

# Form Submission: Quadrennial Periodic Report

## GENERAL INFORMATION

### TECHNICAL INFORMATION

**Name of Party:**

Malawi

**Date of**

**Ratification:**

2010

**Officially Designated Point of Contact of the Convention:**

**Country:** Malawi

Mr.

Humphrey Mpondaminga

Ministry of Youth, Sports and Culture

Department of Arts

Post Office Box 264

Lilongwe

Malawi

**Phone Number:** +265 (0) 1 754 911 / +265 0881959 959

**Email:** humphrey.mpondaminga@hotmail.com

**Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations.:**

The Ministry of Youth, Sports and Culture, through the Department of Arts, organised a stakeholder refresher workshop on the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions on 21st January, 2020. Participants to the workshops were

drawn from relevant government Ministries, Departments and Agencies (MDAs) as well as from the civil society organizations.

This was followed up by a training workshop on the Quadrennial reporting for the Convention on 31st March, 2020 .

**Executive summary:**

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 Department of Arts of the Ministry of Youth, Sports 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. It is pleasing to note that Malawi has now a National Cultural Policy that was approved by cabinet in February 2015. The National Cultural Policy has taken into account the principles and objectives of the Convention and has included measures that will ensure its effective implementation.

As part of Public Sector Reforms and in order to improve efficiency and effectiveness of the Department of Culture the Department was split into three fully fledged Departments: Museums and Monuments, Arts, and National Records and Archives Services. Previously these three Departments were either Divisions or Sections under the amalgamated Department of Culture. This compromised efficiency and effectiveness and undermined the contribution and impact of culture to the socio-economic development of the country. Since the Acts of Parliament establishing the Divisions and Sections under Culture were enacted before the advent of pluralistic democracy and before Malawi ratified a number of international standard setting instruments, the provisions were either contrary or did not cover some areas in these instruments. A review of each of the acts that established the Divisions under Culture was therefore imperative.

With the aim of increasing contribution of the creative industries to the national economy, pursuant to Article 13 of the Convention, the Malawi Government through the Ministry of Youth Sports and Culture came up with the Integrated Arts Development Project. The project seeks to improve the artists' knowledge and skills, access to finance, quality production and marketing services. Consequently, under this initiative Government embarked on the establishment of an Arts School and enhancement of capacities of Arts Savings and Credit Cooperative (SACCO) and Arts Production and Marketing Cooperative (APMC). The Integrated Arts Development Project strives to provide a holistic approach to address the major challenges facing the creative sector. These include skills gap, access to finance and access to quality production and marketing services.

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 continues to be 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 III). 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.

**Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.:**

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Public Sector	Copyright Society of Malawi (COSOMA)	cosoma@cosoma.mw	<a href="http://www.cosoma@cosoma.mw">http://www.cosoma@cosoma.mw</a>
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Civil Society Organization (CSO)	Film Association of Malawi	filmmalawi@gmail.com	
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# GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



## CULTURAL AND CREATIVE SECTORS

**A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors:** NO

**Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors::**  
YES

**Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years:**  
YES

**If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance):** YES

**Specific education and training programmes in the arts and the cultural and creative sectors are established, including:**

Technical and vocational education and training programmes in

Cinema/Audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Publishing

Visual arts

Cinema/audiovisual arts

Design

Media arts

Music  
Performing arts  
Publishing  
Visual arts

**Specific measures and programmes have been implemented over the last 4 years to:**

Support job creation in the cultural and creative sectors  
Encourage the formalization and growth of micro/small and medium-sized cultural enterprises

**Statistical offices or research bodies have produced data during the last 4 years:**

-

**Total public budget for culture (in USD):**

500,000USD

**Relevant Policies and Measures:**

**Public Service Reform: Organization Performance Agreement  
Between Malawi Government and the Ministry of Sports and Culture  
(Part IV article 3): Restructuring The Department of Culture**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Youth, Sports and Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Design  
Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

**Describe the main features of the policy/measure:**

Splitting the Department of Culture into three Departments namely; Department of Arts, Department of Museums and Monuments and, Department of National Records and Archives Services including review of the relevant legislation. Devolution of some cultural functions to local councils

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The three Departments formed after functional review of the cultural sector are now fully

operational each with its own Director and technical staff. This has enhanced the speed at which cultural programmes are implemented as bottleneck in the decision making process have been reduced. The Copyright Act 1989 was successfully reviewed in 2016 thereby encouraging creativity by among other imposing stiffer penalties on those violating copyright laws. Review of the other relevant laws such as the Censorship and Control of Public Entertainment Act 1968 and the Arts and Crafts Act 1990 is still underway. The Government Department of Human Resource Management and Development approved the establishment of the post of 26 District Cultural Officers (after Ministry of Finance's approval for warrant of establishment). Engagement with relevant stakeholders including the Ministry of Local Government and Rural Development, National Local Government Finance Committee and development partners is still under way to ensure devolution of some of the cultural functions to the districts.

**Financial resources allocated to the policy/measure in USD:**

342,666.67

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Ministry of Local Government and Rural Development, Ministry of Finance, Department of Human Resource Management and Development, Local Government Finance Committee, Royal Norwegian Embassy

**Type of entity:**

Public Sector

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## **Strengthening Skills and Relationship among Players in Publishing Industry**

**Name of agency responsible for the implementation of the policy/measure:**

Copyright Society of Malawi (COSOMA)

**Cultural domains covered by the policy/measure:**

Publishing

**Website of the policy/measure, if available:**

<http://www.cosoma@cosoma.mw>

**Describe the main features of the policy/measure:**

The project involved training of authors, publishers, editors, book illustrators, book designers in developing textbooks that are in context with Malawian Culture. The initiative aimed at strengthening the cultural and creative sector i.e the publishing industry through the standard Publishing Contract between publishers and authors, publishers and book illustrators. The measure assisted in regulating the relationship among players in the industry and motivated them develop dynamic creativity because of the assurance of the legal agreement.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Twenty (20) textbooks were developed for secondary school that have contextualised information based on Malawian culture, These are textbooks that has information which will assist students in solving problems using locally information, resources i.e Agriculture books providing remedies that are locally available based on Malawian values on food from farm productions using local methods that work. This supports creation on different cultural remedies in written form. The relationship between Book Publishers Association of Malawi (BPAM) and Malawi Union of Academic and Non-Fiction Authors (MUANA) has been strengthened result in partnership that is informed, transparent and participatory in governing the system on creativity for indigenous authors and publishers in developing textbooks that have a Malawian taste/culture.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Book Publishers Association of Malawi, Malawi Union of Academic and Non-Fiction Authors

**Type of entity:**

Public Sector

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## MEDIA DIVERSITY

**Public service media has a legal or statutory remit to promote a diversity of cultural expressions:** YES

**Policies and measures promote content diversity in programming by supporting:**

Regional and/or local broadcasters  
Linguistic diversity in media programming

**Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio):** YES

**Regulatory authority(ies) monitoring media exist:** YES

**If YES, please provide the name and year of establishment of the regulatory authority(ies):**

Malawi Communications Regulatory Authority (MACRA), established under the Communications Act of 1998

**If YES, these regulatory authority(ies) monitor:**

Public media  
Community media  
Private sector media

**If YES, these regulatory authority(ies) are responsible for:**

Issuing licenses to broadcasters, content providers, platforms  
Receiving and addressing public complaints such as online harassment, fake news, hate speech, etc.  
Monitoring cultural (including linguistic) obligations  
Monitoring editorial independence of the media  
Monitoring diversity in media ownership (diversity of ownership structures, transparency of ownership rules, limits on ownership concentration, etc.)

**Relevant Policies and Measures:**

**National Cultural Policy. Article 5 Policy Priority Area 1: Preserve, Present and Safeguard Malawi's Culture for National Identity, Education and Posterity**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Youth, Sports and Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Design  
Media Arts



Music  
Performing Arts  
Publishing  
Visual Arts

**Describe the main features of the policy/measure:**

As a strategy, government strives to ensure that public and independent print and electronic media increase programmes with local cultural content. One way the government has done this is through the establishment of some rules for the media institutions including the rule on 60 percent (60%) local content on Malawian media.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Popularization of local cultural and creative works by Malawi's media including television, radio and newspapers. As a result more and more Malawian artists have benefited from their works through royalties and media promotion of the works. There is also improved perception of Malawian cultural goods and services. This has has an overall impact of increased creativity.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Malawi Communications Regulatory Authority, Public and private media institutions

**Type of entity:**

Public Sector

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## DIGITAL ENVIRONMENT

**Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries):** YES

**Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.):** YES

**Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.):** YES

**Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.):** NO

**Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available:** NO

**Relevant Policies and Measures:**

### **Copyright Act 2016, Section 102(1): Blank Media Levy**

**Name of agency responsible for the implementation of the policy/measure:**

Copyright Society of Malawi (COSOMA)

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://www.cosoma@cosoma.mw>

**Describe the main features of the policy/measure:**

The Blank Media Levy, also known as Private Copy Levy, on blank media storage device that are primarily used to copy or reproduce copyright works. Introduction of the Levy is a

government-mandated scheme in which a special levy is charged on all recordable media as compensation to the rights holders for the loss of income as a result of making copies of copyright works such as music, drama and films where no authorization has been obtained from the owner of the work. It is also one way of curbing piracy The obligation to pay levy is imposed on the manufacturers and importers of recording equipment or recording materials and copying machines.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Copyright Society of Malawi (COSOMA) introduced the initiative on 15th April, 2019 and is already partnering with the Malawi Revenue Authority that is collecting the levy on behalf of COSOMA. So far over 1,200,00.00 USD has been collected.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Malawi Revenue Authority (MRA)

**Type of entity:**

Public Sector

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## **Arts Production and Marketing Cooperative Limited:Go!Luso**

### **Name of agency responsible for the implementation of the policy/measure:**

Copyright Society of Malawi

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<http://www.goluso.com>

### **Describe the main features of the policy/measure:**

goluso.com is an online store where artists sell digital works through mobile money facility

### **Does it specifically target young people?:** NO

### **Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

Artist, musicians especially have managed to sell their work through the online store goluso.com. Many Malawians are able to access and purchase their favourite music through the facility.

### **Financial resources allocated to the policy/measure in USD:**

6,714.00

### **Has the implementation of the policy/measure been evaluated?:** NO

### **Partner(s) engaged in the implementation of the measure:**

Rights holder associations including Musicians Union of Malawi (MUM), Visual Arts Association of Malawi (vaam), Book Publishers Association of Malawi (BPAM), Film Association of Malawi (FAMA), Photographers Association of Malawi (PHOTAMA)

### **Type of entity:**

Public Sector

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## PARTNERING WITH CIVIL SOCIETY

**Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):**

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Visual Arts

Performing Arts

**Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist:** NO

**Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions:** YES

**Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.):** YES

**If YES, please provide up to 2 examples:**

The Ministry of Youth, Sports and Culture through the Department of Arts continues to organise a series of consultative meetings with rights holder associations on the establishment of the National Arts Council as provided for by the National Cultural Policy

On 12th January 2017 the Department of Arts organised its third consultative meeting with cultural and artistic events organizers in Lilongwe. The aim was to monitor how the CSOs were fairing as regards the Policy Guidelines on the Management of Artistic events in the country.

**Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years:** YES

**Relevant Policies and Measures:**

### **Culture Fund for Malawi (CFM)**

**Name of agency responsible for the implementation of the policy/measure:**

Regional Hub for Southern Africa of the Dutch Humanist Institute for Cooperation with Developing Countries (Hivos Foundation)

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design  
Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

**Website of the policy/measure, if available:**

<http://www.southern-africa.hivos.org/news>

**Describe the main features of the policy/measure:**

Supported by the Norwegian government, CFM aims at contributing to a dynamic, free and diverse cultural sector for improved living standards, economic growth and poverty reduction. The fund focuses more intensely on the promotion of cultural rights, aiming specifically at strengthening the capacity of cultural practitioners to participate in democratic processes and promoting the right to freedom of expression.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

CFM supported organization of a National Culture Conference by the Foundation for Arts and Culture (FoAC) and a Capacity building workshop for CSOs on proposal writing organised by Music Crossroads Malawi in 2019

**Financial resources allocated to the policy/measure in USD:**

515000.00

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

After the first two years of implementation CFM, through its review of 2018, observed that there were some marginalized groups that did not benefit much from the fund. Hence going forward the initiative focused more on the role of women and girls in arts and culture.

**Partner(s) engaged in the implementation of the measure:**

Norwegian Embassy, Malawi Government

**Type of entity:**

Public Sector

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## GOAL 2 - ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



### MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

**Please indicate if the following policies and measures exist in your country:**

Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)

**Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:**

Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

**Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:**

Public funds supporting the outward mobility of national or resident artists and other cultural professionals

Public funds supporting the inward mobility of foreign artists and other cultural professionals, notably from developing countries

Public funds specifically supporting the mobility of artists and other cultural professionals from or between developing countries, including through North-South-South and South-South cooperation

**Relevant Policies and Measures:**

**Malawi-Egypt Cultural Agreement (Articles 1-10): Cultural Exchange Programmes**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Youth, Sports and Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Describe the main features of the policy/measure:**

through the Memorandum of Understanding Malawi and Egypt agreed to: •exchange participation in artistic festivals (theatre, child theatre, folklore heritage) organized in both countries; •encourage the organization of exhibitions of plastic arts and traditional crafts in both countries; •support the exchange of visits of artistic troupes in the fields of theatre, music, singing, and folk arts; •exchange their participation in cultural and intellectual fora, seminars and conferences to be held in both countries; •encourage cooperation in the field of cinema through the exchange of films, visits of filmmakers and by participating in film festivals held in both countries •exchange experiences in manuscripts, cultural publications, bibliographies and national documents; •exchange the organization of cultural weeks to include a variety of cultural activities with a view to disseminating their respective culture in the other country; •cooperate closely in combating piracy and in safeguarding royalties. In this connection, the regulating authorities in both countries must cooperate in this task.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

In July 2016 Malawi hosted a cultural delegation from the Arab Republic of Egypt who showcased Egyptian culture during the second Egyptian cultural week in Malawi. In April 2017 Malawi was invited to the International Festival for Drums and Traditional Arts that was organised by the Egyptian Ministry of Antiquities in partnership with the Ministry of Tourism in Cairo, Egypt. However due to financial constraints Malawi failed to attend. Another Egyptian cultural delegation visited Malawi in July 2017 for the third Egyptian Cultural Week in Malawi..

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Egyptian Embassy in Malawi, Malawi Ministry of Foreign Affairs Public and private media



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**Type of entity:**

Public Sector

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## FLOW OF CULTURAL GOODS AND SERVICES

Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:

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Your country has granted or benefited from preferential treatment\* to support a balanced exchange of cultural goods and services in the last 4 years:

-

Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:

-

If YES, please provide up to 2 examples:

-

If YES, please provide up to 2 examples:

-

Relevant Policies and Measures:

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## TREATIES AND AGREEMENTS

Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:

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Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:

-

Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years: -

**Relevant Policies and Measures:**

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## GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



### NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

**National sustainable development plans and strategies recognize the strategic role of:**

Culture (in general)

Creativity and innovation

Cultural and creative industries

**Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies (1 most often expected outcome 4 least expected outcome):**

**Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development): 4**

**Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education): 3**

**Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices): 3**

**Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support): 3**

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**Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees): YES**

**Cultural industry-led regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years: YES**

**Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and**

audiences awareness-raising): NO

**Latest data on cultural participation rates by socio demographic variables (sex/age groups/rural- urban/income levels/education levels):**

Not available

**Relevant Policies and Measures:**

**Malawi Government Public Sector Investment Programme:  
Integrated Arts Development Project**

**Name of agency responsible for the implementation of the policy/measure:**

Copyright Society of Malawi (COSOMA), supervised by the Ministry responsible for Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://cosoma.mw/projects/46-intergrated-arts-development-projects>

**Describe the main features of the policy/measure:**

The Integrated Arts Development Program seeks to provide a holistic approach to address the major challenges facing the creative sector in Malawi. These include skills gap, access to finance and access to quality production and marketing services. It is against this background that the Malawi Government strives to establish an Arts School and enhance capacities of Arts Savings and Credit Cooperative (SACCO) and Arts Production and Marketing Cooperative (APMC).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The Arts SACCO and the Arts Production Marketing and Cooperative are now operational. Site for the School for the Arts was identified and structural designs are in place.

**Financial resources allocated to the policy/measure in USD:**

6714.00

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Ministry of Youth, Sports and Culture, Department of Buildings

**Type of entity:**

Public Sector

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## **Malawi Tourism Development Master Plan: Five-year Strategic Plan for the Malawi Tourism Sector 2012-2017**

### **Name of agency responsible for the implementation of the policy/measure:**

Department of Tourism in the Ministry of Industry, Trade and Tourism

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<http://www.visitmalawi.mw>

### **Describe the main features of the policy/measure:**

The main component of the initiative is the construction of Purpose-Built National Museum and Antiquities Research Centre, Archival Building, National Arts Centre and Village\ museum in Lilongwe. The initiative also intends to increase the value of the arts and craft industry from less than 1% to 4% of GDP. This will be achieved through training of artists, youths and women in indigenous skills, identifying market for cultural products, conducting awareness and outreach campaigns on protection and preservation of national heritage.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Inclusion of arts and culture in Promotion of Investment and Competitiveness for Tourism Sector (PICTIS) project.

**Financial resources allocated to the policy/measure in USD:**

30573333.30

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Ministry of Youth, Sports and Culture

**Type of entity:**

Public Sector

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## INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

**Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:**

YES, my country has contributed to the IFCD

YES, a public body or a non-governmental organization in my country has benefited from the IFCD

**Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions: YES**

**If YES, please provide the name(s) of the strategy and year(s) of adoption:**

The Malawi-Zimbabwe Memorandum of Understanding (MoU) on co-operation in the field of Tourism signed on 10th April 2015 at Sunbird Livingstonia, Salima in Malawi.

**Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:**

Artists and cultural professionals in developing countries

**Value of the total national contribution to the International Fund for Cultural Diversity (in USD):**

100.00

2010

**Relevant Policies and Measures:**

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

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Youth, Sports and Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Describe the main features of the policy/measure:**

The main objective of the agreement is to strengthen friendly relations and promote exchanges between Malawi and China in the sphere of culture.



**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

There have been a number of exchanges and cooperation activities that have taken place between the two countries. In 2017 three cultural professionals from the Malawi Ministry of Youth, Sports and Culture participated in a three weeks Cultural Creativity and Design Training Workshop for English-Speaking African countries in Beijing, Peoples Republic of China. China has also been sending cultural delegations to celebrate the annual Chinese Spring Festival in Malawi.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Malawi Ministry responsible for Culture, Malawi Ministry of Foreign Affairs, The Embassy of the Peoples' Republic of China in Malawi

**Type of entity:**

Public Sector

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# GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



## GENDER EQUALITY

**Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:**

-

**Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years: -**

**Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.): -**

**Data is regularly collected and disseminated to monitor:**

-

**Relevant Policies and Measures:**

-

## ARTISTIC FREEDOM

**The constitution and/or national regulatory frameworks formally acknowledge:**

The right of artists to create without censorship or intimidation

The right for all citizens to freely enjoy artistic works both in public and in private

The right for all citizens to take part in cultural life without restrictions

**Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom: NO**

**Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training,**

etc.): NO

**Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.):** NO

**Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.):** NO

**Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.):** YES

**Relevant Policies and Measures:**

**Public Service Reforms: Organization Performance Agreement Between Government and the Ministry of Sports and Culture (Part IV article 3.1): Review of the Censorship and Control of Public Entertainment Act of 1968**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Youth, Sports and Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Describe the main features of the policy/measure:**

The review seeks to repeal the Censorship and Control of Entertainments Act of 1968 and replace it with a new legislation which will regulate public distribution, reproduction, importation, presentation and exhibition of films and other forms of entertainment. The aim is to reform censorship laws to classification with the view to protect and promote freedom of expression and access to information as guaranteed under Sections 35 to 37 of the Constitution of the Republic of Malawi.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Consultations with relevant stakeholders including government Ministries, Departments and

Agencies and civil society organizations was completed. The draft bill is ready for presentation to cabinet.

**Financial resources allocated to the policy/measure in USD:**

10000.00

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Ministry of Justice Law Commission

**Type of entity:**

Public Sector

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# MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

**Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.:**

Following the stakeholder refresher workshop on the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions on 21st January 2020, a National Team comprising 24 members was formed. A training workshop was later organised for the National Team on Quadrennial reporting on 31st March, 2020. It was during this session that the CSO form was explained and electronic copies of the same distributed to all the members of the team. The National Team was then given a period of two weeks to collect data in their respective fields and submit through email their dully filled forms to the focal point, the Department of Arts. The Department of Arts went through all the forms, analysed and selected the measures and initiatives to include in the final report. Sixty two percent (62%) of the measures and initiatives received were considered relevant for inclusion in the QPR.

**GOAL 1 - Support sustainable systems of governance for culture:**

## **National Schools Arts Festival (NASFEST)**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Light of Youth Creative Organization (LYCO)

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Music

Performing Arts

**Website of the measure/initiative, if available:**

<http://www.lycomw.com>

**Describe the main features of the measure/initiative:**

NASFEST is an annual youth arts festival that brings together young people from across the SADC region. Established in 2009 as National Schools Arts Festival, hence NASFEST, the festival has over the years grown into an international event. The festival gives the youths a chance to showcase their talent in theatre, music, poetry, storytelling and dance. Held in the first week of February the festival targets both school going and out of school youths. Founded under the principal of promoting arts and culture among in-and-out-of-school youths, the

festival offers a platform for the youths from SADC to interact and share their artistic talents as they explore and promote their cultural identity. In addition to being a cultural exchange programme the festival offers an opportunity for the youth to take part in the dissemination of information on cross-cutting issues such as HIV and AIDS, harmful cultural practices impacting on the youths, child labour and many other social ills in the contemporary world. Each year, a calendar of events together with the theme of the festival is circulated for the young people to follow in preparations for their performances during the grand event. Each act is offered a specified period of showcasing time and at the end of the festival the performers are awarded different trophies in recognition of their efforts. These awards are in different categories to encourage the youths use different forms of cultural expressions to communicate. Every year, an award is also given to outstanding personalities who have greatly contributed in the development of arts and culture among young people within the region.

**Does it specifically target young people?:** YES

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Among some of its achievements, the festival has offered a regular meeting point for young people from across the SADC region to engage and discuss different cultural issues affecting their daily lives. Since its inception, NASFEST has reached out to over 9,000 youths from Malawi and SADC: 1,075 in the first year and 8,700 in the subsequent editions. The festival has also been able to assist with capacity building of teachers from across the region who have been able to share their experience in as far as promotion of culture among the youths is concerned.

### **MUST in Ceramic Production**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Malawi University of Science and Technology (MUST)

**Cultural domains covered by the measure/initiative:**

Design

Visual Arts

**Website of the measure/initiative, if available:**

<http://www.must.ac.mw>

**Describe the main features of the measure/initiative:**

The "MUST in Ceramic Production" initiative is an ongoing learning program carried out at Malawi University of Science and Technology through its Bingu School of Culture and Heritage (BISCH). The initiative is made possible with the support from the African

Development Bank which purchased full ceramic equipment through the 'Jobs for Youth Programme' being implemented by the Ministry of Youth, Sports and Culture. The aim of the initiative is to train students pursuing Indigenous Knowledge, Systems and Practices in ceramics ware production so that once they graduate they can establish their own ceramics enterprises and reduce unemployment levels while contributing towards national economic development. Additionally, the initiative aims at encouraging cultural creative thinking through exchange of ideas expressed through ceramics designs and production. For a start, the students are to be trained in ceramics wares such as cups, teapots, containers, flower vases for homestead decorations and fingerings such as candle holders and many more such products. The initiative also plans to sell some of its finished ceramics wares produced by students as a way of income generating for the University. It also plans to present some of its best ceramics wares to the Chancellor during its maiden graduation ceremony. This would be one of the ways of encouraging the students to express their talents and skills in ceramics production thereby contributing to the diversity in cultural expression as the wares displayed depict some aspects of our indigenous designs. The initiative encourages students to combine Western science and Indigenous designs thereby allowing them to explore the dialogue that exists between Western and Indigenous sciences and technologies. Thus the initiative encourages students to critically analyse our cultural values and traditions embedded in ceramic wares produced by our fore parents and merge them with Western science to produce wares that depict our culture in the contemporary world. On the reverse side, they depict contemporary human conditions in ceramic designs with an indigenous feel. The MUST Ceramic Production initiative is a multifaceted initiative when it comes to the implementation of the 2005 UNESCO Convention. Basically, it creates a platform on which students from different cultural backgrounds across Malawi can share their experiences through ceramic designs and productions thereby promoting diversity of cultural expression. On the other hand, it also allows the general public to express their cultural values and traditions through appreciation of the finished ceramic wares. Thus, the initiative promotes creative thinking, artistic skills, respect of other people's culture, appreciation of other people's culture, co-existence and the spirit of entrepreneurship and these are important areas that aide the successful implementation of the convention. The initiative is in line with goal 1 as it sustainably supports cultural governance through an ongoing education in ceramics production. Consequently, the initiative aides the implementation of SDG 4 (quality education) through quality equipment and qualified teachers, SDG 8 (decent work and economic growth) through creation of self-employment, SDG 16 (peace, justice and strong institutions) through appreciation and respect of other people's cultures and SDG 17 (partnerships for the goals) through working with African Development Bank and Ministry of Youth, Sports and culture.

**Does it specifically target young people?: YES**

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO**

**What are the results achieved so far through the implementation of the measure/initiative?:**

Being a multifaceted initiative, the MUST Ceramic Production has so far produced a number of results some of which include the following: i. It has so far trained about 60 students in ceramics production. These students are capable of producing ceramic wares on their own and are ready to start their own enterprises once they graduate. ii. It has trained about 60 students in ceramic exhibition. Thus the students are able to exhibit their finished products and ably market them. An example of this was during the first graduation ceremony where some of the wares were exhibited and successfully sold. iii. Through the initiative, MUST through its Bingu School of Culture and Heritage continue to sell ceramics wares to the general public. This is a realisation of its dream of contributing to the University's income generation programmes. iv. The initiative has managed to present as gifts some of its ceramics wares to the University's Chancellor, Professor Peter Mutharika during its maiden graduation ceremony. This encourages students to continue working hard in producing quality wares. v. The initiative has managed to promote the spirit of creative and critical thinking among the students. This enables the students to produce quality ceramic wares embedded in indigenous designs with modern technology.

**GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals:**

**Pakhonde Ethno Malawi Music Camp**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Music Crossroads Malawi

**Cultural domains covered by the measure/initiative:**

Music  
Performing Arts

**Website of the measure/initiative, if available:**

<http://www.music-crossroads>

**Describe the main features of the measure/initiative:**

Over 40 youth from Malawi and other countries converge for one week at a camp to share their traditional music and cultural experiences. The songs from the different countries are worked on and rearranged to form new music but also to bridge the cultural divides. The programme promotes cultural diversity and creates platforms for the cultural creatives to interact and network. It is also a platform to showcase traditional music at the final public concert.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural**



**Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

- 4 Music camps have been organized since 2016
- 160 young musicians participated in the music camps
- At least six countries have participated in the music camps
- 4 public traditional music final concerts have been organized

**GOAL 3 - Integrate culture in sustainable development frameworks:**

### **Girls' Science Camp**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Malawi University of Science and Technology (MUST)

**Cultural domains covered by the measure/initiative:**

Design

Music

Performing Arts

Visual Arts

**Website of the measure/initiative, if available:**

<http://www.must.ac.mw>

**Describe the main features of the measure/initiative:**

The Girls' Science Camp initiative which has been running for the past four years (since 2016) brings together secondary school girls in forms 1 to 3 across the country to (MUST) for a period of two weeks. In 2017 the Camp attracted participants from different countries including the United States of America, Zambia, Tanzania, Liberia, Rwanda, Uganda and the host, Malawi. The Girls' Science Camp aims at motivating and inspiring girls to appreciate and improve their performance in Science and Technology from both the Western and Indigenous scientific fields and later make careers in the related fields. In addition to motivational talks and career guidance from role models in related fields, the girls are also exposed to lectures conducted by acclaimed experts from different fields. The participants also get hands-on experience in using state of the art science and technology facilities on campus to come up with various scientific projects, and given a feel of university life. They are also given time to engage in sporting activities, cultural exchange evening during which the community around MUST is engaged in traditional dances, visits to industry and excursions. The Bingu School of Culture and Heritage (BISCH) which is one of the four schools comprising MUST takes this opportunity to showcase and train the girls in some of the indigenous science and technologies in the fields of Painting and Drawing; and Musicology. This provides a very good platform for the expression of cultural diversity among the participants thereby aiding the implementation of the 2005 UNESCO Convention. In Painting and Drawing, the participants were introduced to the basics of Painting and Drawing as an art. Thus, the girls, were exposed

to the foundation knowledge and skills needed to understand, apply and communicate, the conceptual, technical and aesthetic factors used in drawing and painting within a cultural context with emphasis on indigenous themes. A series of exercises and hands-on projects covering: colour mixing, paint application, achieving of texture and atmospheres in painting were undertaken by the girls. Finally, an exhibition of their projects was carried out. During cultural exchange evening, the participants showcase their talents and skills in music and dances. It is an entertaining and educative evening where traditional music and dances from different parts of the country and from different cultures are expressed. The community around MUST is invited to perform their Lomwe traditional dances. This is one of the moments where the diversity of cultural expression is displayed by the girls and the community members. Apart from traditional music and dances, poems and other cultural creative activities are displayed. Part of the motivation talks emphasizes on the importance of adhering to cultural values as part of their future university life. Thus, the girls are encouraged to remain morally upright and respect the cultures of other people from different background for peaceful coexistence. They are also advised to respect the culture of the community around their university to be. The Girls' Science Camp manages to integrate cultural and creative activities within the Science and Technology field. This demonstrates that, culture can be used to express science thereby aiding the diversity of cultural expression. Eventually, the Girls' Science Camp leads to the attainment of SDGs 4 (quality education), 5 (gender equality), 8 (decent work and economic growth) and 17 (partnership for the goals).

**Does it specifically target young people?: YES**

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO**

**What are the results achieved so far through the implementation of the measure/initiative?:**

Since its inception in 2016, the Girls' Science Camp has achieved a number of results and it is due to its successful story that it has been going for the past four conservative years. Some of the results include the following: i. It has trained over 400 girls (about 120 each year) in the basics of the art of painting and drawing as an indigenous science. This has led to a growing awareness about the cultural programs within BISCH and more girls applying for the programs after finishing their form 4. ii. It has exposed over 400 girls to the relevance and broadness of culture in expressing different human conditions. Thus, science can be expressed through culture thereby enabling the two to engage in a win-win dialogue. Most girls who have gone through the Science Camp although they are in mainstream science subjects are morally upright because they are able to balance between their academic life and moral/ethical life. It has led to a mind-set change on how indigenous technologies can complement western science thereby promoting diversity of cultural expression between western and indigenous science and technologies. iii. The Girls' Science Camp through the cultural exchange evening,

excursions and motivational talks has managed to expose over 400 girls to different cultures found within Malawi and beyond. Through this exposure, the girls have developed a sense of respect and appreciation of other people's cultures thereby promoting the diversity of cultural expression. iv. The Girls' Science Camp has successfully improved the performance of girls in science subjects which in most cases are dominated by boys. As already alluded to, this has been the case due to the change in mind-set over science subjects and the role of culture in expressing science.

**GOAL 4 - Promote human rights and fundamental freedoms:**

**Uchembere Wabwino (Safe Motherhood) Project**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Visual Arts Association of Malawi (VAAM)

**Cultural domains covered by the measure/initiative:**

Design

Media Arts

Visual Arts

**Website of the measure/initiative, if available:**

<http://www.facebook.com/gilbertmpakule>

**Describe the main features of the measure/initiative:**

Visual Arts Association of Malawi (VAAM) is an umbrella body for all visual artists in Malawi. In 2017 the association, in partnership with a leading paint manufacturing company – Rainbow Paints Limited, carried out a project on Uchembere Wabwino (Safe Motherhood) at the antenatal ward of Queen Elizabeth Central Hospital in Blantyre. The project was mainly about 20 professional artists coming together to paint illustrations on the walls of the ante-natal ward with the theme of Safe Motherhood. The illustrations that came out conveyed varied messages including that: a woman is not supposed to engage in heavy physical work during advanced stages of pregnancy; a pregnant woman must have a well balanced diet for her to give birth to a healthy baby. There were also messages on child spacing vis-à-vis birth control with the aim of curbing over-population in Malawi. In order to come up with accurate information the project involved collaboration among artists, nurses and doctors in message development. The artists' expressions on the hospital walls were inspiring and they were not only visible to those coming for ante-natal services but all patients and guardians alike. The nurses and doctors were also able to use the same images as visual aides when giving health talks to mothers at the antenatal department. The project was also part of the artists' corporate social responsibility. The artists were able to give back to the community through their works and in the process save lives. The project was supposed to be taken to Health Centres in all the district in Malawi, to save lives of pregnant women in the remote rural areas. Artists around the Health Centres were supposed to take part in the project but due to financial

challenges this phase did not materialize.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

The Safe Mother-hood Project made significant contribution and impact as follows; i.Easy access of communication materials on Safe Motherhood by health personnel The project developed communication materials on safe mother-hood practices. These communication materials are now being used to create awareness on the issue in the antenatal ward at Queen Elizabeth Central Hospital in Blantyre. The communication materials include; twenty (20) artistic mural paintings that can also be accessed on facebook <https://web.facebook.com/gilbertmpakule> and Twitter @gilbertmpakule. These materials will continue to be used by the health sector in a number of years to come. ii.Mass awareness Through the project, messages on Safe Motherhood have reached to the masses in Malawi. Different media channels including television, radio, newspapers, art exhibitions, brochures and the internet have time and again carried messages developed by the project.

### **Using the Multimedia Brand ‘Zathu pa Wailesi’ to Unite Girls and Boys in Malawi**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Girl Effect Malawi

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Music

**Website of the measure/initiative, if available:**

<http://www.zathu.mw>

**Describe the main features of the measure/initiative:**

Zathu, meaning ‘ours’ in Chichewa, is a youth brand built by Girl Effect in 2017, in Malawi. It was built in response to the desire among youth for greater collective involvement and mutual support. Zathu uses the power of brands, storytelling and [local] popular culture to unite 12-17-year-old girls and boys. To reach its target audience effectively and in ways that they can relate and be entertained by, Zathu uses a weekly radio drama series that follows the lives of a group of friends, three girls and three boys who live in a trading centre of a remote locality. Their story follows the challenges each of them faces against themselves, their friends and their communities and how they work together to conquer those challenges.

**Does it specifically target young people?:** YES

**Does this measure/initiative receive or has it received International Fund for Cultural**

**Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Zathu has been empowering and uniting boys and girls for a more equal Malawi. Through the power of storytelling Zathu is helping girls to be seen, to be heard, and to achieve. It addresses challenging topics from friendships between girls and boys, to harmful stereotypes and sexual reproductive health. Results indicate high levels of awareness and consumption of the Zathu brand. 6.7 million people (64% of 10+ population) were aware, 4.5 million people (43% of 10+ population) had consumed and 2.6 million people (25% of 10+ population) regularly consumed the Zathu brand. 4.4 million people had consumed Zathu music, 2.3 million had listened to Zathu Pa Wailesi, 957,000 people had watched Zathu's music videos and 130,000 people had used Zathu's website. Zathu has resulted in positive outcomes in its audience: Equality: People exposed to Zathu had positive attitudes towards gender equality. •86% of consumers (10+) agree that "Zathu has taught them that females should be treated equally to males" "Zathu helps to reduce discrimination among boys and girls. And it also teaches us to be reliable to one another." Girl, aged 13-15 years Agency: People exposed to Zathu felt increased agency. •95% of consumers (12-17 years) agree that "Zathu made me feel more in control of the decisions which affect my life" "I liked the advice and songs...they have helped me to change things and do things courageously" Girl, aged 16-19 years Source: Zathu Wave 1 Tracker Survey, 2017 (The 2019 data is currently being analyzed) Education: Youth who were exposed to Zathu branded communications on Technical, Entrepreneurial, Vocational Education and Training (TEVET) had an increase in knowledge of TEVET, of how and where to apply for TEVET courses, of the courses available for girls, and felt that joining TEVET is a useful/beneficial option for them. 83% girls (40/48) and 87% boys (26/30) interviewed post intervention strongly agreed that it will be useful for a girls' life to enroll in a course that is typically done by a boy. •92% of girls (44/48) interviewed post intervention strongly agreed that enrolling in a TEVET course would be useful for them. "At first I thought they were not good, when I heard about the work of TEVET, I thought they were useless and I thought I would have less money or it is for uneducated people...my mind has changed because after what happened with the community event, I changed my mind to be independent using these skills." Girl, 17, Zomba Source: Evaluation of the TEVET awareness raising and gender stereotypes advocacy initiative, 2019

### **Human Rights Training for Musicians in Malawi**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Musicians Union of Malawi

**Cultural domains covered by the measure/initiative:**

Music

Performing Arts

**Website of the measure/initiative, if available:**

<http://www.cosoma.mw>

**Describe the main features of the measure/initiative:**

The initiative was aimed at building capacity among the various players in the music sector in order to empower them to advocate for the rights of the disadvantaged in the country. For example, people with albinism in Malawi were being targeted for their body parts in ritually related murders. The training empowered the musicians to use their art as a vehicle to champion for the rights of the vulnerable. The marginalized groups also included women and orphans who often were victims of property grabbing and various abuses at domestic level. It was hoped that the musicians would also use this opportunity to try their new skills in developing messages on the novel Corona virus that was devastated the world. The training workshop had special sessions that aimed at assisting the musicians improve their skills in song composition.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Through the initiative musicians were empowered with advocacy skills to lobby for the vulnerable people i.e. people with albinism, women and children through the use of the arts. The artists were also empowered to raise public awareness on other cross-cutting issues. This came in very handy in the light of the COVID 19 pandemic. Musicians in the country were therefore able come up with music and various infomercials aimed at tackling the spread of the pandemic at local level.

**On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.:**

Ten main priorities of CSOs include: 1.Influence implementation of cultural policies by Government by, for example, advocating for the establishment of an Arts Council and a Film Commission which will empower and promote the creative sector in the country 2.Document cultural heritage through film hence the need for the strengthening of the links between the different artistic expressions 3.Conduct training programmes around gender equality with greater male involvement, specifically in the arts as the sector has its own challenges 4.Support infrastructure development including of cultural centres across the country where artists can showcase their works 5.Conduct training programmes in arts entrepreneurship particularly for the youths 6.Support creation of economic opportunities for artists and cultural professionals 7.Promote digital creativity as there is great advancement of technology in the world today 8.Design and conduct education and training programmes in cultural and artistic events

management 9.Promote enterprises and markets for various cultural goods at local, Regional and international level 10.Promote awareness of the existence of the 2005 Convention and the importance of its implementation.

## EMERGING TRANSVERSAL ISSUES

### Relevant Policies and Measures:

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## CHALLENGES AND ACHIEVEMENTS

### **Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):**

Under the support of sustainable systems of governance for culture one of the major achievements is the splitting of the Department of Culture into three Departments namely; Department of Arts, Department of Museums and Monuments and, Department of National Records and Archives Services. This has greatly assisted in the streamlining of functions for each of these Departments and improved coordination. Hence the envisioning of improved efficiency in the cultural sector.

### **Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:**

. The main challenges remain: . Out-dated legal framework • Under-representation at local and international fora • Inadequate staff within the establishments of culture in the public sector • Absence of information and data for decision making • Lack of dissemination strategy for information on creative industries • Inadequate infrastructure • Inadequate financial resources and equipment • Centralized arts institutions Among the solutions to these challenges are: 1. 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; 2. Review of the relevant legal instruments

**Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:**

The Ministry of Youth, Sports and Culture has developed a 2020-2025 Strategic plan that takes into account the country's obligations as contained in the 2005 convention. Within the next four years the Ministry is set to achieve the following: Decentralize its functions to local councils in order to reach out to as many creators and their audiences as possible. This will ensure that increased number of Malawians are able to participate in cultural life and enjoy the arts as enshrined in the 1948 Universal Declaration of Human rights, Article 27 (1) . Closely connected to this devolution of cultural functions to local councils is the review of pieces of legislation for culture, as most of these instruments are outdated. Establish the creative industries coordination structure (National Cultural Policy 6.1.2) is another priority area that the Ministry wishes to achieve within the next four years. The Ministry also wishes to see to it that Information system for creative industries is well developed

## ANNEXES


**Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.:**

### Attachment


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 Stakeholder Details


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 Main document for the Public Service Reforms for Malawi on Goal 1 on Cultural and Creative Sectors

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 The major legal instruments supporting the Blank Media Levy initiative on Goal 1 on Digital Environment

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 An example of the CSO Forms



# SUBMISSION

**Designated official signing the report:**

**Title:** Mr.

**First name:** James

**Family name:** Thole

**Organization:** Department of Arts in the Ministry of Youth, Sports and Culture

**Position:** Senior Assistant Arts Officer

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**Date of submission:**

2020

**Electronic Signature:**

A small, square, grayscale image of a handwritten signature in blue ink on a light background.