



# 1. General Information

(Estimate: 250 words)

Page 1

Note : Before completing this form, please refer to the [Quadrennial Periodic Reports Guidelines](#).

a) Name of Party

Malawi

b) Date of ratification

2010/03/16

c) Ratification process

It was done through the Ministry of Foreign Affairs

d) Total contribution to the  
International Fund for Cultural  
Diversity (in USD)

\$100.00

e) Organization(s) or entity(es) responsible for the preparation of the report

Division of Arts and Crafts, Ministry of Tourism and Culture

f) Officially designated point of contact

Title	First name	Family name	Organization	Position
Mr.	McDonald	Maluwaya	Division of Arts and Crafts	Chief Arts Officer

Mailing address

Division of Arts and Crafts,  
P.O. Box 264  
Lilongwe

Telephone +265 999 143 538, 01754911

E-mail mjmaluwaya@gmail.com

Fax

g) Description of the consultation process established for the preparation of the report

A team was identified to collect data for the Quadrennial report. The team comprised of the Director of Culture, Dr. E.M. Gomani Chindebvu as the Chair, UNESCO Officer on Culture, Mr C. Magomero and two officers from the Division of Arts and Crafts, Mr. Isaac Chingota and Miss Chisomo Chitosi.

A questionnaire was developed to solicit input and as a tool for consultation with the civil society . The questionnaire was administered by the two officers from the Division of Arts and Crafts to 21 participating civil society in Lilongwe, Blantyre, Zomba and Dedza districts. The civil society further provided the consultants with Secondary data in the form of reports and strategic plans.

Title	First name	Family name	Organization	Position
Mr.	SYLIVESTER	KALIZANG'OMA	POETRY ASSOCIATION OF MALAWI	PUBLICITY SECRETARY
Mrs.	DAWA	LOGA-LEMBERGER	ELEGANT RESOURCES	CEO



# 1. General Information

(Estimate: 250 words)

Page 2

## h) Name of representative(s) of participating civil society organization(s)

Title	First name	Family name	Organization	Position
Mr.	EGIDIO	MPANGA	BOOK PUBLISHERS ASSOCIATION OF MALAWI	TECHNICAL ADVISOR
Mr.	THOMAS	CHIBAMBO	BLANTYRE ARTS FESTIVAL (BAF)	DIRECTOR
Mr.	SMITH	LIKONGWE	NATIONAL THEATRE ASSOCIATION	CHAIRPERSON, BOARD OF TRUSTEES
Mr.	MISHECK	MZUMARA	NANZIKAMBE ARTS	PROGRAMMES MANAGER / THEATRE
Mr.	WALIKO	MAKHALA	M.B.C TV / RADIO	CHIEF PRODUCER
Mr.	JOHN	NTHAKOMWA	MIBAWA CAFE	CEO
Mr.	CHARLES SHEMU	JOYAH	FIRST DAWN ARTS	MANAGING DIRECTOR
Mr.	YOHANE	NYIRENDA	MUSEUMS OF MALAWI	ASSISTANT CHIEF CURATOR
Mr.	PETER	MASINA	MALAWI FOLK DANCE AND SONG SOCIETY	PRESIDENT
Mr.	LUCKY	MKANDAWIRE	PHOTOGRAPHERS ASSOCIATION OF MALAWI	PRESIDENT
Mr.	SAM JUNIOR	BANDA	TIMES GROUP	ARTS, FEATURES AND ONLINE JOURNALIST
Mrs.	DORA	MAKWINJA	COSOMA	ACTING EXECUTIVE DIRECTOR
Mr.	ROBERT	KALINDIZA	KUNGONI CULTURAL CENTRE	DEPUTY CURATOR AND ITC OFFICER
Mr.	ROSARIO	KAMANGA	COSOMA	SENOIR LICENCING OFFICER
Mr.	CHRISFORD	CHAYERA	VISUAL ARTS ASSOCIATION OF MALAWI	PRESIDENT
Mr.	GAYIGHAYI MATTHEWS	MFUNE	MUSIC CROSSROADS MALAWI	DIRECTOR
Dr.	MUFUNANJI	MAGALASI	CHANCELLOR COLLEGE	ASSITANT PROFESSOR OF DRAMA AND CHAIR OF COALITION FOR CULTURAL INDUSTRIES
Mrs.	EDINESS	KASAMBARA	DOMASI DEMONSTRATION PRIMARY SCHOOL	EXPRESSIVE ARTS TEACHER
Mr.	YOUNG	CHILAGA	MUSICIANS UNION OF MALAWI	SECRETARY



United Nations  
Educational, Scientific and  
Cultural Organization

Convention on the Protection  
and Promotion of the  
Diversity of Cultural  
Expressions

# 1. General Information

(Estimate: 250 words)

Page 3



United Nations  
Educational, Scientific and  
Cultural Organization

Convention on the Protection  
and Promotion of the  
Diversity of Cultural  
Expressions

## Executive Summary of the Report

Page 4

In writing this summary, please include the main achievements and challenges in implementing the Convention and, where appropriate, an outlook for the future. ?

(Maximum 500 words)

The Government of Malawi, through the Ministry of Foreign Affairs, ratified the UNESCO 2005 Convention in 2010. This followed realization that the convention has a great bearing on the development of the cultural industries in Malawi for sustainable economic development.

The Convention is implemented through the Division of Arts and Crafts of the Ministry of Tourism and Culture. Since ratifying the Convention, Government, through its various arms, has undertaken a number of activities to promote the ideals of the convention, through policy, infrastructure, financial and technical interventions. On the policy level, the Ministry of Tourism and Culture has recently submitted to cabinet for approval a revised National Cultural Policy. The revised National Cultural Policy has taken into account the principles and objectives of the Convention and has included measures that will ensure its effective implementation.

Pursuant to Article 17 of the Convention that obliges states to create an enabling environment for the general public to have access and enjoy various cultural expressions, the Government procured French Cultural Centre in 2010 (now known as Blantyre Cultural Centre) and turned it into a public cultural venue. The cultural center is to provide an affordable space for Malawian artists to showcase their various works. The hiring rates for the center are the cheapest compared to other privately owned facilities.

As regards cooperation for development (Article 14), Malawi has established a number of Agreements with different countries for the purposes of developing local cultural industries. One such Agreement is that which the Government entered with the Royal Norwegian Embassy through the Copyright Society of Malawi in 2004, and Department of Culture, in 2011. Through the Agreements, the Royal Norwegian Government has been financing some projects undertaken by both the civil society and Government that address various challenges facing the cultural industries in Malawi.

In terms of participation of the civil society (Article 11) Government has engaged the civil society in a number of forums to discuss national policies for cultural industries. The Government has further employed officers designated to cooperate with the civil society on various cultural industry development issues.

However, the major challenge Malawi has faced in implementing the convention has been availability of sustainable financial resources. The cultural sector is one of the least funded sectors of Government. The situation has negatively affected Government's plans to develop cultural industries and raise awareness about the convention. In an effort to mitigate this challenge, Government plans to establish a National Arts and Heritage Council, whose functions will among other things be to develop and implement a resource mobilization strategy for the cultural sector.

In conclusion, the Government of Malawi has demonstrated commitment to promote the diversity of cultural expressions exemplified through the recognition of culture as an important tool for socio-economic development as stipulated in the Malawi Growth and Development strategy (MGDS II). The country further wishes to reaffirm her commitment to promote the diversity of cultural expressions as it is essential for mankind in the same way as is biodiversity for the environment.



United Nations  
Educational, Scientific and  
Cultural Organization

Convention on the Protection  
and Promotion of the  
Diversity of Cultural  
Expressions

## 2. Measures

(Estimate: 6000 words)

Page 5

*Parties shall provide information on policies and measures adopted to protect and promote the diversity of cultural expressions within their territory (at the national, regional or local levels) and at the international level (including trans-regional or trans-national levels).*

*Information to be presented in this Section of the report is to be organized according to the following themes:*

- i) cultural policies and measures;*
- ii) international cooperation and preferential treatment;*
- iii) the integration of culture in sustainable development policies;*
- iv) protecting cultural expressions under threat.*

### **Key questions:**

*Parties shall respond, to the extent possible, to the following questions for each theme:*

- (a) What are the main objective(s) of the policy or measure? When was it introduced?*
- (b) How has it been implemented, which public agency(ies) is (are) responsible for its implementation and what resources have been allocated to ensure implementation?*
- (c) What challenges have been identified in the implementation of this measure?*
- (d) What has been the effect or impact of the policy or measure? What indicators were used to lead to this conclusion?*



United Nations  
Educational, Scientific and  
Cultural Organization

Convention on the Protection  
and Promotion of the  
Diversity of Cultural  
Expressions

## 2.1. Cultural policies and measures

Page 6

### 2.1. Cultural policies and measures ?

*The purpose of this section is to report on cultural policies and measures in place to promote the diversity of cultural expressions at the different stages of creation, production, distribution, dissemination and participation/enjoyment.*

*Measures may be understood as those that:*

- *nurture creativity,*
- *form part of an enabling environment for independent producers and distributors*
- *provide access to the public at large to diverse cultural expressions.*

*They may be regulatory or legislative, action or programme oriented, institutional or financial measures. They may be specifically introduced to address the special circumstances and needs of individuals (e.g. women, young people) or groups (e.g. persons belonging to minorities, indigenous people) as creators, producers or distributors of cultural expressions.*

*For more information on the types of measures to be reported on, please refer to [Article 6, Rights of Parties](#) at the national level, and the [Operational Guidelines adopted on Article 7](#) on measures to promote cultural expressions.*



## 2.1 Cultural policies and measures

Narrative description of the overall cultural policy vision of your country:

(Maximum 500 words)

### 1. NATIONAL CULTURAL POLICY BACKGROUND

Malawi's National Constitution states that, "Every person shall have the right to use the language and to participate in the cultural life of his or her choice." It connotes the need for cultural inclusion, tolerance and the enjoyment of the freedom to participate in each other's cultural heritage. Furthermore, the Malawi Growth and Development Strategy II (MGDS II), which is the second medium term national development strategy, places culture as a subtheme for the thematic area of sustainable social and economic development growth. These two national documents and others have inspired the direction to which Malawi's cultural development takes as contained in the draft National Cultural Policy.

### . POLICY VISION

Malawi's cultural policy vision is to identify, preserve, protect and promote Malawian Arts and Culture for national identity, unity in diversity, posterity and sustainable socio-economic development for men, women, boys and girls. It sets three main priority areas. These include:

1. Preserve, Conserve, Present and Safeguard Malawi's Culture for National Identity, Education and Posterity  
Malawi has rich and diverse cultural heritage exemplified through various tangible and intangible cultural heritage. The policy stipulates a number of measures that will ultimately ensure that Malawi's cultural heritage is safeguarded. These include ensuring that:

- i. Cultural issues are mainstreamed in national development programs and policies;
- ii. Malawi's intangible cultural heritage is safeguarded;
- iii. Malawi's tangible cultural heritage is preserved, conserved and promoted;
- iv. The environment and its biodiversity are conserved in harmony with traditional practices;
- v. Information on culture is collected, preserved and widely disseminated; and
- vi. Malawi's legislative framework on cultural heritage is in conformity with the national constitution, regional, con

2) Development and Promotion of Malawi's Culture for Sustainable Socio-Economic Development.

Industry development is a key priority area in the MGDS II. This provision has necessitated the need to put in place national guidelines for the development of cultural and creative industries alongside other industrial sectors. The policy therefore contains guidelines that ensure that:

- i. The capacity of relevant institutions is strengthened;
- ii. Creative industries are developed and promoted;
- iii. Research on Malawi's cultural industry is promoted;
- iv. Arts education and entrepreneurship are developed and promoted; and
- v. National Arts and Heritage Council (NAHeC) is established.

3) Availability of sustainable financial resources for carrying out activities in the cultural sector.

One of the major challenges facing the development of the cultural sector in Malawi is the availability of financial resources. The policy therefore sets out measures to ensure that sustainable financial and technical resources are available and that adequate capacities for financial management among cultural actors are developed.



## 2.1. Cultural policies and measures

### Policy / measure 1

#### Name of policy / measure

National Cultural Policy, Policy Priority Areas: Development and Promotion of Malawi's Culture for Sustainable Socio-economic Development

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input checked="" type="checkbox"/> creation	<input checked="" type="checkbox"/> regulatory	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> production	<input type="checkbox"/> legislative	<input checked="" type="checkbox"/> producers/entrepreneurs
<input checked="" type="checkbox"/> distribution	<input checked="" type="checkbox"/> institutional	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> dissemination	<input type="checkbox"/> financial	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> participation/enjoyment	<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> women
<input type="checkbox"/> other (please specify below)		<input type="checkbox"/> persons belonging to minorities
		<input type="checkbox"/> indigenous peoples
		<input checked="" type="checkbox"/> general population
		<input type="checkbox"/> other (please specify below)

#### a) What are the main objective(s) of policy or measure? When was it introduced?

##### INTRODUCTION

The Ministry of Tourism and Culture reviewed and strengthened its draft Cultural Policy in 2013. At the moment the revised cultural policy is awaiting cabinet approval. The policy sets three main priority areas of intervention, one of which is: Development and Promotion of Malawi's culture for sustainable Socio-economic development.

##### OBJECTIVES OF CULTURAL POLICY PRIORITY AREA 3: DEVELOPMENT AND PROMOTION OF MALAWI'S CULTURE FOR SUSTAINABLE SOCIO-ECONOMIC DEVELOPMENT

The objective is to ensure that:

- i. The capacity of the relevant ministry and institutions are strengthened
- ii. Creative industries are developed and promoted
- iii. Research on Malawi's cultural industries is promoted
- iv. Arts education and entrepreneurship is developed and promoted
- v. National Arts and Heritage Council is established

#### b) How has it been implemented?

As stated earlier the policy document is awaiting approval from the Office of the President and Cabinet. However some activities are already being undertaken by various stakeholders to achieve the set policy objectives. This report contains some of the activities that are already being undertaken.





## 2.1. Cultural policies and measures

Which public agency(ies) is (are)  
responsible for its implementation?

Agency name

Ministry of Tourism and Culture Headquarters

[Add agency](#)

What resources have been allocated  
to ensure implementation?

*(an approximate total expressed in US dollars)*

c) What challenges have been identified in the implementation of this measure?

The main challenge has been the inadequacy of Government funding that the Ministry of Tourism and Culture gets from Government to enable it to effectively implement the policy.

d) At what level was the policy / measure designed to have an impact?

Local

Regional

National

International

Has the impact of this policy / measure been investigated?

No  Yes

If yes, what was the impact :

What indicators were used to lead to this conclusion?



## 2.1. Cultural policies and measures

### Policy / measure **2**

#### Name of policy / measure

Develop and promote creative industries (National Cultural policy Priority 2, Objective 2): Establishment of Malawi cultural festival

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input type="checkbox"/> creation	<input type="checkbox"/> regulatory	<input checked="" type="checkbox"/> artists/creators
<input type="checkbox"/> production	<input type="checkbox"/> legislative	<input checked="" type="checkbox"/> producers/entrepreneurs
<input checked="" type="checkbox"/> distribution	<input checked="" type="checkbox"/> institutional	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> dissemination	<input type="checkbox"/> financial	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> participation/enjoyment	<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> women
<input type="checkbox"/> other (please specify below)		<input type="checkbox"/> persons belonging to minorities
		<input type="checkbox"/> indigenous peoples
		<input checked="" type="checkbox"/> general population
		<input type="checkbox"/> other (please specify below)

#### a) What are the main objective(s) of policy or measure? When was it introduced?

The Malawi Cultural Festival (MaCFest) is an initiative of the Government of Malawi through the Department of Culture in the Ministry of Tourism and Culture with the goal to revitalize the cultural life of Malawi. The inaugural festival was held from 22nd to 23rd September, 2012 at Crossroads Hotel and CIVO stadium in Lilongwe. The festival is earmarked to be taking place annually around the United Nations International Day for Cultural Diversity for Dialogue and Development, thus 21st May.

MaCFest has the following key objectives:

- 3.1 To support the diversity of arts and artists;
- 3.2 To offer artists a regular and affordable opportunity to sell their works;
- 3.3 To promote cultural industries;
- 3.4 To promote cultural heritage;
- 3.5 To offer corporations an opportunity to market their creative products; and
- 3.6 To build a sense of national pride and unity for Malawians

#### b) How has it been implemented?

The festival is implemented jointly by Government, through the Ministry of Tourism and Culture, and the civil society. Organization and administration of the festival is done at two main levels, the Central Office and the National Artistic and Cultural Events Organizing Committee. The Central office is mainly responsible for facilitating administrative requirements for the festival. It is headed by the Principal Secretary in the Ministry of Tourism and Culture. The National Artistic and Cultural Events Organizing Committee comprises Government officers responsible for various artistic and cultural disciplines, civil society experts, leaders of artistic associations, corporations and volunteers.

#### FUNCTIONS OF THE NATIONAL ARTISTIC AND CULTURAL EVENTS ORGANIZING COMMITTEE

This committee is responsible for directing and managing the preparations and implementation of the festival activities. The activities are divided into festival categories and each is managed by a sub-committee. The committees include:

- a. Festival Publicity Committee: Responsible for designing and implementing festival publicity campaign



## 2.1. Cultural policies and measures

- b. Festival Resource Mobilization Committee: Responsible for mobilizing both financial and technical resources for the festival
- c. Festival Production teams: These are committees responsible for facilitating preparations in various artistic activities. They include:
  1. Theatre and Film Production team
  2. Music and Dance Production team
  3. Visual Arts Production team
  4. Traditional Cuisine Production team
  5. Fashion Production team
  6. Literary Arts Production team
  7. Workshop Production team

### Which public agency(ies) is (are) responsible for its implementation?

#### Agency name

Ministry of Tourism and Culture

National Artistic and Cultural Events Organizing Committee

[Add agency](#)

### What resources have been allocated to ensure implementation?

\$30,000.00

*(an approximate total expressed in US dollars)*

### c) What challenges have been identified in the implementation of this measure?

1. Sustainable availability of financial resources

The festival does not have sustainable means of obtaining financial resources. This has affected plans to hold the festival annually.

### d) At what level was the policy / measure designed to have an impact?

Local

Regional

National

International

### Has the impact of this policy / measure been investigated?

No  Yes

### If yes, what was the impact :

1. It created a market for some artists. There were some visual artists that managed to get lucrative deals after their works were spotted at the festival. For instance Mr. Moment Chaweza was commissioned by the National AIDS Commission (NAC) to produce three artworks related to HIV/AIDS worth about MK500,000 (\$1,200) and; Matthews Chikapa received orders worth around MK800, 000 (\$1,860) to produce cane furniture.
2. It offered an opportunity for companies to sell their products: For example the Coca-Cola Company initially planned to have patrons sample out its products and eventually they were sold out to the patrons. On the social front, the Malawi Blood Transfusion Services (MBTS) took advantage of the festival to mobilise people to donate blood for use in various hospitals. They managed to collect 21 units (1unit = 450mls) totaling to 9450mls. On average this can save a minimum of 25 lives. Coca-Cola also gave some branded materials to all blood donors as a token of appreciation for their generosity ,
3. Source of income for artists. The festival hired a number of performing groups that were paid handsomely for their performances at the festival. This therefore provided income for the artists. The total amount of money disbursed to performing groups was MK9,113,000 (\$21,193.00).

### What indicators were used to lead to this conclusion?

1. Number of works commissioned
2. Amount of litres of blood donated at the festival
3. The amount of money given to the artists
4. The number of paid participants



## 2.1. Cultural policies and measures

### Policy / measure 3

#### Name of policy / measure

Enhancing Culture sub sector's institutional capacity (MGDS II, Theme 1, Subtheme 6): Expert Facility Project to Strengthen the System of Governance for Culture in Developing Countries

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input type="checkbox"/> creation	<input type="checkbox"/> regulatory	<input checked="" type="checkbox"/> artists/creators
<input type="checkbox"/> production	<input type="checkbox"/> legislative	<input checked="" type="checkbox"/> producers/entrepreneurs
<input type="checkbox"/> distribution	<input type="checkbox"/> institutional	<input checked="" type="checkbox"/> cultural enterprises
<input type="checkbox"/> dissemination	<input type="checkbox"/> financial	<input type="checkbox"/> young people
<input type="checkbox"/> participation/enjoyment	<input checked="" type="checkbox"/> other (please specify below)	<input type="checkbox"/> women
<input checked="" type="checkbox"/> other (please specify below)	Technical assistance	<input type="checkbox"/> persons belonging to minorities
structural and policy		<input type="checkbox"/> indigenous peoples
		<input type="checkbox"/> general population
		<input checked="" type="checkbox"/> other (please specify below)
		culture department

#### a) What are the main objective(s) of policy or measure? When was it introduced?

##### INTRODUCTION

In 2011 the Division of Arts and Crafts in the Ministry of Tourism and Culture applied for technical assistance through the EU-UNESCO funded project, TECHNICAL ASSISTANCE TO STRENGTHEN THE SYSTEM OF GOVERNANCE FOR CULTURE IN DEVELOPING COUNTRIES. The need to apply for the assistance came against the background that despite Malawi having a draft National Cultural Policy in place, there was need to put in place auxiliary integrated cultural policy strategies to ensure effective and efficient delivery of services towards the development of the cultural industries in the country. Furthermore the ratification of the 2003 and 2005 UNESCO Conventions necessitated the review of the existing policy. The technical assistance project was held from 28 August to 6 October, 2012.

##### MAIN OBJECTIVE

To foster development of the cultural industry through strengthening the institutional and legal frameworks

##### SPECIFIC OBJECTIVES

1. To support the Division of Arts and Crafts implement integrated policy strategies for the cultural industries through the design of an action plan.
2. To develop institutional capacity of the Division and related cultural operators in quest for developing a vibrant cultural industry
3. To promote participation of all stakeholders in cultural development and ensure ownership of cultural programmes

#### b) How has it been implemented?

Two UNESCO experts, Mr. Stephen Chifunyise from Zimbabwe and Miss Basma El Hussein from Egypt were assigned by UNESCO to provide the technical guidance in the project. The project was conducted in two phases.



## 2.1. Cultural policies and measures

### PHASE ONE

The first phase was held from 28 August to 10 September, 2012. It mainly consisted of consultative meetings and workshops with officers in the Department of Culture, especially those in the Division of Arts and Crafts, and various actors in the cultural industries to establish the needs of the cultural sector.

### PHASE TWO

The second phase took place from 17th September to 6th October, 2012 and was devoted to the training of both members of the Division of Arts and Crafts and that of cultural operators basing on the observations made during the first phase. Both phases took place in Lilongwe and Blantyre.

#### Which public agency(ies) is (are) responsible for its implementation?

Agency name

Division of Arts and Crafts

[Add agency](#)

#### What resources have been allocated to ensure implementation?

\$1,972.00

*(an approximate total expressed in US dollars)*

#### c) What challenges have been identified in the implementation of this measure?

The main challenge observed during the implementation of the project was availability of financial resources to facilitate the carrying out of the activity.

#### d) At what level was the policy / measure designed to have an impact?

Local

Regional

National

International

#### Has the impact of this policy / measure been investigated?

No  Yes

#### If yes, what was the impact :

There were several recommendations that were derived from the consultations both towards structural and policy enhancement for effective growth of cultural industries.

##### 1. STRUCTURAL AND POLICY ADJUSTMENTS

###### a. funding for the cultural sector

- The revised cultural policy has set among its priorities the need to ensure sustainable availability of resources for the cultural sector.

###### b. Restructuring of the cultural Sector and definition of roles

- the Department conducted a functional review wherein a proposal was made to restructure the Department in accordance with the recommendations made by the experts. For instance they recommended that the Censorship board be merged with the Division of Arts and Crafts which was considered in the proposed revision of functions.

##### 2. PROFILING UP THE CULTURAL INDUSTRY AND IMPROVED NETWORKING: WEBSITE FOR CULTURAL INDUSTRIES

Among the notable results of the meetings was the realization by the cultural industry players that there was need to have a website that will be a platform for all players in the cultural industries to exchange information. At the moment the website is in place courtesy of the National Coalition of Cultural industries.

#### What indicators were used to lead to this conclusion?

1. The number of recommendations taken on board in the revised draft cultural policy
2. Draft functional review document
3. The website on cultural industries
4. Response from civil societies obtained through a questionnaire on the flow of information



## 2.1. Cultural policies and measures

### Policy / measure 4

#### Name of policy / measure

Encourage domestic cultural tourism (National Cultural policy Priority 2, Objective 2, strategy 2.2.2.6): Festival Organizers Consultative Forum

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input type="checkbox"/> creation	<input checked="" type="checkbox"/> regulatory	<input type="checkbox"/> artists/creators
<input type="checkbox"/> production	<input type="checkbox"/> legislative	<input type="checkbox"/> producers/entrepreneurs
<input type="checkbox"/> distribution	<input type="checkbox"/> institutional	<input checked="" type="checkbox"/> cultural enterprises
<input type="checkbox"/> dissemination	<input type="checkbox"/> financial	<input type="checkbox"/> young people
<input checked="" type="checkbox"/> participation/enjoyment	<input type="checkbox"/> other (please specify below)	<input type="checkbox"/> women
<input type="checkbox"/> other (please specify below)		<input type="checkbox"/> persons belonging to minorities
		<input type="checkbox"/> indigenous peoples
		<input type="checkbox"/> general population
		<input type="checkbox"/> other (please specify below)

#### a) What are the main objective(s) of policy or measure? When was it introduced?

##### INTRODUCTION

Malawi has in the recent past seen the mushrooming of arts and culture festivals at different levels involving different genres of arts. At the moment there are over 20 notable artistic festivals targeting various art disciplines that are earmarked to take place annually. In view of this development there was need to streamline the objectives and activities of the many arts and culture events to ensure better coordination towards tourism promotion in the country. There was therefore need for a consultative forum for Government involving festival organizers to make a deeper understanding of the contexts, the focus that each festival is trying to address, and the challenges the festival organizers encounter that require Government's policy intervention. The first consultative forum took place on 29th and 30th April, 2013.

##### MAIN OBJECTIVES

To ensure better coordination and conduction of diverse arts and cultural festivals

##### SPECIFIC OBJECTIVES

- To highlight government policies relating to cultural festivals;
- To streamline the objectives and activities of the festivals; and
- To share experiences in festival management.
- To develop a national festival calendar

#### b) How has it been implemented?

A two day workshop was conducted at Grace Bandawe conference centre in Blantyre, Malawi, from 29th to 30th April 2013. The conference was funded by the Royal Norwegian Embassy through a Programme entitled: PROMOTION AND CONSERVATION OF NATIONAL CULTURAL HERITAGE OF MALAWI. The conference had representation from 14 artistic festivals. During the conference



## 2.1. Cultural policies and measures

Government presented a draft cultural calendar for the festival organizers to confirm their dates. On the other hand, the festival organizers presented their festival concepts to the Government.

**Which public agency(ies) is (are) responsible for its implementation?**

Agency name

Department of Culture

[Add agency](#)

**What resources have been allocated to ensure implementation?**

\$6,818.00

*(an approximate total expressed in US dollars)*

**c) What challenges have been identified in the implementation of this measure?**

The main challenge has been lack of funds to:

- 1.1 Complete the drafting of the festival calendar and a website of cultural events
- 1.2 Carryout the follow-up meetings with the festival organizers

**d) At what level was the policy / measure designed to have an impact?**

Local

Regional

National

International

**Has the impact of this policy / measure been investigated?**

No  Yes

**If yes, what was the impact :**

The country has 20 artistic festivals and 14 of them were represented at the conference. Through the conference Government was able to appreciate the challenges that festival organizers go through and was able to plan accordingly. The meeting ably sensitized the festival organizers on the need to have a cultural calendar with fixed dates for holding their festivals for proper planning and organization.

**What indicators were used to lead to this conclusion?**

The notable indicators of success include:

1. the draft cultural calendar which was developed with input from the festival organizers
2. the draft cultural website that the Department of Culture is working on



## 2.1. Cultural policies and measures

### Policy / measure **5**

#### Name of policy / measure

Strengthen capacities of relevant stakeholders in the cultural industry (National Cultural policy Priority 2, Objective 1): Establishment of a National Coalition for cultural industries

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input checked="" type="checkbox"/> creation	<input type="checkbox"/> regulatory	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> production	<input type="checkbox"/> legislative	<input checked="" type="checkbox"/> producers/entrepreneurs
<input checked="" type="checkbox"/> distribution	<input checked="" type="checkbox"/> institutional	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> dissemination	<input type="checkbox"/> financial	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> participation/enjoyment	<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> women
<input type="checkbox"/> other (please specify below)		<input type="checkbox"/> persons belonging to minorities
		<input type="checkbox"/> indigenous peoples
		<input checked="" type="checkbox"/> general population
		<input type="checkbox"/> other (please specify below)

#### a) What are the main objective(s) of policy or measure? When was it introduced?

##### INTRODUCTION

The National Coalition for Cultural industries was formed during a National Conference on Cultural industries held on 11th and 12th March, 2011 at Crossroads Hotel, Lilongwe. The conference was organized by the National Commission for UNESCO in conjunction with the Ministry of Tourism and Culture. The main purpose of the meeting was to solicit views from players in the cultural industries on how best to strengthen the cultural industries.

##### OBJECTIVES OF THE NATIONAL COALITION ON CULTURAL INDUSTRIES

The coalition, a team of experts and academicians in the field of culture was established:

1. To assist in the review of pieces of legislation pertaining to the Cultural Sector and their enforcement.
2. To ensure the inclusion of Cultural Industries as one of the priorities in the MGDS.
3. To assist the revival and/or establishment of Arts and Culture venues.
4. To allow the practitioners in the cultural industries have greater input to the draft national cultural policy.
5. To assist in the study of the UNCTAD /UNDP report of 2008-2010 on creative economy and ensure Malawi's inclusion in the 2012 and subsequent reports.
6. To advise on the commissioning of studies on various aspects of the cultural industries and cultural entrepreneurship.
7. To assist in the formulation and implementation of the language policy for education.
8. To assist in the formulation and implementation of the book policy.
9. To lobby for the adoption of the intellectual property policy.
10. To assist in identification and implementation of programmes on capacity building in management of cultural industries.
11. To strengthen collaboration and consultation between Government and stakeholders in the Arts and Culture Sector.
12. To assist in the implementation of the cultural conventions, protocols and agreements, in particular the UNESCO 2003 and 2005 conventions.





## 2.1. Cultural policies and measures

### b) How has it been implemented?

The coalition has been actively involved in a number of activities that include:

1. Mobilizing players in the cultural industries to apply for funds from the International Fund for Cultural Diversity (IFCD)
2. Creating a website to serve as a platform for sharing information on the developments in the cultural industries.
3. Participating in the consultative process during the 'Expert Facility Project to Strengthen the System of Governance for Culture in Developing Countries' conducted in 2012.

### Which public agency(ies) is (are) responsible for its implementation?

Agency name

National Commission for UNESCO

Department of Culture

[Add agency](#)

### What resources have been allocated to ensure implementation?

\$10,000.00

*(an approximate total expressed in US dollars)*

### c) What challenges have been identified in the implementation of this measure?

The challenges include that:

1. The coalition is not yet a registered entity which poses as a challenge for them to access funds from various donors
2. It does not get direct funding from any institution for it to carryout its activities. as a result it fails to achieve most of its objectives

### d) At what level was the policy / measure designed to have an impact?

Local  Regional  National  International

Has the impact of this policy / measure been investigated?

No  Yes

If yes, what was the impact :

What indicators were used to lead to this conclusion?



## 2.1. Cultural policies and measures

### Policy / measure **6**

#### Name of policy / measure

Promote Establishment of Cultural Centres (MGDS II, Theme 1, Subtheme 6): Government Acquisition of the French Cultural Centre (now Blantyre Cultural Centre)

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input type="checkbox"/> creation	<input type="checkbox"/> regulatory	<input checked="" type="checkbox"/> artists/creators
<input type="checkbox"/> production	<input type="checkbox"/> legislative	<input checked="" type="checkbox"/> producers/entrepreneurs
<input checked="" type="checkbox"/> distribution	<input type="checkbox"/> institutional	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> dissemination	<input type="checkbox"/> financial	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> participation/enjoyment	<input checked="" type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> women
<input type="checkbox"/> other (please specify below)	infrastructure	<input type="checkbox"/> persons belonging to minorities
		<input type="checkbox"/> indigenous peoples
		<input checked="" type="checkbox"/> general population
		<input type="checkbox"/> other (please specify below)

#### a) What are the main objective(s) of policy or measure? When was it introduced?

The French Cultural Centre was bought by the Government of Malawi in 2012 at MK 300million (\$666,667.00) following the decision of the French Embassy to close the facility after they had operated it for 38 years. The purpose was:

1. To stimulate the appreciation of the country's cultural heritage both among Malawians and non-Malawians through performances of various performing arts in the areas of theatre, music, traditional dances, exhibitions and displays as well as offering curatorial services and sale of various artifacts and craft works.
2. To help expose to the general Malawian public talented artist through performances and exhibitions.
3. To contribute towards socio-economic development by promoting Malawi's culture abroad through performances and exhibitions.
4. To improve the general economic welfare of artists and the country in general through the sales of creative works.

#### b) How has it been implemented?

Due to some logistical problems, there was time lapse after the procurement before the handover was done. This led to the facility being vandalized. The facility was opened partially for use by the public but had to be closed for renovations having noticed that it posed as a threat to lives of people wishing to patronize or perform at the centre. The facility is currently closed because we are rehabilitating some parts of it while waiting for more funds for complete rehabilitation.

#### Which public agency(ies) is (are) responsible for its implementation?

Agency name

Ministry of Tourism & Culture

[Add agency](#)

#### What resources have been allocated to ensure implementation?

\$1,111,100.00

(an approximate total expressed in US dollars)

#### c) What challenges have been identified in the implementation of this measure?

Blantyre Cultural Centre is currently in a dilapidated and unusable state. The project needs about US\$700,000 to be fully rehabilitated.



## 2.1. Cultural policies and measures

### d) At what level was the policy / measure designed to have an impact?

Local  Regional  National  International

### Has the impact of this policy / measure been investigated?

No  Yes

### If yes, what was the impact :

In the few months it was opened between August and December 2012, the Government managed to generate up to MK900,000 (\$2,000) from the use of the facility. It is therefore expected that once the rehabilitation works are completed the Blantyre Cultural Centre will be able to provide Government with an extra alternative revenue generation avenue. Furthermore in the few months that it was opened there was a huge demand from artist to use the facility mainly due to the low hiring costs compared to other venues in the city. Therefore, once the facility is operational, artists in the country will have a cheaper venue for their activities.

The facility has an auditorium designed to serve many purposes including providing space for workshops and clinics. The Africa Movie Academy managed to train up to 100 young Malawian filmmakers at the facility.

Furthermore the venue has had a very positive impact on people's enjoyment of diverse expressions by hosting cultural festivals. IFor two years, the facility has been a traditional venue for the Blantyre Arts Festival, one of the leading local festivals that attracts over 500 patrons every year.

### What indicators were used to lead to this conclusion?


1. Report on revenue collected at the venue
2. Number of enquiries about the facility
3. Number of artists trained at the facility
4. Number of festivals held at the centre
5. Number of patrons to the Blantyre Arts Festival



United Nations  
Educational, Scientific and  
Cultural Organization

Convention on the Protection  
and Promotion of the  
Diversity of Cultural  
Expressions

## 2.2. International cooperation and preferential treatment Page 20

*The purpose of this section is to report on measures aimed at facilitating international cooperation and preferential treatment  to artists and cultural professionals, as well as cultural goods and services from developing countries.*

*Measures are understood as legal, institutional and financial frameworks, policy and programme activities that, for example:*

- *support the mobility of artists and cultural professionals abroad (sending and receiving);*
- *provide greater market access for the distribution of cultural goods and services from developing countries through specific agreements;*
- *strengthen independent cultural industries as a means to contribute to economic growth, poverty reduction and sustainable development;*
- *aim to build institutional and management capacities through international cultural exchange programmes or partnerships among civil society organizations and networks.*

*For more information on the types of measures to be reported on, please refer to [Article 12](#) (Promotion of international cooperation), [Article 14](#) (Cooperation for development), [Article 16](#) (Preferential treatment for developing countries) and their corresponding Operational Guidelines.*



United Nations  
Educational, Scientific and  
Cultural Organization

Convention on the Protection  
and Promotion of the  
Diversity of Cultural  
Expressions

## 2.2. International cooperation and preferential treatment Page 21

Narrative description of your country's policy on international cooperation in the field of culture and preferential treatment measures with regard to developing countries:

(Maximum 250 words)

### MALAWI'S POLICY ON INTERNATIONAL COOPERATION IN THE FIELD OF CULTURE

As stated earlier, Malawi's draft cultural policy is inspired by the provision in the national constitution where it is stated in Section 26 that, "Every person shall have the right to use the language and to participate in the cultural life of his or her choice." Thus, the country upholds freedom of expression for everyone regardless of economic, social or religious differences. To this end the country cooperates, to the extent possible, with countries or institutions that share similar values regarding the enjoyment and/or participation in cultural activities.

Through the draft policy Malawi reiterates her commitment to join the global community party to the 2001 UNESCO Universal Declaration on Cultural Diversity upholding culture and cultural diversity as being essential to mankind as is biodiversity to the environment.

Against the foregoing the draft policy has in place measures that will align the country's legislative framework on cultural heritage to the national constitution, regional and international protocols, declarations, treaties, charters, and conventions. The strategies include:

1. Reviewing national legal instruments on culture;
2. Strengthening bilateral and multilateral ties at both regional and international levels; and
3. Ensuring adherence to the international cultural legal instruments that Malawi is party to.



## 2.2. International cooperation and preferential treatment

### Policy / measure 1

#### Name of policy / measure

Malawi-China cultural agreement, (Article 2 (a)): Cooperation in exchange visits of writers and artists and other professionals in culture

Please check as appropriate. More than one box can be checked.

Goal	Frameworks	Type of intervention	Target
<input type="checkbox"/> mobility	<input checked="" type="checkbox"/> cultural cooperation agreements	<input type="checkbox"/> institution building	<input checked="" type="checkbox"/> artists/creators
<input type="checkbox"/> market access	<input type="checkbox"/> trade agreements	<input type="checkbox"/> financial investment	<input type="checkbox"/> producers / distributors
<input type="checkbox"/> strengthen independent cultural industries	<input type="checkbox"/> culture and trade agreements	<input type="checkbox"/> technology transfer	<input checked="" type="checkbox"/> cultural enterprises
<input type="checkbox"/> develop management skills	<input type="checkbox"/> co-production / co-distribution agreements	<input type="checkbox"/> capacity building	<input type="checkbox"/> young people
<input checked="" type="checkbox"/> exchange information and expertise	<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> networking/partnership development	<input type="checkbox"/> women
<input type="checkbox"/> needs assessment ?		<input type="checkbox"/> operational action plan ?	<input type="checkbox"/> persons belonging to minorities
<input type="checkbox"/> South-South cooperation		<input type="checkbox"/> other (please specify below)	<input type="checkbox"/> indigenous peoples
<input type="checkbox"/> North-South-South cooperation			<input type="checkbox"/> general population
<input type="checkbox"/> other (please specify below)			<input checked="" type="checkbox"/> other (please specify below)
			cultural administrators

#### a) What are the main objective(s) of policy or measure? When was it introduced?

The main objective of the agreement is to strengthen friendly relations and promote exchanges between the two countries in the sphere of culture. The agreement was introduced in 2010.

#### b) How has it been implemented?

There have been a number of exchanges and cooperation activities that have taken place between the Malawi and China. These include:

1. MALAWI PARTICIPATION IN THE SEMINAR OF ART ORGANISATIONS IN ENGLISH SPEAKING AFRICAN COUNTRIES, BEIJING, CHINA, 16TH APRIL TO 6TH MAY, 2013

The purposes of the seminar were:

1. To teach invited participants in the Operations and Management of Arts Organizations.
2. To enhance mutual appreciation of cultures from both the Republic of China and the various nations invited to participate in the seminar.

The seminar had representation from: Malawi, Ethiopia, Zambia, Ghana, Sierra Leone, Mozambique, Nigeria, Egypt, Tanzania, Uganda. It was co-organized by three Chinese Arts and Culture Institutions; the International Radio, Film and Television Media Research Centre, the Academy of Literary and Art, and the Chinese Federation of Literary and Art Circles (CFLAC). The Seminar itself was sponsored by the Chinese Ministry Trade and Commerce.

2. MALAWI PARTICIPATION IN A SEMINAR ON CHINESE CULTURE FOR GOVERNMENT OFFICIALS FROM ASIAN AND AFRICAN COUNTRIES HELD IN BEIJING CHINA FROM 19TH JUNE 2012 TO 16TH JULY 2012



## 2.2. International cooperation and preferential treatment

The seminar was organized and sponsored by the Chinese Ministry of Trade and Commerce with the aim of enhancing mutual cultural appreciation between the Chinese government and the people of the various countries that were invited to participate in the seminar. The countries invited to this seminar were:  
Pakistan, Palestine, Kyrgyzstan, Lao, Myanmar, Nepal, Egypt, Ethiopia, Angola, Liberia, Madagascar, Malawi, South Sudan, Nigeria, Zanzibar, Uganda and Zambia

**Which public agency(ies) is (are) responsible for its implementation?**

Agency name

Ministry of Tourism and Culture

[Add agency](#)

**What resources have been allocated to ensure implementation?**

*(an approximate total expressed in US dollars)*

**c) What challenges have been identified in the implementation of this measure?**

The main challenge has been lack of financial resources to effectively organise in reciprocal exchanges. However the Government of Malawi remains committed to promote exchange visits of artists and other professionals in culture.

**d) At what level was the policy / measure designed to have an impact?**

Local

Regional

National

International

**Has the impact of this policy / measure been investigated?**

No  Yes

**If yes, what was the impact :**

**What indicators were used to lead to this conclusion?**



## 2.2. International cooperation and preferential treatment

### Policy / measure **2**

#### Name of policy / measure

Malawi-China cultural agreement, Article 2 (c): Cooperation in holding of exhibitions on culture and art in each other's country

Please check as appropriate. More than one box can be checked.

Goal	Frameworks	Type of intervention	Target
<input type="checkbox"/> mobility	<input checked="" type="checkbox"/> cultural cooperation agreements	<input type="checkbox"/> institution building	<input checked="" type="checkbox"/> artists/creators
<input type="checkbox"/> market access	<input type="checkbox"/> trade agreements	<input type="checkbox"/> financial investment	<input type="checkbox"/> producers / distributors
<input type="checkbox"/> strengthen independent cultural industries	<input type="checkbox"/> culture and trade agreements	<input type="checkbox"/> technology transfer	<input type="checkbox"/> cultural enterprises
<input type="checkbox"/> develop management skills	<input type="checkbox"/> co-production / co-distribution agreements	<input type="checkbox"/> capacity building	<input type="checkbox"/> young people
<input type="checkbox"/> exchange information and expertise	<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> networking/partnership development	<input type="checkbox"/> women
<input type="checkbox"/> needs assessment ?		<input type="checkbox"/> operational action plan ?	<input type="checkbox"/> persons belonging to minorities
<input type="checkbox"/> South-South cooperation		<input type="checkbox"/> other (please specify below)	<input type="checkbox"/> indigenous peoples
<input type="checkbox"/> North-South-South cooperation			<input checked="" type="checkbox"/> general population
<input checked="" type="checkbox"/> other (please specify below)			<input type="checkbox"/> other (please specify below)
enjoyment of diverse cultural expressions			

#### a) What are the main objective(s) of policy or measure? When was it introduced?

The main objective of the policy is to ensure that the two countries are able to appreciate the diverse cultural expressions present in each country. The agreement was also introduced in 2010.

#### b) How has it been implemented?

Notable events held under this agreement were the Chinese Spring festivals held at the Bingu International Conference Centre in Lilongwe, Malawi on 8th January, 2012 and 10th February 2013. The festivals were attended by both Chinese and Malawian nationals. At the festivals both Chinese and Malawian performing groups exhibited their performances. Malawi further participated at the World Expo 2010, in Shanghai China where the country was represented by the National Dance Troupe.

#### Which public agency(ies) is (are) responsible for its implementation?

Agency name

Ministry of Tourism and Culture

[Add agency](#)

#### What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

#### c) What challenges have been identified in the implementation of this measure?

The main challenge has been availability of financial resources for the Government of Malawi to regularly participate or facilitate exhibitions in either country towards enhancing appreciation of each other's cultures.





## 2.2. International cooperation and preferential treatment

d) At what level was the policy / measure designed to have an impact?

Local  Regional  National  International

Has the impact of this policy / measure been investigated?

No  Yes

If yes, what was the impact :

What indicators were used to lead to this conclusion?



## 2.2. International cooperation and preferential treatment

### Policy / measure 3

#### Name of policy / measure

Agreement between Norwegian Ministry of Foreign Affairs and the Government of Malawi regarding development cooperation concerning Promotion and Conservation of National Cultural Heritage of Malawi

Please check as appropriate. More than one box can be checked.

Goal	Frameworks	Type of intervention	Target
<input type="checkbox"/> mobility	<input checked="" type="checkbox"/> cultural cooperation agreements	<input type="checkbox"/> institution building	<input checked="" type="checkbox"/> artists/creators
<input type="checkbox"/> market access	<input type="checkbox"/> trade agreements	<input checked="" type="checkbox"/> financial investment	<input checked="" type="checkbox"/> producers / distributors
<input checked="" type="checkbox"/> strengthen independent cultural industries	<input type="checkbox"/> culture and trade agreements	<input type="checkbox"/> technology transfer	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> develop management skills	<input type="checkbox"/> co-production / co-distribution agreements	<input checked="" type="checkbox"/> capacity building	<input checked="" type="checkbox"/> young people
<input type="checkbox"/> exchange information and expertise	<input type="checkbox"/> other (please specify below)	<input type="checkbox"/> networking/partnership development	<input checked="" type="checkbox"/> women
<input type="checkbox"/> needs assessment ?		<input type="checkbox"/> operational action plan ?	<input type="checkbox"/> persons belonging to minorities
<input type="checkbox"/> South-South cooperation		<input type="checkbox"/> other (please specify below)	<input type="checkbox"/> indigenous peoples
<input type="checkbox"/> North-South-South cooperation			<input checked="" type="checkbox"/> general population
<input type="checkbox"/> other (please specify below)			<input type="checkbox"/> other (please specify below)

#### a) What are the main objective(s) of policy or measure? When was it introduced?

The agreement was signed on 8th December, 2011. The main objective of the agreement is to have and promote a vibrant Malawian culture for national identity, unity in diversity and sustainable socio-economic development. The project is set to run from 2011 to 2014 with a possibility of extending.

#### b) How has it been implemented?

The Government of Malawi through the Ministry of Tourism and Culture is the implementing agency for the agreement. The ministry proposes to the Royal Norwegian Embassy projects that it wishes to undertake to achieve the objective of the agreement. On the other hand the Royal Norwegian Embassy provides funding for carrying out the activity.

Some of the activities that were carried out in this Agreement include:

1. The Malawi Cultural festival
2. Proverb Inspired Art exhibition and the
3. Festival Organisers Consultative Conference

#### Which public agency(ies) is (are) responsible for its implementation?

Agency name

Ministry of Tourism and Culture

[Add agency](#)

#### What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)



## 2.2. International cooperation and preferential treatment

### c) What challenges have been identified in the implementation of this measure?

There have not been much challenges except that at times the depreciation of the kwacha (Malawi's local currency) results in unexpected rise in cost of some essential commodities hence affects implementation of some projects.

### d) At what level was the policy / measure designed to have an impact?

Local  Regional  National  International

Has the impact of this policy / measure been investigated?

No  Yes

If yes, what was the impact :

What indicators were used to lead to this conclusion?



## 2.2. International cooperation and preferential treatment

### Policy / measure 4

#### Name of policy / measure

Cultural Support Scheme Project funded by the Royal Norwegian Embassy in Malawi

Please check as appropriate. More than one box can be checked.

Goal	Frameworks	Type of intervention	Target
<input type="checkbox"/> mobility	<input checked="" type="checkbox"/> cultural cooperation agreements	<input type="checkbox"/> institution building	<input type="checkbox"/> artists/creators
<input type="checkbox"/> market access	<input type="checkbox"/> trade agreements	<input checked="" type="checkbox"/> financial investment	<input type="checkbox"/> producers / distributors
<input checked="" type="checkbox"/> strengthen independent cultural industries	<input type="checkbox"/> culture and trade agreements	<input type="checkbox"/> technology transfer	<input checked="" type="checkbox"/> cultural enterprises
<input type="checkbox"/> develop management skills	<input type="checkbox"/> co-production / co-distribution agreements	<input type="checkbox"/> capacity building	<input type="checkbox"/> young people
<input type="checkbox"/> exchange information and expertise	<input type="checkbox"/> other (please specify below)	<input type="checkbox"/> networking/partnership development	<input type="checkbox"/> women
<input type="checkbox"/> needs assessment ?		<input type="checkbox"/> operational action plan ?	<input type="checkbox"/> persons belonging to minorities
<input type="checkbox"/> South-South cooperation		<input type="checkbox"/> other (please specify below)	<input type="checkbox"/> indigenous peoples
<input checked="" type="checkbox"/> North-South-South cooperation			<input type="checkbox"/> general population
<input type="checkbox"/> other (please specify below)			<input type="checkbox"/> other (please specify below)

#### a) What are the main objective(s) of policy or measure? When was it introduced?

##### BACKGROUND TO THE CULTURAL SUPPORT SCHEME

The Cultural Support Scheme (CSS) was established in 2004 with funding from the Royal Norwegian Embassy (RNE). The project has been implemented in phases with the possibility of extending; Phase I: 2004-2007 (NOK 1.950 million), Phase 2: 2008-2011 (NOK 5.2 million) and Phase 3 (NOK 1.5million has currently been disbursed). CSS represented a major shift in RNE policy as until then the embassy had supported only one association, the Malawi Writers' Union (MAWU). It began to support all arts associations. The scheme came into place when the long-awaited Cultural Trust Fund which was suggested in the draft National Cultural Policy did not materialise.

##### MAIN OBJECTIVE OF THE SCHEME

The main objective of CSS was promoting and strengthening the capacity of the member associations so that they could serve the interests of their members better. This has been done through distribution of grants to the member associations for various projects.

#### b) How has it been implemented?

The scheme is implemented by the Copyright Society of Malawi (COSOMA) on behalf of the Embassy. The scheme has been implemented in phases.

##### PHASE 1: 2004-2007 NOK 1.950 million

During the first phase of the project, the main focus was to train the leadership in the rights holder associations in project management and reorganizing and strengthening the structures of the associations. Experiences from Phase I of the CSS showed that most associations were not used to manage projects with fairly large sums of money. The project officers hired for project management had not all received formal training in financial management.

##### PHASE 2: 2008-2011 (NOK 5.2million)

COSOMA took some major steps to shift in funding strategy to the associations. The most important was the shift from a decentralised project management where each association handled their own funds, to setting up a project office with two project officers to share the administration of the seven associations between them. Basically this means that the associations, with the assistance from the project



## 2.2. International cooperation and preferential treatment

officers, write up a proposal which is then screened and approved by a Grants Committee (with representatives from the Department of Culture, COSOMA secretariat and members). Funds are distributed fairly evenly to each association regardless of size of membership. The project office is responsible for accounting and financial reporting to COSOMA. This has eased the administrative burden for each association and also helped streamlining reporting procedures, enhanced monitoring and also reduced financial mismanagement. The member associations have also been assisted to establish themselves with a shared office in Blantyre furnished with essential infrastructure. Although not fully operational, members can now organise meetings and address themselves to the leadership of the associations.

PHASE 3: 28th July 2012- June 2015

Upon signing the Agreement, RNE made available NOK 1, 500,000 to be disbursed to ten rightholder associations to enable them implement projects approved by the grants committee. The associations that benefited from the grant included Malawi Writers Union (MAWU), Poetry Association of Malawi (PAM), Film Association of Malawi (FAMA), Visual Arts Association of Malawi (VAAM), Musicians Association of Malawi (MAM), Journalists Union of Malawi (JUMA), Book Publishers Association of Malawi (BPAM), Photographers Association of Malawi (PHOTAMA) and Music Folk Dance and Song Society (MFODMASS). The Associations were obliged to meet 5% contribution towards the project.

**Which public agency(ies) is (are) responsible for its implementation?**

Agency name

Copyright Society of Malawi

[Add agency](#)

**What resources have been allocated to ensure implementation?**

\$1,500,000.00

*(an approximate total expressed in US dollars)*

**c) What challenges have been identified in the implementation of this measure?**

Basing on a report of the second phase (2008-2011) of the project, prepared by Nordic Consulting Group, and a progress report for the period 1st July, 2012 to 31st August, 2013, prepared by COSOMA, the following were listed as the challenges:

PHASE 2 (2008-2011)

1. Lack of consultation from the project office's side. Project proposals were cut without any discussion about implications and possible negative effects.
2. Many projects get a late start up because of delays in funds from COSOMA and slow management procedures. Some associations claimed that they lost opportunities to access funds from other sources because of management delays.
3. COSOMA's legal status is in flux. Government was planning to privatize COSOMA but there is no clarity on when the privatization will take place and with what implications. This has made future planning process be difficult.
4. During the second phase there were some arts associations in Malawi that were not among COSOMA's membership base hence could not benefit from the fund for instance CREAM! Women in the Arts, The Film Association of Malawi and the Malawi Folk Music and Dance Association).

PHASE 3: (1st July, 2012 to 31st August, 2013)

1. Implementation of activities in new associations was not easy due to poor organization and coordination among the leaders of the associations.
2. Most Associations had challenges in meeting their obligation to fulfill their 5% contribution towards the project.

**d) At what level was the policy / measure designed to have an impact?**

Local  Regional  National  International

**Has the impact of this policy / measure been investigated?**

No  Yes

**If yes, what was the impact :**

CSS has had a huge positive impact on the development of the creative industries in Malawi. This include:



## 2.2. International cooperation and preferential treatment

1. Provision of funding for Arts Activities: There is no other funding umbrella or scheme for predictable funding to the artist community hence the scheme has provided the much needed finances for arts activities.
2. Growing involvement of women in arts: All the arts associations have now created women's desks within their establishments.
3. Strengthening capacities of Arts associations: there have been a number of both technical and managerial trainings targeting membership of the associations that have in turn strengthened their capacities to implement various projects.
4. Strengthened link between COSOMA and the Arts community: Due to the close working relationship Members of arts association have started appreciating more the role of COSOMA as their own organization, fighting to uphold their Copyrights.

### What indicators were used to lead to this conclusion?

1. The number of projects funded by the CSS
2. The number of capacity building trainings undertaken with funding from CSS
3. The number of Women's desks established in the Associations



United Nations  
Educational, Scientific and  
Cultural Organization

Convention on the Protection  
and Promotion of the  
Diversity of Cultural  
Expressions

## 2.3. Integration of culture in sustainable development policies

Page 31

*The purpose of this section is to report on measures aimed at integrating culture as a strategic element in development policies and assistance programmes at all levels (local, national, regional and international) and indicate how they are linked to human development goals, notably poverty reduction. ?*

*It is understood that sustainable development policies are to be formulated, adopted and implemented with relevant authorities responsible for the economy, environment, social affairs and culture. Measures to be reported on this section should take this interrelatedness into account.*

*For more information on the types of measures to be reported on, please refer to the [Operational Guidelines adopted on Article 13](#), Integration of culture in sustainable development.*

*In addition to measures, Parties shall report on whether and which indicators have been adopted in their country to evaluate the role and impact of culture in sustainable development policies and programmes.*



## 2.3. Integration of culture in sustainable development policies

Narrative description of your country's strategy to integrate culture in sustainable development policies:

(Maximum 250 words)

### INTEGRATION OF CULTURE IN SUSTAINABLE DEVELOPMENT POLICIES

The Ministry of Tourism and Culture has made positive strides in ensuring that culture is contained in the country's development goals evidenced by its inclusion in MGDS II ( a National Medium term development strategy) and the Economic Recovery Plan (ERP) ( a short term strategy). The draft Cultural Policy contains a policy statement that indicates the Ministry's commitment to ensuring that Culture continues to be included in the National development agenda.

#### 1. MALAWI GROWTH AND DEVELOPMENT STRATEGY II

MGDS II (2011-2016) is an overarching medium term strategy designed to attain Malawi's long term goals as stipulated in its Vision 20:20. The Vision 20:20 states that by the year 2020 Malawi should have a vibrant culture. The main objective of MGDS II is to continue reducing poverty through sustainable economic growth and infrastructure development. Cultural development is captured as a sub-theme that will ultimately result in sustainable socio-economic development through corresponding growth of the tourism sector.

#### 2. ECONOMIC RECOVERY PLAN

ERP is a short term economic recovery strategy that was introduced in 2012 as a means to restore economic growth. This was in response to a number of economic challenges that the country was facing at the time. ERP earmarks tourism and culture as key areas to recover the economy.





## 2.3. Integration of culture in sustainable development policies

### Policy / measure 1

#### Name of policy / measure

Sustainable Economic Growth: Tourism, Wildlife and Culture (MGDS II, Theme 1, Subtheme 6)

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input type="checkbox"/> participatory governance of culture ?	<input type="checkbox"/> inter-ministerial cooperation	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> economic empowerment through the cultural industries	<input type="checkbox"/> awareness-raising of the cultural dimension of development	<input checked="" type="checkbox"/> producers / distributors
<input checked="" type="checkbox"/> building inclusive and creative societies	<input checked="" type="checkbox"/> capacity-building for development actors	<input checked="" type="checkbox"/> cultural enterprises
<input type="checkbox"/> nurturing contemporary creativity and production of cultural expressions	<input checked="" type="checkbox"/> institution-building for viable cultural industries	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> equitable access to cultural life and diverse expressions	<input type="checkbox"/> long-term financial investments	<input checked="" type="checkbox"/> women
<input type="checkbox"/> increased literacy of diversity and its expressions	<input type="checkbox"/> developing legal frameworks	<input type="checkbox"/> persons belonging to minorities
<input type="checkbox"/> other (please specify below)	<input type="checkbox"/> skills development / training	<input type="checkbox"/> indigenous peoples
	<input type="checkbox"/> networking/partnership development	<input checked="" type="checkbox"/> general population
	<input type="checkbox"/> exchange of information and expertise	<input type="checkbox"/> other (please specify below)
	<input type="checkbox"/> indicator development / collection of data	
	<input type="checkbox"/> other (please specify below)	

#### a) What are the main objective(s) of policy or measure? When was it introduced?

The policy was introduced in 2011 as part of MGDS II. The main goal of the policy is to uphold and promote national heritage for identity, posterity and development. National heritage in this case includes cultural expressions in all their diverse forms.

#### b) How has it been implemented?

There were several strategies put in place to achieve the goal: These include:

1. Preserve historical artefacts and upgrade retrieval system
2. Preserve and construct national monuments
3. promote establishment of cultural sectors
4. create public awareness on national heritage programs
5. promote and preserve local cultural diversity
6. promote research and documentation of Malawi's cultural and Natural Heritage
7. Enhance sub-sector's institutional capacity

Among the seven key strategies, four of them directly relate to the development and promotion of diversity of cultural expressions (strategies 3-7). Government funds the Ministry of Tourism and Culture through the national budget for it to carry out activities for achieving the objectives of the policy.



United Nations  
Educational, Scientific and  
Cultural Organization

Convention on the Protection  
and Promotion of the  
Diversity of Cultural  
Expressions

## 2.3. Integration of culture in sustainable development policies

Page 34

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Ministry of Tourism and Culture

[Add agency](#)

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

The main challenge in implementing this policy has been low government funding to the cultural sector. This results in failure by the Ministry to accomplish most of its planned activities.

d) At what level was the policy / measure designed to have an impact?

? Local  Regional  National  International

Has the impact of this policy / measure been investigated?

No  Yes

If yes, what was the impact :

What indicators were used to lead to this conclusion?



## 2.3. Integration of culture in sustainable development policies

### Policy / measure **2**

#### Name of policy / measure

ERP Medium Term Focus Area: Tourism Development

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input type="checkbox"/> participatory governance of culture ?	<input type="checkbox"/> inter-ministerial cooperation	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> economic empowerment through the cultural industries	<input checked="" type="checkbox"/> awareness-raising of the cultural dimension of development	<input checked="" type="checkbox"/> producers / distributors
<input type="checkbox"/> building inclusive and creative societies	<input type="checkbox"/> capacity-building for development actors	<input checked="" type="checkbox"/> cultural enterprises
<input type="checkbox"/> nurturing contemporary creativity and production of cultural expressions	<input checked="" type="checkbox"/> institution-building for viable cultural industries	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> equitable access to cultural life and diverse expressions	<input type="checkbox"/> long-term financial investments	<input type="checkbox"/> women
<input type="checkbox"/> increased literacy of diversity and its expressions	<input type="checkbox"/> developing legal frameworks	<input type="checkbox"/> persons belonging to minorities
<input type="checkbox"/> other (please specify below)	<input type="checkbox"/> skills development / training	<input type="checkbox"/> indigenous peoples
	<input type="checkbox"/> networking/partnership development	<input checked="" type="checkbox"/> general population
	<input type="checkbox"/> exchange of information and expertise	<input type="checkbox"/> other (please specify below)
	<input type="checkbox"/> indicator development / collection of data	
	<input type="checkbox"/> other (please specify below)	

#### a) What are the main objective(s) of policy or measure? When was it introduced?

ERP was introduced early 2012. The main objective of the policy is to develop the Tourism sector through corresponding developments in the cultural industries as well as the wildlife sector as key products of tourism.

#### b) How has it been implemented?

Several projects were lined up under this policy. These include rehabilitation of the Blantyre Cultural Centre in Blantyre and New amphitheater in Lilongwe.

#### Which public agency(ies) is (are) responsible for its implementation?

Agency name

Ministry of Tourism and Culture

[Add agency](#)

#### What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

#### c) What challenges have been identified in the implementation of this measure?

The main challenge has been delay in the release of funds for the rehabilitation of Blantyre Cultural Centre and completion of the New Amphitheatre.



## 2.3. Integration of culture in sustainable development policies

d) At what level was the policy / measure designed to have an impact?

? Local  Regional  National  International

Has the impact of this policy / measure been investigated?

No  Yes

If yes, what was the impact :

What indicators were used to lead to this conclusion?




United Nations  
Educational, Scientific and  
Cultural Organization

Convention on the Protection  
and Promotion of the  
Diversity of Cultural  
Expressions

## 2.4. Protecting cultural expressions under threat

Page 37

*The purpose of this section is to report on public policies, measures and actions taken by Parties to protect cultural expressions that are determined to be under threat. This is only in the event when a Party has previously identified a special situation  under [Article 8.1 of the Convention](#).*

*For more information on the types of measures to be reported on, please refer to the [Operational Guidelines adopted on Articles 8 and 17](#) on measures to protect cultural expressions at risk or in need of urgent safeguarding.*



## 2.4. Protecting cultural expressions under threat

Have you identified a special situation under Article 8.1 of the Convention? 

No  Yes

If no, please proceed to Section 3.

If yes, can the special situation be subject to action under other UNESCO Conventions (for instance, the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage)?

No  Yes

If yes, please proceed to Section 3.

If no, please answer the questions below.

### Special situation **1**

Name of the cultural expression

Please describe the risk or threat to the cultural expression and the source of the threat, inter alia, with factual data

Please determine the vulnerability and importance of the cultural expression at risk

Please determine the nature of the consequences of the risk or threat to the cultural expression, and demonstrate the nature of the cultural consequences

Please explain the measures taken or proposed to remedy the special situation:

Short-term and  
emergency  
measures

Long-term  
strategies

Has your country provided assistance to other Parties, technical or financial, to remedy a special situation determined under Article 8 of the Convention?

No  Yes

If yes, please describe:



United Nations  
Educational, Scientific and  
Cultural Organization

Convention on the Protection  
and Promotion of the  
Diversity of Cultural  
Expressions

### 3. Awareness-raising and participation of civil society

(Estimate: 1 500 words)

Page 39

*Parties have acknowledged the fundamental role of civil society <sup>?</sup> in protecting and promoting the diversity of cultural expressions and have committed to encourage their active participation in activities, designed to achieve the objectives of this Convention.*

*The purpose of this section is to report on what Parties are doing to involve civil society in their activities, what resources they are providing to ensure their involvement, and what results have been achieved.*

*It is also designed to engage civil society in reporting on what they have done to implement the Convention as per their roles and responsibilities outlined in [Article 11 of the Convention](#) and its [Operational Guidelines](#).*



## 3. Awareness-raising and participation of civil society

### 3.1. Parties

**Parties are to provide information on how they have involved civil society in activities such as:**

- promoting the objectives of the Convention through awareness-raising and other activities
- collecting data and sharing and exchanging information on measures to protect and promote the diversity of cultural expressions within their territories and at the international level
- developing policies while providing spaces where the ideas of civil society can be heard and discussed
- implementing operational guidelines

#### ROLE OF CIVIL SOCIETY IN PROMOTING OBJECTIVES OF THE CONVENTION

The Government initiated various activities wherein the civil society was involved in promoting some of the objectives of the convention. These include:

##### 1. MaCfest

The Malawi Government under the Department of Culture initiated a festival that showcases Malawi's rich artistic culture, produce collaborations between resident and international artists and encourage future development of the local cultural industries capable of contributing significantly to the national economy. Through the festival diverse performing and visual arts expressions were on display and the general populace was able to appreciate Malawi's Cultural diversity.

##### 2. Theatre Cultural Exchange (Northern Lights visit to Malawi)

The Division of Arts and Crafts facilitated a theatrical cultural exchange visit of the Northern Lights (a group of eight theatre actors and actresses from Denmark, Iceland and Sweden) in Malawi from 23 May to 4 June, 2013. During the visit the Northern Lights interacted, through joint theater performances and workshops, with Malawian dance and theatre performing groups from KuNgoni Arts Centre, Blantyre and Lilongwe.

##### 3. UNESCO Workshop to Raise Awareness Among Journalist on UNESCO 2003 and 2005 Conventions

In an effort to strengthen the capacities of journalist in reporting culture, a one day workshop was organized by Malawi National Commission for UNESCO in conjunction with the Department of Culture, at Alendo hotel in Blantyre. The workshop took place on 30th July, 2012. The workshop among others equipped the journalists with knowledge about the UNESCO Conventions that Malawi is a signatory to, in particular the 2003 and 2005 Conventions and what they stand for. It was hoped that through the knowledge gained at the workshop media houses could assist Government in raising awareness about the Conventions. At the end of the meeting a separate media committee on culture was set up.

##### 4. Establishment of National Coalition of Cultural Industries

Pursuant to resolutions from a national conference on cultural industries held in 2011 with assistance from the National commission for UNESCO, a coalition of cultural industries was formed. The coalition is composed of members of the civil society. Its main objective is to strengthen collaboration between the Government and the civil society in promoting the cultural industries as well as providing a platform for networking in the civil society .

COLLECTING DATA AND SHARING AND EXCHANGING INFORMATION ON MEASURES TO PROTECT AND PROMOTE THE DIVERSITY OF CULTURAL EXPRESSIONS WITHIN THEIR TERRITORIES AND AT THE





### 3. Awareness-raising and participation of civil society

#### INTERNATIONAL LEVEL

There are a number of avenues that the Government put in place to enable smooth information sharing between the Civil society and Government on measures to protect and promote the Diversity of Cultural Expressions. The main avenue has been through the formation of Arts Associations and employment of responsible desk officers.

##### 1. Formation of Arts Associations And Employment of Responsible Desk Officers

The Country's national constitution provides for a number of freedoms to its citizens that necessitated the formulation of Arts Associations. For instance it provides for freedom of association which includes the freedom to form an association, and the right to freedom of expression (Sections 32 and 35). It is against this background that Arts Associations were formed with support from Government to be the mouthpiece of the civil society. Furthermore, Government employed desk officers to be the communication channel for the Arts Associations. There are over ten Arts Associations representing different arts disciplines.

#### DEVELOPING POLICIES WHILE PROVIDING SPACES WHERE THE IDEAS OF CIVIL SOCIETY CAN BE HEARD AND DISCUSSED

There have been a number of forums that Government initiated to get views from the civil society on cultural industry development policies. Such forums include:

##### 1. Consultations on the National Cultural Policy

Following ratification of the 2003 and 2005 UNESCO Conventions, it became necessary for the Government to review its cultural policy. A National Conference for Cultural industries was held on 11th and 12th March, 2011 at Crossroads Hotel, Lilongwe with the aim of soliciting views from the civil societies on how best to strengthen the country's cultural industries.

In 2012 the Cultural policy under review was circulated to various players in the cultural industries for their input on how best to strengthen the policy framework. Furthermore, in the same year, Malawi received two UNESCO consultants to provide technical assistance on how to strengthen Malawi's structural and legal frameworks for culture, including the cultural policy. The consultants had meetings with the civil societies and made recommendations to the Government. Having had input from various players in the civil society, the Government revised the policy document to the extent possible taking into account the various recommendations. Government then took the revised document back again to the civil societies in the three regions of the country for their final input before it is presented to cabinet for approval.

##### 2. Consultations on Arts Festivals

On 29th and 30th April, 2013, the Division of Arts and Crafts through funding from the Royal Norwegian Government held a consultative workshop with festival organizers at Grace Bandawe in Blantyre. The main purpose of the meeting was for Government to engage festival organizers in the country in a consultative process to make a better understanding of the various festival concepts so as to make informed policy interventions. At the end of the meeting a number of recommendations were made to Government on how best to promote arts festivals in the country. A draft festival calendar was also produced.



United Nations  
Educational, Scientific and  
Cultural Organization

Convention on the Protection  
and Promotion of the  
Diversity of Cultural  
Expressions

## 3. Awareness-raising and participation of civil society

Page 42

### 3. IMPLEMENTATION OF OPERATIONAL GUIDELINES

The 2005 Convention is not well understood among the civil societies much as some have heard about it before. During the course of gathering information for this report it was observed that out of the eighteen civil societies, twelve have participated in awareness raising activities about the convention though they were not conversant with the operational guidelines. Nevertheless the civil society in Malawi inadvertently carryout activities that ultimately implement the operational guidelines of the convention. For instance, they have been actively involved in the development of the national cultural policy. Secondly, they have been taking an active role in promoting diverse cultural expressions through cultural festivals. There has been a growing interest from the civil societies to access funds from the International Fund for Cultural Diversity (IFCD). This follows the success of proposal applied by the National Commission for UNESCO that intends to strengthen the film industry in 2014.



## 3. Awareness-raising and participation of civil society

### 3.2. Civil society

**Civil Society may provide information on activities they are pursuing such as:**

- promoting the objectives and principles of the Convention within their territories and in the international fora
- promoting ratification of the Convention and its implementation by governments
- bringing the concerns of citizens, associations and enterprises to public authorities
- contributing to the achievement of greater transparency and accountability in the governance of culture
- monitoring policy and programme implementation on measures to protect and promote the diversity of cultural expressions

#### 1. CIVIL SOCIETY ACTIVITIES IN PROMOTING THE OBJECTIVES AND PRINCIPLES OF THE CONVENTION

The civil societies in Malawi undertake a lot of activities that ultimately promote the principles of the convention. These activities include arts and cultural festivals, awards ceremonies for deserving arts practitioners and arts education.

##### a. Arts and Cultural Festivals

There are about thirteen arts festivals that take place in Malawi spearheaded by the civil society. They include: Easter Beach Festival, Sand Music Festival, Mwezi wawala Festival, Malawi International Film Festival, Malawi Fashion Week, Bwalo la Aluso Festival, Music crossroads festival, Blantyre Arts Festival, Kungoni Cultural Festival, Fashion Malawi Edition, Lake Malawi International Festival, the National Schools Festival and Lake of Stars festival. Each of these festivals seek to promote the diversity of cultural expressions from Malawi and, in some instances, even foreign expressions.

There are also traditional cultural festivals that are distinct to ethnic societies and serve the purpose of promoting the cultural expressions prevalent in the societies. Such festivals include Kulamba festival for the Chewas, Mulhako wa lhomwe festival for the Lhomwe, and Umthetho festival for the Ngonis.

##### b. Awards Ceremonies for deserving arts practitioners

There have been a number of award ceremonies that have taken place in Malawi. Some of them are the ones initiated by the Musicians Association of Malawi (now Musicians Union of Malawi). They include the 'Chibuku road to fame' competition, an annual music competition that aims at promoting new musical bands, and the Malawi Music Awards that were held in February 2014 for the purposes of giving the general public the chance to vote for their favorite artists according to the various categories. The categories included: Best male, Special media, Best Female, Up Coming artist, Stage Performance, best urban/rap artist, best acoustic artist, best upcoming band, Best all-time band, best choral group, best traditional group and best gospel group.

Light of Youth Creative Organisation (LYCO), an organization dedicated to promotion of theatre through a school's theatre competition called National Schools Festival (NASFEST), annually awards people who have made a contribution to the arts.

##### c. Arts Education

Though arts education is not very popular, there are some institutions that are playing an active role in this area. For instance Music Crossroads Malawi has established an academy that is aimed at teaching professionalism to musicians, in terms of playing instruments and singing. The project is active



### 3. Awareness-raising and participation of civil society

in Malawi, Mozambique and Zimbabwe. The main focus is on young people between the ages of 18-30. Music Crossroads is also undertaking a project called 'Young in Prison' funded by the European Union. It involves teaching young inmates in prison such skills as art (drawing and painting), singing, tailoring, making fishnets and playing instruments on a weekly basis.

Another institution dedicated to arts education is Chancellor College, in Zomba. In 2012 the College conducted technical training workshop for fine artists and theatre practitioners.

#### 2. CIVIL SOCIETY ACTIVITIES IN BRINGING THE CONCERNS OF CITIZENS, ASSOCIATIONS AND ENTERPRISES TO PUBLIC AUTHORITIES

The Civil society has been expressing their views to Government mainly through public activities that are organized by the civil society and have Government officials in attendance. Such activities include General Assemblies and festivals. The media also plays a crucial role in bringing the concerns of the citizens to the authorities. Some newspapers for instance have pages dedicated to reporting on arts and culture.

There have been few instances wherein the civil society has organized special forums for cultural industry players to discuss issues affecting the industry. An example is when, on 29th June, 2013, organizers of City of Stars festival mobilized players in the cultural industries to an Artists' forum held at the Living Room in Lilongwe. The Artists' forum was organized with the primary objective of providing a platform for players in the cultural industry to discuss critical issues affecting the industry. It had over thirty participants drawn from various industry sectors. The issues raised at the forum were presented to Government at a conference held on 27th September 2013 at the Sanctuary Lodge in Lilongwe.

#### 3. CIVIL SOCIETY ACTIVITIES IN CONTRIBUTING TO THE ACHIEVEMENT OF GREATER TRANSPARENCY AND ACCOUNTABILITY IN THE GOVERNANCE OF CULTURE

The civil society has been lobbying for the expeditious approval of the cultural policy which is going to result in the establishment of a National Arts and Heritage Council (NaHeC). NaHeC will be Government's means of channeling direct assistance to the cultural industries.

The civil society instituted a National Coalition on Cultural industries to strengthen collaboration and information sharing between Government and the civil society, consequently, ensuring that there is greater transparency in the governance of culture.

#### 4. CIVIL SOCIETY ACTIVITIES IN MONITORING POLICY AND PROGRAMME IMPLEMENTATION ON MEASURES TO PROTECT AND PROMOTE THE DIVERSITY OF CULTURAL EXPRESSIONS

Government uses the arts associations to pass information on policies for protecting and promoting the diversity of cultural expressions to their members and consequently the rest of the cultural sector. On the other hand, the Arts Associations report back to Government on the implementation of the various measures. Through the arts associations the civil societies continuously monitor the implementation of the various policies.

#### Civil society may also wish to share information on:

- activities they have planned for the next four years to implement the Convention
- main challenges encountered or foreseen and solutions found or envisaged to overcome those challenges



### 3. Awareness-raising and participation of civil society

#### ACTIVITIES THAT THE CIVIL SOCIETIES HAVE PLANNED FOR THE NEXT FOUR YEARS

There are several activities that the civil societies have put in place that will ensure implementation of the convention. They include activities that:

1. Promote the Diversity of Cultural Expression e.g. Arts Festivals
2. Establish supporting structures to strengthen the various cultural industries e.g. Elegant Resources has entered into partnership with Nollywood Cinemas of Nigeria to form Manowood limited to promote the film industry.
3. Promote expressions of marginalized societies e.g. Music Crossroads Malawi chapter intends to continue the young in prison project and reach out to as many youths in prison.
4. lobbying for improved governance of culture through instituting relevant regulatory frameworks.

#### MAIN CHALLENGES ENCOUNTERED

- 1: Lack of appreciation of arts in the country: The civil society is of the view that arts is not appreciated in the country. It is not taken seriously as something that can be used to generate income.
- 2: Inadequacy of purpose built infrastructures such as amphitheatres: There is shortage of purpose built buildings or spaces in all the districts of the country where artists can perform and show their talents. The civil society would like Government to invest in putting in place necessary infrastructure towards promoting the cultural industries.
- 3: Lack of funding: Most artists, especially those that are new, find it hard to generate financial resources for their activities.
- 4: Outdated legislation: There are some pieces of legislation that are outdated and hinder the production and enjoyment of various cultural expressions. The Civil society call on Government to review all relevant legislation to make them compatible with the current global trends in the cultural industries. This will be taken care of when the Cultural Policy is approved.
- 5: Lack of creativity in the cultural industries: Most artists do not have the technical capacity to create innovative products and manage their enterprises. This has resulted in Malawian cultural products not being able to compete effectively with foreign products. There is a need therefore to intensify capacity building exercises.
6. Piracy: This is the main problem that inhibits artists from reaping the economic gains of their intellectual property. The civil society is of the view that more resources should be committed towards curbing piracy in the country.

Please specify which civil society organizations contributed to this section of the Report:

- 1: Elegant Resources
- 2: Photographers Association of Malawi (PHOTAMA)
- 3: Music Crossroads
- 4: Nanzikambe Arts
- 5: Poetry Association of Malawi (PAM)
- 6: Book Publishers Association of Malawi (BPAM)
- 7: Malawi Folk Dance, Music and Song Society (MFODMAS)



United Nations  
Educational, Scientific and  
Cultural Organization

Convention on the Protection  
and Promotion of the  
Diversity of Cultural  
Expressions

### 3. Awareness-raising and participation of civil society

Page 46

- 8: First Dawn Arts
- 9: National Theater Association (NTAM)
- 10: Times Group
- 11: Malawi Broadcasting Corporation Radio and Television
- 12: Musicians Union of Malawi
- 13: Blantyre Arts Festival
- 14: Chancellor College
- 15: Kungoni Cultural Centre
- 16: Visual Arts Association of Malawi
- 17: Mibawa cafe



## 4. Main achievements and challenges to the implementation of the Convention

(Estimate: 1750 words)

### Parties and other participating stakeholders are to share information on:

#### a) main results achieved in implementing the Convention

##### 1. Revision of cultural policy

The national cultural policy has been revised according to the obligations of the country in implementing the 2005 Convention.

##### 2. Implementation of activities through IFCD and other UNESCO Sources

Malawi, through the Malawi National Commission for UNESCO, has twice benefited from the IFCD. The first time was in 2011 when it obtained funding to the tune of \$10,000 which was used to prepare proposals which resulted in the successful application for organising a National Conference on Cultural industries. It has also obtained funding amounting to \$42,490 for implementing a project entitled 'Building a viable and sustainable film industry in Malawi: Round Table on Harmonization of Policies and Strategies in Film Industry in Malawi' which is expected to start in May, 2014. The commission also financed a children's arts festival organised by the Division of Arts and Crafts in January 2012.

##### 3. Improved Networking

There has been growing interaction between the civil society and Government. The civil society has been involved in a number of forums aimed at strengthening Malawi's policy frameworks for cultural industries.

#### b) main challenges encountered or foreseen

1. Financial resources: The cultural sector is one of the least funded sectors in the country. As a result implementation of programs and activities in the cultural industries has been a challenge. Most of the activities that have been taking place are funded by various donors.

2. Piracy: cultural industries in the country are failing to make significant growth due to high rates of piracy. This can be attributed to lack of knowledge or appreciation of the effects of piracy by the public and other important stakeholders such as the police. Furthermore, the penalty that is given to people found infringing copyright is too lenient hence does not effectively deter others from engaging in similar activities.

3. Inadequate infrastructure, particularly: purpose built galleries, arts studios, and crafts centres. This has had significant negative impact on the creation, distribution and enjoyment of diverse cultural expressions.

4. Low technical capacity of players in the cultural industries resulting in low quality products that fail to compete at international level.

#### c) solutions found or envisaged to overcome those challenges

##### 1. Approve the National Cultural Policy

##### 2. Establish National Arts and Heritage Council (NaHeC):

The key responsibilities of NaHeC will include to:

- i. Develop and implement a cultural industry development programme;
- ii. Develop and implement a resource mobilization strategy for the cultural sector;
- iii. Support organizations and individuals engaged in the arts and heritage with financial resources, technical support and information;
- iv. Commission research in arts and heritage ;
- v. Develop and maintain a database for all those involved in the arts and heritage and facilities;
- vi. Develop and maintain a local, regional and international network of players in the cultural industry;
- vii. Coordinate national and international stakeholder fora;

3. Strengthen the capacity of the Copyright Society of Malawi and other stakeholders to effectively combat piracy and raise awareness on its effects to the growth of the cultural industry and national economy. The Copyright Act is under review and the draft is taking care of the current low fines.

4. Strengthen the National Coalition for Cultural Industries as a forum for civil society networking and participation.

5. Strengthen legislative framework: This will include reviewing all relevant legislation that affects the creation, production, distribution and access to diverse cultural expressions



United Nations  
Educational, Scientific and  
Cultural Organization

Convention on the Protection  
and Promotion of the  
Diversity of Cultural  
Expressions

## 4. Main achievements and challenges to the implementation of the Convention

Page 48

### d) steps planned for the next four years towards implementation of the Convention and priority activities to be undertaken during that period

The Ministry of Tourism and Culture has developed a 2013-2018 Strategic plan that takes into account the country's obligations as contained in the 2005 convention. One of the key strategic outcomes is to see Malawi's culture promoted for sustainable socioeconomic development. To achieve this outcome, the Ministry has set the following targets:

1. 80% of cultural industry capacity strengthened by 2018. To achieve this target the following activities will be undertaken:

- i. Identify stakeholders to be trained and their skills gaps
- ii. Develop training manual/programmes
- iii. Mobilise resources for training programmes
- iv. Facilitate training programmes
- v. Monitor the performance of training programmes

2. Four structures developed by 2018. To achieve this target the following activities will be undertaken:

- i. Conduct situational assessment of the infrastructure in the cultural industry
- ii. Prepare infrastructure development programme
- iii. Mobilise resources for the infrastructure development programme
- iv. Implement the infrastructure development programme
- v. Monitor the infrastructure development programme

3. Thirty Five (35) cultural events facilitated and hosted by 2018. To achieve this target the following activities will be undertaken:

- i. Conduct situational analysis for cultural events sub-industry
- ii. Conduct skills development sessions for events organizers
- iii. Develop and disseminate cultural events programme
- iv. Convene periodic events organizers' caucuses
- v. Monitor performance of the cultural programme

4. Two production centres developed by 2018. To achieve this target the following activities will be undertaken:

- i. Conduct situational assessment of the existing centres in the cultural industry
- ii. Prepare cultural industry centres' development programme
- iii. Mobilise resources for the cultural industry centres' development programme
- iv. Implement the cultural industry centres' development programme
- v. Monitor the cultural industry centres' development programme





United Nations  
Educational, Scientific and  
Cultural Organization

Convention on the Protection  
and Promotion of the  
Diversity of Cultural  
Expressions

## Date and Signature Information

Page 49

### Date when report was prepared

2014/04/17

### Name of the designated official(s) signing the report

Title	First name	Family name	Organization	Position
Dr.	Elizabeth	Gomani-Chindebvu	Department of Culture	Director

Date of signature

Signature (to be completed on the printed copy)