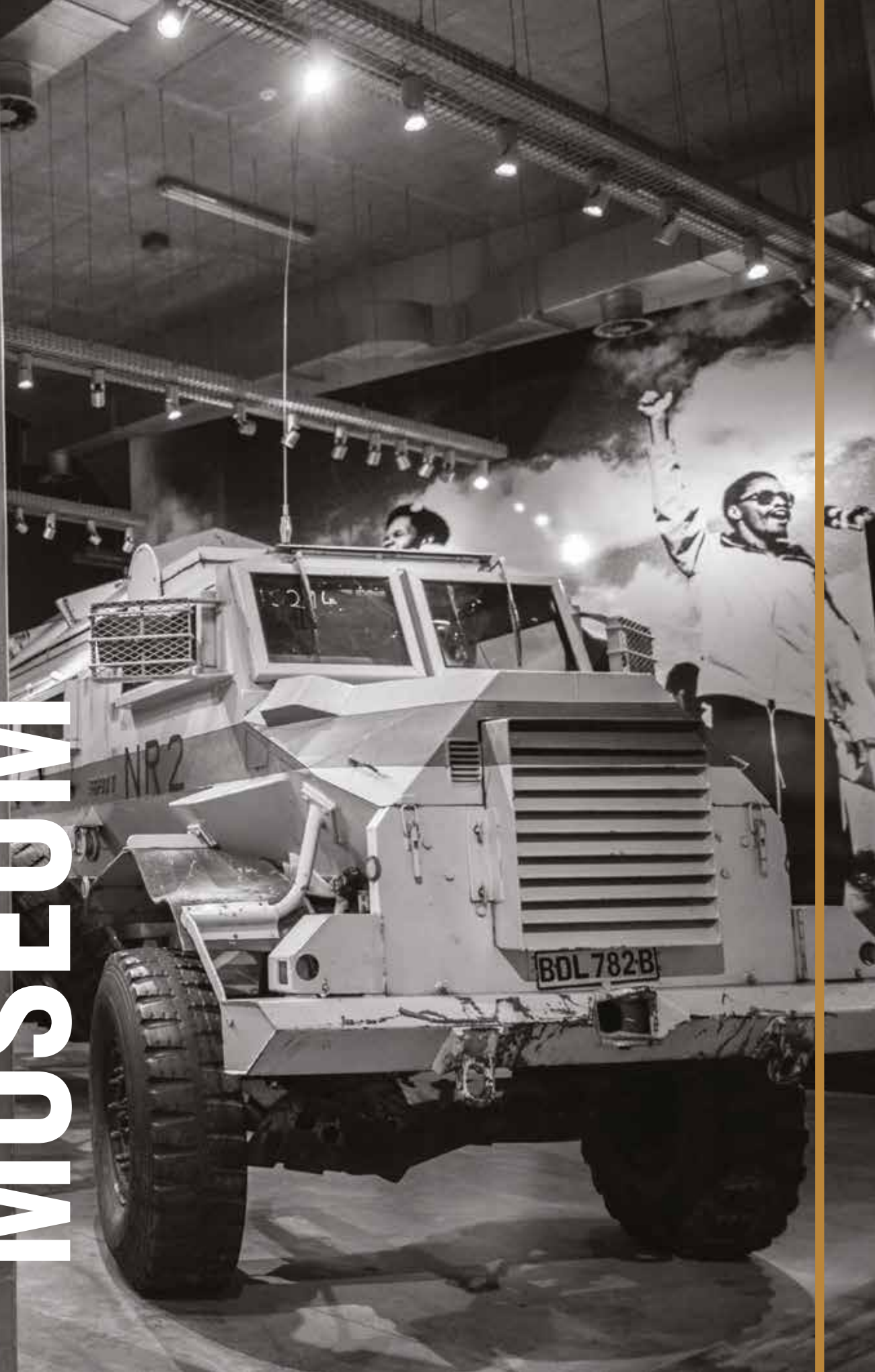


APARTHEID

apartheid
n. the system of segregation or discrimination on grounds of race in force in South Africa from 1948 to 1991. Afrikaans; meaning 'apartness'.

Words by Noxolo Kapela
Images Courtesy of Apartheid Museum

MUSEUM





South Africa's journey from apartheid to democracy stands as a testament to the resilience of its people and the power of collective action. For decades, the white apartheid regime enforced a system of institutionalised racial segregation, perpetuating inequality and injustice. However, since the dawn of democracy in 1994, the nation has embarked on a path of reconciliation, striving to heal the wounds of the past and build a more inclusive society. The Apartheid Museum was constructed to illustrate the rise and fall of apartheid, serving as a place of healing and a tribute to the resilience and courage of the men and women who fought tirelessly for justice and equality, risking their very lives in the process.

Where it all began

Situated on the outskirts of Johannesburg, the Apartheid Museum opened in 2001, with a construction cost of approximately 80 million rand, to exclusively tell the gruesome and horrific story of apartheid and South Africa's journey from oppression to liberation. It takes you on a journey into the heart of South Africa's calamitous past, a devastating journey with an encouraging end.



As visitors step through the doors of the museum, they are transported into the depths of apartheid-era South Africa, where racial segregation and discrimination shaped every aspect of society. At the ticket office, visitors are greeted by two separate marked entrances, "white" and "non-whites." Tickets are randomly assigned to visitors, regardless of race, but visitors may only enter through the door with their assigned race, further emphasising the discomfort of segregation.



The path to the exhibition halls is enclosed by cages on both sides. They display historical race-classification documents. In contrast, an audio exhibition, whose source cannot be determined, replays interviews recalling participants' chilling stories of life during apartheid.

The museum leads visitors through 22 individual exhibition areas divided into three concurrently running exhibits: the permanent exhibition, the Mandela exhibition, and interchanging temporary exhibitions. Rather than simply narrating the history of apartheid, the museum's flow forces the visitor to take an active role in confronting the emotional journey to freedom.

The Permanent Exhibition

The permanent exhibition tells the story of the state-sanctioned system based on discrimination and the struggle of the majority to claw out of apartheid. Each exhibit tells a significant part of this story, including the pillars of the constitution, life under apartheid, the significance of 1976, the rise of black consciousness, Nelson Mandela's release, the 1994 elections and his rise to the presidency, truth and reconciliation, and the New Constitution that continues to guide the country to this day.

On exiting the caged exhibit, visitors are confronted with the gradual slope of an open-air incline interspersed with mirrors depicting life-sized, full-colour cutouts of people from all walks of life heading up the slope. They are dressed as ordinary people of all ages, representing all the citizens of South Africa indiscriminately. As you approach the mirrors, you are encouraged to reflect on the fact that all people are equal, regardless of race. The slope is not without its physical exertion, preparing visitors for the dramatic indoor experience.





The Apartheid Museum skilfully recounts the past through architecture, light open-air spaces contrasting with dark, enclosed spaces. Sound, mass, and scale illustrate the chronological timeline of apartheid.

To ensure a unique and outright appealing showcase, the exhibits have been assembled and organised by a multidisciplinary team of curators, filmmakers, historians, and designers. These include provocative film footage, photographs, text panels, and artefacts illustrating the events and human stories of this horrific period in South Africa's history.

The exhibition consists of various photographic displays, including the forced relocation of black people from Sophiatown to Soweto as armed police look on. Aside from the intelligent use of architecture, the museum relies heavily on original artefacts and replicas to

convey its story. Original artefacts of struggle heroes and apartheid relics are displayed in glass cases below the images of the individuals they belonged to. Large maps depicting the Land Act marked the beginning of area segregation, which forced black Africans to live separately.

Other displays include a yellow Casspir, the dreaded armoured vehicle that accompanied the armed forces of the white regime when they meted out violence to innocent civilians, decommissioned and confiscated weapons, and the original white, orange, and blue flag of the Union of South Africa, viewed through vertical iron bars.

Every aspect of the exhibitions is designed to convey the sense of darkness, imprisonment, and oppression that South Africans felt during apartheid. Perhaps among the most moving displays is the Political Executions exhibit, consisting

of 131 hangman's nooses hanging from the ceiling, each representing a political prisoner executed during the apartheid era.

Final displays include the negotiation of the constitution, where visitors are ushered into a large room where an audio recording of the delegates negotiating can be heard. Across the room, separated by windows, screens display the extreme violence that occurred simultaneously. The Election Hall depicts the 1994 elections, South Africa's first free and fair elections, in which Nelson Mandela, then president of the ANC (African National Congress), won and ushered South Africa into a new era of freedom.

The end of the circuit draws visitors into a space where they are encouraged to make a pledge to fight apartheid wherever they find it. Visitors pick a stone from a pit and place it on a pile. The stone piles are then used to further construct the museum's walls, symbolising their commitment to building a world free of discrimination and segregation.

Among the icons it has featured, we can all take a leaf from Desmond Tutu's life, together with other religious leaders and renowned freedom fighters, who put themselves on the frontline, ready to challenge the state and broker peace wherever they could. The journey to freedom was difficult; lives were lost, and many were altered forever. However, the people of South Africa will always be thankful for the sacrifices made by all those featured here, and some still to be featured. This makes the Apartheid Museum a melting pot and a developing story that will forever be valuable to all visiting the country.





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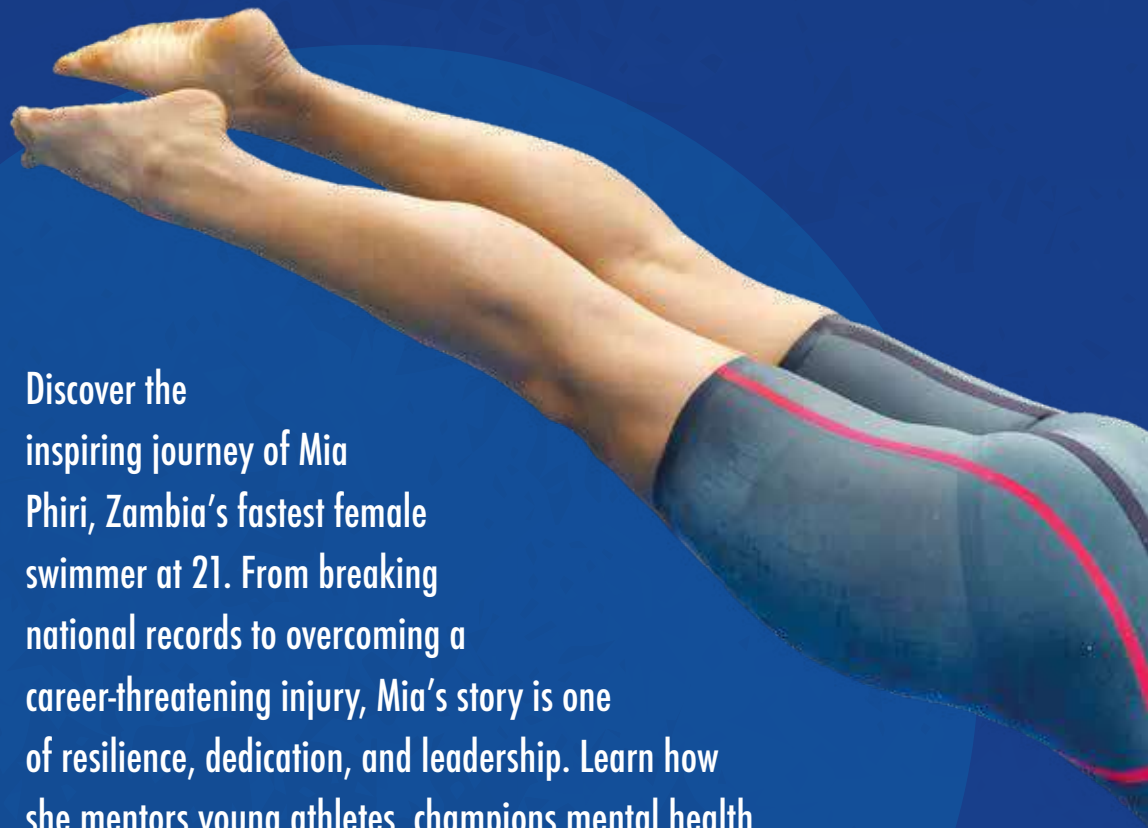
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Discover the inspiring journey of Mia Phiri, Zambia's fastest female swimmer at 21. From breaking national records to overcoming a career-threatening injury, Mia's story is one of resilience, dedication, and leadership. Learn how she mentors young athletes, champions mental health, and prepares for the 2024 Olympics, all while pushing the boundaries of Zambian swimming and inspiring future generations.

STROKE OF GENIUS

Words by Samm Tembo, images courtesy of Mia Phiri





When discussing Zambia's rising female athletes, several prominent names come to mind: Barbara Banda, captain of the women's national football team; Rachel Kundananji, the highest-paid woman footballer in history; Olympian sprinter Rhoda Njobvu; and now, Mia Phiri, an essential name in any conversation about Zambian sportswomen. At just 21 years old, Mia is a promising young swimmer who holds

the record for Zambia's fastest female swimmer, having shattered eight national records.

I first encountered Mia in a virtual meeting, where her confident and assured voice stood out. Her passion for sports began early, nurtured by her parents, both avid swimmers. From a young age, Mia was drawn to the water. Though she dabbled in various sports—hockey, football, horse-riding—she always returned to swimming, a defining trait

of her family's identity. Mia generously shares her love for the sport at every opportunity.

Mia's dedication to uplifting others has been evident since her primary school years when she and her younger sister, Jade Phiri—a rising talent—began offering swimming lessons in their family pool. This commitment to others is something Mia carries onto the global stage. She feels a profound responsibility to support others as she



has been supported, dedicating herself to mentoring and inspiring others, especially women, to consider competitive swimming as a profession.

Beyond competition, Mia values the relationships and lessons she's gleaned through the sport. As captain of her swimming team and while training with top athletes worldwide, Mia believes there's always something to learn from her experiences, both in and out of the pool.

In 2024, Mia set a new national record at the World Aquatic Championships in Doha, clocking 29.61 seconds in the women's 50m backstroke, surpassing her personal best of 30.17 seconds and earning fifth place in the meet. She is also the first Zambian swimmer to win two medals at the All-Africa Games, in the 50m backstroke and 50m freestyle.

However, Mia's journey hasn't been without challenges. In 2023, she faced a potentially career-ending injury. Months

of gruelling rehabilitation filled her with discouragement and a sense of loss. Yet, with the support of her coaches and teammates, she made a remarkable comeback. This period taught her resilience and the importance of a robust support system, proving that setbacks are merely setups for greater comebacks.

Having just completed her bachelor's degree in psychology, Mia strives to avoid complacency despite her achievements. She shared, grounded and insightful, "I



never get complacent because I always think you can get better. I don't think anyone can ever say they've reached their peak. I'm always striving to be better regardless of the success I receive along the way. Being in an environment where I get to train with and be challenged by some of the best athletes in the world makes me want to get better."

Defining success for oneself is a cornerstone of Mia's philosophy, which her father instilled. "The goal is to raise the bar of Zambian swimming, especially for women," Mia explains. "The more I can beat my previous records and smash others, the more it will continue to add to that goal. And sometimes you don't always achieve what you aim for or what's expected of you, and that's okay. You have to be willing to define success for yourself and rewrite some of your goals in life while pushing forward."

Mia draws inspiration from many female Zambian athletes across various disciplines, expressing immense joy in their exceptional performances. From football to chess to swimming, she

follows their journeys keenly, staying connected to her roots while living abroad. This connection to Zambia keeps her grounded and continually motivated to contribute to the sporting community back home.

She also highlights women's hardships in male-dominated spaces, noting the social and economic exclusion, gatekeeping, and setbacks that female athletes often overcome. "It's interesting to see the dedication, motivation, and hard work that comes from being a female athlete and what that takes. Seeing each woman's story unfold and what they are willing to go through to be the best at what they do and want to compete for Zambia despite all odds is truly humbling and inspiring. I'm privileged to have my name mentioned in the same breath as these women."

After representing Zambia on the international stage from Doha to Fukuoka, Japan, the world awaits Mia's debut at the 2024 Olympics in France this July. She follows in the footsteps of previous Zambian Olympians, Tilka Pajk

and Shaquille Moosa, who competed in Tokyo 2020. Mia's participation in the Olympics is a testament to her hard work and dedication, and it promises to be a significant milestone in her career.

Mia remains steadfast in her Olympic training and looks forward to furthering her education with a master's degree in clinical psychology or biology. Her immediate plans include giving back to her community in Zambia through continued tutoring and mentoring of young swimmers, helping bridge the high entry barrier into the sport. She believes in using her platform and resources to create opportunities for the next generation of athletes.

In every lap, she swims and every record she breaks, Mia Phiri is not just making waves in the pool but also paving the way for future generations of Zambian athletes. Her story is one of perseverance, dedication, and an unwavering commitment to excellence, inspiring countless others to chase their dreams despite the status quo.



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Controlling diabetes by taking medications as prescribed, staying physically active, and maintaining a healthy diet can prevent or delay vision loss. Diabetic retinopathy often goes unnoticed until vision loss occurs, people with diabetes should get a comprehensive dilated eye exam at least once a year. Early detection, timely treatment, and appropriate follow up care of diabetic eye disease can protect against vision loss. Diabetic retinopathy can be treated with several therapies, used alone or in combination.

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CULTURAL REPATRIATION

Words by Mukandi Siame, Illustrations by Macdonald Moyo



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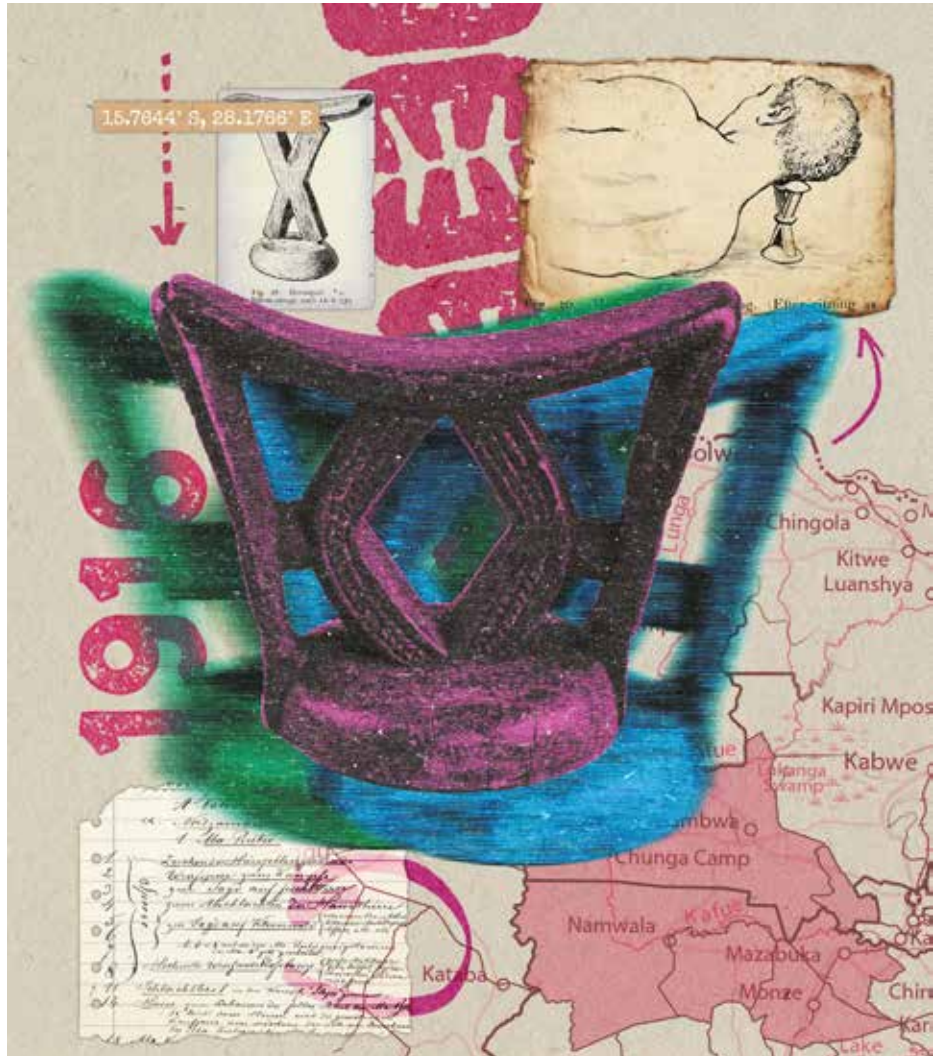
Regarded as one of the greatest comedians of all time, the award-winning actor Robin Williams passed away in August 2014. Williams willed most of his estate to his three children in his estate plan but included an interesting clause. This clause prohibits the use of his image or any likeness of his image for 25 years after his death before passing on image rights to his charity organisation. This unique situation raises an important question:

"Who owns the art after the artist is gone?"

With the advent of technological advancements, humanity can still appreciate the artistic expressions of artists posthumously. By Californian law, Robin Williams' choices are protected for up to 70 years. This legal reform and unusual request came long before the development of AI and points to one clear fact: artefacts and artistic relics hold significant economic and social value.

In the era of cutting-edge visual effects and the ability to replicate any likeness, it is interesting to see these operations affected by legal constraints. However, such a precedent does not exist in most Western countries - or Zambia. If it did, such a law would have set a precedent to argue for many ancestral artefacts. The law is alive, changing as humanity changes, and what is right in one generation could become obsolete in another. In the context of repatriation, the British Museum acknowledges that the Benin Bronzes were taken during a period of "widespread destruction and pillage" by soldiers. As such, an object acquired under historical contexts may not align with contemporary views on justice.

Legal reform has yet to catch up to technological advancement, and it is up to individuals to protect and preserve what



matters most to them. We live in a world of posthumous albums and brand campaigns. Still, Williams' actions make a powerful statement about self-propriety, who owns art, legal reform on intellectual property, and how a digital revolution is shaping the arts.

National treasures like the Egyptian hieroglyphs and the pyramids are immovable, but the Benin Bronzes of Nigeria, the Bangwa Queen of Cameroon, the Nefertiti Bust of Egypt, the Zimbabwe Bird, and the Broken Hill Man of Zambia are among many priceless precolonial artefacts that were removed from their place of origin.

Zambia was first subject to imperial conquest in 1888 when the British South Africa Company secured mineral rights there. It subsequently became a British protectorate in 1899. Throughout our tumultuous colonial history, we have been a casualty in the displacement of artefacts, distortion of culture, and the dilution of records... Zambia's identity has become muddled and fragmented... However, the rise of the digital era has helped to combat the lack of access to our histories and the instability and fracture in identity (especially within the younger generations), as digital frameworks foster African people regaining the keys to their cultural background. There is an urge to reclaim artefacts and champion communities within these histories who were disenfranchised and disregarded due to one-tracked systems of knowledge production.
- Source: European Pro



Our History, Our Story

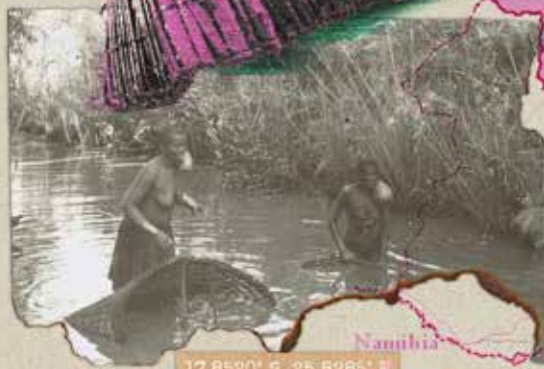
Zambia is a young country with a median age of 17. As digital penetration increases, this growing population is gaining early access to the internet, resulting in an information boom. Digital frameworks have created a unity grounded in internet accessibility and social networks, and today's generation is more connected than ever before. Despite this interconnectedness, knowledge gaps persist, limiting the engagement and participation of indigenous African communities.

Those favouring artefact repatriation argue that objects created within a particular culture belong to that culture. Many cultural objects have sacred meanings prescribed at their place of origin that are lost and distorted when taken out of context. Culturally, numerous cultural gourds, beads, and instruments are meant for something other than public viewing or display.



"The third net, Fig. 288, which measures only 80 cm. in length and 30 cm. in width, however, is manufactured in a completely different way. It consists, as the picture shows, of long sticks and pipe staves, which are tied next to each other. The tubes and pipes, which are attached at the top to the coarse wicker, which runs around the mouth of the net, are broken at the bottom at an acute angle, whereby the net has the appearance of a keelboat. On this as well as on the previously described rakes, three boat cords are tied over the mouth so that it will not be blocked out too much when the water presses on the rear" (p. 281, von Rosen, 1916, translated from Swedish)

"From the general consensus, the object above is called *izubyo* or *hiko* in the Oesembe valley. It is used in shallow water fishing by women. It is mainly made by women using reeds, twigs and fibers. It is still used in some places but it has widely been replaced by a net fishing which is done by men. In a few places that it is still used, it is called *izubyo*." (p. 282)

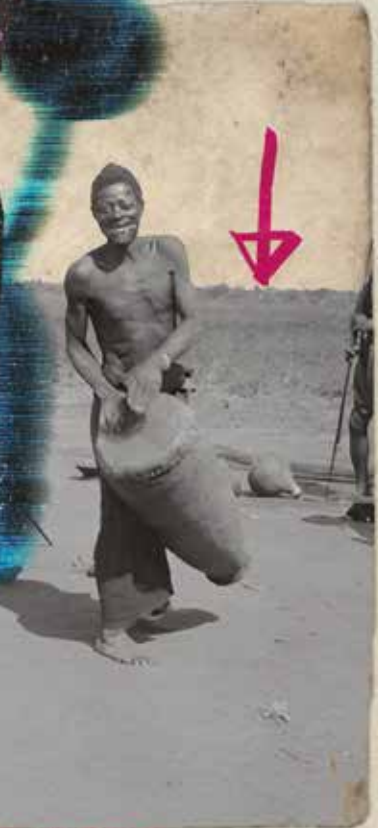
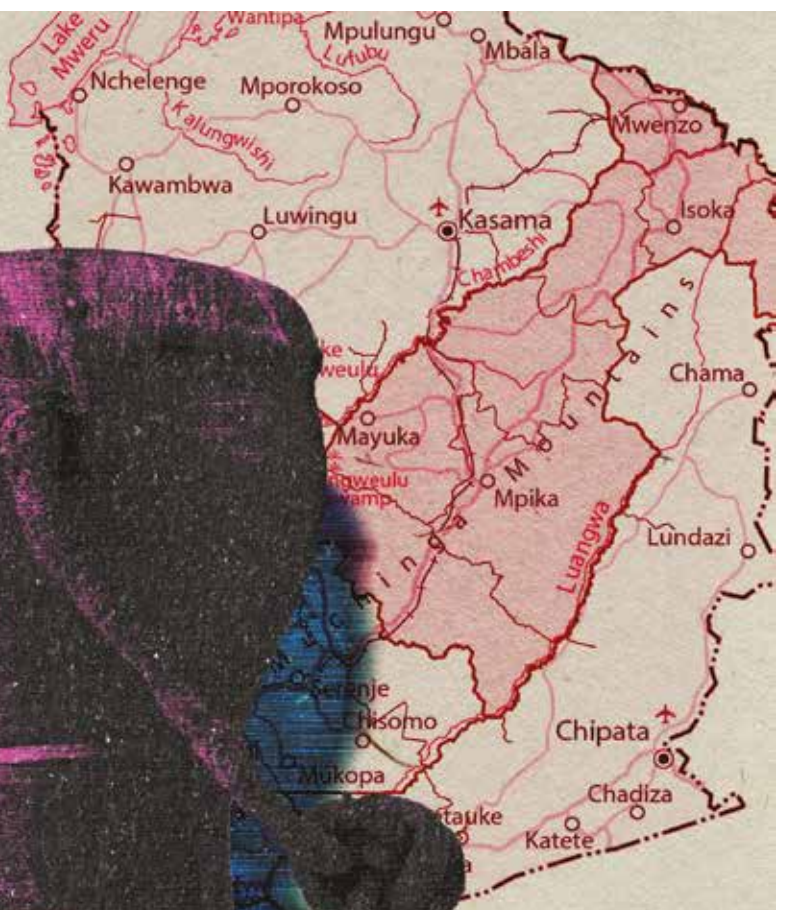


17.8520° S, 28.5286° E

hiko [tonga]
izubyo [tonga]

11.9568° S, 31.2626° E

1912



... diameter. Det märkligaste med denna trumma
... utrymning omsorgsfullt tilläppts med ett kalebasskal (fig. 245).

C. Mavoros bruksform nr 14-22

14 Trumma, odecorerad, på hal, är fastsatt i änden av en lindan. Höjden 44,0 cm. Bredd: 22,5 cm.

15 Trumma, stor av trä, 2st trummekinn av duker-hud, ett i vardera ändan. Spända med läderremmar som varandra, remmarna korsvisflätade och varandra och fyller ut hela utrymmet mellan skinnens.



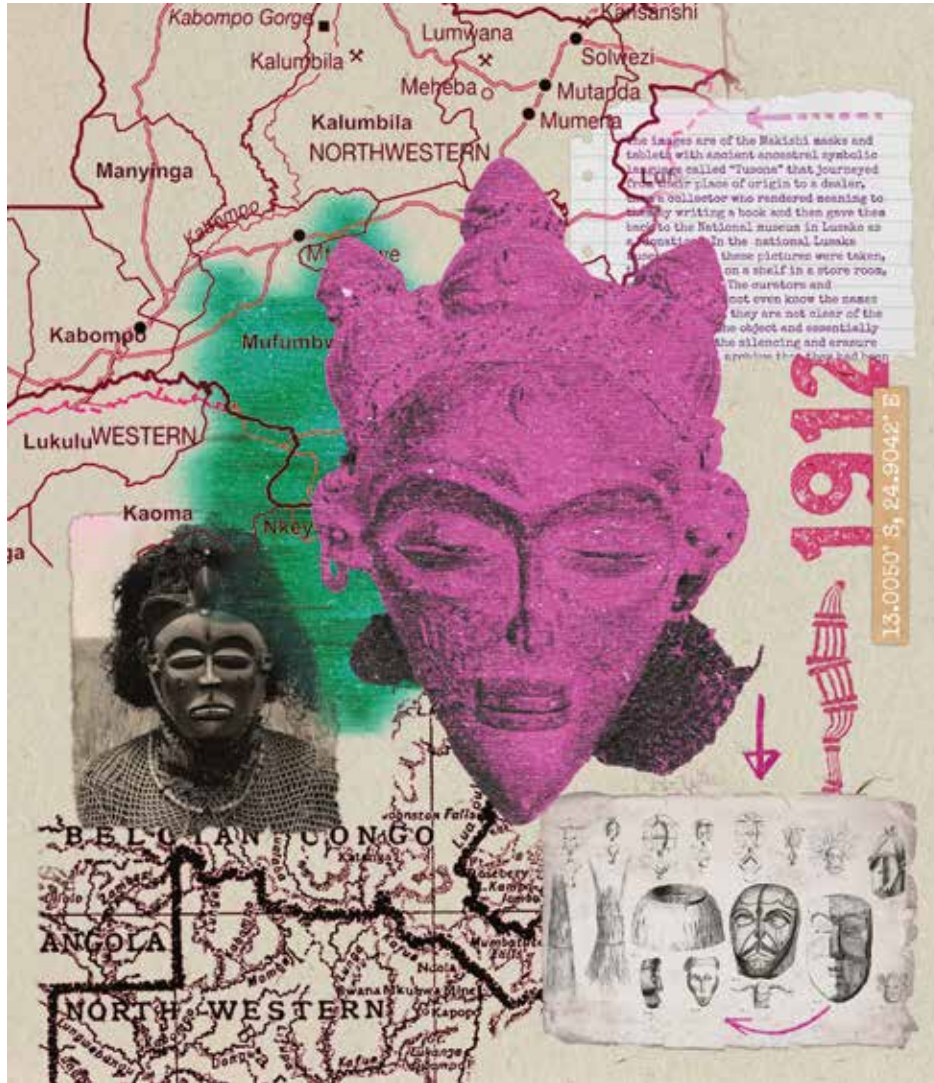
There are objects that should be together but are separated. For example, the people of Rapa Nui (Easter Island) have a stone moai statue standing in a foreign museum containing the spirit of an ancestor who can no longer protect descendants on the island. Returning these objects also helps community members pass on their culture to the next generation. There are many examples of new generations that will not know the practices and traditions of their forefathers simply because the objects critical to the practices are now out of reach.

The Role of Digital Restoration

In Zambia, The Women's History Museum has a mission to cultivate cultural heritage and preservation. They have conceived the Shared Histories project through a partnership with the National Museums of World Culture in Sweden. This collaborative digital platform is centred around cultural object repatriation through digital means. Shared Histories works to address the gap in cultural knowledge by providing and increasing accessibility to Zambian cultural objects which have, over centuries, found their way outside of their communities of origin. Through the attentive restorative digital curation of the sacred ceremonial masks, intricately woven baskets, and indigenous objects, there is an opportunity to show the experiences and contributions of the owners of the tradition and heritage.

These are part of a narrative that may have been erased from Zambia's mainstream socio-economic and cultural history due to the country's colonial legacy and post-colonial tensions. The Swedish Ethnographic Museum and The Women's History Museum of Zambia developed a proposal to address this matter. The proposal created a collaborative and interactive digital interface for sharing historical collections and women's histories between Sweden and Zambia, which was approved for funding by the Swedish Institute.

Through extensive provenance research programmes, the project facilitates the healing of metadata in Zambian histories and objects that remain in the SMWC's physical collections. The impetus behind these programmes is to re-centre the voices of the original makers of the objects and the original owners of the histories in the narratives attached to the collections they rest in. A planned



extension of the Shared Histories project is facilitating technology literacy workshops in remote areas of the country with high concentrations of relevant living histories.

Returning these objects cannot fully rectify colonialism's impacts, but it would allow for new ownership, storytelling, and an opportunity for African nations to reclaim their identity narratives.

Does Physical Ownership Matter?

Simply acknowledging that the artefacts belong to Africa is not enough. Many of Africa's cultural treasures are housed in foreign museums, where they hold significant aesthetic and monetary value and attract many tourists. However, their stories are often retold and reframed, losing the original context and purpose.

The process of repatriation is rarely straightforward. Aside from human interest, some laws stand in the way of African nations reclaiming their objects from Western nations and museums.

The National Museums Board is currently working on bringing the remains of The Broken Hill Man back from the Natural History Museum of London. Object repatriation is a national project that citizens, corporations, and international governments must support.

The remains of The Broken Hill Man tell us about the evolution of human beings in Zambia. To the National Museums Board, The Broken Hill Man is more than cultural heritage; such an artefact would act as a revenue magnet. Reclaiming The Broken Hill Man could elevate the richness of the stories we tell and direct tourists to our museums.



Artefacts offer more than intellectual stimulation; for Zambians, they are a portal of understanding that brings identity, creativity, healing, and harnessing of Indigenous knowledge to light. For generations, artistic objects and artefacts have been housed in foreign museums, far from their indigenous origins, due to their perceived contribution to humanity as a whole. There is an argument that African nations are unequipped to care for and preserve priceless objects that stand to benefit us all. There is the school of thought that history belongs to all humanity, and those best equipped with state-of-the-art facilities must maintain them for our benefit. Valid fears of vandalism, theft, corruption, and natural decay plague nations and museums unwilling to repatriate cultural objects. The condition of the papier-mâché replica of Broken Hill Man in Lusaka highlights the validity of these concerns. There is also the

underlying fear of potential widespread legal reforms that could lead to many Western museums losing a significant portion of their collections, as some are reported to have up to 8 million African objects.

The National Museum Board is currently working with UNESCO to build the capacity to care for Zambian artefacts once repatriated and to spearhead the return of The Broken Hill Man. Through their expertise, the Board is undertaking to make the investment required to preserve Zambia's artefacts. With support from the Japan International Cooperation Agency (JICA), they have increased the skill capacity of local teams and acquired instruments such as incubators and fumigators that will create the best environment for artefact preservation.

It is a good start. African appreciation and

preservation of cultural artefacts is not yet perfect, but value can be taught and capacity built. Digital repatriation and conversations around the return of the objects acknowledge their source, spark interest, and allow for the restoration of dignity. If art is indeed for all of humanity to enjoy, then it must be in the context in which the artist created it. Ancestors may not be able to conventionally permit the exhibition of the objects that pointed to how they lived their lives, but setting the record straight is a form of honour.

A call for individual responsibility by African communities is necessary. Before taking the giant leap to ownership, the first step is interest, curiosity, and commitment. Only then will we discover what was taken, what is missing, and how it can be restored. Our culturally significant objects have a transformative power waiting to be uncovered and brought back home.











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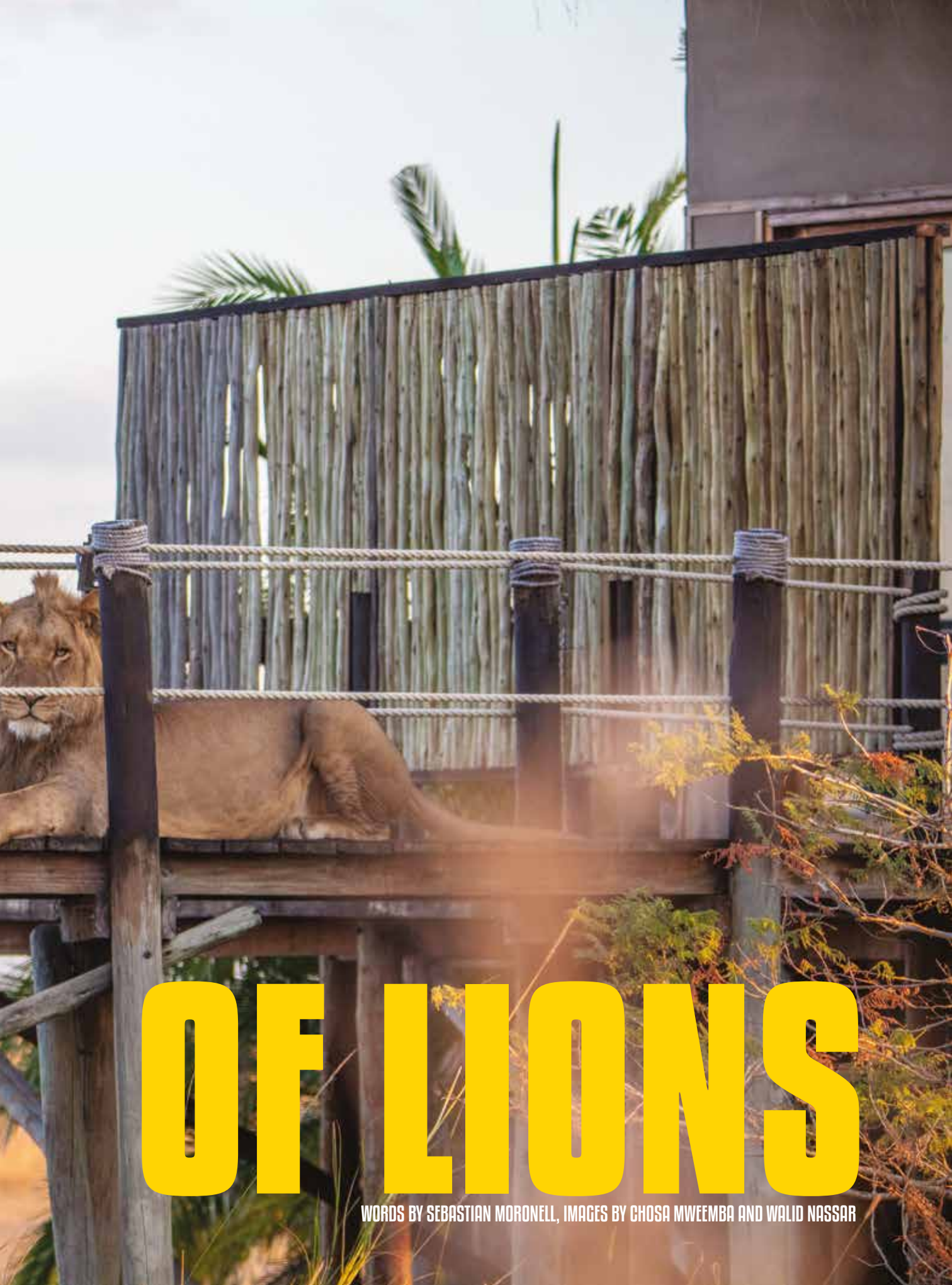
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IN THE COMPANY





OF LIONS

WORDS BY SEBASTIAN MORONELL, IMAGES BY CHOSA MWEEMBA AND WALID NASSAR

**The pale disc
bathed the flat
terrain stretching
out before us
with a soft, milky
glow.**

About eight figures were lined up next to a tree as we drove up a slight incline from the straight, flat dirt road cutting the plains from east to west. After clambering out of the car, we were offered warm hand towels, which felt good against a face newly accustomed to back-seat air-conditioning. It was already quite dark, around half-past seven, to be exact. The staff had been waiting since eight that morning. "We didn't know when you would arrive," one said. Although I wanted to congratulate them on their diligence, this seemed a little out of place. Perhaps I should suggest Samuel Beckett's *Waiting for Godot* as essential reading for those in the bush. Note to self: *Read Waiting for Godot* again.

The moon was high and bright in the sky by the time we offloaded our luggage and paused to gaze out over the Busanga plains from the deck of the common area. The pale disc bathed the flat terrain stretching out before us with a soft, milky glow. There would be no sign of stars throughout our trip, the sky alternately belonging to the sun or the full moon and, at times, to both. I would spend much of my time contemplating on this deck or in the modified Land Cruiser we jostled in during the many game drives. To look out and observe the uninhibited flat expanse of the plains felt

like a return to an era unaffected by the demands of constant unwanted distraction.

We lodged at the Kasonso-Busanga Camp, which flirts with the western edge of the Busanga plains. Ostensibly, the camp was designed with the terrain in mind. Kasonso is located on a fairly prominent hillock overlooking the plains' vast, uninterrupted stretch, with the savannah woodlands' treeline standing like sentinels at its edge. The camp has a stripped-down aesthetic that mimics the vastness of the plains, with modest pieces of furniture in the common area giving way to the large viewing deck raised only a few metres above the level sweep of the plains below. Rightly so; it didn't feel like it needed to do anything else.

We went to bed early on the first night, just like we would most nights. The pace of the bush forces one to adopt a different schedule—early mornings and nights, with long days in between spent lazing around, just like the animals we

came to look at, I suppose. I'm glad I took a book to fill the long hours between the morning and afternoon game drives. This trip's read was German history, although there was a bookcase in the common area. The local selection was not bad—there were a couple of Dickens' novels—but I have always treated lodge books with suspicion. Too many unanswered questions. Who put them there? How did a German translation of *Out of Africa* wind up in the northernmost part of the Kafue National Park?

We went north on our first game drive. The northern parts of Busanga still have many of the waterways intact despite the poor rains across Zambia and the region this year. The Lufupa River feeds the plains, which floods during the rainy season to leave only a few flat areas and many hillocks above water, such as the camp, but most of that is dry now. At times, the waterways turn into deltas, around which many of the wildlife and birdlife congregate. The list of game we saw included—but is not limited to—near-endemic herds of red lechwe and





puku, to smaller numbers of elephant, wildebeest, Lichtenstein's hartebeest, buffalo, roan, zebra, bushbuck, warthog, bush pig, and oribi. This is not to speak of the birdlife, of which around 450 bird species have been spotted. I saw more bird species than I can reliably count up to. The game brings predators, and lions are the most conspicuous and prevalent of the large predators in Busanga.

I counted about ten lions the first evening, split into two groups, one being a mother with four cubs. That wasn't a big group, but lions in Busanga are known to roam in small groups because of the size of the prey. Red lechwe and puku are smaller genera of antelope, and so a lion kill can only feed so many. The largest group we encountered was a group of eleven. One morning, we saw them next to a small stream. The lions emerged from tall grass, and from the outset, the red lechwe in the area were making their distinct distress calls. One call led to another, and soon, there was a symphony of distress as the red lechwe watched the lions anxiously. Luckily for them, the lions were not in the mood





to hunt. Some strolled to the tributary and drank water, whilst others decided to lie down. The tension and stillness were palpable, and the already shaky truce was interrupted when one young male decided to chase some lechwe, which he did for about ten minutes before he gave up. Not long after, the same lion found a water monitor in the stream, taking it by the mouth. Two other young lions soon joined as the water monitor tried to break free. It was like watching domestic cats playing with a lizard.

The line between playfulness on the one hand and life and death on the other was unexpected. In my imagination, lions are the most ferocious creatures; they exist only to hunt and kill. And at some level, that is all they do. However, they also showed a range of habits that suggest a playful and caring nature. I became more and more familiar with the habits of animals in general throughout my trip, slowly connecting the dots between



The lions emerged from tall grass, and from the outset, the red lechwe in the area were making their distinct distress calls.

habitat and behaviour. I owe much of this to our guide, Ferrison.

Ferrison is fifty-odd, with a gracious smile and off-hand knowledge of birds that is almost impossible to surpass. As a guide for close to thirty years, he not only exhibits a wealth of knowledge of the bush but a wealth of anecdotes, too. During the long breaks, we watched the game through binoculars. As Chosa took his photographs, we discussed animal habits, and Ferrison related anecdotes. Such as that time lions ate a crocodile and threw up; that time a crocodile ate a lion (but didn't throw up); that time a leopard charged the vehicle, and Ferrison managed to turn it on just in time. The list goes on.

This storehouse of knowledge is geared towards application. Part of the guide's trade is to track. Even the ideal viewing experience of the Busanga plains is dotted with groups of trees and tall grass for predator and prey alike to hide. Ferrison's go-to is to watch the behaviour of the game. Prey, naturally, are extremely sensitive to danger. So, the presence of predators in the area is usually met with distress calls or, at the very least, a look in their direction. On one of our game drives, we watched three cheetahs moving through a crowd of frightened red lechwe just by the movements of their heads. Being naturally shy, the cheetahs quickly disappeared into the swaying grass after



They both died. As Ferrison and another guide—Idos—related the story, a ridiculous sadness enveloped them. Idos mimicked the sounds of the lions slowly being strangled to death. His lips smacked against each other as he gargled.

seeing us. Shortly after that, we heard cries of more puku over a mound.

There is an intimate relationship between the guides and the plains, no better exemplified by their concern for the animals' well-being. Like anywhere, the threat of poaching looms. We were told a story of two lions that were caught in snares in the thick reeds of a remote area called 'Papyrus' to the far north of the plains. They both died. As Ferrison and another guide—Idos—related the story, a ridiculous sadness enveloped them. Idos mimicked the sounds of the lions slowly being strangled to death. His lips smacked against each other as he gargled.





It felt as if electricity was running throughout the plains, and I was discovering it for the first time.



On our drive back to the lodge that evening, we passed through a field of brown grass. In the dying sun, one could make out broken translucent-white spider webs on every blade. Single strands of web were moving in the wind, seemingly flowing with their own will but in tandem. It felt as if electricity was running throughout the plains, and I was discovering it for the first time. The sheer force of nature was showing its hand, hinting to me that I was only one organism amongst many, from the lions to the martial eagles to the puku to the Kaonde fishermen who had constructed fish traps on the Lufupa, like they had been doing for many years. I was struggling to see the difference between these apparently distinct living entities.

On the last night we stayed at Kasonso, we saw a fire across the plains. When asked about who started it, we were told that it could either be the fishermen or poachers. It raged for the whole night. The fragility of this environment was made apparent. All we had to do was look out towards, across the plains, bathed in moonlight and edged by fire, to be reminded.





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FLIGHT SCHEDULE

LUSAKA - JOHANNESBURG

#	DEP	ARR	M	T	W	T	F	S	S
020	08:15	10:15	●	●	●	●	●	●	●
024	11:00	13:00	●	●	●	●	●	●	●
026	15:00	17:00						●	●

NDOLA - JOHANNESBURG

#	DEP	ARR	M	T	W	T	F	S	S
311/020	06:30	10:15	●	●	●	●	●	●	●
303/024	09:00	13:00	●	●	●	●	●	●	
305/026	13:15	17:00							●

LUSAKA - CAPE TOWN

#	DEP	ARR	M	T	W	T	F	S	S
050	08:00	11:30					●	●	●

LUSAKA - DURBAN

#	DEP	ARR	M	T	W	T	F	S	S
032	08:15	10:45	●				●		

LUSAKA - LIVINGSTONE

#	DEP	ARR	M	T	W	T	F	S	S
700	06:50	08:00		●			●		
704	10:30	11:40	●	●	●	●	●	●	●
708	16:35	17:45	●	●	●	●	●	●	●

LUSAKA - SOLWEZI

#	DEP	ARR	M	T	W	T	F	S	S
930	06:40	07:40	●	●	●	●	●	●	
910	06:50	08:00							●
916	15:00	16:10						●	
936	15:10	16:10	●	●	●	●	●		●

JOHANNESBURG - LUSAKA

#	DEP	ARR	M	T	W	T	F	S	S
023	12:00	14:00	●	●	●	●	●	●	●
025	14:00	16:00	●	●	●	●	●	●	●
027	18:20	20:20						●	●

JOHANNESBURG - NDOLA

#	DEP	ARR	M	T	W	T	F	S	S
025/308	14:00	17:45	●	●	●	●	●	●	●

CAPE TOWN - LUSAKA

#	DEP	ARR	M	T	W	T	F	S	S
051	12:15	15:35					●	●	●

DURBAN - LUSAKA

#	DEP	ARR	M	T	W	T	F	S	S
033	11:30	14:00	●				●		

LIVINGSTONE - LUSAKA

#	DEP	ARR	M	T	W	T	F	S	S
701	08:40	09:50		●			●		
705	12:20	13:30	●	●	●	●	●	●	●
709	18:25	19:35	●	●	●	●	●	●	●

SOLWEZI - LUSAKA

#	DEP	ARR	M	T	W	T	F	S	S
911	08:40	09:50							●
930	08:05	09:45	●	●	●	●	●	●	
936	16:35	18:15	●	●	●	●	●		●
917	16:50	18:00						●	

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LUSAKA - NDOLA

#	DEP	ARR	M	T	W	T	F	S	S
302	07:45	08:30	●	●	●	●	●	●	
304	12:00	12:45		●		●			●
334	10:20	11:05	●		●		●	●	
306	14:00	14:45							●
308	17:00	17:45	●	●	●	●	●	●	●
310	18:30	19:15	●	●	●	●	●	●	●

LUSAKA - MFUWE

#	DEP	ARR	M	T	W	T	F	S	S
800	06:50	08:00	●				●		
804	10:30	11:40	●	●	●	●	●	●	●
808	16:35	17:45	●	●	●	●	●	●	●

LUSAKA - KALUMBILA

#	DEP	ARR	M	T	W	T	F	S	S
930	06:40	08:20	●	●	●	●	●	●	
936	15:10	16:50	●	●	●	●	●		●

LUSAKA - KASAMA

#	DEP	ARR	M	T	W	T	F	S	S
440	07:45	09:20		●		●			●

LUSAKA - MANSА

#	DEP	ARR	M	T	W	T	F	S	S
334	10:20	12:15	●		●		●	●	

NDOLA - MANSА

#	DEP	ARR	M	T	W	T	F	S	S
334	11:35	12:15	●		●		●	●	

NDOLA - LUSAKA

#	DEP	ARR	M	T	W	T	F	S	S
311	06:30	07:15	●	●	●	●	●	●	●
303	09:00	09:45	●	●	●	●	●	●	
305	13:15	14:00		●		●			●
335	13:45	14:30	●		●		●	●	
307	15:15	16:00							●
309	18:15	19:00	●	●	●	●	●	●	●

MFUWE - LUSAKA

#	DEP	ARR	M	T	W	T	F	S	S
801	08:40	09:50	●				●		
805	12:20	13:30	●	●	●	●	●	●	●
809	18:25	19:35	●	●	●	●	●	●	●

KALUMBILA - LUSAKA

#	DEP	ARR	M	T	W	T	F	S	S
930	08:45	09:45	●	●	●	●	●	●	
936	17:15	18:15	●	●	●	●	●		●

KASAMA - LUSAKA

#	DEP	ARR	M	T	W	T	F	S	S
441	09:50	11:25		●		●			●

MANSА - LUSAKA

#	DEP	ARR	M	T	W	T	F	S	S
335	12:40	14:30	●		●		●	●	

MANSА - NDOLA

#	DEP	ARR	M	T	W	T	F	S	S
335	12:40	13:20	●		●		●	●	

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PROFLIGHT FLIES THE PROUDLY ZAMBIAN FLAG

ZAMBIA'S LEADING AIRLINE JOINS THE PROUDLY ZAMBIAN CAMPAIGN COMMUNITY



Local airline Proflight Zambia has been officially recognised for its contribution to the national economy and inducted into the government's Proudly Zambian Campaign. This initiative, launched by the Ministry of Commerce, Trade and Industry (MCTI), aims to stimulate and promote the production, visibility, and consumption of high-quality home-grown products, solutions, and services.

The Zambian-owned and operated airline flies locally owned and registered aircraft, predominantly piloted by Zambians, and has an active policy of sourcing goods and services from local businesses nationwide.

Since commencing scheduled operations in 2005, Proflight has steadily expanded its domestic network. The airline now offers scheduled services to eight domestic destinations, including seasonal safari routes to Chungwa airstrip in Kafue National Park and Jeki/Royal airstrips in Lower Zambezi, with 40 weekly flights during peak seasons.

Additionally, Proflight has been relentless in its regional expansion, connecting travellers to three destinations in South Africa and ensuring convenient and seamless journeys for international and domestic tourists.

"We are thrilled to be a part of the Proudly Zambian Campaign, particularly because, over the years, we have maintained our roots as a Zambian airline and witnessed the strong push for more local content across the various sectors of our economy. The value created by businesses and communities, and even countries, working together is vital, as we can see in our daily operations," said Proflight Zambia Director of Flight Operations, Captain Josias Walubita.

Over the past three decades, Proflight's commitment to excellence and dedication to providing reliable, safe, efficient, and convenient air travel have made it the airline of choice for inbound travellers, connecting them to the rest of Zambia via Lusaka and Ndola, and outbound passengers, connecting them to international destinations via Johannesburg, Durban, and Cape Town.

In 2023, Proflight surpassed its target of 230,000 passengers, serving a total of 279,212 passengers and marking a significant milestone for the airline.

One key goal of the Proudly Zambian Campaign is to foster local employment opportunities by scaling up business operations. As a result of its expansion, Proflight's workforce has grown from 140 to over 250 employees, boasting a rich portfolio of seasoned industry experts and new and exceptional talent.

"We are proud to have Proflight Zambia join the Proudly Zambian Campaign and fly the Zambian flag high in its literal sense. In its years of operation, Proflight has continued to instil pride in us by proving that Zambians can deliver quality service. As a Campaign, we are ready to support local businesses that are committed to quality and changing the narrative of what Zambian is. Therefore, as we work to increase local content in all sectors, we urge Zambians to think local first, buy Zambian, and fly Zambian," said Proudly Zambian Campaign Coordinator Sopani Muzumara.

"Proflight Zambia would like to reaffirm its dedication to supporting businesses and the communities where it operates by contributing to the growth and development of Zambia's tourism sector and wider economy through its flight operations," added Capt. Walubita.

One recent development is the resumption of scheduled flights to Kasama in Northern Province, and the introduction of locally produced Kasama Coffee served on the route.

Moreover, Proflight has been a licensed Approved Maintenance Organization (AMO) since 2016 and conducts all fleet maintenance at its facility at Kenneth Kaunda International Airport. The AMO employs 30 licensed engineers and 50 support staff. Proflight's core objective is ensuring total flight reliability, achieved through meticulous planning, research, and significant investments in training local personnel and acquiring necessary tools. Capt. Walubita emphasised the importance of this function in managing aircraft maintenance needs, highlighting Zambia's technological and mechanical capabilities.



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PROFLIGHT EXPANDS TO NORTHERN PROVINCE

BOOSTING TOURISM, TRAVEL, AND CULTURAL CONNECTIVITY



In a significant boost to regional connectivity, Proflight Zambia has announced an increase in its flight frequency to Kasama to three weekly flights. This strategic move underscores Proflight's commitment to improving accessibility to Northern Zambia. It comes as the province gears up for the highly anticipated *Ukusefya Pa Ng'wena* festival in August, promising to enhance travel options for business and leisure passengers.

The expanded schedule includes direct flights on Tuesdays, Thursdays, and Sundays. Flights depart Lusaka at 07:45 and arrive in Kasama at 09:20. Return flights depart from Kasama at 09:50 and arrive in Lusaka at 11:25. Connections from Ndola are offered each morning. Flights depart Ndola at 06:30 and arrive in Kasama at 09:20. Return flights depart Kasama at 09:50 and arrive in Ndola at 12:45.

Kasama, a critical provincial capital, now benefits from reliable air connectivity, featuring a 1-hour 35-minute direct flight. "In response to increasing demand and to better serve our passengers, Proflight Zambia will now offer flights to Kasama three times a week," said Director of Flight Operations, Captain Josias Walubita. "This enhancement ensures more convenient travel options to the Northern Province, reflecting our commitment to meeting the needs of both business and leisure travellers."

The timing of the service increase is particularly significant, aligning with the *Ukusefya Pa Ng'wena* festival, an annual traditional ceremony of the Ulubemba people. Held in August, the

festival celebrates the rich heritage of the Ulubemba at *Ukusefya Pa Ng'wena* village. Visitors can look forward to experiencing traditional dance performances, captivating storytelling, and authentic Bemba cuisine.

"Proflight wants people to discover and experience the beauty of Northern Zambia," added Captain Walubita. "From the breathtaking waterfalls and hot springs to the majestic Lake Tanganyika, this region offers unparalleled natural beauty. Enhancing this route aims to boost tourism, contribute to Zambia's economic growth, and provide world-class transport services."

Proflight's expanded domestic network highlights the airline's recognition of the importance of smaller provincial routes. Proflight aims to enhance regional connectivity, support economic development, and promote the rich cultural heritage across Zambia by providing strategic services and connections.

"With the increased flight frequency, we are fostering regional integration and making it easier for travellers to explore the diverse landscapes and cultural treasures of Northern Zambia," he added. "Our goal is to make travel more accessible, enjoyable, and efficient for everyone."

Proflight Zambia's commitment to expanding its services underscores its role as a leader in the country's aviation industry, dedicated to connecting communities and promoting its unique attractions.

PROFLIGHT FLEET

BOMBARDIER CRJ100 / CRJ200



FLEET	LENGTH	WING SPAN	HEIGHT	FUEL CAPACITY	MAX ALTITUDE	SPEED	MAX PASSENGERS
4	26.77m	21.21m	20ft	6400kg	41000ft	682km/h	50

BOMBARDIER CRJ100 PARCEL FREIGHTER



FLEET	LENGTH	WING SPAN	HEIGHT	FUEL CAPACITY	MAX ALTITUDE	SPEED	MAX CARGO
1	26.77m	21.21m	20ft	6400kg	41000ft	682km/h	6804kg

JETSTREAM 4100



FLEET	LENGTH	WING SPAN	HEIGHT	FUEL CAPACITY	MAX ALTITUDE	SPEED	MAX PASSENGERS
3	19.25m	18.29m	5.75ft	2600kg	25000ft	550km/h	29

JETSTREAM 3200



FLEET	LENGTH	WING SPAN	HEIGHT	FUEL CAPACITY	MAX ALTITUDE	SPEED	MAX PASSENGERS
1	14.37m	15.85m	5.37ft	1474kg	25000ft	445km/h	18

TRAVEL TIPS

FLYING COMFORTABLE

- Before you fly, get a good night's sleep. Rest and some light exercise will help you cope on your journey.
- Wear loose, comfortable clothing and shoes that are not too restrictive.
- Eat a light, well-balanced meal before you travel and opt for a smaller helping than normal on the plane.

ELECTRONIC DEVICES

- Please ensure that all electronic devices are turned off before taxiing and take off as they may interfere with the safe operation of the aircraft. These include cellphones, laptops, remote controlled games.

SAFETY

- A Preflight safety demonstration is always made before take off. A safety pamphlet is also provided at your seat. Please familiarize yourself with its important information and note the nearest emergency exit.

SMOKING

- Smoking on board is strictly prohibited. This includes any artificial device or e-cigarettes.

BAGGAGE ALLOWANCE

- In addition to the carry on luggage allowance provided herein, each passenger may carry without additional charge, the following carry on items the weight of which shall not exceed 5kg. The carry on items are permitted for use during the flight and when retained in the passengers' custody as listed here below:
- A lady handbag, pocket book or purse, which is appropriate to normal traveling dress and is not being used as a container for the transportation of articles, which would otherwise be regarded as baggage.
- Laptop.
- An overcoat, wrap or blanket.
- A small camera and/or a pair of binoculars.
- Reading material.
- Infant's food for consumption in flight.
- Infant's carrying basket.

FREQUENTLY ASKED QUESTIONS

BAGGAGE POLICY

We offer a complimentary 30kg checked allowance on our international flights for adults/children and 10kg for infants. On our domestic flights, our complimentary checked allowance varies from 15kg, 23kg, 30kg dependant on fare type booked for each flight. In addition, you are allowed one piece of 5kg carry-on baggage.

Excess checked baggage over your complimentary amount is charged at \$5/kg out of Zambia or R60/kg out of South Africa or K60/kg domestic within Zambia. Excess baggage can also be pre-purchased on our website at a discounted rate per 15kg excess bundle. The bundle is \$40/bundle out of Zambia or R600/bundle out of South Africa or K600/bundle domestic within Zambia.

Take note due to airport safety rules, no one piece of baggage can weigh more than 32 kg. All excess baggage is subject to space available on the aircraft and is non-refundable.

Toy guns or blunt objects such as tennis racquet or hockey stick are not permitted in carry-on baggage. Toy guns must be declared for carriage in checked baggage and you must check-in at least two hours prior to flight else the toy gun will not be permitted.

The following items are not permitted in checked or carry-on baggage, they must be sent as cargo: hoverboard, television set, microwave, computer and computer parts, car parts, stoves of any kind.

CHECK-IN DESK LOCATIONS

Our Check-in desks are located as follows:

- Lusaka International Flights: Terminal 2
- Lusaka Domestic Flights: Terminal 1
- Joburg: Terminal B counters 64-66
- Durban: counters 37-39
- Cape Town: counters 65-67

Airport ticket sales in South Africa are located at check-in counters serviced by our ground handler NAS Colossal.

UNACCOMPANIED MINORS

We happily accept unaccompanied minors (5 years to 11 years) on the flight. There is no extra charge for unaccompanied minors and they still receive our 25% children discount. Please note we are limited to a certain number of unaccompanied minors per flight so book early.

INTERLINE PARTNERS

- Air Tanzania
- Cemair
- Emirates
- Ethiopian Airlines
- Fly Safair
- Hahn Air
- Kenya Airways
- Qatar Airways
- Rwandair
- South African Airways

TRANSFER IN JOBURG DETAILS

(Connecting to an international flight out of Joburg)

- Advise the Proflight check-in agent of your final destination and show necessary tickets.
- If you are on Emirates, Qatar or Cemair out of Joburg, you will receive your onward boarding card at time of first check-in with Proflight and your baggage will be tagged through to final destination.
- If you are on another airline out of Joburg, your baggage will be tagged as final destination.
- Upon arriving into Joburg airport from bus, do not enter South Africa through immigration, turn left before immigration queues.
- Follow the signs for International Transfers and go to the transfer check-in desk of your next airline.
- From your next airline, collect your onward boarding pass and receive new baggage tags (your baggage will be re-tagged for you by the next airline transfer check-in agent).

CARGO CONTACTS

For South Africa to Zambia:
Tel:+27 (0)11 2304600 or +27 (0)83 2692841
mariaj@bidaircargo.com

For Zambia to South Africa:
Tel:+260 972 666312 or +260 977 511690
zegacourier@zegaltd.co.zm

PROHIBITED GOODS

Banned, restricted and dangerous goods are articles or substances that are capable of posing a risk to health, safety, property or the environment.

If you wish to travel with any such goods or material, please be aware of the restrictions or steps you may have to take if wishing to travel on a Proflight Zambia service.

To ensure the safety of the aircraft and those on board, checked in or hand baggage must not contain articles or substances that could pose a danger during flights these include:

COMPRESSED GASES
deeply refrigerated
flammable non-flammable)
such as butane, oxygen
propane and aqualung
cylinders.

FLAMMABLE LIQUIDS & SOLIDS
such as lighter and heater
fuels, paint. All safety
matches and fire lighters.

CORROSIVES
such as acids, alkali wet cell
batteries and apparatus
containing mercury.



MEDICAL AND TOILET ARTICLES MAY
BE CARRIED IN SMALL QUANTITIES.
SAFETY MATCHES MAY BE CARRIED ON
THE PERSON.

EXPLOSIVES
such as fireworks, flares
munitions, Ammunitions and
pistol caps.

**BRIEFCASES / ATTACHE
CASES**
installed with alarm devices.



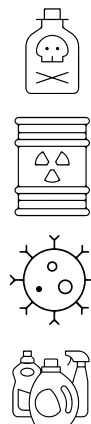
**OXIDISING
MATERIALS &
ORGANIC PEROXIDES**
such as bleaches and fibre
glass repair kits.

TOXIC SUBSTANCES
such as bleaching powder and
peroxide.

**INFECTIOUS
SUBSTANCES**
such as bacteria and live virus
materials.

POISONS
such as insecticides, weed
killers, arsenic & cyanides.

RADIO ACTIVE MATERIALS



**! IF YOU ARE CARRYING
ANY OF THESE ITEMS,
YOU MUST INFORM THE
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