DECLARATION

I, Memory Mabika hereby declare that:

1) The dissertation is my original work,
2) It has not been submitted for degree purpose at any university,
3) The information derived from published and unpublished work of others, was duly acknowledged in the text and bibliography list.

Signature: _________________________
Date : _________________________
ACKNOWLEDGEMENTS

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I am also at a loss of words to sufficiently thank Mr. Dube, Mr. A. Mandeya, Ms. Patricia Muhuro, Ms. Thelma Masiyiwa and my colleagues for their support and encouragement.

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Words alone cannot express my gratitude to my husband Ndabazabo for taking care of my children during my absence. Thank you daddy! Also deserving a special gratitude are my children Thelma, Kudzai, Moureen and Amos for enduring my absence during the course of this study. I appreciate their understanding and support. Above all, I would like to thank the Lord for seeing me through the way.
DEDICATION

I dedicate this work to my parents, Mr L.T and Mrs R.T Mabika. You are the greatest blessing that I would ever cherish. I love you!
Abstract

The study sought to establish the impact of using the local content policy in reducing television cultural influences on Mbare youth in Zimbabwe. It is assumed that television has ideological and hegemonic functions which have come to dominate the life styles of the youths on issues of dress styles, musical tastes and language, thus threatening and weakening the long established local cultures. Hence the Zimbabwean government’s local content policy was established to reduce influences of alien cultures. This study, therefore, sought to establish if Mbare youth cultures confirm or reject the imitation of television cultures with regard to dress styles, music tastes and language. In addition, the investigation aimed at establishing the feasibility of using the local content policy to reduce foreign cultural intrusions vis-à-vis globalisation challenges.

The three theories utilised in the discussion of the influence of television on Mbare youth culture in this study include the cultivation theory, the theory of hegemony and the uses and gratification theory. A qualitative study was adopted to gather data using focus group discussions, questionnaires and semiotic analysis. The sample of the study consisted of 87 participants and 4 Youth.com programmes.

The study revealed that television has ideological and hegemonic functions. As such, it tends to be a dominant influence on the life styles and culture of Mbare youths. The study also established that Youth.com influences youth culture through music. In Zimbabwe music has become the most influential aspect of Youth.com despite not being specified in the local content policy on television broadcasting. Furthermore, the study shows that the implications of globalisation on local television content are undermining government efforts to preserve local cultures through the local content policy. The primary reason for this has to do with the fact that Youth.com programme does not contain a higher quota of local content as stipulated in the policy.

However, although the local content policy was viewed as a political gimmick, the study revealed that it was necessary in view of youths’ vulnerability to television’s ideological and hegemonic influences. Nevertheless, in view of the loopholes revealed by this study, the policy requires to be revised to cater for all the essential cultural elements, such as, music, which are allowing alien cultures to penetrate local ways of life. For instance, the urban groove music has major impacts on the culture of Mbare youths.
**ACRONYMS**

<table>
<thead>
<tr>
<th>Acronym</th>
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<tbody>
<tr>
<td>AIPPA</td>
<td>Access to Information and Protection of Privacy Act</td>
</tr>
<tr>
<td>BAZ</td>
<td>Broadcasting Authority of Zimbabwe</td>
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<td>BSA</td>
<td>Broadcasting Services Act</td>
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<tr>
<td>CDA</td>
<td>Critical Discourse Analysis</td>
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<td>ESAP</td>
<td>Economic Structural Adjustment Programme</td>
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<td>FGD</td>
<td>Focus Group Discussion</td>
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<td>FM</td>
<td>Frequency Modulation</td>
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<td>IBA</td>
<td>Independent Broadcasting Authority</td>
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<td>ICASA</td>
<td>Independent Communication Authority of South Africa</td>
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<td>IMF</td>
<td>International Monetary Fund</td>
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<td>LOMA</td>
<td>Law and Order Maintenance Act</td>
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<td>MABC</td>
<td>Munhumutapa Broadcasting Company</td>
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<td>MDC</td>
<td>Movement for Democratic Change</td>
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<td>MIC</td>
<td>Media and Information Commission</td>
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<td>MISA</td>
<td>Media Institute of Southern Africa</td>
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<td>NCA</td>
<td>National Constitutional Assembly</td>
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<td>NGO</td>
<td>Non-Governmental Organisation</td>
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<td>NIEO</td>
<td>New International Economic Order</td>
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<td>NWICO</td>
<td>New World Information Communication Order</td>
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<td>OSA</td>
<td>Official Secrets Act</td>
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<td>POSA</td>
<td>Public Order and Security Act</td>
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<td>PSA</td>
<td>Public Service Association</td>
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<td>RBC</td>
<td>Rhodesian Broadcasting Corporation</td>
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<td>SADC</td>
<td>Southern Africa Development Community</td>
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<td>SW</td>
<td>Short Wave</td>
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<td>TNA</td>
<td>Transnational News Agencies</td>
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<td>TV</td>
<td>Television</td>
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<tr>
<td>UDI</td>
<td>Unilateral Declaration of Independence</td>
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<td>Abbreviation</td>
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<td>UK</td>
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<td>UN</td>
<td>United Nations</td>
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<td>UNESCO</td>
<td>United National Educational Scientific and Cultural Organisation</td>
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<td>USA</td>
<td>United States of America</td>
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<td>USSR</td>
<td>Union of Soviet Socialist Republics</td>
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<td>YC</td>
<td>Youth.com</td>
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<td>YC</td>
<td>Youth Culture</td>
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<td>ZANU PF</td>
<td>Zimbabwe National Union – Patriotic Front</td>
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<td>ZAPU</td>
<td>Zimbabwe African People’s Union</td>
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<td>ZBC</td>
<td>Zimbabwe Broadcasting Corporation</td>
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<td>ZCTU</td>
<td>Zimbabwe Congress of Trade Union</td>
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<td>ZIANA</td>
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<td>ZIMPREST</td>
<td>Zimbabwe Programme for Economic and Social Transformation</td>
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<td>ZMMT</td>
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<td>ZNSU</td>
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<td>ZRBC</td>
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<td>ZTA</td>
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CHAPTER 1

General Introduction

1a) Core Argument of the Dissertation

Television, like any other medium, is a very powerful and pervasive medium of expression. It has ideological and hegemonic functions which tend to dominate the life styles of its viewers especially youths who are vulnerable to its attractively packaged messages (Tomlison, 1991; Hines, 1999; Mahoso et al., 1999; Keyes, 2000; Malleus, 2001). “Children instinctively imitate actions and model the behaviour they observe; however they do not have the intellect or maturity to determine whether the action is appropriate or good” (Larsen, 2001:1). This research springs from the desire to assess the impact of television local content policy on Mbare youth culture in Harare, Zimbabwe vis-à-vis globalisation challenges.

Television messages have strong influences on youth individual and group behaviours and views on issues of fashion styles, musical tastes and language. These are important cultural aspects to youths (Kachoka, 2007). Implied is that television ideas of ‘reality’ have come to dominate the views and life styles of youths in line with the assumption by cultivation theorists (Chandler, 1995). The cultivation theory forms the theoretical springboard of this study and brings in insights from the theory of hegemony while the uses and gratification theory is utilized as a complementary view. Although there is a great potential for television to have a positive and affirming effect on the society, it also has negative consequences when the messages conveyed are incompatible with local values thus destructive and disruptive to local cultures. The core argument in this dissertation is that through the Youth.com programme, television is used as a means of contesting global ideological hegemony and consequently as an instrument to influence youth culture.

In Zimbabwe, like else where in the developing world, television is conceived as the major culprit in the marketing of alien cultures which have dominated local knowledge systems (Malleus, 2001). It is one of the most powerful ideological and hegemonic tools
used by those in control of the discourses of power - political, technological, economical or cultural (Devereux, 2007). Television brings other cultures in its real form and as a result has managed to connect its audiences especially youths to the whole world (Moyo. 2005:7).

Many scholars define youth as the period of psychological and social turmoil - transition between childhood to adulthood which renders them vulnerable to television influences (Hines, 1999; Keyes, 2000). Five developmental challenges faced by youths include: “1. identity formation by differentiating from parents and others; 2. increased independence in terms of activity away from family, economic autonomy, 3. importance of peers and 4. risk taking, 5. puberty and sexual development” (RobbGrieco, 20065). Implied is that youths face various challenges which make them susceptible to television influences. Therefore, television cultures influenced by globalisation forces are assumed to dominate Mbare youths’ views and opinions.

Due to the connectedness of globalisation, youths in Zimbabwe are finding themselves in a global society of communicative interactions and exchanges that stimulate profound cultural transformations and realignments (Keyes 2000). Thus, television’s ideological and hegemonic utility has rendered it a threat to many governments and the Zimbabwean government in particular, hence the adoption of the controversial local content policy (The Herald, 2001 and Hondora, 2002). Globalisation has seen global cultures penetrating in various ways through television content. This study seeks to verify the relevance of using the local content policy vis-à-vis globalisation challenges. The local content policy is a condition governing the quotas of local versus other content on all programmes broadcasted in Zimbabwe. It stipulates that at least 75% of Television programming content should consist of local content and material from Africa. The local content policy is enshrined in the Broadcasting Services Act Chapter 12.06 of 2001 (BSA of 2001). Also, the study will evaluate the relationship between the cultural hints observed in ‘Youth.com’ and the cultural trends revealed by Mbare youths in search of global cultural innuendos. Youth.com is a television programme showing on Zimbabwe Broadcasting Corporation (ZBC), the only television channel in the country. Youth.com
programme was selected in this study on the basis that it is a youth-targeted programme which was introduced in 2004, way after the policy had been adopted. It is, presumably, guided by the local content policy; and, thus its influence on Mbare youth will reveal the impact of the policy. The matching cultural trends and views revealed by Mbare youths with the culture identified in Youth.com will be used to prove the television’s influence on youths. The presence of matching global cultural ideas in both youths and Youth.com attests to the prevalence of global cultures on television despite the existence of the local content policy.

1.1 Background of the Study

In Zimbabwe the relationship between media and society is currently problematic hence the controversies surrounding the adoption of the BSA of 2001 in which the local content policy is found. Firstly the media are gaining centrality and as such have the potential to influence the society raising fears by government of losing its hegemonic position. However, due to the fears to breach international freedoms of speech, freedom of choice, democracy and human rights which have engulfed the world, the government has resorted to using the local content controls which many critics are not comfortable with (MISA, 2001 and Hondora, 2002). Some local content policy critics fear that the government might be using the policy to protect its political power rather than serve public interest (Mhando- Makore, 2001 and Phiri, 2006). Secondly, the existing frameworks of regulations and social controls are becoming obsolete in view of the globalisation challenges which have seen alien cultures engulfing local ones (Kamalipour, 2002). Globalisation thus is threatening the survival of local culture/identities. Every society has its unique and queer way of doing things that outsiders might not identify with which is the ‘local’ culture (Kellner, 2007). Television due to globalisation which has opened up borders is bringing in alien cultures which ‘vulnerable’ youths assumingly consume without demur.

Television is assumed to influence Zimbabwean youth culture. It has increasingly turned culture into a commodity, a valued object worthy of preservation and presentation (Ripley, 1999). Therefore it has rendered local youth cultures subject to both
constructive and harmful alteration (Servaes & Rico, 2000). In spite of these alterations, culture is an essential component in defining and revealing how people view themselves or others (Ngugi Wa Thiong’o, 1986). It is part of a social heritage that youth may reshape through the introduction of new positive or negative traits which then forms the heritage of succeeding generations (Horton & Hunt, 1984:52).

Considering the important role of culture this study is interested in establishing the type of ideas dominating television content; thus establish the hegemonic forces behind the existing cultures on Youth.com and subsequently in Mbare youth culture. The threat of foreign cultures dominating local knowledge systems and the assumed vulnerability of youths has driven the Zimbabwean government among other developing countries into a dilemma on how to remain visible in the new global communication order. The government wants to protect the Zimbabwean traditional cultures from extinction due to the dominating Western cultural innuendos yet at the same time require upholding global integration notions which are vital to modern day development (Kamalipour, 2002). Therefore the government is mainly concerned about the incompatible alien cultural innuendos that youths captures from television bearing in mind their current trivial contributions to the overall global media structures and output (Chuma, 2002 and Kachoka, 2007). “Global content is American content” argues Chari (2002:14). In view of this assumption government policy instruments that can evaluate the positive and negative social implications of the communication technologies are appropriate devises that should be upheld by the dominated countries (UNESCO, 2005).

Despite UNESCO’s view, critics such as Phiri (2006) reject the local content policy in Zimbabwe as not a means to vend out western cultural hegemony but a political defensive mechanism. They assert that the government is using the policy as a cover to shut out criticism of its poor internal policies so that it can propagate its political ideologies freely (Manhando-Makore, 2001 and Phiri, 2006). However, Chari (2005) urges that; the controversy surrounding media policy in Zimbabwe is exacerbated by the fact that the society is currently fraught with oppositional and alternative ideologies that seeks to challenge the existing social relations. As a result, it is imperative for this study
to analyze this issue with the aim to reach a valid conclusion that can be useful to both critics and advocates in this debate.

This study acknowledges the importance of local content policy but is suspicious of its purpose and subsequent implications on the audience especially youths. It assumes that media regulation should be used as a means to protect the audience from negative cultural influences, but not as an instrument to protect government interests as argued by Phiri (2006). In an effort to separate audience protection from government manipulation the study will seek for answers from the Mbare community which will be discussed in relationship to other scholars’ views. Three theories embedding the media effects discussions shall be utilized. These include; the cultivation theory, the uses and gratification theory and the theory of hegemony.

In view of these arguments surrounding the local content policy, television influences on culture and domination of local cultures by alien cultures this study has set to achieve the following objectives thus giving answers to the research questions.

1.2 Research Objectives and Questions
The research aims to establish if television informs Zimbabwean youth cultures. It seeks to determine if it has ideological and hegemonic functions; thus establish how it influences youths perceptions on dress styles/codes, music tastes and language. The frequency of television viewing by Mbare youths which will be a determinant of the magnitude of the possible influence will be explored. The study will also assess the cultural trends displayed on Youth.com and the Mbare youth views on similar aspects to determine a relation. This will help to confirm or reject the imitation of television cultures by the youths. The research also aims to establish the impact of the local content policy in reducing alien cultures on Youth.com. This will be achieved by assessing the amount of local content vis-à-vis foreign content on the programme. Lastly, the research will investigate the feasibility of using the local content policy to reduce foreign cultural intrusions vis-à-vis globalisation challenges.
In order to be able to confirm or reject the research hypothesis, that television has an influential role in shaping Mbare youth cultures the study has to give answers to the following questions: “How are the cultural trends displayed in Youth.com aligning with views of Mbare youths?”; “How do Mbare youths perceive the role of Youth.com in shaping their culture?”; “To what extent is the local content policy helping in reducing alien cultural influences on Mbare youths?” and lastly, “To what extent can the local content policy control foreign cultural intrusions vis-à-vis globalisation challenges?”

1.3 A brief Background of the Study area and Youth.com

Mbare is one of the oldest high density suburbs in Harare, Zimbabwe. It has a population of approximately 120,000 people. Gumbo (2006) states that “In the years between its establishment in the 1890s and Zimbabwe’s independence in 1980, the residents of this black township settlement, west of the capital, boosted that it had evolved into the cultural centre of sub-Saharan Africa”. He further contends that today Mbare is a shadow of its former self. Its physical decay is painfully evident to anyone who cares to drive through. However, Chisango (2007:1) posits that; “despite its unsavoury image, we should not forget Mbare was or is still home to some of Zimbabwe’s finest sons and daughters – entertainers, politicians, educationists and businessmen”. Thus Mbare stands out as a model of most Zimbabwean towns and cities which are experiencing almost similar cultural problems due to the prevailing economic, socio-cultural and political problems.
Youth.com is a youth targeted mainly musical television programme. It is broadcasted on ZTV every Saturday at 18H00 and is repeated on Tuesday at 11h00. Youth.com is divided into three segments; 1st segment: Hip-hop segment; 2nd segment: Reflections segment; 3rd segment: infotainment zone.

The Hip-hop music segment is the longest segment in the programme. In this part of the show each week a local urban groove artist or group performs live. After performing the guest artist/s are then interviewed. The reflections segment revisits previous youth targeted programmes or discusses current debates on youth related issues. The third and last segment is known as the infotainment zone. In this segment the presenters interview a person or discusses with a group of youths about various issues affecting youths be it socially, culturally or other. They also read one or two feedback comments from the viewers.

1.4 Definition of other terms
Culture will refer to the way of life for an entire society (Malleus, 2001). For purposes of this study it includes codes of dress, language and music.

Democracy refers to a political system that requires an informed citizenry that is capable of participating effectively in public debate and in the overall political process where they have to make informed decisions

Deregulation refers to process of removing government regulatory controls (Chirume, 2005)

Free press refers to a press that is not restricted or controlled by government regulations especially regarding political or ideological matters

Global culture according to this study refers to a set of other cultures that are not synonymous with local culture
Globalisation- is the process by which the countries around the world become increasingly integrated over time i.e. growth to a global or worldwide scale (Birdsall, 1999)

Glocalisation- refers to the blending of local identities with other cultures (Chari, 2002)

Hegemony- refers to a loosely interrelated set of ruling ideas permeating a society, but in such a way as to make the established order of power and values appear natural, taken for granted and commonsensical (Browning, 2002)

Homogeneity/homogeneous refers to the quality of being similar or comparable in kind or nature

Identity refers to the characteristics of an individual human being or group of people which are most central to that person or group’s self-image and self-understanding (Malleus, 2001)

Ideology refers to a complex concept that involves a set of ideas which produces a partial and selective view of reality (Chad, 2003).

Influence refers to the action or process of producing effects on the actions, behaviour, opinions, etc of television on viewers

Liberalisation refers to loosening of controls over media markets by governments – a contentious term since this also involves new forms of regulation (Chirume, 2005).

Libertarianism - refers a political philosophy maintaining that all persons are the absolute owners of their own lives, and should be free to do whatever they wish with their persons or property, provided they allow others the same liberty (Boaz and Kirby, 2006)

Local content policy/quotas - refer to a section enshrined in the Zimbabwe Broadcasting Services Act Chapter 12.06 enacted in April 2001 which stipulates that every television programme must contain at least 75% local content and material from Africa
Local content according to this study refers to the expression of the locally owned and adapted knowledge of a community – where the community is defined by its location, culture, language, or area of interest (Ballantyne 2002)

Local culture comprises of the original way of life of a people living together

Localization- Taking foreign cultural innuendos and adjusting them before consumption to suit the local cultures.

Mbare is one of the oldest high-density suburbs in Harare, Zimbabwe.

Policy in this study refers to a legal course of action, guiding principle, or procedure considered expedient, prudent, or advantageous by those in authority (Mazango, and Chiumbu. 2000)

Public interest – refers to the general well-being of the public

Regulation- refers to a law, rule, or other order form of control prescribed by authority, especially to regulate conduct (Chirume, 2005)

Re-regulation- refers to when new or additional regulations are enacted after an industry or sector is deregulated (Chari, 2003)

Youths - For purposes of this study youths refer to boys and girls aged between 10 to 14 years old

Youth.com- as the name denote is a youth targeted television musical programme

Youth culture for purposes of this study will refer to youths’ way of life - distinct sets of behaviour and attitudes that differentiate them from a larger culture of which they are a part (Ripley, 1999)
1b) Literature Review

1.1 Introduction

Having now introduced and motivated the topic, review of related literature will be used to establish the agenda around the research problem, delineating key study concerns. It will reveal the opinions and debates by other scholars which underpin this study exploring the extent to which the research problem has been investigated before, at the international, regional and local level. It is hoped that this discussion will help highlight the functions of television and the forces informing it as revealed by other scholars. Thus explore the role/relevance of the local content policy in its effort to shift the type of influences filtering through the local content in light of the onslaught of globalisation.

As a point of departure it is imperative for this discussion to define and understand what the local policy entails according to other scholars. This allows debates which will help achieve desired study objectives to pursue critically.

1.2 Local Content: What is it?

Defining the local content is problematic. Thus, separating ‘local’ and ‘global’ content is a point of contention in many countries where the local content policy has been adopted. The specific elements that can be used to delineate ‘local’ from local content have been queried by a number of scholars (Ballantyne, 2002; Bhattacharjee, 2001; Banda, 2006; Ndlela, 2007). For instance, when a programme is produced in a specified geographic locality in a specific language it simply becomes apparent that it should be local content. The problem associated with this assumption is that though information can be from that locality it does not necessarily have a relation to the people living in that place (Ballantyne, 2002).

Whereas, the localness of a programme produced by a local citizen who can be working abroad or that is produced by a foreigner on local issues, is also likely to be contested (Bhattacharjee, 2001). Another type of content that is equally debatable is that which evolves from global content that is relevant to a given society which is mixed with traditional culture to produce a new culture that suits the local audience; localization of
global content (Kamalipour, 2002; Henighan, 2002; Banda, 2006). It is also known as
glocalisation (Corcoran, 1998).

Apparently the difficulty faced in defining 'local’ content on television is because it is
associated with the continual shift of cultures. It is argued that cultures are renewed,
recreated, defended, and modified often. It is because of these continuous hegemonic
struggles by pressures not at all local which has made this a contemptuous issue
(Gauntlett, 2008). These struggles are also associated with the changing media.
Traditionally, the media was viewed as the mirror of society (Wollstein, 1997). Whereas
today the media has turned the world into a melting pot of different cultures due to
globalisation which transcends boundaries. Consequently, this has rendered the process
of separating the ‘local’ from local content in a programme such as Youth.com an
arduous task. Brants et al (1998:10) concede to this assertion, pointing out that
identifying what can be viewed as local content is indeed very problematic in the
television industry.

This study highlighted various definitions of local content before exploring the
content includes facilitating efficiency, competitiveness and responsiveness to audience
needs of the broadcasting industry, as well as promoting the role of broadcasting services
in developing and reflecting a sense of local identity, character and cultural diversity”
(Manning, 2006:3)

While the Canadian Broadcasting Act provides that for local content to be obtained, the
local broadcasting system should be effectively owned and controlled by locals. This is
essential so as to contribute to the maintenance and enhancement of national identity and
cultural sovereignty (Bhattacharjee, 2001).

 Whereas, at the Windhoek Seminar held in Namibia in May 2001 it was noted that local
content in all broadcasts ensure that the programmes essentially provide culturally
relevant information in local languages that are understood by minorities so as to improve
access (MISA, 2001).
Close to Zimbabwe, *The Independent Communications Authority of South Africa (ICASA)* report states that local television need to reflect and engage the local life experiences, cultures, languages, aspirations and artistic expressions that are distinctly local. ICASA further posits that local content conditions are necessary to help redress the historical imbalances that were visible in the local broadcast system (ICASA, 2000:4).

In Zimbabwe, Professor Moyo, the former Minister of Information and Publicity, while speaking in parliament during the Broadcasting Services Bill deliberations, stated that: “75% local content for local broadcasters’ proposal in the Bill would stimulate Zimbabweans to take advantage of their broadcasting systems for self-expression and self exploration without being displaced by foreign programmes which dominate the broadcasting systems presently”. The minister, further highlighted that “Zimbabweans have a unique national viewpoint, identity and culture which merited and deserved ample space not to mention the need to interact with other regional cultures before they can start talking of the ‘so called’ global village” (The Herald, 2001:7).

However, the local content critics such as Susan Manhando-Makore defines local content as ‘government propaganda’ intended to benefit the maker or the person on whose behalf the propaganda is made (Manhando-Makore, 2001). In the same view it is argued that a ruling class forms and maintains its hegemony in society by creating a cultural and political consensus through the media (Hainsworth, 2000).

In the *Zimbabwe Broadcasting Services Act Chapter 12.06* (2001:49) SIXTH SCHEDULE in Section 11(3) defines local content as programmes produced and broadcasted under the following conditions:

“2. (1) A television broadcasting licensee must ensure that within two years of this Act coming into effect (in the case of a person lawfully providing a broadcasting service immediately before that date) or immediately upon the issue of the licence, or within such period as the Authority may determine, at least seventy-five per centum of its programming content (including repeats) in every week during the following periods-
(a) the performance period, not including prime time; and  
(b) prime time; and  
(c) any period before or after the performance period,  
consists of local television content and material from Africa.  

(2) Where a licensee provides a broadcasting service which has more than one channel, that licensee must ensure that in each and every week of the year, at least thirty per centum of the programming on each channel during the performance period, and during prime time, consists of local television content. This clause is not yet in use since Zimbabwe only has one television station.  

(3) In complying with its obligations in terms of paragraphs (1) and (2) a licensee must ensure that at least-  
(a) seventy per centum of drama programming consists of Zimbabwean drama;  
(b) eighty per centum of current affairs programming consists of Zimbabwean current affairs;  
(c) seventy per centum of social documentary programming consists of Zimbabwean social documentary programming;  
(d) seventy per centum of informal knowledge-building programming consists of Zimbabwean informal knowledge building programming;  
(e) eighty per centum of educational programming consists of Zimbabwean educational programming;  
(f) eighty per centum of children’s programming consists of Zimbabwean educational programming” (BSA, 2001:49)  

In spite of the Zimbabwe local content conditions outlined above, the policy did not specify what ‘Zimbabwean’ programming mean taking from the earlier arguments on the definitions of ‘local’ content. Thus the BSA of 2001 is not clear on what it entails by local content. It also did not highlight any issues concerning the quotas of music and language which are important aspects of culture and central to this study.
1.3 Paradoxes and Controversies surrounding the Local Content Policy

National broadcasting policy making process is still a challenge world wide particularly in Zimbabwe given the existing mostly unstable economic, political and social context. Questions of the feasibility and relevance of controlling western cultural intrusions using policy vis-à-vis the discourse of globalisation are controversial issues. It is urged that “there can be valid disagreements as to what is the "right" policy in a given sector, in a given situation, at a specific epoch but valid consensus rarely exist if it does at all” (Agarwal and Somanathan, 2005:1). Therefore the success of media policy is often the result of trial and error (Ibid). Disagreements, are common and unavoidable (Agarwal and Somanathan, 2005). Given this assumption, the study will present arguments, opinions and frustrations concerning the broadcasting local content policy and its assumed implications on both the media and audience focusing on youths where it is possible.

McQuail (1992) asserts that even though many scholars do not see eye to eye on the issue of using local content quotas, the debate is basically on the processes and parameters set for such rules. Those in power do not reflect the experience of all social classes, but limit discussion and debate to prevent the forming of alternative social explanations. Therefore, disagreements develop where local content quotas are unrealistically high and diversity is lost (Bhattacharjee, 2001). In such a situation local content rules do not promote diversity but restrict on freedom of expression and that’s why in Zimbabwe for instance there is a lot of resistance of the local content policy unlike in others (Ibid)

Generally, it should be noted that: “Broadcasting has aptly been described as an activity in a state of continuous crisis. The wider field of communication may similarly be characterized in one word: confusion” (Ploman in Teheranian et al, 1977:51). Television is contested because it is a very powerful instrument which is used by those in power culturally/politically to dominate the people. “--thus whoever controls it has a very powerful instrument in his hand for he can channelize the very thoughts of people” (Orwell, 1986:5). Gerbner, the proponent of the cultivation theory, sees television as an important tool which can dominate a people’s ‘symbolic environment’ (Chandler, 1995).
In Zimbabwe, a number of studies on media regulation and the global media have been carried out by many scholars such as Mazango (2005), Ndlela (2005), Mazango and Chiumbu (2000), Mano (2005), Hondora (2002), Chari (2005 and Manhando-Makore (2001) but according to the researcher’s library search, no one discussed this research problem precisely. It is argued by Chirume (2005) that the lack of research on the influence of local content on the viewers might be attributed to the fact that the BSA of 2001 is still fairly new. Mano (2005), however, attributed the lack of research to the political context in which the researchers are operating, which he referred to as politically polarised. It is either one is for the policy or against. No one is found in between thus seeking to establish both the weaknesses and the strengths. Teheranian et al (1977:73) posit that: “context plays a major role in determining the type of policies that are needed in a specific nation at a given time.” Issues such as the economic, political and social factors must be considered before a media policy is passed. However, Manhando-Makore (2001) maintains that the disillusionment by media researchers in the country is a result of an increase in resistance against the policies that are infringing their fundamental rights.

In spite of the lack of research on the impact of the local content policy on television viewers it is argued that: “TV is a powerful instrument that can build or destroy a people’s culture due to its conversational nature. It also plays a role in daily lives of men and women in the way they perceive, and conceive themselves and in the way they conduct their own lives” Aldana (2004:1). However, Chamisa quoted in Phiri (2006) argues that media regulations are a form of oppression of the media (Phiri, 2006:1). He further alleges that the Zimbabwean government’s mission in passing the local content policy which is a political gimmick was to try and shutout opposing views. The media environment is only free when it is not controlled by local content policies but when it is guided by personal principles and ethics of the media profession it is stated (Ibid). These arguments are in line with the theory of hegemony which states that power is exercised not through force but through dominant worldview or ideology (Kemp, 2007). Thus it is
argued that: “hegemony is not only a result of consensus but confusion, fragmentation, inconsistencies in belief systems” (Gauntlett, 2008:4)

In support of the above view, a number of the non-governmental organisations and other unions such as the labour movement: the Zimbabwe Congress of Trade Unions (ZCTU), the Public Service Association (PSA), Zimbabwe Teachers Association (ZTA), the National Constitutional Assembly (NCA), a human rights NGO, Amani Trust, the Community Working Group on Health, the Zimbabwe National Students Union (ZNSU) and the Media Monitoring project all described the BSA of (2001) as "draconian". They argue that the Act is a recipe for continued state-control of radio and television, leading to the silencing, not the liberation or amplifying, of the many unheard voices in society (MISA, 2001). "It's the most draconian legislation I have ever seen in any broadcasting system," agrees Andrew Moyse, director of the Media Monitoring Project (Ibid:1).

Marx (1975) and his contemporaries have remained the key proponents of the libertarian theory. Although the Marxists acknowledge the role of free press, they remain suspicious as to the competence of the operations of the market upon which this theory is based (Chirume, 2005). Basically, Marxists have advanced a number of choices concerning liberalisation upon which the free press is grounded. They contend that a nation may play to the dictates of liberalisation and open up its information and communication sector by adopting deregulatory strategies, but risk becoming simply a cultural dumping ground for the West. They also argue that a nation may consent to the logic of a partnership with external forces, but do it in a creative manner that at least allows the host country to be a partner in their own affiliation. The Marxists further argue that this kind of arrangement gives ‘a sense’ of anticipation of control, of partnership and of equality as it hopes to get satisfaction i.e. if the host can feel that they are ‘really’ partners. The Marxist thinkers also posit that in spite of these options, the liberal view of globalisation stimulates local resistances (Chirume, 2005; Monshipouri, 2005).

Manhando-Makore (2001) maintains that laws have the effect of oppressing the media and subsequently undermining the information received by the people. She further argues
that “a broadcaster who is controlled by the government is regarded as nothing but its mouthpiece and can never become a respected source of information” (Manhando-Makore, 2001:17).

Ngugi Wa Thiongo (1986) admits to the damaging influence of global content through television and other media. He wrote that: “the biggest weapon wielded and actually daily unleashed by imperialism against collective defiance [of the oppressed and exploited] is the cultural bomb. The effect of the cultural bomb is to annihilate a people’s belief in their names, in their languages, in their environment, in their heritage of struggle, in their capacities and ultimately in themselves” (Schiller, 1989:134).

However, a research by Mizrach suggests that even though Western content contain messages that ‘encode’ and perhaps even assert the superiority of Western beliefs and values, non-Western cultures do not simply accept the values offered by these programmes as a substitute for their own. They will just view it as entertainment (Mizrach, 1998).

In spite of all the raging debate, media regulation has been fundamental to the academic exploration of the modern mass media scholars in Zimbabwe as well as outside. McQuail et al (2005) are some of the distinguished international exponents who appears inclined to the argument of media regulation as revealed by this study. They assert that “the challenge of media regulation is not that policies are wrong but the real problem is reinventing effective regulations considering the power of new media technologies” (McQuail et al, 2005:343). They further posit that controls help channel media professional creativity towards making programmes that are beneficial to the viewers and the nation.

Despite the scepticism and controversies associated with the local content debate, the absence of local content controls has been blamed for eroding local cultures (Bhattacharjee, 2001). It is argued that without local content controls, alien content most notably America’s popular cultures, can easily displace local content. This is a threat not only to developing countries and democracies in transition, such as Zimbabwe or
countries in Eastern Europe, but also to established democracies which have relatively
developed broadcasting and production capacity, such as Canada, France and Australia
(Bhattacharjee, 2001).

Thus, the question is not whether a country must regulate or not regulate its television
content. But is how? Indeed it evident that the wind of globalisation is turning upside
down the global trends (Beerkens, 2006). Globalisation is blamed to have destroyed
physical, socio-cultural and political boundaries of different nations which governments
including Zimbabwe are striving to protect using ‘the local content policy’.

1.4 Globalisation and Youth Culture: The challenges

Globalisation which has become a 'buzz word' in recent decades is a very important
concept to this study (Banda, 2006). It contextualises this discussion into the modern
epoch where boundaries are no longer an issue of concern to most communication
technologies such as television and internet among others. This study seeks to assess the
impact of the local content policy on Youth.com structure and content. Youth.com will in
turn be used as a case to evaluate the policy’s influence in shaping Mbare youth culture.
In view of research problem, the study cannot be a true reflection of the problem on the
ground if it overlooks the notion of globalisation as observed by Banda (2006).

In modern communication, television has been a contested media which has rendered
countries borderless (Manhando- Makore 2001). The notion of globalisation thus, has
resulted in states failing to control the penetration of foreign content onto the local
television. The governments have lost hegemonic control. They are failing to control their
people’s thoughts, views and ideas on issues of dress codes, music tastes and language
among other elements of culture. In light of this panic to lose their positions to foreign
states, countries have adopted various local content controls. This is the point of
controversy in this study (Tomlison, 1991, Bhattacharjee, 2001).

As a point of departure, the study develops from Friedman (2000:2)’s contention that:
"With globalisation, everyone is connected and everyone is empowered". Indeed it is
argued that the spread of globalisation will undoubtedly bring changes to the whole world (Kema, 2005). Change does not mean the eradication of other traditional ideals because it does not make sense to talk of the whole world becoming a monoculture (Bhattacharjee, 2001). Before this argument can be developed further, it is of paramount importance for this study to first define globalisation.

Giddens (1990:64) defines globalisation as ‘the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa’ (Curran and Gurevitch, 1991:118). Miano (2003) defines globalisation as the gradual illusion of the weakening of state powers. It also represents how individual life can be transformed by global forces. Individual lives become affected not just by their local communities, but by economic, political, and cultural processes or forces that operate worldwide. Globalisation can also be referred to as the growing mobility across frontiers – mobility of goods and commodities, mobility of information and communication and mobility of people (Sanghera, 2002). It also be viewed as; “all those processes by which people of the world are incorporated into a single society, global society” (Albrow, 1990:9).

However, some neo-Marxists view globalisation as a process where the feeling of belonging is no longer connected to a specific nation. They argue that under globalisation people’s sense of belonging is to one single global society. Globalisation is also interlinked with localisation defined earlier, although scholars agree that globalisation and localisation joined together can be referred to as glocalisation. There still remains a lot of uncertainty and discussion around the question on how these two concepts are linked hence this study will not dwell much on it (Servaes and Lie, 2000:3; Chirume, 2005).

In this controversial process of globalisation, television is viewed as the transporter of cultural messages (Fiske, 1989). It is further argued that television is a crucial part of the social dynamics by which social structure maintains itself in a constant process of production and reproduction (Ibid). Meanings and interpretations of various cultural
aspects therefore becomes part and parcel of this social structure (Fiske, 1989:23). In light of this, people are living in a globalised world, where expectations pertaining to the media are ever changing. As viewers they expect the media to cater for their needs by providing them with information that is relevant, up to date and as accurate as is possible. However, there are two sides to this demand. Though they might expect the above-mentioned, the media can also do more. It has the ability to shape people’s opinions and perceptions on most topics (Keyes, 2000).

The global nature of communication has challenged traditional beliefs in a defined market or audience. This is because advancements in communication technology have made the communicative world into almost like a single community (Manhando-Makore, 2001). This has rendered Western Cultural forms to become the dominant and universal, desired by many in the developing states. “Being like the West is also elided with being modern. – It is assumed that the media is central and has an overwhelming importance in the process of cultural domination” Rothkop (1997:1).

Smith (1980) argues that: “the Third World has accused the West of cultural domination through –the unstilted flow of its cultural products across the world” (Brown-Syed, 1993:1). The audiences in both producing and consuming states receive a biased picture of the world (Ibid). Downing et al (1990) argue that information imbalance is brought by the attractively packaged global content leading to the cultural integration of the peripheral countries.

Albrow (1990:9) states that: “global media influences are long in the making and impact on different; locations, countries, and individuals in a highly uneven manner”. It is further argued that “imported cultural programming encourages consumerism and individualism--. Internal gaps develop as the urban elites become part of the international economy while rural poor get left behind” (Downing et al, 1990:227).

In the same view, Goonasakera posits that due to globalisation; a different morality will emerge dividing the people. “The question is what kind of a morality this will be? Will it
support values as openness, freedom and tolerance that are solely needed for civil life in any human community? Or will it bring about a hegemony that will be a threat to smaller communities and their cultures” asked Goonasakera (1996:2)?

Hegemony is defined as the ‘relations of domination’ (Thompson, 1990). “In human situations, one group might willingly subordinate itself to another when the arrangement produces material benefits, political stability, and cultural coherence” states Browning (2002:1). Hegemony as such is an on going process that can be readjusted and renegotiated constantly to suit the demands of that day in time (Gauntlett, 2008). Gramsci suggests that in this process of domination “subordinated groups accept the ideas, values and leadership of the dominant group not because they are physically or mentally induced to do so, nor because they are ideologically indoctrinated, but because they have reason of their own” (Strinati, 1995: 166)

In view of the hegemonic power divisions in a global society, Hall (1973) argues that the dominant group monitors television which is viewed as a hegemonic tool in an effort to protect both its position and to a lesser extent its people from a possible cultural discord (Varan, 1998). Misinterpreted television messages are assumed to disturb the social order. It is argued that: “when encoders and decoders share interpersonal rules, the amount of misunderstanding may be minimized. In cross-cultural settings, however where such rules are often not shared, there is much greater potential for variance in interpretation” (Varan, 1998:67). However, Sparkes also quoted in Varan (1998:68) asserts that; “perhaps the more foreign television diverges from indigenous cultures, the greater the potential for negative impact. But the greater the divergence the greater the selective non exposure; and therefore the less the cultural impact.” Mohamed (1998) posits that by bringing cultures together through globalisation you are weakening them. He further states that; “An inherent paradox in the phenomenon of globalisation is that it is as likely to lead to marginalization as to integration” Mohamed (1998:2). Nowhere is the issue of marginalization more evident than in the field of culture (Ibid).
However, Hersh (1998) argues that globalisation of youth culture on television is not all bad. There is an enormous amount of creativity in film, music and fashion and young people have great deal to teach their elders about friendship (Keyes, 2000:2). In the same view, McQuail further states that the global media may help in the process of cultural growth, diffusion, invention and creativity. It can be useful and does not just undermine existing culture (McQuail, 2005). It is also argued that “Culture in all its forms – as consumer aspirations, pop or rock music, religious, moral and ethical values or the political ideologies of democracy and socialism has become the most recent and perhaps most potent addition to globalisation” (Cohen & Kennedy, 2000:34).

Contrary, Hall quoted in Kamalipour (2002:224) posits that national identities decline and local identities are strengthened. Through resistance to globalisation, new identities of hybridity also take place of the old national identities. Thus, “the ‘authenticity’ of a culture is damaged and undermined in its contact with Western culture industries and its adoption of genres foreign to domestic cultural tradition” (Curran & Gurevitch, 1991:128).

Globalisation has enabled youth culture to become a global phenomenon, mass media are especially influential in socializing young people to particular aspirations, values and attitudes, often in contradiction to the traditions of their culture (Lyons and Tilling, 2003). However, despite bringing in global cultures to youth which contradict local ones, watching television has its bright side; it also signifies inclusion and access to knowledge in an increasingly interconnected world (Lyons and Tilling, 2003).

To conclude on the controversies surrounding the use of local content policy to protect youths from the effects of globalisation, Downing et al (1990) assert that local content policies are essential. They reached this conclusion in view of the belief that: “a nation needs cultural independence to develop its own language forms of musical expression, literature, theatre, educational system, suitable technologies. What it chooses to preserve from its cultural heritage” (Downing et al, 1990:63). They argue that global cultural
influences if not controlled can displace and frustrate any effort to preserve the above (Ibid).

“Globalisation can’t continue living with it but can’t live without it” (Lyons and Tilling, 2003:3). Hersh (1998) argues that global youth culture on television is not all bad. “There is an enormous amount of creativity in film, music and fashion and young people have great deal to teach their elders about friendship” (Keyes 2000:1). Whereas Chari et al (2003) maintains that globalisation is eroding local cultures replacing them with the incompatible western cultures.

1.5 Local Content Policy Role in Shaping Youth Culture

The widespread phenomenon of globalisation offers new challenges, problems and possibilities for the media. It is argued that globalisation means risks and benefits at the same time (Quarmyne et al, 2000). However, states are worried about its suspected negative impact especially on youths. As such they have opted to adopt protective legislation such as the local content policy on television broadcasting. The following discussion seeks to find out if local content controlled television programmes can facilitate the learning of local cultures. This difficult task is going to be achieved by assessing available literature for evidence if television really influence youths. The discussion will also establish if music is influential to youths. It is argued that music is an important aspect of youth culture which influences every facet of their culture (Kachoka, 2007). Music is vital in this study in view of the fact that Youth.com is mainly a musical programme.

“Content does not flow of its own accord, it needs owners or originators with the motivation to create, adapt or exchange it. As well as vision, these pioneers need to have the creative, technical and people skills to transform an idea into something that can be disseminated or exchanged” (Ballantyne, 2002:1).

1.5.1 Does television influence youths?

Television is viewed as an instrument of communication which important in youth culture development (Mizrach, 1998). It is argued that the controversy surrounding
television stems from the fact that; “The television camera and microphones do not record reality, but encode it: the encoding produces a sense of reality that is ideological. What is re-presented, then is not reality but ideology, and the affectivity of this ideology is enhanced by the iconicity of television by which the medium purports to situate its truth claim in the objectivity of the real, thus disguise the fact that any ‘truth’ that it produces is that of ideology, not reality” (Curran & Gurevitch, 1991:56). It is further argued that most of what people know, or think they know, they have never personally experienced it (Chari 2005). Their world is erected by the stories they hear, see and tell. These stories form the bedrock of their cultural environment i.e. how they think and conduct their affairs (Ibid). “Television plays a significant role in this process hence the importance of who should determine what should shape people’s perception and how” (Chari, 2005:9).

Many scholars who include, Platt (1983), Orwell (1986) and Hechtman (2003) are of the view that television has authority over young people’s decisions. They assert that youths just accept what the television tells them without demur. Keyes (2000) raised fears about the negative influences that the media have on youth culture. “Youths are particularly vulnerable to outside influence from their television sets because their values and ideas have not yet fully developed” (Keyes, 2000:1). Thus, they are prone to alteration by any slightest.

Teens allow themselves to follow along the trends set by the television set because of their quest for self-affirmation and discovery. This is the reason style is directed towards adolescents for their vulnerability and desire to, "fit in" claims Hechtman (2003). It is further argued that youths are vulnerable due to the confusion inherent in socialization processes in society and the media programmes (Ibid). McQuail & Windahl (1993) also concede to the power of television to influence young people. They argue that TV viewing gradually leads to the adoption of beliefs about the nature of social world which confirm the stereotyped, distorted and very selective view of reality, as portrayed in a systematic way in television programmes. They further contend that ‘television viewing
is a ritual, almost like religion except that it is attended more often’ (McQuail and Windahl, 1993:100).

However, Kamalipour (2002) asserts that the television set has widened and speeded up the process of contact and influence. “This has created the possibility for direct efforts to influence the thought and opinions of the people within and across nations, or what has come to be considered public opinion” (Kamalipour, 2002:123). In the same view, Angelo (2007) posits that young people learn much about what to expect and how to behave, from the mass media. Traditional cultures are being eroded by television global cultures concede O’Regan (1998). Just as the term ‘abrasion’ is used to refer to erosion caused by friction between a physical terrain and an agent or material carried by that agent, the construct can be applied to explore the potential for media systems. The media act as cultural abrasive agents, reflecting a threat of cultural domination by a system of values which is perceived to contrast with local cultural terrains (O’Regan, 1998). It is further emphasized by Curran & Gurevitch (1991:188) that: ‘television’s participation in events further blurs the line between ‘social reality’ and ‘media reality’. It goes to the heart of the role of the media as ‘definers of social reality’, and beyond.”

Furthermore McQuail (2005:31) posits that “Because of the assumed inseparability of culture and communication, many critical scholars argue that communication reinforces hegemonic values and priorities in society. The hegemonic process is assumed to be subtle and seductive, such that most audience members do not resist the values embedded in messages and in fact they actively accept them” (McQuail, 2005:31). In the same light, Ngugi Wa Thiongo (1986) views the media as involuntary instruments of cultural domination that have a much broader and deeper influence, more than manipulation. Chirume (2005:35) posits that “the media have the power to shape our responses to our identity, and reflect human interaction with one another in the very struggle to create our real space and to control it.”

Besides being influenced by the characters on television, youths are also prone to influences by the presenters of the programmes (Noor, 1996). However, Edwin Diamond
resists the argument that television is a re-shaper of youth culture and society. He argues that: “Television is play and is treated as such by audiences, who recognize it as a limited channel for the transmission of information” (Alexander and Hanso 1983:2). In agreement Barwise & Chrenberg (1982) claims that; “despite watching so much TV, people tend to decry what is on it as ‘cheap entertainment’ ---” (Noor 1996:1).

Contrary, to previous arguments, McQuail (2005) argues that television helps in the process cultural growth, diffusion, invention and creativity, and does not undermine existing cultures (McQuail 2005:257). Audiences choose what influences them from the media based on individual social and psychological requirements. They take in the content that helps them fulfill their needs or satisfy their interests (Mudzengi et al, 2003).

In agreement with the positive influence of television on youths Fiske (1989) argues that TV as culture is a crucial part of the social dynamics by which social structure maintains itself in a constant process of production and reproduction. Since culture is not statistic, change is bound to happen.

In Zimbabwe, Urban groove music which is a new genre of music has taken over the local youth culture (Kachoka, 2007). Critics query its roots and grounding as American while others sing praise of it as a local initiative by youths hence the debate rages on. It is essential for this study to establish if music really has a role in shaping Mbare youth culture in view of the fact that Youth.com is an urban groove music based programme.

1.5.2 The role of music in shaping youth culture

Throughout the last twenty-five years, a new form of expression by youths has continued to evolve despite the efforts by authorities to minimize its influence on young people through the adoption and enforcement of the local content policy. “Hip-Hop, once limited to urban music and dance has become a widespread form of communication exhibited and enjoyed by young people throughout the world” (Bombay, 2000:1). This genre of music is no longer limited to rap music and break dancing but now represents a new global musical culture that has influences on everything from fashion and style to mass
media marketing and even advertising. Today Hip-Hop is for many a way of life, a culture that touches every aspect of youths culture globally (Ibid).

Indeed, music is an important part of any human being’s culture. “The full fruit on our potential for humanness can never be attained unless we grow and develop within a rich musical environment. Music is simply innate; humans cannot escape the formation of aesthetic constructs. Music is a need for expression and communication” (Chuma, 2002:1). It is also argued that though music is an essential element of humanity it defies controls, as does every other aspect of hip-hop culture. It is a challenge to the status quo (Ibid). Music is a form of information that has the ability to influence people’s way of life (Narang, 1999). Kachoka concedes to this assertion. He states that; “Urban groove is moving from being a musical genre to being a way of life for the youth as it now has its on language and type of dressing. As some of the urban groove artistes are also venturing into related fields like fashion and designing, acting and urban inspired art” (Kachoka 2007:14).

Musavengana (2006) attacks urban groove music as foreign content. “Singing foreign music in Shona does not make it local. The fact that it is Zimbabweans singing the music still does not make it local” (Musavengana, 2006:1). In the same view it is argued that: “In style this music resembles American Hip-hop, Rn’B, Soul and other international musical genres.—This ‘imitation of the West music has resulted in Urban Groove being unpopular with older listeners and artistes who accuse the younger generation of shunning their culture, music and identity” concede Kachoka (2007:17).

Thomas Mapfumo (a popular Zimbabwean singer in the USA) stated that urban groove music is distorting local culture (The Zimbabwean, 2005). Mapfumo criticised hip hop music in Zimbabwe: “I don’t want to hear Zimbabweans doing hip-hop. That is not their culture— Rap is not Zimbabwean and so it is not true music” (The Zimbabwean, 2005:6). The younger generation are accused of shunning their cultural music and identity opting for Urban Groove which originates from the America (Kachoka, 2007).
While the cultural significance of music has received little attention, its relationship to social and political events has been recognized and occasionally celebrated or feared (May, 2007). Since the rise of youth based media, mass mediated pop music has been linked to youthful idealism and political concern, to supposed condemnation, drug taking and violence and other social attitudes (McQuail, 2005:37). It is argued that the condemnation youth musical genres have received from adults incites youths to hold on to this ‘fledgling culture’ (Bombay, 2000). Illegitimate they are seems to be infuriating them. Thus, youths feel even more compelled to further immerse themselves in this newly developing culture (Ibid). Thus television has enormous cultivating power in line with the cultivation theory (Chandler, 1995). In light of this, is the local content policy relevant?

1.6 Is the local content policy relevant?

Broadcasting policy-making in Zimbabwe continues to be locally driven, though generally guided by historical legacies and domestic political factors (Ndlela, 2007). Contrary to claims by some globalisation theorists that the states are becoming less important in a globalised world, the Southern African nation remains the centre of policy formulation in Africa (Ibid). Zimbabwe has since adopted the adaptive local content policy in responses to global and domestic pressures (Ndlela, 2007). There is great need for local content taking into consideration the intense competition it faces from global content. It is argued that: “the powers that ‘push’ global or just non-local content are often much stronger than those ‘pushing’ local content” (Ballantyne, 2002:2).

Keyes (2000) is of the view that media policies are necessary. This arises from the assumption that the media has become a trusted source of ideas by young people. It is further argued that: “the current generation has erected obstacles in front of the next generations. This is now making the process of growing up much more difficult than it need be. We have bequeathed them a huge national debt, an uncertain economic future, a global environmental catastrophe, a corrupt political system, leaders whose lack of integrity invites cynicism, messed up families, and too often, churches that are out of touch with their lives. And we have left them to their peers and the media to figure
“everything out” asserts Keyes (2000:1). Regulating the media is necessary since it allows the government to play a role in helping young people grow up in healthy environments (Ibid).

However, Phiri (2006) rejects media policies. Phiri asserts that the slogan of or of some special interest within it. He further argues that the local content policy is therefore irrelevant to the people except for the benefits of those in power.

Brants et al (1998) maintains Keyes argument that there is need for governments to control broadcasting content using quotas. They identified reasons which they think justify the use of quotas by governments. They claim that; “Whatever their intentions, governments seek to regulate the media firstly because they are anxious to ensure the media do not propagate messages or values they consider not conducive to the public good. - - Equally, of course, this concern just might extend to material the state considers unconducive to its own well-being, and no regime, however liberal, has been utterly selfless in this regard” (Brants et al, 1998:9).

Hetchman (2003) also argues that media regulations are necessary pointing out that it fosters fair and effective competition; promote high quality broadcasting from a diverse range of sources. Mazango & Chiumbu (2000) opting to follow the Marxist capitalist dominance perspective, they contend that the local content policies are a necessity if a government wishes to protect its citizenry from capitalist ideologies and also to preserve the local culture. They further argue that: “The protection viewpoint emphasizes the assumed limitations of the media and the necessity to enact policies, laws, and regulations that will make media serve the public rather than for it to pander to cheap commercial whims—laws to do with media content and conduct normally have a particular focus on cultural preservation and consumer protection requirements” (Mazango & Chiumbu, 2000:19).

In agreement, the MacBride Report (1980) identifies the importance of safeguarding one’s culture. It states that: “Promoting conditions for the preservation of the cultural
identity of every society is necessary to enable it to enjoy a harmonious and creative inter-relationship with other cultures. It is equally necessary, to modify situations in many developed and developing countries which suffer from cultural dominance” (UNICEF, 2004:2).

Mano (2005) is sceptical of protectionist views above arguing that the Zimbabwean media are increasingly becoming antidemocratic forces hiding behind this issue. Instead Mano believes that one is justified to blame the political and economic situation for all the professional problems that are continuously bedevilling this profession in Zimbabwe (Mano, 2005).

Commenting on the Zimbabwe local content policy and urban groove music, Kachoka (2007) said that the 75 percent local content policy is relevant. Kachoka argues that considering the attention it has brought to urban groove artistes who are mainly the underprivileged youths who were desperate for media publicity for their new genre of music. The policy has also helped the young people to showcase their talent to the corporate world boosting their chances of gaining financial support. Kachoka believes that the local content policy serves the interests of youths- urban groove artistes. Thus it is ‘a very necessary legislation’ towards the economic development of youths (Kachoka, 2007:14).

In support of the *BSA of 2001*, Chivaura (2000) asserts that local content policy attaches more emphasis on the African value systems. As a result, it is viewed as a central tool of Africa’s development process (Chivaura, 2000). On the same note, Thompson says that the reasons for the ‘local content’ policies are not hard to find. It is argued that: “The production and consumption of cultural representations affects the construction of identities-national, ethnic, religious, familial, and gender. Modern societies are increasingly pluralistic and multicultural, composed of groups holding very different cultural meanings, values and tastes” (Thompson, 1992). Thus, the local content is a prerequisite to safeguard elements of the local culture from extinction (Ibid). In view of this argument, the Zimbabwe national youth policy maintains that: “there is a clear

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recognition that youths are a vulnerable group that needs protection by government and other supporting agencies and their own communities, hence policies are a must” (Manyika, 2000:11).

Underlining the relevance of the local content policy, Thompson (1992:43) states that, “the local content policy is a double-edged tool of social control”. On one hand, it may give certain media outfit privileged status because of what they represent and the social functions they are believed to serve consistent with the requirements of the ‘national story’. On the other hand, it is argued that it might take retributive actions against those that are regarded as a threat to the nation and its integrity as unworthy of support and therefore does not deserve to exist.

I will conclude my literature review with a synopsis of Ngugi Wa Thiongo’s words in his book Decolonizing the mind (1986). He argues that people’s capacity to confront the world creatively is dependent on how the images they are exposed to correspond or not with their reality and how they distort or clarify the reality. He states: “But the biggest weapon wielded and actually daily unleashed by media against that collective defiance is the cultural bomb.—It makes them see their past as one wasteland of non-achievement and it makes them want to distance themselves.--It makes them want to identify with that which is decadent and reactionary. --culture is thus mediating between me and my self; between my own self and other selves; between me and nature.” Without communication there is no culture to talk about it is argued (Ngugi Wa Thiongo, 1986:3-9).

This section reviewed the literature on local content and its influence on youth culture. It established that, whilst media regulation in Zimbabwe has received relatively extensive coverage in research, there is still very little in terms of literature concerning local content and youth culture. It is also hoped that this methodical exploration concerning the local content policy and its impact on youth culture formation vis-à-vis globalisation will inform future efforts towards desirable media policy adjustments.
1c) Concluding Remarks

1.1 Summary of Issues Discussed in the Chapter

This chapter has defined the research problem. It has laid down the foundation for this study which is premised on the assumption that television has an influential role in shaping Mbare youth cultures. This chapter also outlined the study objectives and research questions driving this study.

Related literature revealed that television has ideological and hegemonic power to influence viewers, youth in particular, due to their assumed vulnerability to its influence. Youths according to various scholars in the literature review trust television for advice on issues related to dress codes, music tastes and language. It has also been revealed by other scholars that the local content policy did not clearly define what it entails by local content. The policy also did not mention specific music and language controls on television programming it was established.

This chapter also presented the theoretical framework of this study which consists of three theories; the cultivation theory, the uses and gratification theory and the theory of hegemony. The cultivation theory assumes a passive and gullible viewer, while the uses and gratification sees an active viewer. The hegemonic theory is mainly concerned about the power struggles among those who control the messages which the receiver eventually receives.

On the whole, the chapter has clearly identified the gaps which this study seeks to fill.

1.2 Organisation of the Study

The research has 8 Chapters. Chapter 1 provided a general background to the study. This included among other issues, core argument of the study, the questions informing the research and the related literature relevant to the scope of this study. Chapter 2 presented the theoretical framework of this study that guides the research. Chapter 3 will provide the overall research plan and explain in detail the instruments used to collect data. In particular, this chapter outlines and explains the research methodology, epistemology and
the sampling methods to be employed in this study. Chapter 4 will provide the background of the local content policy in Zimbabwe. This chapter will delineate the history of the country which has implications on the media policies of the day as urged by Frederikse (1990). Chapter 5 will outline the impact of globalisation on the media, television in particular and Zimbabwean society. Therefore this chapter seeks to explore how globalisation has impacted on local cultures in the media and the community at large regardless of the local content policy, with a special focus on youths. The manifestations of globalisation will be discussed. These will help reveal some observable implications of globalisation on the local cultures. Chapter 6 discusses the local content policy in Zimbabwe and the concept of hegemony. The media has always been used by those who have power be it political or economic to propagate desired agendas. This has lead to the current controversies about the roles of the local content policy by many media policy critics (Manhando-Makore, 2001; Hondora, 2002; MISA, 2001; Phiri, 2006). Therefore this chapter will provide a platform for this study to establish the extent to which the Zimbabwean government and other holders of power are manipulating the prevailing legislation, the controversies and the power struggles therefore obtaining. Chapter 7 outlined and discussed the research findings. Chapter 8 then presented the conclusion of the study.
Chapter 2

Theoretical Framework

2.1 Introduction

The thesis advanced in this study is that television due to its ideological and hegemonic functions has an influential role in shaping youth cultures in Zimbabwe. Views and opinions of youths on dress codes, musical tastes and language are assumed to be dominated by television expressions of reality. Thus youths imitate the cultures they see on television rendering them susceptible to influences foreign or local; good or bad. The theories that underline this study include the cultivation theory, the uses and gratification theory and the theory of hegemony. These theories establish a vantage point, a perspective, a set of lenses through which the study seeks for answers to the study questions.

In this study, however, two of the theories which have been utilized, the cultivation theory and the used and gratification theory, have different vantage points and outcomes. Their combined use was meant for comparative purposes in the designing and analysis of the research questions and findings. The distinction between the two theories can be summarized as follows: while the cultivation theory is of the view that media images influences the perceptions, opinions, and world-view of the youth, the uses and gratification theory portray viewers as active agents who selects what to believe from the media in terms of their socio-economic background, culture, gender, class, age, educational level, etc. Nevertheless, the main findings of this study revealed that the views of the majority of the members of the Mbare community can be better explained through the use of the cultivation theory in combination with the insights of the theory of hegemony. The hegemonic approach allowed this study to explore the assumptions by the local content policy critics who believe that the government is manipulating its position of poor to propagate self fulfilling agendas. Thus, the government is alleged to be using local media, television in particular to indoctrinate the audience in a way that makes them susceptible to its whims. Hence, insights of the theory of hegemony were utilised.
Inglis (1990) views a theoretical framework as a collection of interrelated concepts which guides the research and helps determine what things to consider in the study and how. In the same view, it is argued that problems cannot be fully articulated except within a certain theoretical framework; no study can be investigated from all perspectives simultaneously (Borgatti, 1999).

This study is essentially premised in the media effects paradigm. The question persistently asked in this type of research on mass communication, and perhaps least understood, has to do with the effects and social influence of television (Biagi, 1999). Since this study is concerned with the local content policy impact on television and subsequently on youth culture these theories are appropriate. The study will discuss factors that influenced the development of the cultivation theory and the uses and gratification theory and the hegemonic theory.

According to McQuail (1987), the development of thinking about media effects can be assumed to have been a ‘natural process’ since it was apparently influenced by natural factors such as time, place and influenced by several environmental factors. McQuail divided the history of media into three stages in search of an understanding of the reasons why researchers decided to study the media. In the first Phase, which extends from the turn of century up to 1930s; the media were viewed as holding considerable power to shape opinion and belief, change habits of life, actively mould behaviour and impose political systems even against resistance (Bauer and Bauer, 1960). Views were not based on empirical, social science research or investigation but on enormous popularity of the media. These views were shared and reinforced by advertisers and propagandists during the First World War (McQuail, 1987). The myth of media power was strong and occasionally uncritical and naïve. During this first phase the major theories developed includes the Hypodermic needle/ Magic bullet theory. The Magic bullet or Hypodermic needle theory came into existence as an outcome of First World War media propaganda efforts. It advanced the view that the mass media have a powerful influence on the mass audience and could easily alter or control people’s behaviour (Suresh, 2003).
The second phase put to rest powerful media theories mentioned above. This stage dates back from the late 1930s to the 1960s. It questioned the all powerful media perspectives and mainly concentrated on the possibilities of using media for planned persuasion or information. The media at this stage was now being assessed with a view to control the harmful effects that include delinquency, prejudice, aggression and sexual stimulation (McQuail, 1987:253). The following researchers carried out various researches during this period: Blumer and Hauser, 1933; Lazarsfield et al, 1944; Hovland et al, 194 (McQuail, 1987). For instance, Lazarsfeld, Berelson and others studies (1944) carried out studies on the effects of the media on the presidential elections of 1940 and later 1948 election (McQuail, 1987). Research findings suggested new variables that revealed the need to differentiate possible effects according to social and psychological characteristics such as; intervening personal contacts and social environment (Berelson, 1959). These studies marked by some expression of disillusion with the outcome of this kind of media effect establishing a much more modest role where the mass media operate within a given social and cultural contexts. Blumer and McQuail (1968) recognized that “social and cultural factors tended to have primacy in shaping the opinions, attitudes and behaviour under study and also in shaping choice, attention and response to media on the part of audiences.” These studies established that learning of information could occur without related attitude change and attitude change without changes in behaviour (Trenaman and McQuail, 1961). This forms the argument from which this study is launched.

The third phase is the phase where powerful media theories were put to rest. It’s a sociological paradigm which covers period between the end of 19th century and first part of 20th century (McQuail, 2000). It is the main paradigm of functionalism which assumes that all parts of society, government, schools and cultural institutions function to maintain equilibrium, consensus and social order. The media are also viewed as socialization instruments that function towards integration, harmony and cohesion through entertainment, education and information (McQuail, 2000).
The Frankfurt school was the first attempt to theorize media. This critical communication study was developed in the 1930s at the Frankfurt school in Germany. The key proponents of this Marxist perspective include Horkheimer, Marcuse and Adorno (Taylor and Willis, 1999). Theorists such as Adorno viewed media as irresistible forces which prescribed attitudes and habits. Thus it is argued by these Frankfurt school theorists that the media are mass culture producers (Patnaik, 2006). Mass media made popular culture easily accessible to a wide audience, and this is particularly true of the television viewers. Conditions of open society and consumerism have facilitated uninhibited expression of all that was once considered uncivil and immoral. It is perhaps for this reason that the Birmingham Centre for Contemporary Culture studies has engaged itself basically with Gramsci’s hegemony theory rather than with the assumptions of the Frankfurt school (Ibid). The British Birmingham cultural studies rejected the notion of mass culture developed by the Frankfurt critical thinkers (Kellner, 2009). It reclaims what was once disapproved as mass or popular culture from the margins of social discourse and thus proposes a revisionary version of culture. It seeks to erase distinctions between the elitist and the popular (Taylor & Willis, 1999). Thus, cultural studies legitimate and celebrate popular culture contrary to the fear of Adorno and Horkheimer (Frankfurt school) that popular culture has reified every aspect of human life (Kellner, 2009). Most of the early studies of youth culture were undertaken at the Birmingham school in the late 1970s (Taylor & Willis, 1999). The studies were concerned with understanding the meaning of youth cultural objects e.g. punks and rockers which provide important political challenges to the social formations. The cultural studies represent a turn that was brought by the first generation of the Birmingham school (Kellner, 2009). The Frankfurt and Birmingham school forms the foundations of any television audience effect and cultural studies today. Nevertheless, the current study only partly utilises the Birmingham school’s primary theoretical orientation in Gramsci’s concept of hegemony.

This study seeks to understand the influences of the local content controlled television in shaping the cultural perceptions on fashion and style, music tastes and language of youths utilising insights gleaned from the cultivation and the uses and gratification theories. The assumption by many scholars (Ngugi Wa` Thiongo, 1986; Keyes, 2000; Hechtman, 2003)
that television ultimately influences youths thus authentic the utilization of the media effects theories. While the purpose of the local content policy thus the forces behind the television messages which eventually influences youths will also be explored; the theory of hegemony.

To understand cultivation theory and all its facets, it is essential for this study to seek an understanding of Gerbner's attitude toward television and its viewers. Phillips and Bonds (1999) quoting other scholars states that: “Gerbner sees television as "where the action is" (Lent, 1992), "not a window on or reflection of the world, but a world in itself" (Chandler, 1995), and a "modern day religion. It presents a coherent vision of the world" (Stossel, 1997). He sees the modern viewer, then, as "isolated and atomized, thus highly influenceable" (Greek, 1996). An analysis of these views leads to the general understanding of cultivation theory which assumes that society's perceptions of reality are cultivated by what they watch on television. The viewers, youths in particular, view television as one of the most trusted source of cultural ideas (RobbGrieco, 2007).

2.2 The Cultivation Theory

The cultivation theory was developed by Professor George Gerbner, Dean of the Annenberg School for Communication at the University of Pennsylvania, in the 1960s and 1970s. Gerbner had immigrated to the United States where he studied journalism to escape the Hungarian fascist regime in the 1930s (Phillips and Bonds, 1999). In 1967, Gerbner began what was to become 22 years of ongoing research; the Cultural Indicators Project. The project focused on “the recurrent and inescapable patterns of the cultural environment that shapes public ideas, actions, and policies” (Phillips and Bonds, 1999:1). The cultivation theory was derived from several large-scale research projects “concerned with the effects of television programming (particularly violent programming) on the attitudes and behaviours of the American public” (Miller, 2005:281).

The results of this study revealed that most of what we know or think we know we never personally experienced. We live in a world erected by the stories we hear and see and then tell (Shanahan & Morgan, 1999). The cultivation theory thus assumes that reality is
developed from what people watch on TV. It also views an audience that is homogeneous and passive to small but effective influences of television content (Chandler, 1995; Phillips and Bond, 1999). The cultivation theory borrows from the first phase hypodermic needle view that views media as all powerful. Using this view the media is assumed as having immediate effect just like an injection on the patient, but differs in that though it assumes a powerful media it believes the influence comes in small relatable quantities (Miller, 2005). The cultivation theory assumes that over time, particular symbols, images, messages, meanings from television messages become dominant and are absorbed as the truth (Suresh, 2003; Miller, 2005). “Television has long term effects which are small, gradual, indirect but cumulative and significant” Chandler (1995:1). The effects of television viewing according to this theory affect the attitudes rather than the behaviour of viewers.

According to the cultivation theory, the frequency of viewing also has a bearing on the subsequent influences. For instance; heavy viewing of television is seen as ‘cultivating’ attitudes which are more consistent with the world of television programmes than with the everyday world unlike moderate and light viewers. Television is seen not as a window or reflection of the world, but a world in itself (McQuail and Windahl, 1983:100). The theory also assumes that if television messages connect to the viewers’ reality, then it is likely to give them a ‘double dose’ thus they will receive intensified cultivation effects (Lindquist, 2006).

In this study, the cultivation theory was used to assess the effects of Youth.com on the attitudes and behaviours of Mbare youth culture from the all powerful media angle. Bernard Cohen put it succinctly when he wrote that, “the press may not be successful much of the time in telling people what to think, but it is stunningly successful in telling its readers what to think about” (Chari, 2005). Evra (1990) states that “by virtue of inexperience, young viewers may depend on television for information more than other viewers do” (Chandler, 1995). Thus, youths are prone to an intensified cultivation effect as compared to adults.
However, the cultivation theory is subject to a number of criticisms. It has been condemned for over-generalising audience response to television (McQuail & Windahl, 1993). “It is almost impossible to deal with relationships between structures, audience behaviours and audience expectations, given the many intervening and dominant social background factors” it is argued (McQuail & Windahl, 1993:56). Another problem with the theory is that it leaves out many other forms of media that could just as easily contribute to Cultivation. As such, people’s attitudes are likely to be influenced not only by television, but by other media or by their day to day experiences (Boyd-Barrett & Braham, 1987). The cultivation theory was also criticized for being over-simplified; it leads to the idea that many researchers could not find conclusive proof of the direction of the relationship between television viewing, and viewers’ ideas about social reality (Worden, 2003). The theory does not take into account the fact that watching television can shape a social reality, therefore this social reality can also shape a viewers behaviour (Worden, 2003). Despite the assumption that social reality shapes television audience’s cultures in order to confirm or reject the hypothesis of this study that television has an influential role in shaping Mbare youth culture, insights of the theory of hegemony were utilized. Hegemonic theorists assert that those who wield power such as the government of Zimbabwe uses television to control the viewers who are passive to a large extent. Therefore the insights of the theory of hegemony counter some weaknesses revealed by the cultivation theory. It allows for an in-depth analysis of the role of the government in influencing the viewers which critics of BSA of 2001 believe is the real reason why the policy was adopted (Manhando-Makore, 2001 & Phiri, 2006)

However, after the introduction of the cultural indicators project which was still being developed at that time research on the Uses and gratification theory also commenced. It is an outcome of Abraham Maslow’s Hierarchy of Needs; it observes the fact that people choose what they want to see or read and that the different media compete to satisfy each individual’s needs. The Uses and Gratifications theory reminds one that people use media for many purposes. It assumes that media users have choices of which programme to watch which they interpret differently according to their backgrounds. This approach directs attention to the audience and not the media (Suresh, 2003).
2.3 The Uses and Gratification Theory

Another influential theory that underpins this study is the uses and gratifications/needs and gratification approach (McQuail, 1983). The original conception of the approach was based on the research to explain the great appeal of certain media contents. The core question of uses and gratifications research is: Why do people use media and what do they use it for? (McQuail, 1983 & 2005) Elihu Katz was among the first proponents of this approach in the late 1950s. He introduced this theory when he came up with the notion that people use the media to their benefit. It emerged that up to the early 1970’s Katz and his colleagues, Jay Blumler and Michael Gurevitch continued to expand the idea. They suggested that uses and gratifications approach is concerned with the following aspects: “(1) the social and the psychological origins of (2) needs which generate (3) expectations of (4) the mass media or other sources which lead to (5) differential exposure (or engaging in other activities), resulting in (6) need gratification and (7) other consequences, perhaps mostly unintended ones” (Katz et al 1974:20). This approach was contemporary because it contradicted older views which assumed that the audiences were passive. The uses and gratifications approach views the audience as active, meaning that they actively seek out specific media and content to achieve certain results or gratifications that satisfy their personal needs (Spring, 2002).

This approach is essential to this study that seeks to confirm/refute the assumed influence of television on youth cultural decisions (Shanahan & Morgan, 1999 and Miller, 2005). When applied to this study, this approach views Mbare youths as active participants who do not only consume all cultural suggestions contained in Youth.com. It assumes that they only select specific elements that suit their backgrounds and gratifies their individual needs (McQuail, 1983). The theory also presumes that Mbare youths do not solely rely on television as their only source of culture, but also depend on other sources outside the media (McQuail, 1983 and Severin & Tankard, 1997)

Criticising the uses and gratification theory, Severin & Tankard (1997) states that: “the needs and gratifications approach has been blasted by the media hegemony advocates as
an approach obsessed with claims of the power of the audience to choose the programme, ignoring the decadent and reactionary effects under entertainment” (Severin and Tankard, 1997:23). The uses and gratification approach is also criticized for being “non-theoretical, being vague in key concepts, and being nothing more than a data collection strategy” (Severin & Tankard, 1997:43). Hitchcock concedes to the same argument, he assert that: “The manipulators of the media also suspected, correctly as it turned out, that many people who professed traditional values would nonetheless accept the new iconoclasm simply as entertainment, without examining too closely the values behind it” (Hitchcock, 1982). This limitation reveals the need by this study to explore this issue which forms the basis of most criticisms against the adoption of the local content policy in Zimbabwe. For instance, Phiri (2006)’s argument that the policy is nothing but a government mechanism to protect itself from external criticism of its bad policies. This gap therefore authenticates the adoption of the cultivation theory and insights of the theory of hegemony; the cultivation theory reveals the influential role of television while the theory of hegemony confirms this role and exposes the overt agendas which might be hidden behind the adoption of the local content policy.

2.4 The Theory of Hegemony
In media studies, hegemony refers to a loosely interrelated set of ruling ideas filtering through the media into a society (Hitchcock, 1982). This happens in such a way as to make the established order of power and values (ideologies) appear normal or rational (McQuail, 1994). Antonio Gramsci (1891-1937) a proponent of the theory of hegemony is an Italian born Marxist thinker (Gauntlett, 2008). Growing up under difficult economic conditions after his father had been arrested and sentenced to five years in prison for maladministration, Gramsci become active in politics around (1913-1926) taking an opposition stance against Mussolini (Ibid). This led to his arrest in November 1926 and subsequent imprisonment in a Rome camp for political prisoners at the age of 35years. Whilst in prison Antonio Gramsci formulated the concept of hegemony (Mastroianni, 2002). The underlying assumption of hegemony was derived from Karl Marx Marxist theory (Gauntlett, 2008)
The underlying assumption of those subscribing to a hegemonic view of society is that there are fundamental inequalities between social groups. The concept of hegemony offered another explanation of how the dominance occurred of certain class value came about (Taylor & Willis, 1999: 33). Such dominance is not simple a result of imposition of the will of the dominant class but not through ideology but by its presentation of itself as the group best able to fulfill the interests and aspirations of the other classes, and by implication, a whole society (Ibid). Thus, the group sell their ideas through various ways that can convince the other social group.

In other situations ideology underpins the theory of hegemony. This is a situation where the dominant group continues to dominant the other subordinate groups in such a way that they ideas are viewed as natural and acceptable. Thus ideology refers to a set of ideas which produces a partial or selective view of reality (Kemp, 2007). Ideological domination is attained mainly as a result of manipulation of media discourse context. Those groups with most power are, able to exercise their influence culturally rather than by force (Devereux, 2007). Thus, hegemony is not forced but comes about as a result of agreed consent. Mastroianni (2002) traced the word “Hegemony” to the Greek egemonia, whose root is egemon, meaning a leader/ruler, of a state ‘other’ than his own. Implied is that hegemony does not necessarily refer to a ruler dominating his/her own people thus, it can be a foreign ruler from another state ruling over another (Mastroianni, 2002).

In a capitalist society all is achieved through the tactic by the dominant class to fashion a consensus amongst them and those with little or no power (Hainsworth, 2000). Thus, a particular view could be explained in a way that the subordinate individual see the message as if it is being explained to them individually and specially made with them in mind (Ibid). this type of media message are common in advertisements. For instance, the one for women products which often end with a statement ‘you are are worth it’. Rocker-Gladen (2008) referred to messages as message which are hegemonically supporting economic system. The other two systems identified include a system where the media is used to support controversial policy such as the local content policy and this is said to be hegemonically supportive of government policy. The third is patriarchy biased therefore
Rocker-Gladen (2008) refers to as hegemonically patriarchy. All these systems a specific ‘commonsensical’ view of the world that portrays the status quo as being ‘natural’ and ‘inevitable’ (Taylor & Willis, 1999). By accepting the prevailing ideologies at that point in time, people allow themselves to be dominated by the ruling class.

However Gramsci unlike Althusser emphasizes that hegemony is in constant struggle. Hegemony as such is a constant contradiction between ideology and the social experience of the subordinate that makes this interface into an inevitable site of ideological struggle (Fiske, 1990). ‘Commonsense’ is not something rigid and immobile but is continually transforming. Thus, consent must be constantly won and re-won since the people are frequently reminded of the disadvantages of subordination by other discourses in society, posing a threat to the dominant class (Fiske, 1990; Curran, 2002).

Chandler posits that though Gramsci used Karl Marx for his inspiration, like Althusser, he rejected economism, insisting on the independence of ideology from economic determinism. Gramsci also rejected crude materialism, offering a humanist version of Marxism which focused on human subjectivity as established through the processes of achieving consensus which makes the status quo seem commonsensical. According to Fiske (1990) commonsense is a false consciousness because it denies people access to the true meaning thus maintains the status quo against any force of social change. This control represents not only political and economic power but also cultural domination (Chandler, 1995).

The concept of hegemony is related to that of dominant discourse, what the ordinary person has been indoctrinated (Curran, 2002). Thus, what everyone knows or thinks they know. One common aspect of dominant discourse and hegemony is that the people accept it almost unconsciously. It just feels right as if there are no alternatives. This is how hegemonies take hold. The majority just decide to ‘fit-in’ with the current cultural values and ideas even the few with doubt keep their objections to themselves (Mastroianni, 2002). Though a few ay openly disagree on particular policies or strategies, the dominant view or ideology dominates. This reveals the power that those who control or determines
the dominant ideology have over the subordinated groups (Curran, 2002). The media in this scenario is viewed as a conveyer belt of biased information. Gramsci identifies the media discourse as a key source of hegemonic ideology (Gauntlett, 2008). Rocker-Gladen (2008) further argues that hegemony can leadership, leadership over nations and dominance over other cultures. However, Gramsci’s hegemony is mostly used to indicate cultural leadership of the dominant class.

The theory of hegemony and the cultivation theory were discussed together in this study. Thus insights of the theory of hegemony have been utilized to give primacy the cultivation theory which is weak on political arguments which require a much stronger position that passive audience view held by the cultivation approach. Though the people can in some instances be passive to those in power there will come a time when mass revolt or reject some policies as is the case in Zimbabwe. A reasonable section of the media and public have tire of Zanu PF policies and unfulfilled arguments which could only be critical discussed according to the theory of hegemony. This study is politically grounded thus if discussed using the two audience reception theory the uses and gratification approach and the cultivation theory the discussion would not have been critically sound. However, since the concept of hegemony is diverse and has more depth only specific insights which connect with the cultivation theory are discussed.

Insights of hegemony theory which are similar to the cultivation theory include the assumptions of a passive media viewer. The media in both instances are viewed as ideological instruments which has the power to influence its audiences. Thus, these theories share the notion that media message are ideological. However, their conclusion differ with the cultivation theory maintaining that the audience has no power whatsoever to question the messages from television, whereas, Gramsci’s hegemonic theory also envisage an audience who can be passive and the other who can are active thus in some instances can rejects media messages. According to the theory of hegemony support should constantly be won and re-won as discussed above(Brooks, 2001; Fiske, 1990).
Both the two theories view the media as powerful institutions which can influence/alter people’s mindsets thus forms a commonsensical agreement. The hegemonic assumption though in agreement to this assertion also envisage the position of leadership as always in contestation thus the dominant view need constant revision or it can eventually be outclassed by new dominant views (McQuail, 1993; Taylor & Willis, 1999).

- The media and those in power universalise their own interest as the interest of all. Both the two theories subscribe to this view (Chandler, 1995; Kellner, 2009). According to both theories media influence is not by force but through subtle means which are slowly but effective. This is the reason why the audience accepts media messages naturally. Both theories assume that the media plays a pivotal role in maintaining the status quo (Devereux, 2007; Gauntlett, 2008).

Hegemony and the cultivation theorists also concur that the media influence can still take place where there is confusion and in such instances the people influenced will not even realise it. They might just see a programme as entertainment but unconsciously accept and adopt the views in the programme be it political, socio-cultural or others. Thus, they all view the media as a glue which brings people together thus homogenises the society into specific ways thus, by continually receiving specific ideas the viewers eventually embraces the same viewpoints; (Hitchcock, 1982; Phillips and Bonds, 1999)

Lastly both assumption assert that cultural domination depends on who is holding cultural/political power (dominant discourse e.g. media discourse & political discourse) thus those who have the chance to determine the media content (Taylor and Willis, 1999; Lindquist, 2006)

2.5 The rationale of adopting the three theories in this study
The cultivation theory is basically interested in the cultivating power of television, whereas, the theory of hegemony is concerned with the meaning transcribed thus, the forces of power informing the messages broadcasted which subsequently influences the
viewers (Chad, 2003). These two perspectives as such complement each other and allow this study to discuss the impact of the local content policy objectively. However, the theory of hegemony has no relationship with the uses and gratification approach’s active audience notion. The cultivation and the hegemonic theorists assume a passive audience view. Thus, the sender (media) is assumed to wield power over a passive receiver while the uses and gratification theorists posit that the receiver holds the power to give specific meaning to a media message received (Mastroianni, 2002; Worden, 2003). Thus, the cultivation theory and the theory of hegemony contradict the uses and gratification theory. The use of contradictory perspectives reduced the subjective nature inherent in most social science studies (Bryman, 2004).
Chapter 3

Research Methodology

3.1 Methodological Orientation

The study sought to investigate youth views and ideas on dress codes, music tastes and language in relationship to television content. This would help to confirm or reject the assumption that television has an influential role in shaping Mbare youth cultures. Television is assumed to have ideological power to influence the vulnerable youths on these cultural aspects (Keyes, 2000). In an effort to clearly present the methodology used to achieve all the research objectives, this researcher first projected the research plan in the form of a diagram below.

Research Plan: Diagram 1

Essentially the above diagram represents the research methodology which outlines the overall research plan this study adopted. These include the research techniques and
methods that were used for data collection as presented in diagram. Duffy (1986:10) states that the nature of data and the problem for research dictate the research method.

This study sought to understand the local content policy and its impact on Mbare youth culture. The nature of the data required to fill this gap revealed by this research problem prescribed the qualitative research paradigm because of its instruments which are concerned with understanding and classifying units of content (McQuail 1994:276). Thus, the crucial aim of qualitative research is to offer a perspective of a situation and provide well-written research reports that reflect the researcher's ability to illustrate or describe the corresponding phenomenon. However, Lindlof and Taylor (2002) contend that attempting to define qualitative research vexes those with a low tolerance of ambiguity. This is so because it crossects disciplines, and has no particular defining method and its meanings have changed dramatically over centuries of practice.

The major disadvantages of qualitative research stem from its nature. It seeks to answer questions about complicated phenomenon, often by describing, exploring and understanding the phenomenon considering the feeling and thoughts of the participants (Yin, 2002). As a result, it relies on a small sample, sometimes as small as one; hence the results cannot be generalized beyond the selected sample for the study (Bryman, 2004). This study though used a much bigger sample of 87 participants so as to limit this weakness.

Qualitative research strengths usually counter the weaknesses. Though this study might not be generalisable, it is going to produce more useful information. This is going to be done by articulating participants' understandings and perceptions and generating tentative concepts and ideas that directly pertain to particular environments. Thus, policy makers and television producers get to the root of the problem allowing them to produce relevant policies reflective of the actual situation on the ground. It is argued that the decisions based on qualitative information may be more directly suited to the specifics of the environment from which they were derived (Patton, 1990).
This study will employ the qualitative research methodology embedded in the interpretive approach (epistemology). The study settles for the interpretive/naturalism epistemology and the Constructionism ontology. Epistemology refers to the nature of knowing and construction of knowledge i.e. the relationship between the knower and the known. (Trochim, 2006) This study seeks to understand aspects of youth culture by describing and analyzing their behaviours, perceptions and experiences. Hence, the adoption of the epistemological position described as interpretivist. Bryman (2004:266) defines it as meaning, the understanding of the social world through an examination of the interpretation of that world by its participants.

Seale (2004) identified the limitation of interpretivism. It is argued that it can promotes relativist perspective- a view that everyone makes their own meaning and all views are equal- and thus fail to provide a basis for decision-making (Seale, 2004). The interpretivist researcher may be oblivious to the value laden position from which their interpretations are made, to the transparent nature of language, and to the socio-historical content which shapes meaning-making. However, Wimmer & Dominick (1994:141) posit that interpretivism is useful only when its limitations are recognized. This was applied throughout this study using triangulation of instruments to minimise the subjective instincts of the researcher.

Ontology refers to the nature of social reality - what can be known about the world (Seale, 2004:294). Whilst Blanche et al (1999) define ontology as the nature of reality that is to be studied and what is to be known. The constructionism ontology according to Bryman (2004) ‘is an ontological position which implies that social phenomenon and categories are not only produced through social interaction but that they are in a constant state of revision’. In view of the constructionism ontology culture is a social phenomenon that is not static but in constant state of change (Bryman, 2004:16-7).

Crotty (1998) defined constructivism from the social perspectives as "the view that all knowledge, and therefore all meaningful reality, is dependent upon human practices,
being constructed as a result of interaction between human beings and their world, and
developed and transmitted within an essentially social context” (Golafshani, 2003:1).

This study combined interpretivists’ position and the naturalists’ inquiry in agreement
with the argument that the methods of inquiry complement each other (Seale, 2004:13).
Weber (1973:3) in Seale reconciled the two in relation to the study of culture. Weber
asserts that; “-- man is an animal suspended in webs of significance he himself has spun,
I take culture to be those webs, and the analysis of it to be therefore not an experimental
science in search of law but an interpretive one in search of meaning” (Seale, 2004:13).
Given this, it yields better results to study people in their own community hence the
decision to adopt the naturalistic inquiry and the interpretive epistemology. Bryman
(2004: 31) defines naturalism as “a fusion of elements of interpretivist epistemology and
constructionist ontology--. Naturalism is taken to recognize that people attribute meaning
to behaviour and are authors of their social world rather than passive objects.”
Naturalistic inquiry is characterized by the observation and interpretation of social
phenomena, or the generation of meaning in human interaction. Its data collection
methods are typically unobtrusive (Imel et al, 2002). In order to bring in the naturalness
of the study, youths were allowed to discuss their views freely in focus group discussions.

3.2 Research Design: Case Study
Leedy (1985:96) postulates that research design is the strategy, the plan and the structure
of conducting a research study. It provides the overall framework for data collection. The
selection of a research design for this study was driven by the requirements of the study
problem: ‘Assessing the impact of local content on youth culture’ in Mbare, Harare. The
collection of sufficient and relevant data relating to local content quotas and its impact on
youth culture formation is a task that landed itself in the qualitative research design. This
design gives several advantages over competing alternative designs. In order to fully
respond to the research question and observing the requirements of the research paradigm
the study adopted the case study design.
Use of case study is compatible with this study considering the fact that it is concerned with the uniqueness of a particular situation, contributing to underlying pursuit of contextual depth (Myers, 2002; Leedy & Ormroid, 2001; Babbie, 2005). A case study is a “logical sequence that connects the empirical data to initial questions and ultimately to its conclusions” argues Yin (2003:20). The most common use of case study associates it with a location, such as a community or organisation. The emphasis tends to be upon an intensive examination of a single case. This study took Mbare district in Harare, Zimbabwe as a case. Mbare is only one district in Harare Province. “Although case studies may be characterized—or even defined—differently, there is general agreement that the essence of a case study lies in its purpose of deriving, through induction, a holistic understanding of a particular bounded system rather than discovering, through deduction, universal, generalisable truths” (Imel et al, 2002:1).

Since case studies mainly focus on one case or a few cases Bryman (2004:51) raised concerns about its generalisability and external validity which he said is not possible. Silverman (2005) highlights lack of external validity or transferability as the major weakness of case studies. While findings on this study can not be generalized to all districts in Zimbabwe, the researcher has confidence that the same results are likely to be produced in towns and cities that have the same characteristics as Mbare. Guba and Lincoln (1984) as quoted in Babbie and Mouton emphasizes that a strategy to ensure validity in qualitative research involves providing thick contextual descriptions with sufficient precision, so that transferability can be judged by the reader (Babbie and Mouton, 2004). Credibility in this study was achieved through triangulation of various methods. Yin (2002) posits that a case study relies on multiple sources of evidence, as a measure to minimize the limitations levelled against this research design.

3.3 Population

Population basically refers to “the universe of units from which the sample is to be selected. The term ‘units’ is employed because it is not necessarily people who are being sampled” (Bryman, 2004: 87). Sampling also implies an attempt to statistically represent a population argues Seale (2004:510). My study population included people, schools and
Youth.com programmes. According to the Zimbabwe Population Services, Mbare has a population of approximately 120,000 people of which eight percent (9000) are young boys and girls aged between 10-14 years. Triangulation of methods mentioned earlier divided my study population into specific samples. For instance, youths of the age under study are amongst the school-going age group who spend most of their time in school. It is argued that they basically develop most the traits, behaviours or activities through peer interaction and revision in schools (Soller et al., 2007). As a result, Mbare schools constitute another population. In Mbare there are 8 primary school and 4 secondary schools. Youth.com a television programme that is also going to be analysed in this study constitute another population that is going to be sampled.

3.4 Sampling Procedures

A sample is defined as a segment of the population that is selected for research. It is therefore a subset of the actual population. In this research non-probability sampling in which some people have unknown, or no chance of being selected was used (Bryman, 2004:543). Qualitative paradigms use a variety of non-random (non-probability) sampling techniques to purposely identify the respondents to provide the required information. It is argued that; “in applied social research there may be circumstances where it is not feasible, practical or theoretically sensible to do random sampling. Here, we consider a wide range of non probabilistic alternatives” (Trochim, 2006).

This study employed non-probability sampling methods for all its samples. This choice was based on the fact that the respondents were recruited on the grounds of their willingness to participate. In fact, most possible respondents refused to participate citing busy schedules and other personal reservations; whilst only one producer and one presenter of Youth.com was available during the period when data for this study was being collected automatically nullifying the probability sampling method.

The study relied on purposive sampling and convenient sampling. Purposive sampling ‘is a qualitative research based sampling method’. It entails an attempt to establish a good connection between research questions and sampling (Bryman, 2004:333). Thus, it refers
to a technique where participants are selected on the basis of having a significant relation to the research topic (Seale, 2004:199). Convenient sampling refers to a sample that is simply available to the researcher by virtue of its accessibility (Bryman, 2004:100).

The study carried out four focus group discussions at four schools in Mbare - two primary schools out of eight and two secondary schools out of four. The schools visited were Nharira Primary School, Chirodzo Primary school, George Stack High School and Mbare High School. They are all located in Mbare along the main roads hence their selection. At each school only one focus group discussion was held and each group consisted of 6 participants. The youths- students who were engaged in focus group interviews - were selected using the purposive sampling method. The selection also considered balancing the gender 3 boys and 3 girls in each group not necessarily considering the ratio of girls to boys but getting a representative sample for both genders.

The researcher also distributed different questionnaires to the available programme producer and presenter. The selection of these two respondents as mentioned earlier was based on convenience. Sixty parents were selected as the population to respond to the parents’ questionnaires using both the purposive and convenient sampling methods. 52 managed to return the questionnaires. Parents were involved in this study as guardians of the youths and it is assumed they have a role to play in the formation of their children’s character. Fowler (1999:1) states that; “In families today, - parents and their children remain very involved with one another throughout life.” 12 teachers i.e. 3 per every school visited were selected as the population to represent the teachers though only 9 returned the questionnaires. These were also conveniently located, hence convenient sampling was used.

Youth.com during the time of data collection had broadcast over 100 segments. Due to limited time and other constraints, as well as for manageability reasons, only 3 segments of Youth.com were semiotic analysed in this study. These were conveniently selected based on their availability. The researcher was told that due to foreign currency shortages ZBC no longer store tapes but recycle them. As a result the research had to rely on only
the four programmes altogether availed to the researcher; 3 were semiotic analysed while one was used during focus group discussions.

3.5 Data Collection Procedures

Duffy, (1986), contends that data collection involves applying the measuring instruments to the sample or cases selected for the investigation. In this regard, it is important to constantly remember that the human senses (our eyes, ears, and occasionally even taste and touch) are one’s ‘first-order’ measuring instruments. On the basis of visual, auditory and tactile observations and perceptions, one begins to classify responses, people, actions and events (Duffy, 1986). However, because people aspire to gain truthful representations of the social world, Duffy notes that they have to ‘augment’ their observations by more reliable and valid measuring instruments. Although observation is not one of those instruments used to gather information in this research, it should be acknowledged that general knowledge of the local content quotas and its implications in shaping Mbare youth culture is through observation. Observation is one of those natural instruments that cannot be avoided in any research (Duffy, 1986). Although one may have lacked the detailed policy issues concerning the origins of local content quotas before the research, as a Zimbabwean with interest in the development of the media in this country, one has been observing some of the media policy developments. However, on the record this research will triangulate the focus groups, semiotic analysis and questionnaires as its methods of data collection.

3.5.1 Focus Group Discussion

Focus group discussion is a method of interviewing in which several people discuss and comment on, personal experience about the topic that is the subject of the research (Bryman, 2004:346). “The focus groups also enable researchers to examine people’s different perspectives as they operate within a social network” argues Seale (2004:181).

Taking into consideration the ages of the respondents in this study i.e. 10-14 year olds, it was realised through the preliminary studies that participants would be more comfortable with their peers. Lebelle (1999) argues that young people want to be with people their own age — their peers. “They spend more time with their peers and without parental
supervision. With peers, they can be both connected and independent, as they break away from their parents and develop their own identities—youth culture” (Lebelle, 1999). Participants expressed their views honestly and freely during the focus group discussions. Their contributions during these discussions allowed the researcher to observe them whilst they interacted picking certain traits that are useful to this study.

However, focus group discussions have various limitations. The researcher has less control over a group than a one-on-one interview, and thus time can be lost on issues that are irrelevant to the topic. This study used only six students per focus group session in order to decrease the effects of this disadvantage of focus groups in view of the ages of the participants. It is also argued that observers/moderators need to be highly trained, and groups are quite variable and can be tough to get together. This searcher has experience in conducting discussions with youths in worse situations such as the unruly street kids in one of her previous research; as a result this limitation was not encountered.

It is also argued that data obtained through focus group discussions can be tough to analyze because the talking is in reaction to the comments of other group members not to the question. The focus group discussions in this study were following a specific trend set by the researcher who was chairing relying on the focus group guiding questions. As a result the discussions were steered to follow and answer the research questions (Leedy, 1985; Bryman, 2004).

Barnett argues that the number of members in a focus group is not large enough to be representative sample of a population. It is not feasible even in quantitative research to interview everyone involved, thus this study could only try to minimise the bias through triangulation of focus groups with semiotic analysis and questionnaires (Lebelle, 1999 and Barnett, 2008).

However, the potential limitation that this study encountered was the use of recording equipment (video camera). At first it intimidated the young participants as a result a voice recorder was used. Focus groups were conducted in vernacular Shona language because
the respondents failed to respond actively in English. As such this has a limitation because some of the words might not be expressed properly in English. Transcription in some cases changes the meaning or expressions which the youths were trying to put across (Ngugi Wa Thiong’o, 1986). Despite this, the data obtained from the focus groups was transcribed, analyzed and interpreted in English. This study also relied on triangulation to minimise the weakness of focus groups as highlighted above.

3.5.2 Semiotic Analysis

Semiotics is concerned with uncovering the hidden meanings that reside in texts (Bryman, 2004:393). It is further argued that: “A semiotic approach is concerned to uncover the processes of meaning production and how signs are designed to have an effect upon actual and prospective consumers of those signs” (Bryman, 2004:393). In view of Bryman’s assertion, semiotic analysis suit this study which sought to understand, and analyse the local content controlled television programme Youth.com and its impact on Mbare youths culture.

Semiotic analysis strengths lie in its invitation to the researcher to try to see beyond and beneath the obvious. However the disadvantage is that the way the study interprets Youth.com content might not be precisely the same way Mbare youths view the same information, hence a wrong conclusion might be reached. In order to minimise the effects of this weakness, the researcher followed trends set by the youths in focus group discussions. Triangulation of semiotic with focus group discussion and questionnaires was also considered as a countering mechanism of semiotic weaknesses.

3.5.3 Questionnaires

Questionnaires were administered to Youth.com producer and a presenter in an effort to quiz out their views on the purpose of their programme and the assumed impact on Mbare youths in relation to the local content policy. A slightly different questionnaire was also administered to teachers to obtain their views on the study problem and the last questionnaire was for the parents. It was realised during the preliminary study that most parents were too busy let alone frustrated to sit down for interviews. As a result they opted to respond to questionnaires which they responded to in their spare time.
Questionnaires were written in English because most of the participants are literate. In the case of parents who could not comprehend the requirements of the questionnaires, the researcher assisted them thus some of the questionnaires were self-administered.

The questionnaires used in this study were very diverse. They included all forms of questioning so as to eliminate monotony since respondents were on the edge due to other political, social and mostly economic frustrations at the time of data collection. The types of questions used in these questionnaires included:

Open-ended questions which were used elicit respondents own opinion; are more ‘courteous’ and provide background for interpreting results.

Closed-ended questions/selection type of questions consisted of easily tabulated responses that were unaffected by the respondent’s verbosity.

Free-response questions were used to solicit suggestions and to justify reasons for other answers. Thus they further explain answers to previous questions.

Dichotomous questions are questions that required respondents to choose between two responses such as ‘yes/no’ or ‘agree/disagree.’

Multiple choice questions have 3 or more items to choose from. They were used to draw the respondents’ attention to all the possible alternatives. This was useful since it assisted respondents with ideas instead of requiring them to generate them.

Checklist questions include a list of behaviour which the respondents were asked to mark. These included all activities that respondents were likely to think of. These though left an option for additions from the respondents.

Rankings were also used in this study. Rankings required respondent to arrange a set of objects with respect to some common aspects. These were rather powerful methods to measure the preferences and perceptions of the respondents.

Last but not least ratings were used for the study questionnaires. Ratings are closely related to rankings. They differ in that with ratings the scale should be defined verbally and not just numerically (Whitney, 1972).

There are several advantages in favour of questionnaires. Since a questionnaire is usually completed anonymously, it is an ideal instrument for collecting data from a large diverse
sample of people in a non threatening way (Babbie, 2004). In view of the type of questions defined above that were used in this study, the respondent provides in depth information through various ways. This type of questionnaire saves time and it minimizes bias as associated with other instruments because individual respondents can freely express their feelings in different ways when answering the questionnaire alone without fear of being further probed by an interviewer (Best & Khan, 1993).

However the major challenge of this method is that the response rate as well as the return rates are usually low (Babbie and Mouton, 2004). This limitation was reduced by hand delivering and collecting the questionnaires, though some did not complete all the questions especially the open ended ones and worse still some did not return the questionnaires. In some instances respondents can consult each other thus affecting the dependability of the results. This study tried as much as is possible to disperse the questionnaires to respondents in different streets. Questionnaires are also viewed as shallow because they fail to dig deep enough to unveil the truth (Leedy, 1985). This study mixed different type of questioning in an effort to beat this problem. As a result it is assumed that all the important questions were asked and received answers through these questionnaires.

3.6 Data Presentation and Analysis Procedures

Basically data analysis involves discovering patterns among the collected data, so as to identify trends that point to theoretical understanding (Babbie, 2004: 284). Focus group discussions data was tape recorded and then transcribed using verbatim, and coded for analyses. During the discussions, the researcher wrote some notes to compliment the recorded voices since it would have been difficult to identify the specific participants using voices only. Three Youth.com programmes which the researcher received from ZBC archives on VHS cassettes were also transcribed using verbatim before a semiotic analysis was carried out. Another Youth.com programme which the researcher received on DVD was shown to the youths during the focus group meetings. A laptop was used to play the DVD during the focus group meetings. Data recorded using questionnaires was also coded and presented statistically using word, SPSS and excel. Coding involves
categorizing the pieces of data by relating concepts after which, data will be analyzed and interpreted descriptively (Seale, 2004).

Qualitative data analysis involves sorting and shifting through materials to identify similar phrases, relations and common consequences, isolating patterns and processes, commonalities and differences (Miles & Huberman, 1994 and Bryman, 2004). It is argued that qualitative data can also be categorised, coded, inserted in master sheets or computer and counted, and displayed in tables. Answers to open-ended questions in questionnaires were categorised and summarised in the same way (Seale, 2004).

The study also utilised Hill (2003)’s design presented below in an effort to fully give answers to the research problem.

Table 1

<table>
<thead>
<tr>
<th>TASK</th>
<th>QUESTIONS TO GUIDE THE ANALYSIS PROCESS</th>
</tr>
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<tbody>
<tr>
<td>Prepare data for analysis</td>
<td>What data has been collected for each research question or objective?</td>
</tr>
<tr>
<td>Go back to research questions</td>
<td>What did the study aim to do?</td>
</tr>
<tr>
<td></td>
<td>What are the issues involved?</td>
</tr>
<tr>
<td>Go back to literature review</td>
<td>Who said what about your research focus?</td>
</tr>
<tr>
<td></td>
<td>Whose work seems most important?</td>
</tr>
<tr>
<td></td>
<td>Does your data seem to match/contradict the work of others?</td>
</tr>
</tbody>
</table>

Adapted from Hills (2003:1)

This study as suggested by Hills (2003) above used the research questions as sub-heading in the chapter on Discussion of Findings. This design allowed the researcher to bring out the relevant data from bulk data obtained through the triangulation of the three research instruments (questionnaires, focus groups and semiotic analysis) thus, reducing the
possibility of throwing away important findings which helped in giving answers to the research questions. By presenting and discussing the study findings under the for research questions, the problem was sufficiently responded to. It is of paramount importance to strategically utilize data gained in the study so that authentic and dependable results can be achieved (Seale, 2004:72-80).

3.7 Ethical Considerations

The researcher sought authorization from Mbare District to use Mbare as a case study and was granted. Permission in writing to interview pupils and their teachers in Mbare schools were also granted by the Ministry of Education and Culture. The researcher also sought permission to use Youth.com programme in this study. This was granted by the programme executive producer Paul Gama and archives director Mr Magonde in writing. Babbie (2005) points that informed consent is an important ethical norm any researcher should consider.

Accordingly, this study also sought permission from the study informants individually before participation. All respondents who participated in this study did it out of their own personal consent. No one was forced to neither participate nor disclose information they did not wish to divulge. The researcher also availed the transcribed findings to the respondents and they verified the information gathered from them. It was also agreed that the data will be used for academic purposes only.

3.8 Conclusion

This chapter provided the overall research plan in details. Thus, the nature of the research has been established and the study population has also been spelt out. The instruments that were employed for this study were also identified and their justifications were appraised. Subjects involved in this research project were clearly specified. Finally the data presentation and processing procedures as well as the ethical considerations were described.
CHAPTER 4

The History of the Evolution of Media Policy in Zimbabwe
(With a Special Focus to Broadcasting)

4.1 Introduction

In outlining the history of the country’s media policies, the study aimed, not only to understand the current legislation, ‘local content policy’, but also to make a fundamental addition to the entirety of knowledge in the area. This is so, particularly, considering Herbst’s observation that the political and economic inheritance of the past determines many of the constraints and opportunities which the country is facing (Herbst 1990).

Television since its introduction before Zimbabwe’s independence to date has been used as a state ideological and hegemonic instrument (Frederiske, 1990). It has never really been autonomous from government and the elite/capitalist who control the economy and cultures prevailing at any given time. Thus, television’s influential role in the political, economic, and socio-cultural decisions of its viewers has been manipulated in several ways by those in power to propagate their agendas (Taylor and Willis, 1999:47-8).

Zimbabwe, like most African countries that have a history of colonialism, broadcasting gravitated around racism as put forward by Bourgalt (1995). At independence in 1980, the new government in Zimbabwe inherited a complex dual legacy, of both democracy and authoritarianism (Mano, 2005). Quoting Ronning and Kupe (1998, 157), Mano further describes Zimbabwe as a nation ‘carrying contradictions which have roots in the colonial period. This trend has, in most instances, perpetuated the imbalance in information dissemination in favour of those in power before and after independence (Ndlela, 2007). In view of this, broadcasting has remained the preserve of the few: ruling party and narrowly defined elite interests. Hence the contradictions between the authoritarian and democratic impulses in Zimbabwe are much more conspicuous than elsewhere (Ndlela, 2007).
Before tracing the historical background of media policies in Zimbabwe, it is of paramount importance for this study to first define a policy. In so doing the study will also identify the distinction between different policies that were used at different epochs. It should be noted at this level that policies can be either coded thus written down such as the local content policy enshrined in the BSA, 2001 or not (Chirume, 2005). Media policies can also be crafted at both micro and macro levels (Mazango and Chiiumbu, 2000). Macro policies can be coded/not but formulated and implemented by government and its appointed special bodies. This does not include institutional or organisational level editorial policies which can be expressed through media practices (Ibid). This discussion will pay particular attention to broadcasting. It will trace the political context during different periods in the history of Zimbabwe in an effort to verify the argument that broadcasting in Zimbabwe has always been a hegemonic tool of the ruling government (Melber, 2004).

In defining media policy, Kasoma (1990:2) refers to it as “frameworks concerned with both the long term philosophical outlook by the members of a society and government on how to regulate any issue related to the operations of the media in a given country as well as the modus operandi in attaining these roles”. Whereas, Barnett et al (2007) define media policies as laws, rules, regulations and guidelines governing the allocation, use and ownership of the electromagnetic spectrum and how they relate to the public good. Snyman (1985) defines media policy as “the setting of objectives for taking care of interests; how they should be cared for, the plans or strategy to be adopted and the means to be used to this end” (Mazango & Chiiumbu, 2000:13). Collins dictionary (1988) simply defines policy as ‘decisions on the general way of doing something.’

In view of the relationship between laws and policies, Chirume (2005) argues that they are a product of each other. He further posits that policies can be used to instigate the formation of specific laws, whilst laws also help in producing policies. Policies support laws and in some instances like in the BSA, 2001 the local content policy is enshrined inside the statute hence policy in this case is part of the broadcasting law.
This study will divide the evolution of broadcasting policy in Zimbabwe into four different phases. The first phase stretches from the period before the inception of broadcasting in Zimbabwe until the time Ian Smith declared freedom UDI era in 1965, the second phase focuses on the UDI era, the 1979 brief Muzorewa government up to 1980 when the country attained its independence. The third lap stretches from 1980 to 1990s when the conditions set at the Lancaster house conference expired and the new government was free to make changes to the constitution (Chari et al, 2003), while the fourth and last lap stretches from the 1990s covering the pre and post BSA, 2001 era to date.

4.2 Broadcasting policies in Zimbabwe before the Smith UDI era

Zimbabwe (with the changes in its name at different times: Southern Rhodesia, Rhodesia, Zimbabwe-Rhodesia, and finally Zimbabwe in 1980) never really experienced genuinely free media (Melber, 2004). Before the inception of broadcasting, all the first newspapers (The Mashonaland and Zambezi Times, The Rhodesian Herald) were owned by one South African company- Argus Press of South Africa. Just as Cecil John Rhodes was the force behind the British imperialism in Southern Africa, he was also the force behind the setting up and growth of newspapers in the then Southern Rhodesia. A friend of Rhodes, Francis Dorma was the editor of the first paper and Argus Press was given the monopoly to establish newspapers in Southern Rhodesia (Chari et al, 2003). Newspapers during this period were designed to promote the cause of white settler colonialism and their business interests in South Africa (Windrich, 1981). In fact, the papers were designed to sustain colonialists and to serve their narrow interests which had nothing to do with the indigenous populations. “Rhodes used negotiation and persuasion to establish an alliance against Africans, whom he dominated using brute force” argues Chari et al (2003:51).

In terms of media policies under the rule of the United Federal Party administration in Southern Rhodesia led by Sir Edgar Whitehead, relatively little was done in the formulation of media policy. The Native Affairs department to the office of the prime minister operated as a nucleus for a Southern Rhodesia information service (Frederikse, 1990). During this era though they had no written down media policies this department
and the office of the prime minister were in charge of setting the conditions that guided the operations of the media in Southern Rhodesia (Ibid).

The history of Broadcasting in Southern Rhodesia dates back to 1933 but the first media policy, *The Rhodesia Broadcasting Act (1957)* was only passed 24 years later in 1957. Before the *RBA, 1957* was adopted, the government also relied on The Native Affairs department and office of the Prime Minister to come up with decisions concerning the parameters that guided the operations of Television and radio. The colonial Broadcasting policy (*RBA, 1957*) did not bring any relief to the broadcasting media but in fact reinforced existing colonial ideologies.

Like the print media broadcasting also revolved around protecting the interests of minority whites and consolidating colonialism. In fact, the broadcasting media was designed from the onset to promote the cause of the settlers and their colonial interests argues Mazula et al (2003). Broadcasting in this respect, became a cultural tool of re-assuring whites of their sense of belonging. It was used to strengthen the position of settlers in the country (Windrich, 1981). This was intensified in 1965 when the Smith regime gave itself independence from the colonial master Britain – The unilateral declaration of independence (UDI).

**4.3 The UDI era to independence (1965 to 1980)**

The story of the media policies in Zimbabwe cannot be separated from the history of the troubled country as hinted by Herbst (1990) earlier. As a result this study will continue to follow this history which directly impacted on the media policies of the day. The Southern Rhodesian whites started pushing for independence, so that they would retain total control of the colony in white hands. Following this quest for independence in 1962, the Rhodesian Front took over power from the United Federal Party in Southern Rhodesia and renamed the colony Rhodesia. But, under mounting pressure by African nationalists such as Nkomo and Mugabe, the British backed off from supporting this new government lead by Ian Smith. When Britain withdrew its support, this placed the country under virtual international ostracism, leading to economic sanctions. Despite this

UDI was a calculated attempt to ensure perpetual white control at the expense of the black majority. The media played a crucial role in Ian Smith’s quest to frustrate African nationalism and establish a racist hegemony in Rhodesia. After illegally declaring self independence from Britain, Ian Smith needed a medium to communicate his messages and reinforce his total control of power. In view of this desire, Smith needed to seize total control of the media especially the radio and television. In order to make sure that he effectively communicated his propaganda Smith banned the use of other frequencies and even the sell of other radio. He distributed free FM radios to the people and forced all the shops to only sell FM radio which was controlled by him (Windrich, 1981). Due to Smith’s love of power, the country's media systems suffered unparalleled restrictions, including outright censorship. Most papers were banned and the remaining ones had a lot of blank patches as a result of articles removed due to their failure to meet the censorship standards (Mudzengi at al, 2003).

The Smith government intensified its grip on broadcasting media so as to make sure it communicated the appropriate messages to the people according to the regime. Between 1959 to 1979 besides the RBA (1957) and the Rhodesian Broadcast Services Act (1973) the government also used other laws such The Law and Order Maintenance Act of 1960 (LOMA), The Official Secrets Act of 1970 (OSA), The African Affairs Act and the Censorship and Entertainment Act (1965) to control and manipulate the operations of the media both print and broadcast in the country (Chari et al, 2003 and Chirume, 2005).

The Smith government also appointed broadcasting bosses on the basis of allegiance to the regime (Chari et al, 2003). This in a way directly helped the colonial government to tighten self- censorship and helped in enforcing other internal micro policies within the Rhodesian Television and radio stations. Ironically, despite all these measures used to enforce racism hegemony this seemed to have steered the country's African nationalists
to opt for guerrilla warfare as the only way to end minority rule. This was the culmination of a struggle, which started in 1891 after the ‘Pioneer Column invaded and occupied Zimbabwe, to impose permanent white minority rule; the First Chimurenga” (Frederikse, 1990:28).

The Second Chimurenga which led to the 1980 majority elections stretched from the 1960s. In an effort to thwart black rebellion, Smith’s intensified his grip on the mass media (Windrich, 1981). To escape from Smith’s attacks through the media, the nationalists and the masses developed alternative media of their own. This rendered the authoritarian policies that were being used by Smith irrelevant (Ibid). This in other words proved that although, the regime controlled the mass media; it failed to control the masses, for the masses had their own alternative media. The people developed other methods of communication shared and understood amongst themselves which they used to communicate and share information about the war (Frederikse, 1990). The success of these ‘other’ media reveals that indeed whites did not only share a common language with blacks in Rhodesia but they lacked any common context (Ibid: 29). The medium included the voice operating from Zambia and the word of mouth that was carried around through the word of mouth. The black people organised themselves in various strategic units which allowed free movement of information amongst them which the enemy could not comprehend. For instance the youthful young ladies who were known as the Chimbwidos acted as the caterers as well as informers for the black solders and the Mujibhas - male youths also acted as the informers and the messengers during the liberation struggle (Moyo, 2005).

Despite controls the people had developed other media to circumvent government hegemony. In early 1979 the Smith government realised that they were heading towards an embarrassing defeat so they called for an internal election where a few selected nationalist (sell-outs) were paid to contest (Frederikse, 1990). Bishop Abel Muzorewa, Sithole, Chirau and Murindagomo among a few others were allowed to contest in this election. These elections were rejected by the nationalists still continuing with the struggle as a joke. Despite its rejection there was a shift on the broadcasting arena. It was
announced on the national television and radio that RBC had changed its name to Zimbabwe Rhodesia Broadcasting Corporation (ZRBC) (Ibid). Jimmy Neill was appointed as the new ZRBC boss who obviously would maintain Smith’s racist policies. On the 1st June 1979 the new president Bishop Muzorewa gave his first national address to the nation on both radio and television as the new leader. He announced that all the other nationalists such as Mugabe who were rejecting the ‘so called’ will of the black people by failing to stop the war and acknowledge him should be treated like terrorists. As such he threatened to deal with them decisively and called on the masses to treat them as terrorists too (Frederikse, 1990). This did not last despite the intensified media propaganda and bombardment of the nationalist movements on both radio and television. Cartoons and other print media techniques were also used to try and change the masses perceptions about the Smith engineered Muzorewa government. Thus the government hegemonic apparatus during this period failed to achieve desired consensus. This is in line with the assumption that hegemony is constantly in a state of struggle (Devereux, 2007).

The confusion that followed the April 1979 internal elections only settled when an agreement was reached at the Lancaster house conference in November 1979 (Windrich, 1981). The Smith regime and the nationalists agreed to stop the war and to hold another national free and fair election the following year (Frederikse, 1990). This election gave birth to the new black Zimbabwe on the 18 of April 1980.

4.4 The first ten years after independence (1980 to 1990)

At independence in 1980, the new government adopted the Rhodesia Broadcasting Services Act of 1973 and renamed it the Zimbabwe Broadcasting Act Chapter 12.01 of 1980. It was easy and logical for the new government to take over the electronic media because under Rhodesian laws the broadcast outlets were already under government control. Although there was a political leadership shift, since the country had gained its independence from colonial minority rule, the Act remained predominantly the same (Chirume, 2005). The Zimbabwe Broadcasting Corporation (ZBC) only transformed its hegemonic position from protecting colonial supremacy to endorse black political power.
(MISA, 2001). Issues pertaining to black empowerment, education and health for all became key issues of concern for the new government as a result revising the colonial legislation was not an issue requiring any major concern at that time (Chari et al, 2003).

The policies governing the media such as LOMA and OSA among others still remained in the Zimbabwean statute books. Thus the newspapers were still controlled by Argus Group of South Africa under mostly white leaders (Chari et al, 2003). This though did not go down well with the new government which was struggling to remove the legacy of white hegemony upon stiff resistance from the white community who still held strategic economic positions in the country (Ibid). The new government also had signed the NWICO agreement so it had an obligation to work its policies and activities towards fulfilling its fourDs. These included: Decolonisation (buying shares of the Argus Group of South Africa); democratisation (giving people access to the media); demonopolisation (removing private monopoly of the Argus Group) and decentralisation (taking the media to the people) (Chari et al, 2003).

In an effort to keep in line with the NWICO objectives above, in 1981 the government established the Zimbabwe Mass Media Trust (ZMMT) using 10 million US dollar grant from Nigeria (Chari et al, 2003). ZMMT was seen as a compromise between public and private ownership since it was independent from the two at that time (Ibid). Five years later (1986) after its birth, ZMMT had managed to acquire more than 51% shares from Argus Press. In spite of the positive move by the Zimbabwe government in creating a free media landscape by establishing ZMMT; the decision to continue holding on to the colonial broadcasting legislation was an issue of concern to the journalists. The BSA, 1980 was not changed to suit the prevailing new cultural dispersion and the media felt justified to accuse the government for pushing forward a new form of media repression. Mazango (2005) posits that: “From the dark days of Rhodesia, regime control of public communication remains one of the most enduring sources of ruling party dominance in the country” (Mazango, 2005:2).
By holding on to colonial policies such as **BSA, LOMA** and **OSA** the new government was enjoying the monopoly of broadcasting existing (MISA, 2001). Ndlela (2007:1) notes that: “There has been a belief that if control was not exercised, these powerful institutions would fall into wrong hands bent on undermining the political establishments and promoting sectarian interests.” This was critical to the ruling government in view of the hegemonic power struggles that were prevailing between ZANU PF and ZAPU between 1982 and 1987. The hegemonic struggle between the ruling party and some pockets of the rebellious groups of the white community who were using their strategic positions in society and business to revolt against black rule were also still brewing behind the scene (Chari et al, 2003).

On 22 December 1987, the two overt feuding parties ZANU PF and ZAPU formed a government of national unity. There was a false stability that followed the 1987 unity agreement, with the majority embracing the new political order with a sigh of relief (Mazango, 2005). The critics of the media policies governing the operation of the media reduced and internally the few voices against the colonial laws were seen to be more academic than real (Chari et al, 203). Thus, the Zimbabwe government enjoyed a more relaxed atmosphere considering the just brokered peace deal. Externally, the collapse of the Soviet Union (USSR) brought a new shift from the earlier proposed socialism/Communism to capitalism pushed by the Western powers (Ibid). Capitalism also shifted the hegemonic power closer to the owners of the economy who were still competing with the ruling government for domination. Developments in Europe at that time were pushing towards economic, political and ideological liberalisation. This also demanded the ending ZBC monopoly and opening up of the airwaves which had been the earlier concern of NWICO mentioned earlier (Chari et al, 2003). This could not be attained before a new broadcasting law has been adopted which could open up the broadcasting airwaves (Mazango, 2005).

During the period when USSR collapsed the IMF and World Bank intensified its preparations to launch ESAP in the country which was now an appropriate option (Chari et al, 2003). The government of Zimbabwe after attaining independence had
contemplated adopting USSR’s socialism/communism and now it was impossible following its demise (Ibid). The government now picked from earlier tenets of the NWICO agreement and the new proposed ESAP agendas and as such offered to decentralise ZMMT. They also called for the privatisation of ZBC’s loss-making channels and other parastals (Mazango and Chiumbu, 2000). During this period the government’s attention was on the new developments which became critical as the economic situation had begun to show signs of stress. The issue of reinventing broadcasting policy was not as issue requiring urgent attention (Mudzengi et al, 2003).

With the launch of ESAP in 1991, the government intensified its steps towards liberalisation of ZBC among other parastatals.

4.5 From the 1991 to Date

The launch of ESAP in 1991 pushed the discourse of liberalisation, privatisation of parastatals and the need to establish a more open media environment. In line with ESAP’s requirements the government and journalist reached a consensus on the need to repeal repressive laws adopted from the former colonial government. By this time the Zimbabwean government had started facing a number of ideological points of conflict around which critics had grouped (Chari et al, 2003).

On realising that liberalisation obviously would threaten their hegemonic struggle the government changed its strategies and rejected the proposal offering to commercialise non profit making organs instead. They argued that the strategic enterprises such as ZBC, ZMMT, ZIANA and community newspapers group might fall into wrong hands if privatised therefore it would commercialise instead (Melber, 2004). It reduced the numbers of community newspapers, while private newspapers increased. ZBC commercialised its radio stations which they now divided into different new separate units. For instance Radio 1 became Spot FM, Radio 2 was changed to Radio Zimbabwe, Radio 3 is now 3FM whilst Radio 4 was renamed National FM. Besides changing names radio stations were moved to provincial capitals in line with decentralisation. In 1997,
ZTV also leased its second channel to three private broadcasters LDM broadcasting, Joy TV and Munhumutapa Broadcasting Company [MABC] (Chari et al, 2003).

These new developments were short lived since the *BSA of 1980* and other repressive laws were still in existence. They continued to limit the context from which the private stations and other strategic media boards such as ZMMT mentioned earlier operated (Chari et al, 2003). By 2001, all the three private broadcasters had shutdown (Ibid). ZMMT though initially formed on the pretext that it was non partisan this quickly disappeared. The once autonomous board made up of a cross-section of Zimbabweans of all political and economic backgrounds no longer existed. This changed over the years, as the board members set to oversee ZMMT increasingly became dominated by ZANU-PF loyalists (Ibid). The failure of ESAP also played a significant role in the increased disgruntlement by the journalists and masses (Mazango & Chiumbu, 2000).

ESAP followed by the subsequent Zimbabwe Programme for Economic and Social Transformation (ZIMPREST) left the government confronted by serious people dissatisfaction. ZIMPREST was launched when IMF and the World Bank realised that ESAP had once again dismally failed (Mabika, 2004). This was a desperate measure to try and arrest the declining economic conditions that saw the souring of food prices and other economic related problems. This paved way for a new form of hegemonic struggle between the workers union ZCTU lead by Morgan Tsvangirai the current Movement for Democratic Change (MDC) President and the government. Following the hegemonic struggle between government and ZCTU the country experienced social unrest in the late 1990s in the form of strikes. ZCTU called for these national strikes in Zimbabwe which almost paralysed businesses in the whole country (Chari et al, 2003 and Chirume, 2005).

This is the same period when the war veterans demanded and were given Z$50,000 gratuities that are still blamed to have contributed to the down of the Zimbabwean economy which was already ailing after ESAP and ZIMPREST respectively. The people could not continue to patiently wait for the government to spell out new transformations that would address historical imbalances such as economic imbalances and the land issue. Realising that the restrictive clauses of the Lancaster House Agreement that restrained the
government from giving them land, had expired in 1990 but nothing has been done so far the former war veterans intensified their demands for a fair share of the land (Chari et al, 2003). Unfortunately to the government of Zimbabwe, all this was happening during the same period of ESAP’s failure, ZCTU mass strikes and the business started closing.

The above problems meant that the government needed a media that would address these challenges. This was not to be since there was a vacuum in terms of media policy programmes that could be applied on the media to answer to the challenges. Media laws failed since they were outdated. Generally media policy has to ponder to the politics of the day by supporting the political economic and social thrust thereof obtaining (Chirume, 2005).

Following the events in the late 1990s the government had to re-strategise on how to maintain its hegemonic position against the emerging threats (for example, contestations around land reform, economic challenges and civil unrest) from the western instigated private media (Chirume, 2005). Therefore, the signs of discontent and disgruntlement pushed the government to start considering making some critical political and legislative changes. In 1999 the government instituted the writing of a new constitution a dream which was thwarted when the constitutional referendum held in February 2000 resulted in a ‘no’ vote (Pottie, 2000:1). The National Constitutional Assembly (NCA) jointly working with the newly formed opposition MDC which had been against the draft constitution from the start triumphed when the referendum was clearly rejected by the people of Zimbabwe. This warranted increased media criticism and the launch of a highly critical privately owned newspaper the Daily newspaper in 1999. This paper joined the Zimbabwe Independent and Standard already on the market. These private newspaper supported by the foreign media extensively used the ‘no’ vote to denounce the government which was facing a newly formed opposition MDC, raising more alarm in the ruling party. During the same period the land redistribution exercise was reaching its peak, this also warranted increased international media coverage of Zimbabwe; a beacon of increased media criticism (MISA, 2000, Chari et al, 2003).
After failing to win the draft constitution vote fear of losing its hegemonic position gripped the ruling Zanu PF party. This is the time they realised that the opposition forces were gaining power and attracting the sympathy of all private media houses which were obviously influenced by the hidden hand of the disgruntled group of the former white regime (Frederikse, 1990). Thus, the Zanu PF government was caught up in a catch-22 situation, facing first ‘real threat to its hegemonic grip since independence with a rejected draft constitutional referendum. The government therefore ‘tightened its screws’ on the media in an effort to shut these antagonist voices. This is the time when several journalists from the private media such as Mark Chavunduka and Ray Choto of the Standard and Grace Kwinjeh of the Zimbabwe Mirror to mention a few were arrested on the grounds of breaking the old colonial laws such as LOMA and OSA. Foreign journalists such as Andrew Meldrum also faced this growing media embargo that saw him being deported after proven guilty of writing falsehoods (Chari et al, 2003).

In view of the conditions prevailing at the time, the government saw that the local media was not responding well to this new socio-economic and political order. Therefore, it took some steps to try and protect its hegemonic position from internal threats by strengthening its Ministry of Information (Chari et al, 2003). It swiftly employed a once Zanu PF critic outspoken Professor Jonathan Moyo into the party and government (Pottie, 2000:1). He was given a very strategic position in government; to run the former Chen Chimutengwende headed Ministry of Information, Posts and Telecommunications now renamed the Ministry of Information and Publicity in the President’s Office (Chari et al, 2003: 75). Professor Jonathan Moyo became responsible for promoting Zanu PF’s hegemony a job he did well given his previous experience as a government critic. Former Director of Information in the Office of the President, George Charamba, became the permanent secretary in this new strategic Ministry (Ferrett, 2001). The Ministry re-organised and re-oriented the Department of Information in the onslaught of a possible challenge in the upcoming 2002 presidential and parliamentary elections from the opposition MDC which was enjoying international media support.
As if the problems facing the Zanu PF government during the period starting from the mid 1990s were not enough, the government had another shock on the way. In 2000, it received a rude awakening when it was dragged to the courts by Capital radio which intended to make official its broadcasting activities in the country (Mazula et al, 2003; Auret and Jackson, 2007). Capital Radio was a privately owned radio station that was already illegally broadcasting into Zimbabwe from outside the country after being denied permission to operate legally (Weza, 2001).

Following a legal battle between the Zimbabwean government and Jerry Jackson the owner of Capital Radio, on 22 September 2000 the Supreme Court struck sections of the *BSA of 1980* which nullified the state broadcaster, ZBC monopoly of the airwaves (Auret and Jackson, 2007). Jackson successfully challenged some sections of the *Zimbabwe Broadcasting Act (1980)* taking advantage of its weaknesses (Mazula et al, 2003). The ruling of the Supreme Court on this case created a vacuum in the Broadcasting law. As a result Capital radio started broadcasting openly on the 28 September 2000 in the absence of any broadcasting regulatory framework and taking advantage of the Supreme Court ruling (Auret and Jackson, 2007).

In order to avoid further confusion, in October 2000, a Presidential Decree introduced the *Presidential Powers (Temporary) Measures: Broadcasting Regulations - Statutory Instrument 255A of 2000* (Weza, 2001). These were valid for only six months. In order to beat the deadline of the expiring of the temporary broadcasting statute, on 4 April 2001, the rushed *BSA Bill* was passed into a law *Broadcasting Services Act Chapter 12.06, 2001* without going through public deliberations on its contains. Professor Jonathan Moyo who was in the forefront in drafting the new broadcasting law thus easily gave him substantial powers in the operations of the broadcasting media in Zimbabwe (Ibid). The local content policy which is the focus of this study is enshrined in this Act (Mazula et al, 2003:5). The local content policy therefore came about through the backdoor when the ruling government saw that there were now being challenged by the local media. In an effort to safeguard their grip over the broadcasting media they in cooperated this policy in the *BSA of 2001*. 

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Despite the media insults Professor Moyo was receiving following the adoption of the BSA of 2001 he maintained his grip over the media (Pottie, 2000). Given the hegemonic scare caused by the Capitol Radio case and the media battles at play during this period the government and the Prof Moyo led Ministry of Information realised that there was need to act fast to protect the ruling party interests or their demise was near (Pottie, 2000). This made the government realise the need to start protecting its political position at all cost especially on the media arena which was now receiving substantial attention from the public who were now starting to feel the economic hardship (MISA, 2000). Professor Jonathan Moyo was now in the forefront in the formulation of legal statutes. In 2001 he proposed the ZBC Commercialisation Bill which was passed into law; the Zimbabwe Broadcasting Services Corporation Act (BSCCA) in November the same year. The Act led to the split of ZBC into two entities; the Zimbabwe Broadcasting Holdings and the state-controlled Transmedia, a signal transmission service provider. It gave more powers to the Minister Prof Moyo (Chiumbu, 2002). He was responsible for selecting shareholders in consultation with the President. The Minister was also the sole licensing authority of the two companies Transmedia and ZBH (Ibid). The Commercialization Act was presumably designed to enable the state broadcaster to operate on a commercial basis. The ZBH board of governors responsible with regulating the day to day operations of the state broadcaster, while, Transmedia Board of Directors are expected to ensure that there are adequate facilities for transmission for both radio and television (MISA, 2009).

ZBH was the brainchild of launch of the broadcaster’s vision 2030 parallel to the BSCCA of 2001 on 30 November 2001, by the then corporation chair now Reserve Bank governor Gideon Gono in consultation with the Minister Prof Moyo (Munyuki, 2009). The ZBH divided ZBC into eight Strategic Business Units (SBUs) namely Power FM, Zimbabwe Television, Sportnet, Radio Zimbabwe, National Languages, Newsnet and Production Services (Chibwe, 2002). The ZBC ‘vision 2030’ was popularised as ‘vision 30’ in short (Chiumbu, 2004). The objective behind this Jonathan Moyo instigated vision was to transform the ZBC into the first and permanent media choice for Zimbabweans. The mission statement being to “provide world class quality programmes and services
that reflect, develop, foster and respect the Zimbabwean nation identity, character, cultural diversity, national aspirations and Zimbabwean and pan-African values” (Chiumbu, 2004:29) Chiumbu further urges that ‘vision 30’ helped to formalise the previously adopted 75% local content policy. This new ZBC vision saw the withdrawal of most foreign produced programmes on both radio and television and the introduction of liberation war documentaries and music. Although the private media and the public questioned ‘vision 30’ Prof Moyo maintained that the airwaves were now being used to promote local cultures and identities which are truly Zimbabwean (Ibid).

Professor Moyo did not stop with the BSCCA of 2001. He promulgated two more laws which had implications on the operations of the media to compliment the BSA of 2001 and the BSCCA of 2001. These include; the Access to Information and Public Order and Security Act (POSA) adopted in January 2002 and the Protection of Privacy Act (AIPPA) also signed into law in February 2002 (Weza, 2001). These laws became the last defence of a nation under stress, threat and uncertainty.

Since the enactment of the BSA of 2001, the local content policy which is simply a clause in the Act has instigated equally similar continuous debates as AIPPA and POSA in the media and other academic forums. This has rendered the issue of controlling broadcasting content in Zimbabwe a controversial one to date. It is further argued that: “Broadcasting, from Rhodesia to Zimbabwe, has been characterized by two salient features: first, its legal status as a state monopoly, and secondly, its location under the Ministry of Information which rendered it a political tool in the hands of the government of the day” (Melber, 2004:3).

In Zimbabwe, the broadcasting industry thus has not been expanded in any form since independence in relationship to the growth of other media – print and online publications (Mudzengi et al, 2003). The operations of ZBC are controlled by a Board of Governors, constituting of between six to nine members appointed by the Minister of Information in consultation with the President (Chari et al, 2003). However, although ZBC is publicly funded by public funds earned through licensing and other public support grants, the
Minister of Information approves tits budget thus it is not autonomous from party politics (MISA, 2009). Though headed by one government appointed Director General ZBC consists of television and Radio. The leadership of this two entities are selected based their allegiance to the ruling party (Mudzenge et al, 2003). ZTV consists of one channel which has monopoly over the airwaves. Whilst. ZBC radio consists of for channels mentioned earlier. ZBC programming is now guided by the BSA of 2001 in which the local content policy this study is analysing entrenched.

The delay in enacting new broadcasting policies is not a unique scenario to Zimbabwe but also occurred in other African countries that share the same colonial history. For instance, in Ghana which attained its independence in 1957 broadcasting remained a de facto monopoly of the state for nearly 40 years (Quarmyne et al, 2000). “In one party state Zambia, the public service broadcasters formed part of a government ministry of information and served the needs of the government” (Ndlela, 2007:1). However, South Africa is one of the first African countries that promptly changed colonial laws to suit the new political order. Out of the constitutional negotiation processes of 1993 emerged the Independent Broadcasting Authority Act No 153. The major tasks undertaken by the Independent Broadcasting Authority (IBA) after the country gained political independence in 1994 was to develop a national broadcasting policy (Ndlela, 2007).

It is argued that the policy crises that are predominantly affecting most African countries including Zimbabwe are a legacy of repressive laws from the colonial and apartheid era. These have remained in the statute books of the majority of the countries in the region for too long despite the fact that such laws were strikingly incompatible with the new regime of constitutional protection (MISA, 2001). However, the same legislation has been praised in the film industry. Film works hand in glove with television in the promotion of local content/cultures hence the need for this study to briefly appraise it.

4.6 A brief background of the Zimbabwean film and cultural industry
During the colonial era the government used the film as propaganda machinery (Frederiske, 1990). Film production fell under the Rhodesian Ministry of Information just
like other media discussed earlier. During the war, the colonial government propagated the production of war films which would be used to undermine the struggle. Thus, the government used films to protect its hegemonic position despite the visible rebellion by the masses (Ibid). As the war intensified the colonial government introduced mobile film units which were showing the war government biased propaganda to the people in remote areas (Hungwe, 2000). Guerrilla warfare was mainly concentrated in such areas hence the government deployed the mobile films to thwart the liberation forces who were threatening to take over control of the masses (Frederiske, 1990).

When the Zanu PF government gained political independence in 1980, the Ministry of Information continued to control the Zimbabwean film industry. They just shifted from liberation war thrust; film was now being used as a medium of communication, education and development (Hungwe, 2000). The Zimbabwe government supported the new media driving force as a result the film industry was also encouraged. However, the efforts by the government where disturbed by lack of funding for film production. Several films produced since independence was mainly donor funded by Non Governmental Organisation. These include; Flame, Studio 263, Everyone’s Child etc. When the 75% local content policy enshrined in the BSA was adopted in 2001 most film producers were relieved. The quota allowed them enough space to produce and show local films to local viewers (Chari et al, 2003).

4.7 Conclusion
This Chapter revealed that media laws/policies are negotiated in relationship to the politics of the day. Most policies support the political, economic and social order obtaining. It can therefore be safely argued that the main reasons why both the colonial and the current Zimbabwean government has been reluctant to revise the broadcasting policies in spite of pressures, both internal and external, is based on its intention to protect its political place (Zaffiro, 2002). By holding onto the repressive laws most governments feel much safer (Chari et al, 2003). However, it is urged by Fiske (1990) that governments should realise that hegemony has to be renegotiated, struggled over and
re-won all the time or it can slip away like what almost happened in Zimbabwean in 2008 when the ruling government lost in the country’s presidential and parliamentary elections.
CHAPTER 5

Globalisation and Media Content in Zimbabwe

5.1 Introduction

This dissertation sought to assess the effectiveness of using the broadcasting local content controls on television to propagate a specific ideological and hegemonic view vis-à-vis globalisation challenges. Television is assumed to play an influential role in the formation of Zimbabwean youth cultures. In line with the cultivation and hegemonic theory which have been adopted in the theoretical framework, television cultivates specific television ‘realities’ amongst the young people. Thus, due to its ideological and hegemonic function, television is assumed to have an impact on the life styles of youth who it slowly, gradually but significantly influences (Phillips and Bonds, 1999 and Chandler, 2005). “It is obvious that young people face a lot of challenges in the face of globalisation. Declining joint family system, rapid urbanisation, influx of information without proper knowledge about how to utilise it and stagnant inequality level, all put young individuals at great stress during the globalisation era” (Rajasekaran, 2006:1).

This chapter sought to explore the impact of globalisation on media content and society in Zimbabwe. The chapter investigated on how globalisation has impacted on local cultures in the media and society. Globalisation can have an impact both at the local and macro level. Thus, the local media/content can be conduits of global cultures as much as foreign media/content. This discussion will start of from a general perspective discussing the theoretical issues before focusing on the Zimbabwean community and youth, in particular, where it is possible.

Globalisation contextualises this discussion into the modern epoch where boundaries are no longer an issue. It has led to the integration of different cultures on television causing a lot of anxiety amongst the governments of the consuming nations such as Zimbabwe (Malleus, 2000). The media have proved to be the most useful instrument in spreading and mixing cultures in the modern epoch of globalisation (Rajasekaran, 2006). However,
although young people from the developing nations see and adopt western cultures this process leaves them in a dilemma (Ibid). For them to be able to be what they see on television they need resources which are scarce in most Third World countries thus television brought global cultures causes pain than relief (Rajendran et al, 2006).

Globalization is viewed as a front by former colonial powers to push their own ideologies on the Third world countries through various elements of the cultural industry (for example, films, music videos, soap operas) (Brooks, 2001). Hence most governments especially the consuming countries’ fears of being dominated by the powerful nations economically, politically and/or socio-culturally through the media have grown by the day. This domination purportedly develops in the media both at local & macro and in some case it can develop in an abstract form. For instance, many nations are running away from their shadows missing opportunities to grow because of fear of being overtaken by others (Manhando-Makore). The development of the new media which successfully managed to bring together all forms of other media has surely made it difficult for government to be able to protect their own interests from being challenged both at a local and macro level. This has allowed democracy to prevail even in the once protected societies.

However, Alozie (2006) states that: “Although, people are exposed to ideals and cultures other than theirs, the ramifications of Michael McLuhan’s “global village” they have not necessarily been unifying, in most case, rather, people are resisting the invasion of other values as was hoped. Global media are viewed as a kind of conveyer belt of meaning between nations and cultures (Branston & Stafford, 2003). The media actually structure the very realities which they seem to describe or stand in for that has impacted negatively to the viewer especially the youths who end indulging in high risk media learnt behaviours.

For developing countries such as Zimbabwe, although globalisation has created opportunities through liberalised economic systems, it also has a negative impact (Nherera, 2000). It has led to retrenchments, weakening of the informal sector, increased
consumer prices, homogenisation of cultures and a general decline in living standards (Ibid). Therefore, broadcasting faced with rapid technological and socio-cultural transformation has emerged as the greatest challenge to policy makers in the communication sector globally.

Zimbabwe among many other countries globally adopted the local content policy in an effort to limit the effects of the unparalleled transformations (Malleus, 2000). The policy was designed in a way that would help minimise the contamination of local cultures by television (The Herald, 2001). However, the local content policy critics argue that the government adopted the policy as a means to manipulate the broadcasting media to propagate its hegemonic agendas (Manhando-Makore, 2001; Hondora, 2002; Melber, 2004; Phiri, 2006).

It is of paramount importance for this study to first give a brief background and a few definition of globalisation before presenting and discussing the impact & influence – revealed by the manifestations of globalization on the Zimbabwean media and society. The study sought to assess both the impact and influences which are intertwined (Chari et al, 2003). The manifestation of globalization will reveal both the influence and impact thus the global aspect has to influence the recipient for it have an impact which is not a scientific measurable variable.

5.2 Background of globalisation

Globalisation is not a new phenomenon since some scholars traces it from slavery and colonialism (Chirume, 2005). However, discussions on the implications of globalisation on the poor nations under the banner of the UNESCO started in the early 1970s (Ojo, 2008). The discussions known as the New World Information and Communications Order (NWICO) focused on the bias in the media coverage and flow of culture between the developed and developing nations. Developing countries felt insecure in view of globalisation which was threatening every facet of their existence around the time Zimbabwe gained its political independence in 1980 (Chari, 2002). The NWICO debate aimed to meet the following challenges:
“The promotion of the development of national communication systems in the
developing countries;
The elaboration of guiding principles concerning the role of mass media in the
international sphere and;
The development of a concept for a democratic restructuring of the international
information system” (Ojo, 2008:3).

In 1980 the NWICO grouping produced the MacBride Commission Report ‘Many voices,
one world in Paris which made several anti-globalisation recommendations. For instance
it recommended that: “In expanding communication systems, preference should be given
to non-commercial forms of mass communication. Promotion of such types of
communication should be integrated with the traditions, culture, development objectives
and socio-political system of each country” (UNICEF. 2004:4) It further recommended
that ways and means should be considered to reduce the negative influence of market and
commercial considerations on the organisation and content of national and international
communication. This report among others produced by the NWICO debate lead to the
trivialisation of this communiqué by the developed nations who labelled it an attempt by
a few developing nations to promote censorship and control of the media (Ojo, 2008).
These rich nations lead by the America feared the destabilisation and disestablishment of
their hegemonic grip of international communication systems and patterns of information
flow (Ibid).

Following the possible threat to their hegemonic positions, Britain and America who
were the prime movers of the NWICO debate revoked their membership to UNESCO and
terminated their NWICO membership (Padovani and Nordenstreng, 2005). They were
the main sponsors of UNESCO and their withdrawal led to the NWICO debate collapse
in 1980 (Ibid). Though America pulled away from the debate it seems she never
relinquished her motive to Americanise the whole world under the disguise of
globalisation (Chari et al, 2003 and Miano, 2003). America adopted neo-liberal policies
which have resulted in her culture becoming dominant to other cultures. Zimbabwean
culture is one nation affected by the American popular cultures (Kachoka, 2007).
The new drive to change the world into a ‘global village’ is referred as the latest brand of colonialism by the former colonised (Devereux, 2007). There is growing discontent in the liberated ex-colonial countries based on the realisation that formal political freedom was not accompanied by freedom from the global knowledge system of capitalism (Boyd-Barrett, 1997). This ‘global’ knowledge base seems to be devouring local knowledge systems and replacing it with the hotly contested new ‘global’ systems which are nothing but American in the name of globalisation (Chari, 2002). For instance globalisation has seen the emergence of giant multinational conglomerates which has increased the economic domination of Third world countries by the First World states. In the communication industry the proliferation of giant Transnational News Agencies (TNAs) has also seen the domination of relevant local news by global news on the local media (Malleus, 2001). Thus, globalisation is assumed to both describe and prescribe the systems of the world today (Davies, 2008).

There is no consensus on the specific roots of and meaning of globalisation to different people. However there are common uncertainty and fears of the possible negative influences of globalisation transmitted through television.

5.3 Different definitions of globalisation

Globalisation is best considered a complex set of interacting and often countervailing human, material and symbolic flows that lead to diverse, heterogeneous cultural positioning and practices which persistently and variously modify established vectors of social, political and cultural power (Lull, 1995).

While Silverstone (1999) defines it as the product of a changing economic and political order, one in which technology and capital has combined in a new multi-faceted imperialism.

Tomlison (1991) views globalisation simply as a Western ideology spreading its wings across the globe. Whereas to Beerkens (2006) globalisation refers to all those processes
by which the people of the world are incorporated into a single society i.e. a process of integration of the world community into a common economical or social system.

However, Giddens (1990:64) defines globalisation as “the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa.”

Miano (2003) though defines globalisation as the gradual illusion of the weakening of state powers. It also represents how individual life can be transformed by global forces. Individual lives become affected not just by their local communities, but by economic, political, and cultural processes or forces that operate worldwide.

Globalisation can also be referred to as the growing mobility across frontiers – mobility of goods and commodities, mobility of information and communication and mobility of people (Sanghera, 2002).

According the Neo-Marxists’ view globalisation is a process where the feeling of belonging is no longer connected to different places (Servaes and Lie, 2000). “Under globalisation people’s sense of belonging is to one single global society” (Ibid: 3). Globalisation is also interlinked with localisation, although globalisation and localisation joined together can be referred to as glocalisation (Kamalipour, 2002). There still remains a lot of uncertainty and discussion around the question on how these two concepts are linked hence this study will not dwell much on them.

Though globalisation may seem to be a 20th-21st century phenomenon according to the above definitions, the issues and ideals are not new to Africa and the world as a whole. The evolution of the global economy and the unanticipated rapid developments in global communications, in the last two decades has presented new challenges which are overshadowing opportunities globalisation might be presenting to the developing nations. In view of these challenges, and the history of most African countries their scepticism of anything that is initiated by the developing world is understandable. Though unlike slave
trade and colonialism which were eventually stopped globalisation does not seem to be a phenomenon that can be staled anytime soon; if it can ever be stopped at all.

According to Kwame (2008) indeed the poor nations are in ‘danger’ due to globalisation which is not a value-free, innocent and self-determining process. In fact, it is an international socio-cultural, politico-economic and technological permeation process which seeks to enhance and deploy its influence for competitive domination of the world (Ibid). Zimbabwe a country with a legacy of colonialism has indeed endured a fair share of globalisations’ influence given this background. It is argued by Malleus (2001:37) that; “when the government faces hardships and uncertainty that come with cultural changes which might lead to resistance they wish for a return to the known and tried ways.” It can therefore be safely argued that by adopting the local content quotas, the government of Zimbabwe seek to revert back to the traditionally trusted and tested ways of life.

The media especially television plays a central role in creating culture, for the youths. This means the media have such an overwhelming role in the process of cultural domination or culture protection. The word ‘cultural’ can be interchanged with media (Tomlison, 1991). To understand the similarities between these two, one would need to examine the relationship of the media to aspects of culture without assuming its centrality from the outset (Ibid). This study will discuss the manifestations of global cultures in the local media and society, and the forces informing it which seems to be interrelated (Chari et al, 2002:42).

5.4 Manifestations of Globalisation in the Zimbabwean Media and society

Due to the impact of globalisation on media in the consuming developing countries, media content is assumed to be predominantly global content (Ibid). This study sought to effectively explain the interconnectedness between local and global content/cultures existing in Zimbabwe which are assumed to be a direct result of globalisation (Kura, 2005). The manifestations of globalisations on the Zimbabwe media and society were appraised to this effect. These helped in revealing the impact of the policy on the
cultures prevailing in Zimbabwe. The manifestations of globalisations were categorised into four groups in this discussion namely; the socio-cultural manifestations, economic manifestations, technological manifestations and political manifestations. Socio-cultural manifestations of globalisation are products of the integration between the media and society it is argued (Ibid).

5.4.1 Socio-cultural manifestations of globalisation in Zimbabwe
According to Cohen & Kennedy (2000:34) culture in all its forms does not remain exactly the same over time; changes occur and people are in a constant learning process of how to behave, think, feel and communicate within a given culture. Globalisation through the advancement in communication technologies has fast tracked this process. These technologies have seen the proliferation of values that were alien in the Zimbabwean media and society increasing. “The society that people grow up in influences the people that they turn out to be” (Malleus, 2001:11). As a result the new globalised society has visible impact on the local person especially the youth who is growing up in the new global village.

Globalisation has caused a shift from the traditional beliefs to a new cultural order mainly influenced by the media which are the transporters of alien cultural values. Thus it has resulted in a struggle between the idealism of the past and present; the struggles between generations in Zimbabwe (Katsamudanga, 2003).

Globalisation manifestations are can be observed in various forms both in the Zimbabwean media and society at large. It seems the media and society are thus inseparable since it is urged that the media mirrors the society and vice-versa (Chari, 2002). Socio-cultural indicators of globalisation can be found in the changes visible in the increase in the use the English Language. Zimbabwe was a colony of Britain an English speaking nation. In an effort to communicate with the white masters the black majority learnt to speak the English language (Windrich, 1981). Today almost 30 years after independence the Zimbabwean community now views it as a local language. In actual fact English is now seen as a symbol of academic excellence or success (Moyo,
It is now a common phenomenon to hear local families communicating in English despite the fact that they all understand vernacular languages. English is therefore associated with the rich employer hence its domination of the vernacular languages.

On ZBC’s only local television, English is now the main language used for most of the programmes including youth targeted programmes such as Youth.com. All the continuity announcements are also presented in English thus confirming the manifestation of globalisation in the Zimbabwean media despite the local content policy. For instance; as of 2003 Zimbabwe had 15 newspapers; both public and privately owned. Only a single tabloid Kwayedza was in vernacular (Nyakupinda et al, 2003). Youths are assumed to undermine vernacular languages ‘substandard’ and English is viewed as the perfect symbols of modernity (Moyo, 2005).

The use of English as the main language clearly reveals the domineering power of global cultures over the local ones which are slowly being displaced. In line with the cultivation theory and insights of the hegemony theory, though the influence of English language might appear subtle it is significant (Chandler, 1995). Therefore, eventually if preservative measures are not put in place local languages will soon cease to exist; cultural products deserve protection (Maonera, 2007). Rothkop (1997) blames the American initiated globalisation for this turn of events arguing that; “it is in the economic and political interests of the United States to ensure that if the world is moving toward a common language, it be English; --that if the world is becoming linked by television, radio, and music, the programming be American; and that if common values are being developed, they be values with which Americans are comfortable. These are not simply idle aspirations. English is linking the world” (Rothkop, 1997:1). “Colonialism, as a process of subjugation, brought forced imposition of English language; -- embedded with English worldviews and the principal classification of their experiences” (Agwuele, 2007).

Urban groove music which has hit the Zimbabwean music industry by storm is also another manifestation of globalisation. “In style this music resembles American Hip-hop,
Rn’B, Soul and other international musical genres. This imitation of the West music has resulted in Urban Groove being unpopular with older listeners and artistes who accuse the younger generation of shunning their culture, music and identity” argues Kachoka (2007:14). In view of the entire accusations that urban groove is foreign, Youth.com is urban groove based confirming the dominance globalisation on local television content. Contrary, it is argued that the state in Zimbabwe under its 75% local content policy appropriated urban groove music and nationalised it to control western cultural influences to the youths. Thus the music has become a performance of nationalism and resistance to perceived disruptive international influences (Bere, 2007). However Kachoka stated that though localised urban groove music continue to bring in alien cultures. It has also brought with it a new type of dressing and culture for the youth known as the urban groove cultures which is synonymous with the hip-hop cultures from America (Ibid). Youths receive the highest dosages of television influences since they constitute the most vulnerable group to media influence (Rajendran et al, 2006). This is due the “three characteristics of youth - a search for identity, the craving for freedom, and the push and pull of sexuality - make them very exploitable” (Ibid:15)

Youth in Zimbabwe’s dress codes have changed. However, much of the change has been largely influenced by Westernisation (Nkumane, 2001:107). In line with the implications of globalisation the changes of dress codes was also accompanied by a change in behaviour because Westernisation tends to pull people away from their roots (Ibid). As such, globalisation has enabled Zimbabwean youth culture to become a global phenomenon in which the mass media a globalisation product itself plays a key role in this process (Chari et al, 2003).

The media transports different cultural messages to the Zimbabwean youths. It also socialises them to particular aspirations, values and attitudes, often in contradiction to the traditions of their culture (Lyons and Tilling, 2003). The media is assumed to be playing a part in the significance decrease of the local identities in various ways. For instance youths on one hand see the normal local poor family in ‘Gringo ndiani’ a local drama. On the other it shows the very comfortable like of the American kind of family well
packaged in soaps such as Studio 263 and other music videos. In light of these contradictions it is logical when the young person chooses the later. Lyons and Tilling (2003) states that youths feel helpless when they see the painful reality of poverty and struggle of their society since they cannot change it though they might not agree with it. They feel helpless and therefore become susceptible to the tempting good lives also shown to them by the media (Ibid). As a result, Western cultures have with little resistance become the dominant and universal, cultures desired by many in the developing countries like Zimbabwe. They see their traditional ways of life like tickets to remain in poverty and global cultures therefore gives them some hope.

Smith (1980) argues that the problem of globalisation on the local media is that it influences the audiences in both producing and consuming states to receive and accept a biased picture of the world. To youths in developing countries, global cultures are ‘perfect’ because they are brought to them attractively packaged leading to their cultural integration. They bring into their little minds the notion that in developed countries everyone is rich and there are no struggles (Ibid). This misinformed reality has brought in what can be called a ‘perfect family syndrome’ where Zimbabweans now prefer to stick to the television advertisement type of family of one child or two at most. This is another manifestation of globalisation (Malleus, 2001). In the Zimbabwean traditional culture families used to be ranked according to the number of sons and daughters it had.

The local value systems of the extended family now seem more alien than the television family which is economically sustainable and therefore logical considering the current economic problems Zimbabweans are living under. Indeed there are various aspects in the local family which provide evidence of the manifestation of globalisation in the Zimbabwean society and media.

The rural urban migration in search of a better life which rural people assume exist in urban areas brought in a new unsustainable social order in Zimbabwe. Wives who traditionally stayed at ‘home’ (rural) whilst husbands work in the urban areas started joining their husbands as the media made them aware of their conjugal rights. The young
In view of these socio-cultural manifestations of globalisation, it is true that the local culture is under threat of extinction. Curran & Gurevitch (1991:128) concede that; “the ‘authenticity’ of a culture is damaged and undermined in its contact with Western culture industries and its adoption of genres foreign to domestic cultural tradition.” Mohamed Sid-Ahmed (1998:1) argues that; “An inherent paradox in the phenomenon of globalisation is that it is as likely to lead to marginalization as to integration”.

5.4.2 Economic manifestations of globalisation in Zimbabwe

The current general economic environment coupled with the raising food prices, recurring droughts after the launch of the Western loathed land reform and the competitive political climate have provided a thriving environment for the intensification of globalisation on the country economic front. Following the attainment of independence in Zimbabwe, one of the most prominent effects of globalisation was the World Bank and International Monetary Fund (IMF) initiated Economic Structural Adjustment Programme (ESAP). The ESAP policies were meant to lead to economic growth; however they failed dismally (Chari et al, 2003). They resulted in the few rich getting richer whilst the majority poor got poorer (Ibid). Implied is that ESAP a product of globalisation increased unemployment, poverty, inequality and exploitation of the poor
by those who hold economic, political and socio-cultural power. In the same view, Makoni stated that: “It's not perception or perceptions. We have a full grasp of the real situation on the ground and it presents itself in many respects. The condition of life of the people has worsened and is worsening literally by the day. Food shortages are acute, medical services and medication is unavailable. The economy is getting worse. Goods are less and less available everyday and the little that is available is more and more expensive by several tens if not hundred fold, the previous day or the previous morning” (Newzimbabwe.com, 2008).

In view of the economic context confirmed by Makoni above, global hegemonies seem to have found a leeway to force their global ideologies on Zimbabweans. Hiding behind the internal problems they continue to pressure the government to concede to their neo-liberal agendas of privatization, decentralisation and commercialization (Moore, 2005). Thus, they are pushing for the further ‘opening up’ of both the economy and the cultural industry justifying the initiatives by attacking any government policies enacted to counter globalisation effects such as *BSA, 2001* as anti-democratic/draconian. This though continues to happen despite the dismal failure of ESAP in the early 1990s which was pushing forward almost similar policies (Ibid).

“All kinds of problems linked to underdevelopment, poverty and inequalities between developed and disadvantaged countries have worsened in recent years as a result of the globalisation of the economy” posits Dumitriu (2000:1). The failure of ESAP in Zimbabwe can safely be attributed to globalisation of the world economies (Ibid). It is clear that the economic policies that are at the core of globalisation are still a threat to any economy that is still fighting its way out of poverty and economic inequalities affecting the majority which in fact seem to be worsening. Contrary, critics of the Zambabwean economic policies blames the government for manipulating the media to propagate government hegemonic agendas while apportioning all its weaknesses to others (Manhando-Makore, 2001; MISA, 2001; Melber, 2004).
The economic manifestation of globalisation in Zimbabwe is visible on the society which has changed due to the economic pressures. For instance, if one visits the once packed up fast food outlets in the country he/she is greeted by a solemn and deserted atmosphere. The formerly youth infested ‘Fantasy lands’ are now visited by a few luck ones. While the well designed spacious food courts where one used to get everything from fresh bread to a cool ice cream is none existent to those without the foreign the US dollar. No matter how much they can advertise life is still far from ‘normal’ in Zimbabwe. It is argued that: “Small countries experience an irreparable disillusionment. We have lost our innocence; this is the surest legacy that globalisation has visited upon us. We cannot be swayed by the rhetoric of partnership when the relentless logic of globalisation is geared to decimate, to marginalise and to eliminate” (Dumitriu, 2000:1).

However besides the negative implications, globalisation has also brought benefits to some. By opening up foreign trade in goods and services, technology and labour all now move freely across borders bringing in some form of relief on the people of Zimbabwe. People including women and youths are now business minded as they dash from one country to the other in search of business deals, jobs and other economic benefits. In spite of the opportunities created by globalisation to many Zimbabweans the challenges are overwhelming.

5.4.3 Technological manifestations of globalisation in Zimbabwe

Globalisation has reduced space between individuals, societies and nations through technological developments which include; mobile phones, internet, digital television, etc rendering local communication policies obsolete or irrelevant. The televisions are viewed as key transporters of global cultural messages to the youths and society in general due to its accessibility and reach (Fiske, 1989). As such, it has led to the birth of a new youth culture in Zimbabwe. It is argued that: “television is a crucial part of the social dynamics by which social structure maintains itself in a constant process of production and reproduction: meanings, popular pleasures, and their circulation are therefore part and parcel of this social structure” (Ibid: 43). In light of this assertion, Zimbabweans are living in a globalised world, where expectations pertaining to the media are ever
changing. As viewers they expect the media to cater for their needs by providing them with information that is relevant, up to date and as accurate as is possible. However, there are two sides to this demand. Though they might expect the above-mentioned, the media can also do more. It has the ability to shape people’s opinions and perceptions on most topics changing the traditional cultures in line with the cultivation and hegemony theories.

The development of the new media technologies in Zimbabwe in the late 1980s was a direct result of the globalisation drive that swept across Africa (Chari et al, 2003). Though television has been in existence since 1933 in the country, the new technological changes also brought changes on the set. Television is a contested media especially in this modern day of globalisation which has as mentioned earlier on rendered countries borderless. The notion of globalisation has as resulted in governments failing to control the penetration of foreign content on the local television. In light of this panic to lose their powers to foreign states i.e. neo-cultural colonization, countries such as Zimbabwe caught in this technological shift have adopted the local content controls (Bhattacharjee, 2001).

Though television is forceful enough to influence the social strata, globalisation has also brought in other technologies which are now found even in some remote rural constituencies. The presence of internet cafes at growth points in rural areas and cell phones in both the urban and rural areas speak volumes about globalisation in the Zimbabwean society. The introduction of new technologies such as digital television and the internet among others is the primary force in creating socio-cultural change (Alozie, 2006). It is further argued that when one culture takes on a technology diffused from another culture, the second culture will take on the socio-cultural attributes of the diffusing culture (Branston & Stafford, 1996). In view of this assertion, the global media are viewed as a kind of conveyer belt of meaning between nations and cultures especially from the developed nations who produce these technologies down to the developing countries who are mainly consumers (Malleus, 2001). The economically disadvantaged developing countries are at the receiving end of media messages that come with new
technologies from the rich nations (Ibid). This has allowed Western ideas on fashion, music tastes and language becoming inseparable the Zimbabwean ones especially to the 21st generation. Thus, continuous exposure to the global content is slowly by surely superseding the local cultures. They now seem intertwined (Malleus, 2001).

The media structure the daily realities of audiences especially youths who seem to describe or stand in for (Keyes, 2000). This is because advancements in communication technology have made the communicative world into almost like a single community though (Branston & Stafford, 1996). The politics of the day though significantly participants in the communicative processes overtly or covertly (Chirume, 2005).

5.4.4 Political manifestations of globalisation in Zimbabwe

There are three distinct historical periods indicating political and policy change, in Zimbabwe. The MIC report indicates that, the first rough period, runs from the 1800s when the earliest whites like David Livingstone, set foot in this country, to the period of Zimbabwe’s colonisation, in about 1890. The second comprise the Unilateral Declaration of Independence (UDI). This period, stretches from about 1964 up to the time when the country got its independence in 1980. The third and final lap, in this categorisation runs from 1980, to the current (Mazula et al, 2003).

Some of the events that also need to be noted that has a stake in the current political debate include among others, the introduction of the Economic Structural Adjustment Programme in 1991 mentioned above; a direct manifestation of globalisation. The land reform culminating in the ‘Third Chimurenga’ (struggle) from the late 1990s is also vital as it can also safely be linked to economic and social shift. While the transformation of the Zimbabwe Congress of Trade Union (ZCTU) into a political party, the Movement for Democratic Change (MDC) in 1999 another manifestation of the notion of democracy a product of globalisation. These issues are at the epicentre of media and socio-cultural reforms in Zimbabwe (Hondora, 2002).
Zimbabwe government whose interests are struck by a series of international sanctions and various manifestations of globalisation, perceive the return of colonialism more vividly. It is also stated that: "Colonialism is coming back in the guise of the IMF, the World Bank, other financial institutions, economic cartels and, when necessary, military alliances. It is coming back in the guise of international conventions imposed through so-called international legitimacy, which is really nothing more than an expression of higher policies dictated through temptation or coercion. Colonialism is coming back in the guise of globalisation” (Dumitriu, 2000:1).

It is true that although the Zimbabwean government and society does not accept globalisation with open arms but is caught up in it. Even the BSA, 2001, POSA, 2002 and AIPPA, 2002 adopted when globalisation had reached its peak in the country has limited success as revealed by the various manifestations of globalisation in the local media and society.

5.5 Conclusion
This chapter started of by discussing the impact of globalization from an abstract perspective. However, the discussion later focused on the visible manifestations of implications of globalization on the Zimbabwe community mainly via the media. The chapter revealed that globalisation is having various direct implications on both the Zimbabwean media and society. These manifestations were categorized under socio-cultural; economic; technological and political signs. In view of the findings in this discussion it can safely be argued that globalisation is influencing most aspects of the Zimbabwean culture if not all.
CHAPTER 6

Local Content Policy in Zimbabwe and the Concept of Hegemony

6.1 Introduction

“Since its inception the media has not been ends in themselves but they were means to an end and the end was hegemony over the Zimbabwean society” argues Chari et al (2003:49). Colonialism was the first attempt in the quest by Western countries lead by Britain to dominate and rule Zimbabwe among other countries in Africa. After years of a protracted war of liberation against the Smith regime Zimbabwe gained her freedom from the minority white rule on the 18th of April 1980. Despite the political independence gained in 1980 Zimbabwe continued to be a hegemonic battle field between the ruling elites, local capitalist interests and foreign hegemonic forces (Chari et al, 2003 and Chirume, 2005).

In view of the hegemonic struggles in Zimbabwe, the media, television in particular, due to its ideological and hegemonic functions has continued to be a valuable instrument used by those in power to influence the people (Fiske, 1989). The hegemonic power struggles are more pronounced in the broadcasting media due to its conversational nature (Chari, 2006). This has resulted in the adoption of the BSA of 2001 and the use of other covert means to govern broadcasting media (Ibid). This revealed the need for this study which sought to understand the impact of local content policy on Mbare youths through a controlled television programme Youths.com to establish the power struggles at play in the Zimbabwean context which might be contributing in influencing youths’ views.

6.2 Local Content Policy and the Concept of Hegemony in Zimbabwe

In spite of the just won ‘political’ independence, Zimbabwe’s economic power and the land which has become one of the most internationalised debates in the local and international media remained in the hands of the few minority whites (Ndlela, 1999). According to the Lancaster house agreement this was to remain so for the next ten years after independence. In view of this imbalance, since independence, the struggle for
hegemony over the Zimbabwean society has never been really won by the ruling party. It has been on going and heating up over the years. On one hand, the ruling party ZANU PF and ZAPU struggled for political authority culminating into the dissident era-1980-7. On the other hand some sections of the minority white community/capitalists backed by the Western forces failed to accept the new political shift. “The ZANU PF government on one side wanted to establish a new order whilst some members of the white community and some sections of the civil society were working towards frustrating this new order” (Chari et al, 2003:52).

The ZANU and ZAPU 1980-7 political struggles was mainly ethnical than political. This ethnical hegemonic struggle came to an end in December 1987 when the two feuding parties reached a consensus to unite. However the minority white community resisting black rule continued to increase and reached its highest peak in the late 1990s when the land redistribution exercise was launched. This exercise threatened the economic hegemonic positions the few white farmers/industrialists had enjoyed over the years. This received stiff resistance from mostly Western global hegemonic forces who criticized this exercise leading to the imposition of economic sanctions against the Zimbabwean government (Xinhuanet. 2006).

The study of the meaning of power and power relations which Thompson in Devereux 2007 referred to as ideology underpins the discussions of hegemony. Ideological domination is attained mainly as a result of manipulation of media discourse (Devereux, 2007). The media play a critical part in the struggle for hegemonic control. Thus, it is used as ideological tools by both the ruling or dominant groups (Ibid). In Zimbabwe, generally since 1980 when the country attained independence the government welded political muscle whilst the capitalist/advertisers who included the owner of the industries; white commercial farmers among them welded the economic muscle. The new black government nevertheless paid little attention to this minority but powerful voice (Chari et al, 2003). It focused on changing the media hegemony on political lines thus shifting from white supremacy to black empowerment at the expense of other power struggles. Instead of considering the hegemonic struggles brewing within the media contexts the
government paid most of its attention to issues such as health and education for all and economic empowerment programmes. These though for the majority as time went by became ZANU PF rhetoric (Ndlela, 1999). As a result after the period of adjusting to the new order with the same policies still in use very few government officials really bothered about what the media was feeding the people culturally (Chari et al, 2003). Slowly but surely the government relaxed while global cultural forces did not stop shifting the local cultural order. People were slowly losing faith in the same old story by the ruling party while the government did not notice (Ibid).

The Zimbabwean government focused on political domination hence increased the amount of political programmes and adverts. After the 1987 unity agreement between ZANU PF and ZAPU the government felt politically secure. They did not put any mechanism to try and minimize the impact of the global cultural forces on their people. Thus, the government focused of political domination at the expense of cultural hegemony (Malleus, 2001).

On the socio-cultural perspective, America was in the forefront to try and turn the whole world including Zimbabwe into its small extension. The American trends have become popular and are easily copied and passed on through the television media (Herman & McChestney, 1997). These trends are eroding local cultures and homogenising the whole globe. To the youths it is no longer ‘cool’ to look and sound ‘Zimbabwean’ which of late is associated with poverty, high inflation you name it resulting from the economic power struggles mentioned above. Naïve youths as such are imitating what they see in the movies, soaps and other television programmes such as Youth.com which has not escaped the popular cultures being unleashed by the Americans on weaker cultures. By dominating the local cultural industry, the Americans are almost outclassing the local authorities. Thus, they are pushing towards a new global cultural hegemony.

The concept of hegemony is related to that of dominant discourse, what the ordinary person has been indoctrinated. Thus, what everyone knows or thinks they know (Curran, 2002). One common aspect of dominant discourse and hegemony is that the people
accept it almost unconsciously. It just feels right as if there are no alternatives. This is how hegemonies take hold. The majority just decide to ‘fit-in’ with the current cultural values and ideas. Even the few with doubt keep their objections to themselves (Mastroianni, 2002). This reveals the power that those who control or determines the dominant ideology have over the subordinated groups. The media is viewed as a conveyer belt of biased information which Gramsci identifies as a key source of hegemonic ideology (Browning, 2002).

The concept of cultural hegemony has put many States in a dilemma as regards to shaping national policy to protect themselves against Western dictates. The Zimbabwean President Robert Mugabe at the Heroes celebration at the national shrine revealed his fears of the West. He emphasised to the MDC party that “Zimbabwe was not for sale and will never be a colony again” (Mashingaidze, 2008:1). He further warns that the opposition should avoid handing over the country to the enemy by accommodating its ‘so called democratic ideas (Ibid). However, this viewpoint has been criticised by critics such as Phiri (2006) as unfounded criticism by the ruling government to propagate a new from of local hegemony.

In view the fear of domination thus losing socio-cultural control which is a cornerstone to all the other powers, various countries such as Ghana, Malaysia, China, South Africa and Zimbabwe among many others have developed ‘local content’ policies. Local content policies can be viewed as efforts to try and reduce external cultural intrusions – cultural domination. However, national policy making is still a challenge world wide particularly in Africa given the economic, political and social contexts existing. Questions of the feasibility and relevance of controlling western cultural intrusions using policy vis-à-vis the discourse of hegemony; both local and western are controversial issues in Zimbabwe (Ndlela, 1999).

The Zimbabwe Broadcasting Corporation (ZBC) in 2001 introduced the so called ‘draconian’ local content quotas as prescribed by the new broadcasting law the Broadcasting Services Act of April 2001 (MISA, 2000). Though this study will focus on
BSA, 2001, it is of paramount importance to just identify all the three current contested Laws that were passed within a period of one year since they feed from each other. These include; *The Broadcasting Services Act of 2001 (BSA)*. The local content policy is enshrined in this piece of legislation. This policy specifies the local content quotas on the local broadcasting media. *The Public Order and Security Act of 2002 (POSA)* also has a bearing on the media. It stipulates that it is illegal for journalists/media to write falsehoods. As such it sets specific demarcations that seek to control the journalist in their role of imparting information to the society. The third one is the *Access to information and Protection of Privacy Act of 2002 (AIPPA)*. AIPPA tries to improve the media access to government information whilst at the same time protecting society and government from the negative impact of the media (Chari et al, 2003).

All these laws only came almost at the same time over 20 years later. Before then, the local audiences have been enjoying a variety of global cultural products such as Santa Barbara, Mel-Rose Place and Falcon Crest (Chari, 2003). However, after realising the possible cultural shift which threatened its political position the ruling government introduced this local content policy as a new mechanism to try and give the local television a more national and African outlook (The Herald, 2001). By bringing the 75% local content the government automatically “banned” the above popular programmes from the national broadcaster and replaced it with local dramas such as “Gringo Ndiani”, and “Street Theatre”. Indeed this proved difficult for many television lovers thus revealed a new cultural hegemonic threat existing all along.

Although there seem to be a growing consensus in Zimbabwe that local culture, traditions and values are just as good it is not easy to undo the familiar global cultural images already dominating in their minds and life styles. In fact the local productions brings to them the all too familiar scenes of struggle which many would not want to be reminded of therefore opting to live in the fantasy would presented by global content. Considering this cultural power struggle indeed the government is facing a huddle which threatens its actual existence. The policy can only remain relevant through popularisation by locals themselves. Therefore people have to love their culture first and for them to be able to
work together with the government to demythologise the whole project of westernization which is proving difficult following the blunder by government to protect this important industry for decades (Malleus, 2001).

According to Gramsci, hegemony or domination may be achieved through the process of negotiated consensus. Negotiated consensus does not necessarily mean that both parties have equal power to decide what should be done and how. People naturally tend to believe that they are free individuals especially if there are no direct legislative controls. They cheerfully overlook the circumstances that they have little choice but to think along the lines organized for them by those in control of the media be it the local or global forces (Chouliaraki and Fairclough, 2004:24). This is arguably the source fierce pressure threatening the government effort to win the overall hegemonic battle against other external cultural forces. The local content policy is viewed as an authoritarian means to deprive them of choice which they have been enjoying since 1980 (Chari, 2003). Thus, people have accepted the negative global life styles for all these years and the new the policy as such is viewed as the threat to the ‘common’ values.

In the light this, Mutambara a leader of the split MDC party in Zimbabwe explains why protection from global domination should be a necessity to local. He said: “Western governments have undermined our legitimacy and our angry rebuke of Western bungling is not just driven by principles, values or pursuit of the puritanical. It is about impact and results” (Mashingaidze, 2008:1). Mutambara further urged that the Western countries should be blamed for removing the local moral authority and, for ruining Zimbabwe’s effectiveness and standing among other Africans in the process (Ibid).

In view of this assertion, the issue of the local content policy in Zimbabwe and the concept of hegemony has become a sensitive issue. The moment the government passed the local content policy, the people especially youths felt cornered. They felt they felt their freedom since time ‘immemorial’ as most were born after 1980 had been taken away. Unbeknown to them is that global hegemony was at play (Ndlela, 1999). However Gramsci unlike Althusser who coined the ideology emphasizes that hegemony is in constant struggle. ‘Commonsense’ is not something rigid and immobile but is continually
transforming. Thus, consent must be constantly won and re-won since the people are frequently reminded of the disadvantages of subordination by other discourses in society, posing a threat to the dominant group (Fiske, 1990 and Curran, 2002).

It is argued that: “The dominant ideology in any society is a set of common sense assumptions that legitimizes the existing distribution of power. Ideology makes this structure of power seem "natural," "normal," or "inevitable," and therefore beyond challenge” (Chad, 2003:1) Therefore when the government passed the media laws they were challenging the existing knowledge systems hence are controversy surrounding this piece of legislation. As argued Fiske (1990) above there is a chance this legislation can successfully change the current ruling global cultural domination since hegemony is not static but is in consent state of struggle.

6.3 Conclusion
The important role that communication plays is that media does not define reality on its own, but rather it gives preferential access to the definition of reality suggested by those in power. In Zimbabwe as revealed by this discussion the hegemonic power struggles have not really been won but rages on between the local hegemony and the ideologies perpetrated by external forces. The media is an important agent in perpetuating various dominant ideologies it was established. It acts as unwitting instruments of hegemonic domination that have a much broader and deeper influence more than manipulation. If I may borrow from Ngugi to illustrate this point, the media is said to have the power to shape our responses to our identity, and reflect human interaction with one another in the very struggle to create our real space and how to control it.
CHAPTER 7

Reflections on the Impact and/or Influence of Youth.com Programme on Youths: Views of the Mbare Community

7.1 Introduction

This chapter will discuss findings of the empirical study conducted on the Mbare community. The study sought to establish the impact of the local content policy on Mbare youth culture. In order to be able to measure impact which is not quantifiable as urged by Jung (2006), observable cultural indicators will be utilized. Kachoka (2007) posits that most youths associate with other youths who share similar views on dress codes, music tastes and language which is central to their way of life. Therefore, the study analyzed these cultural tenets in a local content controlled programme Youth.com using semiotic analysis. The alien cultural attributes observed in the television programme were then compared with the views of Mbare youths to confirm influence of television foreign content. The depth of the influence; the extent to which alien cultural innuendoes are still visible in both the programme and shared by Mbare youths revealed a limited impact of the policy. The hypothesis of this study that television has an influential role in shaping Mbare youth cultures was empirically confirmed by the Mbare community through the participants’ responses. In addition, an attempt to integrate empirical data to the theoretical framework will be made from the onset.

Television like any media has an ideological and hegemonic function and in Zimbabwe, in particular, youth television programmes have operated in such a manner that the views, ideas, dress styles/codes, musical tastes and language expressed on television have come to dominate the life styles of the youth. Hence television has an influential role in the life styles of Zimbabwean youths. This view is confirmed by the life styles of Mbare youths. The three theories which include the cultivation theory, the uses and gratification theory and the insights of the theory hegemony have been utilized in the discussion of the issues which have emerged in the findings.
The majority of the responses in this study align to the cultivation theory. This theory states that: “society's perceptions of reality are cultivated by what we watch on television” (Phillips and Bonds, 1999:1). According to this theory, the viewer is passive thus gullible to television influences. Television is viewed as having long-term effects which are small, gradual, indirect but cumulative and significant (Chandler, 1995:1).

On the other hand, there was a minority view which seems to suggest the uses/needs and gratification theory. The uses and gratification is an audience-centered theory that sees the active audience in a more central role in the mass communication process. It envisages an active viewer who uses media to fulfill specific personal requirements (Suresh, 2003).

However, the cultivation theory was utilised in combination with insights of the theory of hegemony. The theory of hegemony in media studies refers to “the ways in which the media encourage people to consent to status quo power structures” (Rocker-Gladen, 2008:1). Ideology which underpins this theory makes the hegemonic structure of power seem "inevitable," and as a result beyond challenge (Thompson, 1990). These three theories were used to critically reflect on the study findings.

Furthermore, the study resolved to utilise the cultivation theory and the hegemony theory due to their similarities. The two theories relates on the following assumptions:

- The media in both instances are viewed as ideological instruments which has the power to influence its audiences.
- They both view the media as powerful institutions which can influence/alter people’s mindsets which result in a commonsensical agreement
- The media and those in power universalise their own interest as the interest of all
- According to both theories influence is not by force but through subtle means slowly but effectively
- Hegemony and the cultivation theorists also concur that the media influence can still take place where there is confusion due to a few contesting views
- Both theories assume that the media plays a pivotal role in maintaining the status quo
• They view television as a glue which brings people together thus homogenises the society into specific ways thus, by continually receiving specific ideas the viewers eventually embraces the same viewpoints.

• They both assert that cultural domination depends on who holds cultural/political power thus controls the media content (Hitchcock, 1982; Chandler, 1995; Phillips and Bonds, 1999; Taylor and Willis, 1999; Lindquist, 2006; Devereux, 2007; Gauntlett, 2008, Kellner, 2009).

The thesis of this dissertation has been confirmed empirically by the Mbare community in the study when they indicated that youths were influenced by television content. The analysis of three Youth.com programmes revealed that the programme contained various cultural elements which scholars such as Keyes (2000); Malleus (2001) and Chari (2003) assume influences youths. Mbare youth views on culture according to the study aligned with those in Youth.com programmes. The study also established that youths were frequent viewers of television thus imitating a lot of television alien cultures. However, Rapangauwa (2007:7) stated that “People should take their culture seriously and avoid following Western culture”.

Music according to the findings is the single most influential element of television. Most youths revealed that they learn a lot about music, dressing and languages from urban groove music in Youth.com. Kachoka (2007) referred to the culture shared by Mbare youths and Youth.com as the new ‘urban groove’ culture. Urban groove is a new genre of music in Zimbabwe which was developed from hip-hop music. Hip-hop started in American black townships but has evolved into a global way of life for young people; a culture that is woven into every aspect of their daily lives (Taylor & Taylor, 2004).

However some local scholars such as Kachoka (2007) and Musavengana (2008) reject this type of music. They stated respectively: “This imitation of the West music has resulted in Urban Groove being unpopular with older listeners and artistes who accuse the younger generation of shunning their culture, music and identity” (Kachoka, 2007:14). “Urban groove are not Zimbabwean. Singing over foreign music in Shona does
not make it local. The fact that it is Zimbabweans singing the music still doesn’t make it local” (Musavengana, 2008:1).

Three Youth.com programmes were assessed to help pick out any visible cultural innuendos exposed to Mbare youths regularly. Essentially this study was interested in the traits that are foreign to Mbare youth culture, in particular, the dress styles/codes, music tastes and language.

Besides relying on youths’ views only, the study also sought for the views of Mbare adults; in particular parents and teachers. Elders’ observations are important since they are assumed to have a better understanding of the local way of life. They can confirm how much these are misrepresented in Youth.com and by the youths. 85% and 56% of parents and teachers respectively said they have on some occasions watched Youth.com though frequency of viewing could not be ascertained. Despite inconsistencies of viewing of the programme, their familiarity authenticates their opinions about the programme. The parents and teachers responded to almost similar questions hence their views will be discussed simultaneously. The producer and presenter of Youth.com’s views were used as supporting evidence while in some instances it offered an alternative voice from other respondents’ opinions.

Following form Hills (2003)’s data analysis design, the findings were presented in relation to the research questions and the cultural traits under review in this study. The use of the research questions as sub-headings in the discussion allowed a systematic analysis of the study findings to ensue and attention to be given to all the gaps which this study sought to fill. The study findings are also systematically outlined and discussed sequentially starting with data obtained using semiotic analysis followed by data obtained from the youths focus group discussions and lastly data gained from adult questionnaires responses. This chronological presentation allowed the researcher to compare the semiotic findings with views of Mbare youths. The views of the adult respondents (parents, teachers, the producer and the presenter of the programme) were used as supporting data to confirm or reject the emerging views and contradictions between
7.2 How are the Cultural Trends Displayed in Youth.com Aligning with Mbare youths views?

**Fashion and style**

In line with the insights of the cultivation and hegemony theories the study interpretations indicates that television has irresistible power to influence youths. A semiotic analysis of three Youth.com programmes confirmed that the programme contained various cultural elements which scholars such as Keyes (2000); Malleus (2001) and Chari (2003) assume influences youths. It was observed that Youth.com presenters (presenter 1 female & presenter 2 male) and their guests brought with them various cultural elements through their dressing. For instance; presenter 1 and most female guests in all the three programmes analysed wore tight clothing such as stretch jeans trousers, hipsters and exposing clothing which included sleeveless tops and mini-skirts plus artificial long hair. While the presenter 2 and some male guests wore various clothing such as baggy trousers, big dark goggles, bandana inside cap, ear rings and a lot of jewelry.

The presenters of Youth.com revealed similar fashion traits as their guests. They share a similar culture which is referred to as the new ‘urban groove’ culture (Kachoka, 2007). Urban groove is a new genre of music in Zimbabwe which was developed from hip-hop music. Hip-hop started of as a evolutional American genre of music in black townships which has for many young people globally become a way of life; a culture that is woven into every aspect of their daily lives (Taylor & Taylor, 2004). Implied is that hip-hop music has expanded from merely being a genre of music sung by young black Americans in protest against slavery and racism to a new global youth forms of expression and culture.

Presenter2 showed alien fashion traits in programme3 where he was tying a bandana and had a cap on top and wearing baggy trousers. This type of fashion is relatively knew to the local youths but popular with hip-hop artistes such as Two-Pac in America. Whilst baggy trousers are normally pulled down below the waist thus expose part of the inside
pants the style of putting a bandana inside a cap had no direct negative implications on local cultures. It had indirect connotations. It reflected the America Hip-hop artists as such it is associated with their disapproved behaviours locally. According the Taylor and Taylor (2004) hip-hop is no longer limited to music but now includes guns, drugs and others behaviours. It influences every aspect of youth culture including fashion. Thus the presenter’s dressing was not only reflecting a bandana inside a cap but hip-hop culture. According to the cultivation theory, this type of dressing does not only reflect a type of dressing but cultivates other cultural elements associated with this culture.

Presenter1 alternated hipsters and tight stretch jeans in all the programmes she participated in. She wore a sleeveless top; white hip-star, big earrings and artificial long hair tied into a pony tail in programme 3 first segment. The top exposed her upper body whereas her hipster was too tight therefore revealing the counters of her body. This type of dressing is not locally accepted by elders who believe a woman’s body should be fully covered. Tight clothing which outlines the female’s body is inappropriate according to Maburutse (2007). Though covering the ‘private’ parts they reflect what is inside the clothing which is indecent to the local traditions. “People should take their culture seriously and avoid following Western culture” argued Rapangauwa (2007:7). He further stated that tops that leave some sensitive parts of the bodies exposed was inappropriate. Tight trousers which show every part almost as if the person was naked were also condemned. “We are human beings, distinct from naked animals. It is rather unfortunate that some fashions taken as trendy from television leave a lot to be desired” further argues Rapangauwa (2007:7). Despite these comments Youth.com revealed these fashion designs in all the programmes analysed.

Presenter2 commented about the urban artistes’ fashion and styles. For instance musician1 and musician3 were wearing fancy leather jackets and a lot of jewelry and presenter2 openly admired their dressing as a symbol of wealth. Musician3 refused to accept the compliment and stated that it was all fake; the jewelry and leather. The cultivation theory described this admiration of status symbols which results in this type of behaviours as resulting from television’s ‘normal’ opinionated perspectives (Gerbner,
Thus urban groove/hip hop artistes believe that for them to fit-in with television reality they must follow a certain style of dressing. The issue of economic conditions thus did not hinder musician3 from being a ‘hip-hop’ artiste according to what television has made him believe hence opting to wear ‘fake’ clothing. “The cultivation effect of television viewing is one of 'levelling' or 'homogenizing' opinion” Chandler (1995:4).

Thus, television viewing is assumed to give it viewers a false opinion about who they really are. Television brings heavy viewers together thus their world view become interrelated despite their diverse backgrounds; economic or socio-cultural.

The economic status of poverty in communities such as Mbare is believed to be a contributory factor to the vulnerability of youths to media influences according to Wichert (1997). It is argued that, “mass media are usually the voice of authority givers of opinion and instruction and also of psychic satisfaction. The media establish a relation of dependence on the part of ordinary citizens, in respect not only of opinion but also of self-identity and consciousness” Mills (1951:56). As a result the mass media are accused of misleading audience, giving them limited chances to respond or question the values presented. Poor youths pursue possession of compensatory status symbols (i.e., expensive sneakers, clothes, jewellery) in order to help them negotiate social stigma and economic marginalization. This is in line with the theory of hegemony which argues that, the media socialize the general populace into accepting beliefs of those in power (Curran, 2002). The Western countries are economically, technologically and thus culturally dominating the developing nations. Implied is that the developed nations have the money and technology to export its culture thus culturally are in positions of power over developing nations. Wichert (1997) posits that developing countries are concerned about the flow of programming which is “one-way” traffic. It flows from the big exporting countries to the rest of the world. Technological and economic incompetence of the developing countries renders them unable to compete with the rich developed countries automatically eliminating them to consumers of foreign cultures. The fears of global cultural homogenization; where smaller cultures might eventually be consumed by bigger ones seem to be visible in Youth.com.
During the focus group deliberations, the researcher confirmed that youths indeed have an eye for cultural insinuations in Youth.com. This follows their accurate identification of the cultural hints in the Youth.com programme they were shown. Most of them also went further than to explain some cultural hints learnt from other Youth.com programmes. This confirms the assertion that youth learn about culture from television cultural insinuations. Keyes (2000) views this susceptibility of television culture without question as a weakness of this group of people to influence good or bad.

The study observed that the majority of Mbare youths held the same views as was indicated in the programmes. The participants in the focus group discussions were asked to comment of the fashion styles of the two Youth.com presenters and guests they had just been shown. The majority of the participants especially girls revealed their appreciation of the presenters’ fashion in the programmes. Some of the guests in the programmes wore hipsters, tight jeans, and mini-skirt, baggy jeans/khaki trousers pulled down whereas others wore dresses, skirts and suits. The programme presented a combination of locally accepted dressing and the still controversial foreign designs such as hipsters, tight Jean trousers and sleeveless tops.

A large number of the participants had no complaints about this type of dressing which was a combination of both local fashion trends and foreign. However the trends admired most were mainly foreign. For instance Youth11 said: “I like some of the attires such as the hipster that was worn by the contest winner. She was very casual but smart. It was a casual outing so they were wearing casual clothes.” She was referring to the last segment of the programme they had been shown where junior cabinet ministers participated in a modeling content during a cabinet excursion. Rapangauwa (2007) condemned this type of dressing admired by some youths as immoral. He stated that: “We should take our culture seriously and avoid following Western culture. The way some women dress is not appropriate as they leave some sensitive parts of the body exposed.” In line with the cultivation hypothesis; the relationship between most of respondents’ views about Youth.com fashion and styles is not coincidental but accumulated from the set.
Gerbner associate Mbare youths views as evidence of repeated, exposure to television. The set has its own definitions of ‘reality’ that youths adopt as normal (Lindquist, 2006). Television thus, ultimately influences its viewers’ mindset on fashion and other cultural elements. Comments such as: “I like Mr Riimz’s choice of clothes wait until I get a job” revealed an alignment between television culture and the Mbare youths views. Obviously the respondent would love to imitate the presenters fashion decent or not.

Hechtman (2003) posits that youths follow along the trends set by television because of their quest for self-affirmation and discovery. The majority of them therefore are vulnerable in their quest to, "fit in" with television styles (Hechtman, 2003). However, some of the respondents criticised, an urban groove group in the programme viewed during the focus group meeting. This group was disapproved because its members wore formal suits but did not tuck in their shirts. On the other hand those who approved such style of dressing mentioned that they thought the group managed to expose the other side of wearing a suit. To most they admired it since it removed the formal element associated with the suits.

According Heaven & Turbridy (2007) the criticism of formal dressing mainly inclined to the previous generation was not surprising. They believe youths are engaged in a process of cultural borrowing. Shunning anything passed on by preceding age group. Therefore a large number disassociate traits that does not identify with what they believe is their new culture. The formal suits did not match the current fashion traits revealed by Youth.com and Mbare youths’ opinions; hipsters, baggy jeans, sleeveless tops to mention a few hence it’s rejection.

Despite the foreign cultural innuendos identified in programmes which aligned to Mbare youth views the young viewers indicated that Youth.com was 100% local content. Whereas, 80% of teachers who have seen the programme said it was adhering to local content quotas, meaning it contained 75% local content and material from Africa. The producer and presenter also indicated that their programme was following the set guidelines. The producer was asked if there was any mechanism put in place by the
station (ZBC) or herself to evaluate if each Youth.com episode was meeting the prescribed quotas and she said: “the programme is checked by the Executive Producer and the Quality Assurance Executive before going for transmission. If it does not meet the required standard it will not be transmitted.” To further confirm the programme’s adherence to the quotas considering its musical focus the producer was asked: Fashion, music and language are part of culture, do you also consider quotas on these elements in Youth.com? She explained that; ‘the programme is done in English and in Zimbabwe there is no standard local fashion for the youths so they borrow fashion trends from all over the world.’ However, most of the parents indicated that Youth.com was foreign.

In line with the theory of hegemony, commonly-held set of ideas and symbols legitimates existing dominant rulers, helping them to win the citizens' consent, or at least acquiescence not through government use of force but through a dominant world-view, or ideology (Chad, 2003). This in the Zimbabwean context is still a contested issue. Since independence there has been an assumed power struggle between the black government and the foreign forces which did not want to let go of the economic power base (Chirume, 2005). According to the Classical Marxists theorists, the economy is an important element of any social structure. Implied is that the economy was the foundation of society, and it determined culture that prevails at any given time. In view of this assertion, the confusion prevailing on what is ‘local content’ continues in a country where the economy and culture are in a crisis. Sallach (1974:28) stated that: “The hegemonic process does not create a value consensus but confusion, fragmentation, inconsistency in belief systems.” Thus the confusion is viewed as an element of the hegemonic process. According to the theory of hegemony: “the news media both shape and are shaped by the legitimating ideology of those who really rule capitalist democracies -” (Chad, 2003:5)

In the same view with the uses and gratification theory a small part of youths who criticised fashion in Youth.com in line with the argument that the dressing was improper. However they indicated that their comments were in relations to their parents or guardians views. For instance Youth1 said: My aunt does not mind trousers but when it comes to mini skirts she is a bit concerned as a result I have learnt to live with it.” Thus
respondents’ criticism could not be viewed as the youth’s opinion. Such comments are
guided by the adult’s opinion who buys clothes for the youth thus are biased. Of which
the comments are not credible in this study which sought youths’ views.

Despite the interest on Youth.com fashion trends the majority of the respondent
concentrated on programme’s music which they seem to enjoy.

**Music**
The Zimbabwe hip-hop/R’n’B or rap by youths is also referred to as urban groove. Youth.com programmes analysed in this study were dominated by this music genre. It
had three segments. The first and longest segment in all the programmes was referred to
as the hip-hop segment. In this segment different urban groove groups performed live in
the studio or other locations. The study revealed that most of the songs sung by the urban
groove musician were on romantic sexual relationships. The lyrics in these songs were
centering on women’s beauty, reflecting all the stereotypes, romance and the joy and
pains of relationships. After their performances a presenter then interviewed them. The
discussions focused on the urban groove musicians’ achievements and future plans.

Whatever these urban groove musicians said according to the cultivation theory is
accepted as ‘reality’. Implied is that youths between the ages of ten to fourteen years
who agreed to watching Youth.com frequently consumes what the urban groove artists
tell them without doubt (Keyes, 2000). This brings the issues sung by the youthful
musicians of love and lovers’ highs and lows to the fore front. In view of the cultivation
analysis, by continually hearing about such issues youths see this as ‘reality’ thus have a
possibility of indulging in romantic relationships at a young age. The Zimbabwe National
Youth policy (2000) observed that such cultural influences had made pre-marital sexual
activities more appealing and acceptable to adolescents and youths. Whereas, (Taylor
and Taylor, 2004, Musavengana 2006, Kachoka, 2007) stated that if urban groove
continues to dominate the youths with its current pace it is going to shift the local youth
culture altogether. It is set to bring in bad American behaviours that are associated with it
on the local set. For instance drugs, guns “gangsters” and promiscuity (Beachum and
McCray, 2004). This attributes are not good for the local youth since they bring many social ills. “Understanding how television forces shape the lives of young people are fundamental to programming for adolescent health and development” it is argued (The Zimbabwe National Youth Policy, 2000:27).

In the study finding youth respondents revealed their love for urban groove music. Some of the respondents expressed their intentions to join this booming music industry dominated by youths. Apart from those who have intentions of joining the music industry a number of others stated their love of this type of music. Generally, the majority of the participants showed loyalty to urban groove music which they proudly defended as ‘their’ music. A number of the youths acknowledged this genre as music for Zimbabwean youths since it is done by youths and loved by them. Kachoka (2007) referred to it as youths’ ‘own’ creation which can be viewed as their ‘own’ way of expressing themselves.

Gramsci indicated that all such cultural elements that allow a people to join together and have a sense of belonging; a framework of ideas that allows them to locate their identity as Zimbabwean are a form of ideology. “Ideology, in this version, doesn't just limit our vision, but enables it. And ideologies aren't simply concocted and spread by small conspiracies of rulers. They are not created by a handful of political elites who meet in a smoky room and decide what we should all believe” (Chad, 2003:3). In this argument Chad (2003) posits that ideology sometimes is not only decided by the few elite in power but even the people themselves can contribute in formulating the dominant ideologies permeating in a society.

However, though urban groove can be accepted a youth ideology, Musavengana (2008) criticised pointing at it as foreign. He urged that although it is Zimbabweans singing the music still this doesn’t make it local. “The reason why urban groove music will never make it commercially is because it is a poor imitation of the original, the original being the R’n B and ragga from overseas. This fact will not change no matter how many awards you give to the Flash Gordons of Zimbabwe, no matter how much Power FM promotes
the urban groove genre” (Musavengana, 2008:1). Implied is that urban groovers might be promoted and given awards but the fact that the music is not original remains. Thus it will not sell for the young musicians. The cultivation theory assumption is that reality which eventually shape culture is developed from what people watch on Television. Therefore, urban groove music which youths love was obtained from television cultures.

Some youth participants admitted that urban groove is not local but it is a fusion of local and other music. Most of the youths though indicated that this fact that urban groove borrows an international favour makes it better though it still remain justifiably local. Regardless of most of the youths’ views this genre of music can be easily identified in relation to American hip hop music (Kachoka, 2007). Though urban groove music is Zimbabwean produced it has foreign origins therefore this genre of music has introduced a new youth culture in itself. Youths who are associated with this genre behave in ways that are not Zimbabwean. This was evident in amongst Mbare youths’ views of fashion discussed earlier. Most of them now appreciated hip-hop induced fashion such as hipsters as trendy.

Some Mbare youths made the following comments to this effect:

• Youth 8: Hip hop/Urban Groove is quite nice music I have grown to love it. I also have a dream of forming my own Urban Groove one day. Actually I have written a couple of songs that I will sing one day. So I think you can see how I like this type of music! FG2
• Youth 13: Hip-hop is played for us young people by other young people who know our need and surely it satisfies me therefore I can only say keep it up to Audrey, Mr Riimz and others! FG3
• Youth 21: Urban Groove in Zimbabwe is dominated by young musicians so it is our music we love it. FG4

Gramsci saw society as governed at any given time by values of a preceding generation. Historical blocs are shifting partnerships of interests that share some political solidarity at a point in time. These blocs may be bound as much by ideological ties as by shared economic interests, and they are subject to change (Chandler, 1995). Gramsci emphasizes
that hegemony is in constant struggle. ‘Commonsense’ is not something rigid and immobile but is continually transforming. Thus, consent must be constantly won and re-won since the people are frequently reminded of the disadvantages of subordination by other discourses in society, posing a threat to the dominant class (Fiske, 1990; Curran, 2002). In line with the uses and gratification theory the hegemonic view is thus explains the changing views by Mbare youth. They are shifting the commonsense view of smartness or proper dressing to suit the global discourses which are struggling to take control. Thus the local content policy is an attempt by the government to protect the status quo.

Aspects of the reigning ideology include such "common sense" sayings as: "The youth are vulnerable to negative global influences” “the local content policy can safeguard youths from foreign cultural influences” are threatened by the impact of globalisation (Devereux, 2007). The cultural trends revealed through the semiotic analysis of Youth.com programmes were aligned with the majority of the youth participants’ views. Mbare adult respondents though stated that the alien cultures not related to the dominant ideologies being pushed by the ruling elite; the local content.

In spite of views they agreed that urban groove popularised local languages. However, urban groove music on Youth.com thus reflected negative Western traits through dances which are seductive; gangsters fashion and style; and other anti-social languages.

Language

All the programmes were presented in English. Shona and Ndebele were hardly spoken during the interviewees. Musician6 in programme1 could not speak proper English hence he diverted to Ndebele and boy2 in the same programme responded in Shona. The interviewee presenter2 at both accessions continued to ask in English. Presenter2 though used some vernacular words to emphasis some points e.g. when he said ‘Panenyaya’ (there is a problem) in programme1. Through out all the three programmes the female presenter never spoke a vernacular word/statement. She spoke fluent English in a tone which Chuma (2002) associated with ‘Musalad.’ It’s a new term in Zimbabwe neither
English nor Shona, the major vernacular languages. The terms describe; “the new breed of youths who have terribly fallen in love with American hip-hop culture (Chuma, 2002).

Other slang which forms part of the black American culture was also expressed by the presenters and their guests. For instance: Wanna; gonna; gotta; yap. Other local slang were also mentioned in the programmes such as Skies (Bulawayo); H-town (Harare); Chicks (girls). Referring to girls as chicks is a stereotype which the local male youths use. It reduces girls to soft and helpless small baby chicken. One very famous effect is television is that television portrays the world as unkind and evil place; "Mean World" Syndrome” (Phillips and Bonds, 1999).

A lot of non verbal signs/language was also used in all the three programmes. Presenter2 used his fist i.e. fist to fist instead of shaking hands which synonymous with the local traits to greet other male guests. He also kissed his fingers and before he said love walked away at the end of the programme. In line with the cultivation theory, hip-hop culture adopted for all the programmes the identified traits are not surprising. Wichert (1997) stated that viewers who watch a lot of television are likely to be more influenced by the ways in which the world is framed by programmes such as Youth.com. The same cultural innuendos in the programme dominate Hollywood movies and American hip-hop videos. Thus Youth.com is dominated by foreign hip-hop culture which the presenter and guests have embraced. However the urban groove culture is American hip-hop which was shifted to vernacular languages and still remains American indicated Musavengana (2008). Television in this case continued to bring alien cultures to the youths. Producer, presenters and guests all seems to be members of this new urban groove/hip-hop culture.

The producer of Youth.com as a youth herself she seems to be a part of the hip-hop culture. She has the power to decide her programme content or to determine dressing for the presenters but she is not. “An urban groove is moving from being a musical genre to being a way of life for the youth as it now has its on language and type of dressing. As some of the urban groove artistes are also venturing into related fields like fashion and designing, acting and urban inspired art” (Kachoka 2007:14). There is a new youth
culture threatening to dispose of the local beliefs and values. Youth.com a programme targeted to young people is vital to what its viewers become.

Urban groove is a new urban based youth music genre which is sung in vernacular languages (Kachoka, 2007). There has been a lot of controversy surrounding the localness of urban groove though it’s mainly produced in vernacular. Henighan (2002:2) argued that: “Although communicating in one’s language produces a certain unique flavour of taking possession, there is no mystical factor in the language itself, - that protects the audience against the infusion of alien cultural values when the content ensures that these are present”. Indeed, language has a certain effect on music that makes local content unique yet that alone does not help to close out the penetrating foreign content.

Urban groove music has its roots in the American black urban communities. It is developed from the American hip-hop genre. Some Mbare youths agreed to this view though the majority rejected it. Musavengana (2006) stated that singing foreign music in indigenous languages does not make it local. The fact that it is Zimbabweans singing the music still does not make it local (newzimbabwe.com, 2006). In view of the cultivation theory, heavy viewers see television cultural hints as reality which is interpreted as evidence of a cultivation effect (Chandler, 1995). Though urban groove music is a controversially local the youths who are ranked amongst heavy viewers do not see it that way; according to the programme it is a local genre and thus to them it is so.

Parents and teachers’ views on television influence on youth cultures corresponded, 87% and 89% respectively. The majority of adult respondents indicated that Mbare youth culture were more Western than local in relationship to dressing, music, and language. Music received highest ranking from both parents (96%) and teachers (78%) as the main source of influence to youths. They stated that youths in Mbare were identifying with urban groove music and fashion which was alien. The parents also observed that the presenters of Youth.com were contributing is shaping Mbare youth cultures by bringing with them more urban groove fashion styles into the programmes which were imitated by
the youths. The majority of parents and teachers stated that they assume the influences in Youth.com were more effective due to the fact that the policy came too late. The youths and the society at large had already been infiltrated by the foreign cultures. As a result they mentioned that it is difficult to separate local and foreign from the ‘so called’ local content. This view by parents is in line with the cultivation theory which states that in case where the media brings influences already existing in a society the viewers received what Gerbner called a ‘double dose’ (Chandler, 1995). In view of this assumption the urban groove culture according to the study findings have already been entrenched into the Mbare community thus the programme is only confirming it.

The theory of hegemony however has no problems with this prevailing situation. According to this assumption it is normal for ideologies to shift or change since the hegemonic ideology has to be constantly reaffirmed in view of competing ideas. Thus the traditional Mbare youth cultures are being overpowered by the hip-hop cultures which adults feel is inappropriate.

Most adult respondents were of the view that youths’ cultural views are influenced by television because of their vulnerability to its ideas. The following are some of the reasons identified as contributing to youths’ vulnerability and subsequent influences:
They spent too much time watching television
They are attracted to its live pictures which seem real to them
It gives them alternative cultural ideas from what they are taught at home and school
It is the easily accessible since it’s found in most homes thus it’s affordable to their parents/guardians.
Stubbornness of youths is exposing them to influences especially from American hip-hop cultures
They depended on it for latest updates; fashion trends and music.
All these views are in line with the cultivation theory which assumes that heavy viewers are influenced more that light viewers. The same theory also views youths and children as more vulnerable due to their immaturity to separate world reality from television reality (Chandler, 2005)
92% parents also highlighted that television has made some youths look down at local ideals as primitive and out of touch with television cultures which is ‘modern.’ Some parents and teachers indicated that youth believe fashion designs and music associated with the West was moving with the times thus ideal. However most of the questionnaire respondents indicated that youth was attracted to Youth.com because of the urban groove on it. This is in line with Gerbner (2008:13)’s comment that: “For many people, the cultural horizon of television is very attractive, especially compared to other things they might be doing.”

The producer of the programme stated that Youth.com was surely influencing youths. Though she had little to blame in her programme she observed that Youth.com had negative influences on youths. For instance she identified urban groove music in Youth.com to be influencing the youth towards a music career. In spite of the objectives of her programme to encourage youths to explore their talent and make a living out of it many are choosing urban groove music careers. Thus, she suspected that youths seemed to be influenced more by the music in the programme though urban groove music does not sell for most of them. Gerbner (2008) established that the sense of vulnerability and dependence imposes its heaviest burdens on minorities such as youths because they trust what the television tells more.

The presenter as a youth herself had nothing negative to mention in Youth.com. She pointed out that everything that was happening is acceptable for the functional process of the society. She accepts Youth.com influences as reality which is ‘inevitable’ considering globalisation Gramsci saw society as governed at any given time by values of a preceding generation. Historical blocs are shifting partnerships of interests that share some political solidarity at a point in time. These blocs may be bound as much by ideological ties as by shared economic interests, and they are subject to change. They are not necessarily from one economic class, but may represent fractions of several classes. Considering this assumption the parents thus still hold traditional ideology which the media and youths are struggling to shift.
According to the uses and gratification theory youths are not just influenced by the cultural innuendos in Youth.com. They have the power to accept specific elements that relate to the values they already hold or wish for. All the youth who participated in this study accepted that they frequently watch Youth.com. In spite of their frequent viewing some of the Mbare youths revealed that they were active consumers. They expressed their personal views through various comments such as:

Youth2: It depends on what you think or do after seeing the suggestive moves or you hear the so called vulgar statement. If you are smart you leave it as music for entertainment full-stop.

Youth5: “I cannot dress like that because my father does not allow me and my sister to wear trousers. He thinks it’s for immoral people though personally I would not say that.”

Youth9: “People are not only raped because they are half naked, even those in gowns covering most parts of their bodies can also be raped. I think it’s all in the mind of the rapist it’s not all caused by what one is wearing.”

Youth15: But fashion is dynamic, it changes with time. If you are not alert you can be overtaken by events brother

Youth19: urban groove is fake music. I think it will disappear with time. As technologies continue to develop and bring better sounds urban groove will soon be forgotten. I think live music is more durable than this urban groove which is fragile and therefore temporary.

However, although youths revealed their power to reject or question some cultural elements in Youth.com, this does not rule out possibility of influence from the other content in the same programme. Kellner (2007) argued that television provides materials out of which young people shape their very identities; sense of self; notion of belonging thus, how to separate themselves from the larger culture. As such youths are assumed to be influenced by television. The options they say they make on what to follow is obviously guided by what they see on television. These also support the argument that has become a cliché in the media industry that ‘the pen is mightier than the sword.’ The television tells youth what to think about and what to prefer which they believe is their
own idea. This is ‘normal’ according to Mastroianni (2002:1) who stated that hegemonic is dynamic thus; “It is also continually resisted, limited, altered, challenged by pressures not all its own.”

The study findings thus confirmed a relationship between cultural trends in Youth.com content and Mbare youth perceptions. Youth.com is urban groove based thus the issue of the localness of urban groove requires further clarification from the Mbare youth community.

7.3 How do Mbare Youths Perceive the Role of Youth.com in Shaping Youth Culture

Since the concept of culture is so ‘encompassing’ everything end up ‘cultural.’ According to this discussion culture refers to fashion and style; music and language. In order for a realistic discussion to ensue the participants’ perceptions on what local culture entails were sought. Some youths revealed an understanding of what local culture entails in terms of music, fashion and language should entail. A number of those who seem to understand what is expected of them openly rejected the traditional views as outdated. A few of the youths indicated that though they suspect what is appropriate culture they were confused on what is not supposed to the right or wrong. In view of this, Hechtman (2003) asserts that the uncertainty amongst youths was caused by divergent socialization processes inherent in society.

Youths are surrounded by different sources of advice which all have varied impact on them such as the media, their parents, peers or teachers/schools to mention a few. Some of these sources of culture bring out divergent views for instance the parents will be telling them one thing whilst the media brings in another option. Most parents 58% and teachers 67% accepted as true the claim that local culture refers to locally developed ideas or activities that are morally decent according to members of that group of people. In agreement to parents and teachers’ view Ngugi`Wa` Thiongo (1987) defines culture as an embodiment of those moral ethical and aesthetic values, the set of eyeglasses through which people view themselves and their place in the universe. According to the
cultivation theory cultures is bound to change over time due to the influences of television which are small, accumulative but significant. The theory of hegemonic also support the view that the positions of power both economic or cultural of which media is an element are not stable but always facing new threats (Mastroianni, 2002).

The producer of the programme stated that culture is the way people do things. She indicated that in Zimbabwe there is no standard culture especially on the three cultural elements this study was focusing on fashion & style, music and language. In spite of her conclusion about local culture, the producer of Youth.com pointed out that as much as people need information from other parts of the world local knowledge is a prerequisite. She pointed out that “youths need to know what is happening in their immediate environment before they are told what is happening abroad.” This she said allowed them to measure themselves up with other in their own vicinity that has made it. Thus is an incentive for youth development. The presenter on one hand said that “Zimbabwean youths lack originality and seem to be influenced by western culture but then it is inevitable because of globalisation” Therefore she concluded that Zimbabwean local culture was not so local any more since the youth lack the creativity and skill to develop their unique culture. In relation to fashion & style, music and language Mbare youths expressed diverse views on the role of Youth.com is shaping their opinions and views.

**Fashion and style**

Some Mbare youths in this study revealed that Youth.com was their main source of ideas on fashion and style though some of them rejected this view. The majority of the responses to various questions during the discussions revealed that they imitate Youth.com fashion hints. Some youths indicated that they have learnt a lot of ideas from the programmes. A number of them also showed their admiration of the presenter’s choice of clothes. Some of the youth made the following comments which indicated their likelihood of imitating Youth.com cultural trends during the focus group meetings:

Youth1: ‘I actually do (like what she was wearing) my aunt bought me a hip-star last Christmas. It’s one of my favorite possessions. -- On fashion YC is the best they usual show us fashion shows, modeling and we also see some good stuff from the guests.”
Youth18: “YC tells us what to believe, what to hate and what to love. -- We see fashion shows on YC, we admire and imitate Mr Riimz and all the other YC presenters.”
Youth 19: “YC plays a big role on our choice of clothes. We copy what the presenters show us because we assume they are more exposed to new international fashion trends than us who can only rely on them.”

The comments cited above helped to prove that a number of youths were influenced by the Youth.com dressing cultural. Thus Youth.com was helping in shaping Mbare youth culture. It provided them with ideas on fashion, music and language. The majority of parents and teachers also expressed the same views. They indicated that youth in Mbare loved the programme and as such they assume it is one of their main sources of western fashion styles. In the questionnaires the parents and youths were requested to identify what they believe influence youth most in the programme. 87% of the parents and the majority of the teachers selected fashion and style as the element of culture which is mostly influences by the programme. Most of the parents and teachers thus agree that youths are susceptible to this programme’s influence as argued by Keyes (2000). They are mainly concerned about the negative connotations on youths.

The producer and presenter as highlighted earlier of the same view that television contain cultural hints. This though they said is inevitable in view of the globalisation phenomenon which has broken borderer and skipped some laws such as the local content policy. The policy though in place has failed establish essence of not having specific dressing as our own,

Gerbner’s theory of cultivation views the various comments from the Mbare community as a product of Youth.com influence as well. Youth.com gradually shifted their perception on fashion and replaced them with television reality. Therefore what they admired in the programme as stylish during the discussions had already been gradually cultivated into them by the programme. Mbare youths’ views thus were aligned to television realities. However the hegemony theory maintains that the use force is not
appropriate in running media and cultural affairs in a society. Cultural ideas and opinions should be reached and agreed as commonsensical by the community.

Gramsci revealed that the perceptions and opinions of the ruling ideology could be as powerful and determining as the economy (Chad, 2003). Through ideology, ruling groups attempt to universalize their own interests as the interests of all. Nevertheless a limited number of the Mbare study respondents (a few youths, parents and teachers) blamed the government for exploiting the media hiding behind the local content policy. Phiri (2006) agrees to this contention that government propaganda is freely flowing to the local television under the pretext of being local content. Given this argument the government is blamed by the critics of the policy such as Hondora (2002) for being manipulative of the policy.

Most of the questions about the legitimacy of the policy arose from its launch. Most critical scholars such as Manhando-Makore (2001) and Phiri (2006) question the policy which only cane 22 years after independence of Zimbabwe form the white minority rule. Thus the question, ‘why now’ has been constantly asked. Elaborating on the political crisis in Zimbabwe Nemeroff (2005:1) states that “since the late 1990’s, Zimbabwe has experienced a deepening crisis that has influenced all aspects of life in the country. Politically, as the ruling ZANU-PF and the opposition Movement for Democratic Change (MDC) have contested for power, the space for citizen engagement has been polarized along party lines.” As a result this has filtered to the understanding of the local content policy.

The understanding of the operations of broadcast by Zimbabweans is now driven by a lack of understanding and clouded by political motives pushed by the government and the opposition that take no account of the realities of media work on the ground. The media instead of taking up their roles as informers or educators of the people has become an ideological war zone (Mano, 2005). In a normal scenario, the media should communicate culture and other information to an audience. The media should act as the primary socializing agent of today’s society and when it exposes its divisiveness the people tend
to get confused more. Okolo (1994:1) concurs that; “There should be no doubt today that
the mass media are the widest and fastest means of communication. They are the main
organs of enlightenment…and also moulders of mass opinion and attitudes”. When the
media present divergent opinions on critical issues such as the local content quotas, the
audience tends to be either divided or confused as established by this study. The conflict
that has developed in the Zimbabwe media on the local content quotas as indicated by the
study data can therefore be attributed to the participants’ uncertainty on the meaning of
the local content policy on television broadcasting.

The deepening economic problems affecting the country which has seen the collapse of
most important social services ahs also contributed in the mistrust of the policy. Thus the
local content is assumed as an instrument to shield government from external pressures.
It is also argued that the government uses the policy as a means to push forward its
hegemonic position. Therefore one is justified to query the real purpose of local content
policy. The issue of protection of the local viewers has lost its momentum due these other
insinuating circumstances which might be incidental or real. However most adult
respondents felt urban groove music was not good for youths despite most youths’
differing opinions.

**Music**

The research findings indicated most Mbare youths perceived urban groove music on
Youth.com as good music. In spite of the assumption by most of them, they did not
believe it had a role in shaping their culture. Urban groove music was seen as just music
by most of the youths. The extent of influence of this genre of music was confirmed by
several youths’ who expressed their intention to become urban groove musicians. In fact
some stated that they had already started writing and singing urban groove. The focus
group participants’ ages ranged between 10 and 14 years which is still a young age to
have already started doing urban groove music. The majority of the youth though
expressed views to the effect that urban groove music was an important element of Mbare
youth culture. According to some of the comments made by the youths about the
programme, some indicated that it helps them with ideas on how to make urban groove
music. In line with the cultivation theory the assumption is that reality which eventually shape culture is developed from what people watch on Television. Therefore, the cultural hints youths obtain from television influence their perceptions of reality and hence their decisions to sing urban groove music is a manifestation of the impact.

The following is an example of some of the comments made on the influence of Youth.com. For instance one of the youth aspiring to be an urban groove musician Youth2 said: “On YC each week I have learnt new tricks and skills needed for me to succeed in the music industry.” The influence of Youth.com is worsened by the youths’ perceptions on urban groove music. Majority of Mbare youths viewed urban groove music as their voice and identity. To many it represents their youthfulness and modernity, as a result most youths view Youth.com as their source of entertainment. Another youth commented that: “Surely it (programme and music) satisfies me therefore I can only say keep it up to Audrey, Mr Riumz and others!” These comments revealed agreement on the part of the influenced viewer to the status quo. Fields (2008) explained: “The reality of those events and our responses to them are experienced vicariously through the world pictures created by journalists and the visual and auditory realism of television reports” (Fields, 2008:2). Therefore when youths spoke of television influence as reality they are in line with this assumptions.

Music is an important element of power and control. The theory of hegemony places a lot of importance of issue of control of music. Music can be used to destroy a nation or push a leader out of power. In Zimbabwe for instance during the war of liberation people used to meet and sing over night during “pungwe” meetings (Frederikse, 1990. Singing during these meeting was a form of rebellion against the dominant minority government. Thus music during this period was a form of protest against the status quo (May, 2007). Black Zimbabweans who used to attend this meeting used this liberation music to boost their moral and motivate each other to continue with the struggle. As a result urban groove music by the youths is indeed important since it is the voice being used by the youths to expresses themselves (Kachoka, 2007). However, urban groove music had been undermined by most adults and scholars such as Musavengana (2006 & 2008) as a
complete failure, which is neither local or marketable the youths have upheld the local languages.

**Language**

Urban groove music in Zimbabwe is one genre that is mainly sung in vernacular languages despite the modern day new era. In the focus group discussions Mbare youths revealed an interesting element about language. It is logical that modern youths who associate themselves with the developed world where hip-hop hails from would surely love using that language too. However most of the respondents were critical of the English language used in the programme which many said was not local. Most of them were very critical of the element in their programme despite admiring it. They made comments such as:

- **Youth 6**: I am in agreement with what you have said ladies; I also have problems with the language used in this programme. I am sure all the Mr Riumz, Audrey, Rumbi and Green can speak Shona. Why do they put their guest under fire by forcing them to speak English?

- **Youth12**: Sure I am concerned about the language used in YC. I suggest they use vernacular languages. I have realized that many other young people like the programme but they have problems in understanding the language. My young sister always distracts me asking me what has just been said. The other problem of English appears when they do their interviews. Remember some of the singers sang in Shona and when interviewed in English you really feel sorry for them as we see some struggling to express themselves. Why force English on everyone. It is our programme so they must see to it that we really get the messages. They can use vernacular and then transcribe into English on the screen so that those who might not understand the language can also benefit.

Some of the youths when asked what they felt were not right about their programme they cited the issue of language used. Again a number identified the issue of reverting to local language when they were asked about their suggestion which can help improve Youth.com. The youths’ views thus were contrary to the cultivation assumption which
views youths as gullible to television programming. It is in line with Katz’s uses and
gratification theory which states that viewers are active participants in the communication
process. Of course they selected to watch Youth.com but they clearly stated elements of
the programme in this case the language which does not relate to their needs.

Mbare youth as such view English as a foreign language though officially accepted as the
second language in the country. The comments by Youth12 who mentioned that English
was not understood by locals properly reveal a weakness on the programme and policy
which guide the programme. The policy calls for the preservation of local cultures yet
some programmes such as Youth.com openly defies this requirement. Language is an
important element of culture which Youth.com is failing to consider. Baig, (2004)
contends that if youths are wrongly influenced this is detrimental to the future
generations. Culture trickles down from one generation to the next as the heritage left by
the preceding generation.

Most parents and teachers indicated that youths love television. The majority of parents
and teachers revealed that youths imitate cultural traits on television therefore they are
susceptible to its influences. Most parents and teachers expressed concern at negative
influences youths are obtaining from television which displaces the benefits. Although
urban groove music encouraged the use of local languages some parents and teacher
stated that the youths sung vulgar languages. Thus they had contaminated the local
language systems. Most urban groove artist no matter what age seem to be obsessed
about bedroom issues. They sing vulgar statements and compliment their music with
dances which are equally improper. A combination of the vulgar words, the dances and
the revealing dressing indeed makes this genre a bad element of the prevailing Mbare
youth culture stated most parents.

The parents, teacher and the producer & presenter expressed concern at the youths’
imitation of what they see on television. The most problematic issue now is that on
Youth.com they see these bad imitation being repeated by local urban groove artistes
whom the producer believe have ‘made it’ in the music industry. Thus, in line with the
cultivation theory Mbare youths receive a ‘double dose’ of these alien negative influences. Nevertheless the theory of hegemony argues that ideas and cultural institutions can shape us as powerfully as how we make a living. “We can still speak of the economy (or culture) as "determining," but only if "determination" means "setting bounds" or "setting limits" to how we act or think, rather than "causing" us to act or think this way in some mechanical manner” (Williams, 1977, 34 in Chad, 2003). Implied is that culture is powerful and can determine what we do or think in a certain unified way.

Youths watch television is search of personal identity or role models. This means they do not just imitate anything that does not fit-in with what they want (Chandler, 1995). Some Mbare youths made comments to this effect. They revealed that they do not just accept characters presented to them but have specific standards they were looking for in Youth.com. The following comments indicated their critical views:

Youth1: No not really but I mean Mr Riimz can lower himself to fit into our shoes unlike Audrey who a bit aloof. Indeed Rumbi is much approachable but she is a bit shy and on the reserved side. Maybe we need to know her better before we can come to a conclusion.

Youth3: Surely we cannot only listen to local music I am sure this can negatively affect our singers who have no one to learn from besides themselves.

Youth5: I don’t like the way they portray us girls, baby chicken, toy etc. They see us as toys or instrument that cannot think.

Youth6: I also have problems on the language used for this programme. I am sure all the presenters; Mr Riimz, Audrey, Rumbi and Green can speak Shona. Why do they put their guests under fire by forcing them to speak English?

Youth18: “Myself I love cartoons so I also like Star Kids but YC is nice though.”

These comments indicated that some Mbare youths were active recipients of Youth.com. They appreciate what is in line with their expectations and criticize what is not. However, Evra 1990 argues that: “young children may be particularly likely to watch TV in search of information and hence more susceptible to influence” (Chandler, 1995:1). Although youths may be active recipients in search of information they are highly prone to influences.
7.4 To what extent is the Local Content Policy helping in Reducing Alien cultural Influences on Mbare Youths?

**Fashion and style**

Culture is in the constant process of producing meanings of and from social experiences. This means that culture a constantly changing phenomenon where people make sense of the world around them and this is done through shared signs and symbols (Fiske, 1989). This view point though contradicts the use of the local content quotas which one can interpret as distracting this natural phenomenon of culture develop. On the contrary, Chad (2003) is sceptical about the foundation of culture within a society stating that culture is determined by those who control the economy and as such he views the media as an instrument of power. Borrowing from the classical Marxist theory, Chad defines society as a kind of building where the economy was the "base," upon which sat a "superstructure" of political, civil and cultural institutions and beliefs. As a result, the economy is the foundation of society, and it determines people's behaviour and thinking in the political and cultural spheres. Media policy is generally criticised by its critics who view it as a new form of hegemonic control. Government hides behind protecting the 'public interest’ from the threat of foreign hegemony. In the developing nations such as Zimbabwe western hegemony is a concept which views the developed countries as ideologically struggling to dominate weaker states (McQuail, 1992, Barnett et al, 2007).

This study revealed that the local content policy to a certain extent did not achieve desired results. It is argued that television as an audio-visual media contains not only foreign culture but also cultural biases that influence its viewers (Gjelsten and Simonnes, 2004; Lindquist, 2006). Viewers trust it almost like the most talkative family member but its deceiving. Therefore the local content policy sought to reduce the penetration of foreign dressing trends to which it has had little impact.

Apparently, the difficulty faced by the policy is rooted in its failure to clearly define what it entails by local content. This had been worsened in relation to the changing media in line with the cultivation analysis (Lindquist, 2006). It has made it difficult for the local
media to separate local fashion & styles from alien ones when there is no set standard. Television therefore has brought in alien designs through the ‘so called’ local content.

Traditionally, the television was viewed as the mirror of society thus a reflection of local cultures (Wollstein, 1997). Whereas today due to globalisation which transcends boundaries it has turned into a melting pot of different cultures (The Zimbabwean, 2005). Fashion and styles that were alien to Zimbabwean youths such as hipsters; baggy trousers and sleeveless tops were visible in Youth.com programmes analysed. Urban groove music which dominated the programmes revealed fashion designs that are synonymous with American hip-hop thus is threatening the effectiveness of the policy.

The local content policy is a legal instrument that sought to protect youths from the negative penetration of foreign content. Most Mbare youths were skeptical about the role of the local content policy on television. Some argued that this policy is irrelevant because it denies them access to other options of entertainment such as western music. Others do not trust the government’s intentions for passing this legislation and thus argues that it had a political agenda to protect itself and not them. However, Aldana, 2004 explained that: “Every law, then, is a compromise between different interests that has been achieved through deliberation” (Aldana, 2004:1). Implied is that laws though a product of contradictions and debate, it’s relevant for the wellbeing of the people affected. In view of the cultivation theory, “Judith van Evra argues that by virtue of inexperience, young viewers may depend on television for information more than other viewers do” (Evra, J. 1990 in Chandler, 1995:2 ). Youths as such are more exposed to television influenced since they depend on it for ideas.

The current political crisis has added on to the criticism against the local content policy in Zimbabwe. Zimbabwe has experienced a number of problems emanating from the economic crisis. The government on the other hand is waging a hegemonic warfare against dominant Western ideologies coming in through the media. This is why Teheranian et al (1977) described television as an industry in a state of constant confusion. According to the theory of hegemony, the news media both shape and are
shaped by the legitimating ideology of those who really rule capitalist democracies. However, Chirume (2005) and Chari et al (2003) stated that the Zimbabwean government attained political independence in 1980 but the hegemonic control remained in the hands of a few capitalists who continued to challenge the new system of black government. In line with Teheranian et al’s argument it is debatable to say who has more power those with political power or the capitalist who have the economic power.

This has resulted in political and socio-cultural problems thus renders any government policies passed during the period controversial. This includes the BSA, 2001 in which the local content conditions are enshrined. In view of the hegemonic struggles prevailing, the media is caught up, instead of taking up its roles as informers or educators; it is assumed hey have shifted into ideological and political war zones (Mano, 2005). This means the policy is no longer helping to reduce alien influences in Youth.com. However, a semiotic analysis of Youth.com programmes above proved that nothing political was visible. Therefore, the accusation that the local content policy is a political gimmick is not credible in this study. Taking from Gerbner’s view, government need to take the initiatives to protect youth from the negative influences. Foreign content has negative implication on the local youth. However local programming does not remove the question of cultivation effect of foreign cultures taking place.

While, Mbare youths viewed the policy as an infringement of their right to access of information the issue of negative influences can not be ignored. Television brings with it alien cultures which are incompatible with the local value systems. For instance the study revealed that youth prefer dressing in tight or revealing clothing despite the fact that most are denied by parents/guardians. This trait was borrowed from the American popular cultures yet it contradicted the local knowledge systems. The local values places a lot of importance on the woman’s body thus it is a taboo to expose it to every one (Rapangauwa, 2007). Though some Mbare youths feel that it is their right to choose the type of dressing they like just like those in Western countries our social, political and economic contexts are different.
Gosier et al (2008:1) explained that: “I know the term ‘hipster’ comes with some bad connotations (consumerism, drugs, sex, recklessness) but that doesn’t change the fact that it’s a movement youth all over the world have connected with.” Thus the fashion hipster cannot be left out hence their feared negative effects on youth. According to the cultivation analysis, the study established that the challenge is not to resist the changes that time brings, but perhaps to acknowledge what might improve society while striving to remember and protect cultures that exist before. “The more a culture strives to adopt new ways of maintaining itself, the more the members are likely to understand others while maintaining their culture” (Samovar and Porter, 1985).

Some Mbare youths though in agreement that the ‘modern’ designs such as the hipsters are improper they quoted their parents/guardians as the sources of this view. These were not their independent views and can be twisted by any little attempt as stated by Keyes (2000). In view of this, the study acknowledged the assumption that the majority of youths need protection from the possible negative effects of television. The phenomenon of globalisation which has connected the whole world offered new challenges to governments on how to protect their social fabric. Fashion and music are substances of youth culture which are causes of concern to policy makers (Benzon, 1996).

The creation and spread of certain principles is a very complex process but important for the prosperity and development of any nation. Cultural institutions such as television play a key role in perpetuating aspects of the dominant worldview. The family, religious organisations, and other mass media, among others all contribute towards the creation of a better nation for all. However policies and controls are essential for the general wellbeing of a people. Hanekom (1987) argues that policies act primarily as a kind of social glue that holds together the distant and diverse peoples of contemporary democracies.

However, despite the power struggles between the dominating and threatening forces, this is inevitable globally. Therefore, government controls should be viewed firstly as instruments that can help to maintain the status quo for a while which is negative or
positive depending on the circumstances. In some cases where they are used positively policies can effectively protect the audiences especially youths from negative global influences. The theory of hegemony indicates that governments can control and safeguard their position through negotiated consensus, rather than through the coercive force of the state. (Sallach, 1974: 166) stated that “power is most effectively exercised not through overt inculcation and censorship, but "also and especially (by) the ability to define the parameters of legitimate discussion and debate over alternative beliefs, values and world views". Implied is that although laws and policies such as the local content policy were adopted in Zimbabwe they can only be effective through legitimate discussion. Debate over beliefs and values in view of the general world views are critical to government.

However, according to the uses and gratification theory the local content policy is not necessary. The viewers should be allowed to select programmes that relate to them which they are assumed to interpret in specific ways they gratifies their requirements. Some of the youth as revealed earlier were in agreement that they are ready to determine their own destinies therefore they criticized the local content policy. Nevertheless a number of them indicated that though some have the capacity to select positive innuendoes and leaving out the negative, the majority does the opposite. Thus imitate the negative and ignore the good elements. In the same view the majority of the parent and teachers rejected the assumption that youth must be trusted to make good choices about media content. They indicated 75% of parents and most of the teachers suggested that the local content quotas should be increased instead. Some of the parents actually suggested a 100% local content quota.

**Music**

Urban groove music which was viewed as local in Youth.com seemed to have rendered the local content policy ineffective. It is has failed in reducing the amount of foreign elements in the programme due to the type of music content it plays. For example; aspects of other cultures originally foreign were observed in the type of dances performed by the urban groovers. They were dancing American gangster type of dances imitated
from the likes of Snoopy Doggy while the ladies’ moves had sexual connotations which famous on western hip-hop videos. These moves coupled with the type of dressing and the lyrics made the whole programme more alien. Such cultural elements as noted earlier have negative implications of the social wellbeing of the Mbare community. Youth progress is an outcome of the type of life style its members embrace. According to Gerbner (2008) thus, the government need to be concerned with such kind of influences from the television, especially on the young viewer. The Zimbabwean government in its policy document stated the same argument that youths are the backbones of development (The National Youth Policy, 2000). Hence the relevance of reducing negative influences especially on youth targeted programmes is necessary.

During the focus group meetings it was noted that most of the youths constantly shifted their discussion to urban groove music. Most of the youth used music as their point of reference to Youth.com during the deliberations. Therefore it can be safely argued that the role of the local content policy should focus on music if it seeks to protect the future of the nation the youths (Zimbabwe National Youth Policy, 2000). Youths expressed the following views during the discussions which are related to urban groove music thus prove their passion for it.

Youth1: On YC each week I learn new tricks and skills needed for me to succeed in the music industry.

Youth20: “it’s just that we now have so many up coming urban groove musicians as a result not all get popular since some do not get enough airplay on radio and TV like others. –YC surely shows us that nothing is impossible if young people from such remote areas are doing it we can do better.”

Youth24: “I have learnt a trick or two about the music.”

Considering these comments music possible influence is imminent. However, the local content policy did not seem to help much in reducing alien elements highlighted above. It is not clear on how music which is an important cultural element should be controlled. This has resulted in urban groove being allowed on Youth.com as local content. When a programme (music) is produced in a specified geographic locality in a specific language
it simply becomes apparent that it should be local content. Nevertheless, the problem associated with this assumption is that though artistes and the lyrics can be from that locality it does not necessarily have a relation to the local people (Ballantyne, 2000). This is the problem that this study assumes is faced by the policy and the ZBC in dealing with urban groove music. The cultivation theory views this as a threat to viewers. It indicated that the fact that the content on television has a relation no matter how far fetched with the local people results in it being embraced. Gerbner stated that this type of content has what he calls a 'double dose' effect which may boost cultivation (Chandler, 1995). This is held to occur when the viewer’s everyday life experiences are aligning with those depicted in the television world.

These as highlighted earlier included exposing and tight dressing which local elders condemn. For instance President Mugabe voiced his unreserved dismay and concern at the way the youth presented themselves which he said is ‘deplorable’ (Maburutse, 2007). Chuma (2002) condemned urban groove music which he described as western. Thus, in line with the cultivation theory, the local content policy was not helping in reducing alien content in urban groove music but was instead encouraging its manifestation on Mbare lifestyles.

The producer of the programme was not helpful in determining the effectiveness of local content policy in reducing alien culture. She said in Zimbabwe there is no standard culture therefore to her its difficult to talk about local cultures. However due to her position as the head of the programme, she was asked if they were considering the local content policy on the programme. She indicated that her programme was adhering to the prescribed local content quotas. This though is highly questionable in view of her stance on local culture. The presenter on one hand said that “Zimbabwean youths lack originality and seem to be influenced by western culture but then it is inevitable because of globalisation.” She believes that the youths’ imitation of foreign cultures was inevitable thus contradicts the role of the policy in her programme too. The views of some of the key people in the production of the programme clearly reveal the background of the failure of the policy to reduce the penetration of alien cultures in Youth.com.
However in her quest to produce a legally acceptable programme the producer of Youth.com mentioned that her programme seek to inform youths about their immediate environment first and then other content. Although urban groove music for instance is happening in their vicinity it does not necessary mean its all locally motivated. Thus globalisation can easily take its toll of the local cultures since it now forms part of the local context too. Mohamed (1998) is of the opinion that culture cannot be globalised but can only be eradicated by the other culture. Allegations to the contrary are mere attempts to legalise the domination of smaller cultures by the bigger ones. Dominance that is due, moreover, not to its essential cultural values but a result of other power e.g. technological, economic or political. Thus Mohamed does not accept the producer and presenter of Youth.com’s view or the declarations of globalisation being allowed to influence local youths because it is ‘unstoppable’. In line with the theory of hegemony, Mohamed (1998:1) stated that whatever the clout of a specific culture or of the nation it represents, that culture aspire to wipe out others, making the assumption of one hegemonic culture a fallacy. Implied is that although foreign cultures have somehow found their way into the local communities, it is the role of those who control institutions of power such as the media to try and preserve the local elements. Amongst the bulk of ‘their’ immediate environment it is essential to highlight the local more than the global innuendoes which seek to engulf the local cultures.

The protection of youths from alien cultures using the local content policy is in line with the cultivation theory. It views television effects as small and gradual, cumulative and significant. As stated by a government spokes person, the local content policy sought to uphold Zimbabwe’s own uniqueness (The Herald Reporter, 2001) hence the need to put into action it. Urban groove music is bringing a new cultural revolution affecting most elements of the youth culture (Kachoka, 2007). This genre of music is though mostly sung a vernacular Languages need to be monitored if the policy is going to reduce foreign cultural hints in Youth.com.
Alien cultural hints are finding their route into the ‘local’ content despite the policy. Although urban groove music is mainly done in vernacular languages which are a plus on the local content policy many writers still question its localness (Chuma, 2002; Kachoka, 2007; Musavengana, 2008). As discussed above this genre of music besides the local language and the local artistes singing is mostly foreign in nature. It represents western hip-hop artists more than it represents local values.

Youth.com’s as a programme in terms of language’s localness can also be safely queried. This stems from the English language in which it is presented. Since language is an important aspect of culture the use of English a second language in the country is questionable. “Zimbabwe is a multi-ethnic and multi-cultural society. The two major ethnic groups in Zimbabwe are the Shonas and the Ndebeles constituting 74% and 18% of the Zimbabwean population respectively. There are other smaller ethnic groups which contribute to the diversity of the Zimbabwean culture” (The National Youth Policy, 2000:26). Thus Zimbabwe is a country which proudly has two major first languages and several minority languages. In view of this using English is not compatible with the local content policy intentions to preserve local cultures.

Culture is the foundation of a knowledge-based society, and without which, local identity would fade away (Wichert, 1997). Indigenous languages are important to the Zimbabwean knowledge systems if they are to be preserved. Without the diverse African voices being integrated into the global village, the African village cease to exist after this globalisation evolution (Berger, 2002). In reality the logic of the local content quotas came handy as an effort by the Zimbabwean government to safeguard its position in this all inclusive village. Therefore when programmes such as Youth.com openly disregard the local languages they jeopardise its agenda.

Some youths expressed their disgruntlement at the use of English in the programmes. The majority of youths complained that though the local content policy was ‘demanding’ mostly local content on television Youth.com’s use of English was undermining it. As a
result some respondents questioned whether the programme was adhering to the prescribed local content. For instance Youth13 argued that: ‘I think YC is more western than local. The presenters use English which is western’

Rothkop (1997:1) assumed that: “it is in the general interest of the United States to encourage the development of a world in which the fault lines separating nations are bridged by shared interests. And it is in the economic and political interests of the United States to ensure that if the world is moving toward a common language, it be English; -- that if the world is becoming linked by television, radio, and music, the programming be American; and that if common values are being developed, they be values with which Americans are comfortable. These are not simply idle aspirations. English is linking the world.”

However, Chuma (2002) is of the view that local youths now like to be associated with the developed world since being like the West is also elided with being modern. Implied is that Youth.com is associated with modernity by presenting the picture of the West where the lady presenter wore long hair, tight hipsters and speak fluently in English. This shows Youth.com idealizes of foreign cultures by using English when the majority of viewers prefer local languages as revealed by Mbare youths.

In line with Gramsci’s hegemonic argument, it can be concluded that Youth.com reflected a lack of pride for being “proudly Zimbabwean” (Chad, 2003). Western trends in Youth.com therefore threaten the local knowledge system that is necessary for the socio-cultural growth and prosperity of Mbare society. The cultivation analysis views television as building a fantasy which audiences call reality (Gerbner, 2008). Nevertheless it is indicated in the National youth policy document that: “One of the important heritages of any nation is its culture. Culture also serves as the rallying point of national identity. Some cultures are retrogressive while others are progressive and compatible with development” (The Zimbabwe National Youth Policy, 2000:27). Thus effective use of the local content policy to safeguard local cultures is important in the current situation where foreign elements are threatening to engulf local cultures.
Most parents and teachers revealed their support for the local content policy. Thus, 96% of parents and 67% of teachers expressed support for the local content policy which they said was a prerequisite in view of the negative effect globalisation. The majority of the parents and some of the teachers indicated that the local content quotas needed to be increased from 75% to 100%. Most of the adult respondents expressed reservation about the new genre of music (urban groove) which most insisted was not local. These respondents were concerned about the Western cultural innuendos visible in the video and audible in the lyrics of urban groove music. Many parents and expressed disapproval of this genre of music which they purported was undermining the effectiveness of the local content policy. Some parents also indicated that this type of music complimented by the presenters cultures the programmes makes the use of the local content policy a joke.

A number of the Mbare adult respondents highlighted that the policy came a little late when Mbare youths had already accumulated Western cultures. Some though highlighted that it’s better late than never. Despite this view some parents and teachers indicated concern over government’s real reasons for adopting such an important policy 22 years after independence. The relationship between government, media and society is currently problematic. Firstly the media are gaining centrality and potential to influence the society for good or evil. Secondly, the existing frameworks of regulation and social controls are being superseded by cultural events. As a result the society has lost confidence on the role of government policies to protect them.

In Zimbabwe today, understanding of the operations of broadcast by the people is now driven by controversy and clouded by political motives pushed by the government and the opposition that take no account of the realities of media work on the ground (Mano, 2005). The media should act as the primary socializing agent of today’s society upholding local values and exposing social ills. However the producer and presenter’s comments contradict these roles. Thus one can safely apportion the blame of the ineffectiveness of the policy in Youth.com and the policy itself. It is not clear on what it
entails by local content in terms of fashion, music and language as established above. Secondly the ZBC takes part of the blame for combining a youthful producer and presenter who share almost similar values to produce a youth programme. Thus they seem to lack maturity on how separate important local cultural from the other ‘local’ content which important since they are main organs of enlightenment (Okolo, 1994).

However, Chari (2005:7) blames the freedom of speech view for the media’s failure to undertake its prescribed duties in Zimbabwe. He argued that writers are blamed for putting more of their opinion than fact in their work. As such it would be naïve to assume that views expressed in the media are representative of the diversity of our societies. According to the cultivation theory although the Youth.com views of reality might not be appropriate it has shifted Mbare youths’ views to suit its realities such as those global cultures are ‘inevitable’. This has rendered the local content policy ineffective in reducing western cultures in Youth.com.

In line with the uses and gratification theory, MISA (2001) argues that there is no need by the government to try and control the local content quotas. The policy is referred to as the most ‘draconian’ legislation ever used to control the broadcasting system. In the same view Manhando-Makore (2001:17) stated that “a broadcaster who is controlled by the government is nothing but its mouthpiece and can never become a respected source of information.” These arguments are suggests the hegemonic theory’s assumptions that views government controls as means to power.

Chari (2005:7) on the contrary argues that if a government wishes to protect its citizenry from capitalist ideologies and also to preserve the local culture it really needs to enact a policy to guide the operations of the media. In the same view, Makwambeni (2005) indicated that the media influence the construction of people’s own identities hence the need by the government to constantly monitor it in order to make sure it does not influence people negatively. These arguments clearly reveal the essence of the study problem. However, in view of the contradictions, assumptions and fears expressed by the
Mbare community supported by other scholars the feasibility of controlling the cultural intrusions using this policy need to be considered.

7.5 To what extent can the Local Content Policy Control Foreign Cultural Intrusions vis-à-vis Globalisation?

Fashion and style

Essentially the debates implied under this theme arise from an insistence that the forces of globalisation are exerting inexorable external pressure on local national contexts through global media structures such as television (Banda 2006). The global content is assumed to be nullifying any form of controls initiated by governments to safeguard local cultures. Thus the television is assumed to be cultivating various ideas especially those alien to local youths according to the cultivation theory. In view of this assumption, the local content policy was adopted in an effort to minimise incompatible influences form reaching and affecting local cultures in Zimbabwe (The Herald, 2001). It argued that; “there is need to assert collective control over media, to protect vulnerable individuals, to limit the power of private capital, to guarantee fair access to opposed ideological factions or political parties and generally to ensure adequate distribution of scarce and valued social and cultural goods” (McQuail, 1994:29). This assumption is in line with the theory of hegemony which is concerned about the rulers’ struggle for hegemony at the expense of the citizens’ welfare. To begin with the study sought to understand, the amount of local cultural elements vis-à-vis alien aspects in Youth.com. These helped to verify the feasibility of the policy’s to reduce foreign cultural intrusions in the youth television programme.

The semiotic analysis revealed that Youth.com contained both local and foreign fashion and style. The programme indicated more foreign cultural traits than local. In all the programmes analysed, both the presenters and guests wore clothing which originated from the western developed countries. The presenters were dressed in exposing and tight clothing such as hipsters, sleeveless tops and baggy trousers to mention a few. These types of dressing thus prove that the local content policy is not effectively reducing foreign fashion cultural intrusions though its feasibility is debatable.”.
Television has become a contested media especially in this modern day of globalisation which has rendered countries borderless despite the local content policy (Manhando-Makore 2001). The notion of globalisation has also resulted in states failing to control the penetration of foreign content on the local television. Borrowing from Orwell (1986)’s assertion that whoever controls television has a very powerful instrument in his hand. The governments have lost control of the power to channelize the people’s thoughts the way they would have wanted to. However, it is argued that localisation is the best way to deal with this dilemma. Instead of struggling to ‘stop’ the penetration of alien fashions localisation can be useful as “a resistance, as the source of particularities and variety, and as the ground of meaning for individuals and communities” (Banda, 2006). Localisation allows the locals to combine the alien designs with local so as to eliminate the perceived negative aspects.

Kamalipour (2002) is of the view that for legislation to be effective, it must respect the guiding doctrines of “localisation” i.e. making the programme relevant to the local audience considering their media requirements. This is done by adjusting or re-aligning the foreign content considering the local views and media requirements and then adopting them as new aspects of the local cultures (Varan, 1998). The doctrine of localisation according to Brenner and Rivers (1982) evolved over centuries and has been a persistent theme of media regulation in America. It is associated with representative democracy and populist suspicions of large national corporations. With regard to the information and communication sector, Brenner and Rivers, contend that localism implies mainly two things. Essentially, it involves the local ownership of media and emphasises on local content (Brenner and Rivers, 1982:48). In light of this view, the study will now move on to the second issue; Paradoxes of media policy: The controversies surrounding the local content policy.

During the focus group meetings, most Mbare youths revealed an interest in fashion elements in the programme viewed. The majority easily identified correctly all the clothing that the presenters, musicians and other guests were wearing in the programme.
They had just been shown the programme once although many agreed to have seen the programme before. Their noticing of what the talent in the programme was wearing thus reveals likelihood of influence. Most of their comments though was in favour of designs which Rapangauwa (2007) defined above as improper.

The youths also highlighted their interest and admiration of the fashion trends revealed by the presenters of the programme. In spite of the policy the presenters of Youth.com wore the ‘latest’ youth styles according to Mbare youths which are foreign in nature. Therefore the presenters on Youth.com contributed in undermining the effectiveness of the local content policy in reducing alien cultures. In the same view Noor (1996:1) described the role of the presenters in bringing foreign cultures as follows: “The denim-clad host of the music programme on the Metro vision channel looks like any other presenter on MTV. Her youthful good looks and her affected American accent make her identity seem truly universal but also bland and indistinguishable. She is part and parcel of the youth culture that is rapidly emerging --”. This statement thus reveals that policies to be effective thus must consider the presenters of the programmes as important elements of culture in television programmes.

No matter how global cultures find their way into the television programmes it is stated that: “Globalisation should not be egalitarian only in appearance yet on the other hand reproducing inequalities, imbalances and tensions within the ‘global village’ Thapisa (2007:1). Global information should bring about an exchange of cultural values that can be shared whilst allowing the local and the universal cultures to merge and be mutually strengthening and enriching (Thapisa, 2007). Therefore the dress code in Youth.com though of foreign origins can be adjusted so that it can be compatible with local views of appropriate dressing.

In line with the cultivation theory, government need to take the initiatives to protect youths from the negative influences but not from development. Since foreign fashions are assumed to have negative implication on the local youth it is appropriate to have some mechanism to discourage ‘too’ tight and exposing designs for instance. By
completely disassociating the local young people from new developments in the fashion industry it results in rebellion (Aldana, 2004). However local programming does not remove the question of cultivation effect of foreign cultures taking place according to the cultivation view. Existing flows of television programmes were criticized as constituting cultural domination of the developing cultures by the developed world which poses a threat to local power (Wichert, 1997). Despite the adoption of the local content policy the alien cultures now constitute part of this ‘local’ culture in programmes such as Youth.com. Hence the earlier comments by the parents and teachers that the policy was adopted when the foreign cultures have already been embraced by local youths.

In the same view it is argued that: “Because of the assumed inseparability of culture and communication, many critical scholars argue that communication reinforces hegemonic values and priorities in society. The hegemonic process is assumed to be subtle and seductive, such that most audience members do not resist the values embedded in messages and in fact they actively accept them” (McQuail, 2005:31).

The local content policy does not prescribe the appropriate dressing which is associated with local cultures. There is no standard fashion which can be used to interpret the appropriate dressing in Zimbabwe hence the confusion among youths. Thus the study had to depend on tracing fashion’s country of origin to establish its localness or foreignness. This has its weaknesses in view of the assumption of localization.

Some of the fashion trends that were revealed in Youth.com which youths thought was elegant were of foreign origins and are locally assumed to be indecent (Maburutse, 2007). The local content policy which does not regulate fashion, music and language has failed to combat the intrusions of incompatible cultural elements from penetrating ‘local’ content. Nevertheless, this legislation as it is not adequate to safeguard youths from the hip-hop culture (Quarmyne et al, 2000).
Music

In the semiotic analysis of Youth.com it was observed that the urban groove music in the programmes was locally produced. All the music played was also sung in vernacular languages. However, the localness of urban groove music though could not be confirmed or rejected through semiotic study. Despite using local languages the beat and the dances by the young artistes in Youth.com were American inclined. Chuma (2002) noted that urban groove music is a challenge to the status quo due to its America assent.

Although the Zimbabwean government adopted the local content policy in an effort to minimise alien culture, urban groove music which is loaded with alien cultural hints escaped. Music is a form of information that has the ability to influence people’s way of life. When the youth imitate American hip-hop, they brought in with it other cultural innuendos popular with the Western artists. Thomas Mapfumo contends that youths were distorting local culture through their music. He maintained that urban groove is not Zimbabwean thus to him it is not true music (The Zimbabwean, 2005). Many scholars concur urban groove music is ‘imitation’ of the American hip-hop in vernacular language (The Zimbabwean, 2005; Musavengana, 2006; Kachoka, 2007). Thus, it has resulted in the younger generation turning away from their music choosing to follow this new genre McQuail (2005) stated that the little attention that was given to music in the local content policy stems from the fact that: “the content of music has never been easy to regulate, and it’s perceived deviant tendencies have been subject to some sanctions” (McQuail, 2005:38). Implied by McQuail (2005) is that though the negative impact of music has been recognised and has been a controversial issue the government find difficulty to regulate it. Despite the failure by government to regulate music most Mbare youths are being influenced by it. Music is a powerful instrument that can make or break a society or regime (May, 2007).

Most Mbare youths though are of the view that the local content policy is not good in terms of music which they are ‘forced’ to listen to. Some expressed fury at the policy which they believe cages them. It is argued that youths are incited to negate their own
cultures by their lack of acceptance of the culture from the previous generation (Taylor & Taylor, 2004). However the parents infuriate the problem by failing accept newly emerging forms of expression by youths as legitimate it is further argued; thus, they feel even more compelled to further immerse themselves in the newly developing cultures (Taylor & Taylor, 2004). Youths fits into a style of life television when it should be the other way round. This produces changes in the environment in which young people grow up and are socialized (Gerbner, 2008)

In view of these assumptions it has became apparent that youths will not listen to the adult counsel because they fail to appreciate their effort in producing urban groove music. While the adults such as Mapfumo quoted by The Zimbabwean (2005) above refuse to accept this new genre of music which they blame for bringing alien cultures to youths.

Taking it form the above argument, the cultivation theory stated that the television like a mirror ‘mirrors’ society i.e. reflects or reveals the ideal society that can best be drawn from a particular community. This though is a debatable argument today, due the advancement in technologies and globalisation which has rendered countries borderless. The study established that media can longer reflect only its immediate surroundings but the whole world. Despite this Silverstone (2003) maintains that the media must strive to create and sustain an encompassing cultural environment which everyone within its vicinity can share and benefit from. Therefore only the local content policy can help in reducing foreign intrusion on local television content in Zimbabwe thus in creating a favourable environment for all.

**Language**

In Zimbabwe English can be traced back to the period of colonisation by the British. English is the core language used in the Youth.com as revealed by the semiotic analysis of the three Youth.com programmes. Considering this background, by presenting Youth.com in English the programme is uplifting it at the expense of local languages. According to Gerbner (2008) the accusations of speech corrupting the young and innocent is not a new phenomenon but have been heard in the Western world at least
since the time of Socrates. Implied is that language has a significant role in bringing in incompatible foreign cultures that distorts local values.

In view of the assumption, English Youth.com thus loses its localness. English a foreign language which has been embraced as the second language in the country. However, Zimbabwe is a diverse culture which has more that ten local languages yet Youth.com is presented in a second language. The country is composed of 74% Shonas and 18% Ndebeles constituting while the remaining 8% are other smaller ethnic languages which contribute to the diversity of the Zimbabwean culture (The Zimbabwe National Youth Policy, 2000). This irritated most Mbare youths during the discussions. The majority expressed their anger at the presenter/producer who they said are disadvantaging them by using English. Some mentioned that sometimes the guests fail to present their stories well because they cannot speak the language well. While some youths said they miss important issues while busy trying to interpret some statements to their siblings who cannot understand English properly.

The Zimbabwean television local content conditions only described local content as: “Zimbabwean drama; Zimbabwean current affairs; Zimbabwean social documentary programming; Zimbabwean informal knowledge building programming and Zimbabwean educational programming.” Thus the policy is silent about the issue of language as it is about music. However, it’s much easier to differentiate between local and foreign programmes using the South African policy which is clearer. The Independent Communication Authority of South Africa stated categorically that: “South African television and radio need to reflect and engage with the life experiences, cultures, languages, aspirations and artistic expressions that are distinctly South African. -- languages they understand and choose” (ICASA, 2000:4). The ICASA clarity indicated the loophole in the Zimbabwean local content conditions.

In the focus group meetings, it was established that the policy has loopholes which need to be rectified. Some of the youths’ made comments to this effect. They indicated that they love the local languages thus did not enjoy the language used in Youth.com. Their
critical position though in line with the uses and gratification theory is not rejecting the previous views by some of them that youths are influenced by the foreign cultural hints from Youth.com.

Most parents and teachers were not concerned much about language. The majority were concerned about fashion and music influences. Thus local culture to most of them had little to do with language which they argued was not yet affected by the foreign influences. 78% of the parents indicated that Mbare youths preferred local languages while none of the teachers selected language as effectively influencing youths. Some of the adult respondent indicated that presenters and urban groove artistes where the main sources of bad influence on fashion and music but uses local language.

This argument fits well with Mbare youths in view of Zimbabwe’s economic challenges and political crisis. Mbare is an outline of its former self in the years after independence around 1980s to early 1990s. Its physical decay is clearly visible (Gumbo, 2006). In spite of the condition youths are blamed for allowing themselves to follow the trends set by the media because of their quest of self-affirmation and discovery. They live a life dedicated to self-fulfilment, solely determined by circumstances prevailing at any given time.

However, the cultivation theorists do not agree that youths are selfish. Instead, suggests that they are particularly vulnerable to the television influence which slowly but gradually, shifts their perceptions. The vulnerability of youths is the combination of factors as indicated by this discussion. It includes new freedom and power with a lack of experience in using it and the context in which they are growing up. “In the process of “shaking free” youths which is referred as ‘young adults’ are exposed to many new voices, appeals, and invitations—both good and evil—and each must choose who to listen to, which path to take, and which community to belong to” argues Keyes (2000:1). However, Hines argues that youths should generally be treated as beginners who are in experienced people who aren’t fundamentally different from adults when it comes to media consumption. Youths are dealing with so many new things in their lives; usually they need help (Hines 1999). Thus, the local content policy provides some cover to
external cultural influences alluded to by this discussion. The cultivation theory is of the same view that protection is critical to reduce the constant exposure to negative foreign influences.

7.6 Conclusions
In light of the analysis and discussion of the research findings presented in the previous chapter, the influence of television on Mbare youth cultures were confirmed. According to this study the major influences on local youth cultures came through music preferred by the youths. The findings revealed that youths preferred urban groove music which they believe is uniquely ‘local’. The research however discovered that this genre of music though locally produced was a reflection of the popular Western genre or to be precise American hi-hop music. The study also established that this genre of music was introduced by American Black youths as a communication method to speak out against racism and other ‘bad’ things they were encountering in their poor communities. Thus the music was a rebellious voice against unfair treatment due to racial segregation. However local youths who have assimilated this genre of music focus on love, romance and sex in a rebellious way similar to that reflected by the American hip-hop artists it was concluded. This has resulted in them singing vulgar issues in their music and dressing indecently so as to compliment issues sung.

The research thus acknowledged that urban groove music was ‘foreign’ in nature and obviously brought in a lot of negative cultural insinuations to Mbare youths. The study accepted various scholars and adult respondents’ arguments that the urban groove music is an imitation of American hip-hop music. This genre of music is associated with a number of negative behaviours which this study noted such as drug taking, alcohol abuse, and sexual immorality among others. The study also discovered that some of these negative cultural insinuations were visible in Youth.com programmes. Nevertheless Mbare youths had very little negative comments to make against the negative cultural element brought to them by this genre of musicians and the programme. In fact the majority focused on what they admired from this programme especially urban groove
music. The research thus concluded that television had high influences on Mbare youths cultures.

The study established that all the youths who participated in this study frequently watch Youth.com which means they are high frequency of viewers. It was also confirmed that the majority watch this programme due to their ambitions to fit-in with other young people. It was observed that the majority of the youths believed that the programme especially music was played for them. Due to their perceptions about the programme it was established that it had significant effects on them. The research thus concluded that Mbare youths were vulnerable to television influences since most believe that ‘what is on Youth.com is for them so everyone does it’.

The study also observed that youths rely and trust television for alternative cultural ideas from those passed down to them by the preceding generations. The research revealed that youths did not respect traditional cultures. The study therefore established that to Mbare youths television ‘reality’ was modernity. Thus they disassociated themselves with previous generations whom they believed were primitive. This was also confirmed in Youth.com programmes in which mostly the ‘modern’ trends were revealed and noticed by the youths.

The researcher sought to assess the impact of the local content policy on a youth-targeted programme Youth.com introduced way after the policy had been passed; thus evaluate its role in shaping and preserving traditional elements of the Mbare youth culture. The findings indicated that the programme contained various foreign cultural elements in the form of fashion, music and language. The study therefore concluded that the policy was not helping much in reducing the penetration of these cultural innuendos. Some loopholes in the policy were established. These were especially confirmed when compared to other local content policies in Africa and beyond. For instance the study revealed that the local content policy did not define what it entails by ‘local content’; it did not specify the issues of music and language on television.
The study also concluded that there were controversies surrounding the use of the local content policy globally. A numbers of scholars acknowledged that regulating the media content has never been an easy or agreeable task in most countries in the world rich or poor. Nevertheless in Zimbabwe this study established that the problem also existed to a great extent. The research discovered that many scholars and even some study respondents were skeptical about the adoption of the local content policy in 2001. This was years after independence of the country from colonial rule. This study discovered that most critics were concerned about the context in which this policy was adopted. According to this study it was revealed that the policy was adopted when the country and government in power were at the height of both political and economic problems ever encountered since independence. For instance it was revealed that this was at the climax of the land redistribution exercise which was an unplanned agenda that came up due to the ailing economic conditions in the country. This worsened the economic problems since most white land owners were also the owners of the industries thus by taking the land from them they were left with no other source of money to boost their businesses. Thus many left the country in search of greener pastures. This left most of their employees jobless. The workers representative organisation realizing the problems befalling the worker incited the mass to go on mass strikes. This worsened the problems and the union launched a new opposition party. This political party from the beginning was a threat to the ruling government since it had the support of the disgruntled workers in the urban areas. In view of the economic and political problems bedeviling the government the media was divided and a foreign radio station Capital came in to capitalize of the confusion. It took the government to court challenging the previous regime adopted Broadcasting Services Act. The court struck sections of the BSA, 1980 thus opening up the airwaves which was no yet on the government agenda during this period of turmoil it was concluded. This eventually led to the drafting and adoption of the current contested BSA, 2001 hence the scepticism about the real purpose of the policy by some critics and even a smaller section of the study respondents.

However by equating the possible effects of the ‘negative’ influences, the policy weaknesses and the context surrounding this policy, the study concluded that the policy
was necessary. Thus the importance of preserving some elements of the local cultures using the local content policy was acknowledged. The research concluded that media regulation was necessary in view of globalisation which had broken down all boundaries separating different societies. The study established that the local content policy was focusing on the elimination of foreign cultural intrusions. This study confirmed that due to globalisation the penetration of alien cultures is inevitable yet preserving some local cultures is feasible. Implied is that the study concluded that the Zimbabwean culture though accepting some global changes brought in by the various global forces that have linked nations, societies and cultures which cannot be stopped; it is possible to safeguard some local cultural values. Instead of fighting to eliminate alien innuendos the policy and the television should focus on entrenching the vital local cultures amongst the people especially the youths. The research thus established that the local content policy can be used to highlight local cultures so as to make sure they are accepted and appreciated by the local youths. Thus the research acknowledges ‘glocalisation’ and localization as revealed by some scholars in this study. However, the discussion also concluded that media policy should be used as a means to protect youths and not as a tool to protect the government.

Finally they study established that it is essential for policy makers to make regular amendments on the policy. These are essential so as to keep the conditions effective despite the ever changing information world order. The study also recommend that the government should open up broadcasting airwaves to allow other players to come in. This will give the people confidence in their government policies unlike when they think that the government is totalitarian hence its policies cannot be trusted.

It is also revealed that the policy makers consider music quotas in the amended policy if it is going to be effective in reducing alien cultures. Music and media are pervasive in the lives of children and teens. The emerging generation is the most media-savvy and media-saturated generation of all time. This study therefore concluded that youths who are considered to be an important group of people are influenced more by music than other content. Thus the research established that the local content policy should be
developed in a way that serves the local people’s unique information requirements. The government as a result should not take advantage of the people’s quest to preserve their cultures as revealed by the adult respondents in this study to shield itself from external forces and to push its own political propaganda to the people hiding behind public interest. Hence it is recommended that the policy should shift from the current ‘communicator’ centred approach to a more ‘receiver-centric’ orientation, with the resultant emphasis on meaning sought and ascribed rather that information transmitted.

The media should not be an ideological battle field where political, social and other differences are fought at the expense of the people. The government is encouraged to engage in opinion surveys to get public opinions on public policy proposals such as the local content policy. This Thus improve effectiveness and efficient use of the policy conditions.
CHAPTER 8
Conclusions

8.1 Summary of findings
This study sought to assess and establish the ideological and hegemonic roles of television in influencing youths. The discussion was supported by three theories i.e. the cultivation, the uses and gratification and the theory of hegemony. The majority of the respondents’ comments were in line with the cultivation arguments which are interrelated with the theory of hegemony in various ways as established in this discussion. Thus, the cultivation theory was combined with insights from the theory of hegemony which focuses on power struggles between those in power and outside influences, to analyse the findings. Nevertheless a few of the views revealed active audience views which were in line with the uses and gratification theory.

The Zimbabwean government, according to the findings of this study, adopted the hegemonic notion of media monitoring. This is in line with Zaffiro (1992)’s assertions that media policy reflects crucial intersections of conflict, opposition, and power across the political system and wider society. However, it was also revealed by this study that in an effort to try and reject foreign domination of its knowledge systems by the developed western cultures, it adopted the ‘controversial’ local content quotas. Taylor & Willis (1999) posit that governments which adopt the hegemonic notion tend to be over protective of their media since they believe that foreign media texts are constructed out of interests of the producing nations. However, Chari et al (2003) agree that foreign content was loaded with alien cultures hence controls help limit the possible negative effects. It has been established in this study that most adult respondents hold similar views with Chari that the adoption of the local content policy was necessary to protect their children from negative foreign cultural influences. They highlighted fears of the possible bad influences global content brings. This nevertheless can be questioned by insights of hegemony adopted in this study which states that the people’s opinions can be based on the commonsensical assumptions propagated by those who hold positions of power in government. Therefore, it can safely be assumed that the adult participants in the study
were brainwashed by the type of messages in the local media a position which some scholars reject (Mahoso, et al, 1999; Manyika, 2000; Mahoso, 2006).

The study established that Mbare youths were among the high viewers of television. All the youths who participated in this study revealed that they watch Youth.com frequently. According to the cultivation theorists, frequent viewing of television leads to high levels of influence (Chad, 1995). Television influences are assumed to come in small quantities, which accumulate gradually resulting in victims being significantly influence (Ibid). Therefore, in relation to the viewing patterns of Mbare youths, the study concluded that they are significantly influenced by Youth.com content which they are exposed to regularly. However a smaller section of the Mbare youths responses revealed active consumption of Youth.com content. This is in line with the uses and gratification approach which assumes that viewers watch television out of their own will (Severin & Tankard, 1997; McQuail, 1983). They are guided by their on media requirements (Maslow’s Hierarchy on needs). They also are believed to interpret the media messages differently guided by their diverse backgrounds (Ibid)

The study revealed that the cultural trends displayed in Youth.com were aligning with Mbare youth cultures. Similar trends were most visible on fashion trends. It was discovered that the television programme projected a western view of fashion. Therefore Youth.com presenters, urban groove guest artists and other visitors to the programme revealed similar fashion traits. In line with the cultivation theory which urges that viewers’ tastes and opinions are similar to the media’s since they are passive consumers who turn to believe everything they are told (Phillips & Bonds, 1999). Mbare youths shared similar tastes and opinions on dressing; smartness, & contemporary fashionable designs to those presented in Youth.com. However, most Mbare youths differed with Youth.com on language confirms the uses and gratification perspective (Ibid). Youth.com is broadcasted in English but most respondents criticized this suggesting that the programme would be more interesting it was produced in Shona (vernacular language). Thus, it was concluded that there is need for further studies to clarify this issue which
could not be fully comprehended using the data collected in this study i.e. whether youths are susceptible asymmetrically to different media influences.

Most parents and teachers in the study concurred that youths imitate television fashion styles. A number of scholars in the discussion concur to the same view (Wichert, 1997; Keyes, 2000; Kachoka, 2007). These adult respondents to the study highlighted that the ‘so called’ trendy fashion styles were either too tight or too exposing which is not proper according to the Zimbabwean traditions. Some of the fashion designs which they were imitating such as the head gear and others e.g. jewelry for boys, big goggles had hidden western influences it was revealed. Taylor & Willis citing the BCCCS studies posits that youths cannot separate between the images of television and the dominant cultural ideologies embedded in media content hence they are victims of the culture industry (Taylor & Willis, 1999). The study established that such designs were associated with urban groove artists who were a replication of American hip-hop musicians.

The study established that Mbare youths respondents also like urban groove music. Most of them believed that this genre of music is uniquely Zimbabwean. Musavengana (2008) rejected this assumption starting that the urban groove music genre is nothing but American. Despite the scholars’ divergent views on this genre of music a number of youths showed their interest to take up urban groove production as their careers; thus revealing the high levels of influence. The producer of Youth.com expressed her concerns over this growing love by youths to sing urban groove as a negative influence of her programme. Most Parents and teachers respondents identified this genre of music as an element of Youth.com which brought most of the western cultures to Mbare youth. Keyes (2000) stated that the youths’ attraction to television cultures is a sign of their vulnerability to such content. This study concluded that Mbare youth are vulnerable to television influences hence there is need for protection through legislation such as BSA of 2001.

It was revealed by this study that besides imitating the hip-hop beat urban groove artists also borrow the fashion trends, the seductive dances and other behaviours such as drug &
alcohol abuse associated with the Western hip-hop artists. This study revealed that this genre of music was having ‘double dose’ influences since it relates to the prevailing local culture in Mbare which parents indicated were westernised. This is also in line with the cultivation theory which states that children who are often high viewers receive a double dose of influence (Wichert, 1997). However, the study also established that urban groove music is allowed on local television under the local content policy presumably under the pretext that it is local. It is viewed as local content since it is sung by locals in vernacular languages (Kachoka, 2007), an assumption which Musavengana (2006) rejected as a fallacy. In spite of Kachoka’s view most parents and teachers in this study questioned the localness urban grooves music. This view was also supported by a number of scholars and adult musicians such as Thomas Mapfumo in the related literature. In view of these contradictions, this researcher concluded that the BSA of 2001 was to blame for the confusion because it did not highlight the actual criterion which is supposed to be used in determining local content in music leaving vulnerable groups exposed. Therefore this study recommends that the local content policy needs to be revised in line with the gaps exposed.

Most Mbare youths see Youth.com as entertainment. Despite this view a number of them through their comments revealed that the programme influences them. This was confirmed by the comments made which showed that they learn a lot from Youth.com. Mbare youths see Youth.com fashion trends as ideal; through the dressing of the presenters and their guests not to mention fashion models which was a common feature in Youth.com it was revealed. Out of the four programmes used in this study two had modeling shows in one of the segments. Modeling is a Western phenomenon in itself. Therefore the study concluded that Youth.com was influencing youths perceptions; the cultivation perspective. However, this study recommends a revision of the BSA of 2001 which has to set the parameters that will be able to guide the local producers.

The study established that most Mbare youths rely on television for new ‘diverse’ cultural ideas. This was supported by various scholars who stated that youths depend on television for alternative views on culture from the traditional ones (Jempson, 2007;
Manyika, 2000; Hines, 2000). However, some parents expressed their concern at the type of influence Youth.com was having on their children. They stated that the programme was turning them against their counsel and local cultures. The youths also indicated that they undermined their parents’ advice because it is primitive. However, considering Herbst (1990) and Moyo (2005) who share the same view with the adult respondents that history helps to shape the future, this study concluded that Youth.com was contributing to this problem. As a youth programme it needed to balance the traditional values and the new cultures e.g. hip hop rather than focus on one as is the case on Youth.com rendering tradition obsolete to the youngsters. Since new cultural ideas cannot be shut out forever due the implications of globalization which has opened up our boarders, there is need for the broadcasters to try and localize the foreign cultures in line with Kamalipour (2002)’s localization notion. It is also recommended that the local content policy be revisited in such a way that will help encourage the localisation of the new cultural transformations but also help in safeguarding some traditional aspects.

The study findings also indicated that due the youths’ quest to fit in with what they see on television they have left no stone unturned. For instance have gone to a level where they wear ‘fake’ clothing. In view of this desperate move to try and assimilate western culture this study revealed that Mbare Youths are significantly influenced by television despite their argument that the Youth.com is just entertainment. This study in line with the adult respondents’ opinions concluded that there is need to use policies to try and protect youths from negative television influences.

However, the local content policy’s vagueness on what it entails by local content was revealed as the main reason why it was failing to reduce alien influences in Youth.com. It was established that even the producer of Youth.com could not comprehend the requirements and purpose of the local content quotas. In her answers she contradicted herself. For instance, she stated that she adhered to the policy which sought to protect local cultures; but also mentioned that there was no local culture in Zimbabwe. Such perceptions render the policy ineffective. This study recommends that the government must utilise public forums to debate media legislation before they are adopted. This will
help bring in ideas from the relevant institutions and the public’s opinion thus help in improving their understanding of the policies.

On the other hand, the study revealed that some Mbare youths viewed the local content-controlled Youth.com as a violation of their rights to ‘relevant’ information. They argued that they should be allowed to select what they like from television - the uses and gratification view. Most adult respondents however criticised this demand by youths as risky and naive. Some parents and teachers also pointed out that Mbare youth cultures were more western than local due to what they imitate from television. It was revealed that youths associate television ‘reality’ with modernity basing on its place of origins ‘the developed West’. A few youths who the uses and gratifications theory viewed as active viewers rejected this assertion. They criticised their friends for admiring and imitating alien cultures at the expense of their parents counsel. This discussion however rejected the active audience view on youths because the same youths still admitted they imitate some aspects they prefer. Most parents and some teachers supported by a number of scholars indicated that the youths were vulnerability to alien television influences. The presenter of Youth.com despite supporting the local content policy stated that there was nothing wrong in imitating other cultures since this was inevitable in a global world. This is in line with the concept of globalisation which has rendered the current policy a fallacy as urged by a number of scholars (Basil, 1997; Dimitriu, 2000; Kamalipour 2002) and some of the adult study respondents.

However some of the study respondents - parents and youths - expressed fears of government’s intentions for passing the policy when the alien cultures have already been embraced by the youths. Some of the respondents viewed this as a new form of power domination by the ruling government which is line with insights of the theory of hegemony adopted in this study. In the same view, some scholars stated that the government was using the policy to hold on to power in light of opposing views. This study rejected this assertion after the semiotic analysis of Youth.com which found no evidence of any government political messages in all the programmes analysed.
Nonetheless, the majority of parents and some teachers stated that the local content quotas were necessary to protect youths from alien ‘negative’ influences.

Some parents and teachers felt the quotas must be increased instead with a number opting for a 100% local content television. However the study revealed that although the local content policy can safeguard some local cultural elements it cannot completely eliminate alien cultures. The issues of fashion trends, music and languages cannot be stagnant but evolve with time. Evolution according to this study should not replace local cultures but improve them hence the issue of local content is important as much as that of localisation. ‘Localisation’ or ‘glocalisation’ of some positive western cultural innuendos raised another interesting debate about who should have the privilege to decide what should be localised in view of globalisation ‘unstoppable’ influences as argued by the producer and presenter of Youth.com. Thus the study on the localisation of positive global influences requires another study to be fully explored.

This study revealed that globalisation is both a challenge and an opportunity. Though it was established that most parents and some teachers felt that global content was not good for the character build-up of their children (youths), it was also confirmed that no nation can develop as an isolated state. The adult respondents’ stance is in line with the theory of hegemony which stated that the citizens accept the ‘commonsense’ view that those in power decide; in this case, the government’s position that foreign content is bad. This study confirmed that if the local content policy was used accurately, it would allow a limited amount of foreign cultures which then can be assimilated into the local knowledge systems without replacing them it was established.

Despite this, it emerged in the study that most parents, some teachers and the producer of Youth.com agreed that youths are vulnerable. Thus, they still require some form of protection from negative global influences in the form of the local content policy. This, in a way, rejects the notion that globalisation renders the local content policy irrelevant.
It emerged in the study that globalisation though successful in undermining some elements of the local culture, especially to the youths, it does not render local content obsolete. According to the majority of the study respondents, local content policy, despite some obvious flaws, is essential in preserving the important elements of local cultures. Though globalisation has successfully eroded some aspects of local youth cultures, some are still intact. For instance dressing and youth music is now dominated by the American rooted ‘urban groove’ but local languages are still intact it was revealed.

The foreign media products are favoured by the youths because they provide an outlet to escape from reality. Escape from blackness, poverty, fuel queues, and bread queues and manual work. Who wants to face reality anyway? (Chari, 2003) This though according to this study is certain and is part of the evolution of culture. It was established that by maintaining a steady flow of local cultures using the local content policy the audience would continue to hold on to some local culture thus do not lose their identity completely.

This discussion thus confirmed the study thesis that television influences youths. The study findings also established that the local content policy is relevant. However in view of the loopholes revealed the policy requires to be revised to cater for all the essential cultural elements which are allowing bad influences to penetrate local content such as urban groove music.
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ANNEXURES

Annex A: Parents Questionnaire
Annex B: Teachers Questionnaire
Annex C: Presenter Questionnaire
Annex D: Producer Questionnaire
Annex E: Focus Group Guiding Questions
Annex F: Letter of Introduction from the University
Annex G: Letter of Permission from the Provincial Education Director
Annex H: Letter of Permission from the Ministry of Education and Culture
Annex I: Letter of Permission from the ZTV Archives
Annex J: Letter of Permission from the ZTV Youth.com Executive Producer
Annex A

University of Fort Hare

Department of Communication

Research Title: An assessment of the local content policy and its impact on Mbare Youth Culture in Zimbabwe: The case of Youth.com

Thank you for participating in this study. Your response to this questionnaire will be used in my Masters dissertation which seeks to examine the local content conditions and its impact on Mbare youth culture. By responding to this questionnaire you have greatly contributed to the body of knowledge that I intend to generate.

Respondent’s opinions and suggestions will only be used for purposes of this dissertation. The researcher guarantees that the identity of respondents will be held in strict confidence and the information provided will also be treated the same.

Thank You.

MEMORY MABIKA
RESEARCHER – MASTER OF SOCIAL SCIENCE DEGREE (COMMUNICATION)

NB.
• In the questionnaire the local content conditions are also referred to as the local content quotas, the local content regulations and the local content policy.
• Youths are also referred to as young people and children
QUESTIONNAIRE FOR THE PARENTS

1) How old are you?
20-30 years [ ]
31-40 years [ ]
41-50 years [ ]
51 years & above [ ]

2) Gender: M / F

3) Are you aware of the local content conditions enshrined in the Zimbabwe Broadcasting Services Act Chapter 12.06 of 2001?
Yes [ ] No [ ]

4) Can you briefly define what you understand by the term local content?

5) Since the programme Youth.com began in May 2004, have you ever watched it?
Yes [ ] No [ ]

6) If yes, to what extend do you think Youth.com is defining young people’s sense of identity, styles, values and/or attitudes?
Great extend [ ] Less extend [ ] Not at all [ ] N/A [ ]

7) Would you say young people generally are vulnerability to television influence - in programmes such as Youth.com?
Yes [ ] No [ ] Not Sure [ ]

8) How often would you say television effectively influences youth behaviours through the following issues?

<table>
<thead>
<tr>
<th></th>
<th>Very effective</th>
<th>Least effective</th>
<th>Never</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Fashion and styles</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>b) Health issues (e.g. HIV &amp; AIDS)</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>c) Sports issue</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>
d) Music | 1 | 2 | 3

e) History & traditions | 1 | 2 | 3

f) Norms and behaviours | 1 | 2 | 3

g) Knowledge building-educational issues | 1 | 2 | 3

9a) Would you say Youth.com still contain more foreign cultural ideas/hints than local? Yes/No

9b) Where would you say influence young people more in television programmes such as Youth.com
Music
Presenters
Other content

10) Among other media listed below Grade according to accessibility by Mbare youths

<table>
<thead>
<tr>
<th>Media</th>
<th>never</th>
<th>Occasionally</th>
<th>Frequently</th>
</tr>
</thead>
<tbody>
<tr>
<td>Internet</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Radio</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Newspapers</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>magazines</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>cell phones</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>

11a) Taking into consideration your answer to 9 above, do you think that television influence is still relevant? Yes/No

11b) Comment........................................................................................................

197
12) How would you rate Mbare youth culture

<table>
<thead>
<tr>
<th></th>
<th>Dressing</th>
<th>Taste of music</th>
<th>Behaviours</th>
<th>Language</th>
<th>Hair styles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zimbabwean/ African</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Western</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>In between</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

13) How best can you define local culture? Choose one which is closest to your own understanding of local culture
   a) Any cultural item or activity that is socially decent
   b) It depends on a person’s choice
   c) Locally developed ideas or activities
   d) What the previous generations has accepted as normal
   e) There is nothing local or foreign about culture
   f) Other specify………………………………………………………………………………

14) Specify whether you agree or disagree with the following statements about young people’s perceptions

<table>
<thead>
<tr>
<th></th>
<th>agree</th>
<th>disagree</th>
<th>Not sure</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Youths see local culture as primitive</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>b. Youths see western culture as the ideal way of life</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>c. Though young people still respect local cultures they prefer western fashion and style</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>d. Youths like local music such as urban groove better than western music</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>e. Local television content blinkers youths’ world view thereby limits their capacity to compete on the global scenario</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>f. Students still trust the cultural values instilled into them by their parents &amp; teachers more than those they see on television</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>g. Mbare youths fashion and style is greatly influenced by the role models on television - presenters of youths programmes such as Youth.com</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>

15) Do you think the local content percentages (quotas) are reasonable?
Yes / No

16) Considering your answer to 13, how much local content do you suggest the Act should prescribe?
   Below 30%  □
   50% □
   75% □
   +75 □
   100% □

17) Briefly elaborate on your choice to 14 above

........................................................................................................
Annex B

QUESTIONNAIRE FOR THE TEACHERS

1) Gender:  M / F
2) Do you stay in Mbare? Yes / No
3) Are you aware of the local content conditions enshrined in the Zimbabwe Broadcasting Services ActChapter 12.06 of 2001? Yes  No
4) The law requires television programmes to consist of; 25% local content  50% local content  75% local content  100% local content
5) Since the programme, Youth.com was introduced on ZTV in 2004, have you ever watched it? Yes/No
6) If Yes, would you say that Youth.com is adhering to local content quotas? Yes/No  N/A
7) Would you say that youth targeted television programmes such as Youth.com should be regulated? Yes  No
8) To what extend do you think Youth.com is defining young people’s sense of identity, styles, values and attitudes? Great extend less extend Not at all
9) As custodians of youths in schools, how would you characterize the most prevalent attitudes toward local culture among young people in Mbare? Positive  Negative  Neutral
10) Tick in the column you think best describes youth perceptions of the local/traditional cultures viz western cultures.

<table>
<thead>
<tr>
<th></th>
<th>agree</th>
<th>disagree</th>
<th>Not sure</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Students see local culture as primitive</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Students see western culture as the ideal way of life</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Though students still respect local cultures they prefer western fashion and style</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. Students like local music such as urban groove better than western music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>e. Local television content blinkers youths’ world view thereby limits their capacity to compete on the global scenario</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>f. Students still trust the cultural values instilled into them by their parents &amp; teachers more than those they see on television.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>g. Students still reveal some traditional cultural values</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

11) How best can you define local culture? Choose one which is closest to your own understanding of local culture

   g) Any cultural item or activity that is socially decent
   h) It depends on a person’s choice
   i) Locally developed ideas or activities
   j) What the previous generations has accepted as normal
   k) There is nothing local or foreign about culture
   l) Other specify........................................................................................................

12) Would you say current Television programmes such as Youth.com still contain more foreign cultural ideas/hints than local?
   Yes/No

13) According to your own opinion, which issues, do you think the television communicate effectively to young people? (circle your choice)

   a) Music
   b) Norms & values
   c) Fashion and style
   d) Language
   e) Other specify........................................................................................................

14) Would you say that television has positive influence on Mbare youth culture?
15) ‘Would you say television i.e. ‘Youth.com’ contain global/foreign content which might influence youth culture formation in Mbare? Yes/No

16) What do you see as the positive influence of Youth.com?

17) What do you see as the negative influence?

18) Among other media listed below Grade according to accessibility by Mbare youths

<table>
<thead>
<tr>
<th></th>
<th>never</th>
<th>Occasionally</th>
<th>Frequently</th>
</tr>
</thead>
<tbody>
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<td>3</td>
</tr>
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<td>Magazines</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>cell phones</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>

19) What would you suggest should be done – perhaps in terms of policies or programmes – that would help to empower young people in Zimbabwe (Mbare)?

THANK YOU
Annex C

QUESTIONNAIRE: YOUTH.COM PRESENTER

1) How old are you?  
10-20 years  
21-25 years  
26-30 years  
Above 30 years

2) Gender:  
M / F

3) Citizenship - Are you Zimbabwean? Yes / No
3b) If your answer to 3a is No are specify  

4) Employment status?
Full – time
Part – time

5) Are you still a student? Yes / No
6) If yes which level?
Primary
Secondary
College
University

7) How long have you been presenting Youth.com?  

8) Which category of viewers below are your (Youth.com) target audiences?
Children
Youths
Adults

9a) Are you aware of the local content conditions enshrined in the Zimbabwe Broadcasting Services Act Chapter 12.06 of 2001?
Yes  
No

9b) If yes briefly summarize what you think the conditions entails;


10) Would you say that Youth.com is adhering to local content quotas?
Yes/No
10b) Elaborate ..................................................................................

11) Do you think that television content should be regulated?
Yes □ No □

12a) Would you say the local content conditions are necessary especially to youth targeted programmes such as Youth.com? Yes / No

12b) Comment ..................................................................................

13) Considering globalisation that has rendered countries borderless. Would you say that the local content policy can effectively counter foreign aspects of culture especially in Youth.com? Yes / No Elaborate .........................

14) Do you agree that you are role models to the majority of your viewers?
Yes □ No □ Not Sure □

15a) Culture involves issues such as music, fashion and language. Would you say that as role models to young people you are maintaining the local culture in Youth.com?
Yes/No

15b) Elaborate ........................................

16) To what extend do you think Youth.com is defining young people’s sense of identity, styles, values and attitudes?
Great extend □ less extended □ Not at all □

17) Many researchers are of the opinion that television is loaded with cultural messages, what is your position taking into consideration your programme Youth.com?
........................................................................................................

18) What do you see as the positive influence of Youth.com?
........................................................................................................

19) What do you see as the negative influence of Youth.com
........................................................................................................

20) Which issue/s, would you say Youth.com communicates effectively to young people? Elaborate.................................................................

21) What is your opinion about the Zimbabwean youth way of life – fashion & style, music, behaviours etc?........................................................................................................

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Annex D

QUESTIONNAIRE: PRODUCER

1) How old are you?
   20-30  
   31-40  
   41-50  
   51 & above  

2) Gender:  M / F

3) Citizenship - Are you Zimbabwean?
   Yes / No

4) Are you the original producer of Youth.com?
   Yes / No

5) Youth.com – can you briefly explain what it entails?

…………………………………………………………………………………………………………………………

6) What inspired you to produce Youth.com?

…………………………………………………………………………………………………………………………

7) Which category best describe your target audience?
   Children  
   Youths  
   Adults  

8) Are you aware of the local content conditions enshrined in the Zimbabwe 
   Broadcasting Services Act Chapter 12.06 of 2001?
   Yes  
   No  

9) According Section 11 (3) subparagraph 3 below of the local content conditions in 
   which category does Youth.com fit?
   a) Seventy per centum of its drama programming consists of Zimbabwean drama;
   b) Eighty per centum of its current affairs programming consists of Zimbabwean 
      current affairs;
   c) Seventy per centum of its social documentary programming consists of 
      Zimbabwean social documentary programming;
d) Seventy per centum of its informal knowledge-building programming consists of Zimbabwean informal knowledge building programming;

e) Eighty per centum of its educational programming consists of Zimbabwean educational programming;

f) Eighty per centum of its children’s programming consists of Zimbabwean educational programming.

10) As a producer of Youth.com, can you safely say that every episode of Youth.com maintains the prescribed local content quotas? Yes / No

11) Is there any mechanism that the government, the station (ZBC) or yourself as the producer of the programme has in place to evaluate your programmes- to confirm if each episode is meeting the prescribed quotas? Yes / No

11b) Elaborate …………………………………………………………………………..

12a) Fashion, music and language are a part of culture. Do you also consider quotas on these elements in Youth.com? Yes / No

12b) Elaborate …………………………………………………………………………..

13) If asked for your independent opinion would you think that television content should be regulated?

Yes ☐ No ☐ Not Sure ☐

14a) Considering the questions above. Would you say that the local content conditions are relevant to your programme- Youth.com? Yes / No

14b) Elaborate ……………………………………………..

15) According to globalisation, the world is turning into one big village. Do you think that the local content conditions are relevant? Yes / No

Elaborate …………………………………………………………………………..

16) Would you say Youth.com is helping in shaping youth cultural values in Zimbabwe? Yes / No

17) To what extent do you think Youth.com is defining young people’s sense of identity, styles, values and attitudes?

Great extend ☐ less extended ☐ Not at all ☐
18) What do you see as the positive influence of Youth.com?

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

19) What do you see as the negative influence of Youth.com

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

20) Do you agree that fashion & style, language and mannerism can also be classified as local and foreign?

Agree    Disagree □

21a) Considering youth.com programmes (including the presenters), would you say it is possible to control the penetration of foreign cultures in TV content? Yes / No

21b) Explain ................................................................................................................................

22) What do you suggest needs to be done – perhaps in terms of policies – that would help to empower young people in Zimbabwe through Youth.com?

.............................................................................................................................................
Annex E

Focus Group Interviews Guiding Questions

Before watching the programme

1) Can you tell me when Youth.com is screened?
2) How often do you watch it?
3) Why do you watch Youth.com?

After watching the programme

4) Can you briefly summarize this programme that you have just seen?
5) Do you know the musical group that performed in the first segment?
6) What type of music did they play?
7) What do you think about this type of music; do you like it? Why?
8) Identify the artistes’ dress styles (make up, jewelry and hair styles)?
9) What do you think about their style of dressing?
10) What did they discuss about in all the three segments?
11) Can you identify some of the dress codes by the guests in the 2nd and 3rd segment?
12) What is your comment on their style of dressing? Why?
13) Can you comment on the presenter/s dress codes?
14) What do you think your parents would think of some of the styles in this programme?
15) Why?
16) Which languages were used in this programme?
17) What do you think about the language/s used?
18) What do you think you have learnt from this programme?
19) What do you think should be changed about this programme
COMMUNICATION DEPARTMENT

19 June 2006

To Whom It May Concern

Dear Sir/Madam

Letter of introduction for Ms. M Mabika: (St. No 200604825)

This letter serves to introduce Ms M. Mabika, who is a full time Masters student in Communication at the University of Fort Hare, Alice, South Africa.

Her research project is titled: "75% local content versus Youth Culture: The role of television (Youth.com) in shaping Mhace Youth Culture". She has to collect much of the necessary data from different sources in Zimbabwe.

The university would therefore, request you to provide her with the necessary assistance when she comes to you to solicit information related to her project. If there are any queries please contact the undersigned.

Yours truly

Mr J. Dube
Supervisor

[Signature]

Dr F. Nekwevha
Supervisor

[Signature]
Annex G

All communications should be addressed to
"THE PROVINCIAL EDUCATION DIRECTOR"

Telephone: 7926719
Telex: 22287
Fax: 794125
E-mail: moeschre@yahoocom

RE:

Ministry of Education, Sport & Culture
Harare Provincial Office
P.O. Box UC 1343
Causeway
Zimbabwe

Mr. M. Mabika

RE: PERMISSION TO CARRY OUT RESEARCH IN SOME SELECTED SCHOOLS

Reference is made to your letter dated 05/07/06.

Please be advised that the Provincial Education Director grants you authority to carry out your research on the above topic. You are required to supply Provincial Office with a copy of your research findings.

FOR: PROVINCIAL EDUCATION DIRECTOR
HARARE PROVINCE

2006 feb/an/127
Annex H

Reference is made to your application to carry out research in the Ministry of Education, Sport and Culture institutions on:

"The influence of traditional indigenous versus youth culture: The role of culture in shaping Mbarara Youth Culture plus a study in Mbarara in Mbarara Province."

Permission is hereby granted. However, you are required to liaise with the Provincial Education Director responsible for the schools from which you want to research.

You are also required to provide the Ministry of Education, Sport and Culture with the final copy of your research since it is instrumental to the development of Education in Zimbabwe.

Z.M. Chitiga
FOR: SECRETARY FOR EDUCATION, SPORT AND CULTURE
Annex I

ZIMBABWE TELEVISION (PVT) LTD

TV ARCHIVES REQUISITION FORM

NAME: MEMORY MABIKI

SURNAME: MABIKI

ID. NO.: 63-344302-E.0

DATE: 11/07/96

ADDRESS: 3374 MAINWAY MEADOWS, WATERFALLS

PHONE: 091 430 353

COMPANY: UNIVERSITY OF FORTHARE, S.A

MATERIAL FOR RESEARCH:

YOUTH, COMM 3 EPISODES

Declaration:

I, Memory Mabika, would like to make a research of the above from ZTV, Pvt Ltd Archives. I certify that the information would be used for educational purposes only.

☐ EDUCATIONAL PURPOSES ONLY

☐ PROGRAMME PRODUCTION

AMOUNT PAID: 3 ☑ FREE

☐ ADVERTISING

The material must not be copied to anyone. Failure to comply with the regulations, appropriate action would be taken against me.

SIGNATURE: Mabika

WITNESS: 

AUTHORISED BY: 

ZIMBABWE TELEVISION CORP.

RESEARCH LIBRARY

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Please allow Memory Mabika to pass through with 1 VHS tape only.

For further details refer to Office No 78 (Paul Hama) or the Acting General Manager's Office - TV or Norma Chauya.

011 719938
Cell 291681