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FACULTY OF SOCIAL SCIENCES AND HUMANITIES

DEPARTMENT OFCULTURE AND HERITAGE STUDIES

THE ROLE OF ARTS CENTRES IN PRESERVING INTANGIBLE CULTURAL HERITAGE: A CASE STUDY OF TENGENENGE ARTS IN MASHONALAND CENTRAL PROVINCE, ZIMBABWE

BY

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ABSTRACT

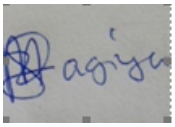
This study investigated the role of Tengenenge Arts Centre in preserving intangible cultural heritage in Mashonaland Central Province, Zimbabwe. The purpose of the study was to examine how the Centre contributes to the preservation and promotion of cultural traditions, indigenous knowledge systems, spiritual beliefs, oral histories, and cultural identity through artistic practices. The study was guided by four objectives, to identify the intangible cultural elements represented in artistic practices at Tengenenge Arts Centre; to examine how the Centre facilitates the transmission of cultural knowledge among artists and the local community; to assess the impact of the Centre's activities on cultural awareness and identity; and to explore the challenges faced in preserving intangible cultural heritage. The study adopted an interpretivist philosophy and employed a qualitative case study research design. Data were collected from 30 participants comprising artists, community members, cultural practitioners, traditional leaders, Centre management staff, and tourists. Purposive and snowball sampling techniques were used to select participants. Data collection methods included interviews, focus group discussions, observations, and document analysis. Thematic analysis was used to analyze the collected data. The findings revealed that Tengenenge Arts Centre played a significant role in preserving intangible cultural heritage through the representation of cultural narratives, ancestral knowledge, spiritual beliefs, rituals, indigenous values, and cultural identity in artistic works. The Centre facilitated cultural knowledge transmission through mentorship, apprenticeship, community participation, cultural events, and intergenerational learning. The study also found that the Centre enhanced cultural awareness, strengthened cultural identity, and promoted community participation in heritage preservation. However, challenges such as limited funding, modernization, declining youth interest, and inadequate documentation affected preservation efforts. The study recommended increased financial support, improved documentation of cultural knowledge, strengthened youth participation, and enhanced collaboration between cultural institutions, communities, and government agencies to ensure sustainable preservation of intangible cultural heritage.

APPROVAL FORM

A dissertation entitled: **Exploring the role of Arts Centres in preserving intangible cultural heritage. A case study of Tengenenge Arts Centre in Mashonaland Central Province, Zimbabwe** submitted in Partial fulfillment of the requirements of the **Bachelor of Science Honours Degree in Culture and Heritage Studies** at the **Bindura University of Science Education.**

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Supervisor's Signature… Date 10/06/2026



Chairperson's Signature..... Date 10/06/2026

DECLARATION

I **Tatenda A Masango**, student registration Number B223763B do hereby declare that this entire research is a product of my own work. It is being submitted in partial fulfillment of the requirements for **Bachelor of Science Honours Degree in Culture and Heritage Studies**, in the **Faculty of Social Sciences and Humanities** at **Bindura University of Science Education.**

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DEDICATION

This work is dedicated to my beloved late mother Mrs. Annah Mataya, my aunt Shillah Mataya, and my lovely sister Mitchell Masango who have always encouraged me to go beyond limits throughout my life journey. I am forever grateful for your endless love and support. May God abundantly bless all of you.

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LIST OF ABBREVIATIONS

Abbreviation	Meaning
BUSE	Bindura University of Science Education
ICH	Intangible Cultural Heritage
UNESCO	United Nations Educational, Scientific and Cultural Organization
FGD	Focus Group Discussion
IKS	Indigenous Knowledge Systems
NGO	Non-Governmental Organization
CHS	Culture and Heritage Studies
ICT	Information and Communication Technology
NDS	National Development Strategy
SPSS	Statistical Package for the Social Sciences
TAC	Tengenenge Arts Centre
ZIM	Zimbabwe
ZTA	Zimbabwe Tourism Authority
ICOMOS	International Council on Monuments and Sites
NMMZ	National Museums and Monuments of Zimbabwe

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CHAPTER ONE

INTRODUCTION

1.0 Introduction

Intangible cultural heritage (ICH) encompasses of traditions, expressions, knowledge and skills passed from generation to generation. In Zimbabwe, such heritage is vital in preserving national identity and cultural diversity. Arts centers, particularly Tengenenge Arts Centre in Mashonaland Central, play a significant role in safeguarding and promoting these intangible aspects through creative expression and community involvement. This chapter introduces the study, outlines the background, research problem, objectives and significance.

1.1 Background of the Study

Intangible cultural heritage such as oral traditions, rituals, performing arts and indigenous knowledge forms the soul of a community's identity. In Zimbabwe, particularly in Mashonaland Central, these traditions are deeply embedded in everyday life but face threats from globalization, urbanization and generational shifts. The Tengenenge Arts Centre, founded in 1966, has emerged not only as a hub for stone sculpture but also as a living archive of cultural expression. Through its community-based artistic practices, the center plays a critical role in preserving and transmitting intangible cultural heritage. However, scholarly attention has largely focused on its visual arts, leaving its cultural preservation efforts underexplored. Tengenenge Arts Centre is one of Zimbabwe's most renowned artistic communities, widely recognized for its role in promoting stone sculpture and preserving intangible cultural heritage. Located in Guruve District, Mashonaland Central, the center was founded in 1966 by Tom Blomefield, a former tobacco farmer, who repurposed his farm as a space for artistic expression during a time when the local economy and political climate were unstable. What motivated me to carry out the study on Tengenenge Arts Centre was its unique role in preserving and promoting Zimbabwe's intangible cultural heritage through stone sculpture and artistic expression. Located in Mashonaland Central, Tengenenge stands

out as a living archive of indigenous knowledge systems, oral traditions and cultural identity. As a student of Culture and Heritage Studies, I was inspired by how this community-based arts center embodies heritage-based education, innovation, industrialization, creativity and economic empowerment, key pillars of Education 5.0 in Zimbabwe. I was also motivated by the need to document and analyze how such grassroots institutions can contribute to national heritage management, cultural sustainability and community engagement in a changing global landscape.

1.1 Purpose of the Study

The purpose of this study is to investigate how the Tengenenge Arts Centre contributes to the promotion and preservation of intangible cultural heritage in Mashonaland Central. The research seeks to understand how the Centre contributes to safeguarding traditional knowledge, artistic practices and community identity through stone sculpture and other cultural expressions. It seeks to demonstrate that arts centres like Tengenenge are not only creative spaces but also critical platforms for sustaining Zimbabwe's living heritage.

1.2 Statement of the Problem

In recent years, intangible cultural heritage (ICH) has gained increasing recognition as a fundamental component of cultural identity, national cohesion and sustainable development (UNESCO, 2003). However, despite this growing global and regional awareness, many traditional practices in Zimbabwe such as oral storytelling, indigenous knowledge systems, spiritual beliefs and communal customs remain under serious threat. Factors such as urbanization, modernization, migration and lack of formal preservation mechanisms have led to the gradual erosion of these practices, particularly in rural communities this is according to Chirikure, S. (2015). Although institutions like the Tengenenge Arts Centre have played an instrumental role in sustaining artistic traditions through stone sculpture, their contributions to the safeguarding of intangible cultural heritage remain insufficiently explored in academic and policy discussions. The Centre's involvement in preserving oral histories, indigenous belief systems and community practices has largely gone undocumented, resulting in a narrow understanding of the scope and cultural impact of its work. As a result, the potential

of such institutions to function as cultural custodians and heritage educators is not fully recognized Mapara, (2009).

Furthermore, Zimbabwe's national development strategy under Education 5.0 emphasizes heritage-based innovation, industrialization, and community transformation. Yet, the integration of grassroots art institutions like Tengenenge into this framework is still minimal. There is a clear disconnect between national policy goals and the actual preservation work being done at community level, which limits the visibility and potential replication of such models across the country Zhou & Zvoushe, (2012) alludes that. This study therefore seeks to critically examine the role of Tengenenge Arts Centre in the preservation and promotion of intangible cultural heritage in Mashonaland Central. By doing so, it aims to bridge the gap in scholarly literature, influence policy direction and demonstrate how cultural institutions in rural Zimbabwe can contribute meaningfully to national identity and development.

1.3 Objectives of the Study

i. To identify the intangible cultural elements represented in the artistic practices at Tengenenge Arts Centre.

ii. To examine how the center facilitates the transmission of cultural knowledge among artists and the local community.

iii. To assess the impact of the center's activities on cultural awareness and identity in Mashonaland Central.

iv. To explore the challenges faced by the center in preserving intangible cultural heritage.

1.4 Research Questions

i. What intangible cultural elements are represented in the artistic practices at the Tengenenge Arts Centre?

ii. How does the Tengenenge Arts Centre facilitate the transmission of cultural knowledge among artists and the local community?

iii. What impact do the activities of the Tengenenge Arts Centre have on cultural awareness and identity in Mashonaland Central Province?
iv. What challenges does the Tengenenge Arts Centre face in preserving intangible cultural heritage?

1.5 Assumption of the Study

This study is based on the assumption that Tengenenge Arts Centre plays a significant role not only in the production of visual arts such as stone sculpture, but also in the preservation and transmission of intangible cultural heritage, including oral traditions, spiritual beliefs and indigenous knowledge systems. It is also assumed that the community members, artists and stakeholders associated with the Centre have knowledge and experiences relevant to the research topic and are willing to share this information honestly and openly.

Furthermore, the study assumes that the activities and practices at Tengenenge reflect broader patterns of cultural preservation in rural Zimbabwe and that insights drawn from this case study can be used to inform policy and academic discourse on heritage management nationally.

1.6 Significance of the Study

This study is significant in several ways. Firstly, it contributes to the growing body of literature on intangible cultural heritage (ICH) by highlighting the role of rural art centers specifically Tengenenge Arts Centre in safeguarding and promoting indigenous traditions, beliefs and oral expressions in Zimbabwe. While much focus has been on tangible heritage, this research shifts attention to the living cultural practices that form the identity and continuity of local communities.

In addition, the study supports the goals of Education 5.0 in Zimbabwe, which promotes heritage-based education and research that directly benefits communities. By documenting and analyzing Tengenenge's contributions to cultural preservation, the research informs curriculum development, cultural policy and community engagement strategies, making it relevant to both academic and policy-making circles.

1.7 Contribution to Education 5.0

Education 5.0 in Zimbabwe is a transformative model that emphasizes five pillars Teaching, Research, Community Service, Innovation and Industrialization. This study contributes to Education 5.0 in the following ways:

1. **Teaching and Research:** The dissertation expands academic knowledge on the role of arts centres in safeguarding intangible cultural heritage (ICH). It provides valuable content that can be used in university teaching materials for culture and heritage studies and serves as a reference for further research.
2. **Community Service:** By engaging with the Tengenenge community, the research promotes inclusive cultural participation and strengthens the link between higher education institutions and local communities. It validates community knowledge systems and empowers rural artists as key players in cultural preservation.
3. **Innovation:** The study encourages innovative approaches to cultural preservation such as using arts centers as hubs for ICH documentation, promotion and education. It also promotes the integration of cultural heritage into digital platforms and contemporary artistic expressions.
4. **Industrialization:** Tengenenge Arts Centre contributes to the creative and cultural industries through stone sculpting and tourism. This aligns with Education 5.0's goal of turning knowledge into goods and services. The study supports this by exploring how ICH can be harnessed for sustainable economic development.

1.8 Delimitations of the Study

The scope of the research was delimited to the Tengenenge Arts Centre that is situated in the province of Mashonaland Central, Zimbabwe. The main objective of the research was the evaluation of the function of the arts centre in conserving the intangible culture via its art and other cultural events. The research considered only aspects related to intangible culture, which include cultural values, indigenous knowledge, beliefs, traditions, and cultural identity as reflected by art. Tangible heritage, including material items, structures, or landmarks, was not within the scope of the study. The economic performance of the centre was also not considered in relation to intangible culture.

1.10 Limitations of the Study

Findings may not be generalizable to other arts centres in Zimbabwe, language barriers may affect depth of interview and potential bias due to researcher's interpretation of cultural symbols.

1.11 Definition of Key Words

Intangible Cultural Heritage refers to non-physical aspects of culture such as traditions, customs, oral histories, music, rituals, and knowledge passed down through generations. UNESCO (2003) defines it as the practices, representations, expressions, knowledge and skills that communities, groups and in some cases individuals recognize as part of their cultural heritage.

Arts Centre is a community or institution-based space that supports the creation, education and display of art. It provides artists with platforms to express culture and engage the public. According to Mulcahy (2006) Arts centres serve as hubs of artistic production, cultural exchange and education often playing a key role in local cultural development.

Cultural Heritage Management involves the protection, preservation and promotion of cultural heritage both tangible and intangible for future generations. De la Torre (2002) defines it as a field of practice concerned with the identification, protection, conservation and interpretation of cultural heritage in a sustainable and socially responsible manner.

Community Engagement refers to the active participation of local people in decision-making, development and cultural activities that affect them. King and Cruickshank (2012) states that community engagement is the process of working collaboratively with and through groups to address issues affecting their well-being.

1.12 Dissertation Outline

The dissertation will consist of 5 chapters.

Chapter 1

This chapter will consist of background of the study, research problem and purpose of the study, research objectives, research questions, assumption of the study, significant of the study, delimitations and limitations of the study.

Chapter 2

This chapter will consist of literature review and theoretical frameworks. It will include and provide identification of major literature that supports and validates the topic. It is crucial because it gives an insight on the findings of previous researchers.

Chapter 3

This chapter will consist of research design and methodology, it will describe basic research plan.

Chapter 4

This chapter will consist of data presentation, analysis and discussion of findings.

Chapter 5

This chapter will consist of summary, conclusions, recommendations and areas for further research

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter provides a critical review of scholarly literature and theoretical perspectives relevant to the study of intangible cultural heritage and its promotion through artistic institutions. It begins by tracing the conceptual evolution of heritage from a focus on tangible monuments to the current recognition of living intangible expressions. The discussion then situates ICH within the specific socio-cultural context of post-colonial Africa, highlighting its unique challenges and significance. It's focus is on situating the Tengenenge Arts Centre within broader debates on cultural heritage preservation, community identity and the role of creative spaces in sustaining traditions. By examining existing research, the chapter establishes the conceptual foundation for understanding how art centres function not only as sites of aesthetic production but also as custodians of oral traditions, rituals, skills and collective memory. The discussion begins with an exploration of the concept of intangible cultural heritage, highlighting its definitions, dimensions and significance in the African context. Particular attention is given to frameworks developed by UNESCO and regional scholars that emphasize the safeguarding of practices, expressions and knowledge systems. The chapter then considers the intersection between art and heritage, reviewing studies that demonstrate how visual and performative arts contribute to the transmission of cultural values across generations. Finally, the chapter positions the Tengenenge Arts Centre within this discourse, identifying gaps in the literature concerning its role in Mashonaland Central. This sets the stage for subsequent analysis by clarifying how the Centre’s activities sculpture, community engagement and cultural exchange can be understood as mechanisms for promoting intangible cultural heritage. In doing so, the chapter provides the theoretical and empirical scaffolding upon which the rest of the dissertation is built.

2.2 The Conceptual Evolution of Heritage: From Tangible Monuments to Intangible Culture

The definition and management of 'heritage' have undergone a profound paradigm shift since the mid-20th century. The traditional, Western-centric heritage paradigm, enshrined in documents like the UNESCO World Heritage Convention (1972), was predominantly concerned with the material and the monumental. It focused on protecting buildings, archaeological sites and artefacts of "outstanding universal value," often privileging grand narratives of nation-states and ancient civilisations Harrison (2013). This approach, while successful in conserving physical sites, was critically limited as it largely marginalised the living, practised and dynamic cultural expressions of communities worldwide.

This material-focused model has been robustly challenged by postmodern and postcolonial critiques, which argue that heritage is not an inherent quality of objects but a social and political process of meaning-making Smith (2006). Laurajane Smith's concept of the "Authorized Heritage Discourse" (AHD) posits that what is deemed 'heritage' is often a construct of expert-led, institutional power that disempowers community voices and alternative heritage values. This critical turn paved the way for a more inclusive understanding, culminating in the landmark UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003).

The 2003 Convention formally defined ICH as the "practices, representations, expressions, knowledge, skills as well as the instruments, objects, artefacts and cultural spaces associated therewith that communities, groups and in some cases, individuals recognize as part of their cultural heritage" (UNESCO, 2003, Article 2). This definition encompasses oral traditions, performing arts, social practices, rituals, festive events and knowledge about nature and the universe. The convention's significance lies in its fundamental shift in emphasis, from the object to the process, from the monument to the community and from static preservation to active safeguarding Blake (2009). Safeguarding, in this context, involves measures aimed at ensuring the viability of ICH, including its identification, documentation, research, promotion, enhancement and most critically transmission to future generations.

2.3 UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage

The 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, as proposed by the United Nations Educational, Scientific and Cultural Organization (UNESCO), is a global law for the protection of cultural performances, expressions, practices and knowledge systems that are identified by particular communities as belonging to their heritage. This convention was adopted in Paris on 17th October 2003 during the 32nd session of UNESCO as a result of concerns about the effect of modernity and globalization on traditional cultures and indigenous knowledge systems. As opposed to the World Heritage Convention of 1972 which emphasizes the conservation of tangible monuments and sites, the 2003 Convention is meant for the safeguarding of intangible cultural heritage, commonly referred to as "living heritage."

As defined by the Convention, intangible cultural heritage involves practices, representations, expressions, knowledge, and skills transmitted from generation to generation within a community, group, or individual that are considered as the cultural heritage of such people. According to UNESCO, there are five main domains of intangible cultural heritage, namely, oral traditions and expressions; performing arts; social practices, rituals, festive events; knowledge and practices concerning nature and the universe; and traditional craftsmanship. These forms of cultural heritage can be in the form of storytelling practices, indigenous healing knowledge, music, dancing, religious rituals, food preparation practices, etc.

Another major principle of the UNESCO 2003 Convention is the community-centered principle. According to the Convention, local communities play a vital role in maintaining their culture, and, therefore, they should be actively involved in this process instead of merely depending on government or other bodies. Literature reveals that this participatory principle has resulted in promoting cultural identity, intercultural dialogue, and social coherence among various communities. For example, according to Krzesicka-Haberko and Schreiber (2026), the Convention is viewed as the most democratic of all the conventions of UNESCO since communities have been identified as major players in culture maintenance.

The recent research also highlights the impact of the Convention on the development of cultural policies in different nations. For example, according to the analysis conducted by Chami and Kajiru (2023) on the impact of the implementation of the Convention on Cultural Diversity in Tanzania from 2011 to 2023, it improved cultural consciousness and increased

the capability of the nation to protect its indigenous cultures. However, the problems were revealed such as lack of funds, poor institutional capability, ineffective documentation system, and struggle of balancing modernization and preservation of culture. Additionally, some contemporary concerns have been raised about intellectual property rights, culture commercialization, and digitization of intangible cultural heritage.

The UNESCO Convention 2003 represents an essential international document concerning the need for the conservation of cultural diversity and protection of indigenous knowledge, cultural expressions, and cultural heritage in general.

2.4 Intangible Cultural Heritage in the Post-Colonial African Context

The discourse on ICH holds particular relevance in Africa, where colonial administrations frequently systematically suppressed, devalued or misrepresented indigenous knowledge systems, languages and cultural practices, labelling them as primitive or obstacles to 'civilization' and modernity Ndoro (2015). In the post-colonial era, the reclamation and revitalisation of ICH have become intrinsically linked to projects of national identity-building, cultural sovereignty, and psychological decolonisation.

However, the safeguarding of ICH in Africa faces a number of distinct challenges. These include rapid urbanisation, the pervasive influence of globalised digital and popular culture, the erosion of intergenerational transmission due to changing economic structures and rural-urban migration and a lack of financial resources for cultural programmes Munjeri (2004). Furthermore, the implementation of international heritage frameworks like the 2003 Convention can sometimes be problematic, reflecting a top-down approach that may not fully align with local, holistic ontologies of heritage Ndlovu (2017).

As Munjeri (2004) eloquently argues, many African philosophies do not compartmentalise heritage into rigid tangible/intangible binaries. A ritual, for instance, is an integrated whole comprising the sacred object (tangible), the performance of the ritual act (intangible), the associated songs and chants (intangible), and the significance of the natural landscape (tangible and intangible). Therefore, effective and ethical safeguarding strategies in this context must be community-driven, culturally sensitive and acknowledge this inherent integration.

2.5 Art as a Vehicle for the Transmission of Intangible Cultural Heritage

Artistic practice is widely recognised as a potent medium for the embodiment, communication and perpetuation of ICH. It functions as a repository of collective memory, a means of expressing cosmological beliefs, and a platform for critiquing and negotiating social values Meyer (2015). Unlike static forms of documentation (e.g archives or inventories), artistic creation is a living, dynamic process that allows for the continuous reinterpretation and adaptation of cultural knowledge, ensuring its relevance for contemporary and future generations.

In Southern Africa, the stone sculpture movement, often associated with Zimbabwe, has been extensively studied as a form of cultural expression deeply rooted in intangible heritage. Scholars such as Winter-Irving (2004) and Mor (2018) have documented how these sculptures are frequently informed by Shona proverbs (tsumo), folklore (ngano), spiritual beliefs (such as the reverence for ancestral spirits, or vadzimu), and social commentary. The very process of carving, the dialogue between the artist and the stone is often framed within indigenous epistemologies that view nature as animate and sacred. The artist is not seen as imposing a form but as revealing a spirit already latent within the stone, a concept sometimes referred to as nyuzure (to become visible or emerge) Kasfir (2007). Therefore, the finished artwork is not merely a commercial commodity or a decorative object it is the tangible manifestation of an intangible cultural process, a fusion of spiritual belief, technical skill and narrative tradition.

2.6 The Tengenenge Arts Centre in Existing Scholarship

The existing literature on the Tengenenge Arts Centre can be broadly categorised into two main streams. The first is comprised of art-historical and biographical surveys. Pioneering works by figures like Frank McEwen (1972), the first director of the National Gallery of Zimbabwe and critic Celia Winter-Irving (1991, 2004) were instrumental in curating and promoting Zimbabwean stone sculpture to an international audience, with Tengenenge featuring prominently. These texts provide invaluable documentation of artistic styles,

techniques and the lives of prominent sculptors. However, their analytical focus is predominantly aesthetic and biographical, often treating the centre as a backdrop for individual artistic genius rather than as a complex socio-cultural institution worthy of study in its own right.

The second stream involves socio-economic and anthropological analyses. Scholars like Zilberg (1996) explored Tengenenge as a "translocal" space that connected rural artists directly to the global art market, bypassing traditional gallery systems. More recently, Pouillaude (2017) examined its function as a refuge and a resilient community for artists during periods of profound political and economic turmoil in Zimbabwe. These studies provide critical insights into the centre's economic model and its role in providing social cohesion. They implicitly acknowledge cultural activity as a binding force but do not centrally frame their inquiry through the specific theoretical lens of ICH safeguarding as defined by international frameworks and critical heritage studies

2.7 Identifying the Research Gap

The reviewed literature provides a robust foundation for understanding both the ICH paradigm and the significance of Zimbabwean stone sculpture. However, a critical analysis reveals a distinct scholarly gap at the intersection of these two domains, specifically concerning the institutional role of the Tengenenge Arts Centre.

The art-historical focus on aesthetics and biography has documented the what of Tengenenge's art but has less systematically interrogated the how the specific social processes and pedagogical methods by which intangible cultural knowledge is transmitted, adapted and sustained within its community. Conversely, the socio-economic studies have effectively analysed Tengenenge's market linkages and community resilience but have not explicitly investigated its function as a deliberate and complex agent in the safeguarding of Intangible Cultural Heritage.

Therefore, this research identifies a clear conceptual and empirical gap. The role of the Tengenenge Arts Centre as a dynamic, community-based system for the safeguarding of ICH remains under-theorised and empirically underexplored. This dissertation will fill this gap by directly addressing the following pivotal questions:

1. Transmission Mechanisms

How does the informal, master-apprentice (matassa/mudzidzisi) model of skills transfer at Tengenenge facilitate the intergenerational transmission of specific intangible cultural elements, such as folklore, spiritual beliefs, proverbial wisdom and technical knowledge related to nature and materials?

2. Art as ICH Vessel

In what specific and documented ways do the sculptures produced at Tengenenge serve as tangible vessels for intangible cultural heritage and how do artists actively interpret, adapt or re-invent cultural narratives through their work?

3. The Preservation-Commodification Dynamic How does Tengenenge navigate the tension between its mission as a space for authentic cultural expression and its necessary engagement with the tourism and global art market? What is the impact of market forces on the selection, simplification or evolution of the ICH represented in the art?

Through centering its inquiry on these questions, this dissertation moves beyond viewing Tengenenge solely as an art studio or an economic cooperative. It re-frames the centre as a living heritage ecosystem, thereby making an original contribution to the fields of Critical Heritage Studies and African Art History.

2.7 Chapter Summary

This literature review has established the theoretical and contextual foundations for this study. It has charted the evolution of heritage towards the recognition of ICH, contextualised the specific challenges of ICH safeguarding in post-colonial Africa and established the critical link between artistic practice and cultural transmission. While existing research on Tengenenge provides valuable insights, it lacks a focused analysis of the centre's explicit role in the safeguarding of intangible cultural heritage. The following chapters will employ qualitative research methods to investigate this gap, exploring how Tengenenge operates as a vital though complex site for the preservation and revitalisation of the living cultural heritage of its community.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

This chapter provides details on the research methodology employed in examining the role played by the Tengenenge Arts Centre in promoting and safeguarding intangible cultural heritage in Mashonaland Central. This chapter provides information on the research methodology, which includes research design, research philosophy, and the use of qualitative research methodology in this investigation. Additionally, the chapter provides information on the research area, target population, number of subjects in the sample, and the sampling techniques employed in choosing participants for this investigation. This chapter also provides information on the data collection techniques employed in this investigation, which include interviews, focus group discussion, observation, and content analysis. Moreover, this chapter provides information on issues related to the validity and reliability of the research, which include credibility, transferability, dependability, and confirmability.

3.1 Research Design

In order to conduct this research, a qualitative case study research design was chosen to gain insight into the contributions of the Tengenenge Arts Centre in promoting and preserving intangible cultural heritage in Mashonaland Central. Case study research provides an opportunity for the researcher to acquire an in-depth understanding of what it means to preserve heritage by examining the cultural practices and experiences of participants within a real-world setting. Based on the findings of Feng, Yu and Chen (2023), case study research is an effective way to explore complex social and cultural phenomena because the researcher's ability to document the lived experiences of study participants and their interactions with their environment allows for a thorough examination of these issues.

Within this case study, the researcher was able to investigate the specific actions, artistic activities, and community participation that are taking place in regard to the Tengenenge Arts Centre. Case study methodology was ideal as it enabled the study’s exploration of how

sculptures, tales, indigenous knowledge systems, cultural symbols, and traditional forms of expression support the safeguarding of intangible cultural heritage. Ni et al (2023) highlight that case studies provide a deeper level of contextual information and provide a wider range of understanding of how communities preserve their culture. Further to this, the use of qualitative data collection techniques such as interviews and observations, focus group discussion, and documentary analysis was done by the researcher so that a well-rounded database would be obtained. As a result, a better perspective about the role played by the Centre regarding identity formation, intergenerational knowledge transfer, and participation of local community members in cultural heritage preservation was accomplished though this research design.

3.2 Research Philosophy

This research study was conducted in accordance with the interpretivist philosophy of research that was deemed an appropriate framework for exploring the meanings, experiences, and perceptions of intangible cultural heritage preservation at the Tengenenge Arts Centre. Interpretivism assumes that our understanding of reality (or 'the real world') is based upon the socially constructed nature of the experiences and interactions between people within the cultural environment (Mbanaso et al., 2023). The main focus of this research was to investigate how the various community stakeholders (artists, community members and cultural practitioners) interpret the Centre's role in preserving traditional knowledge, identity, culture and artistic expression.

Dehalwar and Sharma (2024) demonstrate that researchers are taking an interpretive approach to qualitative research in the area of cultural heritage as interpretive methodologies allow researchers to examine the social life of their subjects from their own lived experiences and natural environment. According to Horgan (2024), the use of interpretive methodology allows researchers to develop a better understanding of human behaviour, beliefs, and cultural meanings through direct interaction with individuals participating in the research. Similarly, Pervin and Mokhtar (2022) argue that interpretive methodology is useful for studying complex social and cultural issues that cannot be explained adequately by numbers alone. The researcher was able to collect large amounts of qualitative data that were obtained through interview, focus group, observational and secondary data collection processes.

Through utilising interpretive methodology in this research study, the researcher was able to develop a comprehensive understanding of how the Tengenenge Arts Centre contributes to the promotion and preservation of intangible cultural heritage in the Mashonaland Central region of Zimbabwe.

3.3 Research Approach

A qualitative research method was used in this study to gather data on and describe participants' views on preserving intangible cultural heritage within the context of Tengenenge Arts Centre. The qualitative approach was deemed appropriate in this instance, as there are cultural meanings as well as traditional and indigenous knowledge systems represented by intangible cultural heritage; these types of information cannot be sufficiently measured using quantitative methods alone. Furthermore, the qualitative approach allowed for the collection of highly descriptive and detailed data directly from those participants engaged in the various artistic and cultural activities that take place at the Tengenenge Arts Centre.

Additionally, qualitative research is useful in cultural heritage research as it enables researchers to interpret cultural meaning from the perspective of the participants themselves (Lin, 2025). Further, Lin et al. (2024) demonstrated qualitative methods allow researchers to explore human experiences, feelings, and symbolic interactions in their natural environments. For this study, data was collected from interviews, focus group discussions, observances, and document analysis to create narratives on cultural preservation activities within the centre. The qualitative approach also permitted the researcher to obtain information on emotional expression, symbolic value, and cultural narratives related to sculpture, storytelling, and art production. As a result, qualitative methods provided detailed insight into how the centre is involved in preserving an oral tradition, preserving indigenous religions and cultural identity, and passing down cultural knowledge from one generation to another in this community.

3.3 Study Area

This research used data collected from the Tengenenge Arts Centre situated in Mashonaland Central province of Zimbabwe. This centre has achieved worldwide fame for its contribution

to Stone Sculpture in Zimbabwe and is a responsible centre for artisans generating sculptures that capture the essence of their culture through expression of spirituality, tradition, and beliefs associated with indigenous people and their cultural history. The Tengenenge Arts Centre draws both local and international tourists due to its significance as a cultural tourism destination and its importance for the future preservation of Zimbabwe's cultural Heritage. This heritage site has been selected because of its rich historical context for sculpture and its contribution to the preservation of Zimbabwean Indigenous Culture. Mashonaland Central province is home to many cultural groups with a long history of cultural diversity. It also has strong Indigenous Systems of knowledge therefore the province was an ideal place to study preservation-related issues relating to intangible cultural heritage.

3.4 Target Population

The intended population for the research was made up of artists, cultural practitioners, community members, local authorities, tourists and management personnel of the Tengenenge Arts Centre. Specifically, the population was made up of sculptors and artists from the Centre, community elders, traditional authorities, local people, Centre managers, and tourists interacting with the Centre's cultural activities. The chosen subjects were considered suitable since they had extensive knowledge about the Centre's contribution to the promotion and preservation of intangible cultural heritage. Such information was important to gain an understanding of artistic activities, indigenous knowledge, oral traditions, cultural identities, and community involvement in heritage conservation efforts. According to Kumar (2022), the target population for any study must be made up of subjects possessing adequate information about the phenomenon under investigation.

3.5 Sample Size

The study involved a sample of 30 participants. The sample consisted of:

Table 3.1: Sample Size of Respondents



Category	**Sample Size**
Artists	8
Community members	7
Cultural practitioners	5
Traditional leaders	2
Centre management staff	5
Tourists/visitors	3
Total	**30**

The sample size distribution of the study is illustrated in Table 3.1. In this regard, the research study consisted of a total of 30 respondents from various groups linked to the Tengenenge Arts Centre. This group of respondents included artists and sculptors, members

of the community, cultural practitioners, traditional leaders, Tengenenge Arts Centre management personnel, and tourists/visitors. It should be noted that the number of participants was adequate for collecting qualitative data considering that they were chosen on the basis of their experience and knowledge on the preservation of intangible cultural heritage. Different types of participants allowed for collecting different viewpoints on artistic practices, indigenous knowledge systems, cultural identity, and community participation. According to Dehalwar & Sharma (2024), qualitative research prioritizes depth and richness of information over sample size.

3.6 Sampling Techniques

The study employed purposive sampling and snowball sampling techniques, which are appropriate for qualitative research.

3.6.1 Purposive Sampling

The study sought to engage selected artists, culture workers, traditional leaders, and Centre management staffs who were affiliated with the Tengenenge Arts Centre using the purposive sampling approach since they possessed substantial expertise and knowledge of the intangible cultural heritage of the Tengenenge Arts Centre and the art activities undertaken at the Tengenenge Arts Centre. This strategy enabled the researcher to sample individuals who were engaged in various cultural practices (for example, sculpting) and the transmission of indigenous knowledge. The researcher was also able to collect extensive and intensive qualitative data from participants with relevant knowledge and skills, hence making purposive sampling a suitable sampling strategy for this study. Purposive sampling is commonly used, particularly in qualitative studies, due to its emphasis on sampling information-rich respondents who are likely to offer substantial insight into the subject matter under investigation (Obilor 2023). As a result, this sampling approach helped to incorporate respondents with valuable cultural knowledge and practical experience in this study.

3.6.2 Snowball Sampling

The research also employed snowball sampling for the purpose of obtaining further participants with the necessary knowledge about intangible cultural heritage preservation at Tengenenge Arts Centre. This sampling technique helped obtain participants with expertise in conducting themselves in cultural practices, artistry, and the transfer of indigenous knowledge. Snowball sampling was deemed appropriate since some of the key participants, like traditional leaders, experienced artists, and other cultural actors, may not be readily available to the researcher at the beginning of the research process. As such, snowball sampling aided in identifying participants with specialist cultural knowledge and experience related to heritage preservation. According to Vincent and Thompson (2022), snowball sampling is beneficial in qualitative studies due to its ability to locate participants via the existing social and professional networks of researchers. Similar views are expressed by Ting et al (2025) who state that snowball sampling can play a vital role in cultural research because it facilitates the location of interdependent participants who share their culture and practices.

3.7 Data Collection Methods

The study used interviews, focus group discussions and observations for data collection for this study.

3.7.1 Interviews

Qualitative data related to preserving culture was collected using semi-structured interviews with artists, traditional leaders, cultural practitioners, and the Centre's management team. The interviews provided an opportunity for the respondents to share their understanding of the cultural significance of sculptures and to describe how indigenous knowledge systems were integrated into art, how they preserve their cultural heritage, anticipated difficulties experienced when preserving culture, and how youth participate in the transmission of culture. Semi-structured interviews were considered the most appropriate method as they give flexibility whilst ensuring focus on the research objectives. According to Bhalla et al (2023),

the use of semi-structured interviews ensures that participants give detailed descriptions, their personal experiences, and individual interpretations of culture. In addition, Mantula et al. (2024) further attest that interviewing is a suitable technique to collect elaborate data about culture as a qualitative research approach. The interview was done in either English or Shona, depending on preference by the interviewee. Data collection was done through audio recording and taking notes.

3.7.2 Focus Group Discussions (FGDs)

This research also involved one (1) focus group discussion involving five (5) individuals from the community living around the Tengenenge Arts Centre. Focus group discussion was used as a method to collect in-depth data about how the community viewed the contribution of the Centre in safeguarding the intangible cultural heritage. Some of the topics discussed during the focus group discussion include cultural heritage conservation, cultural identity, sense of belongingness, transmission of indigenous knowledge across generations, youth involvement in cultural activities, and community participation in arts programmes. Focus group discussion was selected as the most suitable approach since it fostered interaction between the participants and gave them an opportunity to discuss and share their experiences and cultural beliefs. The focus group discussion involved sharing views by the participants and enriching each other's responses to generate comprehensive information. According to Midzi et al. (2024), the focus group discussion is an important tool in studying culture since it enables researchers to engage in discussions regarding beliefs and traditions. Similarly, Scheelbeek et al. (2023) assert that focus groups involve diversity of opinions and social interaction.

3.7.3 Observation

Observation was undertaken by the researcher during non-participant visits to the Tengenenge Arts Centre for first-hand information about the culture and artistic practices of the community during her work related learning period. The research observation was on the process of artistic creation, cultural performance, artist-visitor interaction, cultural symbols depicted through sculptural art, and cultural activities of the community. Non-participant

observation was suitable since it facilitated observing participants in their natural environment while not interrupting cultural activities. As indicated by Patton (2022), observation helps researchers collect reliable and real data about social behavior and cultural practices. Similarly, Lin (2025) holds that observation is essential in cultural studies as it offers comprehensive insights into symbolic expression, tradition, and social interaction. Fieldnotes and photographs were employed to document observations for accurate recording of artistic and cultural events at the centre.

3.8 Trustworthiness / Rigour

Trustworthiness is associated with the credibility, dependability, transferability, and confirmability of findings in qualitative research. Trustworthiness is vital in qualitative research since it increases one's trust in the validity, reliability, and truthfulness of the findings obtained from the process. As stated by Lincoln and Guba, trustworthiness in qualitative research involves assessing credibility, transferability, dependability, and confirmability of the research process and its results. There were numerous techniques used in ensuring that the research was conducted in a rigorous manner.

3.8.1 Credibility

The degree of confidence in the accuracy and reliability of the data collected during the research processes called credibility. Credibility refers specifically to the researcher's ability to accurately represent the experiences and perceptions of participants as reflected in the findings of the study. To increase credibility, the researcher conducted various fieldwork prospects and spent an extended amount of time on-site at the Tengenenge Arts Centre, facilitating a deeper understanding of the cultural, artistic and traditional knowledge systems in the area studied. According to Creswell (2022), spending enough time engaging participants allows the researcher to develop rapport and obtain valid data. Along with conducting fieldwork over time, the researchermaintained reflexivity by recording daily online telecommunications done with the participants in a field journal to document observations, reflections, experiences and personal interpretations throughout the research process. Reflexivity has been found to reduce researcher bias and increase awareness of how

the researcher's personal views could influence the interpretation of data. The findings from recent studies conducted by Mbanaso et al. (2023) have supported that reflexive practices enhance the transparency and therefore the credibility of qualitative studies.

Credibility in this study was achieved through member checking as well. Participants were given the opportunity to confirm what they had said in their interviews and to clarify or elaborate on their intended meaning during the collection of data. This allowed the researcher to validate the collected data and decrease any misinterpretation of the views of the participants. Each researcher's work was examined by peers by reviewing the research process, the data collected, and any emerging themes with their supervisor(s) and by meeting with other researchers. Peer examination increases credibility through the ability of peers to examine the research results independently (Korstjens & Moser 2018). During the interviews and focus group sessions, the researcher also used good interviewing techniques (e.g., probing for detail, clarifying questions, and active listening) to help participants explain themselves in detail and therefore improve the quality of the data collected.

3.8.2 Transferability

Transferability refers to the extent to which qualitative research results can be used in other settings or demographic groups that are similar in some significant way to the population studied. Researchers achieve transferability by providing an in-depth description of the settings and circumstances studied to provide sufficient information for readers to assess whether the findings can be applied to other settings. The study used purpose sampling to choose participants with appropriate and extensive knowledge and experience about cultural heritage preservation at the Tengenenge Arts Centre. The types of participants in the current study included artists, traditional leaders, cultural practitioners, community members, tourists, and Centre management staff and provided a range of perspectives on intangible cultural heritage preservation. The researcher also provided thick descriptions of the setting, participant experiences, cultural activities, and research methods. Thick description provided readers with the ability to develop an understanding of the research context and determine how similar their cultural heritage could be to that found by this researcher. Lincoln and Guba (1985) indicate that detailed contextual descriptions will increase the transferability of qualitative research findings. Additionally, Horgan (2024) states that rich descriptions of the

multiple social and cultural contexts of a given study will allow both researchers and readers of qualitative studies to more easily compare findings between related studiers in similar settings.

3.8.3 Dependability

Dependability refers to the stability, consistency, and reliability of research findings in the long run. It involves examining if similar findings will be generated if the research were done again under similar circumstances. In this study, dependability was increased by using data collection methods triangulation. Interviews, focus groups discussion, observation and document analysis were all used to gather data from various sources. Through triangulation, data was validated and made consistent. Donkoh and Mensah (2023) explain that triangulation makes qualitative research dependable by overcoming the weaknesses posed by the use of a single source of data collection. Comparisons and peer examination were some of the other ways through which dependability was increased. Comparing findings continuously after collecting data from various sources played an important role in achieving dependability. Consistency in findings was achieved by supervisors and fellow researchers reviewing the process of data coding and interpretations. Recent methodological studies conducted by Marlina et al (2025) have indicated that consistency in reviewing qualitative data increases the dependability and reliability of research findings.

3.8.4 Confirmability

Confirmability refers to the degree to which research findings are shaped by participants' experiences and not researcher bias, personal interests, or subjective interpretations. To ensure confirmability, the researcher maintained detailed records of data collection procedures, field notes, interview transcripts, coding processes, and thematic analysis. These records created an audit trail that allowed the research process to be traced and verified by other researchers. The use of triangulation also enhanced confirmability by ensuring that findings were supported by evidence obtained from multiple data sources. In addition, reflexive journaling helped the researcher remain aware of personal assumptions and minimize bias throughout the study. According to Braun and Clarke (2022), maintaining

transparency in data analysis and interpretation improves confirmability in qualitative research. Therefore, the strategies employed in this study strengthened the objectivity, authenticity, and trustworthiness of the research findings.

3.9 Data Analysis Procedures

The qualitative data gathered through interviews, focus group discussions, and observation was subjected to thematic analysis. Thematic analysis was adopted since it gave the researcher an opportunity to discover themes and patterns of meanings that arose from the data. As noted by Braun and Clarke (2022), thematic analysis is popular in qualitative research due to its flexibility and systematic approach in analyzing experiences, perspectives, and social realities. The first step in thematic analysis entailed converting the recorded interviews and focus group discussion into text data. This was followed by repeated reading of the transcribed texts in order to become familiar with participants' perspectives on heritage conservation at the Tengenenge Arts Center.

Coding the qualitative data was the next step. Coding refers to the process of isolating crucial statements, ideas, and recurrent themes in the responses obtained from the participants. The responses that had similar interpretations were put in different themes based on the importance of the information and its relevance to the research question. As noted by Beresford et al (2022), coding helps the researchers to shorten large amounts of qualitative data into understandable themes and patterns. From this exercise, the researcher managed to identify emerging themes in cultural identity preservation, indigenous knowledge transfer, community involvement, youth empowerment, and cultural tourism promotion.

The last phase included interpretation and presentation of the results based on themes. In this phase, the researcher sought to find out the relationship between the identified themes and connect the results with current literature and goals of the study. Data interpretation assisted the researcher in comprehending how art activities, cultural traditions, and community engagement have been helping preserve heritage at the Centre. According to recent investigations conducted by Horgan (2024), thematic analysis can be useful for conducting cultural research as it provides researchers with an opportunity to delve into meanings, beliefs, and symbolic experiences among community members. In similar view, According to

Pervin and Mokhtar (2022), thematic analysis enriches qualitative research as it permits researchers to develop meaningful interpretations from participant' stories.

3.10 Ethical Considerations

Ethics was observed keenly throughout the whole study process to safeguard the well-being, dignity, and rights of all the respondents participating in the study. Ethics is an important consideration in qualitative research because it fosters honesty, trustworthiness, and respect between the researcher and the participants of the study. As per UNESCO (2023), ethical considerations in the research on cultural heritage should ensure that the indigenous knowledge and culture of the communities involved is protected through the whole research process. The same sentiments echoed by Creswell (2022), who believes that ethics makes research credible and acceptable. Ethical concerns like consent, confidentiality, anonymity, voluntary participation, and authorization of the research process were adhered to in this study.

3.10.1 Informed Consent

Before beginning data collection, all participants provided informed consent. Each participant was provided an explanation of the study's purpose and how it would take place (specifically, the interview process, observation process and focus group discussion), the expected time frame in which they would be participating, and that the research was strictly for academic purposes. Participants were able to voluntarily agree to participate once they received adequate information about what to expect from the study. According to Kumar (2022), informed consent can be defined as "a foundational component of ethical research." The researcher also ensured that participants had an opportunity to ask questions and obtain clarification prior to consenting to participate. Through allowing access to this information, participants were able to feel open, trust each other, and create an atmosphere of mutual understanding throughout the entire research study.

3.10.2 Confidentiality

The confidentiality of the study was preserved to ensure that the personal information and identities of participants were protected during the study. The researcher assured participants that all information collected during the study would be kept strictly confidential and used for research purposes only. Real names were never used during the transcription of interviews and the analysis and presentation of findings using pseudonyms instead. The researcher kept all interview recordings, notes, and other study-related materials in a secure location to prevent access by unauthorized users. According to Schmid et al (2024), confidentiality helps to protect participants from harm, discrimination, or social discomfort that may occur if their personal information is revealed. Maintaining confidentiality also encouraged participants to provide honest and detailed answers about their cultural practices and the knowledge systems of their cultures.

Table 3.2: Participants Codes to Maintain Confidentiality

Participant Category	**Codes**
Artists	AS (1-8)
Community Members	CM (1-7)
Cultural Practitioners	CP (1-5)
Traditional Leaders	TL (1-2)
Centre Management Staff	MS (1-5)
Tourists/Visitors	TV (1-3)

3.10.3 Anonymity

The study kept the participants' identities private. Their names or any personal identifiers from the participant were kept out of the research report to keep any individual response from being associated with a specific participant. Participants were given both codes and pseudonyms to identify themselves for data analysis and reporting of findings. According to

Bell et al (2022), one of the main reasons for having anonymity is to protect the privacy and identity of the research participants. In studies dealing with cultural heritage, anonymity has additional significance because some research participants are going to be sharing sensitive cultural information or beliefs and/or indigenous knowledge that their communities consider private or sacred. Therefore, protecting participant identities builds and preserves the trust and respect between the researcher and the study participants.

3.10.4 Voluntary Participation

Voluntary subjects were the only subjects in the study. It was clearly communicated to the participants that they had the option to voluntarily take part in the experiment anytime without fear of any negative repercussions. No subject was coerced or pressured into taking part in the study, as pointed out by Nii Laryeafio and Ogbewe (2023). The ethical principle of fairness can be attained through voluntary participation, and the autonomy of research subjects is respected. Not only did the researchers give them the chance to take part in the study, but they also informed them that they had the option not to answer any questions that made them feel uneasy.

3.10.5 Permission to Conduct Research

Before starting the process of collecting data, approval to conduct the study was obtained from the relevant authorities and management of the Tengenenge Arts Centre. The researcher had to complete institutional procedure to get permission to access the participants and the cultural activities at the Centre. Obtaining permission helps to ensure that research will be done legally and with respect for the study area's cultural heritage. The most current ethical standards, according to UNESCO (2023), for researchers involved in conducting cultural heritage studies should respect the local community’s leadership structures, indigenous cultural rights, and local institutional regulations. Therefore, obtaining permission from the relevant authority adds to the legitimacy, ethical integrity and credibility of the research process.

3.11 Chapter Summary

This chapter focused on the methodology used in the study of the contribution made by the Tengenenge Arts Centre in promoting and preserving the intangible cultural heritage in the Mashonaland Central region. This chapter covered a qualitative case study research design and the interpretivist research philosophy. The research approach that was applied in conducting this research has also been elaborated. Further, the chapter also provided detailed information on issues such as the study area, the target population, sample size, and the method of sampling that was used to identify the research participants. Data collection strategies such as interviews, focus group discussions, observation, and documentation were also elaborated. The next chapter will cover data presentation, analysis and interpretation of the findings.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION OF FINDINGS

4.0 Introduction

This chapter presents, analyses and discuss the findings from the done at the Tengenenge Arts Centre. This chapter is guided with four (4) objectives which are to identify the intangible cultural elements represented in the artistic practices at Tengenenge Arts Centre, to examine how the center facilitates the transmission of cultural knowledge among artists and the local community, to assess the impact of the center's activities on cultural awareness and identity in Mashonaland Central and to explore the challenges faced by the center in

preserving intangible cultural heritage. Findings from the study are organized under themes and sub-themes generated through the thematic approach of data analysis. Information gathered from interviews, focus group discussions and observations is analyzed collectively to offer insight into the role played by the arts centre in conserving intangible cultural heritage.

4.1 Intangible Cultural Elements Represented in the Artistic Practices at Tengenenge Arts Centre

The first objective was to identify the intangible elements of culture that were depicted through art at the Tengenenge Arts Centre. Data analysis identified three major themes, including cultural stories and ancestor memories, spirituality and ritual beliefs, and indigenous values and cultural identity.

4.1.1 Cultural Narratives and Ancestral Memory

The findings revealed that artistic practices at Tengenenge Arts Centre embody rich cultural narratives and ancestral memories. The majority of respondents felt that the sculptures were not simple artistic objects but documentation of the culture, customs, and tradition of each generation's ancestors.

Sub-theme 1: Sculpture as a Medium of Storytelling

The interviewees indicated that most sculptures have been created based on ancient stories, legends, and community experience. From focus groups interviews, there was an agreement among the participants that sculptures convey important messages regarding family relationships, leadership, social interactions, and community values.

Conducting observations at the Centre indicated that there were various sculptures portraying aspects such as family gatherings, spirit mediums, traditional events, and community life. Such art works were based on vital cultural stories that influence community identity.

There was a clear consensus from the participants that storytelling plays a major role in the creation of art work. The findings confirm that artists document culture through artistic work,

thus ensuring that intangible cultural heritage is preserved. Such findings support the position of UNESCO (2003) that oral traditions are crucial forms of intangible cultural heritage.

The interviewees noted that sculpture provides a new means of documentation of stories in societies that may be affected by modernity. Through using art work, cultures stories are documented in the form of artwork that can be interpreted across different generations. This greatly helps in culture preservation. An interviewee (AT1) commented:

"Every sculpture represents the history of our culture, the experiences of our people, their hardships, achievements, and traditions that were passed on generation after generation."

Another participant (CM1) said,

"As people view these sculptures, they will be enlightened by our culture, the stories in our lives that are not contained in the textbooks."

Focus group participants (TV1) further added that,

"Sculptures also reflect life, our ancestry, leadership qualities, and relations among ourselves without any tenant words."

From the research conducted, it can be seen that storytelling plays a significant role in performing the cultural function of visual arts at Tengenenge Arts Centre. The artworks can act as memory stores for the indigenous knowledge. The findings are congruent with the claim by Horgan (2024) that the expressions of cultures usually contain symbolic meanings and are developed from collective memory/experiences. The findings also align with the principles in Indigenous Knowledge Systems Theory, where knowledge exists in relation to practice and social interaction.

Sub-theme 2: Preservation of Ancestral Knowledge

In accordance with some participants, their works usually symbolize ancestral wisdom and historical experience of their ancestors. They noted that they get inspiration from their elders, traditional leaders, or even stories told in their communities.

From observation, there was evidence that the presence of sculptures of ancestors (elders) or authority figures is common. Many explained that they serve as a means of reminding the younger generation of their origins and historical background.

Therefore, participants were convinced that art production is a powerful tool for the preservation of ancestral wisdom. They observed that many traditional teachings have been incorporated into artistic productions through the use of symbols.

There was a repeated emphasis on the preservation of ancestral knowledge during discussions. Participants noted that sculptures are a permanent way for cultural memories to be preserved and passed down through time. This process helps protect the intangible cultural heritage of this community. One of the participants (TL2) stated:

"It is the teachings passed onto us by our elders through the sculpting process that teaches younger generations about who they are."

Another participant (MS1) also said:

"Ancestral knowledge will be immortalized through art in sculptures, which will carry knowledge that could easily get lost in regular verbal exchanges."

In addition, one participant of the focus group (CM2) stated that:

"Through the sculpture of our ancestors, younger generations will come to understand where they come from."

From the findings, it is revealed that Tengenenge Arts Centre acts as a custodian of ancestral knowledge. These findings agree with Odora Hoppers (2002) when he says that indigenous knowledge systems depend greatly on intergenerational learning. In addition, the findings show that art can be used to sustainably preserve knowledge systems.

4.1.2 Spiritual Beliefs and Ritual Practices

Another important theme emerging from the data concerns the representation of spiritual beliefs and ritual practices within artistic production.

Sub-theme 1: Spiritual Symbolism in Sculpture

The participants stated that sculptures typically possess cultural symbolism, often related to spiritual and ancestral beliefs. Many sculptures display a range of culturally significant subjects such as spirit medium, revered animals, or supernatural beings.

The observations from the researcher identified a great many sculptures containing certain culturally symbolic figures related to spirituality. The participants described that the sculptures provide messages about the cultural beliefs surrounding the interconnectedness of both the living and ancestral worlds.

The results of the analysis indicate that the use of religious symbolism continues to play a large role in many artistic representations within the Centre. The participants agreed that sculptures transmit spiritual messages that provide on-going spiritual meaning for community members.

The participants further stated that religious symbols serve to perpetuate indigenous worldviews. The presence of such depictions in artistic representations makes current and future generations, as well as visitors, aware of traditional cultural beliefs. One of the participants (AS2) stated:

"There are many sculptures that express the spiritual connection between our ancestors, our community, and the natural environment."

Another participant **(CP3)**, when interviewed expressed that:

"Our artistic creations reflect the belief systems that have guided us for many generations and are still significant to our culture today."

A member of the focus group **(CM4)**, stated:

"The presence of spiritual symbols in the sculptures serves as a reminder that culture goes beyond physical existence and day-to-day lifestyles."

The results thus support UNESCO (2003), where the use of traditional knowledge and spiritual beliefs is regarded as an essential part of intangible cultural heritage. The findings also agree with Smith (2006), who states that heritage includes belief systems and meanings related to culture. Spiritual symbolism plays a crucial role in maintaining the indigenous worldview.

Sub-theme 2: Ritual Significance of Artistic Production

Participants in the research pointed out that some artistic activities often relate to traditional rituals and ceremonial events. Participants also indicated how cultural meanings contributed not only to the creation of sculptures but also to the interpretation of sculptures. Participants frequently discussed the profound cultural significance of the creation process when creating works of art.

According to observations by the researcher, the vast majority of participants noted that many of the artistic themes found in their works were inspired by local community rituals performed in their local communities. These findings demonstrate that artistic production is heavily linked to traditional ceremonial and cultural practices. Therefore, it strengthens the function of art as a means of sustaining cultural heritage.

Participants in the research indicated that the ritual connection provides additional cultural meaning to artistic works. The connection between artistic production and ritual practices contributes to the sustainability of intangible cultural heritage. One **participants (TL2)** stated:

"Some sculptures depict ceremonies of significance that occur during large-scale community events or occasions that exhibit cultural traditions."

Another participant **(AS8)** further stated:

"Through artistic representations of various rituals, children will understand and learn the meaning of these rituals."

A focus group participant **(CM3)** stated:

"Through providing encouragement for artists to create artistic representations of cultural ceremonies, artists will continue to keep ritual knowledge alive."

Artistic means of performing tasks were seen to play a role in ensuring that there was retention of ritual knowledge and this was in line with the results presented by Pervin and Mokhtar (2022). Furthermore, apart from being useful in the cultural retention through artistic means, research findings also indicate that the processes of creation are also culturally and educationally valuable to the community members.

4.1.3 Indigenous Values and Cultural Identity

Sub-theme 1: Representation of Community Values

Sculptures were noted as portraying many social values such as respect, unity, cooperation, and responsibility.

Observation revealed that there are many sculptures reflecting family scenes, community gatherings, and community activities. Participants noted that these sculptures depict behaviors that should be practiced by all community members.

This study finds that artistic work strengthens community values and promotes social cohesion. Artists use their skills to preserve cultural teachings that are still applicable in today's society. Participants noted that community values portrayed in sculptural works act as guidelines for new generations. Therefore, art can be used as a tool for cultural education. One participant **(CP2)** noted:

"There are many sculptures that teach us respect, unity, and responsibility as they are very valuable in our society."

Another participant **(TL2)**, stated:

"Through art people remember cultural values that help build good relationships between families and community members."

A focus group participant **(CM3)**, noted:

"The community uses sculpture artworks to teach new generations about cultural values despite changes in social circumstances."

These findings confirm Putnam (1993) who posited that culture is vital in promoting social cohesion. Cultural art portrays values that help promote social cohesion.

Sub-theme 2: Expression of Indigenous Identity

Participants described how they use artistic practice to maintain and promote their indigenous identity. Artists commented that they use sculpture as an artistic medium for showing cultural pride and celebrating their local customs.

From researcher's observations, many sculptures contained cultural symbols describing a Zimbabwean identity. Participants indicated that representing the Zimbabwean identity through these cultural symbols helps strengthen people's feelings of belonging and connection to their culture.

The findings illustrate the significant impact that the creation of art has on forming one's identity. Participants repeatedly noted how the Centre assists individuals to re-establish connections with their cultural heritage. One of the participants **(AS1)** mentioned:

"Our sculptures depict who we are as people and preserve our cultural identity with pride."

Another participant **(TV3)**, said:

"Art enables communities to celebrate their heritage while sharing cultural experiences with visitors."

A focus group participant **(CM4)** remarked:

"The Centre promotes indigenous culture and strengthens cultural identity through artistic expression and creativity."

The affirmation of Smith's (2006) findings makes it clear that heritage is the fundamental basis of developing one's identity. In the preservation of cultural symbolism and the dissemination of knowledge about cultural symbolism, cultural identity is made more evident among members of the community. Hence, the preservation and safeguarding of cultural intangibles through art can ensure the transmission of cultural heritage from one generation to another.

4.2 Facilitation of Cultural Knowledge Transmission among Artists and the Local Community at Tengenenge Arts Centre

The second objective sought to examine how the Centre facilitates cultural knowledge transmission. Three themes emerged namely mentorship and apprenticeship, learning through participation, and community engagement.

4.2.1 Mentorship and Apprenticeship

Sub-theme 1: Apprenticeship as a Cultural Learning Process

The results showed that apprenticeship was a crucial element used in helping transmit cultural knowledge in the Tengenenge Arts Centre. The respondents noted that through apprenticing, young people have ample opportunity to work closely with skilled artisans, and in the process, gain not only artistic skills but also cultural knowledge surrounding the art. Apprentices gain access to indigenous knowledge through constant interaction with skilled artists. In observation at the Centre, it became apparent that young artists assisted experienced artists in the carving of sculptures while at the same time receiving explanations on how the art works were culturally relevant. The process of apprenticeship, therefore, was seen as a critical factor in ensuring the transfer of intangible cultural heritage. One participant **(AS2)**, indicated:

"Through apprenticeship, young people learn the cultural meanings of sculptures while honing their artistic skills."

Another interviewee **(CP4)** stated:

"Apprentices get to know the traditional values in artwork through working with experienced sculptors."

A focus group participant **(CM4)** remarked:

"Apprenticeship ensures that cultural knowledge survives because younger artists learn directly from knowledgeable community members."

The results show that apprenticeship serves as an effective means of cultural education. This confirms the views of Odora Hoppers (2002), who states that indigenous knowledge is transferred via active participation in the community. Apprenticeship enables both practical skills and culture to be learned by apprentices, thus making a contribution to the sustainable development of intangible cultural heritage.

4.2.2 Observation and Experiential Learning

Sub-theme 1: Learning through Observation

Based on responses of a multitude of people involved in art-making at the Centre, participants indicated that observing one another is perhaps one of the main methods of passing along cultural knowledge. Young artists frequently observe established sculptors at work using a variety of techniques while paying attention to both technical aspects of their carving as well as symbolic implications that those carvings have within various cultures. The method of observation also allows for the gradual acquisition of artists' knowledge in relation to the cultural implications of various artistic forms through their own observations.

In reference to this, many participants indicated that this form of learning and transferring knowledge is a natural occurrence within the artistic community. Furthermore, many participants indicated that most of culturally-based artistic lessons and concepts are not formally taught but rather learned through the observations of more experienced artists completing work. Participation in this type of learning also supports the preservation of cultural traditions and practices related to the art that is created within those cultures. For instance, one of the participants **(AS3)** commented:

"Young artists learn about culture by watching how sculptors create art and understand how that art is defined."

Another participant **(CP2)** stated:

"Observation helps learners discover what symbols represent, along with the larger traditional themes of artistic expression."

Another participant **(MS1)** mentioned:

"Through watching artists work, you can see how the younger generations value and understand the cultural tradition inherent in sculptures."

These results confirm the principles of the Indigenous Knowledge Systems framework, according to which learning comes by observing and participating in specific activities. As noted by Beresford et al. (2022), observation allows individuals to gain access to knowledge that is contained in various social and cultural practices. Observation still proves to be a successful method of transferring cultural knowledge at the Centre.

Sub-theme 2: Learning through Hands-on Participation

As evidenced from the responses of numerous participants participated in the study, observation of others is considered as one of the major means of transfer of cultural knowledge. Specifically, young artists regularly observe established sculptors working in a range of ways, taking into account the technological aspect of carving as well as its cultural significance. This way of teaching also contributes to the slow accumulation of artists' knowledge concerning the cultural meanings of specific types of artistic expressions observed by them.

In regard to this, it was highlighted by many participants that such kind of transfer of knowledge is quite natural for artists. In addition, many participants noted that the vast majority of cultural lessons and ideas are not officially taught to artists; instead, they learn all that in the process of observations of other artists working in the field. This process of learning also contributes to the preservation of cultural traditions in terms of art. For example, one of the participants **(AS5)** commented:

"Young artists learn about culture by watching how sculptors create art and understand how that art is defined."

Another participant **(CP1)** stated:

"Observation helps learners discover what symbols represent, along with the larger traditional themes of artistic expression."

In a focus group discussion, a participant **(CM3)** mentioned:

"Through watching artists work, you can see how the younger generations value and understand the cultural tradition inherent in sculptures."

The findings obtained during the course of this research corroborate the tenets of the experiential learning theory. This is due to the fact that the experiential learning theory implies that when people do something, they learn more effectively from their actions. This was further supported by the assertion made by Pervin and Mokhtar (2022) that people understand what it means through participation and our own experience. Therefore, The Centre ensures the dissemination of cultural knowledge by involving learners in creative activities.

4.2.3 Community Participation and Cultural Exchange

Sub-theme 1: Community Involvement in Artistic Activities

It was indicated by the participants that community members are actively engaged in various activities conducted by the Centre. These activities comprise exhibitions, workshops, and cultural events aimed at interaction between artists and community members. Observations showed that community members actively visited the Centre to observe artistic creation processes and take part in cultural activities.

The results reveal that community participation provides possibilities for cultural learning and cultural knowledge transfer. As mentioned by participants, community participation ensures community possession of the cultural heritage. Participation in artistic activities enables community members to understand indigenous cultural traditions better.

Therefore, one of the participants **(MS2)** said,

"Community involvement increases cultural preservation because people start being active participants rather than passive viewers."

Another participant **(CP5)** stated,

"The Centre encourages community members to be involved in cultural activities through exhibitions and workshops."

A focus group participant **(CM1)** said,

"Participation in artistic activities allows community members to understand their cultural heritage better."

Moreover, the theory of social capital by Putnam (1993) is also consistent with the findings, and hence, communal activities of the community can help develop social relations. Additionally, the sharing of heritage preservation among the members of the community helps achieve cultural sustainability. Thus, the Centre can be seen as an organization contributing to cultural sustainability of the community.

Sub-theme 2: Cultural Interaction between Artists and Community Members

From the participant perspective, interactions between artists and the community enhance the process of cultural knowledge sharing. Discussion, story-telling, and other forms of conversation were highlighted as key aspects of cultural knowledge exchange. It was observed that there was ongoing communication between the artists and the visitors regarding the meanings and importance of art.

The results show that interaction provides chances for reciprocal learning processes. Cultural knowledge is transferred to the community members by artists, and vice versa. The process of cultural exchange enhances the understanding and helps maintain community identity.

According to one participant **(TV2)**,

"Artists and community members exchange stories that enable them to preserve their cultural knowledge and traditional values."

While another participant **(TV3)** said,

"The interactions at the centre promote discussions around heritages, identity, and culture."

And from another focus group participant **(CM5)**:

"Cultural exchange between artists and the local community helps increase awareness of indigenous culture and practices."

The results affirm the participatory learning approach as proposed by Freire (1970), whereby dialogue is an instrument for acquiring and transferring knowledge. Cultural interaction enhances learning and builds ties between the artists and the community members. The Centre thus creates an environment for the transfer of cultural knowledge through ongoing social interactions.

4.2.4 Cultural Events and Intergenerational Knowledge Transfer

Sub-theme 1: Cultural Events as Educational Platforms

According to the response from participants, exhibitions, festivals and cultural celebrations at the Centre are also important educational tools for learning about art and culture. A number of participants submitted that artists have the opportunity to show their cultural heritage

through these events, as well as share with visitors their cultural heritage by educating them on Indigenous traditions.

Observation showed that cultural events attract people from all ages and backgrounds. Visitors were exposed to traditional art forms through the exhibitions and demonstrations of cultural knowledge. A participant **(MS4)** shared:

"Cultural events are an opportunity for people to learn about culture through artistic exhibits and performances."

Another participant **(TV1)** shared:

"Exhibitions not only teach visitors about Indigenous traditions, but they also promote an appreciation of the local culture."

Focus Group Participant **(CM2)** said:

"Festivals bring community members together around common traditions and, therefore, help to preserve culture."

These findings are in line with UNESCO (2003) which stated that cultural events can help protect the intangible aspects of culture. Cultural events can also provide opportunities to create awareness for and educate the public about cultural issues and promote them. The centre plays an important part in creating public opportunities for interaction with, and preservation of, culture.

Sub-theme 2: Intergenerational Knowledge Transfer

Throughout the course of this project, all of the participants noted how the Centre supports intergenerational exchange between older generations (the elders) and younger generations (the youth). Older generations (elders and experienced artists) are the groundskeepers of cultural knowledge. Participants indicated younger generations will becomes the new keepers of cultural knowledge, and will be responsible for passing on and maintaining their cultures through intergenerational knowledge transfer.

The observation data reflected a great deal of interaction between senior artists and junior practitioners through collaborations occurring on many occasions. Because of this,

participants indicated through their descriptions that intergenerational collaboration is necessary for the continuity of cultural knowledge.

Participants supported the view that learning through intergenerational collaboration is important to the Centre's efforts to preserve heritage. An individual participant **(AS1)** expressed it this way:

"Older artists share their cultural knowledge with younger generations; this allows for a continuation of cultural traditions and practices."

Another participant **(TL1)** expressed it like this:

"Through having intergenerational exchanges, you are helping to maintain cultural values that may no longer exist in the community."

A focus group participant **(CM4)** expressed it like this:

"Younger artists receive their cultural heritage directly from elders through mentorship and day-to-day contact."

All of the above participant quotes provide support for the use of Indigenous Knowledge Systems Theory, which addresses the significance of intergenerational knowledge transfer in the preservation of cultural heritage. According to Odora Hoppers (2002), cultural knowledge is sustainable only if it can be successfully transferred from generation to generation. The Centre is, therefore, instrumental in ensuring the continued relevance and accessibility of Indigenous cultural knowledge for generations to come.

4.3 The Impact of the Centre's Activities on Cultural Awareness and Identity in Mashonaland Central

The third objective sought to assess the impact of the Tengenenge Arts Centre's activities on cultural awareness and identity in Mashonaland Central Province. Analysis of interview, focus group discussion and observation data generated three major themes namely promotion of cultural awareness, strengthening of cultural identity and community empowerment through cultural heritage.

4.3.1 Promotion of Cultural Awareness

The findings revealed that the activities conducted at the Tengenenge Arts Centre have significantly contributed to increasing awareness of cultural heritage among artists, community members and visitors. Participants highlighted that exhibitions, workshops and artistic demonstrations provide opportunities for people to learn about indigenous traditions, beliefs and values.

Sub-theme 1: Increased Appreciation of Indigenous Culture

The participants revealed that the interaction with art pieces has improved the appreciation of the indigenous culture among the community. The members revealed that through observation and interaction with the sculptors, they have increased the knowledge about the culture. Through observation, it was noted that most of the visitors required more information on the cultural significance of sculptures.

From the findings, it is clear that arts bring about learning opportunities that facilitate understanding of the heritage. From the responses given by the participants, it is evident that there were some people who did not know anything about the traditions but later appreciated through the activities at the Centre.

One participant **(TV1)** said:

"The Centre ensures that people learn about our traditions through art pieces that reflect our cultural beliefs and practices."

Another participant **(CM5)** mentioned that:

"Most people get appreciative of the culture of Zimbabwe through engagement with artists."

Through a focus group discussion, one participant **(CM3)**:

"Art works encourage people to learn about their heritage."

Results obtained from the study prove that Tengenenge Arts Centre is used as a key educational institute for raising cultural awareness. These results are consistent with UNESCO (2003), where it stresses the significance of awareness-raising in protecting intangible cultural heritage. Results obtained also agree with Smith (2006), who explains how heritage institutions help in raising cultural awareness about cultures.

Sub-theme 2: Cultural Education for Local Communities and Visitors

Participants noted that the Centre acts as a cultural learning center for both local residents and tourists. It was found out from interviews that exhibitions and communication with artists serve as useful ways to engage in cultural learning. Observation results showed that artists tend to explain cultural meanings behind their sculpture works for tourists.

In particular, the results indicate that the Centre operates as an informal education facility where cultural learning takes place. Participants pointed out that cultural education helps preserve traditions due to its contribution to making the public more aware of heritage preservation.

For instance, one participant **(TV3)** indicated:

"Visitors become knowledgeable about our traditions through communications with artists at the Centre."

Another participant **(MS3)** argued:

"The Centre educates individuals on issues of cultural heritage preservation in ways formal education can seldom achieve."

A participant from a focus group **(CM2)** also submitted:

"Cultural education makes communities understand the need to preserve indigenous traditions."

Therefore, the findings demonstrate that with respect to the impact on cultural identity and awareness within Mashonaland Central, one significant area of influence of the centre's activities is through providing cultural education to both visitors and local communities. Horgan's (2024) research corresponds with this, indicating the role of cultural institutions in educating the public about culture and heritage as being crucial.

4.3.2 Strengthening Cultural Identity

The findings revealed that the Centre contributes significantly to strengthening cultural identity among artists and community members.

Sub-theme 1: Promotion of Cultural Pride

All participants shared that they were proud of being indigenous because of the artistic activity. Both artists and members of the community believe that the Centre is creating positive attitudes towards indigenous traditions through their artistic work.

In the observations, it was found that these sculptures represent African culture, connection to traditional leadership, family and community, and indigenous beliefs (spiritual connection). The participants noted that when they see these artistic representations, they feel strong cultural pride, sense of belonging, and are connected to their heritage.

The results also indicate that the Centre is providing an antidote for the cultural marginalization experienced by many indigenous people and that it provides a vehicle for indigenous people to celebrate their cultural heritage through the use of the arts. The individuals who are creating artwork at Tengenenge develop more confidence about their cultural identity through their creative expression. One of the participants **(AS2)** was recorded saying:

"I feel proud of my heritage through the Centre by showing the richness of our cultural traditions."

In support to this, another participant **(CP3)** also shared:

"Art teaches people about who they are and what their traditional practices are worth."

Focus Group Participant **(CM1)** stated:

"The sculptures let us know that our traditions are still important even though there is modernization and globalisation."

Fanon (1963) supports the findings in the context of restoration of a post-colonial identity through cultural expression. The arts at Tengenenge assist people to reconnect to their indigenous heritage and to counteract the negative perception associated with indigenous traditions. Therefore the Centre plays a key role in encouraging cultural pride.

Sub-theme 2: Reinforcement of Community Identity and Social Cohesion

According to participants, the Centre contributes to the formation of a community identity by facilitating the coming together of individuals through shared cultural activities. From

conducting interviews and focus group discussions, it was discovered that the artistic activities provide opportunities for both individual interactivity and collective participation.

Observation findings from the researcher support this view as it was observed that there is a high level of collaborative activity between the artist and the community in the context of cultural events and exhibitions. Participants observed that these types of interactions strengthen social relationships and give rise to feelings of belonging.

The observation data also indicates that cultural activity builds social cohesion through the reinforcement of shared cultural values and shared cultural identities. When community members engage in collective activities; therefore, they create a stronger connection to their culture and one another. One participant **(TL2)** stated:

"The Centre convenes people together on the basis of shared traditions and reinforces a sense of community."

Another participant **(MS4)** indicated:

"Art creates connections between people and ensures that we have a shared cultural identity."

Another participant in the focus group **(CM4)** stated:

"Community participation in cultural activities creates a stronger sense of unity and promotes a greater appreciation of our culture."

The observations support Putnam's (1993) theory of social capital, which states that collective activity creates the basis for developing and sustaining social relationships in communities. The findings of the study indicate that the Centre has created social cohesion through the establishment of spaces and opportunities for individual and collective participation in cultural activities. Cultural activities further support the creation of a community identity and maintain cultural continuity.

4.3.3 Community Empowerment through Cultural Heritage

Sub-theme 1: Economic Empowerment through Artistic Activities

Participants expressed the view that artistic production offers financial gain to artists and their families. Sculpture sales make up a significant component of financial benefits for households.

Observations showed that many artists relied on artistic production as their main source of income. Participants stressed that the financial gain motivates artists to continue engaging in cultural practices.

It can be concluded from the findings that the protection of cultural heritage contributes to economic growth. Economic gains help sustain cultural heritage and improve the welfare of communities.

One of the participants **(AS5)** said:

"Art helps families earn money, while maintaining important cultural knowledge and traditions."

Another participant **(MS2)** expressed:

"Many artists rely on their sculptures' sales for financial gains in order to support their families and community."

A participant in a focus group **(CM3)** noted:

"Financial gains encourage people to be more active in cultural heritage preservation activities."

Findings are supported by Hesmondhalgh (2013), who maintains that cultural industries promote economic and cultural growth. Financial empowerment improves the sustainability of cultural heritage and encourages artists to maintain it.

Sub-theme 2: Youth Empowerment and Skills Development

The findings of the study also indicated that the Centre offers young individuals access to artistic and cultural education. According to interviews with artists, many young artists gained confidence and independence by participating in the activities offered at the Centre.

Observation research also shows that youth were heavily involved in creating sculptures and participating in cultural events. Participants indicated that participation in these activities promotes both personal development and an awareness of one's culture.

One participant **(AS7)** commented:

"Young artists learn important skills to help them have a better life and to understand their culture."

Another participant **(CP4)** stated:

"The Centre provides youth with the opportunity to learn, grow, and contribute to the preservation of heritage."

A focus group participant **(CM5)** also said,

"Through artistic training, youth are empowered and have greater appreciation for Indigenous cultural practices."

Overall, these findings indicate that the Centre contributes to the empowerment of youth by providing opportunities for skills development and cultural education. This supports community development perspectives which emphasize the role arts participation plays in increasing social/economic opportunities. The empowerment of youth is a key factor in the development and sustainability of heritage preservation.

4.4 Challenges Faced by the Centre in Preserving Intangible Cultural Heritage

The fourth objective sought to identify challenges affecting the Centre's efforts to preserve intangible cultural heritage. Analysis generated four major themes namely economic constraints, declining youth participation, globalization and modernization, and limited institutional support.

4.4.1 Inadequate Financial Resources

Participants mentioned financial constraints as one of the key barriers facing heritage preservation activities. Majority of the participants indicated that they have faced challenges in sourcing the needed material as well as the organization of various cultural events.

The observations made during the interviews showed low resources dedicated to the promotion and practice of cultural programs at the Centre. One participant **(MS1)** stated:

"Resource constraints affect our ability to organize events that would promote the preservation of cultural heritage."

Another participant **(AS4)** stated:

"Limited finances limit our capacity to train, showcase and engage people in various activities."

A participant from the focus group **(CM)** added that:

"The Centre needs more resources to effectively preserve cultural heritage. We have seen the centre failing to preserve cultural heritage."

The findings support Graham et al. (2000), who argue that sustainable heritage preservation requires adequate financial support. Resource limitations undermine the effectiveness of cultural institutions and threaten long-term sustainability.

4.4.2 Dependence on Tourism and Art Markets

Majority of the participants stated that Tengenenge Arts Centre derives most of its revenue from tourism and sale of artworks. The responses further indicate that any changes in tourist arrival and uncertain market situations have impacts on the artists' incomes and limit the Centre's capacity to finance its cultural conservation programmes. Participants also pointed out that economic uncertainty, owing to the fact that the Centre depends largely on the outside market for its survival, limits the ability of the artists to create authentic artworks which could be used in conserving their intangible cultural heritage. One participant **(MS5)** stated:

"When tourist numbers decline, artists struggle financially and cultural activities become difficult to sustain."

Another participant **(AS2)** remarked:

"Market dependence creates uncertainty because income varies according to external economic conditions."

A focus group participant **(CM4)** explained:

"Economic survival sometimes forces artists to prioritize commercial interests over cultural preservation."

The results indicate that reliance on tourism and the sale of sculptures creates a major problem when it comes to safeguarding intangible cultural heritage in the Tengenenge Arts Centre. Variability in the number of tourists and demands of the market leads to financial uncertainties, resulting in artists having to focus on producing culturally appealing pieces that are likely to be sold rather than those that carry cultural significance. The results confirm the argument by Smith (2006) and Hesmondhalgh (2013) that commercialism can have negative effects on cultural authenticity.

4.4.3 Declining Youth Participation

Participants expressed concern about younger generations showing less interest in traditional cultural activities. Many participants attributed this decline to modernization and changing lifestyles. One participant **(TL2)** stated:

"Younger generations prefer modern lifestyles and show minimal interest in our traditional cultural activities."

Another participant **(CP4)** stated:

"Technology and social media have caused young people's preferences for traditional and indigenous cultural activities to decline."

Lastly, one focus group participant **(CM1)** stated:

"Modern forms of entertainment and contemporary cultures have made it difficult for traditional arts to compete."

These results support analysis by Ngũgĩ wa Thiong'o (1993) that argues that modernization leads to the marginalization of indigenous cultural systems. Decreased youth involvement threatens both the continuity of culture and long-term preservation of heritage.

A number of participants reported that a lack of youth participation negatively impacts the ability for cultural knowledge to be passed on. The elders indicated their concern that if

younger generations do not participate, many of the important cultural traditions will not continue to exist. One participant **(TL1)** reported,

"If younger generations do not want to learn how to do the practices and values that were developed long ago the knowledge will not last."

Another participant **(AS3)** stated,

"As a result of the lack of participation from youth we will lose the continuity of the indigenous knowledge of our culture."

A focus group participant **(AS6)** indicated,

"Intergenerational learning is being diminished because there are fewer young people who participate."

Overall, the findings indicate that preserving heritage successfully depends on increasing youth engagement and participation in intergenerational learning opportunities. If youth do not participate, the cultural knowledge will continue to decline.

4.4.4 Globalization and Modernisation

Globalisation and modernisation was another challenge emerging from the findings. Majority of the Participants pointed out that globalisation and modernisation pose considerable challenges to the Centre in its efforts to preserve the intangible cultural heritage. It is evident that the impact of foreign culture, global media, modern lifestyle and technological advances has influenced perceptions about cultural practices and traditions. Most of the participants stated that foreign cultures, entertainment and lifestyles among other elements have influenced young generations, leading to a decline in indigenous cultural beliefs and practices.

This trend according to interviewees has led to declining interest among the people in indigenous artistic practices and activities, thus posing a serious challenge to the continuity of cultural heritage. In an effort to verify this, the researcher observed that modern expressions of culture have an impact on the themes of art work and preferences, which may eventually negatively affect the preservation of traditional cultural meanings and values.

One of the participants **(CP5)** was quoted saying:

"Sometimes globalization can render traditional cultural practices less appealing to the youth who have taken on foreign ways."

Another participant **(TL1)** said:

"The foreign cultural values often clash with indigenous culture and have an impact on the culture of the youth in the community."

A respondent in the focus group interviewee **(CM3)** said:

"Globalization is difficult because indigenous cultures have to compete with more powerful international cultures due to globalization."

These results show that globalization and modernization are changing how cultural beliefs and practices are viewed within communities that associate with the Tengenenge Arts Centre. There may be a decline in appreciation of the traditions and cultural identity as a result of the exposure to other cultures. These findings provide support to Appadurai's (1996) theory that globalization affects the local culture through the increased cultural interactions between global communities. Similarly, Fanon (1963) explains that the external cultures may overshadow the indigenous cultures by making their value systems superior to the indigenous ones.

4.5 Chapter Summary

This chapter provided and analyzed the results of the study regarding the importance of the Tengenenge Arts Centre in the preservation of intangible cultural heritage in Mashonaland Central Province. The findings were grouped based on the study objectives and identified thematic areas of the research. The findings presented in the chapter indicated that intangible cultural heritage is preserved in artistic works through the representation of cultural stories, ancestral knowledge, spiritual beliefs, traditional values, and indigenous identity. It has also been established that cultural knowledge is transferred through mentorship, apprenticeship, observation, participation, community involvement, and intergenerational transfer. Moreover, it can be stated that the arts centre is important for the promotion of cultural awareness, cultural identity, social empowerment, and economic empowerment among the community

members. The limitations to heritage preservation include financial problems, reliance on tourism, reduced youth interest, globalization, modernization, and poor institutional support. The next chapter of this dissertation will provide summary of the study, summary of the key findings, conclusions and recommendations.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Introduction

This chapter gives a summary, conclusions and recommendations of the study conducted on the role of the Tengenenge Arts Centre in the preservation of intangible cultural heritage in Mashonaland Central province, Zimbabwe. The chapter has been organized into four parts. In the first place, this chapter offers a summary of the study, together with its findings in relation to the objectives of the research. This chapter highlights the conclusions made from the findings of the study. Recommendations which are meant to enhance the preservation of intangible cultural heritage at the Tengenenge Arts Centre were also highlighted.

5.1 Summary of the Study

The study was carried out with the aim of analyzing the contribution of Tengenenge Arts

Centre towards the protection and conservation of intangible cultural heritage in Mashonaland Central province of Zimbabwe. The study was prompted by the increasing concern about the loss of indigenous cultural heritage resulting from modernization, globalization, and socio-economic change. The study aimed at finding out how the artistic activities at the arts center contribute to the protection, transmission, and promotion of cultural heritage.

The research was conducted with the focus of four (4) objectives. The first objective was to identify the intangible cultural heritage elements that were reflected in the artistic activities at Tengenenge Arts Center. The second objective was to examine the mechanism through which the center facilitated the transmission of cultural knowledge between the artists and the local community. The third objective was to evaluate the impact of the activities at the art center on cultural consciousness and identity. The last objective was to explore the challenges faced by the center in preserving intangible cultural heritage.

The literature review pertaining to the promotion and protection of intangible cultural heritage was also included in this study. The literature review analyzed the theoretical development of intangible cultural heritage (ICH) and its importance in the African setting. It explained the transition from the conservation of tangible structures to the preservation of living cultural traditions. Furthermore, the review discussed the function of art as a means of conveying cultural values through generations. Previous literature on the Tengenenge Arts Centre had concentrated more on its artistic and economic importance, paying less attention to the conservation of ICH. Therefore, there was an evident research gap on how the Tengenenge Arts Centre promotes, conserves, and passes on intangible cultural heritage.

In regard to research methodology, qualitative research methods were adopted since they facilitated an in-depth analysis of participants' experience and perceptions on the subject under investigation: role played by Tengenenge Art Centre. Qualitative methods were deemed appropriate to investigate culturally based practices and meanings in relation to the creation and preservation of arts. The total number of participants recruited for this research was thirty (30). These comprised of artists, community members, cultural practitioners, and heritage scholars from the Tengenenge Art Centre. Purposive sampling method was adopted whereby participants selected were those knowledgeable about the topic. Snowball sampling technique was used to find other participants through referrals from previous respondents.

The data collection process involved the use of various qualitative techniques that improved the quality of the study through adding credibility to its outcomes. These techniques included interviews, focus group discussions, document analysis, and observation. Interviews were

used to collect personal perspectives concerning cultural preservation and artistic practice. Focus group discussions helped collect group perspectives as well as the experience of individuals. Document analysis was important for reviewing existing information on the Centre, whereas observation helped the researcher directly observe artistic practices and activities at the Centre. The research aimed at establishing the role of the Tengenenge Arts Centre as a cultural institution within the larger concept of heritage conservation in Zimbabwe. Thus, the research made a contribution to the body of knowledge about the significance of such cultural institutions in the preservation of intangible cultural heritage.

Findings from the study were also highlighted in the fourth chapter. One of the findings was that the Tengenenge Arts Centre has played a significant part in the conservation of the intangible cultural heritage through sculpture, mentorship and community involvement. The artistic activities practiced at the centre have been found to incorporate indigenous knowledge, culture, beliefs, stories and traditions. Cultural knowledge is primarily shared in a non-formal way such as observation, storytelling and mentorship of the younger generation by the older artists. The research has also shown that the Centre has helped promote cultural awareness and identity among the people within the community. Challenges such as lack of funding, commercialization and globalization have greatly influenced the conservation of the intangible cultural heritage at the Centre.

5.2 Summary of Key Findings

5.2.1 Objective One: To Identify the Intangible Cultural Elements Represented in the Artistic Practices at Tengenenge Arts Centre

The research showed that artistic activities in the Tengenenge Arts Centre are characterized by diverse intangible cultural elements. From the findings, the participants stated that sculptures carry tales about the ancestors, spiritual beliefs, customary traditions, and cultural identity. Notably, participants explained that artistic activities were seen as a means for communicating various stories, values and beliefs. It was confirmed from the findings that the Centre is used to communicate various stories. In this regard, it was shown that many sculptures created at the Centre express relationships between human beings, ancestors, nature and spirituality. In addition, it was confirmed that symbols and themes included in traditional sculptures are very important components of Zimbabwe's culture. Additionally,

some forms of artistic expressions were noted to be linked with rituals and other spiritual beliefs. In this case, it means that there is the aspect of the sacredness in cultural production processes. Finally, it was shown that the Centre can be considered to be the home of indigenous knowledge systems.

5.2.2 Objective Two: To Examine How the Centre Facilitates the Transmission of Cultural Knowledge among Artists and the Local Community

The research revealed that the cultural knowledge at the Tengenenge Arts Centre is mostly passed informally and through active participation. One of the ways that proved significant was knowledge transmission. The findings indicated that the senior and experienced artists educate the junior artists about how to carve sculptures, techniques of sculpture making, and the cultural value of the sculptures. As per the participants, the learning process takes place through observation, imitation, and active participation in art activities. The junior artists learn from the senior artists by spending time with them in order to learn skills and culture as well. It also was established that the Centre contributes to interactions among the artists and the people within the community, thus fostering collective learning and continuity of culture. The Centre provides avenues for interaction with culture through exhibits, dialogues, and collaborative art projects. At the same time, it was established that knowledge transmission from one generation to another face challenges, particularly with respect to youth involvement and values. Modern lifestyle influences the youth to such an extent that they no longer take an interest in art.

5.2.3 Objective Three: To Assess the Impact of the Centre's Activities on Cultural Awareness and Identity in Mashonaland Central

Based on the findings, it is clear that the Tengenenge Arts Centre has a positive influence on cultural awareness and identity of the people in the community. The Centre was perceived as being a critical cultural organization that instills pride in the traditions and heritage of the community. Cultural practices carried out at the centre facilitate a connection with cultural heritage and promote a sense of belonging among individuals. Another way in which the Centre positively impacts the community indicated in the findings was by promoting social cohesion through cultural interactions between the different stakeholders, including the

artists, community members and tourists. According to the results, the Centre offers chances for dialogue, interactions and collaboration among different groups of people, thus fostering better social relations. The findings from the study indicated that the Centre also contributes to raising awareness about Zimbabwean cultural heritage at both national and international levels. Through art exhibitions and cultural interactions, the research highlighted that the centre provides a platform for exposing different individuals to the traditions, beliefs and artistic expressions of the Zimbabweans. Despite all these contributions, cultural awareness among the youth is declining as a result of modernization and globalization.

5.2.4 Objective Four: To Explore the Challenges Faced by the Centre in Preserving Intangible Cultural Heritage

The research highlighted various challenges associated with the preservation of intangible cultural heritage at Tengenenge Arts Centre. Firstly, there is the problem of lack of institutional support. According to participants, there is a lack of funding and policy implementation at the governmental level, as well as a lack of support from heritage institutions. Additionally, economic problems are another barrier to sustainability found in the study. The artists at the Centre are largely reliant on selling their artwork, thus making it difficult to produce anything other than market-oriented art. This could result in the commercialization of culture and the creation of artworks that cater for market demands rather than cultural ones.

Further, globalization and modernization emerged as some of the challenges associated with cultural heritage preservation. The exposure to global cultures has had an influence on the values and interests of young people, discouraging them from engaging in traditional activities. Moreover, participants indicated that there is a need to document cultural information and practices. Most of the information at the Centre is orally and practically transmitted and thus may be lost when experienced artists die without formally recording their work. Other barriers to cultural heritage preservation include poor infrastructure and limited Participants emphasized the need for stronger institutional support, improved funding and programs aimed at engaging younger generations in cultural preservation.

5.3 Conclusions of the Study

From the findings of the study, there are a number of conclusions that could be made concerning the role played by the Tengenenge Arts Centre in conserving intangible cultural heritage. Firstly, the study makes a conclusion that the Tengenenge Arts Centre plays an integral role in preserving intangible cultural heritage through artistic expression. Cultural elements that include traditional beliefs, indigenous knowledge, values and ancestral stories are expressed through the art practiced at the centre. In essence, the Tengenenge Arts Centre acts as an active cultural body responsible for expressing, practicing and conserving heritage.

In addition, the study comes to a conclusion that knowledge of culture is transmitted through informal systems of learning such as mentorship and observation among others. Older artists have an important role to play in teaching young artists about culture and heritage. This shows the significance of indigenous knowledge systems in ensuring the continuation of cultural heritage. Further, the study reveals that the Tengenenge Arts Centre has a positive impact on fostering cultural awareness, identity building and social cohesion within Mashonaland Central Province.

However, the research also points out that there are several factors which make the sustainability of intangible cultural heritage in the Centre difficult. Factors such as inadequate funding, lack of institutional support, commercialization, globalization and lack of youth engagement have made the process of sustaining cultural practices at the Centre difficult. In addition to these, the study also concludes that cultural preservation itself is a dynamic and adaptive process rather than being a stagnant one. It involves the negotiation of artists and communities in order to adapt themselves into the changes occurring around them. Although challenges arise from processes such as commercialization and globalization, the same processes also provide opportunities for artists and communities in adapting to the changes in society.

5.4 Recommendations

Based on the findings and conclusions of the study, the following recommendations are proposed:

5.4.1 Recommendations to Government and Cultural Institutions

Government via the Ministry of Sport, Recreation, Arts and Culture and the National Gallery of Zimbabwe and the National Arts Councilof Zimbabwe needs to boost its funding to Tengenenge Arts Centre. Enough funding should be channeled towards cultural programming, exhibitions, training seminars, as well as construction activities.

The development and implementation of policies which can help preserve and protect intangible cultural heritage are necessary. The policy frameworks must recognize and respect community-based cultural institutions and also incorporate ways that will help sustain such institutions in the long term.

Documentation and archiving of cultural information, oral tradition and other forms of arts should be prioritized by government and cultural institutions in Zimbabwe. The documentation processes should utilize digital documentation platforms that would ensure that knowledge of the indigenous community does not get lost.
Government needs to encourage collaboration among cultural institutions, universities, NGOs and other international heritage organizations.

5.4.2 Recommendations to the Tengenenge Arts Centre

It is recommended that the Tengenenge Arts Centre initiates mentorship initiatives that will foster the involvement of the young generation in arts and cultural endeavors. Apprenticeship programs can play a significant role in ensuring knowledge transfer between the generations. Another recommendation involves initiating educational outreach initiatives aimed at promoting learning in schools and the local community as well. Such measures will enable the promotion of tangible cultural heritage.

One needs to consider the issue of finding a balance between commercialization and cultural preservation at the Centre. As much as economic sustainability is important, efforts should be taken to ensure the continuity of artistic expressions through cultural values. Other initiatives could involve investing more resources in marketing the Centre. The use of digital channels for marketing and promoting exhibitions is highly recommended. Moreover, there is a need for enhanced cooperation between the Centre and the local community.

5.4.3 Recommendations to Artists and Community Members

Recommendations to be made to the Artists and Community Members by this study are that it is important for artists to continue to contribute to the process of preserving indigenous knowledge through mentorship and involvement in cultural experiences and the members of the community should encourage cultural projects and join activities carried out by the Centre. The more community involvement there will be, the greater the cultural continuity will be ensured. Additionally, artists need to develop new methods of merging traditional art practices with contemporary techniques while maintaining the cultural authenticity of their creations.

5.4.4 Recommendations to Educational Institutions

The following recommendations are proposed to education institutions:
Institutions like schools, colleges and universities need to incorporate the study of indigenous knowledge systems as well as cultural heritage into the curriculum. The incorporation may assist in increasing awareness of local culture among the youth. There is need for educational institutions to work together with the Tengenenge Arts Centre in various ways such as conducting educational trips, cultural exchange programs as well as research programs. Collaboration could enhance cultural education and learning. Academics should keep on conducting research on culture heritage conservation and indigenous art in Zimbabwe. Research could be helpful in coming up with policy guidelines for cultural conservation.

5.5 Areas for Further Study

This paper examined the role of the Tengenenge Art Centre in the preservation of intangible cultural heritage within Mashonaland Central Province. Nevertheless, there is an array of issues that still call for further investigation.

Future studies may address the impact of cultural institutions, such as Tengenenge, on community development and tourism activities in the area. Moreover, there is a need for investigating the role of technology in preserving intangible cultural heritage.

Further research may consider the youth's perceptions concerning traditional artistic performances and what causes their declining involvement in cultural activities. In addition, comparative studies, covering similar cases within other cultural centers of Zimbabwe and the African continent in general, may offer valuable insight regarding the preservation of heritage.

Additional research may be conducted regarding the interrelation between commodification and cultural authenticity of artistic creation. Future scholars will thus seek sustainable strategies for balancing cultural survival with economic necessities.

Moreover, future research may investigate the impact of government legislation in regard to cultural heritage preservation by communities.

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APPENDICES

Appendix A: Informed Consent Form

I volunteer to participate in a research conducted by **Miss. Tatenda Angeline Masango of Bindura University of Science Education**. I understand that the study is being carried out for academic purposes and that my participation is entirely voluntary.

The purpose of this research is to gather information relevant to the study being undertaken. I understand that I have been selected as a participant because of my knowledge, experience, or involvement in issues related to the research topic. The information I provide will contribute to the successful completion of the study and may assist in generating recommendations and knowledge in the field under investigation.

I understand that my participation may involve responding to interview questions, participating in discussions, or providing information related to the research topic. The estimated duration of my participation has been explained to me, and I am aware that I may ask questions at any stage of the research process.

I have been informed that all information I provide will be treated with strict confidentiality. My name and personal details will not appear in the final report, and pseudonyms or codes will be used to protect my identity. The information collected will be used solely for academic purposes and will not be shared with unauthorized persons.

I understand that my participation is voluntary and that I am free to refuse to answer any question that makes me uncomfortable. I also understand that I may withdraw from the study at any time without penalty, disadvantage, or any negative consequences.

I have had the opportunity to ask questions about the study and have received satisfactory answers. By signing below, I confirm that I understand the purpose of the research and agree to participate voluntarily.

Participant's Name: _____

Participant's Signature: _____

Date: _____

Researcher's Name: Miss. A.T. Masango

Researcher's Signature: _____

Date: _____

Contact Details of Researcher

Miss A.T. Masango

Bindura University of Science Education

Department: _____

Telephone: _____

Email: _____

Appendix B: Interview Guide for Artists

My name is **Tatenda Angeline Masango** and I am a Culture and Heritage Studies student at **Bindura University of Science Education**. This research is being conducted as part of the requirements for the **Bachelor of Science Honours Degree in Culture and Heritage Studies**.

The study seeks to investigate the role of **Tengenenge Arts Centre** in preserving and promoting intangible cultural heritage in Mashonaland Central Province, Zimbabwe. Specifically, the study aims to:

i. Identify the intangible cultural elements represented in the artistic practices at Tengenenge Arts Centre.
ii. Examine how the Centre facilitates the transmission of cultural knowledge among artists and the local community.
iii. Assess the impact of the Centre's activities on cultural awareness and identity in Mashonaland Central.

iv. Explore the challenges faced by the Centre in preserving intangible cultural heritage.

The information you provide will be used strictly for academic purposes. Your responses will be treated with confidentiality, and your identity will remain anonymous. Participation in this interview is voluntary, and you are free to withdraw at any stage.

Section A: Background Information

1. How long have you been working as an artist at Tengenenge Arts Centre?
2. What inspired you to become a sculptor/artist, and how did you join the Centre?

Section B: Main Interview Question

3. What cultural traditions, beliefs, stories, or values are commonly reflected in your artworks?
4. How do your sculptures or artworks help preserve and promote Zimbabwean cultural heritage?
5. Can you describe any cultural symbols, ancestral beliefs, or indigenous knowledge represented in your artistic creations?
6. How does Tengenenge Arts Centre help younger artists learn about cultural traditions and heritage?
7. What role does mentorship or apprenticeship play in passing cultural knowledge from experienced artists to younger generations?
8. In your view, how have the Centre's activities contributed to promoting cultural awareness among community members and visitors?
9. How does participation in artistic activities at Tengenenge Arts Centre strengthen cultural identity and pride among artists and the local community?
10. What challenges do you face in preserving and promoting intangible cultural heritage through your artistic work, and what measures can be taken to address these challenges?

Thank you for your valuable participation.

Appendix C: Interview Guide for Cultural Practitioners

My name is **Tatenda Angeline Masango** and I am a Culture and Heritage Studies student at **Bindura University of Science Education**. This research is being conducted as part of the requirements for the **Bachelor of Science Honours Degree in Culture and Heritage Studies**.

The study seeks to investigate the role of **Tengenenge Arts Centre** in preserving and promoting intangible cultural heritage in Mashonaland Central Province, Zimbabwe. Specifically, the study aims to:

i. Identify the intangible cultural elements represented in the artistic practices at Tengenenge Arts Centre.
ii. Examine how the Centre facilitates the transmission of cultural knowledge among artists and the local community.

iii. Assess the impact of the Centre's activities on cultural awareness and identity in Mashonaland Central.
iv. Explore the challenges faced by the Centre in preserving intangible cultural heritage.

The information you provide will be used strictly for academic purposes. Your responses will be treated with confidentiality, and your identity will remain anonymous. Participation in this interview is voluntary, and you are free to withdraw at any stage.

Section A: Background Information

1. Please describe your role as a cultural practitioner and your association with Tengenenge Arts Centre.

2. How long have you been involved in cultural heritage preservation activities?

Section B: Main Interview Questions

3. What forms of intangible cultural heritage do you believe are represented through the activities and artworks at Tengenenge Arts Centre?

4. How are traditional beliefs, customs, values, and indigenous knowledge reflected in the Centre's artistic practices?

5. In what ways does the Centre contribute to the preservation of oral traditions, cultural stories, and ancestral knowledge?

6. How does Tengenenge Arts Centre facilitate the transfer of cultural knowledge from older generations to younger generations?

7. What role do cultural practitioners play in educating artists and community members about cultural heritage?

8. How have the Centre's activities influenced cultural awareness and appreciation among community members and visitors?

9. In your opinion, how does the Centre contribute to strengthening cultural identity and pride within the local community?

10. What challenges does Tengenenge Arts Centre face in preserving intangible cultural heritage, and what strategies would you recommend to improve cultural preservation efforts?

Appendix D: Interview Guide for Traditional Leaders

My name is **Tatenda Angeline Masango** and I am a Culture and Heritage Studies student at **Bindura University of Science Education**. This research is being conducted as part of the requirements for the **Bachelor of Science Honours Degree in Culture and Heritage Studies**.

The study seeks to investigate the role of **Tengenenge Arts Centre** in preserving and promoting intangible cultural heritage in Mashonaland Central Province, Zimbabwe. Specifically, the study aims to:

i. Identify the intangible cultural elements represented in the artistic practices at Tengenenge Arts Centre.
ii. Examine how the Centre facilitates the transmission of cultural knowledge among artists and the local community.
iii. Assess the impact of the Centre's activities on cultural awareness and identity in Mashonaland Central.
iv. Explore the challenges faced by the Centre in preserving intangible cultural heritage.

The information you provide will be used strictly for academic purposes. Your responses will be treated with confidentiality, and your identity will remain anonymous. Participation in this interview is voluntary, and you are free to withdraw at any stage.

Section A: Background Information

1. Please explain your role as a traditional leader in this community.

2. How long have you been serving as a traditional leader in this area?

Section B: Main Interview Questions

3. What forms of intangible cultural heritage (such as traditions, beliefs, customs, oral histories, and indigenous knowledge) are important in this community?

4. How are these cultural elements represented through the artistic activities at Tengenenge Arts Centre?

5. In your opinion, what role does Tengenenge Arts Centre play in preserving and promoting the cultural heritage of the community?

6. How does the Centre contribute to the transmission of cultural knowledge and values to younger generations?

7. What role do traditional leaders play in supporting cultural education and heritage preservation at the Centre?

8. How have the activities of Tengenenge Arts Centre influenced cultural awareness among community members?

9. In what ways has the Centre contributed to strengthening cultural identity, pride, and respect for traditional values within the community?

10. What challenges are being faced in preserving intangible cultural heritage in this community, and what recommendations would you make to improve cultural preservation efforts at Tengenenge Arts Centre?

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Appendix E: Interview Guide for Centre Management Staff

My name is **Tatenda Angeline Masango** and I am a Culture and Heritage Studies student at **Bindura University of Science Education**. This research is being conducted as part of the requirements for the **Bachelor of Science Honours Degree in Culture and Heritage Studies**.

The study seeks to investigate the role of **Tengenenge Arts Centre** in preserving and promoting intangible cultural heritage in Mashonaland Central Province, Zimbabwe. Specifically, the study aims to:

i. Identify the intangible cultural elements represented in the artistic practices at Tengenenge Arts Centre.

ii. Examine how the Centre facilitates the transmission of cultural knowledge among artists and the local community.
iii. Assess the impact of the Centre's activities on cultural awareness and identity in Mashonaland Central.
iv. Explore the challenges faced by the Centre in preserving intangible cultural heritage.

The information you provide will be used strictly for academic purposes. Your responses will be treated with confidentiality, and your identity will remain anonymous. Participation in this interview is voluntary, and you are free to withdraw at any stage.

Section A: Background Information

1. Please describe your position and responsibilities at Tengenenge Arts Centre.
2. How long have you been working at the Centre, and what experience have you gained regarding cultural heritage preservation?

Section B: Main Interview Questions

3. What forms of intangible cultural heritage are promoted and preserved through the activities of Tengenenge Arts Centre?
4. How does the Centre incorporate indigenous knowledge, cultural values, traditions, and beliefs into its programs and activities?
5. What policies, strategies, or initiatives has the Centre put in place to safeguard intangible cultural heritage?
6. How does the Centre facilitate the transfer of cultural knowledge and artistic skills from experienced artists to younger generations?
7. What role do workshops, exhibitions, cultural events, and mentorship programs play in promoting cultural learning within the Centre?
8. In your opinion, how have the Centre's activities contributed to enhancing cultural awareness among artists, community members, and visitors?
9. How has the Centre contributed to strengthening cultural identity and pride within Mashonaland Central Province?

10. What challenges does the Centre face in preserving and promoting intangible cultural heritage, and what measures would you recommend to address these challenges?

Appendix F: Interview Guide for Tourists/Visitors

My name is **Tatenda Angeline Masango** and I am a Culture and Heritage Studies student at **Bindura University of Science Education**. This research is being conducted as part of the requirements for the **Bachelor of Science Honours Degree in Culture and Heritage Studies**.

The study seeks to investigate the role of **Tengenenge Arts Centre** in preserving and promoting intangible cultural heritage in Mashonaland Central Province, Zimbabwe. Specifically, the study aims to:

i. Identify the intangible cultural elements represented in the artistic practices at Tengenenge Arts Centre.
ii. Examine how the Centre facilitates the transmission of cultural knowledge among artists and the local community.
iii. Assess the impact of the Centre's activities on cultural awareness and identity in Mashonaland Central.
iv. Explore the challenges faced by the Centre in preserving intangible cultural heritage.

The information you provide will be used strictly for academic purposes. Your responses will be treated with confidentiality, and your identity will remain anonymous. Participation in this interview is voluntary, and you are free to withdraw at any stage.

Section A: Background Information

1. Is this your first visit to Tengenenge Arts Centre? If not, how many times have you visited the Centre?

2. What motivated you to visit Tengenenge Arts Centre?

Section B: Main Interview Questions

3. What aspects of Zimbabwean culture, traditions, or heritage have you observed during your visit to the Centre?

4. How do the sculptures and other artistic works reflect the cultural values, beliefs, and traditions of the local community?

5. What cultural messages or stories do you think are communicated through the artworks displayed at the Centre?

6. During your visit, what have you learned about Zimbabwean culture and heritage from the artists, exhibitions, or cultural activities?

7. How effective do you think the Centre is in educating visitors about indigenous knowledge, traditions, and cultural practices?

8. In what ways has your visit to Tengenenge Arts Centre increased your understanding and appreciation of Zimbabwean cultural heritage?

9. Do you think the Centre contributes to preserving and promoting Zimbabwean cultural identity? Please explain your answer.
10. What suggestions would you give to Tengenenge Arts Centre to improve the preservation and promotion of intangible cultural heritage for visitors and future generations?

Appendix G: Focus Group Discussion Guide for Community Members

My name is **Tatenda Angeline Masango**, and I am a Culture and Heritage Studies student at **Bindura University of Science Education**. This research is being conducted as part of the requirements for the **Bachelor of Science Honours Degree in Culture and Heritage Studies**.

The study seeks to investigate the role of **Tengenenge Arts Centre** in preserving and promoting intangible cultural heritage in Mashonaland Central Province, Zimbabwe. Your

participation in this discussion is voluntary, and all information shared will be treated with strict confidentiality and used for academic purposes only.

Focus Group Discussion Questions for Community Members

1. What cultural traditions, beliefs, customs, and values are important in your community?
2. How are these cultural traditions and values represented through the activities and artworks at Tengenenge Arts Centre?
3. In your opinion, how does the Centre help preserve oral traditions, indigenous knowledge, and cultural practices?
4. How does Tengenenge Arts Centre help younger generations learn about their culture and heritage?
5. What role do artists, elders, and community members play in passing cultural knowledge to younger people through the Centre?
6. How effective are the Centre's cultural activities, exhibitions, and workshops in promoting cultural learning within the community?
7. How have the activities of Tengenenge Arts Centre influenced cultural awareness among community members?
8. In what ways has the Centre helped strengthen cultural identity, pride, and a sense of belonging within the community?
9. What challenges does the community face in preserving its cultural traditions and intangible cultural heritage?
10. What recommendations would you make to improve the role of Tengenenge Arts Centre in preserving and promoting intangible cultural heritage?

Appendix H: Approval Letter

Ref: Research Authority/Student/NG/HR/03

26 March 2026

Tatenda Masango
C/o Bindura University of Science Education P O
Box 1020
Bindura

RE: APPLICATION FOR AUTHORITY TO CONDUCT RESEARCH AT TENGENENGE ART CENTRE: NATIONAL GALLERY OF ZIMBABWE: TATENDA MASANGO:

B223763B: BINDURA UNIVERSITY.

The above subject refers.

Reference is made to your minute dated 13 November 2025 in which you are requesting for permission to conduct research at Tengenenge Art Centre.

Please be advised that the Executive Director for National Gallery of Zimbabwe has approved your request for authority to conduct research at Tengenenge Art Centre, on conditions that:

i. Data obtained will be used for academic purposes only.
ii. The research does not disturb or interfere with work and operations of the Gallery.

You are therefore advised accordingly.



Makonese A (Mr.)
FOR: EXECUTIVE DIRECTOR: NATIONAL GALLERY OF ZIMBABWE

Appendix I: Research Permission Letter

BINDURA UNIVERSITY OF SCIENCE EDUCATION

FACULTY OF SOCIAL SCIENCES AND HUMANITIES

P.O. Box 1020
Bindura
Zimbabwe
Dr M E Sagiya
+263 775102724
msagiya@buse.ac.zw

DEPARTMENT OF CULTURE AND HERITAGE STUDIES

13 November 2025

TO WHOM IT MAY CONCERN

RE: REQUEST TO UNDERTAKE RESEARCH IN YOUR ORGANISATION

This serves to introduce the bearer, Masango Tatenda A, Student Registration Number B223763B, who is a BSc Honours Degree in Culture and Heritage Studies student at Bindura University of Science Education and is carrying out a research project in your area/institution.

May you please assist the student to access data relevant to the study, and where possible, conduct interviews as part of the data collection process.

Yours faithfully

M.E Sagiya (Dr)
Acting Chairperson

BINDURA UNIVERSITY OF SCIENCE EDUCATION
FACULTY OF SOCIAL SCIENCES & HUMANITIES
DEPARTMENT OF CULTURE & HERITAGE STUDIES
15 NOV 2025
PRIVATE BAG 1020, BINDURA, ZIMBABWE