

FOREWORD

Culture is the centre point of our co-existence with other human beings in our communities, outside our communities as well as with our environment. It dictates our attitudes and perception on life in general. It is exemplified by national monuments, artefacts, relics, museums and cultural expressions including: music, folklore, crafts, the fine arts and traditional dances, language, literature and religion. Furthermore culture provides a viable strategy for poverty reduction, sustainable socio-economic development, and a source of increased sense of national identity and unity and any other human endeavour.

Malawi has a rich and diverse cultural heritage articulated through both tangible and intangible cultural heritage. There are about nine distinct ethnic communities in Malawi and each possesses unique set of cultural practices, beliefs and values. Common among the ethnic societies of Malawi are the humility and friendliness of its people. It is this unique quality that has earned the nation the name, "Warm Heart of Africa." However with the increased influence of globalisation and foreign cultural practices and norms, in addition to Malawi's transition to democratic ideals, different indigenous cultural practices risk being forgotten or exploited. To this end, this policy document seeks to put in place measures that will ultimately translate to sustainable preservation and conservation of Malawi's cultural heritage for posterity and education purposes.

In addition to preserving our culture for the above mentioned reason, this policy takes into cognisance the potential economic importance of culture to Malawi's economy. The country has, in recent years seen the flourishing and development of cultural and creative industries. This is evidenced by the many cultural festivals that are being held annually in the country. This positive trend therefore offers Government an opportunity to raise revenue for carrying out its different activities. More importantly, the cultural and creative industries employ a lot of people hence making a significant contribution to reducing unemployment rates in the country. This policy document will therefore establish guidelines that will enable the country promote arts and culture as a tool for sustainable economic development.

Furthermore this document has been developed in response to national efforts contained in the Malawi Growth and Development strategy II (MGDS II) and the Economic Recovery Plan (ERP) to promote culture as a main contributor to tourism development. The national strategy document expressly notes the need to institute measures that will translate into improved preservation of Malawi's cultural heritage and values and, increased promotion and development of Malawi's culture.

Having come this far, the Government of Malawi, through the Ministry of Tourism and Culture wishes to guarantee the nation of our commitment to seeing this policy

being implemented for the best interest of all Malawians. However we realise that this dream cannot be achieved without support from our developing partners, civil society and all Malawians. We therefore implore all patriotic Malawians to join us in this noble mission of promoting our culture so that together we continue, “walking in our fore-father’s footprints as we are imprinting steps for our descendants.”

Rachel Mazombwe-Zulu, MP
MINISTER OF TOURISM AND CULTURE

PREFACE

The Government of Malawi, through the Malawi Growth and Development strategy II, expressly earmarks culture as an important asset for sustainable socio-economic and tourism development. The Economic Recovery Plan (ERP) calls for intensified efforts in promoting and marketing tourism products, of which culture is a major component. The mention of culture, both directly and indirectly, in the two national policy documents shows Government’s commitment to develop and promote Malawi’s cultural heritage for sustainable socio-economic development.

Culture has in recent times been at the centre of international discourse on sustainable economic development. It has been observed that culture, like climate and environment, plays an important role in influencing Government’s development decisions and needs to be taken into consideration. It is against this background that a number of conventions have been agreed on at international level for the purpose of safeguarding and promoting arts and cultural heritage. These conventions include those administered by the United Nations Educational Scientific and Cultural Organisation (UNESCO), World Intellectual Property Organisation (WIPO) and the World Trade Organisation (WTO).

At national level, the 1995 Constitution of Malawi provides, in Section 26, rights for its citizens to participate in cultural life of their choice and rights to development and enjoyment of social and cultural development.

Consequently, a number of legal instruments have been enacted by acts of parliament to complement the international treaties. These include the 1990 Arts

and Crafts act; Censorship and Control of Entertainment Act 1968, Museums Act 1989, Printed Publications Act, 1975 National Archives Act, Monuments and Relics Act 1992; and the 1989 Copyright Act. However, despite the foregoing, there has not been a policy document to provide a common direction and vision for Malawi's cultural development hence the necessity of this cultural policy.

The need to have this policy was realised as early as 1981. In that year UNESCO commissioned a study whose findings would assist the Government of Malawi elaborate its cultural development policy and offer advice on the integration of the policy with the UNESCO Global Economic and Social National Development Plans. Since then wider consultations have been carried out with different stakeholders including the creative civil society, other Government departments, UNESCO and Academic institutions just to mention but a few. Furthermore, in 2012, Malawi was among the countries that benefited from an EU/UNESCO "Expert Facility to Strengthen the System of Governance for Culture in Developing Countries" project which among other things involved technical assistance on developing a National Cultural Policy. It is therefore hoped that this policy document will be a true reflection of the expectations and opinion of the various consultants and all Malawians.

As we intend to implement this policy, we are also aware of the challenges that lie ahead of us. These include, but are not limited to, crosscutting issues, such as the HIV/AIDS pandemic, Climate change and environmental degradation; Local and global economic challenges and uncertainties. Nevertheless we are committed to this cause and therefore intend to forge ahead and we call upon all patriotic Malawians to support us in this venture for the betterment of our culture.

Tressa Senzani, Mrs
Secretary for Tourism and Culture

LIST OF ACRONYMS AND ABBREVIATIONS

AIDS	Acquired Immuno-Deficiency Syndrome
BPAM	Book Publishers Association of Malawi
COSOMA	Copyright Society of Malawi
ERP	Economic Recovery Plan
FAMA	Film Association of Malawi

HIV	Human Immuno-Deficiency Virus
ISBN	International Standard Book Number
JAMA	Journalists Association of Malawi
MAM	Musicians Association of Malawi
MAWU	Malawi Writers Union
MFODMAS	Malawi Folkdance, Music and Song Society
MDGS	Malawi Development and Growth Strategy
NTAM	National Theatre Association of Malawi
PHOTAMA	Photographer's Association of Malawi
SOS	Save Our Souls
TEVETA	Technical Entrepreneurial and Vocational Education and Training Authority
UNESCO	United Nations Education, Scientific and Cultural Organisation
UNICEF	United Nations Children's Emergency Fund
VAAM	Visual Arts Association of Malawi
WIPO	World Intellectual Property Organisation
WTO	World Trade Organisation

GLOSSARY

Akafula: Short-statured people

Anthropology:	The study of human origins, development, customs and beliefs
Archaeology:	The study of ancient cultures, people, and periods of history using scientific analysis of physical remains found in the ground
Arts:	All forms and traditions of dance, music, visual arts, crafts, design, literature, film and theatre, which serve as means for individual and collective creativity and expression
Architecture:	The art and science of designing and erecting buildings. The artistic side is revealed by the form and the meaningful originality that it presents. Architecture relates to the beauty of a city, a town or a country.
Copyright:	legal protection for authors and creators of literary and artistic works as stated in the copyright act of Malawi.
Creative industries:	Industries that have their origin in individual creativity, skill and talent with a potential for wealth and job creation through the generation and exploitation of intellectual property.
Cultural industries:	Those industries that combine the creation, production and commercialisation of products that are intangible and cultural in nature and are typically protected by copyright and take the form of goods or services.
Entomology:	Scientific study of insects
Ethnography:	Scientific description of different races and cultures
Herpetology:	Scientific study of amphibians and reptiles
Hominids:	Mammals (Animals with mammary glands and hair) characterised by flexible hands and feet each with five digits and walk on two feet. These include humans

Immovable cultural heritage:	Cultural heritage represented by stationary objects such as buildings, sacred forests and archaeological sites
Intangible cultural heritage:	Cultural heritage that is not physical such as music, dance and traditional beliefs
Mammalogy:	Scientific study of mammals
Material culture:	Culture identified by different materials that are used by a specific ethnicity such as baskets, clay pots
Monument:	A physical structure or building that is historical or symbolical of something significant in history
Movable cultural heritage:	Cultural heritage represented by movable objects such as clay pots, baskets
Ornithology:	Scientific study of birds
Palaeontology:	The study of past life using animal remains embedded in the ground.
Rock art:	Ancient inscriptions or engravings on rocks that were done as education media
Unity in Diversity:	Unified as Malawians but diversified in our ethnicities

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1. INTRODUCTION

This policy document formally establishes the mechanism that the Malawi Government must follow to adequately fulfil its programme to promote and preserve Malawi's cultural heritage. It upholds the provision in the 1995 Constitution of the Republic Malawi, that states 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."

It further seeks to align the activities of the Department of Culture and the entire cultural sector with the priority areas set by the Government in MGDS II and ERP. The two national policy documents, for the first time, mention culture as an important springboard for tourism and economic development. It takes into cognisance that culture cuts across other priority areas such as: Education, Science and Technology, Agriculture, Industry Development, Health, Climate Change, and Integrated Rural Development. It forms a significant and noteworthy integral component of these sectors capable of influencing development decisions.

The national efforts to promote culture have been supported by corresponding global efforts. These include the adoption in 2001 UNESCO Universal Declaration on Cultural Diversity that seeks to ensure respect for human rights and cultural diversity. Further to being part of the declaration, Malawi ratified the 1972 UNESCO World Heritage Convention, 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage and 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. In addition, the country has initiated a number of bilateral agreements on arts and culture with her counterparts in both the SADC region and beyond. In terms of promoting creativity and protecting intellectual property, Malawi ratified the 1963 Berne Convention that informed the 1989 Malawi Copyright Act.

Despite several positive steps taken by the nation to promote and develop arts and culture, the country does not have in place a cultural policy that coordinates efforts by all players in the cultural sector towards achieving a common set of goals

and a unified vision. The absence of a cultural policy has put Malawi's cultural heritage at risk of being distorted, destroyed, and misappropriated. It has further made efforts to regulate and promote Malawi's arts and culture for economic development seem not well coordinated as, at present, the Government and the private sector appear to have different objectives.

Worth noting is that, much as Tourism and Industry development are set aside as priority areas in MGDS II and ERP, Malawi's cultural industries do not have a set of policy guidelines that will guide its development towards corresponding development of the tourism sector as well as the socio-economic status of Malawians.

At the moment, the current economic environment presents a lot of challenges that inhibit growth of the cultural industries. These include: High cost of acquiring technologies for creative production due to, among other, the domestic devaluation and floatation of the kwacha; piracy, competition from foreign works and absence of sustainable financial resources to finance programmes in the cultural sector.

This cultural policy will therefore put in place guidelines that will ensure that Malawi's cultural heritage is effectively preserved, conserved, promoted for posterity, unity, identity building, and socio-economic development. It lays down strategies for ensuring sustainable availability of financial resources to support development in the cultural sector. These strategies, among other, include establishment of an Arts and Culture fund within two years of its implementation and establishment of a National Arts and Heritage Council to be responsible for mobilising and disbursing funds for activities and projects to be carried out by players in the cultural industries.

It further reiterates Malawi's commitment to join global efforts of upholding culture and cultural diversity. The document also includes strategies to mitigate challenges arising from crosscutting issues such as the HIV/AIDS pandemic, climate change and environmental degradation in the cultural sectors.

1.1 Cultural Policy Background

First attempts to have a national cultural policy were made as early as 1981. This followed the work carried out by Mr. Charles Philip who was commissioned by UNESCO to conduct research and prepare a report that would assist the Government of Malawi to elaborate its cultural development policy and to offer advice on integration of the plan with the UNESCO Global Economic and Social National Development Plans.

The report acknowledged the positive steps that were taken then to preserve and conserve Malawi's cultural heritage and made a number of structural recommendations most of which are still operational to date. For instance, the report recommended the establishment of the Departments of Arts and Crafts, Antiquities and Museums which are currently operational. It further recommended the creation of the Department of Fine and Performing Arts at Chancellor College whose programmes involve arts promotion, artistic creation, art education, study and circulation of cultural materials and objects, ancillary facilities and Infrastructures.

A draft cultural policy was first submitted to Cabinet in 2003. However, it was never discussed. Due to other emerging issues such as Malawi's ratification of the 2003 Convention on the safeguarding of the intangible cultural heritage and the 2005 Convention on the protection and promotion of diversity of cultural expressions necessitated the revision of the draft policy document.

This policy document is therefore a result of extensive consultations and it is hoped that all stakeholders will play their role in ensuring its effective implementation.

1.2 Malawi's Cultural History

Malawi's cultural heritage must be examined in the context of specific historical phases of the country, and

specific events that the country has experienced. Archaeological research indicates that Malawi's cultural origins began in the Early Stone Age Period at least 2.5 million years ago, as confirmed by the discovery of a hominid called *Homo rudolfensis* and a few crude stone tools.

Very little about Malawi's culture during the Middle Stone Age (about 400,000 years ago), is known. However, evidence from other areas of Southern and Eastern Africa suggests that humans of this period made and used more efficient stone tools than their Early Stone Age ancestors.

Many archaeological sites from the succeeding period of the Later Stone Age have been excavated in Malawi. While the people of this period depended on hunting and gathering just like their predecessors, evidence shows that their hunting tool kit was more advanced. The art of painting as revealed by red rock paintings was also intensified during this period.

The Later Stone Age period hosted the earliest inhabitants of Malawi locally called the *Akafula*, *Abatwa* or *Amwandionerapati*, referring to their body structure. Toward the end of this period, Early Iron Age people migrated into Malawi from areas located to the northwest. The Iron Age people made and used iron tools. For several centuries, they coexisted with the Late Stone Age people, but eventually they either forced the Late Stone Age people to move into remote areas or be assimilated by them.

The Iron Age was a period of great migrations. Malawi's geographical location made her the crossroad for both prehistoric and historic migrations. The earliest groups of migrants came to Malawi with the initial movements of Bantu speaking people from areas to the northwest of Malawi such as Cameroon and Zaire.

Archaeologists and historians have established that the first wave of migrations during this period originated from the

Uluba area of Zaire. Of the migrant groups that settled in Malawi were, first, the Banda clan followed by the Phiri clan of the Chewa people. The Chewa as a group created a kingdom that has gone into history as the Maravi Empire whose headquarters were at Mankhamba near Mtakataka in Dedza District. As the Maravi Empire expanded south and eastward to the Indian Ocean between the 14th and 16th century, other migrants were settling in various locations in northern Malawi. These were the ancestors of most of the people who today speak Tumbuka language (Phiri 1975).

From the mid 19th century, new migrants entered Malawi. First were the Yao people who moved into Malawi from Mozambique. The next group of migrants were the two groups of the Ngoni who were fleeing tribal wars in Southern Africa. Sometime during the end of the 19th century and the beginning of the 20th century, the Lomwe began to migrate into Malawi from Mozambique. Except for the Lomwe who settled in areas that the Yao and the Mang'anja had already occupied, the rest of the tribes settled in their own niches. Initially, there was little or no intermarriage between tribes and as a result, the tribes kept their traditions and beliefs intact.

These different ethnic societies, as a result of contact with their environment, either developed new or maintained their distinct cultural heritage which they safeguarded through permanent traditional structures and systems for passing down such knowledge through generations. Such systems included: initiation ceremonies, traditional religious ceremonies and cults. Further to these formal systems, knowledge had been passed down through social gatherings like: wedding ceremonies, storytelling sessions around a fireplace, and music and dance ceremonies to celebrate harvests, and/or the rains. It is through such social gatherings that creativity and innovation among the indigenous communities was enhanced. These resulted in the creation of distinct traditional crafts, performances, architecture, and science.

However, the arrival of Arabs, Europeans, Islam, Christianity and the subsequent colonialism during the second half of the 19th century greatly affected the cultural status quo of the people. These were responsible for profound changes in the traditional cultural values of the people. Colonialism, Christianity and trade caused European cultural influence to penetrate Malawi's culture. These influenced the way people ruled themselves, and significantly changed the socio-economic welfare of the people.

Malawi became independent in 1964. Independence came with its own cultural ramifications such as the suppression of creative works deemed to be offensive or disrespectful of its political leaders. Nevertheless the leaders tried to instil in the minds of Malawians a sense of pride in their rich culture. They made positive moves to put in place institutions to carry out research, preserve, and popularise Malawi's arts and cultural heritage.

1.3 Malawi's Cultural Heritage Current Status

The ushering in of multi-party democracy in 1993 brought in a number of changes that created greater opportunities for the growth of cultural industries. A new National constitution that provided for freedoms of expression and association enabled Malawians to express themselves freely and be more creative. A number of Arts Associations, Nongovernmental Organisations, cultural heritage foundations and media houses, began to emerge. New technologies for creating, producing, distributing, and promoting cultural goods and services began to infiltrate the nation.

Government still plays a dominant role in the management of cultural activities. It does this through the Department of Culture. The major activities of the Department include among others: research in all aspects of Malawi's artistic and cultural heritage; preservation and conservation of past and present material culture, traditional knowledge,

language, religion; policy direction for creation, production and promotion of creative and cultural industries as well as ensuring adequate intellectual property protection of various creative works.

Notwithstanding the positive developments that emerged after democracy and the roles that both the private and public sectors play, developments in the cultural sector still remain disjointed and without a common goal. As a result it has become difficult to monitor the growth of the cultural industries in line with Government's development agenda. Furthermore Malawi's cultural heritage has been prone to unfair exploitation due to the absence of a national policy document that ensures adequate preservation and conservation of Malawi's cultural heritage.

1.4 SITUATION ANALYSIS

In the absence of the Cultural Policy, the cultural industry has encountered a number of challenges. The absence of the policy has contributed to lack of a vibrant coordinating structure to anchor operations of various players in the cultural industry. In the process, the actors in the industry had no focal point to harness their ideas and activities for meaningful programmes development to contribute to the socio-economic progress of the country. The manifestations of poor coordination structures include the disjointed efforts in actors and their performances as witnessed by conflicting programmes of events.

Again, the policy gap has resulted in poor development of the cultural support infrastructure to promote the development of arts and culture. This has resulted in the absence of a conducive environment for the exposition of various aspects of the Malawian cultures for socio-economic benefit of the concerned actors in particular, and the country in general.

The Cultural Policy is supposed to inform the legal and regulatory framework which could possibly help in curbing vices affecting actors in the cultural industry such as

piracy. The absence of the policy has resulted in lack of guidance to the formulation and review of the sector's legal and regulatory frameworks. In most cases, such reviews have been quite slow and haphazard thereby frustrating many actors who could have benefited from those reviewed legislations and regulatory frameworks.

1.5 RATIONALE

The presence of the cultural policy will strengthen the coordination of efforts all players in the cultural industry. In so doing, consensus shall be achieved on the direction to move in promoting the performance of various actors in the sector. In addition, there shall be uniform direction and one reference point towards achieving a common set of goals for the development of the country through culture.

The policy will also create a sense of belonging among stakeholders and actors thereby ensuring sustainable development of the cultural sector.

Thirdly, the policy will also guide the development and amendment of pieces of legislation and articulate legal and regulatory framework in the industry through systematic review processes. In addition, the Cultural Policy will provide a medium of linkage between government and other cultural stakeholders towards the coordination and harmonisation of cultural development programmes.

Lastly, the policy will ensure development and strengthening of capacities in the industry through deliberate capacity building strategies so that there is meaningful contribution towards socio-economic development.

2.0 POLICY GOAL

To preserve, protect and promote Malawian Arts and Culture for national identity, unity in diversity, posterity and sustainable socio-economic development.

3.0 POLICY OUTCOMES

This policy document anticipates the following outcomes in the five years of its implementation:

A. Malawi's cultural heritage in all its identifiable forms will be safeguarded, preserved for national identity and posterity.

Indicators for this outcome will include:

- i.* Increased consideration of cultural heritage in developmental programmes and policies
- ii.* Local languages, folklore and literary arts promoted
- iii.* Increased access, protection and promotion of tangible and intangible cultural heritage,
- iv.* Increased promotion of Malawi's cultural history, beliefs, traditions, morals, religion, and values
- v.* Increased knowledge and appreciation of Malawi's cultural heritage in all its identifiable forms.

B. Malawi's Culture promoted for sustainable socio-economic development. Indicators will include:

- i.* Increased appreciation and promotion of diverse cultural expressions enhanced
- ii.* Increased number of local cultural expertise increased
- iii.* Increased revenue generation for government from cultural industries
- iv.* Improved socio-economic welfare of cultural operators and artists
- v.* Increased employment opportunities in the creative and cultural industries
- vi.* Increased number of creativity based and culture oriented subjects at Primary, Secondary and Tertiary levels of education.
- vii.* Improved technical and entrepreneurial skills of artistic and cultural operators
- viii.* Improved access to information regarding developments in the cultural industry

ix. Improved creation, production, promotion, dissemination/distribution and access to cultural products and services

C. Sustainable financial resources available for activities in the cultural sector. Targets will include:

- i. Increased number of projects and programmes in the cultural sectors
- ii. Improved competitiveness of Malawi's cultural and creative industries

4.0 POLICY OBJECTIVES

- i. To put in place measures that will ensure that Malawi's cultural heritage is effectively preserved, conserved and safeguarded for national identity, education and posterity
- ii. To provide national guidelines that will ensure development and promotion of Malawi's cultural and creative industries for sustainable socio-economic development
- iii. To ensure the availability of sustainable financial resources for cultural development

5.0 POLICY PRIORITY AREAS

In order to effectively streamline the activities of the cultural sector to Government's agenda, this policy document sets three main priority areas for cultural development in the country. These include:

A. ENSURE PRESERVATION, CONSERVATION AND SAFEGUARDING OF MALAWI'S CULTURE FOR NATIONAL IDENTITY, EDUCATION AND POSTERITY

Malawi has a rich and diverse cultural heritage exemplified by national monuments, museums and cultural industries. Despite Malawi having this cultural wealth, there has been no National Policy in place to guide the preservation, conservation, promotion and safeguarding our cultural

heritage. As a result our cultural heritage is gradually becoming eroded in the wake of new trends in the modern world like globalization, technologies and the media. As such, this priority area will ensure 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
- vi. Malawi's legislative framework on cultural is in conformity with regional, continental and international protocols and conventions

B. ENSURE DEVELOPMENT AND PROMOTION OF MALAWI'S CULTURE FOR SUSTAINABLE SOCIO-ECONOMIC DEVELOPMENT

The MGDS II earmarks industry development as a key priority area. It is against this background that the cultural and creative industries deserve to be promoted and developed alongside the other industrial sectors as they are a potential source of socio-economic development. At the moment, the development of the cultural industries is not well coordinated and lacks a common goal due to, among others, the absence of national policy guidelines. To this end, this priority area will put in place policy guidelines to ensure that:

- i.* The capacity of the relevant ministry and institutions shall be 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

C. ENSURE AVAILABILITY OF RESOURCES FOR CULTURAL DEVELOPMENT

Taking cognisance of Culture is one of the priority area in the MGDS II, the sector will strive to mobilise resources for significant growth and development of the culture industry. To fulfil this aspiration, the policy document outlines short, medium and long term strategies that will ensure:

- i. Sustainable financial and technical resources are available for development of Malawi's Arts and Cultural sectors:
- ii. Adequate capacities for financial management among cultural actors.

6.0 IMPLEMENTATION ARRANGEMENTS

6.1 INSTITUTIONAL ARRANGEMENTS:

6.1.1 EXISTING INSTITUTIONS

6.1.1.1. The Ministry of Tourism and Culture through the Department of Culture will be responsible to provide policy direction, technical guidance, oversight, mobilise stakeholder support, coordination and monitoring and evaluation of the implementation of the policy. (See annex 1)

6.1.1.2. Line Ministries and other stakeholder institutions will be responsible for implementation of interventions that aim at preserving and promoting culture in line with their mandates. (See annex 2)

6.1.1.3. Creative Civil Society, Rights Holder Associations and those engaged in arts and heritage promotion and development shall take an active role in implementing the policy. This shall involve mobilisation of resources and implementation of programmes and activities for preservation, safeguarding and promotion of the cultural industry.

6.1.1.4. The NAHeC will be the operational arm of the policy responsible for programming and coordination of some key stakeholders particularly non state actors.

6.1.2 ESTABLISHMENT OF A NATIONAL ARTS AND HERITAGE COUNCIL (NAHEC)

A National Arts and Heritage Council will be established through an act of parliament to develop and promote Malawi's cultural and creative industries.

(See Annex 2 for details on the roles of the Arts and Heritage council)

6.2 MONITORING AND EVALUATION

- i. The ministry responsible for Culture will be the lead institution responsible for regulating and monitoring the implementation of the policy
- ii. A sector working group shall monitor the implementation of the cultural policy through annual reviews.
- iii. The Ministry responsible for Culture shall facilitate annual reviews.
- iv. A comprehensive national review of the cultural policy will be conducted every five years.