

Nkwazi



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REDISCOVERING TUSONA
ZAMBIA'S HIDDEN WRITING SYSTEM



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A STEWARD OF THE FUTURE

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BOXING INTO HISTORY

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SHOPRITE

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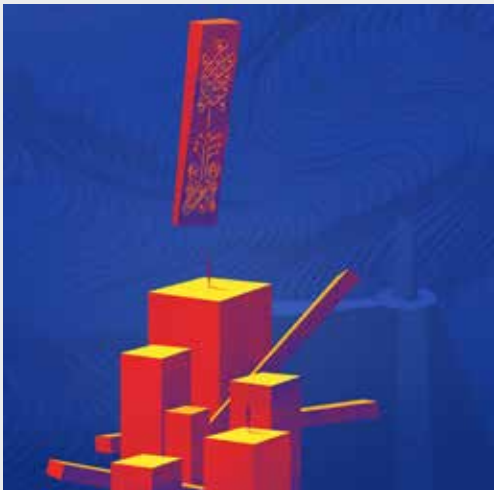
A filmmaker and photographer, setting the industry ablaze with unmatched passion.

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**COVER STORY:**

Tusona, the ancient line drawings of the Chokwe, reveal a world where art, mathematics, and storytelling meet. Etched in sand or carved into daily objects, they carried lessons, memory, and philosophy across generations. Once dismissed as decoration, *tusona* are now celebrated as Africa's hidden algorithms—ancestral codes with power to shape how we see knowledge on page 76.

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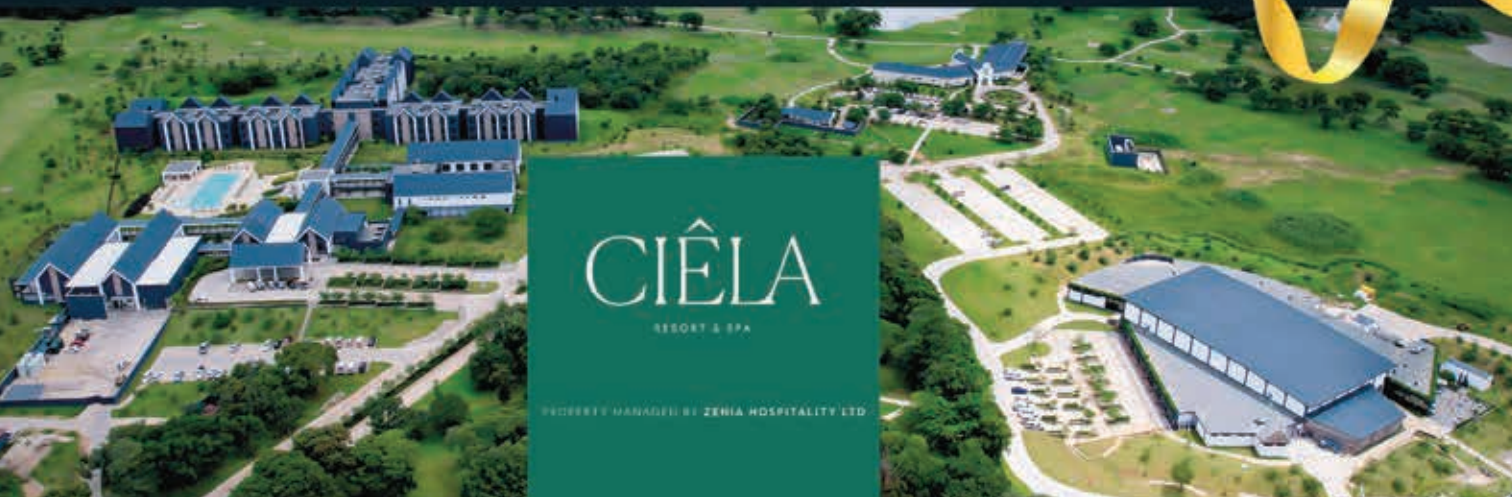
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COUNTDOWN, PT. 2

What an incredible year 2025 has been! I hope you share these sentiments as we wind down another year. I would like to take a moment to draw closer to you, dear reader. Whether you are joining me from the comfort of an aeroplane, a lounge, or even on vacation, I hope this edition finds you well.

One of my primary missions since becoming editor of this publication has been to amplify the voices of Zambians and Africans as a whole. My passion for this stemmed from my own diasporic experiences, twice removed? Three times removed? Zambia may be my homeland on paper, but culturally, like many Africans, I am a rainbow of diversity. I often find myself on the receiving end of the question, "What tribe are you?" or "Where are you from?" The answer is not that simple. I have identified as an 'African citizen' in all my interactions, because which tribe would I really belong to, when my own parents carry two heritages each, not to mention my grandparents and having grown up in isolation from said cultures? So do I identify with my patrilineal heritage, or do I pick and choose as the weather suits me?

It is in this human longing for a concrete identity that I was driven to make it my mission to spotlight Zambia's diverse cultures and stories, which remain under-documented. I wanted to provide others with a source, a link to themselves that I myself found missing, in a format that is easily accessible. But what is documentation really? Is documentation only legitimised when written on paper in a language that the majority understand? What about pictorial documentation in the rock painting at Mwela, or the *umutomboko* dance of the Luba-Lunda on page 66? These are and should be recognised as forms of legitimate documentation. My foray into what and who classifies something as 'documented' led me to the Chokwe of the northern reaches of Zambia. If you know anything about me, know that I love a good intrigue.


Among the Chokwe of Angola, Zambia and DRC, and even among part of the Luvale, you will hear whispers of *tusona*, or *lusona* by any other name. This writing system pre-dates the arrival of missionaries and is rooted in mathematical formulae (page 76). Though seemingly pictorial in nature, this system communicated complex narratives about their history and ideologies. Interestingly, *tusona* were written by hand in the sand. Once the idea was documented orally and downloaded into the listener's mind, the ground was smoothed, and no trace of it remained.

Somehow, I found this fitting. Could it be that the most profound forms of documentation leave no physical trace, their only evidence existing in the changed perspectives of those who encounter them? *Tusona* may disappear with the wind, but its teachings become part of the listener's worldview. In much the same way, I hope the stories we've shared this year have done more than inform, but sparked recognition. After all, the true measure of any story is not in how long it survives in its physical form, but how deeply it resonates with those who hear it.

So, if you are hearing this, give your thanks to all the writers, photographers, videographers, marketers, designers and illustrators without whom no story we venture to tell would be possible. And many more thanks to you, dear reader! Because of you, we continue to tell the stories that are worth telling.

I will see you again at sunup on the first day of 2026. Merry Christmas and a prosperous new year to you!

Shammah Phiri,
Deputy Editor

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WELCOME ON BOARD PROFLIGHT

I am delighted to welcome you to this edition of our in-flight publication, *Nkwazi Magazine!*

Significant milestones have marked this year for Proflight Zambia and the aviation sector in our region. From the 16th to the 19th of October 2025, we hosted the 55th Annual General Assembly of the Airlines Association of Southern Africa (AASA) at the beautiful Ciêla Resort and Golf Club in Lusaka. AASA comprises CEOs and senior executives of scheduled airlines across Southern Africa and serves as a critical forum for addressing policy, operational, and strategic issues impacting the aviation industry. The event was a resounding success, and I extend my deepest gratitude to all stakeholders, partners, and team members who contributed to making it a memorable occasion.

We are also excited to announce that, as part of our commitment to expanding our services, the airline will launch a new route to Windhoek, the capital of Namibia, on 3 March 2026. The new service will operate three times weekly, providing added travel options and convenient links between Zambia and Namibia via Lusaka and Livingstone. This route reinforces Proflight Zambia's position as the only carrier offering direct flights between these destinations, and we anticipate that it will significantly boost both leisure and business travel between our two countries.

2025 also marked 20 years of scheduled flights by the airline. We're proud to celebrate this milestone, which reflects our dedication to providing reliable, high-quality service and our ongoing commitment to growth and innovation within Zambia's aviation industry.

As we continue to modernise our services, we have transitioned to a cashless payment system, effective 1 November 2025. This change will streamline our operations, enhance security, and improve the overall customer experience. We appreciate your understanding and support as we implement this initiative.

As we approach the festive season, we would like to express our heartfelt thanks to you, our valued customers, for your continued support throughout the year. We wish you warm festive greetings and safe travels with Proflight Zambia.



Warm regards,

*Captain Josias Walubita,
Director Flight Operations*



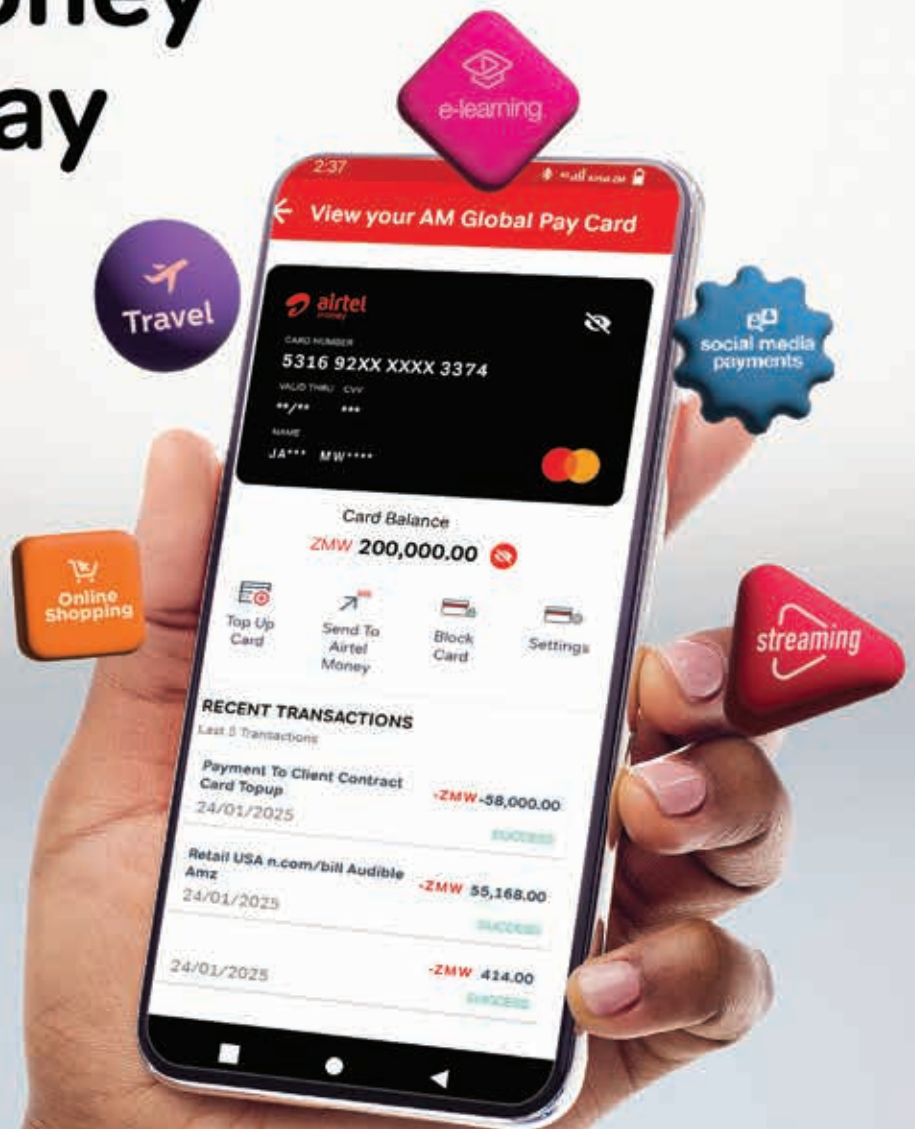
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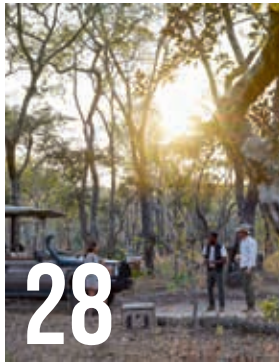
UP FRONT

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PLAN

NOVEMBER | DECEMBER 2025

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

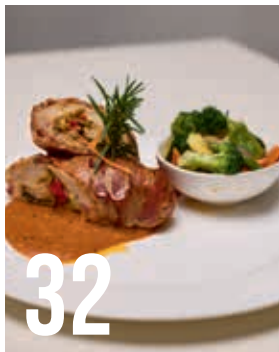


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EXPERIENCE

LOLELUNGA PRIVATE RESERVE

Lolelunga stands as a conservation success story, blending community stewardship and wildlife protection. You will be planning your return before you leave!



32

DINE

THE VILLAGERS BAR & BISTRO

This Christmas menu celebrates the season with comforting classics and creative twists, blending festive flavours and international flair for a joyful dining experience.

36

BACKYARD

THE SPACE AT AGORA

The Space at Agora is Lusaka's dynamic pop-up venue, hosting art, music, food and cultural showcases. It blends creativity and community spirit, offering ever-changing experiences. You never know what you will find!

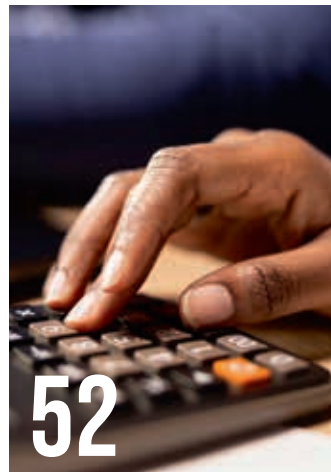


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TABLETALK

ASHU SAGAR

Ashu Sagar is redefining Zambia's manufacturing story. From humble beginnings in the beverage industry to leading the Zambia Association of Manufacturers, he champions a bold vision: coining Zambia as "land-linked", not "landlocked." His journey blends entrepreneurship and policy advocacy with an unwavering belief in local industry.



52

BRIEFING

HIGHER TAXES

Are higher taxes truly a sustainable answer to boosting national revenue, or do they risk slowing growth, discouraging investment, and straining everyday households?

42

ESSENTIALS

AFRICA BLOCK PROJECT

Crafted with bold African patterns, this tablecloth brings colour and heritage to the dining table, creating a vibrant centrepiece that inspires warmth, storytelling, and togetherness during every gathering.

62

HUMOUR

SAVE THE MOSQUITOES MINISTRIES

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



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INSIDE



66

MUTOMBOKO CEREMONY

The Mutomboko Ceremony in Mwansabombwe is a lively celebration of Luba-Lunda history and heritage. Through dance, song, and ritual, it honours Mwata Kazembe while bringing people together to share culture, pride, and tradition across generations.

76

REDISCOVERING TUSONA

Tusona, the intricate ideographic drawings of the Chokwe, blend art, mathematics, and memory. Once inscribed in sand, these continuous-line designs preserved proverbs, stories, and teachings, revealing Africa's hidden intellectual heritage and geometric brilliance.

86

GALLERY HOPPING IN JOBURG

Gallery hopping in Johannesburg reveals a vibrant art scene, from contemporary studios to hidden collectives, showcasing African creativity, bold expression, and cultural dialogue across the city's dynamic urban landscape.



92

MARGRET TEMBO

Margret Tembo made history as the first Zambian woman to qualify for Olympic boxing, embodying resilience, national pride, and breaking barriers in a sport long dominated by men.

TAKE OFF



100

FLIGHT SCHEDULE

NOVEMBER | DECEMBER 2025

Peruse the latest flight schedule.

106

NEWS

PROFLIGHT GOES CASHLESS

Proflight Zambia has introduced a cashless payment system, streamlining bookings and in-flight purchases. The move enhances convenience, security, and efficiency, aligning the airline with global digital travel standards.



110

FAQ

Your pressing Proflight questions are answered.



111

PROHIBITED GOODS

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



Thank You, Zambia

**Ten Million
ways to say
ThankU
Zambia**



MTN's journey over the past 20 years has been about far more than technology. It has been about the people who trusted, supported, and grew with the network. To celebrate this milestone, in January 2025 MTN launched its 20th anniversary campaign: "We've come a long way together".

At the heart of this celebration was the ThankU Zambia Promo; a nationwide initiative through which MTN gave out over ten million Kwacha worth of prizes to subscribers who have become part of the MTN family and made this journey possible.

The ThankU Zambia Promo has been nothing short of spectacular. A total of 217,517 Zambians won prizes ranging from smartphones, laptops, data bundles, and shopping vouchers to weekend getaways and cash rewards. The excitement culminated in the grand draw, where two lucky winners, Enoch Zulu, a farmer from Nyimba district in Eastern Province, and Kenneth Mwanza, a businessman from Solwezi in North-Western Province, each walked away with K500,000 in cash. Another lucky winner won an all-expenses-paid trip for two to Dubai.

For countless others, the promo has been a daily reminder that MTN is invested in their lives, livelihoods, and progress, offering them

opportunities to win, celebrate, and grow alongside the network. For everyone who took part, big prize or small, the promo became more than just rewards. It became a symbol that MTN sees you, appreciates you, and walks with you.

But the ThankU Zambia Promo is more than just giveaways. It reflects MTN's ongoing commitment to making real impact. Over the years, MTN has contributed to development and inclusion in multiple ways: from enabling farmers to receive payments via MoMo (MTN Mobile Money) to helping entrepreneurs scale their operations through reliable connectivity and connecting families and friends across Zambia and beyond. Every prize, every reward, and every winner is part of a larger story of shared growth and gratitude.

As Zambia looks ahead, MTN remains dedicated to driving innovation and empowering communities. The ThankU Zambia Promo is not only a celebration of 20 years of service, but also a heartfelt "thank you" to the people who made it possible.

Twenty years of progress, over two hundred thousand winners, and one clear message:
**We've come a long way together.
Thank you, Zambia.**





Thank You, Zambia

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ESS is designed to simplify and transform the way companies manage their communication. It allows businesses to monitor data and airtime use in real time, instantly suspend, activate or deactivate SIMs, customise bundles for different teams, and export reports that make budgeting and cost management easier. The result is greater transparency, tighter control, and

more flexibility for organisations of every size.

Security is at the heart of the platform. With password-protected, encrypted access, businesses can be confident that their information is safe. Tiered access levels mean managers and staff have different permissions, ensuring accountability and efficiency without compromising control.

As Zambia's business landscape continues to evolve, MTN remains committed to driving innovation and helping enterprises take charge of their digital future. Enterprise Self-Service is a step forward in that journey, offering control, efficiency, and empowerment at your fingertips.

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UP FRONT

24. PLAN • 28. EXPERIENCE • 32. DINE • 36. BACKYARD • 46. TABLETALK • 52. BRIEFING



The Space at Agora is a pop-up concept, hosting art exhibitions, performances, and community events that celebrate culture, inspire dialogue, and bring people together on page 36.

PLAN

NOVEMBER | DECEMBER 2025



EVENT DETAILS:

Date: 21 - 23 November 2025.
Location: Ciêla Resort & Spa, Lusaka.
Tickets: K100 - K150.

ZAMBIA ARTS AND DESIGN SHOW

Come one, come all to a hub where groundbreaking design meets raw talent. Discover one-of-a-kind pieces you won't find anywhere else, from sleek furniture and bold fashion to cutting-edge digital art.

EVENT DETAILS:

Date: 4 December 2025.
 Location: Agora Village, Lusaka.
 Tickets: K50.

FOOD TRUCK THURSDAY

Turn every first Thursday of the month into a highlight. Head to Agora Village where Food Truck Thursday takes over the square with sizzling grills, craft drinks, and an unbeatable atmosphere. Don't just eat, experience it!



EVENT DETAILS:

Date: 11 December 2025.
 Location: Ciêla Resort & Spa, Lusaka.
 Tickets: TBD.

NGOMA AWARDS 2025

The Ngoma Awards aren't just another ceremony but a non-stop party where iconic artists share the stage with breakthrough acts. Feel the beat live. Be the first to see epic collaborations. Experience the raw energy of a crowd that lives for music.

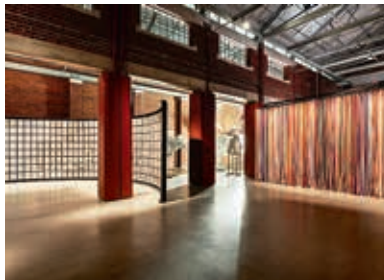


EU-ZAMBIA LOBITO BUSINESS FORUM

Go beyond talk and get straight to real deals in African agriculture, energy, and critical minerals. This forum is designed for action, connecting you with concrete investment projects and private B2B meetings to bring them to life.

EVENT DETAILS:

Date: 12 - 14 November 2025.
 Location: Ciêla Resort & Spa, Lusaka.
 Tickets: Free.



THE JO'BURG CONTEMPORARY ART FOUNDATION (JCAF): STRUCTURES

Step directly onto a Brazilian art installation from the 1970s. Featuring immersive works by leading international artists, this exhibition reveals the hidden stories bound up in our streets, buildings, and homes. Booking is essential!

EVENT DETAILS:

Date: Until 15 November 2025.
 Location: The Jo'burg Contemporary Art Foundation, Johannesburg.
 Tickets: Free.



FIM WORLD SUPERCROSS CHAMPIONSHIP

Cape Town is about to make history. The 2025 FIM World Supercross Championship finale is coming to South Africa for the very first time. This is it: the entire season comes down to one day. Under the African sky, the 2025 World Champions will be crowned. This is going to be an epic experience you will not want to miss!

EVENT DETAILS:

Date: 13 December 2025.
 Location: DHL Stadium, Cape Town.
 Tickets: From R450.



THUNDERING
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MOSI: THUNDERING TOGETHER FOR 50 YEARS

Words by Samm Tembo, images courtesy of Zambian Breweries

For 50 out of its 60 years of independence, Zambia has celebrated and enjoyed Mosi Premium Lager, the beer that thunders—a clean, crisp premium lager crafted by Zambian Breweries PLC (ZB). Named after the Mosi-Oa-Tunya, one of the Seven Natural Wonders of the World, Mosi Lager stands as a symbol of pride for the Zambian people.

Since its launch in 1975, Mosi Premium Lager has been more than a beverage; it has been a bold symbol of Zambian pride, unity, and celebration. For five decades, Mosi has been an integral part of the nation's cultural fabric, bringing people from all walks of life together in powerful ways.

Celebrating its 50th anniversary in 2025, this one is a tribute to the pride and growth of the Zambian people. Mosi has been there every step of the way, celebrating with the nation through its most significant moments. From sponsoring the national football team, Chipolopolo, in the early '90s, to launching the Zambia Music Awards in the 2000s, and in 2016, introducing the annual Mosi Day of Thunder Music Festival, a high energy music platform that has grown into a national phenomenon that brings together thousands of fans, artists, and cultural influencers to celebrate Zambian sound, spirit, and identity.

Through this deep cultural investment, Mosi continues to remind Zambians of their shared identity. It's a brand that beats in the hearts of its people.

For Thais Cavinatto, Country Director of ZB, Mosi's 50th anniversary marks a convergence of the past and the future, underscoring everything that has brought the country to its current state and serving as a reminder that Zambians can overcome any challenge.

She shares, "For the last five decades, Mosi has been part of every major celebration and milestone in Zambia's history. Mosi is the people's pride, joy, and togetherness wrapped in one. The beauty of Mosi is that it's a taste of home. It's a true national icon. I'm from Brazil, but I feel Zambian because of what Mosi and the brand represent. Mosi is ingrained in the Zambian people; it's ingrained in me. It truly is beautiful to see it evolve with this country for all these years, and we have every intention to continue to grow with the country for the next 100 years."

Maintaining the same crisp taste and enduring through changing times for 50 years is no small feat. But through strong

leadership, adaptability, and a deep commitment to its Zambian roots, Mosi continues to thrive in a competitive market.

"ZB has been consistent in delivering a quality product made with pride," Thais shares. Mosi has had its share of challenges; we've faced droughts, market shifts, and changing times. But Mosi represents the true spirit of the Zambian people: resilience. Through it all, we always find a way to shine."

Speaking on transitioning with the times, Country Head of Marketing Susan Luneta reflects on Mosi's evolution from traditional media to digital.

"We're extremely proud of this milestone," Susan shares. "Mosi has been part of Zambian lives for half a century. You see the journey the brand has been on when we hear from consumers who recall Mosi TV ads from decades ago or still sing some of the older radio jingles that live fresh in their memories. That says a lot about the pride Zambians have in this brand and how impactful Mosi has been in shaping our shared history."

"We've come a long way in how we communicate with our audience. Today, engaging with our loyal consumers on social media is one of the most effective ways we stay connected to our dedicated fans. We are also passionate about delivering amazing experiences that bring us together. But the heart of our messaging remains the same: Mosi is a proudly Zambian beer, made from homegrown ingredients, that is perfectly balanced and ignites the spirit of togetherness. With Mosi, we All Thunder Together."

"For a lot of our superfans, that loyalty comes from unforgettable events that stick with them. For others, it's the memories associated with the brand. Either way, it's a part of their story. That's why Mosi Day of Thunder is such a key part of our annual calendar. It's where we all come together as people who love Mosi. That togetherness, that connection, that's the essence of the brand. And that's what keeps the loyalty alive."

At 50 years strong, Mosi Premium Lager stands tall, youthful in spirit, bold in pride, and as refreshing as ever. People will keep toasting to its crisp goodness for generations to come. Here's to Mosi at 50—and to the next hundred years of joy, work, and unity.

LOLELUNGA PRIVATE RESERVE

DISCOVER HOME AWAY FROM HOME AT THE HEART OF A CONSERVATION SUCCESS STORY

Words by Shammah Phiri, images courtesy of Zambia Luxury Lodge Collection, by Elsa Young and Shafeeq Mulla



At first glance, Lolelunga Private Reserve appears to be another safari lodge. What you'll discover is something much more meaningful—a conservation success story that will change how you think about African wildlife tourism.

Your flight into their private airstrip gives you the first real sense of this place. Below you stretches 30,000 hectares of seemingly untouched wilderness along the Lunga River. It is hard to believe that just 4.5 years ago, this landscape was ravaged by logging and poaching.

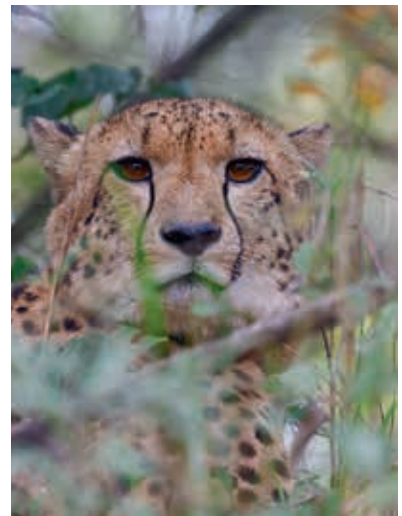
The lodge takes just 14 guests, creating an intimacy that large hotels can't match. Expect bespoke service, carefully curated dinners served family-style, expertly mixed drinks and evenings that unfold around the fire pit, watching the sunset from the raised decks. The large windows

in your suite frame the water, and you'll want to keep them open most nights to hear the hippos.

On your game drive the next morning, you will discover that a scout you spoke with used to poach these same lands. Now he's one of the most dedicated conservationists you'll ever meet. His transformation mirrors what happened to the land itself.

You'll see four of the Big Five during your stay: elephant, lion, leopard, and buffalo, but the five cheetahs reintroduced last year will be your real highlight. These cheetahs are a testament to "how important it is to start at the beginning, carefully introducing the game," and the extensive research done to discover the land's indigenous species. Now, almost five years later, this patient process is bearing fruit. Black rhinos are coming next to complete the circle, a landmark

moment which will make Lolelunga one of the few reserves to host the full Big Five.





The Lunga River, which also forms a natural boundary, has some of the clearest water you'll see in Africa, and the fish will test every angler's skill. You can try walking safaris that bring you eye-level with the bush, or canoe trips for silent wildlife encounters. The birdwatching is incredible, with over 200 species. And you might spot the elusive sitatunga antelope that's on the lodge's logo.

The bigger story is just as compelling. This place was devastated by logging and poaching. Now it's Zambia's first fully fenced

private reserve offering authentic Big Five photography. The turnaround took serious dedication, built on a close partnership with the indigenous Kaonde people.

The numbers tell the story: two schools built, over 50 water boreholes drilled, support for 500 families. The private airstrip brings medical supplies to six clinics. This isn't just feel-good marketing; it's sustainable conservation that benefits both wildlife and communities. Many of the staff are now protectors of what they once threatened. Your ranger might tell you his son now wants to become a veterinarian. That's the kind of change that actually matters.

Lolelunga works because it's genuine. The owners aren't playing at conservation—they're building something that will last. The wildlife is thriving, communities are benefiting, and visitors experience something real.

You might have done plenty of safaris, but this will feel different. Maybe it'll be talking to guides whose lives changed with the landscape. Or maybe it'll just be sitting by the Lunga river each evening on the last stop of your itinerary, watching the sun set over the proof that conservation can work.

The best part is knowing this is just the beginning of something ethical and transformative. Lolelunga keeps writing new chapters for African wildlife, and you'll already be thinking about when you can return.



» WHERE?

- Lolelunga Private Reserve is perched above the Lunga River, a tributary of the Kafue River, just 30km north of Kafue National Park, in Kasempa district.

» WHAT TO EXPERIENCE

- Sleep out beneath the stars on the Ngoma Deck, with nothing between you and the symphonies of nature, but a thin veil of mosquito net.
- Experience a true gem of the Zambian safari: a walking safari through the swamplands and forests of the reserve for personal encounters with wildlife.
- Enjoy expert spa treatments in a pristine bush setting.
- Glide silently alongside aquatic wildlife in a water safari for the most intimate photo opportunities on earth, or try your hand at catch-and-release fishing that will test your skills.

BOOKING AND CONTACT DETAILS



- ✉ reservations@zambialuxurylodges.com
- @ [@lolelunga_private_reserve](https://www.instagram.com/lolelunga_private_reserve)
- 📍 [Lolelunga Private Reserve](#)
- 📍 [zambialuxurylodges.com](https://www.zambialuxurylodges.com)



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MICMAR ENERGY

POWERING A SUSTAINABLE FUTURE



Words by Nampito Nachula, images courtesy of Micmar Energy



In an era of rising energy costs and increasing power demands, businesses across Zambia face a critical challenge: how to maintain reliable operations whilst managing expenses and environmental impact. Micmar Energy, a key member of the Micmar Investments Group, has spent over 15 years developing practical solutions to these challenges, combining international-standard equipment with local expertise and responsive support.

Comprehensive Energy Solutions Tailored to Your Needs

Micmar Energy's approach begins with understanding each client's unique requirements. Their solar power systems go beyond basic installations - the team designs complete solutions incorporating photovoltaic panels, inverters, and battery storage systems sized to match your actual consumption patterns. This means no overselling equipment you don't need, and no undersizing that leaves you short of power. Their portfolio even extends to specialised

applications, such as solar-powered boats, demonstrating their capacity for innovative, custom solutions.

The company's service offerings address the full spectrum of energy needs:

Energy Management Systems: Utilising monitoring software and innovative hardware, Micmar Energy enables facilities to visualise their consumption

patterns in real-time. This data-driven approach allows businesses to pinpoint peak usage times, identify equipment consuming excessive power, and make informed decisions about where to invest in efficiency improvements.

Electrical and Generator Services: From machinery installations to custom-fabricated electrical panels designed in-house, Micmar Energy handles





projects of varying complexity. Their diesel generator systems serve as more than just backup - they're engineered for seamless automatic transfer during outages, with proper load management to protect sensitive equipment. Regular maintenance programmes ensure these systems are ready when needed most.

Automation and Efficiency: Variable Speed Drives (VSDs) represent one of the most effective ways to reduce energy consumption in motor-driven systems. By adjusting motor speed to match

actual demand rather than running at a constant full speed, VSDs can significantly reduce power consumption in applications such as pumping stations, HVAC systems, and manufacturing equipment. Micmar Energy not only supplies these systems but also provides the programming and integration needed to maximise their benefits.

The Micmar Energy Difference

What distinguishes Micmar Energy in a growing market isn't just their technical

capabilities; it's their partnership approach. Their team combines international training with deep local knowledge, understanding both the technical requirements and the practical realities of operating in the region.

This means realistic project timelines, transparent communication about challenges and solutions, and after-sales support that extends beyond warranty periods. When clients call, they reach people who understand their systems because they designed and installed them.

By focusing on long-term relationships rather than one-time sales, Micmar Energy has established a reputation for reliability that spans multiple industries. Whether it's a small business looking for its first solar installation or a large facility requiring complex automation, clients receive the same commitment to quality and service excellence.

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THE VILLAGERS BAR & BISTRO

YOUR CHRISTMAS FEASTING STARTS HERE

Words by Jolezya Adeyemo, images by Justine Kunda for Nkwazi Magazine



Some may call it gluttony, but I choose to call it due diligence and commitment to the task at hand. One of the perks of this job is getting first dibs on everything, like the Christmas menu at The Villagers Bar & Bistro in Leopards Hill. It consisted of two mains and two desserts. But why choose one of each when I could indulge in both?

Arriving at The Villagers, I opted for the outdoor seating. I saw friends catching up, another patron sitting with his laptop and having a work call, while a few kids ran around the playground.

I opted to begin my indulgence with a drink, choosing the *Bee's Knees*. This classic gin cocktail was particularly special because it is made with Alvearium, a Zambian-made gin crafted from locally produced honey. The first sip revealed sharp yet delightful citrus notes, reminiscent of a bee sting, followed by the smooth sweetness of the honey as a base note. The drink was crisp and delightfully refreshing in the afternoon heat, and dangerously easy to drink.

With my first main ready, I moved indoors to meet my date, a succulent prime rib, seared to a perfect medium, encrusted with herbs and accompanied by creamy garlic mashed potatoes and honey-glazed carrots. The prime rib was impossibly tender, giving way to the knife with little resistance. The mashed potatoes were a warm and fluffy accompaniment, with the rustic flair of garlic, and epitomised comfort food. To be fair, there's no such thing as too much garlic. The honey-glazed carrots were culinary harmony: the ideal balance of herby, savoury, and sweet to round off the course.

Between bites, I took a moment to appreciate the cosy interior, which struck a balance between sports bar, charming, and contemporary. The walls had character, decorated with oversized clocks and black-and-white photos of towns and villages from around the world. Floral arrangements that added to the homely feel. It struck me that although I was right along the busy Leopards Hill Road, the restaurant itself was calm and peaceful.

WELCOME TO THE COMMUNITY

The Villagers plays host to live music twice a month. It is also a popular spot to watch major sports matches, especially rugby matches. The venue also hosts wine tastings, gin tastings, quiz nights, art classes for kids, and art exhibitions.

CONTACT DETAILS:

Experience the Christmas menu on 24 December, 2025. Make your reservation now.

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Next came my second main, which was revealed as a lighter, yet still delectable bacon-wrapped chicken. The tender chicken breast was enveloped in smoky, crispy bacon and marinated in a medley of savoury notes. I cut it open to reveal its stuffing – mozzarella, sweet jalapeños, and capsicums (peppers). I topped my chicken with a velvety, well-balanced sauce; the Chef's signature Prego sauce. The chicken was accompanied by seasonal vegetables (broccoli, zucchini, green beans, and baby corn), which were classic, simple, yet undeniably fresh and tasty. The second accompaniment was potato wedges with Cajun



spice seasoning, subtly spicy, with just the right amount of heat, which I paired with a glass of white wine.

A sweet ending unveiled a colourful and festive tower of sherry-soaked ladyfingers, homemade custard, strawberry syrup, and succulent seasonal fruits (including apricots, strawberries, and blueberries) in the form of a Christmas trifle. It was rich, but not overly indulgent; the contrast of pillowy cream and bursts of fresh fruits made for a bright departure from the savoury elements of the mains. The small but mighty chocolate tart was made with a crisp shortcrust pastry that held firm under the spoon, while the ganache was silky and richly dark, without bitterness, and topped with a single strawberry.

The entire experience was the definition of a Christmas feast. The options were varied, the portions were generous, the food was flavourful, and the environment was welcoming. The menu was certainly festive, comforting, and ambitious.

I arrived in the mid-afternoon and left around 6 pm. The lunchtime crowd had given way to revellers ready to let loose on a Friday night. As I got ready to leave, I thought about why Christmas feels so special – it's a time to unwind, reconnect with friends and family, and, of course, indulge in plenty of home-style food. Food is always at the heart of festive gatherings, and I can say without a doubt that The Villagers' Christmas menu is a worthy choice to herald your Christmas festivities.

› FOR THE PEOPLE, BY THE PEOPLE

The Villagers Bar & Bistro was born out of necessity. Noting that there was nowhere to have a bite and a drink after 5 pm, The Villagers was established in 2021 to cater to the growing Leopards Hill community, providing a place for everyone: friends, families, children and couples.

› VILLAGERS' MANNERS

True to its name, The Villagers is committed to building a community around it by sourcing local, fresh produce and meats from nearby farms. Their ethos is 'if I take care of my neighbour, they will take care of me'. This is evident in their regulars, some of whom drive from Chisamba in search of The Villagers' margaritas.

› AROUND THE WORLD IN '80' PLATES

The theme of the Christmas menu is to add a flair of international flavours: Prego for Portugal, jalapeños for Mexico, ladyfingers for Italy, and the list goes on. Besides the Christmas menu, regulars find comfort in their Villagers' favourites, including wood-fired pizzas, The Villagers Burger, premium T-bone steak, and jalapeño cheese balls.



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

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THE SPACE

RELEASE YOUR IMAGINATION

Words by Jolezya Adeyemo, images courtesy of The Space



"Hi, Jo. You look a little lost."

I was fixated on the scene before me. The works of four creatives are on display in a pop-up gallery. Arriving at Agora Village, I wasn't sure exactly which direction to go, but something told me to walk straight ahead. Then I heard live music in the distance and decided to follow it, as if led by the Pied Piper. I saw people milling around, chatting with wine glasses in hand—some browsed prints of art pieces and photographs. The band was on one side and the exhibition space on the other.

I wasn't lost. I had found what I was looking for, a small but impactful spot simply named The Space.

The person who greeted me was my friend Kalenga Nkonge, perhaps better known as Bonkoti, a skilled photographer with a knack for capturing the essence of life in Lusaka, showcasing everything from markets to barbershops to street portraits. He was one of the artists whose work was on display along with Natasha Evans, Anita Reed and Ryan Green. The exhibition theme was *Fallen and Found*, and each artist was free to interpret it as they saw fit.

After topping up our wine glasses, Kalenga took me through the work of the three other artists, concluding with his own photographs. He interpreted the exhibition theme through a religious lens. A picture of a boy standing across from a Lusaka church, the building obscured by a passing truck, with only a cross visible above it. Or a concrete platform at a



Lusaka market that reminds Kalenga of an altar. As we continued exploring, the crowd grew and the hum of conversation got louder. The first red dots appeared, those quiet markers of a sale at an exhibition.

In addition to regular guests like me and some familiar faces I have spotted at other art events, I noticed ambassadors and business titans. A mixed crowd drawn to this event. The Space is small, but the size is ideal, adding to intimacy. The Space is also adaptable. That night, it played host to an art exhibition; a week later, it hosted a fashion show by The House of Vo (their third showcase at The Space).

But The Space's appeal extends beyond individual events. What struck me most, as



▶ FAST FACTS & TIPS

- The Space is open daily from 08:00 - 17:00, except otherwise stated for a pop-up.
- Come hungry. Agora Village is home to several eateries. Pair your visit with a food truck event or a café nearby.
- Before you visit, check socials first, to know what's popping up that week.
- The 87 m² hall is literally a white-walled canvas that transforms with each event's imagination. It is literally blank canvas magic!

CONTACT DETAILS



- ✉ marketing@theagoravillage.com
- 📍 [@theospace.agoravillage](https://www.instagram.com/theospace.agoravillage)
- 📌 [The Space Agora Village](https://www.facebook.com/TheSpaceAgoraVillage)

I wandered through the light-filled interiors, was how thoughtfully The Space was conceived. It emerged from a need that became clear following the COVID-19 pandemic. Many creatives and small brands had built followings online but lacked a physical place where people could engage with their work in person. Traditional retail spaces were either too expensive, too permanent, or simply unavailable for short-term use. The Space, tucked within Agora Village off Addis Ababa Drive, filled that gap, offering a neutral canvas where artists, designers, wellness advocates, and authors could bring their ideas to life.

There's no furniture here as a rule, just essential gallery rails and occasional modular installations, leaving each event free to shape its own mood. One evening, it can feel like a contemporary art gallery; the next, a runway; the next, a venue for intimate talks on health or literature. Visitors experience this flow without ever feeling confined; the blankness invites imagination and ensures every event feels different.

Beyond flexibility, The Space provides unusual freedom for its occupants. Artists and entrepreneurs retain all the proceeds from their sales, without the commission cuts common in conventional galleries. They can bring

in their own wine, curate their own playlists, and craft experiences that reflect their brands. There's a palpable sense that here, you are trusted to explore your own vision, and the environment is built to support it. Even the marketing, from social media promotion to curated guest lists, works in concert with the events, so that each gathering feels both intimate and widely anticipated.

This openness has allowed The Space to host an extraordinary variety of events. Art exhibitions are common, but the venue has also staged fashion shows, health and wellness talks, and book launches. Upcoming sessions on men's health promise candid conversations set against casual atmospheres of beer, burgers, and conversation. There have even been high-end evenings featuring international DJs and mixology experiments using Zambian ingredients.

All of this occurs within the broader context of Agora Village itself. Unlike a standard mall, Agora Village is made up of anchor stores that are destinations in their own right. Most stores are proudly Zambian. Each one brings something unique.

There's cohesion without conformity; every element feels deliberate but never



forced. The wine at the art exhibition was provided by VIno Di Lusso, a wine and cheese store steps away from The Space. One of the most popular events was a joint book launch by writers Mulenga Kapwepwe and Natasha Omokhodion, held in collaboration with The Collective, a store at Agora that stocks both authors' books. Agora Village has a self-sustaining ecosystem. What makes The Space thrive is the collaborations possible with other establishments.

Another hugely popular event, run by Maison Studio, included candle-making, pottery painting, cake decorating, and live model drawing. Tickets sold out at lightning speed, and it's slated to become a regular event. As I prepared to leave, having stayed much longer than planned, I found myself already looking forward to the following week's fashion show.

The Space encourages visitors to linger, observe, and participate, while offering creatives freedom to experiment, sell, and connect with audiences. It strikes a balance between spontaneity and structure, intimacy and visibility, and creativity and commerce. The Space and Agora Village are firmly local but cosmopolitan.

The Space, ever-evolving, is not just a venue. It's a mirror of Lusaka's creative life, a place where imagination roams freely, and where visitors and creators alike walk away inspired and eager to return.



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A GREEN FUTURE

FQM'S VISION FOR SUSTAINABILITY



FIRST QUANTUM
MINERALS LTD.

Words by Jolezya Adeyemo, images courtesy of First Quantum Minerals



Mining has long been viewed not only as an extractive industry but also as a destructive one, leaving behind long-lasting environmental scars once the last ore is extracted from the ground. First Quantum Minerals (FQM) in Zambia, however, is telling a different story, one that acknowledges the pressures mining brings while deliberately working towards a greener future for the mines it operates and the surrounding communities.

Getting Ahead of the Curve

Mining alters landscapes directly and indirectly through the influx of people drawn by new opportunities. A growing population leads to increased demand for food and energy. In rural areas, that energy and food often come from nearby forests. Recognising this challenge, FQM, with like-minded partners, is promoting cleaner energy alternatives whilst simultaneously helping farmers adopt climate-smart agricultural practices.

Drawing on lessons from the Copperbelt province and beyond,

FQM anticipates these ripple effects, having placed conservation and community engagement at the heart of its sustainability strategy. The company understands that responsibility extends beyond the lease area into the surrounding communities and ecosystems, and beyond the lifespan of the mines it operates.

Beyond Compliance

The FQM Trident operation in Kalumbila is situated between two national forests and is collaborating with the Forestry Department to engage the surrounding communities in conservation efforts. The initiative aims to protect forests while creating sustainable livelihoods through non-wood products, such as honey, mushrooms, vegetables, and caterpillars, simultaneously linking producers to markets.

Since 2016, FQM has planted over 122,168 trees, covering 187 hectares, with the number continuing to grow, including over 40 hectares of rehabilitated waste rock dumps at Trident. Its complementary project, an established tree nursery and seed

bank, ensures that indigenous and endangered species, such as the highly sought-after mukwa and mukula, are not lost. Additionally, FQM has invested in vegetative propagation techniques, such as raising seedlings, to improve reforestation success rates. In some cases, perennial grasses are introduced, establishing vegetation that attracts wildlife back to the area.

Beyond forestry, the mining corporation has also introduced fisheries initiatives centred around two dams that were developed as shared water bodies for both the mine and the community, enabling surrounding communities to build sustainable livelihoods through fisheries.

Re-wilding the Landscape

To date, FQM has invested over US\$8 million into conservation programmes, including the West Lunga Conservation Project (WLCP), the Ntambu Community Game Ranch, the Lualaba/Bushingwe Forest Conservation Programme, the Trident Wildlife Sanctuary and the Kamikolo Community Forest.



WLCP, funded and supported by FQM's Trident Foundation, has established several community game ranches, including the Ntambu Community Game Ranch. The initiative extends beyond wildlife protection to also safeguard the Zambezi and Kafue river systems, which sustain local communities.

13 species of wildlife have been reintroduced to the mine site, including antelope, and their populations are steadily increasing. Surplus animals are being relocated to community game reserves, allowing them to benefit from conservation efforts as well. Furthermore, several tree species have already been planted to prepare the area for eventual closure, another way FQM is anticipating ripple effects. This initiative will enable a transition to spaces dedicated to tourism and conservation. Beyond re-wilding, FQM is safeguarding endangered species through its partnership with WLCP. The white-bellied pangolin, once thought to occur only further north, has been documented on the mine site, extending the known range of the species.

Bird life is another focus. Species like the ground hornbill are being conserved alongside broader habitat restoration. Elephant populations have also rebounded, with many breeding herds and young calves now present, a sign of thriving ecosystems. Sable and buffalo, among other species, are seeing increased numbers, a reflection of the safe havens created.

The results are tangible. Across Zambia, FQM's work has contributed to the recovery of wildlife and the restoration of habitats in areas where the company operates.

Building for the Next Generation

Kalumbila's conservation story extends into future generations. FQM has rolled out school programmes using the Chongololo Club model pioneered by the Wildlife and Environmental Conservation Society of Zambia (WECZ). These clubs are tailored to address local issues, such as pangolin protection and the dangers of uncontrolled fires, whilst providing children with practical experiences.

Schools are now involved in participatory environmental monitoring, where pupils help collect water samples and perform simple tests using litmus strips; simple science, with a powerful message. Citizen science is encouraged, and young people are being given both ownership of and transparency into how their environment is managed.

In building strong community ties, FQM marks key global days with its communities. On World Environment Day, Kalumbila has become a provincial pioneer, ensuring the occasion is more than symbolic. During Global Birding Day in October, staff and schoolchildren participate in bird counts. This provides a hands-on approach to appreciating bird life, understanding ecological roles, and linking conservation to local culture.

People-driven Change

None of this would be possible without people. In West Lunga alone, FQM supports 112 community scouts, 55 Department of National Parks and Wildlife officers, 22 wildlife monitors and

110 Honorary Forest Officers (HFOs). Additional staffing includes 9 HFOs in the Bushingwe/Lualaba Forest and 10 in the Kamikolo Community Forest. Over 60 staff members now work directly in conservation at the Trident project, with hundreds more providing indirect support. They are part of a team that views conservation not as charity, but as core to responsible mining.

Employee involvement is also central to these efforts. With many of the mine's staff drawn from surrounding communities, FQM emphasises annual sensitisation programmes to ensure that environmental priorities are shared across the workforce. Each year, departments participate in on-site tree-planting, reinforcing both awareness and action.

Towards a Green Closure

Mining is, by its nature, finite. But FQM wants to ensure that when operations eventually cease, the landscape is richer than when they began. By addressing both the direct and indirect impacts of mining, FQM aims to leave behind thriving forests, flourishing wildlife, and empowered communities that are equipped to continue their stewardship.

At FQM, the goal is clear. When a mine's life comes to an end, the surrounding area should not be a scarred reminder of what once was, but a green legacy for future generations. This demonstrates how responsible mining can enhance rather than diminish the natural world.



THE MUNZI WAY

AFRICA BLOCK PROJECT GATHERS AROUND THE TABLE

Words by Shammah Phiri, image by Kelvin Mbewe



Inspired by Zambian summers, the Munzi tablecloth and napkin set brings richness and colour to any dining room. Yellow and teal dance across soft cotton calico, each one hand-stamped, creating the slight variations that make every handmade piece truly unique. The colours are reminiscent of ripening mangos in the heat and those endless blue skies that stretch for miles, making a statement that refuses to be ignored.

Each unique creation begins as a hand-drawn design by Astrid Krag-Olsen, the Zambian artist and founder. Each design is lovingly carved into wooden blocks and transformed into beautiful, functional pieces for your home.

Munzi means 'village' in the local language, giving the set an apt name. The vibrant hues are achieved with natural, non-toxic dyes, free from harsh chemicals, making it safe for families and the environment. Printed on soft cotton calico and designed for community and entertaining, its generous size (300cm x 175cm) and wide hems make it ideal for entertaining and the perfect centrepiece for any event.

Each set includes six matching napkins, ideal for all gatherings, from summer garden parties to cosy dinners with family. Bring Munzi home with you and carry the Zambian summer with you everywhere you go.

» HOW MUCH?

Large tablecloth and six matching napkins, K2200.

» ABOUT AFRICA BLOCK PROJECT

A women's empowerment initiative dedicated to the art of bespoke, handmade block printing.

» FIND AFRICA BLOCK PROJECT

- Leopards Hill Market.
- Collective Hands.
- Visit the workshop off Leopards Hill Road to see the process in action.

» CARE TIPS

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2. Do not dry in direct sunlight.

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THE CHANGING FACE OF LUSAKA

INTRODUCING LIONS HILL ESTATE



Words by Sydney Kamara, images courtesy of Roma Park Developments



Today, Roma Park is an oasis and a pioneer of planned urban living.

Lusaka is rapidly expanding. Where green fields once stretched beyond the city's edge, vibrant districts, mixed-use hubs, and gated residential communities are now redefining how Zambians live, work, and connect.

At the forefront of this transformation is Roma Park—the pioneering development that has set a new standard for master-planned urban living in Zambia.

Origins and Vision

Originally a parcel of farmland with only a dirt road for access, Roma Park has transformed an entire part of Lusaka. Today, Zambezi Road is a fully tarmacked dual carriageway, lined with high-rise, smart commercial buildings alongside the quiet residential streets that make up Roma Park's exclusive gated community.

Legacy and Impact

Over the years, Roma Park has become a catalyst for economic activity. Residential plots have sold out, and almost all of the 290 plots now host completed homes.

In the last ten years, land prices have risen from \$28 per square metre to over \$130, and rental prices typically achieve 30% more than in other areas.

As the area develops, public infrastructure—roads, electricity substations, and utilities—are all aligning with private investment, creating real synergy between city planners and developers.

Roma Park has been a case study for the city in terms of phasing, community design, infrastructure provision, and market timing. Its success inspires confidence in the investor community and planners alike in Lusaka.

It also serves as a model for how urban expansion can be methodical and sustainable, balancing density, green space, security, and accessibility.

Lions Hill Estate: The Next Frontier in Lusaka's Upscale Living

Building on the achievements of Roma Park, the same development team is now bringing to life Lions Hill Estate. This

refined, amenity-rich, gated residential community reimagines upscale living in one of Lusaka's fastest-growing corridors.

What to Expect

Lions Hill is situated in the beautiful, green State Lodge area, which is home to many of Lusaka's elite. The development spans approximately 70 hectares and will comprise over 200 premium residential plots, ranging in size from 1,000 m² to 2,500 m², as well as 7 developer plots sized up to 22,000 m².

Lions Hill is designed around four pillars that reflect modern homeowner aspirations:

Robust Infrastructure: Asphalted roads, underground drainage and sewer systems, electricity, and water access ensure residents can focus on building their dream homes instead of spending time and money on basic services.

Security and Access Control: Gated entry, perimeter fencing, 24/7 security, well-lit streets, and visitor management



Roma Park in the early days of the development.

systems create peace of mind. While Lusaka remains relatively safe, petty crime is on the rise, and Lions Hill is future-proofing the estate against such risks.

Green Spaces: Roughly 30% of the land will be dedicated to landscaped areas, including over 10 kilometres of walkways. Roma Park has become a popular destination in Lusaka for safe, traffic-free walks, and Lions Hill aims to build on this by offering families an inviting environment to enjoy themselves.

A Curated Community: Planned amenities include picnic areas, a deli, a yoga studio, as well as tennis and padel courts, all designed to foster a lifestyle-driven community.

Why Time Is of the Essence

Lusaka is set to double in size by 2040, and as the urban footprint expands, demand for premium residential space is rising in districts that offer tranquillity without sacrificing connectivity.

Lions Hill positions itself as a destination for discerning residents who seek the

security, planning, and lifestyle often lacking in mainstream suburbs. It also presents a strategic investment: with limited plots and strong demand for well-located gated estates, the upside for early buyers is compelling.

When Will it be Ready?

The master plan is now complete, and the infrastructure rollout is underway. Early purchasers are being prioritised, with opportunities to secure prime locations at today's prices. Plot values are expected to rise every six months.

Lions Hill is more than a development—it's a vision for how Lusaka's future luxury neighbourhoods should be built. With roots in the success of Roma Park and a forward-looking blueprint of quality, value, and liveability, Lions Hill invites investors, homeowners, and city-builders to be part of Lusaka's evolving story.



The gate house at Lions Hill.

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ASHU SAGAR

A STEWARD OF THE FUTURE

Words by Royd Kapesa, images by Justine Kunda



In the ever-evolving story of Zambia's private sector, few figures cut as distinct a figure as Ashu Sagar. His journey from a young man raised in a family of educators in Ndola to the co-founder of one of Zambia's most recognisable beverage brands, and now, as he concludes his term as the president of the Zambia Association of Manufacturers (ZAM), is a portrait of ambition and purpose.

Ashu's parents were both teachers, a dynamic that shaped both his discipline and curiosity. This foundation created opportunities early on, one of which was a scholarship through United World Colleges. This global education network brings together students from around the world to study and live in a community. For Ashu, this opportunity was life-altering; it instilled a deep desire to contribute to Zambia whilst fostering a global perspective and worldview.

A trained accountant, he was drawn to the structure and predictability of the corporate world, working his first job at just 17 years old. But soon, Ashu grew restless and, after careful thought, decided that he was meant to build

something of his own. "You can tell whether you can work under someone for the rest of your life," he reflected. "There is always a risk factor in business, so you might as well take a risk on yourself."

That risk would define much of what came next and the man we know today. In 1999, alongside a small team, he co-founded Carribea Beverages, initially focused on fresh fruit juices. The company later shifted its attention to bottled water, a decision that would prove pivotal. The result was Aquavita, now one of Zambia's leading water brands, quietly embedded in the daily lives of consumers. To fund its expansion, Ashu made a decision that many might consider unthinkable: he mortgaged his home to raise half a million dollars. It was an act of faith, not only in the business but also in his ability to make it work. He smiled as he recalled it, "Sometimes the man upstairs opens a door for you, and you have to walk through it. If you have enough faith, you take the leap."

Today, Ashu is an accomplished entrepreneur and a leading voice for Zambia's manufacturing community. For



**FIND THE RIGHT PEOPLE WHO
TREAT THE BUSINESS LIKE
THEIR OWN. THE BEST PEOPLE
ARE THE ONES WHO CAN
ADAPT.**

— Ashu Sagar, MD, Carribea Beverages, and President, ZAM.





» A STUDENT OF LIFE

Ashu believes that life itself is the greatest classroom. He prefers learning from real experiences and observing people over spending long hours with books. Staying informed through newspapers, current affairs, and the world around him, he says, offers lessons no textbook can match.

the past four years, he has served as president of ZAM, the umbrella body representing the country's industrial manufacturing sector. ZAM advocates for policy reform, facilitates market linkages, and promotes sustainable industrial growth. Under Ashu's leadership, the association has deepened engagement between industry and governing bodies, ensuring that manufacturers are not merely reacting to economic shifts but helping shape them.

When we met for a light lunch at Flame Restaurant in East Park Mall, alive with energy and Parisian flair, Ashu spoke candidly about the realities of running a manufacturing business in Zambia today. The conversation inevitably turned to energy. "The last two years have been especially challenging," he admitted. "Our factory used to run 24 hours a day, seven days a week. Now it runs nine hours a day, six days a week." It is a sobering reminder of the strain that Zambia's energy challenges have placed on production and competitiveness.

Yet despite these constraints, the sector has shown resilience. In 2024, manufacturing

contributed 9.3% to Zambia's GDP, an increase from an average of 7% over the past three decades. That number represents steady progress, aided by increased investment and more responsive policies. Large-scale projects such as United Capital Fertiliser's \$600 million investment and expansions in agro-processing signal renewed confidence in local production. Still, as Ashu points out, smaller manufacturers continue to struggle under heavy compliance requirements, slow regulatory reform, and limited access to affordable financing. "Sustainable growth in manufacturing should be private sector-led," he said.

He believes what separates manufacturing from mining, Zambia's current mainstay, is the potential for transformation. Mining extracts and exports, whilst manufacturing adds value at home. "We're effectively buying back copper like importers," he observed, "when we should be adding value right here." His argument is practical. He believes real growth lies not only in exporting resources but in building industries that process, package, and ship finished goods across the region. With Zambia bordered by eight countries, including a rapidly expanding market in the Democratic Republic

» I DID IT MY WAY

Ashu values independent thought and isn't afraid to challenge conventional views. He approaches every situation with his own lens, which is why, if he ever wrote an autobiography, he'd title it *Independent Perception*.

of Congo and growing demand in Malawi and Angola, the opportunities are immense.

But logistics remain a stubborn obstacle. Ashu advocates for trade zones or one-stop border facilities that could transform the current situation. "It's not a lack of demand," he said, "it's the bottlenecks along the way." Trade zones are hubs designed to streamline customs, provide proper storage, ensure security, and move goods efficiently. Such zones, already successful in parts of East Africa and being implemented in Zambia, could reduce costs, protect goods, and dramatically expand Zambia's export footprint.

For all the discussion about policy and trade, Ashu's greatest pride remains his people. Carribea Beverages now employs 180 staff, many of whom have been with the company for years. "Find the right people who treat the business like their own," he said. "The best people are not always the most skilled or educated; they're the ones who can adapt." His leadership style is grounded in trust and challenge. He believes in giving responsibility early, even if it means letting people make mistakes. "That's how I learnt," he added. "You throw someone in the deep end, and they learn to swim."

Outside of business, Ashu serves on the board of United World Colleges, helping young Zambians access the same opportunities that changed his life. He laughed as he mentioned how some applicants are now using AI to craft their essays. "We are now seeing brilliant kids use AI in their applications," he said. "For me, independent thinking and logic can't be outsourced." When I asked if he used AI himself, he smiled. "Very little. It's just a tool that you must use to get simple things done. Not to think."

As our lunch drew to a close, I asked Ashu what the future holds. He paused, thoughtful but sure. "I am not the type to retire," he said. "I've been working since I was 17, so I've already had about 10 more years of work experience than my peers. But I also know there's more to life than work. If I'm remembered, I hope it's because I positively changed someone's life. That's what matters most."

Ashu left soon after our interview to attend another industry engagement. He is still in motion, still advocating for the sector he believes can redefine Zambia's economy. Watching him leave, it is clear that his story is not one of chance but of the conviction that builds one enterprise at a time.



THERE IS ALWAYS A RISK FACTOR IN BUSINESS, SO YOU MIGHT AS WELL TAKE A RISK ON YOURSELF.

— Ashu Sagar, MD, Carribea Beverages, and President, ZAM.

» **CARDS ON THE TABLE**

For Ashu, success demands total commitment. His philosophy is straightforward—go all in, take the risk, and hold nothing back. There's no halfway path to achieving your goals.



» **FLAME RESTAURANT**

One of Lusaka's finest contemporary dining venues. Known for its stylish ambience and fusion menu. Flame has become a popular setting for high-level business conversations and networking events in Zambia.

IGNITING GROWTH AND EMPOWERING VOICES

THE SPIRIT OF ISAZ AND TEACHERS TEACHING TOGETHER



Words by Dr Oli Tooher-Hancock (Director, AISL and Board Chair, ISAZ), images courtesy of American International School of Lusaka



Across Zambia, the Independent Schools Association of Zambia (ISAZ) connects more than sixty independent and international schools in a dynamic, not-for-profit network dedicated to advancing learning and collaboration for all.

Originally created to coordinate inter-school sports leagues, ISAZ has evolved far beyond its athletic roots. Today, it fosters excellence across diverse fields, from STEAM challenges, visual arts festivals, and music events to professional learning programmes that empower educators and school leaders across Zambia.

The Teachers Teaching Together Conference

The highlight of the ISAZ calendar each year is the Teachers Teaching Together

(TTT) Conference, a national gathering of educators hosted annually by the American International School of Lusaka (AISL).

In October, over 400 educators came together under the inspiring theme "Igniting Growth and Empowering Voices." The event drew professionals from both international and independent Zambian schools, creating a rich mix of perspectives and experiences that sparked genuine connection and purpose.

The atmosphere was vibrant with teachers learning from teachers, challenging assumptions, and building bridges across communities.

The TTT Chair and AISL secondary school teacher, Mr Michael McNeill-Martinez, captured the spirit of the event perfectly: "I'm confident that this conference has left a dynamic and profound mark on

teachers regarding what it means to empower young people."

Igniting Growth

"Igniting growth" is more than a slogan. It defines the very heart of education. Every day, teachers nurture curiosity,





confidence, and resilience in their students. Growth demands patience, persistence, and courage, yet once lit, it spreads to families, communities, and even the nation itself.

Independent schools across Zambia are cultivating the next generation of thinkers, creators, and leaders, one spark at a time. As educators, we know that when students grow in understanding and purpose, the ripple effects extend far beyond the classroom.

Empowering Voices

Equally vital is the idea of empowering voices. In too many systems, students, and even teachers, often go unheard. ISAZ schools are reshaping that narrative. Across the network, student voice, choice, and agency are central to learning. When learners know their ideas matter, they engage more deeply; when teachers are trusted, they innovate and inspire.

The TTT conference itself embodied this principle, where there is a safe and collaborative space where educators share stories, strategies, and aspirations

for reimagining education in Zambia and beyond.

Shaping the Future Together

Education is evolving faster than ever. From climate change to artificial intelligence, the challenges of our time call for schools that are more inclusive, imaginative, and humane. Yet with these challenges come tremendous opportunities. Opportunities to reimagine learning for a new generation.

Events like Teachers Teaching Together remind us that transformation begins with connection. Alone, we may achieve small victories; together, we can redefine the future of learning.

As ISAZ continues to grow, its mission remains clear: to create spaces where educators collaborate, students thrive, and innovation flourishes.

“When teachers teach together, the future burns brighter for us all.”

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WORKING WITHOUT A DEGREE

HOW SKILLS-BASED HIRING IS CHANGING THE JOB MARKET

Words by Royd Kapesa



I've had the privilege of interviewing some of Zambia's most accomplished business leaders. One common thread in their journeys? They rarely followed a straight line. Many zigzagged between roles, industries, and even careers, often succeeding not because of what they studied, but because of what they could do. Increasingly, skill is proving more valuable than status.

This reality is starting to shape hiring trends in Zambia. Employers, especially in fast-changing sectors, are beginning to place greater emphasis on real-world ability, agility, and experience rather than purely on academic credentials. The shift has the potential to open new doors for talented Zambians who may not have pursued a university education or a specific specialisation.

The Rise of Skills-Based Hiring

Globally, major employers are loosening degree requirements. IBM reports that more than half of its U.S. job postings no longer require a bachelor's degree, while PwC UK has scrapped its strict 2:1 degree-classification filter. At Google, many listings now emphasise "*equivalent practical experience*" alongside academic qualifications, supported by certificate pathways.

A 2023 Deloitte study found that organisations adopting a skills-first approach are 63% more likely to achieve strong results across business outcomes, and 57% more likely to anticipate future skill needs. Crucially, they are 98% more likely to retain high performers, which is evidence that focusing on capability yields significant benefits.

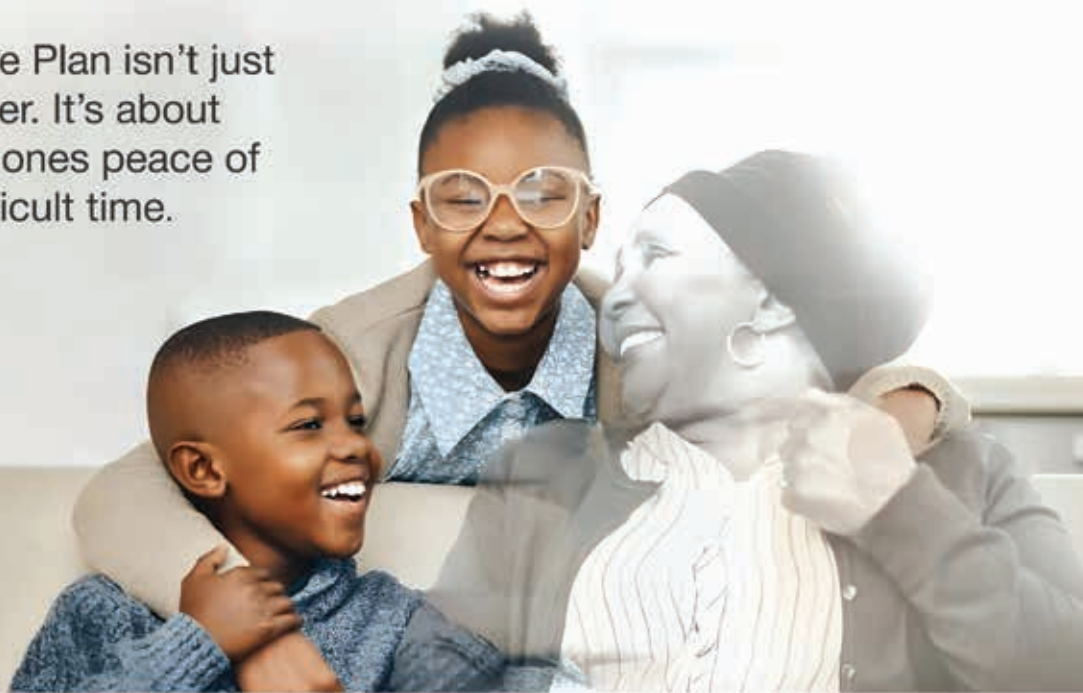
In Zambia, the ICT sector illustrates this demand. The country's information and communication industry grew by 15.9% in 2023 and a further 17.4% in 2024 (preliminary), far outpacing the supply of formally trained graduates. Employers are turning to portfolios, certifications, and practical projects to fill the gap.

The picture is similar in transportation and storage, which accounted for around 11.8% of GDP in Q2 2023. Many operational roles—from dispatch to fleet coordination—are staffed by people who learned on the job or completed short courses, rather than holding logistics degrees.

Marketing and media have also evolved: content creators, social media managers, and video editors are now hired based on their output and portfolios. These

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fast-growing roles sit largely outside Zambia's traditional secondary and tertiary curricula, yet they are becoming indispensable to modern businesses.

Real People, Real Results

Take Mwansa Zulu, a Lusaka-based UI/UX designer. After failing to secure a university place, she taught herself design through free online courses and constant client feedback. "I realised my portfolio spoke louder than any transcript," she says. Today, she earns in USD working remotely for a European tech startup and mentors young creatives through her community collective.

Another example is Chimuka Banda, who began as a cashier in a retail store. Her people skills and sharp memory landed her a customer success role at a fintech firm, despite not having a degree. She now manages client accounts and trains new staff.

Transferable Skills, Everywhere You Go

The most exciting insight from this shift is that skills are portable. Once upon a time, 'adaptable' would appear alongside other soft skills such as 'hardworking.' Today, the ability to adapt to changing situations is a highly sought-after skill that can be leveraged and tailored to specific job requirements.

If you work in retail, you'd understand customer needs, sales psychology, and conflict resolution. If you managed a home business, then you've mastered budgeting, procurement, and time

management. Edited your church's bulletin or a friend's podcast? You now have content creation experience.

The key is in reframing and repackaging, understanding what you've done, how it adds value, and how it applies to new opportunities.

Learning Beyond the Lecture Hall

Platforms like Coursera, Google Certificates, and LinkedIn have democratised learning. According to a 2024 report by the Higher Education Authority of Zambia, reportedly over 60,000 Zambians have enrolled in online professional development courses in the past two years.

Meanwhile, local hubs like BongoHive, Jacaranda Hub, and Asikana Network are training young people in coding, digital marketing, design, and entrepreneurship, skills that employers are actively seeking.

These pathways are fast, focused, and often more relevant than university curricula. And because they're project-based, they create bodies of work; tangible proof to potential employers of what someone is capable of, without the uncertainty that surrounds a fresh graduate's capabilities.

Building Credibility Without Formal Training

That said, challenges persist.

University degrees are used as a filter, sometimes due to policy, other times due to unconscious bias. Job ads may state

"degree preferred" when the role doesn't require one. And without alum networks or mentorship structures, self-taught professionals may struggle to access high-level roles or promotions.

This is where personal branding becomes critical.

A strong LinkedIn profile, an up-to-date portfolio, and a clear summary of skills and past work are tools that allow professionals without degrees to tell their story, demonstrate value, and command attention.

As more Zambians build careers as freelancers, consultants, or remote employees, online presence is no longer optional; it's currency.

Forward-Thinking Hiring Processes

Encouragingly, some Zambian employers are already adapting to these changes. In fintech and logistics, especially, companies are beginning to prioritise practical experience over paper qualifications. Startups, in particular, often rely on assessments, simulations, and trial projects to gauge ability, rather than relying solely on degree requirements.

Broader change, however, will require policy reform. Government institutions and parastatals remain tied to legacy systems that equate formal education with competence, shutting out a large pool of skilled but non-degreed talent.

The private sector has the flexibility to lead. By embracing skills-based hiring, businesses can unlock a workforce that is eager, capable, and often more adaptable.

Ultimately, this shift is not about downplaying education; it's about expanding access to education. Formal education remains valuable. But it must coexist with alternative paths to success.

As we build Zambia's future workforce, we must ask: are we hiring for prestige or for performance? The future is digital, remote, and adaptable, and the workforce of tomorrow must be agile enough to meet these challenges.





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Zikomo From MoMo: Gratitude, Growth and a Future Together

For 20 years, MTN has been part of Zambia's journey, connecting people and creating opportunities for progress. Through MTN Mobile Money we have gone beyond connectivity to bring financial access that builds trust, convenience and empowerment in everyday life.

We sat down with Kombā Malukutilla, MTN Mobile Money Managing Director, to talk about how MoMo is shaping the future of everyday finance in Zambia.

In 2025, mobile money transaction values surpassed K486 billion with rising volumes across the country. What does this growth mean for everyday people and the economy?

This year we have seen mobile money grow in ways that go far beyond numbers. Sure, transaction values hit K486 billion up from K452 billion and volumes continue to climb, but what truly matters is what that growth means for everyday life. More people are sending money to loved ones, paying bills and accessing services without leaving their communities. This movement of money fuels local trade, supports small businesses and strengthens neighborhoods. Mobile money is not just a tool, it is a trusted partner in the life of every Zambian.

How is MTN Mobile Money contributing to financial inclusion?

Financial inclusion is at the heart of our work. Mobile money opens finance to people far beyond the big towns. With over 12 million active wallets more than 80 percent in regular use, MTN Mobile Money is reaching people in the most remote communities. MoMo gives people the power to send and receive money, pay for services and manage daily transactions safely and conveniently. This access changes the way communities interact with money, builds confidence and supports local trade.

How are regulators involved and what impact does regulation have on users and agents?

We work closely with regulators like the Bank of Zambia and ZICTA to ensure the system is safe and trustworthy. Clear rules around agent registration, protecting customers and preventing fraud give everyone confidence. Initiatives like cleaning up inactive wallets keep things running smoothly so people know their money is secure and the system works for them.

Transaction levies have affected mobile money use. How have you adapted?

Levies are part of the growth story and we understand they can affect how people use mobile money. Where we can, we make sure services remain affordable. The goal is simple: people should be able to send, receive and pay with confidence without worrying that fees will get in the way of everyday life.



MTN Zambia is celebrating 20 years and MTN MoMo ran the Zikomo from MoMo agent promo as part of that celebration. Why focus on agents?

MoMo only comes alive because of the agents who bring it to life every single day. They are the faces of convenience, trust and access, especially in communities where cash still rules. That is why we created Zikomo from MoMo, to truly recognize them in a way that matters. When we support agents, boost their earnings and improve their mobility, something remarkable happens. They serve more people, stay open longer, extend coverage and lift entire communities. From rural market booths to busy city streets, agents are the human face of financial inclusion and the bridge between communities and a robust financial system.

How were MTN Mobile Money agents recognized?

Through the Zikomo from MoMo campaign, we recognized over 800 agents with rewards totaling K1.4 million, including five brand-new cars, giving hardworking agents the tools to grow their businesses and improve their families' lives.

How is MoMo continuing the story of appreciation and growth?

The story continues with Zikomo from MoMo Nafuti. From September 2025 to February 2026, agents meeting their transaction targets will receive guaranteed commission bonuses of up to K500, creating predictable earnings and ongoing recognition.

Our focus remains on people, not numbers. The mother running a MoMo booth to support her children, the youth finding dignity through service, and the traders and farmers keeping Zambia moving. MoMo's legacy is trust, empowerment and financial inclusion, and with Zikomo from MoMo Nafuti, that journey continues, showing up for communities again and again.

In one sentence, what future is MoMo building?

MoMo is building a future of financial inclusion and empowerment where every Zambian can access the tools and opportunities to thrive.

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HIGHER TAXES

AN UNAVOIDABLE REMEDY?

Words by Kamiza Chikula



Countries around the world raise revenue to run their economies through borrowing, increasing production of raw materials or finished goods, exploiting natural resources, and, of course, increasing taxes. Whilst Zambia is actively pursuing all these avenues, there's more emphasis on growing current taxes and introducing new ones to help bridge revenue gaps. These taxes may be an effective injection of much-needed funding in the short term, but their implications are far-reaching.

The 2025 tax policies unveiled a range of tax reforms and amendments aimed at bolstering public finance by addressing the national budget deficit and expanding the national tax base. This spectrum of changes ranged from increasing turnover tax and withholding tax, all the way through to the introduction of a Minimum Alternative Tax (MAT) to ensure broader company participation, including those reporting low or no profits.

This article aims to navigate the delicate balancing act required to address potential consequences, explore alternatives, and seek sustainable revenue generation that does not place excessive strain on key economic players.

A sweeping overview of the changes to the key tax measures shows an increase in the annual revenue threshold for the following:

Turnover Tax (TT)

Increased to K5 million, at a rate of 5% up from 4% on a previous K800,000 revenue ceiling. The plus side of turnover tax is that it simplifies the tax process; however, it taxes gross revenue instead of actual profits, thereby constraining cash flow and impacting reinvestment capacity.

Withholding Tax (WHT)

Increased from 15% to 20% on interest on treasury bills and government bonds, effective from 19 August 2025, with the enactment of the Income Tax (Amendment) Act. This broad increase extends to income from government securities, likely with a view to equalising fair gain across income sources. The potential implications of this increase include a reduction in the appetite for treasury bills and bonds due to a lower net return.

Advance Income Tax (AIT)

In an effort to increase tax compliance and reduce leakages in cross-border

transactions, a 15% AIT now applies to exports or bank remittances exceeding USD 2,000 where the taxpayer does not hold a valid Tax Clearance Certificate (TCC).

Minimum Alternative Tax (MAT)

This newly introduced tax requires a 1% levy on company turnover, excluding businesses already subject to turnover tax or other presumptive regimes, which serves as a buffer to ensure broader participation, including companies reporting low or no profits, in contributing to state revenue.

In a deviation from the common practice of all tax changes effective from 1 January 2025, the amendments to WHT on interest from government securities took effect on 19 August 2025 with the enactment of the Income Tax (Amendment) Act, while MAT was introduced in the same legislative package for the 2025 charge year—a bold and drastic step to address a drastic situation.

In addition to these reforms, further adjustments have been made, namely:

- VAT will only be claimable on invoices issued through the ZRA Smart Invoice system, thereby strengthening compliance and curbing fraudulent claims.
- Increase in tax on rental income to 16% (up from 12.5%) for landlords with annual earnings exceeding K800,000.
- Expanded compliance requirements mean that a TPIN is now mandatory for accessing services such as utilities, mobile money, Internet providers, NHIMA, and NAPSA. At the same time, TCCs are required for higher-level transactions, including property transfers and licensing.

Whilst this may seem like a heavy load to bear for citizens and businesses alike, the alternative paints a much grimmer picture: more external debt. Indicating that this bitter pill may be more palatable

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for Zambians to reap the healing benefits.

The Ministry of Finance projects that around 63% of total national revenue in 2025 will come from taxes. This measure is expected to shore up fiscal gaps, fulfil debt servicing obligations, and maintain a funding flow for public social programmes.

But this plan comes at a cost. Heavy dependence on tax increases the risk of liquidity constriction, especially among SMEs, who may struggle to balance higher tax obligations and operational costs while fulfilling recurring bills such as wages and statutory payments. The more complex the tax requirements, the greater the accounting capacity required. Many SMEs run rudimentary accounting systems for day-to-day transacting and simple returns; a position that will no longer be tenable, requiring dedicated professional accounting support.

This begs the question: What alternatives or supplementary revenue generators exist? Potential solutions may be found in the informal sector by implementing similar systems to Smart Invoicing, thus reducing the burden on already compliant taxpayers.

The enhancement of property and environmental taxes could provide a stable and sustainable locally regulated revenue, with climate-protecting environmental levies driving sustainable practices as they fund climate-friendly initiatives and projects.

The now-unearthed gem of Public-Private Partnerships (PPPs) has the potential to spread and lighten the load

of infrastructure development by taking a significant component of their funding from tax revenue and allocating it to private funders, thus freeing much-needed fiscal space.

Delving into the realm of natural resources, a literal treasure trove of financing awaits in the creation of a sovereign wealth fund by channelling a portion of mining royalties and mineral export earnings into a well-administered investment vehicle to hedge against commodity price fluctuations, whilst allowing for investment into long-term growth.

However, navigating the tightrope that is revenue generation while stimulating growth is not for the faint-hearted. It requires robust policy implementation while softening the impact of taxes on taxpayers.

Phasing Implementation: Such policies could include phasing the implementation of staggered tax increases over a couple of years, while providing targeted relief for SMEs, particularly those in high-growth focus areas.

PAYE Sabbaticals: Especially in lower brackets, could uplift disposable income and drive consumption patterns.

AI-Driven Tools: Investing in these tools could optimise efficiency on all fronts – collection, audit, and verification – thus allowing for seamless transaction monitoring to foster better compliance and reduce fraud in real-time.

Perhaps the most critical component is the one saved for last—communication,

transparency and public awareness. Ignorance is certainly not bliss, and as long as the public remains unclear about how taxation can work in their favour, it will continue to be viewed with distrust and suspicion. Linking new tax measures to clearly visible benefits such as medical facilities, schools, and improved infrastructure can go a long way in strengthening public trust in fiscal policy.

Zambia has taken a bold step with its 2025 tax reforms. Succeeding in this endeavour requires finding the sweet spot between fiscal ambition and economic practicality. Stringent implementation of these measures could enhance compliance levels, diversify revenue streams, and protect potentially vulnerable economic players. If done correctly, this could mitigate the inherent risks of slowed economic growth and weakened investment climate.

A survey conducted by the Zambia Institute of Chartered Accountants (ZICA) in 2023 identified key tenets of an effective tax system. They can be summarised thus:

Tax Neutrality: Taxes should not distort economic decisions.

Transparency: Taxpayers should understand what taxes they are paying and why.

Keep it Simple: Tax laws should be simple and convenient enough for compliers to follow without being costly.

Certainty: Taxpayers should be able to understand their tax obligations without undue complexity.

Accountability: Tax systems should be regularly reviewed to ensure they still serve the public good.

Efficiency through Technology: Tax systems should reduce administrative burdens and utilise technology to facilitate easier compliance.

Avoid Double Taxation: If tax has already been paid on income, it should not be taxed again when re-circulated.

If these are implemented, then maybe Albert Einstein's words, "The hardest thing to understand in the world is income tax," will be a thing of the past.



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SAVE THE MOSQUITOES MINISTRIES

Dear Sirs,
Herewith attached are the minutes of the tenth 'Save the Mosquitoes' campaign meeting.

Opening: The meeting was called to order at 21:06 by Sebastian Moronell at Super-International-Ballistic Church Ministries, Stealmore Banda Estate, New Kasama.

Present: Brutus Caesar, Sebastian Moronell, Tobias Giraffeneck, Felicitous Pranksta.

Absent: Stealmore Banda, Speedy Mulenga, Zoomy Muzungu.

Approval of Agenda: Prophet Stealmore Banda, absent, communicated with the good Lord and the agenda was subsequently lost in divine translation.

Approval of Minutes: Too many doodles of mosquitoes on the previous meeting minutes. Sebastian has a doodling problem. Or a boredom problem. Members agreed that they would be reprinted, reviewed, and approved during the next meeting. Sebastian is not allowed to handle minutes and/or agendas any longer.

Business from the Previous Meeting: Members agreed on a meeting schedule to discuss the possibility of having an agenda for future meetings. The proposed schedule was accepted with some minor adjustments. Consequently, scheduling to take 4-6 business weeks to amend.

New Business:

Brainstorming session on how to counter anti-mosquito and anti-malaria propaganda. Ideas included:

1. Highlighting the progressive gender roles in mosquito life—the females hunt for blood, bite, and carry malaria, while the males are mild-mannered homemakers.
2. Insisting on the vicarious life of the mosquito: males live for one week, females for about six weeks. Why should we cut their already short life even shorter?
3. Framing the wholesale murder of mosquitoes in eradication campaigns as part of the industrial-military-NGO complex.

In line with the above, it was agreed that the 'Save the Mosquitoes' campaign needs a new motto. The top three campaign mottos were as follows:

1. "For Every Mosquito Killed, Another Larva Orphan is Made!"
2. "Stop Funding the Genocide of Innocent Mosquitoes! Let's Build Schools Instead!"
3. "God Created Men and Mosquitoes as Equals!"

It was agreed that brightly-coloured banners with the mottos in bold print would be necessary for maximum public coverage. Ideally, a biblical verse in support of insect rights is needed on said banner. The slightly confusing Proverbs 12:10 was chosen as an ideal candidate: "Whoever is righteous has regard for the life of his beast, but the mercy of the wicked is cruel." Prophet Stealmore Banda was absent, so he could not give a learned exegesis of the text. Sebastian, who also claims to have prophetic powers, says it supports the rights of mosquitoes and tsetse flies, which are known to be sworn enemies. A debate over the moral superiority of mosquitoes and tsetse flies ensued, with no clear winner.

Additions to the Agenda:

1. Sebastian recently had cerebral malaria; he may be even wittier than previously imagined.
2. Brutus was found to have a rash on his back; Tobias had to apply aloe vera cream on the affected area. A pregnant silence fell upon the room when Tobias and Brutus locked eyes and held each other for a fleeting second. Tobias, flustered, turned red and left the room.

Adjournment: The meeting was adjourned at 23:56 by Sebastian Moronell. The next meeting will be held on 03/02/2026 at Nuclear-Level-Prophetic-Inspiration Church Ministries, Speedy Mulenga Estate, Great North Road.

Minutes submitted by: Felicitous Pranksta

Kind regards,

Felicitous.

» ABOUT SEBASTIAN

Sebastian is an insect-rights specialist whose work focuses on facilitating dialogue and understanding between humans and mosquitoes in high-conflict zones, specifically bedrooms at the height of summer. He firmly believes that the buzz of a mosquito is not an annoyance but an invitation to interspecies diplomacy.

Celebrating World Sight Week: Love Your Eyes

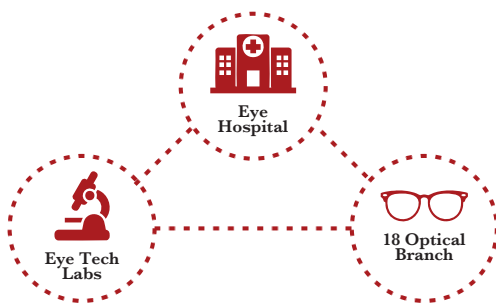


October is a special month for global eye health as the world comes together to mark World Sight Week under the inspiring theme: “Love Your Eyes.”

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92. MARGRET TEMBO



66

The *umutomboko* dance symbolises victory and migration, performed by Mwata Kazembe with sword and axe. It blends rhythm, storytelling, and tradition, expressing Luba-Lunda heritage on page 66.

MUTOMBOKO CEREMONY: AN EPIC OF THE LUBA-LUNDA

In the heart of southern Africa, where the Luapula River carves through ancient lands, a ceremony unfolds each July that bridges centuries. The Mutomboko, a spectacle of conquest, identity, and divine kingship, draws thousands to a small Zambian village where history refuses to remain in the past.





Words by Shammah Phiri, images by Chona Mweemba for Nkwazi Magazine

Mwata Kazembe steps out in bright white attire, layered beadwork, and ivory neck pieces catching the light, his presence announced before a word is spoken.

I.

The breeze sweeps over shimmering grass as Ruweji, princess of the Lunda, stands in contemplation while attendants adorn her with ceremonial marriage jewellery and garments. She thinks of the man she has heard of but never met, a mighty Luba warrior. Despite her misgivings, duty calls. Strength and conquest are virtues both people admire, and this marriage to Chibinda Ilunga will create the greatest alliance the lands have ever seen. Together, they will raise their children into an army, a Luba-Lunda empire. From this alliance, a prince named Ng'anga Bilonde would expand the empire southward.

II.

Across an ocean of time and space, this warrior prince, Ng'anga Bilonde, grows restless. With his brothers, he has subdued kingdoms and claimed fealty from the neighbouring lands. But as the sun crowns another triumph on the battlefield, his eyes turn eastward. Word has arrived of easy conquests beyond the horizon. From his homeland in Kola, he knows the time to expand the empire is imminent.

On a cool morning, he gathers his fighting men, some Luba, some Lunda, some descendants of both lineages. They sweep east like ants, conquering polity after polity, until they reach Matanda,





Elders stand in a disciplined line, ulupemba (white chalk) in hand, poised to bless the king and mark him as purified by the ancestors.



The crowd's energy is electric as they sing, dance, and ululate, heralding Mwata Kazembe's arrival.



Royal drums crack open the morning—deep, repetitive pulses that marshal the procession, cue dancers, and signal each pivot in the programme.



Mwata Kazembe offers tributes at the Ng'ona River. Offering gifts of meat and dry foods in fealty. The act commemorates the drowning of the warrior brothers Chinyata and Kasombola.

and turn southward towards the Luapula Valley. With his subjects, Mwata Bilonde establishes *Mpembwe ya Keleka*, the first royal seat of the Luba-Lunda, and crowns himself Mwata Kazembe I, king, 'husband of all,' the carer of his people.

III.

In a parallel timeline, a group of children play and re-enact a game; whether this encounter unfolded in the same way is a matter of space and time. They make up the story as they go along:

*288 years had passed since Mwata Kazembe I. A man named Paul dressed for work as usual, grabbed his briefcase as usual and reported to work as usual. Today would be different, though; instead of his desk, his office would be the *Zambian Agricultural and Commercial Show of 1998*. What the man named Paul didn't know was that two members of the *Traditional Hereditary Council* were converging on the exact location. It was a busy time in Lusaka, and before the advent of the cellphone, tracking down Paul was like searching for a needle in a haystack.*

As Paul chatted with his colleagues, two elderly men made their way through the crowd. They stopped before the cluster, eyeing the young man, a 36-year-old man of stature with sharp features. Paul opened his mouth in greeting, but his words hung in the air in astonishment as both men dropped to their knees, customarily clapping their hands three times, delivering the news: Paul Mpemba Kaniembo was now Mwata Kazembe XIX, king of the Luba-Lunda.

IV.

On the last weekend of July, thousands of people, including Lunda and Luba, sister tribes from Angola and the Democratic Republic of Congo, converge on the village of Mwansabombwe in Luapula Province for a spectacle that commemorates the great migration and conquests that brought the Luba-Lunda people to their homeland.

Twenty-seven years have passed since the man, also known as Mpemba, shed his name and became Mwata Kazembe. He rises early on this morning of remembrance. Surrounded by escorts and trailing crowds, he makes his way

to *kwaNakabutula*, the sacred home of the ancestral spirits. A hush comes over the crowd as he crawls into the enclosure on his elbows, a sign of his unworthiness. Here, he confers with his ancestors through their custodians. Once the ancestors speak, he is smeared with *ulupemba*, a white powder that symbolises purity and the blessings of the ancestors. He emerges adorned in a white headdress and robes that blaze in the sun, emphasising his purity and divine sanction as king of the Luba-Lunda.

Purified, more rites await.

Along the dirt road, a line of solitary figures, the king-makers, watch his approach. Decked in white, they hold bags of *ulupemba* and offer one to Mwata Kazembe to cleanse himself. They are the keepers of all Luba-Lunda histories and ideologies; Mwata Kazembe is subject to them. At the Ng'ona River, he offers food and libations to the spirits of the warrior king brothers: Chinyata and Kasombola,

Baskets of grain, livestock, smoked fish, and calabashes of brew are presented, sustenance turned into thanksgiving.







Women draped in swathes of white cloth sweep in waves, ululating between verses; their harmonies and songs urge the drums and crowd forward.

who met their deaths by drowning in the Lualaba River in Congo.

The preparation rites of the first day conclude with Mwata Kazembe's return to his royal palace to receive tributes from his subjects. Chiefs, headmen, and visitors present Mwata Kazembe with gifts, beginning with beer, goats, grain, and foodstuffs, which will form part of the feasting. As the sun slips below the horizon, singing, dancing, ululation and celebration continue into the night, and Mwata Kazembe retreats to his palace in preparations for the final and most important rite.

Dawn breaks with fever-pitch energy. The arena for the climax of the ceremony is cleansed through the sacrifice of a goat or chicken, sanctifying the path and the 'battlefield' as Mwata Kazembe 'retakes' his lands. To ululations and drumbeats, Mwata Kazembe appears, carried aloft on the *muselo*, the royal litter draped in zebra skins and borne by eight bearers dressed in red; they are Mwata Kazembe's protectors. Their red suits symbolise blood and their readiness for the battlefield as sworn warriors. Mwata Kazembe's appearance is striking; on his head is a beaded crown, trimmed with



The Mwata raises the mpoko, and chisoka cuts the air, then points skyward and earthward, signalling divine mandate and grounded authority.



The princess launches into her own dance—measured steps, each movement reading like a line in royal history



red feathers. He is escorted through the crowds as they sing, dance and celebrate the grand entrance of the king. Dressed in *umukanso*, a voluminous skirt approximately 36 metres long, made of red, white, and blue cloth, Mwata Kazembe begins the victory dance. Initially, an attendant taunts him with weapons. Still, in a symbolic move, Mwata Kazembe snatches them forcefully, brandishing the *mpoko* (sword) and *mbafi* (axe), in triumph, the very weapons with which the Luba-Lunda carved their new kingdom. He stomps, leaps and swings the sword and axe in rhythm. Each step is practised, deliberate and imbued with meaning. Pointing north, he acknowledges the Luapula River, his forefathers' crossing point to come to this kingdom. Pointing east, west, and south, he reclaims the lands now under Luba-Lunda dominion. With a dramatic flourish, he thrusts his sword skyward and down into the earth: only God above and death below can subdue him.

As the sun begins to set, the ceremony comes to a close. In the final act, the Mwata Kazembe is lifted once more onto the *muselo* and carried from the arena to his palace. This marks the end of the Mutomboko. Having paced the land and reasserted his authority, Mwata Kazembe retreats to make final offerings at the shrine, closing his dialogue with the ancestors.

V.

Across an ocean of time, Ng'anga Bilonde's spear finds another conquest in the Luapula Valley. The warrior prince stands victorious yet again. He drives his spear deep into the fertile ground and gazes across the expanse that will become his kingdom. His descendants will not be subdued.

Along Mwansabombwe's roads, crowds pack tight—singing, clapping, and filming—waiting for a glimpse of something extraordinary.



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REDISCOVERING TUSONA, ZAMBIA'S HIDDEN

WRITING SYSTEM

Words by Mukandi Siame,
illustrations by Tsungai Kaunda

Tusona, the ideographic drawings of the Chokwe, embody Africa's overlooked intellectual heritage. Once dismissed as decorative, these intricate line designs reveal advanced mathematical concepts such as symmetry, recursion, and algorithms. Used for teaching, storytelling, and philosophy, tusona demonstrates that African societies embedded complex knowledge systems long before Western science acknowledged them. Though impermanent in sand and ritual, they survive on artefacts scattered in European museums. Today, initiatives like the Women's History Museum of Zambia seek to repatriate and restore their meaning digitally. Tusona offers not nostalgia, but a living code with the power to shape education, culture, and modern thought.

Besides storytelling and memory, scholars have suggested that Lusona could be used in modern mathematics education for introducing concepts like symmetry, greatest common divisor, prime numbers, progressions, and algorithmic thinking. Some patterns serve as geometrical problems (“find the missing figure,” etc.) in modern pedagogy.

I am a Zambian woman, and here are two facts about me:

Firstly, I struggle with mathematics.

Not in the adorable manner that gets a Disney princess saved, but in the sort of way that breaks a sweat at the sight of spreadsheets and quietly sidesteps careers in STEM. My saving grace is that I’m brilliant with money. At birthday dinners, I am an absolute joy at bill time. I de-escalate drama by calculating a fair tip without pulling out a phone calculator. I even include that one person who expects to escape the service charge because they only ‘had one Sprite’.

Despite my aversion, maths is everywhere. It is quiet and inescapable. It’s in the engineering that keeps bridges standing, in the rhythm of rainfall, in the flight paths of planes and birds. Whether we understand it or not, we live by its logic.

Back in the early 2000s, a public health campaign against HIV carried a powerful slogan: “You can’t tell by looking”. It was direct and chilling—a reminder that someone could appear perfectly healthy whilst carrying something hidden and life-altering. The message worked because it forced us to confront the limits of what we can see. That’s why I’ve always been uncomfortable with the idea that “if you can’t see it, it doesn’t exist.”

African culture has long known this truth. Proverbs like the Bemba saying, *Ing’anda ushilala baikumbwa umutenge* (you can only admire the roof of a house you don’t live in), prompt us to look beyond the surface. They challenge the gaze,

encourage deeper seeing, and reward those who investigate the unseen: a wisdom that reveals hidden knowledge systems embedded in our heritage.

The second fact about me is that I do not have any tattoos.

Tattoos say something. I always wanted to stay safe and escape the judgments of those who may see them. Tattoos are enduring reminders of a person’s identity and beliefs. I told myself that I feared a tattoo on my bicep would droop to my elbow with age, that I would move on from that one particular Bible verse, or that I would run out of skin to name all the people I have loved. Though I still love my mother and recite Romans 8:37, I am a changing being.

Deep down, I fear the permanent foreshadowing of physical, public declarations. There is nothing I believe in strongly enough to place on my body. Nothing has defined my past, present, and future in such a permanent way.

But permanence does not only live in ink. Africa has always found permanence in knowledge systems etched into memory and ritual. In my search for permanence, I found *tusona*.

When it comes to African intellectual heritage, there is no shortage of it. The *adinkra*, a visual writing system of the Akan people of Ghana, and the hieroglyphs of ancient Egypt serve as evidence of African intellectual systems and beliefs that were held as permanent. I looked closer to home and discovered *tusona*: visual, brilliant, complex,





mathematical, and deeply philosophical images that drifted from daily knowledge in some parts of Zambia into oblivion.

“The line begins at a single dot and spirals outward, embracing all points without lifting from the sand.”

Tusona—to some, *lusona*, to others, *sona* elsewhere — are symbolic, ancient ideographic knowledge systems developed by the Chokwe people in parts of northeastern Angola, northwestern Zambia, and southern Democratic Republic of the Congo. Its earliest forms predate colonisation and were used not only as artistic expressions but as systems of education, storytelling, memory, and logic, traditionally written on smoothed-out ground with the fingertips. *Akwa kuta sona*, the writer, would narrate and teach proverbs, encode wisdom, tell stories, and pass on values, like a single continuous line weaving around a grid of dots, forming elaborate patterns and symmetrical designs.

Tusona is not only a visual mnemonic device; it is cognitive. Each design conveys layers of meaning that only initiated members can fully interpret. Like African proverbs, their truths were embedded beneath the surface, awaiting those trained to see.

In the early 20th century, *tusona* were recorded by missionaries and ethnographers working in Angola, though often within broader studies that did not always recognise their intellectual depth. It wasn't until the late 20th century that their mathematical sophistication gained recognition, thanks largely to Paulus Gerdes, a mathematician renowned for his work in ethnomathematics across Africa.

Gerdes published scholarly works, including *Lusona: Geometrical Recreations of Africa (1986)*, which mathematically decoded how *akwa kuta sona* used logical procedures to generate complex patterns. In other words, they can be understood in algorithmic terms, which are a precursor to step-by-step procedures resembling algorithms, long before computers were imagined.

One such early observer was Emil Pearson, a missionary who translated the New Testament into Luchazi and who documented *tusona* among the vaNngangela of present-day Angola. He described the process with vivid detail:

“The index finger and the ring finger are used simultaneously. After the first two dots have been made, the index finger is placed in the hollow made by the ring finger, and the latter makes a third dot... This is repeated until the row is completed... When the dotting is completed, the real drawing begins. Using the index finger, the artist draws the lines and curves with a sure hand and without hesitation until the figure is complete.”

“Two paths interweave, never touching yet never separating, like the dialogue between earth and sky.”

What Western scholars would later call algorithms, the Chokwe people had long embedded in dust, geometry, and ritual. Their designs are not only mathematical; they are philosophies, whispered into patterns.

Some *tusona* reflect rotational and reflective symmetry, topological transformations, arithmetic operations, and recursive logic. They demonstrate understanding of the Earth and its elements. *Tusona* is mathematical literacy in a form unrecognised by Western epistemologies. It is one of many examples that demonstrate African indigenous mathematical thought, which existed long before Western academic systems arrived.

Tusona often follows mathematical rules: Gerdes noted that around 80% of the designs are symmetric and about 60% can be traced with a single, unbroken line. To create them, the writer began with a grid of dots and used step-by-step writing algorithms. The most common was the “plaited-mat” method, which guided the line around dots in a regular pattern. They also applied chaining rules that kept the line continuous and elimination rules that prevented overlaps.

Remarkably, they knew that if the grid's sides were numbers that shared no common factors—like 3×5 —the result would always be a one-line drawing. Ethnographers found that three-quarters of such “relatively prime” grids appear in surviving *tusona*, evidence that the tradition was not only artistic but also geometric, discovered long before it was written down.

Because *tusona* are impermanent through their medium of drawing into dust, they defied the colonial gaze.

While primarily associated with the Chokwe, Lusona/Sona is also practiced by the Luchazi and Luvale people in the border regions of Angola, Zambia, and DRC.

Europeans sought permanence in stone or ink, so *tusona* were dismissed as decorative rather than intellectual. Mainstream classification systems didn't categorise *tusona* as "writing" or "science", despite their function.

The paradox of invisibility is that it does not equal absence. *Tusona* were never truly lost like stars that only appear when the sun sets; their brilliance remains, waiting for us to see it. The Women's History Museum of Zambia is reclaiming silenced stories and artefacts by digitally repatriating Zambia's lost material culture—artefacts from the 18th to early 20th centuries, including ceremonial leather cloaks, beaded relics, and geometric etchings linked to *tusona*.

Today, *tusona* are not commonly taught in Zambian or Angolan schools. But *tusona* can be found on ceremonial cloaks, wooden stools, carved toolboxes, and dance masks housed in museums across Sweden, Germany, and Portugal. While not every motif is explicitly *tusona*, they reflect the geometric aesthetic of Chokwe culture.

"We've grown up being told that Africans didn't know how to read and write. But we had our own way of writing and transmitting knowledge that has been completely sidelined and overlooked," says Samba Yonga.

Their initiatives, including *Shared Histories* and *The Frame*, work with institutions in Sweden to trace provenance, recover knowledge, and reinsert Zambian voices into their artefacts. "Taking into account the histories of women radically changes the perspectives of society. If we root ourselves in this history, we can draw from it a vision of bold possibilities," notes Mulenga Kapwepwe.

"The pattern completes itself, the ending meeting the beginning, all dots connected in one unbroken truth."

To carry *tusona* forward is not only to remember but to reimagine. It asks us to believe that our heritage is not a relic, but a living code capable of shaping the future.

We live under the rule of algorithms. Our job prospects are filtered through aptitude tests. Engagement formulas shape our timelines. Our purchases are predicted, our behaviours modelled.

We are part of systems we rarely question. I wonder what would change if Google's neural networks were trained on African logic systems. *Tusona* is an ancestral algorithms that hold ancient reasoning, sequencing, and symbolism in our collective DNA. *Tusona* is a logic system and code that has existed outside the gaze of standardisation bodies like ISO, the International Standardisation Organisation.

Tusona has the potential to be integrated into formal education, as well as art, science, and philosophy. They can harmonise with modern tools and help reshape the questions we ask and how we answer them. While *tusona* artefacts may not return physically, we can clothe ourselves in the knowledge.

We can learn the language of their geometric designs. We can study the patterns, remember the heart of their initiation ceremonies, and share the stories with our children not as relics but as resources. Maths is not a stranger. It has been here all along, in *tusona*: waiting to be recognised, integrated, and evolved. Our ancestors embedded mathematical thought long before Western schooling systems asked us to "find x."

I feared permanence, but now I dream of a sona-filled city where our Chokwe ideograms appear in highway codes that inform traffic signs, and architecture follows the curves and loops of *tusona*. I dream of young Zambians learning geometry with a grandmother's finger in the sand, drawing a fable about creation.

This dream asks for participation, not waiting. It is not the work of scholars alone but of each of us willing to see and carry what is ours.

This stays a dream until I do my part. With that said, I've signed up for a maths course. And I'm getting a *sona* tattoo.

Sona designs aren't only in sand. They are also etched or carved into homes and wooden objects, appear on carved wooden writing tablets, on masks (such as Makishi masks), in pottery decorations, wall paintings/house murals, and woven crafts.





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GALLERY HOPPING IN **JOBURG**





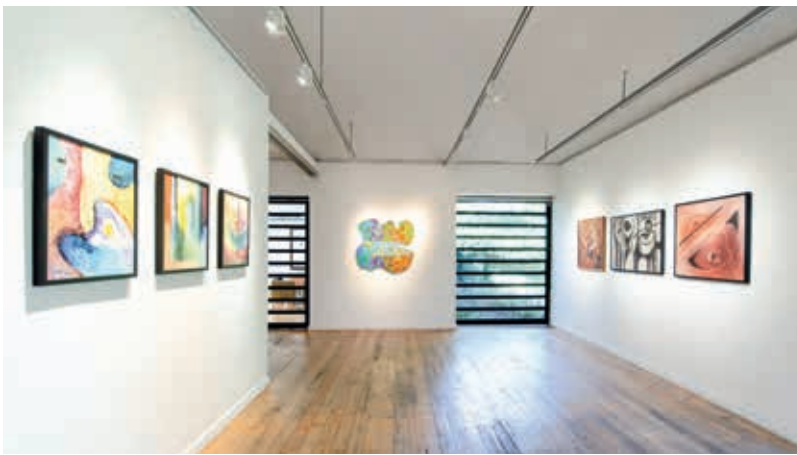
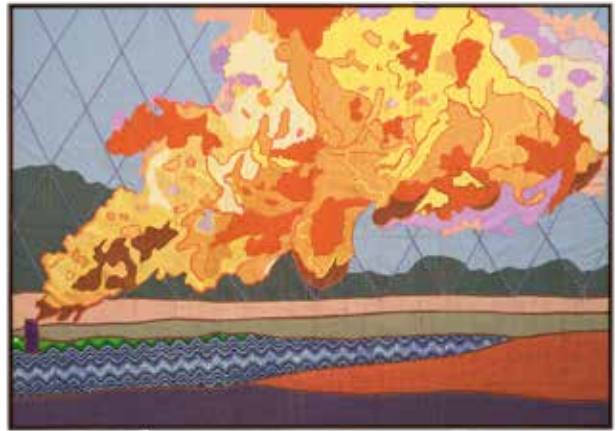
Jo'burg is decaying.

*Things were good, but the city is
declining and slowly losing its charm.*

*Welcome back to Jo'burg, but don't be
surprised if things are worse than the
last time you were here.*

*Words by Jolezya Adeyemo, images courtesy of David Krut Gallery, Gallery
MOMO and Wits Art Museum.*

The fast-food chain Nando's has quietly become a leading patron of South African art, building a collection of roughly 32,000 works by 700 local artists—displayed across its restaurants worldwide.



During the first 24 hours of my most recent trip to Jo'burg, I heard these sentiments repeated several times. Not exactly what you want to hear when you arrive at your vacation destination, but I wasn't deterred.

One of my plans was to explore a side of Jo'burg I hadn't previously ventured into: the dynamic art scene.

A few days in, I headed to Rosebank to begin my artistic exploration, but not before having a mouth-watering meal. Saigon Suzy, a quirky, family-run Asian restaurant, was located across the road from the gallery I had meant to visit. Inside, oil-paper umbrellas hung from the ceiling, a maneki-neko watched over customers, and the walls displayed images of women in Southeast Asian attire, alongside classic pop and rock lyrics.

I ordered a passion fruit boba cocktail with a splash of vodka that I couldn't

quite taste, along with duck pancakes, dumplings, and phở—simple yet exquisite. My dessert was a fortune cookie, the menu warning: "get terrible advice or win the lottery." I cracked it open, hoping for some insights into my upcoming gallery hopping, but got only: "Reislinag yuo can raed thsi fnurote ckooie wiiil be teh hihgihnt of yuor dya!" Amused and bemused, I walked across the street to Goodman Gallery.

The sleek, modern white building had caught my eye on several occasions since I arrived. At the time of my visit, there was an exhibition of works by Yinka Shonibare called *Earth Pictures*, which explored how industrialisation and colonialism have impacted Africa's natural resources and contributed to climate change on the continent. Quilts intricately stitched by Shonibare depicted dystopian landscapes scarred by over-exploitation, alongside reimaged ancestral masks painted with batik-inspired patterns.

Ashley, the gallery assistant, walked me through the exhibit and led me into the print room, where some of Shonibare's sold works, now removed from display, were stored. She also obliged my request to take some photos of me (for the 'gram, of course), before I wandered through the sculpture garden and returned to my Airbnb to reflect on the day and spend a quiet evening recharging from my adventures.

The next morning, I found myself at the entrance of Gallery MOMO in Parktown North. Founded in 2002 by Monna Mokoena, it was Johannesburg's first black-owned gallery. Stepping out of my Uber, I noticed a sign that read, "Mercedes parking only." A humorous touch from the founder that often gets visitors talking and a little confused.

The assistant gallery curator, Cole, showed me around and explained the gallery's ethos, emphasising that Gallery MOMO values representation and often prioritises Black and diaspora voices among the diverse artists they exhibit. She added that Gallery MOMO is

ultimately a contemporary gallery that supports the visibility of diverse narratives. This was evident in the eclectic exhibition, *Cacophony of Narratives*, which was on display at the time.

The exhibition featured the works of eight different artists, most of whom hailed from South Africa, including veteran artist and anti-apartheid activist Lefifi Tladi. It also featured Cameroonian artist Joel Mpah Dooh and Switzerland-based German-Nigerian artist Ransome Stanley. Decades and geographies apart, their works reflected the diverse and multifaceted nature of human experiences.

Gallery MOMO isn't simply about showing art for art's sake; they are committed to supporting artists in practical ways to help them make a living, through residencies, providing a platform to sustain their careers, and helping them participate in international art fairs where their work can reach new audiences.

I asked Cole about the neighbourhood and where I could explore beyond the gallery. Parktown North, Cole explained, thrives on arts and culture, from galleries to funky furniture studios to unique décor boutiques. She pointed them out one by one, starting across the road with Franz Gräbe Flower Couture, suppliers of the anthuriums I'd seen earlier at the gallery, and Ciro's Restaurant, with its sculptures, stunning chandeliers, murals by Nelson Makamo, and other artworks, including a William Kentridge print,



By 2040, Johannesburg aims to become the largest street art city in the world—already boasting around 460 official murals, with unofficial pieces likely exceeding 1,000.



Resist the Hour. This piece by Kentridge was part of his exploration of time and the human struggle against decay, which resonated with me, particularly given the local sentiments surrounding the city's decay.

Just as I was ready to depart, the gallery's founder arrived. We discussed his motivation for opening Gallery MOMO, pan-Africanism, the Zambian art scene, and his visit to Zambia many years ago. When I mentioned that I planned to walk to a nearby gallery, Monna insisted that I first squeeze in sister galleries CIRCA and Everard Read, which are also close by. He took me in his car, which, coincidentally, isn't a Mercedes.

At Everard Read, South Africa's oldest commercial gallery, the standout piece for me was Mary Sibande's *Sophie at the Opera Dressed in Mantso*. Sophie, Sibande's long-time muse, wore a Victorian dress and maid's apron, eyes closed as she dreamed of possibilities beyond the stereotypical roles for women in post-apartheid South Africa—



perhaps even conducting an orchestra. Sophie, this fashionably dressed statue, was a representation of the big, audacious dreams we have but may be too scared to verbalise, and for that reason, she lingered in my mind.

Eventually, I made it to the David Krut Gallery and Bookstore, its electric-blue façade a beacon on Jan Smuts Avenue. The garden itself was a work of art—bees buzzed around the flowers, lemons were ripe for the picking, mushrooms cultivated by the gallery flourished, a cuddly cat lounged in a flower pot, fountains added a quiet elegance, and there was a Mediterranean vibe to the architecture that was complemented by vibrant Mexican tiles. Inside, marketing manager Marque led me through Pebofatso Mokoena's *Diamond Dust Apostrophes* exhibition in the Checkerboard Room, born of a Namibian residency and realised with assistance from the David Krut Workshop. I asked Marque to show me one of his favourite pieces, and he happily strode over to what would be my second William Kentridge piece of the day, the famed *Proof of Dutch Iris I*, not a completed artwork but a work-in-progress, revealing the artist's thought process.

Marque, eager for me to fully understand the David Krut Projects ecosystem, urged me to visit their workshop in Maboneng—not far from my final stop, Wits Art Museum. I made it to the workshop and even to William Kentridge's studio the following day with Marque. That story, hopefully, is for another article.



Wits Art Museum (WAM) provided a reflective end to my journey. The interactive exhibition, 2020 *Through the Eye of a Needle*, marked five years since COVID-19 was declared a pandemic. Visitors were invited to draw portraits of loved ones lost to the pandemic, write about their experiences on a wall, or hang tribute cards in the gallery. Messages ranged from poignant ("I miss you, Mom, love Khani") to grateful ("Lockdown brought my family together") to conspiratorial ("COVID was just a way of eliminating people") and seemingly random ("I love you, Kanye").

My exploration of Jo'burg's art scene ended with an exhibition featuring dozens of quilts from the Mapula Embroidery Project, a collective of women in Winterveld and Hammanskraal who, over the past three decades, have stitched their communities' stories into cloth and been empowered to generate an income through art. They turned their needles to the pandemic, embroidering vivid records of grief, resilience and everyday life with COVID-19. Each quilt or 'COVID cloth' is a communal diary entry with memories of life during the pandemic sewn into it.

I felt like I had come full circle. I began my foray into Jo'burg's art scene viewing quilts created by Yinka Shonibare, and I now viewed quilts created by a group of women, who, though not household names, also tell their stories through a visual language.

WAM sits in Braamfontein, one of the parts of Jo'burg said to be in decline. As I said my goodbyes, I recalled something Marque mentioned during our conversation: "So many people say the city is in decline, but maybe it's not that. Maybe it's standing still for now. It will be revitalised again." Those words stayed with me. Despite the warnings on my first day, I left Jo'burg with no regrets. And if the art scene is anything to go by, the city's future is bright.



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Words by Noah Silomba, images courtesy of the National Olympic Committee of Zambia—Media

MARGRET TEMBO

Margret's journey into the history books began 14 years ago when she watched Esther Phiri dominate a televised boxing match. Inspired by a woman commanding the ring with power and precision, Margret knew she had found her calling. Growing up in Lusaka's Chipata township, she joined Exodus Boxing Academy at 12, training under her mother's watchful support. Despite setbacks—including failing to qualify for the 2018 AUSA Region 5 Games—she persevered. Today, with over 20 medals and a landmark Olympic qualification, Margret stands as Zambia's trailblazing female boxing champion.

MARGRET WAS CHOSEN AS ONE OF ZAMBIA'S FLAGBEARERS AT THE 2022 COMMONWEALTH GAMES IN BIRMINGHAM. SHE IS A
HONOUR WITH SPRINTER MUZALA SAMUKONGA. SHE IS A MEMBER OF THE ZAMBIA NATIONAL OLYMPIC COMMITTEE AND IS CURRENTLY TRAINING AT THE ZAMBIA NATIONAL OLYMPIC TRAINING CENTRE IN LUSAKA. SHE IS CURRENTLY TRAINING FOR THE 2024 OLYMPICS IN PARIS.



Margret's journey into the history books began when she watched the historic female champion, Esther Phiri, in a televised match 14 years ago. Captivated by a woman in the ring dominating her opponents with powerful punches, Margret knew she had found her calling.

Born in Lusaka's Chipata township to a family of seven, Margret began boxing at the age of 12 at Exodus Boxing Academy with her mother's blessing. Although men dominated the sport, she found inspiration in Esther Phiri's work ethic and ring performance, which motivated her to pursue her dreams of becoming one of the nation's most celebrated female champions.

Her determination was tested early. In 2018, at the age of 19, she fought trials alongside hopefuls for the African Union

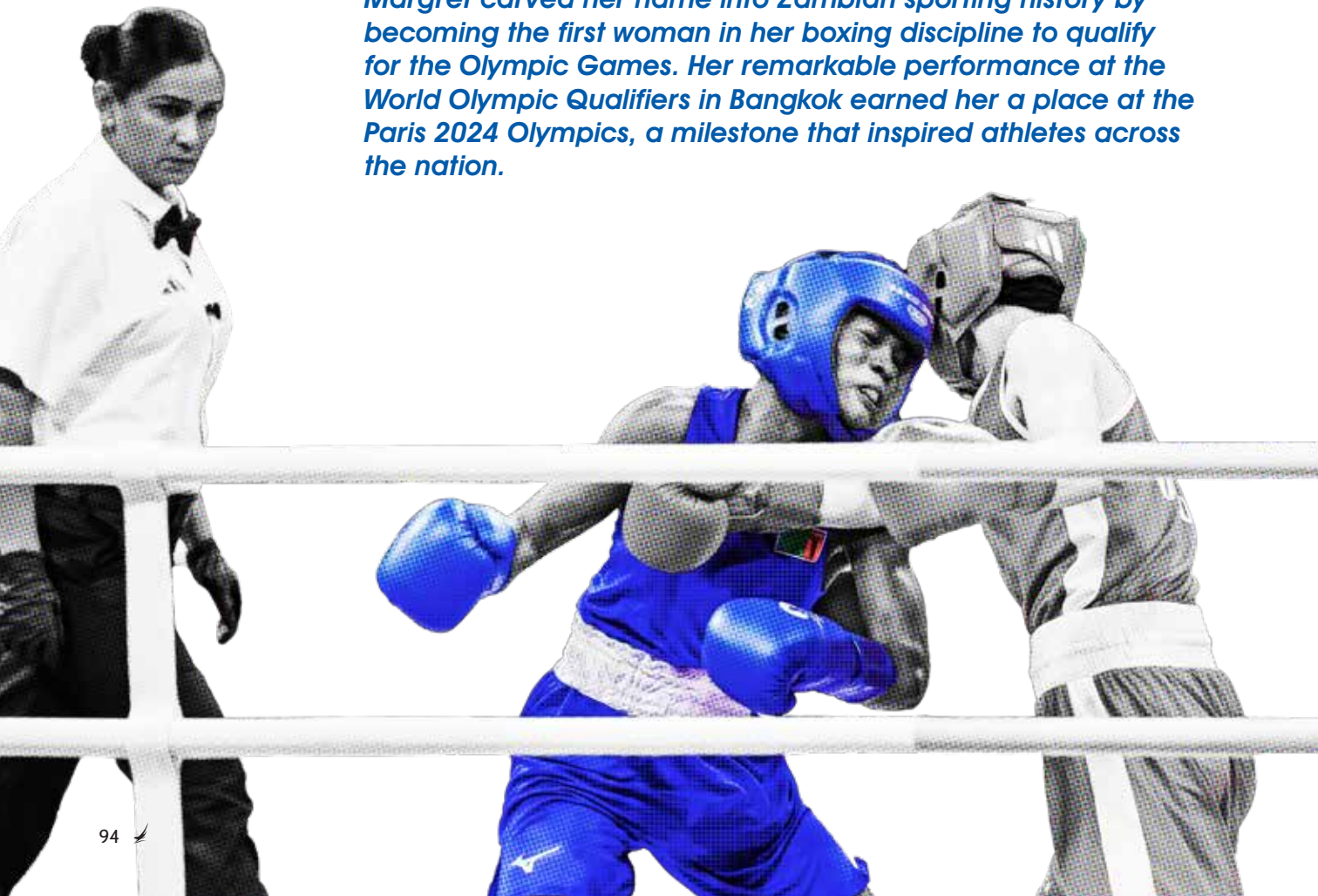
Sports Council (AUSC) Region 5 Games in Botswana. Her dreams were nearly shattered when she failed to qualify.

She still recalls the pain and disappointment of her first setback and missing the opportunity to travel out of the country for the first time. Instead of giving up, she remained optimistic and, with the help of her coach, Wisdom Mudenda, the national coach, she regained her confidence and intensified her training.

"This sport has always been the only one I am passionate about. When I attended the trials in 2018 and didn't qualify, that was when I told myself to work hard and re-strategise my training if I was to be among the top female upcoming athletes," she shared.

Her training regimen always begins with a long road run before culminating in an

Margret carved her name into Zambian sporting history by becoming the first woman in her boxing discipline to qualify for the Olympic Games. Her remarkable performance at the World Olympic Qualifiers in Bangkok earned her a place at the Paris 2024 Olympics, a milestone that inspired athletes across the nation.



intense gym session that combines high-intensity workouts, functional drills, and strength training, with a focus on agility and footwork. In the ring, she prefers to fight on her toes, dancing around her opponents before striking with a well-timed blow. This technique has earned her a growing fan base both locally and internationally.

Margret describes Coach Mudenda as instrumental in her journey, constantly providing guidance and ensuring she is ready for any assignments, whether local or international.

"Coach Mudenda is friendly and fun to be around, outside the ring. But when we get into the ring, he means business, and we have to take him seriously because he doesn't tolerate half-hearted

performances; he pushes us to be better each time."

However, despite her progress, like most athletes in male-dominated sports, not everyone has been supportive of Margret's career.

"I remember when someone told me that I wouldn't go anywhere and that I was wasting my time because nobody in Zambia pays attention to women's sport. It stung, but thankfully, I have a good support system and my mother has always defended me against naysayers."

Margret credits her mother with being there since the beginning, supporting and encouraging her. A businesswoman, her mother saw her passion for the sport and, recognising her talent, never tried

to encourage her to fit into stereotypical gender roles, even making sacrifices to keep her in the game when no one else would step up.

"My mother has always been a friend to me. I remember when I dislocated my shoulder and couldn't work to support myself. She took care of me physically and financially, even when it was a burden. She once told me to quit the sport, but now she nurses my injuries because she knows this is what I was called to do."

Her development as an athlete was further shaped by the late veteran promoter Antony Mwamba, who emphasised discipline and traditional values such as respecting elders and working hard. Margret recalls how

Away from the boxing spotlight, Margret proudly serves in the Zambian Army, where she holds the rank of private.

his guidance proved instrumental in moulding her character both in and out of the ring.

"My journey hasn't been easy. And I thank all those who have helped shape my training and supported me to this day. I should mention and honour the late Antony Mwamba. He used to say, 'Maggie, for you to be a champion like Esther Phiri, you need to work hard and



put God first in everything that you do.' He was so passionate about the sport, and his motivation was unmatched," she shared.

With her career at its peak, Margret remains motivated as she represents Zambia locally and internationally. Her hard work and discipline paid off when she achieved her most significant breakthrough at the Paris 2024 Olympic Games, becoming the first Zambian woman to qualify for the Olympics in her discipline.

This achievement was no accident; with over 20 medals to her name, Margret's name caught further global attention in 2022 when she made headlines by winning gold at the African Championships. That same year, Margret earned a position in the Zambian Army, where she now serves as a private.

Her accolades include winning silver in regional games in Botswana and Mozambique, gold at the Ten Nations

tournament in Tanzania, participation in the 2022 Commonwealth Games in Birmingham, and bronze at the 2023 African Games in Ghana. The defining moment came in Bangkok at the second World Olympic Qualifiers, where her outstanding performance secured her place at the Paris Games.

"Competing at the Olympics and being the first Zambian female athlete to do so in this discipline is by far my proudest moment, and I will never forget it. I want to continue to inspire other female athletes. No feeling can match hearing the Zambian national anthem played to the world after a win abroad."

Despite her success, Margret still faces stigma as a woman in sport. She urges more women to join, not just for competition but for the discipline and confidence the sport builds. Still, resources remain limited.

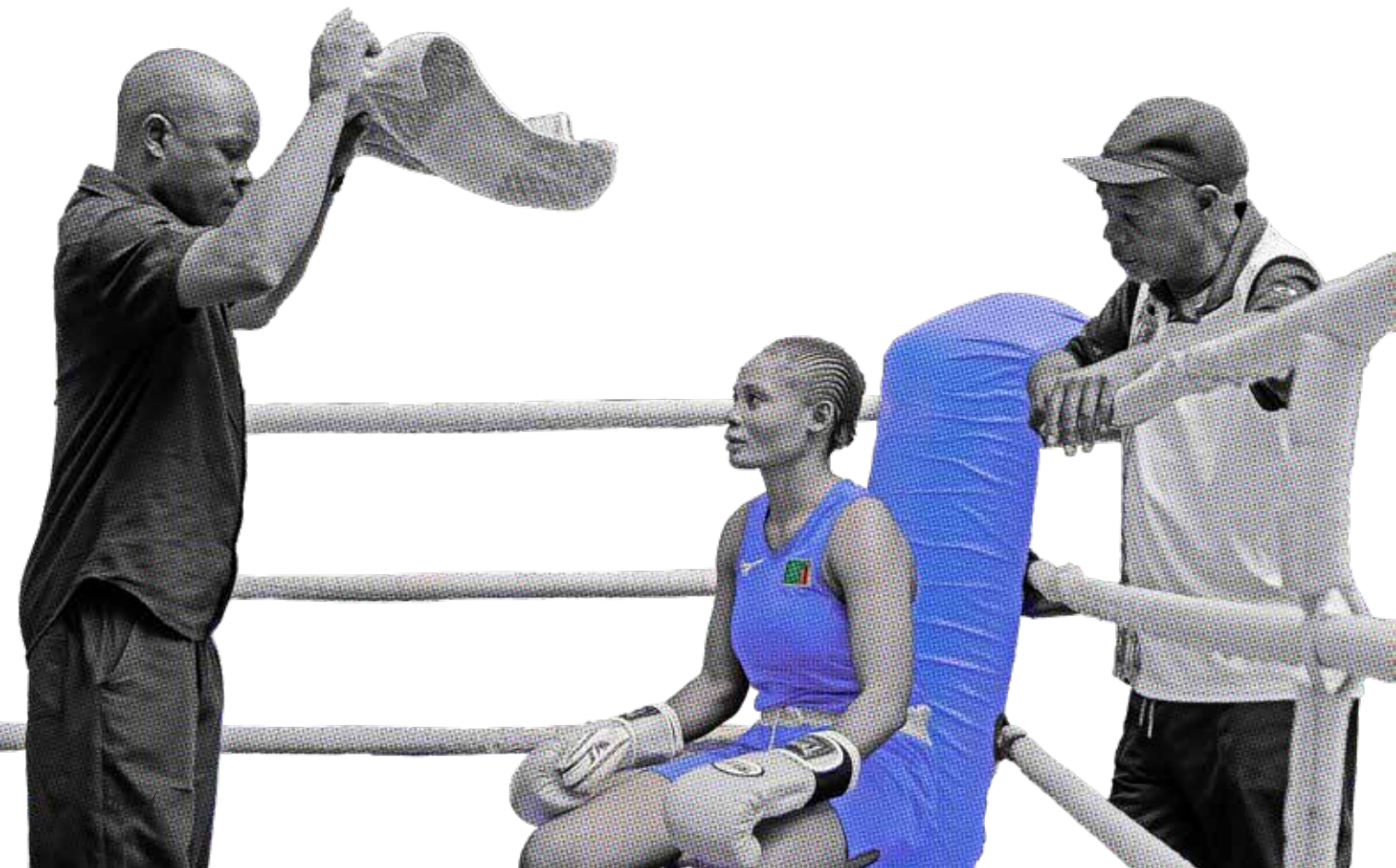
This is where organisations such as the Zambia Boxing Federation, the National

Olympic Committee of Zambia (NOCZ), the Olympic Youth Development Centre (OYDC), and her club, Green Buffaloes, step in. They provide funding, equipment, and competition opportunities. Margret also advocates for more initiatives like the Olympic Solidarity Scholarships to empower youth and coaches.

Although a training injury to her ankle set her back several months, Margret is confident that with her support system, she will make a full recovery and qualify for the Los Angeles 2028 Olympic Games. Whatever the outcome, she confidently states, she will come out fighting when the next championship rolls around.

"Many times I have felt like giving up, but I keep standing firm, and it has allowed me to represent my country. I want more Zambian women to be brave and take up this sport or whatever sport they love, and prove that Zambian women are unstoppable and they deserve a permanent spot on the global stage."

Her passion for boxing was born when she watched Esther Phiri, Zambia's first female boxing superstar, dominate a televised match. Captivated by Esther's power and precision in the ring, a young Margret vowed to follow the same path.





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FLIGHT SCHEDULE

LUSAKA - JOHANNESBURG

#	DEP	ARR	M	T	W	T	F	S	S
020	08:15	10:15	●	●	●	●	●	●	●
024	11:00	13:00	●	●	●	●	●	●	●
028	16:30	18:30						●	●

NDOLA - JOHANNESBURG (VIA LUSAKA)

#	DEP	ARR	M	T	W	T	F	S	S
311/020	06:30	10:15	●	●	●	●	●	●	●
303/024	09:10	13:00	●	●	●	●	●	●	●
335/028	13:45	18:30						●	●

LUSAKA - CAPE TOWN

#	DEP	ARR	M	T	W	T	F	S	S
050	07:15	11:40	●					●	●

LIVINGSTONE - CAPE TOWN

#	DEP	ARR	M	T	W	T	F	S	S
050	08:40	11:40	●					●	●

LUSAKA - LIVINGSTONE

#	DEP	ARR	M	T	W	T	F	S	S
700	06:55	08:05		●					
704	10:35	11:45	●			●	●		●
708 (NOV)	16:35	17:45		●	●			●	●
708 (DEC)	16:35	17:45			●		●	●	●

LUSAKA - SOLWEZI

#	DEP	ARR	M	T	W	T	F	S	S
930	06:30	07:25		●	●				
910	06:40	07:50							●
910	06:50	07:45	●			●	●	●	
914	10:45	11:55					●		
936	15:30	16:25		●	●	●	●		
918	15:45	16:55						●	
918	16:05	17:00	●						●

LUSAKA - KALUMBILA

#	DEP	ARR	M	T	W	T	F	S	S
930	06:30	08:15		●	●				
950	06:30	07:45	●			●	●	●	
936	15:30	17:15		●	●	●	●		
956	15:40	16:55	●						●

JOHANNESBURG - LUSAKA

#	DEP	ARR	M	T	W	T	F	S	S
023	12:00	14:00	●	●	●	●	●	●	●
025	14:00	16:00	●	●	●	●	●	●	●
029	20:30	22:30						●	●

JOHANNESBURG - NDOLA (VIA LUSAKA)

#	DEP	ARR	M	T	W	T	F	S	S
025/308	14:00	18:10	●	●	●	●	●	●	●

CAPE TOWN - LUSAKA

#	DEP	ARR	M	T	W	T	F	S	S
051	12:35	16:50	●					●	●

CAPE TOWN - LIVINGSTONE

#	DEP	ARR	M	T	W	T	F	S	S
051	12:35	15:25	●					●	●

LIVINGSTONE - LUSAKA

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

SOLWEZI - LUSAKA

#	DEP	ARR	M	T	W	T	F	S	S
930	07:50	09:35		●	●				
911	08:15	09:10	●			●	●	●	
911	08:25	09:35							●
915	12:30	13:40					●		
936	16:50	18:35		●	●	●	●		
919	17:30	18:25	●					●	●

KALUMBILA - LUSAKA

#	DEP	ARR	M	T	W	T	F	S	S
930	08:40	09:35		●	●				
951	08:15	09:10	●			●	●	●	
936	17:40	18:35		●	●	●	●		
957	17:30	18:45	●						●

Please check our website, www.flyzambia.com, for updated departure days and times.

LUSAKA - NDOLA

#	DEP	ARR	M	T	W	T	F	S	S
310	05:15	06:00	●	●	●	●	●	●	●
302	07:50	08:35	●	●	●	●	●	●	●
334	10:15	11:00	●	●	●	●	●	●	
304	12:20	13:05							●
306	14:00	14:45				●	●	●	●
318	16:45	17:30	●	●	●	●	●		●
308	17:30	18:10	●	●	●	●	●	●	●

NDOLA - LUSAKA

#	DEP	ARR	M	T	W	T	F	S	S
311	06:30	07:15	●	●	●	●	●	●	●
303	09:10	09:55	●	●	●	●	●	●	●
305	13:40	14:25							●
335	13:45	14:30	●	●	●	●	●	●	
307	15:15	16:00				●	●	●	●
319	18:05	18:50	●	●	●	●	●		●
309	18:40	19:20	●	●	●	●	●	●	●

LUSAKA - MFUWE

#	DEP	ARR	M	T	W	T	F	S	S
800 (NOV)	06:55	08:05					●		
804 (NOV)	10:35	11:45	●	●				●	
804 (DEC)	10:35	11:45			●		●	●	
808 (NOV)	16:35	17:45			●	●	●		●
808 (DEC)	16:35	17:45	●			●			●

MFUWE - LUSAKA

#	DEP	ARR	M	T	W	T	F	S	S
801 (NOV)	08:40	09:50					●		
805 (NOV)	12:20	13:30	●	●				●	
805 (DEC)	12:20	13:30			●		●	●	
809 (NOV)	18:20	19:30			●	●	●		●
809 (DEC)	18:20	19:30	●			●			●

LUSAKA - KASAMA

#	DEP	ARR	M	T	W	T	F	S	S
440	07:55	09:30							●
444	10:45	12:20		●		●			

KASAMA - LUSAKA

#	DEP	ARR	M	T	W	T	F	S	S
441	10:05	11:40							●
445	12:50	14:25		●		●			

LUSAKA - MANSA

#	DEP	ARR	M	T	W	T	F	S	S
334	10:15	12:05	●	●	●	●	●	●	●

MANSA - LUSAKA

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

NDOLA - MANSA

#	DEP	ARR	M	T	W	T	F	S	S
334	11:25	12:05	●	●	●	●	●	●	●

MANSA - NDOLA

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

LUSAKA - WINDHOEK (MAR 2026)

#	DEP	ARR	M	T	W	T	F	S	S
062	08:30	11:35		●			●		●

WINDHOEK - LUSAKA (MAR 2026)

#	DEP	ARR	M	T	W	T	F	S	S
063	12:20	15:20		●			●		●

LIVINGSTONE - WINDHOEK (MAR 2026)

#	DEP	ARR	M	T	W	T	F	S	S
062	09:55	11:35		●			●		●

WINDHOEK - LIVINGSTONE (MAR 2026)

#	DEP	ARR	M	T	W	T	F	S	S
063	12:20	13:55		●			●		●

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+ SIDE NOTE

Proflight Zambia reserves the right to change, suspend or amend this published schedule without prior notification. Every effort will be made to operate as per the planned schedule.

PROFLIGHT LAUNCHES JET SERVICE TO KASAMA

HISTORIC FIRST WITH INTRODUCTION OF CRJ-200 ON KASAMA ROUTE



Aviation history will be made in Zambia's Northern Province as Proflight Zambia introduces its 50-seat Bombardier CRJ-200 on the Lusaka-Kasama route, marking the first time an aircraft of this size will operate on a scheduled basis at Kasama Airport in Zambia's Northern Province.

The new service will see the CRJ-200 deployed on the Tuesday and Thursday flights, significantly boosting passenger capacity and reducing travel time between Lusaka and Kasama. Sunday flights will continue to operate using the Jetstream 41.

The CRJ-200, renowned for its speed and comfort, is capable of cruising at 860 km/h and is well-suited to Zambia's regional terrain. Its deployment highlights Proflight Zambia's commitment to enhancing domestic connectivity and service standards.

"This is a proud moment for Proflight Zambia and for Kasama," said Captain Josias Walubita, Director of Flight Operations. "We are very excited to operate the CRJ jet on this route. Our commitment remains to provide world-class air services while connecting local destinations and delivering unforgettable journeys with comfort."

Proflight Zambia recommenced flights on the route over a year ago, further opening access to the Northern Circuit with a travel time of just 1 hour and 30 minutes on the direct flight. Zambia's Northern Province is home to some of the country's most breathtaking attractions, including waterfalls, hot springs, and Lake Tanganyika. From Kasama, travellers can easily connect to the iconic Kalambo Falls—one of the highest waterfalls in Africa—and explore the cultural heritage of Chishimba Falls, making the region a rewarding destination for both adventure and cultural tourism.

Travellers can savour the rich flavours of Kasama Coffee, the locally grown gourmet coffee served onboard the flight, part of the airline's dedication to supporting local producers and showcasing regional products to a broader audience.

In related expansion news, Proflight Zambia enhanced its Mansa service with the addition of a Tuesday flight in late September 2025 and a Thursday flight in November 2025. These changes will increase the frequency of the Mansa route to 6 days a week, except on Sundays, offering improved connectivity for business and leisure travellers to Luapula Province from both Lusaka and Ndola.

Bookings are available via flyzambia.com, Proflight Zambia offices, or through preferred travel agents, providing access to the comfort and speed of Zambia's newest domestic jet service.



---- Seasonal, operated by ProCharter

— New route starting March 2026



PROFLIGHT ZAMBIA FLIES TO WINDHOEK

OPENING DIRECT ACCESS TO NAMIBIA FROM ZAMBIA



Proflight Zambia is expanding its regional footprint with the launch of a new route into Namibia's capital, Windhoek. The new service, starting on 3 March 2026, will operate three times weekly, providing added travel options and convenient links between Zambia and Namibia from Lusaka via Livingstone.

This development is expected to significantly boost both leisure and business travel between the two countries, with Proflight Zambia being the only carrier operating direct flights along the route.

Proflight Zambia will operate three weekly flights on the route on Tuesdays, Fridays, and Sundays:

- Lusaka - Windhoek 08:30 - 11:35
- Livingstone - Windhoek 09:55 - 11:35
- Windhoek - Livingstone 12:20 - 13:55
- Windhoek - Lusaka 12:20 - 15:20

The Lusaka-Windhoek route will include a brief 30-minute stopover, during which passengers will remain on board, before continuing to their destination. In contrast, the Livingstone-Windhoek route will operate as a direct service. Passengers will also benefit from seamless morning connections from Ndola to

Windhoek, as well as evening connections from Windhoek to Ndola, Solwezi, and Mfuwe.

This scheduling allows for convenient and flexible travel plans, making it easier for passengers to explore the cultural and natural wonders of Zambia and Namibia. It underscores Proflight Zambia's commitment to strengthening regional ties and promoting tourism and business opportunities within Southern Africa.

"Proflight Zambia continues to invest in network expansion and is excited to give travellers more choice destinations and greater travel flexibility. The introduction of flights to Windhoek supports growing demand for reliable, comfortable, and efficient travel options in the Southern African region. Namibia is an important neighbour and trade partner, and this route will make travel between our countries more seamless—whether for tourism, business, or family," said Proflight Zambia Director of Flight Operations Captain Josias Walubita.

"Not only does this route bring together two iconic destinations such as the Victoria Falls and the Namib Desert, but it also strengthens the aviation bridge across Southern Africa, as well as builds on Proflight's commitment to unlocking Zambia's potential as a tourism and trade hub," he added.



PROFLIGHT ZAMBIA MAKES **AVIATION HISTORY** IN THE **NORTHERN CIRCUIT!**



- A 50 seat jet (Bombardier CRJ-200) now operates scheduled flights into Kasama Airport, Northern Province.
- Enhanced service on Mansa route with **daily flights except Sundays** – offering improved connectivity for both business and leisure travel to Luapula Province.



reservations@proflight-zambia.com
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☎ +260 777 034 742
www.flyzambia.com



PROFLIGHT ZAMBIA GOES CASHLESS



From 1 November 2025, cash payments will no longer be accepted at Proflight Zambia offices (except at its Headquarters Sales Office in Lusaka), as the country's leading scheduled airline transitions to an entirely cashless payment system.

This strategic move will help streamline operations, enhance security, reduce fraud risks, and deliver a faster, more seamless experience for passengers. It also aligns with the Bank of

Zambia's policy to promote a cashless economy, as well as international best practices in the aviation and travel industry.

Customers will enjoy greater convenience when paying for flights and services, as Proflight Zambia accepts card payments in both Zambian Kwacha and US Dollars, as well as through mobile money platforms, bank deposits, and other approved digital options.

To ensure a smooth transition, Proflight Zambia is encouraging customers to set up and familiarise themselves with the available payment options in advance, which include mobile money and card payments.

In the coming months, the airline's Commercial and Finance teams will work closely with all stations and sales offices to expand digital payment options, provide guidance and support, and ensure a seamless and hassle-free transition to cashless transactions for all customers.

"This transition reflects Proflight Zambia's ongoing commitment to innovation, operational excellence, and putting the customer first. Going cashless makes transactions safer, faster, and more efficient, while supporting Zambia's journey towards a modern, digital economy," said Proflight Zambia Director of Flight Operations, Capt. Josias Walubita.

Proflight Zambia remains committed to safety, reliability, and exceptional customer service, and this step reinforces its ambition to be a modern, digitally enabled airline serving Zambia and the region.



PROFLIGHT
ZAMBIA



WE ARE GOING CASHLESS

From 1 November 2025

No coins, no notes—just tap, swipe, and go.

Acceptable forms of payment are:



Card



Mobile Money



Cheque



Electronic Fund
Transfer (EFT)

We will continue to take cash payments **ONLY** at
the Proflight Head Office in Lusaka.

Thanks for moving forward with us!



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Proflight Zambia Goes to **NAMIBIA**

Starting 3 March 2026

Proflight Zambia will operate three weekly flights on the route on Tuesdays, Fridays and Sunday

Lusaka - Windhoek*: 08:30 - 11:35

Livingstone - Windhoek: 09:55 - 11:35

Windhoek - Livingstone: 12:20 - 13:55

Windhoek - Lusaka*: 12:20 - 15:20

*The Lusaka–Windhoek route will include a brief 30-minute stopover in Livingstone, during which passengers will remain on board



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PROFLIGHT FLEET

BOMBARDIER CRJ-200



FLEET	LENGTH	WING SPAN	HEIGHT	FUEL CAPACITY	MAX ALTITUDE	SPEED	MAX PASSENGERS
5	26.77m	21.21m	20ft	6400kg	41000ft	682km/h	50

BOMBARDIER CRJ-100 PARCEL FREIGHTER



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

JETSTREAM 4100



FLEET	LENGTH	WING SPAN	HEIGHT	FUEL CAPACITY	MAX ALTITUDE	SPEED	MAX PASSENGERS
5	19.25m	18.29m	5.75ft	2600kg	25000ft	550km/h	29

JETSTREAM 3200



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

TRAVEL TIPS

FLYING COMFORTABLE

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

ELECTRONIC DEVICES

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

SAFETY

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

SMOKING

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

BAGGAGE ALLOWANCE

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

FREQUENTLY ASKED QUESTIONS

BAGGAGE POLICY

We offer a complimentary 30kg checked allowance on our international flights for adults/children and 10kg for infants. On our domestic flights, our complimentary checked allowance is 23kg across all fare types. In addition, you are allowed one piece of 5kg carry-on baggage.

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

Take note due to airport safety rules, no one piece of baggage can weigh more than 30 kg. All excess baggage is subject to space available on the aircraft and is non-refundable. Total weight limit only, no restriction on the number of pieces.

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

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

CHECK-IN COUNTER LOCATIONS

Our check-in counters are located as follows:

- Lusaka and Livingstone international flights: Terminal 2
- Lusaka and Livingstone domestic flights: Terminal 1
- All other domestic flights: Main terminal
- Joburg: Terminal B counters 64-66
- Cape Town: Main terminal, check airport monitors

Airport ticket sales in Joburg are located at Proflight office at back terminal wall past counters 64-66, in Cape Town are located at check-in counter.

UNACCOMPANIED MINORS

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

INTERLINE PARTNERS

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

TRANSFER IN JOBURG DETAILS

(Connecting to an international flight out of Joburg)

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

CARGO CONTACTS

- **International Cargo**
Tel: +260 977 511690 or +260 964 900449
zegandlexport@zegaltd.co.zm | import@zegaltd.co.zm
- **Domestic Cargo**
Tel: +260 772 686395
cargo@proflight-zambia.com
- **Johannesburg**
Tel: +27 11 230 4600
Email: mohalen@bidaircargo.co.za | dentont@bidaircargo.co.za
- **Cape Town**
Tel: +27 21 935 6138
Email: charlenek@bidaircargo.co.za

PROHIBITED GOODS

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

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

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

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

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

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



MEDICAL AND TOILET ARTICLES MAY BE CARRIED IN CONTAINERS OF 100ML MAXIMUM. POWER BANKS MUST BE CARRIED ON THE PERSON AND NOT IN CHECKED LUGGAGE.

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

BRIEFCASES / ATTACHE CASES
installed with alarm devices.



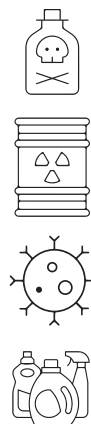
OXIDISING MATERIALS & ORGANIC PEROXIDES
such as bleaches and fibre
glass repair kits.

TOXIC SUBSTANCES
such as bleaching powder
and peroxide.

INFECTIOUS SUBSTANCES
such as bacteria and live
virus materials.

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

RADIO ACTIVE MATERIALS



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



Circle Transtra International

A LEADER IN LOGISTICS

SERVICES

- Customs Clearing
- Freight Forwarding
- Sea Freight
- Air Freight
- Road Freight
- Bonded Warehouse
- Local Distribution



MEMBERSHIP

WACO - The world's foremost independent global freight management and logistics network, represented in 118 countries.
ZCFAA - The oldest association in Zambia for professional clearing and forwarding agents.
ZCILT - The leading professional body for everyone who works in supply chain, logistics, and transport.





Thank you, Zambia



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