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UNESCO Region: Africa

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**SITE NAME:** Chongoni Rock Art Area

**DATE OF INSCRIPTION:** 16th July 2006

**STATE PARTY:** Malawi

**CRITERIA:** C (iii)(vi)

**DECISION OF THE WORLD HERITAGE COMMITTEE:**

*Excerpt from the Decisions of the 29th Session of the World Heritage Committee*

**Criterion (iii):** The dense and extensive collection of rock art shelters reflects a remarkable persistence of cultural traditions over many centuries, connected to the role of rock art in women's initiations, in rain making and in funeral rites, particularly in the Chewa agricultural society.

**Criterion (vi):** The strong association between the rock art images and contemporary traditions of initiation and of the nyau secret society, and the extensive evidence for those traditions within the painted images over many centuries, together make the Chongoni landscape a powerful force in Chewa society and a significant place for the whole of southern Africa.

**BRIEF DESCRIPTIONS**

Situated within a cluster of forested granite hills and covering an area of 126.4 km<sup>2</sup>, high up the plateau of central Malawi, the area features the richest concentration of rock art in Central Africa on 127 sites. They reflect the comparatively scarce tradition of farmer rock art, as well as paintings by BaTwa hunter-gatherers who inhabited the area from the Late Stone Age. The Chewa agriculturalists, whose ancestors lived in the area from the late Iron Age, practised rock painting until well into the 20th century. The symbols in the rock art, which are strongly associated with women, still have cultural relevance amongst the Chewa, and the sites are actively associated with ceremonies and rituals.

Situé sur un groupe de collines boisées de granite, la réserve de Chongoni occupe 126,4 km<sup>2</sup> sur le haut plateau central du Malawi. Sur 127 sites, elle abrite le plus dense des ensembles d'art rupestre de la région. L'ensemble de Chongoni reflète la tradition - relativement rare - de l'art rupestre des agriculteurs mais aussi les peintures des chasseurs-cueilleurs BaTwa qui habitèrent le secteur à partir de l'âge de pierre tardif. Les agriculteurs Chewa, dont les ancêtres vivaient dans la région depuis l'âge de fer tardif, pratiquèrent la peinture rupestre jusqu'à une époque avancée du XXe siècle. Les symboles de l'art rupestre, étroitement associés aux femmes, sont toujours d'une grande pertinence culturelle parmi les Chewa, et les sites sont associés à des cérémonies et rituels qui ont toujours cours.

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**1.b State, Province or Region:** District de Dedza, Région centrale

**1.d Exact location:** S14 17 36.0 E34 16 45

*Alexandro B.*

WHC REGISTRATION	
Date	<i>10.02.05</i>
Id N°	<i>476 RW</i>
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Department of Antiquities  
P.O Box 264,  
Lilongwe

**Deputy Director of Culture**

**Ref. No. A/II/4.5**

**10 February 2005**

H. E. Mr. Ahmed Ismail Kharodia  
Ambassador  
Permanent Delegate of Malawi to UNESCO  
Ambassador du Malawi  
20 rue Euler  
75008, Paris

Dear Sir,

**NOMINATION OF CHONGONI ROCK ART AREA (MALAWI) –  
WORLD HERITAGE LIST 2005**

Please find attached information and clarifications on the issues that were raised by ICOMOS evaluation mission.

Please accept our sincere apologies for the delay in responding to the issues.

Yours faithfully

  
Chrissie Chiumia

for **DEPUTY DIRECTOR OF CULTURE (ANTIQUITIES)**

## NOMINATION OF "CHONGONI ROCK ART AREA" (MALAWI) WORLD HERITAGE LIST 2005

### ***1. Management***

As outlined in the management plan the Department of Antiquities has assigned some staff, *1 Chief Technical Officer (PO), 1 Senior Technical officer (STO)* and *2 Technical Assistants (TA)* to start implementing the Management Plan. These make regular visits to the site. However, their operations may be limited by the size of funding since government budgetary allocations are minimal. In this case priority is given to the most important elements in the plan. These include condition survey, regular awareness campaigns, maintaining signposts and information panels, guided tours and conducting lectures to schools and the general public. The Department of Antiquities will implement active management once funds have been allocated for this activity in the *next financial year, which starts in July 2005*. The department has already approached the Ministry of Finance for the allocation of funds for this activity and has been assured the funds will be provided in the next financial year.

### ***2. Commitment By Stakeholders***

The commitment is now in place.

- Awareness campaigns were carried out to the communities in and around the site where we discussed values and the importance of the site to them and the entire nation. These campaigns are expected to continue regularly. The communities were also told that the Department is nominating the site for inclusion on the World Heritage list. The communities pledged their support and involvement to the programme. They have even established their own local committee to assist in the implementation of the management plan.
- Several meetings were held with relevant government departments (*Antiquities, Forestry, Parks and Wildlife, Museums of Malawi, Information and Tourism, Arts and Crafts and the Ministry of Finance*). The discussions on these

meetings centered on the importance of the site to the nation as a whole and that it is vital that we all put our full support to the programme.

National was held to bring awareness and ask for national support for the implementation of the management plan. Participants were drawn from relevant government departments, national government, politicians and traditional leaders.

Delegates unanimously pledged their full support to the implementation of management plan.

There is a committee comprising traditional leaders, government departments such as Antiquities, Forestry, Parks and Wildlife, Museums of Malawi, Information and Tourism, which ensures that key elements in the management plan are being implemented. This committee meets at least once a month.

### ***3. Staff***

Funds have not yet been identified in the current financial year. However, discussions are currently underway with the department of Human Resource Management and the Ministry of Finance to allocate some funds in the next financial year (July 2005 to June 2006).

With regard to training, the department of Antiquities will seek funds from external donors for training in conservation and Management of rock paintings.

### ***4. Documentation***

At the meantime some staff from the Department of Antiquities have been assigned to be taking care of the site until new staff has been recruited for the site. This staff (from the Department of Antiquities) pay regular visits to the site, as it is less than 1 hour drive from Lilongwe the Headquarters of Department of Antiquities. The department has an officer who has received some training in rock art

conservation and he is one of the officers who have been assigned to be taking care of the site. He also conducts in-services training to the staffs who are working on the site and to the new staff who will be recruited later.

##### *5. Natural Qualities of the Site*

As outlined in the dossier, the site is located in a protected forest reserve and the reserve (Department of Forestry) maintains the natural vegetations. Local communities are allowed to continue using some of the sites for their traditional ceremonies such as Gulewankulu and Chinamwali. This enhances a sense of ownership and responsibility and as such there are protective of the site.

At the moment there is no written agreement amongst the traditional leaders, the Department of Forestry and the Department of Antiquities, however, some discussions were held and verbal agreement was reached on how the site should be used. We further agreed that there is need to set out guidelines for use of individual sites and the forest in general in order to clarify respective expectations and responsibilities. This will be done in the near future. Below are some of the guidelines: -

1. No cutting of trees without permission from the Forest Department.
2. Permission should be sought from the Department of Forest to collect mushrooms, traditional medicine and firewood.
3. No cultivation should be carried out in the Forest Reserve.
4. Lighting of bushfire is prohibited.
5. Lighting of fire in the rock shelters is also prohibited.
6. When the Department of Forestry are conducting controlled bush fire, the local communities and the Department of Antiquities should also be involved.

7. When the Department of Forestry is constructing the firebreak, the Department of Antiquities and Local Communities should be involved.
8. The local Communities are allowed to store Gulewamkulu costumes in the rock shelters without paintings.
9. Chinamwali initiations are allowed to continue in some rock shelters.
9. Those found cutting trees making charcoal, lighting, should be fined K2,000.00. This money is paid to the Village Conservation Committee headed by the Village Headman. If the person is caught for the several times he is taken to the police to be charged in the Court of the law.

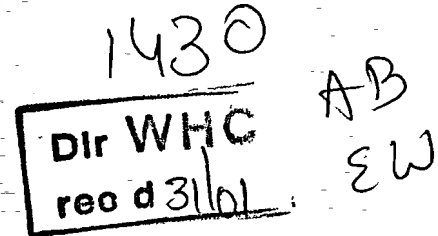
WHC REGISTRATION	
Date	31.01.06
Id N°	476 RW
Copy	1 Item 08

Department of Antiquities  
P.O. Box 264  
LILONGWE

Ref. No. A/II/4.6/II

30<sup>th</sup> January, 2006

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Dear Madam,

**NOMINATION OF CHONGONI ROCK ART AREA (476) MALAWI,  
FOR INSCRIPTION ON THE WORLD HERITAGE LIST**

I write in response to letter Ref. No. WHC/74/MLW/05/Ref. 3/FA/EW of 25<sup>th</sup> September 2005 informing us of the decision taken by the World Heritage Committee at its 29<sup>th</sup> session (Durban, South Africa, 10<sup>th</sup> to 17<sup>th</sup> July 2005) about the above subject matter.

Below are the responses to the concerns raised by the committee.

- (a) Legal Protection for the shelters through their designation as National Monuments.

In our previous letter, reference no A/II/4.6 of 31<sup>st</sup> March, 2005, we had mentioned that although the Monuments Advisory Council is not operational, we would use an alternative way.

A meeting was indeed held with all the stakeholders and it was agreed at that meeting that it is of paramount importance that

we give legal protection to the Chongoni rock shelters as soon as possible. Recommendations were, therefore, made to the Minister responsible to put up a notice in the gazette indicating his intention to have the shelters declared as national monument. We are, therefore, optimistic that any time soon, the minister will put up the notice in the gazette. Let me hasten to add that the Minister is fully aware of the importance of having the shelters declared and he has always taken a keen interest in all the developments that have been taking place.

- (b) Augment the Management Plan to encompass the Management of the woodland and its use by local people.

At the moment, the local people are already actively involved in the management of the woodland. The Forestry Department, with which this Department works closely in terms of this nomination, has established several Community Based Organisations (CBOs) throughout the area.

The responsibility of these CBOs is to ensure the protection of the woodland as well as seeing to it that the local communities are benefiting from the woodland. The local communities are allowed to harvest grass, mushrooms, and also get herbal medicine. The Forestry Department also distributes, through these CBO, tree seedlings to the local communities for them to plant these trees in their gardens around their homes for domestic use.

Through the Community Based Organisations, local communities are also allowed to collect dead wood which they use as firewood.

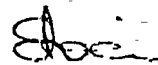
The Forestry Department has also introduced bee keeping in the area as one way of making the local communities realize that if the forest can be protected and preserved, it can give them several economic benefits.

- (c) Put in place as soon as possible arrangement to allow a minimum number of staff to work at the site.



In our response of 10<sup>th</sup> February 2005, Ref. No. A/II/4.5 we had mentioned that some officers had already started working at the site and implementing the management Plan. These people are still working at the site and the Department has added two more people who are working as Patrolmen

Yours sincerely



Dr. E.M. Gomani  
**DIRECTOR OF CULTURE**

cc: H.E. Dr. A.I. Kharodia  
Ambassador extraordinary and  
Plenipotentiary Permanent Delegate  
Ambassade de Malawi  
20, rue Euler  
75008 Paris

: National Commission for UNESCO

**NOMINATION FILE FOR CHONGONI ROCK ART SITE**

## CHAPTER 1

### 1.0 IDENTIFICATION OF THE PROPERTY

1.1 Country : Malawi

1.2 State, Province or Region : Central Region

1.3 Name of Property : Chongoni Rock Art Area

### 1.4 Exact Location and Geographical Coordinates

The rock art being proposed for inscription is that which is within the Chongoni Forest Reserve, in Dedza District of the Central Region of Malawi (Fig. 1). Consequently, the boundary for the rock art area is the same as the boundary for the forest reserve (Fig. 2). This has been done for easy management of the rock art sites since they are in a protected area already. The area is located between latitudes 14° 10' S and 14° 21' S and longitudes 34° 08' E and 34° 17' E.

### 1.5 Maps

Map 1- Geographical position of Malawi and location of Chongoni Rock Art Area within Malawi (Fig. 1).

Map 2- Distribution of rock art sites in the Chongoni Forest Reserve and the surrounding area (Fig. 2).

Map 3- The Core and the buffer zones of the Chongoni Rock Art Area (Fig. 3)

1.6 Area of Property The core zone is 126.4 Km<sup>2</sup>

#### 1.6.1 Core Zone

The Chongoni Forest Reserve core zone (Fig. 2) commences at a beacon on the right of the Linthipe River at the south-western base of the Chongoni mountain, the boundary shall follow a demarcated line in a northerly direction along the western base of the Chongoni Mountain to the main Dedza –Lilongwe Road; thence by the southern side of that road in an easterly direction to the western corner of Mr. A. J. Storey's estate held under Deed of Exchange Registered No. 7808; thence by the south – western and south – eastern boundaries of that estate to a beacon on the right bank of the Livuwadzi Stream; thence by a demarcated line in a northerly direction along the western base of the Milonde and Mpata Hills to a beacon on the top of the northern spur of the Mpata Hill; thence by a demarcated line in a north – easterly direction to a beacon just south of Mtemwende's village; thence by a demarcated line in a southerly direction to a beacon on the footpath from Mtemwende's village to Chimpandu's village and continuing to a beacon on the left bank of the Natsitsi Stream south – west of Chimpandu's village; thence by the left bank of the Natsitsi Stream downstream to the footpath leading to Chimpandu's village; thence by a line along this footpath in a southerly direction to a point where it crosses a footpath leading from Chilusi's village to Kapefu's village;

thence in a westerly direction by a line along the footpath from Chilusi's village to Kapefu's to a beacon on the old Tambala Road; thence by the old Tambala Road in a northerly direction to a beacon south of Manyimbo village; thence by a demarcated line in a south – westerly direction to a beacon at the south – eastern base of Milonde hill; thence by a demarcated straight line in a south – south – westerly direction crossing the main Dedza – Lilongwe Road to a beacon on the right bank of the Livuwadzi Stream; thence southwards by the right bank Livuwadzi Stream upstream for a distance of approximately 1 mile to a beacon; thence by a demarcated line in a south – south – easterly direction to the Makandi dambo and following the said dambo west of Kapefu village to the Lombodzi Stream; thence by the left bank of the Lombodzi Stream downstream to its confluence with the Mainza Stream; thence by the right bank of the Mainza Stream upstream to the point where it is crossed by the Linthipe Road; thence by a demarcated line in a south – westerly direction to a beacon north – west of Hinda village; thence by a demarcated line in a southerly direction to the source of the Madzimayera Stream; thence by the left bank of the Madzimayera Stream downstream to its confluence with the Motomtumba Stream; thence by a demarcated line in a southerly direction approximately half mile to a beacon; thence by a demarcated line in a south – easterly direction for approximately 1 mile to a beacon; thence by a demarcated line in a general north – north – easterly direction to a beacon on the left bank of the Ngoma Stream; thence by a demarcated line in a north – easterly direction passing through the gap between Namzeze and Kadzuwade Hills to a beacon on the right on the right bank of Chitwatwa Stream; thence by the right bank of the Chitwatwa Stream upstream to its source; thence by a demarcated line in an easterly direction to a beacon on the west side of the main Dedza – Lilongwe Road; thence by the main road in a southerly direction to a beacon near the 7<sup>th</sup> milestone; thence by a demarcated line in a general south – westerly direction to a point on the right bank of the Linthipe River at the base of Kambira Hill; thence by the right bank of the Linthipe River downstream to a point opposite the northern corner of the Chipululu Estate; thence by a demarcated line in a north – north – westerly direction to a point on the right bank of the Linthipe River opposite the eastern corner of the Nsadzu Estate; thence by the right bank of the Linthipe River downstream to the point of commencement.

### **1.6.2 Buffer Zone**

The buffer zone (Fig. 3) shall commence from the junction of the old main road from Dedza Boma, the boundary follows the road due north and passes by the Dedza Sawmill on the south - west edge of the Dedza Mountain Forest Reserve and the Banda Hill to the east until Milonde School. From this school the boundary line cuts across to join the Lifisi River and follows the Lifisi River upstream to Kambande village. From Kambande village the demarcation line turns to the west to join the Livuwadzi River through the Mzata Milonde (Milonde Gap) to Mthenga village. The line turns south following the road between Mthenga and Nkhonga, thence continues straight downsouth to Maligumbi village, crosses the road to Namoni Katenga at Undi School and continues to Khonde and Njolo villages to a Dip tank in the Linthipe valley east of Dudu Estate on the Lilongwe Dedza main road. From the dip tank, the line joins Kasenjola village and follows a path to

Chao village through to Mchira village where it follows the 4,250 feet contour line and passes through Huwa II and Huwa I village to Dambo I where the line leaves the contour and joins Chitimbe village through Tauzi village to the Southern Base of the Mphunzi Mountain. From Mphunzi Mountain the boundary line passes by the dispensary at Mphunzi to join the old Mphunzi – Dedza Road. Thence the demarcation line follows the road to join the Dedza – Lilongwe main road to the commencing point.

## CHAPTER 2

### 2.0 JUSTIFICATION FOR INSCRIPTION

#### 2.1 Statement of Significance

##### 2.1.1 The ‘forest of hills is alive with art’...

The Chongoni Forest Reserve lies at the heart of one of the richest concentrations of rock art in central Africa (Figs. 2 and 3). One hundred and twenty seven (127; Appendix 1) rock-painting sites have been located and recorded in the cluster of gneiss (granitic) hills within and around the Forest Reserve. More sites undoubtedly await discovery. This small area of forest contains almost as many rock art sites as are known in the whole of the rest of Malawi. More than just the particular density of sites, the rock art of Chongoni is of international importance because it has large and well-preserved rock paintings sites belonging to four important and rare African rock art traditions: two made by Chewa farmers and two by the hunter-gathering BaTwa Pygmies (Smith 1997; Coulson and Campbell 2001).

##### 2.1.2 A living heritage of unparalleled richness...

The two Chewa rock art traditions are of special importance because they are amongst the most numerous and impressive of Africa’s scarce farmer rock art traditions. Like other farmer rock art traditions, Chewa rock art is very localised. More than 70% of all known Chewa rock art sites are protected within the Chongoni Forest Reserve. The Chewa were amongst Africa’s last rock painters, continuing their tradition long into the 20<sup>th</sup> century (Lindgren and Schoffeleers 1978; Smith 2001). Direct descendents of the painters still farm the lands around the Forest Reserve and take great pride in their ancestors’ rock art. They recognise and understand many of the symbols in the art. The meanings of some symbols are secret. They relate to two important Chewa rituals: *chinamwali* – the Chewa girl’s coming of age ritual – and *nyau* (Figs. 4 and 5)– the secret society for men that is tasked with conducting funerals and caring for the ancestors. These rituals and the rock art that relates to them capture and preserve the ancient *mwambo* (teachings) of the Chewa. The *mwambo* are still taught to initiates today and, in spite of one century of mission influence, continue to form the core of Chewa societal values. While the practice of painting rock art has ceased, some Chongoni sites are still used for ceremonies today. Chewa rock art, therefore, has a level of integrity, authenticity and cultural relevance that has few equals in other parts of the world.

##### 2.1.3 The place of the rain...

The oldest rock art of Chongoni is that of the hunter-gathering BaTwa (or Pygmies). This rock art is one of the few rock art traditions in the world that is composed almost entirely of geometric designs. This art is spread thinly across central Africa. It is different and distinctive from the other hunter/gatherer rock arts in southern, eastern and northern Africa, which, by contrast, are all dominated by images of humans and animals.

Chongoni has many of central Africa's finest BaTwa rock art sites and is one of the greatest surviving concentrations of this art.

Thanks to extensive archaeological research in the area (Clark, 1973; Robinson 1975; Mgomezulu 1978; Crader 1984; Juwayeyi 1991; Smith 1995) we know more about the BaTwa and their relationship with the first farmer groups around Chongoni than we do for any other part of central Africa. It is clear, for instance, that the BaTwa lived alongside farming communities until as recently as the 19<sup>th</sup> century. The BaTwa are remembered today as the greatest of rainmakers and the Chewa claim to have learned all their rainmaking skills from the BaTwa. These ancient skills have made the Chewa the most highly renowned of all central Africa's rainmakers. Oral tradition states that even the sacred Chewa rain drum – *mbiriwiri* – was stolen from the BaTwa. Researchers have tied the BaTwa geometric rock art tradition to ancient rainmaking and fertility divination practices (Juwayeyi and Phiri, 1993; Smith 1995, 1997). As the greatest concentration of BaTwa art in Malawi, it is therefore no coincidence that Chongoni is at the core of the most powerful rain shrine complex in central Africa. Rain-shrines encircle Chongoni. Presiding over the rain-shrine complex is *Makewana* – ‘the mother of all people’. *Makewana* is married to God and, through him she brings rain to the land and fertility to her people. Traditionally *Makewana* was so powerful that she received rainmaking tributes from as far away as modern Zimbabwe. Local people still know Chongoni is the place of rain:

“the hills are important because the rains come from the hills” (Geselina Sizeki, age 65, 2002)

“in other areas the rains do not come, but here we have plenty of rains because of the hills and the forest” (Charles Phiri, age 28, 2002)

Today the streams and rivers that start in the Chongoni hills give much of central Malawi its precious supply of clean water.

#### **2.1.4 The women's place...**

Chongoni is perhaps unique in world heritage because most of its rock art is linked specifically to women (Smith 1995, 1997). It was women who made the BaTwa's geometric rock art and it was women who made the Chewa's *chinamwali* rock art. These two art traditions account for more than 90% of the rock art in and around Chongoni. Today this area remains the women's place. The Chewa practise matrilineal descent so that their land and oral traditions are passed down the female line. The first chiefs in this area are all said to have been women (Phiri, 1975) and the great rainmakers of the area, such as *Makewana*, have always all been women. The Chewa say that their women's knowledge is much more powerful than the knowledge of their men. Chongoni is full of ancient and modern women's knowledge that is captured forever in its rock art; hence, this place is of pre-eminent importance.

### **2.1.5 The place of a proud history of African resistance...**

Finally, Chongoni lies at the symbolic heart of central African resistance to intruding colonial forces. When the Scottish explorer David Livingstone walked through the Chongoni area in October 1866 he found a landscape full of thousands of people who had fled the devastating slave raids and political upheavals of the time. At this time, the power of the Chongoni Mountain was used by the people to provide them with refuge. On a mountain called 'Ulazo pa Malungo' Livingstone records in his diary:

“Large granaries stand on its top, containing food to be used in case of war. A large cow is kept up there, which is supposedly capable of knowing and letting the owners know when war is coming.”

Many of the rock art sites, for example 'Phanga la Angoni' were used as refuge hideaways at this time and these are still remembered today. For modern Malawians, they serve as an important testament to how centuries of non-violent resistance and a tenacious pride in indigenous values beat off successive waves of violent intruders. These values carried the people through the devastation of the slave trade and colonialism and, ultimately, brought about self-determination and the establishment of the proudly independent nation of Malawi. The message carried by these sites is one that has value and resonance far beyond Malawi; it holds profound meaning for the people of Africa and the world.

## **2.2 Comparative Analysis**

### **2.2.1 The special importance of African rock art...**

Africa is amongst the world's richest storehouse of ancient art: it has a remarkable number of rock art sites, the art is of exceptional aesthetic value and the art is extremely diverse. The particular international value of Africa's rock art heritage is a product of Africa's unique role in human history. All of the oldest hominid remains found to date have been found in Africa. This together with genetic and linguistic evidence has led the majority of world scholars to accept that Africa was the cradle of humanity. All of the world's oldest cultural artefacts – stone tools – are also those from Africa. In recent years Africa has, in addition, revealed the world's oldest piece of art: the Blombos stone (d'Errico et al., 2001; Henshilwood et al., 2002). This piece of decorated ochre is 77,000 years old and it was, therefore, made before the ancestors of modern Europeans had even left Africa. It is twice as old as Europe's oldest art. Finds such as the Blombos stone provide compelling evidence that Africa was not just the cradle of humanity, but it was also the birthplace of art and culture. The ancient arts of Africa, therefore, have a special place in world heritage.

With perhaps as many as 250,000 rock art sites across the continent, the process of choosing sites for the World Heritage List (WHL) must be one of careful selection. The challenge must be to capture a small sample of Africa's greatest rock art treasures that is



representative of the best of the whole. We put forward the rock art of Chongoni for nomination because this area contains an exceptional number of large and well-preserved sites that contain fine and representative examples of the rock art of central Africa.

### **2.2.2 The importance of Chongoni within African hunter-gatherer rock arts...**

Central Africa has been termed the Schematic Art Zone (Clark, 1959) because its hunter-gatherer rock art is comprised of geometric designs and highly stylised animal figures. In contrast, the hunter-gatherer rock arts of southern and eastern Africa are dominated by naturalistic depictions of humans and animals.

The hunter-gatherer rock art of **Southern Africa** is that of the ancestors of the San or Bushmen (e.g. see Orpen, 1874; Stow and Bleek, 1930; Vinnicombe, 1976; Lewis-Williams, 1981; Deacon, 1988). This art extends up as far as the Zambezi River and the Namibian border with Angola. San art is represented on the WHL by the many sites of the Ukahlamba/Drakensberg in South Africa and the Tsodilo Hills in Botswana. Two further San rock art areas - Twyfelfontein in Namibia and the Matopos in Zimbabwe are tentatively proposed for WHL nomination. It can be expected that the great rock art concentration of the Brandberg in Namibia will also be nominated in future.

The naturalistic hunter-gatherer rock art of **Eastern Africa** is that of the ancestors of the Hadza and Sandawe (Ten Raa, 1971, 1974; Lewis-Williams, 1987; Lim, 1992). The distribution of this art is restricted to a small area in central Tanzania. Kondo, the greatest concentration of this art, has been tentatively proposed for nomination to the WHL.

In sum, the naturalistic hunter-gatherer rock arts of sub-Saharan Africa are, or soon will be, suitably represented on the WHL.

It is important that the hunter-gatherer schematic rock art of **Central Africa** is also represented on the WHL. This art has a broad distribution, occurring all around the central African rain forests from the Central African Republic and Uganda in the north, to Zambia and Angola in the south. This art is a heritage made by ancestors of the Pygmies – the BaTwa. It is linked to rainmaking and fertility divination and research has shown that women made the greater section of it (Smith 1995, 1997). The art is, therefore, both visually and conceptually distinct from all the other rock arts of Africa. In terms of its distribution, BaTwa art is quite thinly scattered through Central Africa. Its two greatest concentrations are in Chongoni, Malawi and Kasama, Zambia. There is a third smaller, but important, concentration in southern Angola. At present only the Chongoni and Kasama concentrations are tentatively proposed for WHL listing. Chongoni, therefore, offers representation of a key African art that is not presently represented on the WHL.

### **2.2.3 The importance of Chongoni within African farmer rock arts...**

The farmer rock art traditions of Africa are fewer and scarcer than their hunter-gatherer precedents. They are less well known and have been under-researched. South of the Sahara, Bantu-language speakers painted the majority of the farmer rock arts. Each of the farmer arts is found in a very localised area and only a few dozen sites represent most. Their distributions are widely separated, usually by many hundreds of kilometres. Each can be linked to a specific ethnic grouping and all are said to have played a teaching role in either boy's or girl's initiation rituals (Prins and Hall, 1993; Smith, 1997, 2001).

In **Southern Africa**, the farmer rock art concentrations are in the Makgabeng Hills of South Africa (Smith and Van Schalkwyk 2002), the Matopos in Zimbabwe (Walke, 1996) and the Vumba Mountains of Mozambique (Oliveira, 1971). The Makgabeng Hills have more farmer rock art sites than all the other areas taken together. In terms of the WHL, the Matopos and the Vumba Mountains are tentatively proposed. The Tsodilo Hills, currently on the WHL, have a small number of farmer rock paintings. The farmer rock arts of Southern Africa may, therefore, soon be acceptably represented on the WHL.

In **Eastern Africa**, the bulk of the Bantu-language speaker rock art is concentrated at Kondoa in the area tentatively proposed for WHL nomination. This art may also, therefore, gain representation on the WHL. There is a broader pastoralist tradition of rock art, made by Maa-language speakers, stretching from the Tanzanian side of the Victoria-Nyanza basin across into central Kenya. This art has no dense concentrations and may not, therefore, be suitable for WHL nomination.

In **Central Africa**, there are two concentrations of farmer rock art: one in western Angola (Ervedoza, 1980) and the other in eastern Zambia and central Malawi (Lindgren and Schoffeleers, 1978; Smith 1997, 2001). The sites of Chongoni make up more than 70% of the eastern Zambia and central Malawi concentration. The Chewa (in Zambia known as Nyanja) people made this art. The larger section of Chewa art belongs to *chinamwali* – the Chewa girl's coming of age ritual. A smaller section of the art relates to *nyau* – a secret society of Chewa men (Lindgren and Schoffeleers, 1978; Smith, 2001). The large number of sites relating to these two traditions, and their relative state of preservation, makes Chongoni unquestionably the most important area for farmer rock art in central Africa.

### **2.2.4 The comparative strengths of Chongoni for WHL Nomination...**

Within the distinctive central African rock art corpus, Chongoni is of particular suitability for WHL nomination for a series of outstanding reasons. The Chongoni area contains:

#### **1) Representivity**

- some of the finest examples of BaTwa – Pygmy – rock arts in Africa
- more than half of all of central Africa's farmer rock art
- one of the most dense concentrations of farmer rock art in Africa

- one of the world's greatest concentrations of rock art known to have been made by women
- 2) **The quality and quantity of the rock art**
- an unusual number of sites: the core and buffer zone has more than one hundred and twenty seven (127) sites. This is more than in all of the rest of Malawi taken together
  - a higher proportion of large and important sites than other parts of central Africa
  - a higher proportion of sites containing more than 50 paintings than other parts of central Africa
  - a greater percentage of sites that have well preserved paintings than is found in other parts of central Africa
  - an array of unusually well preserved fine details within the art (such as rare examples of fine white decoration in the BaTwa art (Figs. 6 and 7) and rare black decoration in the Chewa art – these details are missing in many other areas due to weathering and other damage)
- 3) **The setting** (Figs. 8, 9 and 10)
- Chongoni falls within a Forest Reserve that preserves an environment similar to that of the time in which the paintings were made
  - Chongoni is one of the few areas of Malawi in which rock art can be viewed in its original natural setting
  - Chongoni has an exceptionally rich archaeological context. The area has many well-stratified excavated sites with rich archaeological deposits that have allowed us an unusually detailed understanding of the past settlement of the area and the interactions between farmer and hunter-gatherer societies.
- 4) **The association between the art and ethnography, oral history, and ritual practices**
- This is one of the few places in the world where many of the cultural traditions and ritual practices that inspired the rock art continue to thrive today.
  - The same Chewa *nyau* masked figures that are painted in Chongoni can be seen conducting rituals in most villages around Chongoni at all times of the year (Figs. 11 and 12).
  - The Chewa girls' initiation ceremony – *chinamwali* – continues to be practised in some of the painted shelters in Chongoni in which older *chinamwali* rock art is painted. Most of this ceremony is conducted in secrecy.
  - Extensive local oral traditions survive about the former hunter-gatherer painters: the BaTwa. These help us to understand the meaning and significance of the BaTwa rock art.
  - Surviving Pygmy traditions also inform us about the meaning of BaTwa rock art.
- 5) **The quality of research and documentation in the area**
- The area has been extensively surveyed for rock art. Intensive surveys were carried out in 1983, 1993 and 1998. This is now amongst the best-surveyed region in Africa.

- Every site has its own site record on file at the Department of Antiquities.
- Photographs exist for many sites from the 1970s, 1980s and 1990s. These allow us to monitor change at the sites.
- Tracings have been made at 49 of the 127 sites.
- Interpretation has been made of the age, authorship and meaning of all the rock art tradition in the Chongoni area (Lindgren and Schoffeleers, 1978; Juwayeyi and Phiri, 1992; Smith 1995, 1997, 2001).
- A representative sample of sites, from all time periods, has been excavated in Chongoni. Desmond Clark excavated hunter-gatherer sites in the area (Clark, 1973; Crader, 1984). Gadi Mgomezulu excavated early farmer sites in the area and some late hunter-gatherer sites so as to examine the relationship between these two groups (Mgomezulu, 1978). Keith Robinson excavated later farmer settlements in the area (Robinson, 1975). Archaeologically, this is one of the most intensively worked areas in central Africa.

#### 6) **The management strengths**

Because this area falls in a national Forest Reserve, it is accessible for tourism purposes and falls within an established and successful natural conservation framework.

- The area is less than one hour from Malawi's capital Lilongwe
- the area is less than one hour from the headquarters of the Department of Antiquities, managers of all Malawi's immovable cultural heritage
- the area is alongside a major national arterial tar road
- the area is only a few kilometres from the town of Dedza that has good infrastructure: petrol stations, police station, banks, churches, hospital, post office, shops, a pottery with an international standard tea-room, guest houses, bars and markets (Figs. 13, 14, 15, 16, 17, and 18)
- there is a large population living near to Chongoni, using the forest, who fall below the international poverty line and who could be raised above this line through the development benefits that World Heritage Status would bring (Figs. 19 and 20).

#### 2.2.5 **Authenticity and Integrity**

##### **Physical authenticity/integrity...**

The rock art of Chongoni survives in its original and authentic state. Aside from the natural weathering processes through time, none of the art has been restored or altered in any way since it was painted.

The micaceous gneiss that forms the rock canvas for the Chongoni paintings provides comparatively stable surfaces. The Chongoni gneiss is generally more stable than the sandstones on which many of South Africa's finest rock art sites are found, but is less stable than the granites of Zimbabwe. A few of the Chongoni sites are still in a highly active phase of shelter formation (e.g. Chongoni 38, 43 and 49, and sections of Kalambo 1). In these cases, many areas of rock-face are actively flaking. The rock art at these sites

is already badly damaged and what remains is likely to be lost within the next century. For the bulk of painted sites, however, the rock surfaces are generally stable and the primary natural decay processes are determined by the degree of exposure to sun and rain.

The bulk of paintings have been made on surfaces that are sufficiently recessed so that they are well protected from both sun and rain. At a few sites (e.g. Chongoni 24, 34, sections of Mwala wa Njuchi 1 and Kadzuwade 1) the art is exposed directly to running water. These sites are fading at a slow but steady rate. Monitoring in the Chongoni area has shown that the white pigments fade much more quickly when exposed to sun and to rain than the red pigments. To date, no interventions have been made to mitigate this fading. The paintings remain in their natural state. There are enough sites in the area in good states of preservation that the Department of Antiquities has chosen not to implement unsightly conservation interventions (such as roofs or drip lines) at the handful of sites that are noticeably fading.

For the majority of sites, the current threat of damage from seeping and running water is minimal. The damage from running water seen at the edge of painted panels in almost all sites occurred many decades, if not centuries ago (probably soon after the sites were painted) and the sections of art that remain are now generally stable. For most panels, no discernable change in condition can be noted in photographs dating to the last fifty years. Basic protective conservation measures are implemented at many sites, domestic stock is kept out and intruding vegetation is cleared away, but the original integrity of the rock art at all sites in the Chongoni area is retained and maintained.

There has been some damage to the rock art in recent years from charcoal and chalk graffiti. This damage is principally restricted to four of the best-known and most visited sites (Chencherere 1, 2, 3 and 4 and some sites in the buffer zone). Most other sites are not impacted upon by graffiti at the present time. The existing graffiti has been made in media that will allow it to be removed comparatively easily by a professional conservator once adequate management procedures are in place to ensure that the graffiti does not return. Efforts are now underway to raise the funds needed to bring a professional conservator to Malawi to conduct this work. A professional rock art conservator has been approached (Claire Dean) and she has indicated a willingness to assist with the conservation of rock art in Chongoni on a 'cost-only' basis. It is crucial that graffiti is not allowed to continue and to expand. This is a key concern addressed by the management plan in Appendix 2. To date, thankfully, the long-term damage to the integrity of the art from graffiti has been minimal.

#### **2.2.6 Contextual authenticity/integrity...**

The Chongoni Forest Reserve comprises a mixture of indigenous forest and commercial plantations. The trees within the commercial plantations are non-indigenous pine and eucalyptus. The commercial plantations dominate the flatter valley floor areas of the reserve while indigenous *Brachystegia* forest has been left on the hills and hill-slopes. All but a handful of the rock art sites occur in the hill and hill-slope zone and are thus

protected within an authentic environment, similar to that at the time when the art was made.

Today, central Malawi is one of the most densely populated regions in Africa. It is intensively farmed and almost entirely deforested. The environmental integrity of the Chongoni reserve is therefore, a scarce and precious resource. Were it not for the reserve, this area would have been cleared for agriculture during the last century. However, local people now greatly value the forest because of its supply of scarce traditional medicines and building materials. The forest is also still used as a place for the hunting of small mammals (Fig. 22) and birds. Thanks to the preservation of the forest, many ancient traditional practices have been able to continue, such as the ongoing collection and use of medicinal forest plants, which in other areas have been lost due to environmental degradation. The integrity of the environmental landscape of Chongoni (Figs. 8 and 9) has made this area a particularly rich landscape for living heritage values and traditional practices.

### **2.2.7 Intellectual authenticity/integrity...**

It is in the integrity of its living heritage values that Chongoni is particularly special. The former rock arts of Chongoni bear testimony to an ancient landscape around Chongoni in which, for many centuries, a set of important indigenous values and teachings dominated the society. The art captured and perpetuated these values. This is true of many of the world's rock arts, but too often in other places, the original meanings have been lost. What is special about Chongoni is that the ancient values and teaching continue up until today. And, they are not fragments from some older time: they are vibrant and thriving. The ancient *nyau* masked figures seen in the rock art can still be seen dancing in all of the villages around Chongoni (Figs. 4 and 5). *Nyau* remains as important as it was when the *nyau* rock paintings were made (see Smith, 2001). Some of the *nyau* masks continue to be stored in the painted caves, just as they have been for centuries. To uphold the value and the integrity of the secretive society, the sites used for this purpose will not be revealed. Today the practice of taking boys to rock shelters for their *nyau* instruction has been reduced because of restrictions on lighting fires in the forest. When World Heritage Status is awarded, it is expected that there will be much greater flexibility in all regulations that currently constrain the rich living heritage practices in and around Chongoni.

While *nyau* instruction now takes place at the edge or outside of the forest, the girls' *chinamwali*, instruction schools continue (in secrecy) within a number of the painted shelters. One of these is Mtusi 2. In sensitivity to the communities and their request for secrecy, we will not give a full list of sites used for *chinamwali* here. It is believed (it has not yet been confirmed) that, although the practice of painting has now stopped, some paintings continue to play an important role within *chinamwali* instruction. It is not just with respect to the former arts that a remarkable cosmological integrity is retained. The older art of the BaTwa hunter-gatherers is also still used in ceremonies today. This art was concerned with rain and fertility divination. For fertility, people still go to at least two sites to make offerings when they have fertility concerns (Nthulu 4 and Nsana wa

Ng'ombe 2: both sites are just outside of the Forest Reserve within the buffer zone). In terms of rain, the greatest rain-shrine complex in central Africa surrounds Chongoni. The nearest shrine to the reserve is at Chilenge. This is only 8 kilometres from the northern point of the reserve and should be considered a part of the sacred landscape of Chongoni. While society level ceremonies are conducted at shrines like Chilenge, more personal or familial rainmaking rites continue at a number of rock painting sites in and around Chongoni (see Smith, 1995, 1997).

Chongoni has been a powerful place in the sacred landscape of Central Africa for as long as anyone knows, and it remains powerful today. Some of the regions most respected and accomplished traditional healers live in this area, as do some of the last great rainmakers in central Africa. Foremost amongst the rainmakers is Makewana: 'the mother of all people'. In the terms of Chewa traditions, without Makewana the world cannot receive rain or fertility from God.

Chongoni enshrines a range of living and physical heritage values that has few parallels in its level of integrity and its unbroken historical link to authentic ancient traditions. This is the most precious heritage. This area should never be threatened. Chongoni deserves to be and needs to be placed on the UNESCO World Heritage List.

### **2.2.8 Criteria under Which Inscription is Proposed**

The Chongoni Rock Art Area meets cultural criteria 24 a (iii) and 24 a (vi) for inscription on the World Heritage List.

24 a (iii) - Bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared.

The Chongoni rock art reveals information on the existence of a number of religious and cultural traditions from as long ago as the Late Stone Age (more than 3,000 years ago). This information is very exceptional both in quality and quantity and owes it to the continued use of the sites by the Chewa. At least three types of cultural traditions have been recognised in the art. These include weather - divination rituals, women's initiation rituals or *Chinamwali* and *Nyau*, all of which continue today. Although modern performances related to these practices take place in the village, some sites continue to be used today, underscoring the great significance of these sites to the present day Chewa people in the area.

24 a (vi) - Be directly or tangibly associated with events or living traditions, with ideas or with beliefs, with artistic and literary works of outstanding universal significance.

The cultural traditions and religious practices that are recorded in the Chongoni rock art are very important institutions in modern Chewa society, and indeed in many groups throughout Africa as well. Initiation, for example, marks the transition from one status in society to another, such as from girlhood to womanhood, boyhood to manhood or from

ordinary man or woman to chief. Such transitions cannot just be undergone without vital instruction on how to behave in one's new status. Such instruction also serves to equip one with the necessary skills they will need in order to cope with life in their new roles. The ingenuity involved in the use of multiple layered symbolisms to impart these instructions is perhaps what makes the Chewa initiation rituals one of the most culturally significant traditions. The importance of the *Nyau* institution has also been noted in section 2.1 where it has been shown that *Nyau* is not only an initiation ritual, but also it is also a traditional religion. Further, the *Nyau* institution is regarded as the principal guardian of Chewa traditional culture. Its great secrecy has contributed considerably to its resilience in the face of external threats, thus making it one of the most enduring traditions in the world today.



## CHAPTER 3

### 3.0 DESCRIPTION

#### 3.1 Description of Property

The Chongoni Rock Art Area is located some 10 Km north west of Dedza Township and about 80 Km south of Lilongwe. The area is within what Brown and Young (1964) has called the "High-altitude Hill Zone", which is characterised by two types of landforms: hills with steep slopes and wide valley areas with undulating hills and moderate slopes.

##### 3.1.1 Rock Paintings

Over 127 rock art sites have been recorded within and around the Chongoni Forest Reserve. This is the highest concentration of art sites recorded in any one area in Malawi. Almost all this art is in the form of paintings. Unequivocal rock engravings are very rare in Malawi (Metcalf, 1956).

The Chongoni paintings, like all paintings in Malawi, differ from the naturalistic Bushman paintings found extensively south of the Zambezi. They consist of two general categories: red schematic paintings showing various geometric designs and a series of white paintings dominated by crudely-made zoomorphic figures. The red schematic paintings are found throughout Malawi and are the older of the two (They always underlie the white paintings; Figs. 6, 7, 23A, 23B and 24). They have been attributed to the short-statured Late Stone Age hunter-gatherers commonly referred to as "AbaTwa" or "Akafula." The white paintings, on the other hand, are mostly restricted to the Chongoni area and surrounding hills and have been attributed to the Iron Age agriculturists who came later.

Recent studies (Anati, 1986; Smith, 1995) have shown the Chongoni paintings to consist of at least four stylistic phases, each related to one or more functions. The first phase is what has been described as the hunter's art. This art is characterised by depictions of static animals, occasionally accompanied by depictions of humans, in various shades of red, pink and violet. The figures are usually in outline but sometimes filled or partially filled, and are sometimes accompanied by lines of dots. The mode of execution is usually with the brush or stick. The paintings belonging to this art have been recorded at only very few sites in Malawi and in the Chongoni, it has been recorded at two sites only: Kapesi and Chencherere 2. Some writers consider these paintings to be the oldest (Anati, 1986). However, the small number of sites where they occur precludes accurate assessment of their age relationships with the geometric paintings.

The mainstream red schematic paintings are dominated by various geometric motifs in either red monochrome or red and white bichrome. The bichromes are usually composed of red designs on which tiny dots of white pigment have been added on the red lines (Figs. 6, 7, 23A, 23B and 24). Sometimes the white pigment has been used to fill space between red concentric or parallel lines. Designs filled with red do occur but are very rare.

Commonly occurring designs include circles with radiating lines, ovals, plain circles, ovals with lines radiating from underneath, concentric circles, rainbow-like concentric half-circles, u-shaped concentric half-circles, parallel lines, wavy lines, rows of dots, upright and inverted u-shaped loops which are either empty or filled with parallel lines, gridirons, ladders and a range of other less describable motifs (Figs. 23-25).

The third phase comprises mostly spread-eagled figures that are sometimes accompanied by snake-like figures and a limited array of simple geometric motifs. These were executed in white clay pigment using the daubing method. Occasionally, orange and brown clay was also used. Most of the spread-eagled figures have tails and four limbs with toed feet that may sometimes be black. The head may have protuberances that represent either ears or horns. In some cases the head, the trunk or the whole body may have finger-width stripes, strokes or dots in black (Figs. 19, 21, 27, 28, 29, 30, 31).

Phase four consists mostly of anthropomorphic and zoomorphic motifs that depict masked figures of the *nyau* secret society. Done in white clay they are usually shown in profile. Some of the figures are open, sometimes with parallel or crossed lines, while others are painted solidly. Only a handful of sites, particularly large shelters, have been recorded to contain these paintings within the Chongoni and surrounding hills (Figs. 32-35). They rarely occur together with phase three paintings, as the activities involved were mutually exclusive.

*Nyau* pictographs in charcoal have also been recorded at a number of sites in the Chongoni. However, apart from the differences in the medium used these charcoal drawings also differ from the phase four paintings in that they are drawn in outline. There is also a slightly greater variety in morphotypes in phase four than in the charcoal drawings. These drawings are usually accompanied by name scribbling and are believed to be the work of young boys who herd cattle on the hills. Although these drawings form part of modern day graffiti, some workers (Anati, 1986; Smith, 1995) consider them as an art style worth noting. Because the sites within and around Chongoni Forest Reserve are different from each other, below is a detailed description of some sites:

### **Detailed site descriptions**

Note 1: the number in brackets after site name refers to number shown on the location map (Fig. 2). The exact location of all the sites described here can be found on this map.

#### Bunda 1 (1)

Site: A large recessed shelter on the east lower slopes of Bunda Hill. The shelter is very well protected and large enough to make a good habitation site for a family group (floor area is over 30m<sup>2</sup>). Extensive soot deposits on ceiling suggest that it has been regularly used. Depending on vegetation, the site may have had a fair view into stream valley and beyond.

Pictographs: There are many traces of white pictographs on ceiling that are all severely blackened by soot. The pictographs include various spread-eagled motifs, a meandering snake-like line, a few dots, a circle with a single internal vertical division, and a small human-like design that looks like a depiction of a baby. All pictographs are daubed in white. At the entrance to the shelter, there is an area of massed dots applied by finger in red.

#### Bunda 2 (2)

Site: An overhanging rock on the east lower slopes of Bunda Hill. At the base of this hill, there is a low cave inset with a ceiling only about 1.5m high. The cave could have provided a sheltered sleeping or storage place but would be too cramped for habitation.

Pictographs: Two well preserved white daubed spread-eagled motifs (Fig. 31) positioned just above the entrance to the low cave. Both have had black “feet” added some time after their original creation. On a protected surface a few metres to the north are some traces of red pigment but with no apparent form.

#### Bunda 3 (3)

Site: A rock on the east lower slopes of Bunda Hill. On its east face are two small recesses, neither with a ceiling higher than one metre. The larger of the two would be just big enough to hold two people lying down. Potsherd debris suggests this may have been used occasionally. It would have made a good hiding place, short-term shelter or storing hole.

Pictographs: A group of red designs are painted above the small cave applied by finger. They are relatively well preserved and there is nothing to suggest that more pictographs once existed than those surviving today. They are fairly small but complex motifs comprised of linked horizontal and vertical lines. All utilize similar method and pigment except for three short brown/red vertical lines.

#### Bunda 4 (4)

Site: A large slightly overhung rock-face at the back of a flat platform halfway up the east side of Bunda Hill. The rock-face provides pleasant midday and afternoon shade but little real shelter. The platform has impressive views to the east.

Pictographs: The painted frieze is considerable in size (over 10 m in length). Much of the rock is poorly protected from washing and many areas of painting are consequently now faint. The motifs are predominantly linear, but there is a fair amount of variety. The pictographs are too numerous to describe individually. There are two main pigments used: red and white (Figs. 7, 25, 36, 37). One motif is in monochrome white, the rest are in red. A number of red motifs are overlain with massed fine white dots or lines. These motifs are found in the most protected areas. Perhaps more were originally treated in this manner but the white is now washed off. This site is unusual in having some large filled red motifs. Such designs are more characteristically executed in white. There is notable variation in details of method. The white motif overlies a number of red designs. Many

red designs partially cover other red figures. The suggestion is of considerable variation in the age of the pictographs and of work by many different artists.

#### Bunda 5 (5)

Site: A small protected surface recessed into a rock-face high on the eastern side of Bunda Hill. There is an arduous access, limited shade and no shelter.

Pictographs: A single motif of concentric circles with externally radiating short thick lines.

#### Bunda 6 (6)

Site: A shelter formed by two large boulders that lean into one another. The site is positioned half way up slope on eastern side of Bunda Hill. It is large enough to have been suitable for habitation. Pottery scatter on the floor and soot on rocks suggest that the shelter has been used.

Pictographs: Two large spread-eagled designs on vertical wall of shelter, daubed in white and decorated with finger-width black dots. There are also a few vertical lines and a circle with externally radiating lines from base only. All are well preserved.

#### Bunda 7 (7)

Site: An overhung rock-face towards the southern end of the east side of Bunda Hill. The ground drops down sharply in front of the rock-face. Only a small area of flat ground exists against the wall and this is scattered with low boulders. The shelter provided can thus not be exploited for much more than shaded seating. The view east from the site is impressive.

Pictographs: The main area of pictographs is well protected and preserved. The oldest design at the site is a fine line animal depiction executed using violet pigment. This is overlain by various sets of lines and joined lines, applied by finger in red. Surrounding these, and probably therefore later, are a few sets of parallel finger width lines made in white.

#### Bunda 8 (8)

Site: A protected boulder surface on the western lower slopes of Bunda Hill. There is no shade or shelter.

Pictographs: A few traces of red pigment on a poorly protected surface.

#### Bunda 9 (9)

Site: A large overhanging boulders on the western lower slopes of Bunda Hill. There is a shaded floor area pleasant for seating but limited shelter.

Pictographs: A set of parallel lines applied by finger in red.

### Bunda 10 (10)

Site: A surface on the western side of Bunda Hill. In a group of large boulders, a painted surface occurs where two boulders lean into one another. The surface is partially damaged by fire and, despite overhang, it seems to be subject to limited washing by rainwater.

Pictographs: Faint remnants of white daubed motifs suggestive of spread-eagled shapes.

### Bunda 11 (11)

Site: This site is located on the south end of Bunda Hill. Represented are a few red marks.

### Chentcherere 1 (12)

Site: A large rock shelter with around 50 m<sup>2</sup> of protected floor. Facing west, low on the southern slope of Mwana wa Chencherere Hill, it was excavated in 1972 by J. D. Clark. The shelter provides excellent protection from rain though somewhat exposed to wind. It was a natural habitation site as evidenced by archaeological artefacts (Clark, 1973).

Pictographs: The back wall of the shelter is smothered in pictographs. Most areas are well protected and relatively well preserved although a few areas are flaking due to water seepage. Towards the left end, washing has removed an area of pictographs. The degree of protection suggests that pictographs of considerable antiquity could survive here. The shelter is much visited due to its notoriety. As a consequence, all pictographs within reach have been blurred by touching and rubbing (Figs. 21 and 26). There are too many pictographs to describe individually. The majority of pictographs are large daubed spread-eagled motifs applied in white. The size and detailed shape of each spread-eagled motif varies. Also in daubed white, are a few snake-like meanders and a few simple geometric designs and dots. Earlier red designs applied by finger can be made out underneath the white motifs in some places. These are mainly circles and sets of parallel lines. Variations in shape, pigment and state of preservation give the impression that the pictographs have built up over a considerable period, painted by many different artists.

### Chentcherere 2 (13)

Site: A rock shelter (15 m<sup>2</sup> of protected floor) further up the hill slope of Mwana wa Chencherere Hill than Chentcherere 1. An impressive tall overhang protects the site. The shelter is pleasantly shaded and would have made an ideal small habitation site. It is rather better protected from wind than Chencherere 1.

Pictographs: There are three panels of art on the back wall of shelter. 1) Main central panel is badly rubbed and covered by dust deposit. Motifs include five large spread-eagled designs and a large crude quadruped all daubed in white. Also a set of parallel lines, a circle with externally radiating lines and a vertical line applied by finger in red. 2). A few metres to the left, are two large animal depictions surrounded and covered by dots. The animals are executed in outline using brushed red. One is suggestive of an antelope while the species of the other is uncertain. Animals and dots are faded and appear to be of considerable age. 3) On a high surface above a ledge are two small white

designs: a spread-eagled design and a small quadruped, and five finger-applied red designs: a half circle open at the top with internal cross, a vertical row of half circles open to the right, a vertical line, a vertical line with upward pointing V-shape at the base, and a more complex linear geometric shape. The latter three are decorated with small white dots, each pinhead size. Variations in style and preservation are suggestive that many different artists executed pictographs over a considerable period of time and.

#### Chencherere 3 (14)

Site: A boulder at the base of Mwana wa Chencherere Hill with a recess in its southern side. The recess is deep enough to provide shade and protection but, with the two larger recessed shelters nearby, this seems unlikely to have been used for habitation.

Pictographs: Pictographs are on the back ledge of the recess. The rock surface has been extensively graffitied during recent times with names and scribblings in charcoal (Fig. 38). There are also a few outline zoomorphic designs in similar charcoal (*nyau – kasiyamaliro*). Now very faint having been damaged by extensive graffiti and fire, are traces of a set of concentric circles and parallel lines, applied by finger in red.

#### Chencherere 4 (15)

Site: A boulder near the base of Mwana wa Chentcherere Hill on its southern side behind Chentcherere 3. The boulder leans to the south providing a small sheltered area and a good protected surface.

Pictographs: A few spread-eagled designs, a snake-like meander and a set of parallel lines applied by daubing in white. Also a row of circles applied by finger in red filled with white (now faint) and other faint red traces. Some white designs are over red stains, suggesting that white is more recent. White motifs vary in style and state of preservation, suggestive of execution by various artists over a long period of time.

#### Chencherere 5 (16)

Site: A small recessed shelter (12 m<sup>2</sup> of protected floor) half way up the western side of Chencherere main hill. It is shaded, secluded and protected with fine view to the west. It is an excellent observation point for game movements in valley area to the west. The roof is heavily blackened by smoke, suggesting much use.

Pictographs: Back wall of the shelter is now smothered by recent graffiti in black charcoal. There are a few outline zoomorphic designs also in charcoal (mostly *nyau – kasiyamaliro*). The faint remnants of a few concentric circles and sets of parallel lines, all applied by finger in red and filled with white can be made out under these. These earlier motifs may have been much more extensive but appear mostly to have been destroyed.

#### Chibenthu 1 (17)

Site: A well-hidden shelter near the top of Chibenthu Hill in the form of a wide covered passageway between two large boulders. The eastern end is a sheer cliff face with fine views over valley area to Chentcherere. Local people say that the shelter was once used

for storing *nyau* constructions. When the shelter was visited, it had been used recently because there were signs of bedding, a bat catching net and a large rack for barbecuing bats.

Pictographs: Six unusual designs in which four appear to depict humans, one is a zoomorphic design and the other appears to be a human riding some form of animal (Fig. 34). All are very simple and crude, applied by daubing in white. All are in similar well preserved state of preservation but variation in artistic style suggests work of various painters. (Members of the research team offered the opinion that these pictographs depicted *nyau* characters.)

#### Chibenthu 2 (18)

Site: A small boulder half way up the eastern slope of Chibenthu Hill near its northern corner. The boulder is slightly overhanging, providing a protected surface but no shade or shelter.

Pictographs: A thick horizontal red line, the right hand end of which has been eroded. The left hand end has two short vertical bars attached to its base like legs.

#### Chibenthu 3 (19)

Site: A large boulder at the base of Chibenthu Hill near its southwest corner. The boulder leans southeast providing a very large protected surface and pleasant shade floor area.

Pictographs: The surface is said to have been extensively covered by pictographs up until a few years ago. Then the protection provided by the rock was used to assist in the making of charcoal. This involves the creation of a very hot fire and in this shelter it led to near total exfoliation of the painted rock surface. All that remains are a few traces of lines applied by finger in red.

#### Chibenthu 4 (20)

Site: This site is located on a big boulder facing west. The paintings present are a few red marks.

#### Chiwawo 1 (21)

Site: This site is located on the southern Chiwawo rock face. Represented are some well preserved red marks.

#### Chiwawo 2 (22)

Site: This site is located on the same rock face about 30m away from site Chiwawo 1 (21). Represented are some red marks.

#### Chiwawo 3 (23)

Site: This site is also located on the same rock face west of Chiwawo. Represented are a few well preserved red marks.

#### Chiwawo 4 (24)

Site: This site is located on the southern side of the hill in a kind of a cave. Represented are white geometric marks.

#### Chiwawo 5 (25)

Site: This is a large rock shelter facing north on the west side of the hill. Represented are geometric paintings in red.

#### Chongoni 1 (26)

Site: A pair of large boulders on the west lower slopes of Chongoni Mountain. A narrow protected passageway runs between the two boulders. The passageway broadens out toward the end to form a large secluded shelter. The site could have been used as a habitation site. Pottery scatter on the floor and soot deposits suggest that the shelter has been regularly used.

Pictographs: Two painted surfaces, one in passageway and the other on west side of boulder. Both surfaces are rather poorly protected and all pictographs are faded. 1) An area of largely washed out daubed white motifs including a snake-like meander, a circle and a few other traces. Above are sets of parallel lines and two half circles open at the top with multiple vertical internal divisions all applied by finger in red. 2) A complex area of inter-connecting lines and many others that are parallel. All were applied by finger, part in red, part in brown. Panel 2 gives the impression of being the work of two artists in two sittings, each using a rather different pigment.

#### Chongoni 2 (27)

Site: A boulder on the western lower slopes of Chongoni Mountain. The boulder leans slightly providing limited protection to one surface but no shade or shelter. Ravines on either side make access to the rock difficult.

Pictographs: Painted surface is open to some rain-washing so that pictographs are faded. Motifs include: six circles and stretched circles with multiple internal vertical divisions, three circles with single internal vertical divisions, two circles, one vertical sausage shape with single internal vertical division and a set of parallel vertical lines. All were applied by finger in red.

#### Chongoni 3 (28)

Site: A large boulder high on steep central west slopes of Chongoni Mountain, up above site Chentcherere 5. The site is secluded amongst boulders and thick vegetation. The left end of boulder is recessed, now overgrown and used by animals.

Pictographs: Eight stick-like spread-eagled motifs applied by finger (?) in white. Each motif has different limb arrangements. The rock is interesting in that it is grey in colour but has long curving lines of white mineral within it. The pictographs are between two of these. This site thus has natural snake-like meanders similar to those painted at other sites.



#### Chongoni 4 (29)

Site: A recessed shelter formed where two small boulders support a large covering boulder. Situated on west lower slopes of Chongoni Mountain, the shelter is protected and shaded. It is large enough to contain 3-4 people. Whole shelter is blackened by soot from recent fire.

Pictographs: The little flat surface available has remnants of two motifs that can be made out: one is a spread-eagle design, the other is a quadruped decorated with black dots. Both were executed in daubed white.

#### Chongoni 5 (30)

Site: A large boulder on the western lower slopes of Chongoni Mountain. A small lip with no shade or shelter overhangs the painted surface. This site has to be passed in order to get to the larger site of Chongoni 6.

Pictographs: Three spread-eagled designs, a snake-like meander and a few filled circles in faded white daubed pigment. There are also two white filled schematised quadrupeds (probably *nyau – njobvu*).

#### Chongoni 6 (31)

Site: A large block of rock on the lower slopes of the western side of Chongoni Mountain. Two painted surfaces. 1) On the western side, there is a small overhang that protects a large panel of pictographs but provides little shade or shelter. 2) On the southern side, a large overhang creates a pleasant inhabitable shelter.

Pictographs: Both panels have been extensively painted. 1) Various spread-eagled designs, a quadruped, a snake-like meander and a concentric circle in daubed white. These overlay numerous finger applied red designs. Red motifs include: sets of parallel vertical lines, a circle with externally radiating lines, horizontal rows of dots, three half circles open at top with multiple vertical internal divisions and a large complex design resembling the form of a spider's web. 2) A single daubed white quadruped and many finger applied red designs. Motifs include: Four circles with externally radiating lines, three grids, numerous sets of vertical and horizontal parallel lines, a circle with a single vertical internal division and various filled circles. Significant variation in standard of preservation of red designs suggests that various artists executed them over a long period of time.

#### Chongoni 7 (32)

Site: A large boulder with significant recess in northern surface. The site is on western lower slopes of Chongoni Mountain above Chongoni 6. The shelter floor is littered with rocks, providing pleasant shaded seating but precluding habitation. During fieldwork, the shelter was inhabited by a colony of bees that only permitted short human visitations.

Pictographs: Three simple quadrupeds in daubed white (Fig. 39).

#### Chongoni 8 (33)

Site: A large boulder leaning to the west providing a shaded and sheltered area at its base. The site is positioned on the western lower slopes of Chongoni Mountain. The floor area is strewn with low boulders, which provide pleasant shaded seats but preclude habitation.

#### Chongoni 9 (34)

Site: A boulder immediately north of Chongoni 8 on the west lower slopes of Chongoni Mountain. At its base on the west side is a small flat inset surface. This provides protection for a panel of pictographs but no shade or shelter for people. Since it is low down, pictographs are not widely visible.

Pictographs: A set of horizontal parallel lines, applied by finger in red.

#### Chongoni 10 (35)

Site: A thin boulder amongst other boulders near the western base of Chongoni Mountain. Half way up its west side is a small recessed surface. The site is easily accessible but not widely visible.

Pictographs: A single diagonal line applied by finger in red.

#### Chongoni 11 (36)

Site: A large round boulder amongst other boulders low on the western slope of Chongoni Mountain. The site is open to limited washing by rain, thus the pictographs are faded. On its western side, a small lip provides slight protection to a rock surface but no shade or shelter.

Pictographs: Two downward curving diagonal lines applied by finger in red.

#### Chongoni 12 (37)

Site: A large boulder on the western middle slopes of Chongoni Mountain. From below, it looks like one boulder, but it is actually two with a large sheltered area in between. This area is well shaded and protected and would have made an ideal habitation site. It is also extremely secluded making it an ideal hiding place.

Pictographs: A large protected surface holds a few scattered pictographs. Motifs include six spread-eagled designs, a square with internal cross, a circle with internal horizontal line, all daubed in varying shades of white. The variation in pigment between each motif suggests that each was made at a different time. At the right end of the shelter are three motifs made up of short joined lines. They are executed by finger in yellow.

#### Chongoni 13 (38)

Site: A large boulder high on the western hillside of Chongoni Mountain, directly above Chongoni 12. The boulder leans slightly to the west to provide a protected surface but no shade or shelter. There is fine view over wide valley area far below and Dzenza Mountain beyond.

Pictographs: A few lines and other faint traces applied by finger in red.

#### Chongoni 14 (39)

Site: A recessed shelter on a steep slope very near to the top of Chongoni Mountain. The overhang provides shade and shelter from rain but the site is extremely exposed to wind. Looking out to the west and north, there are magnificent views as far as Lilongwe capital city. Access to the site is extremely arduous and the shelter is not obvious. It sits just above a sheer rock-face. Access from plains level requires a two-hour brisk walk up a steep mountain slope. It is a very unlikely site at which to find pictographs.

Pictographs: Various well preserved motifs applied by finger in white. Nine small spread-eagle designs each different, four circles, two vertically stretched circles one with two the other six internal dots and a star shape (perhaps representing Ngoni shields; Fig. 27).

#### Chongoni 15 (40)

Site: A large area of widely overhanging boulders running along a small stream valley on the western side of Chongoni Mountain. There is excellent shade and shelter. There are a number of possible habitation sites. The boulders are well secluded, only accessible along some narrow rock passages.

Pictographs: Main painted panel includes three spread-eagled designs: one is decorated with black dots, also a snake-like meander and various dots, all daubed in white. On a higher surface over 4m above the ground is another spread-eagled design and a quadruped, also daubed in white.

#### Chongoni 16 (41)

Site: A large overhanging boulder at edge of same group as Chongoni 15 on the western lower slopes of Chongoni Mountain. The site is well shaded and protected, providing a possible habitation site. Mgomezulu excavated it in 1976 and found evidence of long period of human activity at the site (Mgomezulu, 1978). The site has to be passed to get to the main passageway leading to Chongoni 15. It is also known as Mwala wa Thako which literally mean a rock with a buttock.

Pictographs: A large horizontal sausage shape with multiple vertical internal divisions; a vertical sausage shape with single internal vertical division; eight concentric circles five of which have externally radiating lines; one circle with externally radiating lines; two large parallel horizontal but downward curving lines; and a few sets of parallel lines. All were applied by finger in red. There are also many faint red traces. Red motifs give impression of having been executed over a long period of time by differing artists. Over red motifs are three zoomorphic designs and three masked human dancers executed in outline charcoal (*nyau - chimkoko and kapoli (?)*).

#### Chongoni 17 (42)

Site: A large isolated boulder on the western lower slopes of Chongoni Mountain, not far below Chongoni 15 and 16. The site is a small shelter recessed into a boulder and provides shade and protection but is too small for habitation.

Pictographs: There are three panels. 1) On a rough surface within recessed shelter are a few modern zoomorphic designs executed in outline black charcoal (*nyau – kasiyamaliro*). 2) On an overhung surface on the western side of boulder are two spread-eagled designs (1 vertical, 1 horizontal) and the bottom half of a damaged third. All are daubed in white and the horizontal one is decorated with black dots. 3) On a poorly protected surface on the western side of the boulder are three sets of parallel vertical lines, one crossed by short horizontal lines. All were applied by finger in red.

#### Chongoni 18 (43)

Site: A large boulder on the lower hill slope near the northwest corner of Chongoni Mountain. The boulder leans to the west providing shade and limited shelter. A small recessed cave at the base of the boulder runs back into the rock. Animals may inhabit the shelter, but it is too small for people. It is relatively well secluded amongst rocks and vegetation.

Pictographs: Two panels. 1) On a flat but poorly protected surface at the left end of the rock where there are various faded vertical and curving lines along with other traces, applied by finger in red. 2) On a well-protected rough sloping surface above entrance to low cave are two spread-eagled designs daubed in white.

#### Chongoni 19 (44)

Site: A leaning boulder on the eastern lower slopes of Chongoni Mountain. The boulder provides limited shade but almost no shelter.

Pictographs: A small poorly protected surface with a single set of parallel vertical lines applied by finger in red.

#### Chongoni 20 (45)

Site: A boulder sitting among a group of low boulders in thick, almost impenetrable, vegetation on the lower eastern slope of Chongoni mountain. The boulder leans slightly to provide limited shade but no shelter.

Pictographs: A few traces of red lines applied by finger in red.

#### Chongoni 21 (46)

Site: A boulder on the steep lower south eastern slopes of Chongoni Mountain. The boulder leans to the east and has a small recess at its centre. The site is pleasantly shaded and a small area is well protected. The site provides impressive views to the south and east and a good observation point for watching game or people moving in the Lombardi River area.

Pictographs: A small spread-eagled design, two areas of massed dots, a circle and a rectangle filled with dots. The design was applied by finger in white. There are also a few sets of parallel lines, a circle with multiple internal horizontal divisions and a few other faint traces that were all applied by finger in red.

#### Chongoni 22 (47)

Site: A boulder at the base of the south eastern slope of Chongoni Mountain. There is a low recess that provides shaded seating for 4-5 people and limited protection.

Pictographs: Two filled schematised bird depictions and one design depicting a human wearing short skirt beside a quadruped. There are also a few large dots, some of which have been joined by lines. All were daubed in various shades of white (probably *nyau* masked figures).

#### Chongoni 23 (48)

Site: A pair of small boulders beside Lombadzi River. Both boulders have wide tops but become thin towards the base. Underside, therefore, the boulders provide shade and shelter.

Pictographs: Two spread-eagled designs on a small flat surface daubed in white.

#### Chongoni 24 (49)

Site: A large boulder on the south eastern upper slopes of Chongoni Mountain. It leans to the south and provides limited shade and protection but no real shelter. It is only a few metres away from the large shelter known as “Panga La Angoni” (Chongoni 25).

Pictographs: All somewhat washed by running rainwater. A few spread-eagled designs in daubed white and various lines and curved lines applied by finger in red.

#### Chongoni 25 (50)

Site: A large and prominent boulder with impressive overhang on eastern side. It is situated on plateau area high on the south eastern side of Chongoni Mountain. There is a 20 m<sup>2</sup> area of shaded and sheltered floor that would make an ideal habitation site. The shelter known by locals as “Panga La Angoni” because it is said to have been a hiding place used by the Chewa during 19<sup>th</sup> century Ngoni raids. Mgomezulu excavated the site in 1976 and found evidence of human activity stretching over a period of millennia. It has a very arduous access, about an hour and a half of brisk walking up a steep slope from Lombadzi River.

Pictographs: A huge panel of pictographs far too numerous to describe individually (Figs. 29 and 40). White daubed designs predominate. The principal motifs are spread-eagled designs, snake-like meanders, quadrupeds and dots. There is considerable variety in shape and states of preservation among the spread-eagled designs, some are decorated in black dots, and more recent ones seem to be smaller. Two pictographs are unique in that they are fat bellied (pregnant?) bipeds. There seem to be two types of quadrupeds: one is crude but realistic with four legs, ears and tails; the other is square bodied with

stick legs, or no legs, triangular head and stick tail (probably nyau figures). The latter are the most recent designs to be painted at the site. Under the daubed white motifs are traces of red motifs applied by finger. These are mostly sets of parallel lines.

#### Chongoni 26 (51)

Site: A group of large boulders set into the hillside on same high plateau area as Chongoni 25. Extensive overhangs on a number of boulders meet to provide a huge sheltered area (60 m<sup>2</sup>+) hidden from view. The site would have made an excellent habitation site or a shelter/hiding place for a large group of people. It has an equally arduous access as Chongoni 25. Entrance to shelter has impressive view over hills to the east.

Pictographs: Extensive paintwork on a number of adjacent surfaces on which much is well preserved. All were applied by finger in red. Motifs include: concentric circles, sets of parallel vertical and horizontal lines, half circles open at top with single and multiple internal divisions, a stretched circle with internal grid, and a few unique complex designs composed of joined curved lines (Fig. 41). Remarkable variety in size and appearance of motifs suggests many artists. Varied state of preservation suggest long sequence.

#### Chongoni 27 (52)

Site: A boulder leaning to the south on a steep south eastern middle slope of Chongoni Mountain. It has an overhang that provides 10 m<sup>2</sup> of shade and protection. Perennial stream runs past the south corner of the boulder. It has pottery scattered on the floor suggesting that the shelter has been used. Access is very arduous involving a long scramble up steep vegetated slopes.

Pictographs: Two large daubed motifs in white: one is a spread-eagled design, the other an unusual design resembling the Chewa *chitopoli* (tribal marking). Also, many pictographs were applied by finger in red. Motifs include: sets of parallel vertical and horizontal lines, a concentric circle, a circle with externally radiating lines, two half circles open at the top with a single vertical internal division, another similar but open at the base, two half circles open at the top with multiple vertical internal divisions, a vertically stretched circle with two curving vertical internal divisions. Some parallel lines have a brown fill in between. Variations in shade of red pigment suggest work of various artists.

#### Chongoni 28 (53)

Site: A leaning rock-face at the top of a small sub-peak near the southern end of Chongoni Mountain. Access is arduous up long steep slopes.

Pictographs: A few washed traces of red lines applied by finger in red.

#### Chongoni 29 (54)

Site: A pair of large boulders on a small flat area on an upper slope near the southern end of Chongoni Mountain. Each has a protected surface, which has been painted. None of them provides much shelter though both allow shaded seating. The mountain is smaller

at this end therefore, sites are not as high as some on the main section. Despite this, access is still arduous.

Pictographs: 1) Seven sets of parallel vertical lines. These include two vertical lines with short regular horizontal bars running off to the left, a vertical snake-like meander, and a complex design made of curving lines with parallel lines attached. All were applied by finger in red. There is also a set of parallel lines in light brown. 2) A set of parallel horizontal lines applied by finger in red. There is also a circle with externally radiating lines (one of which is much longer and leads off to the left) that was applied by finger in white.

#### Chongoni 30 (55)

Site: A small boulder near the southern end of Chongoni Mountain, at its base. The boulder leans to the east providing two small sheltered areas that are too small to inhabit but pleasant for shaded seating.

Pictographs: These include a row of four vertical sausage shapes with regular horizontal internal divisions, two sets of parallel vertical lines, a circle with single internal horizontal division, a half circle open at top with single internal vertical division, two half circles open at the base one inside the other and various larger filled circles. All were applied by finger in red. On a small corner surface is a set of parallel lines partially enclosed by a curving line, applied by finger in white.

#### Chongoni 31 (56)

Site: On a small leaning boulder just the other side of the Linthipe River from Chongoni Mountain at plains level. The boulder sits amongst other boulders some of which provide shade and limited shelter.

Pictographs: A set of parallel diagonal lines, applied by finger in red.

#### Chongoni 32 (57)

Site: A boulder on plains level at the edge of the western side of Chongoni Mountain. The top bulges out on western side to provide protection for a sizeable surface, limited shade but little shelter.

Pictographs: All are much blackened by fire lit near the base of boulder. Motifs include various spread-eagled designs, all in white, some daubed, some applied by finger. Most of those applied by finger are smaller and are arranged around the others suggesting a later date. There is also a white daubed snake-like meander decorated with black dots. Two unusual motifs composed of many squashed circles attached together to form a single design, applied by finger in white. A few rows of red dots, applied by finger, can be seen partially overlain by the white designs.

#### Chongoni 33 (58)

Site: A large boulder with a substantial overhang on its north western side. It is situated on the lower western slopes of Chongoni Mountain directly below Chongoni 9. It is

excellently shaded and sheltered, ideal for habitation. G. Mgonezulu excavated it in 1976 and found material that suggests extensive use over a number of millennia.

Pictographs: These include three small spread-eagled designs, and one quadruped all daubed in white and decorated with black dots. There is also a filled white zoomorphic design with no legs (*nyau - chimkoko?*). There are also two white outline complex box designs with external attachments (probably *nyau* animal characters), a red and white dotted design (said by Mgonezulu 1978: 347 to be *nyau - musungu*), other faint traces in white, and two outline zoomorphs in black charcoal (*nyau - kasiyamaliro & mdomdo*). Also, a swirling line applied by finger in red, partially hidden behind the boulder, may have been painted before the boulder fell.

#### Chongoni 34 (59)

Site: A large boulder on the south eastern lower slopes of Chongoni Mountain above Chongoni 22. The overhang provides shaded seating but little shelter.

Pictographs: The surface is open to washing by rainwater so that all pictographs are faded. Only a few traces of red lines survive. The surface may originally have been more widely painted.

#### Chongoni 35 (60)

Site: A small low recessed shelter at the base of a rock-face. It is positioned on the south eastern lower slopes of Chongoni Mountain near Chongoni 22, Chongoni 34 and Chongoni 36. The shelter is less than a metre in height, large enough to contain two or three people. Well protected, it could have been used as a hiding place. Soot deposits on ceiling suggest that it may have been used.

Pictographs: Two small spread-eagled designs, a meander and massed dots, all applied crudely by finger in white. All are in similar pigment and artistic hand.

#### Chongoni 36 (61)

Site: A small rock shelter (6 m<sup>2</sup>) under an overhanging boulder. The site is positioned near the south eastern base of Chongoni Mountain. The shelter provides shade and protection and could have been used as a small habitation site. It has excellent view over hills to the east.

Pictographs: A circle with externally radiating lines, two sets of parallel vertical lines, a set of parallel horizontal lines, all applied by finger in red. One set of lines is decorated with small white dots. The surface is quite flaked so that other pictographs that may have existed are now destroyed.

#### Chongoni 37 (62)

Site: A small section of protected rock-face on the southeast lower slopes of Chongoni Mountain. There is neither shade nor shelter.

Pictographs: A few dots, applied by finger in red.



Chongoni 38 (63)

Site: A northwest-facing overhang

Pictographs: Many paintings in white extensive overlays. Panel dominated by solid-filled spread-eagled designs and many finger-width outlined *nyau* structures with vertical internal divisions. Most of the structures are similar to flat-backed *kasiyamaliro*. One big spread-eagled figure is being affected by dripping water. There is rock exfoliating in places.

Chongoni 39 (64)

Site: Surface on a boulder.

Pictographs: These include red and brown paintings. All are faint but the brown figures are clearer.

Chongoni 40 (65)

Site: Dark grey coloured recessed surface striped with bands of white quartz.

Pictographs: Paintings are all in red and most of them are well preserved. These include one set of vertical parallel lines with a single horizontal bar across its centre and two long vertical parallel lines on the left side of the rock face. On the right of the rock face, two vertical parallel lines overlies three horizontal parallel lines. In the centre is an area of massed short strokes many of which are overlain by small white dots. Lower down are other lines.

Chongoni 41 (66)

Site: About 100 m from Chongoni 24.

Pictographs: A few red paintings.

Chongoni 43 (68)

Site: Two panels both on exposed walls of a boulder.

Pictographs: Panel 1: red outline geometric design somewhat resembling an animal figure. Panel 2: traces of red, possible one animal figure. Exfoliation is affecting paintings.

Chongoni 44 (69)

Site: A boulder with a recess near its base. Paintings are in the recess.

Pictographs: Four spread-eagled figures in faded white were located.

Chongoni 45 (70)

Site: A rock boulder with a small overhang.

Pictographs: Just a few traces in red.

Chongoni 46 (71)

Site: A series of boulders with a deep recess at their base facing west-northwest. Paintings are on the back wall and ceiling.

Pictographs: All are in white. On the back wall is one well preserved spread-eagled design and one remnant. On the ceiling are more than a dozen nicely preserved spread-eagled figures some with thick bodies some with thin bodies. A few designs are surrounded by white dots. Some areas of the shelter are fading due to running rainwater.

Chongoni 47 (72)

Site: On high overhang facing southwest.

Pictographs: A few lines in red.

Chongoni 48 (73)

Site: A deep recess facing south.

Pictographs: A few traces of art in both red and white.

Chongoni 49 (74)

Site: A protected face on a boulder facing south.

Pictographs: Painting remnants are all in red. At the base, there are a series of parallel vertical thick lines. At the top, four diagonal lines partly flaked on the left hand side. In the centre are many remnants of red linear designs. The whole surface is badly affected by soluble salts so that it is exfoliating in many areas.

Chongoni 50 (75)

Site: Two panels on an overhanging boulder facing southwest and east. The area is known as Kadansana (Being dark during the day).

Pictographs: Panel 1: single painted design in white of concentric circles with possible rays in white. It is a rare white geometric design. Panel 2: an important site with many and well preserved paintings. The paintings are predominantly in white with a few sections painted in red also. Major designs include a person with arms outstretched (probably *nyau* figure), outline box-like designs that maybe simple *kasiyamaliro* figures, clusters of dots, long finger-painted lines with balls at one end, bird-like designs (probably *nyau* birds), spread-eagled designs, two large block filled *nyau* structure (looking a bit like a bed), and various other *nyau* structures in outline and fully filled. Exfoliation is affecting some of the paintings. Here is also small amount of charcoal graffiti.

Chongoni 51 (76)

Site: South East facing rock overhang.

Pictographs: A single design in white. The motif is a circle filled with dots and rays on the outside of the circle. It is a rare geometric design in white.

Chongoni 52 (76)

Site: An exposed boulder surface facing southeast.

Pictographs: All designs are in red. These include one set of parallel vertical lines on left, one vertical red line with ball on top, three vertical lines on the lower right, four parallel horizontal lines on the lower right and a large red blob near the centre and various red smudges. The surface is affected by salts and is actively flaking.

Chongoni 53 (78)

Site: An overhanging rock facing southwest on steep slope.

Pictographs: Faded traces of red paintings scattered across rock. These are badly damaged by exfoliation and smoke.

Chongoni 54 (79)

Site: Overhang facing northwest on steep slope.

Pictographs: A few red paintings.

Chongoni 55 (80)

Site: A small overhanging facing northwest on steep slope.

Pictographs: Red paintings that are badly affected by soluble salts and smoke. The most notable design is one red vertical line with multiple horizontal crossbars. There is also one beautiful spread-eagled figure in white.

Chongoni 56 (81)

Site: An overhang facing northwest on a steep slope. This site is outside the core zone but within the buffer zone.

Pictographs: A few poorly preserved traces in red.

Chongoni 57 (82)

Site: A large overhang providing a good sheltered space. Paintings are on rock walls and ceiling.

Pictographs: These include both red and white paintings. White paintings are better preserved than red paintings. Site dominated by a big lizard figure that is upside down, solid filled and covered in black dots. There are also a variety of smaller spread-eagled figures most of which were made using single lines and a series of cross-like star shapes

made using four finger strokes. Two thick circles in white and an area of massed finger dots are also present. Red designs are lines. There is some graffiti in charcoal and chalk. Soluble salts are present. Smoke is also a threat.

Chongoni 58 (83)

Site: A boulder facing northwest on steep slope.

Pictographs: A small number of designs in red.

Chongoni 59 (84)

Site: A boulder facing northwest on steep slope.

Pictographs: A small number of designs in red.

Chongoni 60 (85)

Site: A large well-protected rock shelter facing west with low roof and rock floor.

Pictographs: A very important site with massed paintings in white, red and black. Back wall was originally dominated by large white thick spread-eagled designs covered with black dots. Over these are a large number of human and animal figures. Some of the humans have hands on hips and straps in black that look like soldiers straps. The red figures are visible underneath including fine nested u-shapes and circle with multiple vertical divisions. On the right wall and ceiling are more large spread-eagled designs and snake like meanders. Many of the ceiling paintings are blackened by soot.

Chongoni 61 (86)

Site: A small but nice shelter facing northwest.

Pictographs: A series of more than fifteen well preserved humped white animal figures in profile (*nyau ng'ombe*). A unique and beautiful snake-like figure covered in exquisite red dots. There is also an area of white dots with two vertical lines and one filled box-like structure probably representing a *Kasiyamaliro*. Older more faded designs underneath includes snake-like meanders and faded spread-eagled designs. It seems that on old *chinamwali* site was taken over for nyau rock art. Older designs now are exfoliated.

Chongoni 62 (87)

Site: An overhang facing northwest on steep slope.

Pictographs: A few designs in red including set of five parallel vertical strokes and various thick pigment splodges. There is also what appears to be a very faded series of lines under the whole art panel now blackened by soot.

Chongoni 63 (88)

Site: A boulder facing west on steep slope.

Pictographs: Two sites near each other. Only reds are present and all are badly damaged by smoke.

#### Chongoni 64 (89)

Site: A boulder facing west very near to Chongoni 63.

Pictographs: A poorly preserved painted rock wall being overrun with soluble salts. A few smudged red sets of vertical parallel lines, a circle with multiple internal vertical divisions and two vertical sausage shapes with internal horizontal divisions. Lower down are a white snake-like meander, a white circle and a remnant of white animal design.

#### Chongoni 65 (90)

Site: Deep recessed rock shelter on steep slope.

Pictographs: A massive very well preserved thick white snake-like meander nearly 2 m long. There are also a few spread-eagled designs, a circle and massed dots all in white.

#### Chongoni 66 (91)

Site: An overhang facing west on steep slope.

Pictographs: A few red geometric designs.

#### Kadzuwade 1 (92)

Site: A boulder at the top of small hill north of Namzeze 1 outside the core zone but within the buffer zone. The boulder leans to the southwest and provides a protected area with nicely shaded seating. There are good views to the south and west such that the site is ideal as an observation point.

Pictographs: A large filled quadruped (probably *nyau -kasiyamaliro*) in white, a snake-like meander, and a squat biped design (thought by a local to resemble a *nyau* masked character). All are carefully daubed in white. There are also a few more faint red lines. The surface is partially washed by rainwater and other pictographs may have been destroyed.

#### Kadzuwade 2 (93)

Site: A boulder on the low steep hill slope some metres to the north of Kadzuwade 1, also within the buffer zone. Looking out over the valley to the west and north, it is an excellent shaded observation point.

Pictographs: It is a poorly protected surface. All that survives are traces of lines, applied by finger in red.

#### Kalambo 1 (94)

Site: A very large shelter (40 m<sup>2</sup>) recessed into a rock-face high on the north eastern side of Kalambo Hill. Well shaded and protected, the site would have made an excellent habitation site. There are fine views over valley to the north and east and it is an

excellent observation point. Walking up from the valley, the access is life threateningly arduous, a half hour continuous scramble up a not far off vertical vegetated slope.

Pictographs: An extensive area of scattered pictographs. The rock is flaking in areas and some sections are now bare. Motifs include: an outline of a schematised zoomorph drawn in charcoal (*nyau -kasiyamaliro*). A few daubed white motifs including: a short snake (probably *nyau - nsato*), a horizontal square design with various appendages (possibly *nyau -ng'ombe*) and an area of short simple biped designs (many of which resemble *nyau* face mask characters). There are also extensive red pictographs applied by finger (Fig. 24). These motifs include: many sets of parallel vertical lines, a few circles with multiple vertical internal divisions, a circle with externally radiating lines, a few sets of dots and various filled oblong designs. Some red designs are decorated in tiny white dots; one filled oblong has a covering set of finely brushed white parallel lines.

#### Kamphika 1 (95)

Site: A long overhanging rock-face in low hill north of Mtusi. Overhang provides pleasant shaded seating but only limited shelter. Quartz, bone and pottery scattered on floor suggest quite extensive use.

Pictographs: Many and varied spread-eagled designs (Figs. 28 and 30). All are daubed in white with a few that are decorated with black dots. The fresher, seemingly more recent ones are smaller and more peripherally placed. Above these is a large snake-like meander also daubed in white and decorated with black dots.

#### Kanjoli 1 (98)

Site: A boulder on the eastern lower slopes of Kanjoli Hill. It is overhanging so as to provide limited shaded seating but almost no shelter.

Pictographs: A set of vertical lines, splaying outwards towards the top in a rather hand-shaped manner. All were applied by finger in red.

#### Kapesi 1 (99)

Site: A boulder half way up on the south western slope of a small hill. The boulder bulges out towards the top providing protection to a tall flat surface with limited shade and no shelter. The floor slopes with the angle of the hill.

Pictographs: Some are covered by termite deposit. Part of the deposit was removed revealing two faint brushed motifs in red: one is an outline depiction of an animal (probably an antelope) with neat parallel linear filling while the other is an outline depiction of a bird (probably an ostrich) overlain by two fine vertical lines in similar pigment. Below are a set of concentric circles with vertical divisions within an inner circle and a set of vertical parallel lines crossed at the top, the base and the centre by horizontal lines. Both geometric motifs were applied by finger in red.

#### Makwangwala 1 (100)

Site: A boulder on a plateau area half way up eastern side of Makwangwala Hill. The boulder has split into two halves with a narrow passage in between. The passage provides shade and shelter for two or three people.

Pictographs: A set of parallel horizontal lines, applied by finger in red.

#### Malupsya 1 (101)

Site: A long vertical rock-face runs along halfway up the north eastern side of Malupsya Hill. This site is a low inset protected surface near its southern end. There are fine views along valley below and it is a good observation point.

Pictographs: A half circle open at the top with three vertical internal divisions applied by finger in red.

#### Malupsya 2 (102)

Site: A section of protected surface near the north end of the same rock-face as Malupsya 1. It is rather better protected than Malupsya 1 with more shade but again very limited shelter.

Pictographs: A vertical sausage shape with single internal vertical division and a set of diagonal parallel lines, applied by finger in red. A series of white dots, a head and two arms have been painted over the sausage shape. Beside this series is a small human design (resembling a *nyau* face-mask character). All this is overlain by two outline charcoal zoomorphs (*nyau - kasiyamaliro* and *chimkoko*). There is also a square white zoomorph in white (similar to some at Namzeze 1) (probably *nyau*) that is overlain by filled black humped charcoal motif (*nyau - chimkoko?* with unusually tall central hump). Another similar design executed in filled white and recently outlined in charcoal (*nyau - chimkoko*) is also present. There are also two quadruped designs in filled white and two outline charcoal zoomorphs with no legs (*nyau - kasiyamaliro*).

#### Malupsya 3 (103)

Site: This site is located on a small rock shelter facing northeast.

Pictographs: Geometric red paintings.

#### Mitanthwe 1 (104)

Site: A large shelter with relatively recent block fall. Paintings are on the underside of a fallen boulder. At some stage, the back wall of the shelter must have split and fallen. There are now no paintings on large smooth back wall. Probably other paintings now face down and buried.

Pictographs: All are in red (a few with white in between). These are concentric circles and set of parallel lines (Fig. 28). All were applied by finger. Only part of large original surface can still be viewed.

### Mitanthwe 2 (105)

Site: Surface on boulder on gentle slope near northwest corner of Mitanthwe Hill.

Pictographs: A collection of *nyau* animal characters in a rather unusual blood-like red pigment (Fig. 43). There are at least 12 animal designs plus a couple of human figures all in red applied by finger. There is also an area of gridded lines in a more typical colour. These are overlain by the *nyau* figures.

### Mitanthwe 3 (106)

Site: A small recessed shelter two thirds of way up hill slope on the western side of the hill towards the southern end. It is a relatively large sheltered floor area but the roof is somewhat low. The shelter is suitable for group rituals. There are broken pot remains on floor.

Pictographs: Various rather unusual white finger designs. These include some small spread-eagled designs, one circle with externally radiating lines and a few crosses.

### Mtusi 1 (107)

Site: A large shelter halfway up on the western side of Mtusi Hill. The site is under a large boulder and not obvious until very close. It is excellently protected and could have been used as a habitation or a hiding place.

Pictographs: Whole shelter is quite blackened by soot. Pictographs on the back wall and on the ceiling are rather unclear and blackened. These include: many spread-eagled designs, one remarkably large and fat, snake-like meander all daubed in white. There is also a set of concentric half-circles open at the base applied by finger in white.

### Mtusi 2 (108)

Site: A very large and impressive rock shelter (90 m<sup>2</sup>) half way up on the western side of Mtusi Hill. It would have made an ideal habitation site. The site was partially excavated by Mgomezulu in 1976 who found extensive evidence of usage including four short statured skeletons. The site is said to be still used for female initiation. The access is arduous but simple.

Pictographs: Many varied spread-eagled designs all daubed in white. One on ceiling is remarkable in size and has been repainted at least twice. Some pictographs are heavily blackened by soot. At the left end of shelter are a few red designs applied by finger including dots, short vertical lines, a concentric circle and a half circle open at the top with single internal vertical division.

### Mtusi 3 (109)

Site: A small boulder with low recess at base, halfway up on the western side of Mtusi Hill below Mtusi 2.

Pictographs: Three sets of parallel vertical lines applied by finger in red.



Mtusi 4 (110)

Site: A boulder on a flat area below the rocky upper section of Mtusi Hill, on the western side. The boulder leans providing protection to a surface on one side but no shade.

Pictographs: Two circles with externally radiating lines joined by a horizontal bar and two half circles with multiple internal divisions. All were applied by finger in red. The surface is poorly protected from washing by rain and there may have been more motifs that are now destroyed.

Mtusi 5 (111)

Site: This site is located on the eastern foot of Mtusi Hill.

Pictographs: Geometric paintings in white.

Mtusi 6 (112)

The site is situated on a rock face facing south. Represented are some white marks.

Mtusi 7 (113)

Site: The site is located on a big rock face facing south and present are red and white paintings.

Mtusi 8 (114)

Site: This is a large rock shelter located on the southern foot of the hill with very few red marks.

Mtusi 9 (115)

Site: This site is located on the western side of the hill about 50 m from Mtusi 2 (108). Represented are a few red geometric paintings.

Mtusi 10 (116)

Site: This site is located on a small rock shelter near a stream on the west side of Mtusi Hill. Represented are nicely preserved red geometric paintings.

Mtusi 11 (117)

Site: This site is located a few metres above Mtusi 10 (116). Represented are also red geometric paintings.

Mtusi 12 (118)

Site: The site is a rock shelter located on the eastern side of the hill on a high elevation. Represented here are the red geometric paintings.

Mwala wa Njuchi 1 (119)

Site: A large isolated boulder standing in the fields near the base of the "hill of the bees" outside the core zone but within the buffer zone. Two protected surfaces have been painted. None of the surfaces provide any shade or shelter.

Pictographs: 1) Various sets of parallel vertical lines, a circle, a horizontal row of dots and a circle with multiple vertical internal divisions. All are faded due to extensive washing by water. 2) Many parallel rows of dots in curving lines. All were applied by finger in red.

#### Mwala wa Njuchi 2 (120)

Site: Recessed shelter under large boulder on the south western side of “hill of the bees”. It is also the home of the bees! The shelter floor is strewn with small rocks providing seating but precluding habitation.

Pictographs: A single spread-eagled design executed entirely using dots applied by finger in white.

#### Namzeze (121)

Site: A very large (80 m<sup>2</sup>) and prominent rock shelter set into the side of Namzeze Hill. It can be seen from the valley below. It is an ideal habitation site or observation point. Access is remarkably arduous from all directions up a nearly vertical hill slope, making the site well secluded. It has very good views to north.

Pictographs: Very extensive painted surfaces that are all well protected and well preserved. The pictographs are too numerous to describe individually (Figs. 6, 23, 36). The left end has massed red designs many of which overlay one another. Some have delicate white dot decoration, a few have white fill. The central section and the right end have only a few red designs. The areas with most red art are the smooth flat surfaces and this would seem to explain the positioning. On many other rougher sections and over the red designs are numerous schematised zoomorphs, anthropomorphs and a car (mostly *nyau* characters including - *kasiyamaliro*, *ng'ombe*, *galimoto*, *kapoli* and other bird and face-mask characters; Figs. 32, 33, 35). All applied in white, some daubed, some finger applied. Also three unique, finely applied, complex geometric designs in red and white applied by brush.

#### Nkuntha 1 (122)

Site: A boulder on a low slope at the north eastern corner of Nkuntha Hill. Painted surface at the entrance to a recessed shelter formed by various boulders leaning into one another.

Pictographs: Fire has been lit directly against painted surface causing most of it to exfoliate. All that remain are a few vertical lines applied by finger in red.

#### Nkuntha 2 (123)

Site: A slight recess at the base of a large rock-face that provides limited shade and no shelter.

Pictographs: Two zoomorphic figures applied crudely by finger in white (possibly *nyau*).

### Nkuntha 3 (124)

Site: A boulder at the start of a valley that runs into the eastern side of Nkuntha Hill. There is neither shade nor shelter.

Pictographs: A few dots applied by finger in red.

### Nkuntha 4 (125)

Site: This site is a small rock shelter facing north and contains red geometric paintings.

### Sanjika 1 (126)

Site: A large rock shelter (40 m<sup>2</sup>) near the top of Sanjika Hill. It is well shaded and protected and would make an ideal habitation site. The access is arduous from south but fairly easy from north.

Pictographs: At far right hand end of the shelter, surprisingly there are no pictographs on shelter wall itself. It is quite rough and seems to have been avoided. The panel used is vertical smooth and well protected. Pictographs include (Fig. 44): two sets of parallel lines one horizontal, the other vertical, which partially overlap; two half circles open at the top, one with two internal divisions, and the other with four. Diagonal lines cross both half circles. At the top is a circle with internal divisions radiating from the centre, the upper three of which “break out” of the circle. This is one of the few instances of internal divisions crossing an external form. All were applied by finger in red.

### Ulazi 1 (127)

Site: A small recess (6 m<sup>2</sup>) in a large boulder near the top of Ulazi Hill that provides pleasant shaded seating but perhaps too small for habitation. The site is in a group of large boulders, amongst which there are a number other sheltered sites.

Pictographs: Many sets of parallel vertical lines, one set of parallel horizontal lines bordered by two vertical lines, various circles and filled circles.

## **3.1.2 Cultural sites of Chongoni Rock Art Site**

### **3.1.2.1 Archaeological sites**

One hundred and ninety five (195) archaeological sites have been recorded. Out of these, 44 are rock shelters and 151 are open Iron Age sites. From the 44 rock shelters, 27 rock shelters contain rock paintings. Six rock shelters and six open sites were excavated (Clark, 1973; M Gomezulu, 1978). The cultural material recovered included: stone tools, pottery, iron tools, human burials, shells, glass beads, grinding stones, plant and bone remains. The bone remains provide a true reflection of the animal diversity that existed in the area prior to and about 2000 years ago. While it is a fact that some of these animals are no longer found in the area today, this record shows the wide range of the environmental habitats that supported man and animal. The environment ranged from forested or heavily

wooded areas to more open grassy plains with life support to grazers and browsers.

#### **3.1.2.2 Mikumbi Hill**

This hill is located to the south of Namzeze Hill. The hill has a rock face on top of it with a few red and white paintings. At the southern foot of the hill is an open site that is represented by remains of village structures such as graves as well as numerous potsherds belonging to the recent category of Iron Age Period.

#### **3.1.2.3 Rock shelter site in the Chongoni Mountain**

This shelter is on the eastern side of Chongoni Mountain. There are no paintings. The local communities use it for storing in their *Nyau* Secrete Society (*Gule Wamkulu*) regalia. This is unique because most *Nyau* Secrete Society stopped using the rock shelters after the forest was declared a protected Forest Reserve. Most of them use part of their present graveyard areas for such activities.

#### **3.1.2.4 Nkuntha open sites**

Three open sites and one graveyard site were located near Nkuntha Hill. Three sites are located to the southeast of the hill and another one to the east of the hill. All of them are Iron Age sites possibly dating to the period the present local communities were evicted from the forest reserve.

#### **3.1.2.5 Chencherere open site**

This site lies on a firebreak to the east of the main Chencherere Hill. It is a relatively small Iron Age open site. Cultural materials represented on the surface are modern body potsherds and dagga.

#### **3.1.2.6 Chiwawo open sites**

There are two open sites: one iron smelting site and an open site. The open site was located by Keith Robinson on the eastern flank of Chiwawo Hill. The site is evidenced by the ruins of a traditional hut, which is said to have had a unique architectural design.

### **3.1.3 Natural composition of Chongoni Rock Art Site and the surrounding area**

A study for vertebrate (amphibians, reptiles, birds and mammals) faunal composition of the site was undertaken by personnel from the Museums of Malawi while for flora composition was undertaken by the National Herbarium and Botanical Gardens of Malawi. The vertebrate composition analysis was done in two seasons of the year: November, which is the dry season, and May, which is the end of the rainy season. Seasonal surveys were important in order to capture animals that hibernate or migrate outside the site during different seasons of the year. The flora analysis was conducted in May. Data were collected from the literature as well as from field samples. Sampling methods used were those that are scientifically recommended for the specific group. The study divided the area into three localities for amphibians and reptiles, four localities for birds, and five

localities for mammals. For the vertebrate analysis, localities chosen have different microhabitats (i. e. nearly closed indigenous woodland, matured pine plantations, riverine habitats, newly planted pine plantations and open indigenous woodland).

Floristic and physiognomic data were compiled from 30 random sample plots, 20m x 20m for larger trees, 5m x 5m for shrubs and trees <5cm dbh, and 1m x 1m for herbs and grasses, along transect lines laid up the hill slopes. As the diversity of the canopy trees is low, the area of 12000m<sup>2</sup> was regarded sufficient (Kanschik and Becker, 2001). Six out of nine major hills were sampled (leaving out Namzeze, Chibenthu and Mtusi Hills) largely on account of accessibility (Mtusi) and a limited field period. The number of plots within each site was determined on an area basis among the six hills (Behr and Bredenkamp, 1988). Plantation areas (most valleys) were excluded from the survey.

The results presented here are preliminary because laboratory analysis is yet to be done.

### **3.1.3.1 Vegetation of Chongoni Rock Art Site and the surrounding area**

Crader (1984) provides a general description of the vegetation in the Chencherere area. Much similar vegetation occurs on the other hills, perhaps only slightly variable in structure. The present vegetation, like that over most parts of the central region, is a result of the interplay between the physical environment and human influence, particularly fires and fuels.

A total of 400 species representing 288 genera in 96 families of indigenous vegetation were encountered overall (Appendix 3). Chongoni Forest Reserve is generally a dry miombo with rainfall below 1000mm (Chidumayo, 1999, Taliana, 1996). Miombo is a type of usually deciduous woodland dominated by trees of the genera *Brachystegia*, *Julbernardia* or *Isoberlinia* with a well-developed grass layer (Timberlake, 2000). The forest on Chongoni Hills is largely *Brachystegia floribunda-Uapaca kirkiana* woodland. Other common species in the miombo zone of Chongoni include *Faurea* spp. and *Lannea discolor*. Topham (1958) provides a biophysical description of this forest association as being characteristic of leached quartz sand on hills across wide altitude limits. Some locality-specific and micro-associations do occur among the hills and different slope orientations. It is important to mention that the forest experiences pressure not only from devastating fire, but also from notably, charcoal production and construction.

The crest of Chongoni Mountain and summits of the lesser hills higher than the 1800 m contour have patches of montane forest. Large rock outcrops lie in the upper mountain and evergreen vegetation characteristically drop down the gullies and depressions. The zone bridging the two forest types are generally taken up by *Protea* spp., stunted *Cussonia arborea* and a scattered distribution of *Erica benguellensis* while elements of montane grassland transcend the vegetation types in the uplands.

Two endemic and threatened species, *Dissotis johnstoniana* (Melastomaceae) and *Diplolophium buchananii* (Apiaceae) were recorded. Three species *Aloe chabaudii*, *A. arborescens* (Lichongwe, Aloaceae) and *D. johnstoniana* are endangered species belonging to the Malawi Red Data List (Msekandiana and Mlangeni, 2002) based on IUCN criteria. All endemic and threatened taxa are confined to Chongoni Mountain. Both aloe species generally occur on hilltops especially in the central and southern regions and are threatened largely by habitat degradation, collection and agriculture. Many aloes contain important medicinal and cosmetic properties. Leaf infusions of *A. chabaudi* have been used elsewhere to induce abortions, whereas the crushed leaves and commercial gels extracted from leaves of *A. arborescens* are known to have wound-healing, anti-inflammatory, anti-ulcer, anti-bacterial, anti-cancer and anti-diabetic effects (van Wyk and Gericke, 2000). These species are among the many aloe species that do well in gardens, and are distributed widely outside Malawi.

Characteristically, miombo woodlands exhibit low diversity in canopy species and high diversity in the vegetation as a whole (Kanschik and Becker, 2001). This is true for Chongoni Forest Reserve where only *Brachystegia*, *Uapaca*, *Monotes*, and *Lannea* species contributed significantly to the canopy.

Forest fires in miombo woodlands is a typical characteristic and very old (WWF SARPO, 2001). In open miombo, the dense grass layer (Hofstad, 1993 as cited by Kanschik & Becker, 2001) fosters fires. Fires in Chongoni Forest Reserve are prevalent largely as a tool for hunting game (Taliana, 1996). Enough evidence was gathered of wide spread logging of indigenous species for charcoal in the forest. Key species such as *Brachystegia* and *Faurea* are selected for fuelwood and other needs. Lowole *et al.*, (1993) and Cunningham (1993) (both as cited by Chanyenga and Kayambazinthu, 1999) observed that species including *Brachystegia boehmii*, *Combretum molle*, *Uapaca kirkiana*, *Dichrostachys cinerea* and *Pericopsis angolensis*, all of which were recorded in the present study, are preferred for construction and firewood.

Pearce (1993) states that the miombo displays a strong regenerative power by coppice and root-suckers, although the propagation rate by seeds is rather low (Kanschik and Becker, 2001). On the contrary, the reserve shows numerous current year seedlings for especially *Brachystegia floribunda* and few older ones particularly in the lesser hills. Despite this atypical trend, the forest is open most likely on account of fires determining the observed scarcity of second and third year seedling and coppice. As much as the fires endanger the miombo, its vegetation and regeneration power is thought to be an adaptation to oligotrophic site conditions and prevailing fire regime.

Although constituent hills are quite closely spaced, similarity indices show that the localities share only about half of their taxa and 40% of total taxa were encountered in only one locality. This result emphasizes the necessity of efficiently conserving each hill as containing unique floristic composition.

### **3.1.3.2 Amphibians of Chongoni Rock Art Site and the surrounding area**

Twelve amphibian species were sampled. These belong to seven genera and five families. Appendix 4 shows the list of amphibians recorded in Chongoni Forest and its surrounding area. The results of the study on amphibians have indicated that Chongoni is very rich in amphibian diversity. Out of 21 amphibians species that were previously known to occur in Chongoni, seven were recorded during the survey representing about 33%. Four species were found to be new records for Chongoni. These species are: - Flat-backed toad *Bufo maculatus*, common platanna *Xenopus laevis*, Angola river frog *Afrana angolensis* and common squeaker *Arthroleptis stenodactylus*. This increases the number of amphibian species known to occur in Chongoni to twenty-five.

Presently, there are about 67 amphibian species recorded in Malawi. Chongoni alone supports about 37% of the amphibians that occur in Malawi. However, most of these species also occur in other parts of the country. But in Malawi, *Afraxalus brachycnemis* has only been recorded from Chongoni. It has never been recorded in any of the countries in the Central and Southern Africa. Thus, Chongoni is the most southern limit for the distribution of this species. Its distribution extends from Malawi to coastal Kenya.

Results of the survey have also indicated that some species are common in certain localities than others. *Xenopus laevis* was common in riverine habitats where the vegetation was dominated by miombo trees and *Uapaca kirkiana* with two-meters high grass while *Rana angolensis* and *Ptychadena mascareniensis* were common in rocky habitats with *Brachystegia* trees and short grass. *Bufo pusillus* and *Phrynobatrachus natalensis* were, however common in both riverine habitats with tall grass and rocky habitats with short grass. No single amphibian species was recorded in open grasslands.

The results also seem to suggest that rainy season is the best time of the year to sample amphibians. This is so because during the first field survey that was conducted in the dry month of November, fewer amphibian species were encountered. Stewart (1967) also observed that rainy season is the best time of the year for collecting frogs and toads because it is the time they come out of hiding and congregate in large numbers around water for breeding. Burton and Burton (1975) also described African Bullfrog, *Phyxicephalus adspersus*, as being the first amphibian to go into hiding after the end of the rainy season. This means that any attempt to conserve these lower vertebrates should be aimed at restoring their breeding sites and other suitable habitats.

### **3.1.3.3 Reptiles of Chongoni Forest Reserve and the surrounding area**

During the reptilian survey, 18 species belonging to 13 genera and 9 families were sampled. Appendix 4 shows the list of reptiles recorded in Chongoni Forest and the surrounding area.

The results of the study on reptiles indicate that Chongoni is also rich in reptilian diversity. Out of 16 species that were previously known to occur in Chongoni, four were recorded during the survey. Thirteen species were found to be new records for Chongoni. These species have been marked by (NR) against their name (Appendix 4). Thus, 29 reptilian species are now known to occur in Chongoni. Presently, there are slightly over 100 reptilian species known to occur in Malawi with Chongoni alone supporting about 29% of the reptiles.

The eighteen reptilian specimens sampled comprise twelve lizards and six snakes. The commonest reptile captured in this survey was the striped skink, *Mabuya striata*. The previous records of the reptiles of Chongoni do not indicate the presence of striped skinks despite them being common throughout the country. Other new additions to recorded reptiles of Chongoni include the vine snake, *Thelotornis capensis*, olive grass snake, *Psammophis mossambicus* and stripe-bellied sand snake, *Psammophis subtaeniatus orientalis*.

No attempt was made to conduct the ethno-zoological survey on reptiles and amphibians of Chongoni. However, an informant living in one of the villages surrounding the reserve testified that some reptilian species are used for medicinal purposes. It would be interesting and worthwhile to conduct the socio-economic survey on the importance of amphibians and reptiles of Chongoni Forest Reserve. Reptilian species of Chongoni might not be under heavy threat from human exploitation. However, these will suffer through habitat loss mainly from bushfires and cattle grazing. Destruction of forest through fire is very common in Chongoni. Overgrazing has also compounded the problem. The result has been that vegetation cover has been reduced thereby exposing reptiles to potential predators. Most reptiles have also been burnt to death after being trapped in the fires.

#### **3.1.3.4 Birds of Chongoni Rock Art Site and the surrounding area**

There were 26 bird families and 75 bird species that were recorded during the survey. Appendix 5 presents a list of birds found in Chongoni Forest Reserve and the surrounding area. The results from the four localities sampled indicate that some bird species were more common in certain localities than others. Some of the common species were cape turtle dove, *Streptopelia capicola*, blue grey fly catcher, *Muscicapa caerulescens*, spotted fly catcher, *Muscicapa striata*, fiscal fly catcher, *Segelus silens*, black-eyed bulbul, *Pycnonotus barbatus*, and also helmeted guinea fowl, *Numida meleagris*.

In Malawi, there are about 630 known bird species. Out of this number, 75 species were recorded during this survey representing 11.9%. However, the figure could be greater than this if the survey period was longer. The number of species obtained within the limited period available indicates that Chongoni is rich in terms of bird diversity and therefore worthy conserving.



Some of the birds recorded are seasonal immigrants. These include emerald cuckoo, *Chrysococcyx cupreus* and red chested cuckoo, *Cuculus solitarius*. Therefore, this makes Chongoni Forest Reserve one of the Important Bird Areas (IBA's) in Malawi though not yet gazetted under the IBA's by Bird Life International. The conservation of this forest reserve is, therefore, important because it will not only conserve species that are local residents but also the intra-migrant species.

#### **3.1.3.5 Mammals of Chongoni Rock Art Site and the surrounding area**

Forty-five species that belong to 18 families and 39 genera were sampled. Appendix 6 indicates mammals that have been recorded from Chongoni and the surrounding areas in Dedza District. The results clearly show that Chongoni Forest Reserve and its surrounding areas are rich in mammal composition. However, most of the species, especially the large mammals, are no longer found in this area. This might have been due to the fact that most of these areas are now human settlement areas, therefore not ideal for the existence of the large antelopes. The only protected areas that remain in this region are the Chongoni, Dzenza and Dedza Mountain Forest Reserves. The natural habitats in these areas are also heavily disturbed by the introduction of exotic trees, (the *Pinus* and *Eucalyptus* plantations). Apart from the natural vegetations on the hills and steep slopes, observations showed that there are very few remnants of the original forest, the rest are the *Pinus* and *Eucalyptus* plantations.

### 3.2 **History and Development**

In 1972, Professor J. D. Clark collected a few Early Stone Age artefacts in the Linthipe Valley just west of the Mountain (Clark, 1972; Cole-King, 1973). This evidence suggests that occupation of the general area around the Chongoni Mountain began as early as the Upper Pleistocene.

However, substantive evidence of occupation between the Early Stone Age and the Later Stone Age is lacking. None of the excavated rock shelter sites in the area has produced archaeological material that is older than the Later Stone Age. The oldest date for these materials is about 2500 BP, obtained from the Chencherere II rock shelter (Clark, in Cader, 1984).

The Late Stone Age tool kit indicates that the inhabitants of the area were basically hunters and gatherers. But in addition to their economic activities, they engaged themselves in other social-cultural activities, part of which involved the production of rock art as is generally agreed (Lindgren and Schoffeleers, 1978; Anati, 1986; Smith 1995).

During the early part of the first millennium AD., Iron Age farmers moved into the area from the north. The earliest date so far obtained for the presence of these farmers in the Chongoni area is the 3rd Century AD. By that time, they were already interacting with the hunter-gatherers in what has been described as a symbiotic relationship. Gradually, however, the hunter-gatherers were being assimilated into the food producing economy. By the end of the 17th Century AD., stone tools were no longer being produced (Mgomezulu, 1978). However, rock art continued to be made. In the Chongoni and surrounding areas the agriculturists had introduced new styles of rock art, which emphasised the production of naturalistic figures in predominantly white clay.

During the 15th Century, a new group of farmers, the Maravi Chewa arrived in central Malawi. These are believed to have come from the north-west Lubaland in south-east of the Democratic Republic of Congo. This group quickly integrated many different peoples under a more centralised authority, the Maravi Empire, which was ruled by a paramount chief called Kalonga. Its headquarters was located in eastern Dedza, but through time, its influence extended throughout central and southern Malawi and parts of Mozambique.

Shortly after 1835, the Chongoni area was disturbed by the passage of Zwangendaba's Ngoni who were fleeing Chaka in Zululand. The Ngoni initially pushed their way into southern Tanzania but after Zwangendaba's death, they split into several factions, which began to move backwards into Malawi and eastern Zambia. One of these groups, the Maseko Ngoni which was led by Chikuse, moved back all the way to central Malawi and settled around Domwe Mountain, a few tens of kilometres south of the Chongoni area.

Despite the small numbers of people involved, the Ngoni movements had tremendous impact on the existing populations. They terrorised and raided on the local people. Many people in the Chongoni area were captured and incorporated into the Ngoni political system. But others were forced to seek refuge in rock shelters in the mountains such as Phanga la Angoni. However, despite the devastating impact of the Ngoni raids, the Ngoni influence was surprisingly limited. Chewa culture continued to predominate and most of their traditions were barely affected.

The period of the Ngoni invasions coincided with the coming of Europeans to Malawi. Notable among these was the missionary explorer, Dr. David Livingstone who made a number of trips up the Shire River between 1859 and 1864. In 1866, during his last trip, Livingstone passed through Dedza on his way to the Luangwa River in Zambia. During that time, reports of Ngoni raids were rife and it was such reports that scared Livingstone's porters into deserting him and later spreading false rumours that the Ngoni had killed him.

After Livingstone's death in 1873, there was an influx of European missionaries and settlers into Malawi, and it was the intervention of these early Europeans that finally subdued the Ngoni from their activities.

In 1924, Chongoni and the surrounding hills were proclaimed a Forest Reserve to protect the indigenous tree species and also to reserve land for the introduction of exotic soft woods for the timber industry. At that time, there were some 41 villages within the reserve. The boundaries were later revised in 1928 and again in 1930 in order to exclude all the villages. In 1960, when the main tarred Dedza to Lilongwe road was constructed through the southwest section of the reserve, people encroached in the area south west of the road and in 1961, this area was excised. Similarly, the Mpata-Milonde area was excised in 1965 to end encroachment problems, which had, began in 1950. Since 1965, however, the boundary of the reserve has remained unchanged.

In the early 1950s, there were plans to establish a Forestry Training and Research Centre within the reserve. Construction of this Centre began in 1955 at the foot of Chiwawo Hill. Later on, a Rest House was also build at the Centre to accommodate out of station Departmental staff on duty within the reserve.

The main planting programme of soft woods began in 1968 after a number of successful trials, which began in 1947. As part of this programme, a network of roads was constructed in the reserve. A labour compound to cater for the accommodation needs of forestry staff was also established at the foot of Kapulu Hill.

During the 1930's, some people began to take interest in the rock paintings of Malawi and a number of sites in the Chongoni Forest Reserve and nearby hills were recorded (Metcalf, 1956; Rangeley, 1963). By the close of the 1950's

several of these sites, including Chencherere, Mphunzi, Chigwenembe, Nsana wa Ng'ombe and Diwa (Fig. 45) had been publicised (Clark 1950, 1956, 1959). In January 1969, the Chencherere shelters were declared a protected national monument and opened to the public.

### **3.3 Form and Date of most Recent Records of Property**

The most recent records of the property began to be compiled in 1998 when the Department of Antiquities carried out a recording and assessment exercise. These are in the form of photographs -both slides and prints, tracings and files where all relevant information on a site is kept. These files have also been computerised.

### **3.4 Present State of Conservation**

In general, the rock art of the Chongoni area is in very good state of preservation. To a great extent, this is owed to the status of the area as a protected Forest Reserve. This has made most of the sites less accessible to the majority of would-be vandals. However, some people have found their way into some of the sites and caused damage to the paintings. The most serious damage has been that of fires lit close to or against painted surfaces. This has been noted at 14 rock shelters (9% of the sites) but only at 3 or 4 of these sites have the paintings suffered nearly complete obliteration by thick soot deposit.

Modern graffiti has been noted at a number of sites. This has been in the form of name scribbling and charcoal or chalk drawings. Some of the drawings depict *Nyau* figures similar to the painted ones and have been regarded as indicating a definite conceptual or artistic purpose, thereby warranting some recognition as an art form.

Among the climatic agents, water seems to take a leading role. Rainwater flowing over the rock surface deposits salts and minerals on the rock upon drying, thereby obscuring the paintings. Some 19 sites (12%) have been observed to be affected by these salts but none of them very seriously.

Exfoliation and weathering due to variations in temperature, humidity and moisture are other climate related processes that cause damage to the paintings. These types of damage have been observed at 15 sites (10%) in the area. However, at none of these sites has the damage been as extensive as to result in the loss of a complete pictograph.

Biological agents that pose a threat to the rock painting include organisms such as lichens, bird, rock hyraxes and termites. Colonies of lichens are present on most of the painted rock surfaces but only in a few cases have these been noted to affect the paintings. In one instance, a colony of green fungus has grown on the clay pigment of a spread-eagled pictograph, turning its colour from white to green.

The rock shelters are used by various animal species whose excrements can obscure paintings. Bird droppings have been noted at some sites but at none of them do they cover pictographs. At one site, Chibenthu 1, hyrax urine has been noted to drip down a rock surface and wash part of a white painting. Swallow nests, which are made of mud, also pose a threat to the paintings. At Bunda 4 a swallow nest was placed right on a white painting partly obscuring it.

Termites are also recorded at a number of sites. The most seriously affected site is Chongoni 25 where a termite mound has partly covered a painted panel (Fig. 29)

### **3.5 Policies and Programmes Related to the Presentation and Promotion of Property**

The Department of Antiquities does not have a permanent station at Chongoni, so that all administrative and management issues concerning the rock art emanate from Lilongwe. By way of presentation of the rock art, sign posts were used to direct visitors to the only sites that were open to the public, the Chencherere shelters in the core zone and Mphunzi in the buffer zone. But owing to the vandalism that ensued, no more sites were opened to visitors, pending the development of a management plan for the area. Meantime, however, the Department organises guided tours for schools and their groups to the rock art sites on the nearby Mphunzi Hill where caretakers are available.

A management plan (Appendix 2) has now been developed which, as one of its strategies for the presentation of the rock art, envisages the establishment of a Cultural Resources Interpretation Centre within the Chongoni. The staff of this centre will be responsible for the presentation and promotion of the Chongoni art through exhibits, guided tours of the sites and publication of brochures.

## CHAPTER 4

### 4.0 MANAGEMENT

#### 4.1 Owner

The Malawi Government.

#### 4.2 Legal Status

There are two main laws, which govern the protection of the Chongoni Rock Art Area. First, the Forestry Act (amended in 1997) that protects the land and forest resources of the Chongoni Forest Reserve. Secondly, the Monuments and Relics Act (amended in 1990) which protects the cultural resources.

#### 4.3 Protective Measures and Means of Implementing them

The main intention of the Monuments and Relics Act (Appendix 7) is to provide for the conservation, study and protection of tangible cultural heritage items such as sites, buildings and objects of archaeological, palaeontological, geological, historical, ethnological, anthropological and other interest. The Chongoni Rock Art sites, like all other rock art sites in the country, are among such items. In accordance with this Act, no person is allowed to alter, deface, destroy or do anything that can cause or likely to cause damage to them without the written consent of the Minister responsible for monuments and relics. Any person contravening these provisions is guilty of an offence, which is punishable by a fine and imprisonment.

The Department of Antiquities is responsible for the administration of this Act.

The Forestry Act (1997; Appendix 8), while providing for the conservation, protection and management of the natural resources within the forest reserve, has indirectly enhanced the protection of the cultural resources by restricting uncontrolled access to many of the sites. In a more direct way, however, section 5 (i) of the Act mandates the Director of Forestry to promote forest recreation and tourism in forest areas. In the Chongoni Forest Reserve, the rock art sites form the biggest tourist attraction, so that in collaboration with the Department of Antiquities, the Department of Forestry is also responsible for their protection, promotion and management.

#### 4.4 Agreed Plans Related to Property

There is as yet no agreed plan related to the Chongoni Rock art *per se*. There are, however, a National Forestry Policy of Malawi (Appendix 9) and the Ministry of Youth, Sports and Culture Strategic Plan for 2003-2008 and a draft National Cultural Policy (Appendices 10 and 11), which apply to the Chongoni Forest Reserve as well. One of the objectives of the Forestry Development Strategy is "To provide appropriate incentives for the identification, protection and

management of key sites of unique biodiversity, water catchments and areas of historic interest.” The activities for achieving this objective include:

- Promote local community, general public and private sector participation in forest protection and management.
- Ensure that a community’s wealth of information regarding biodiversity, ecology and historical areas is respected and rewarded.
- Institute mechanisms to develop a strong partnership with local communities.

A management plan for the cultural resources in the Chongoni has just been prepared for discussion among stakeholders (Appendix 2).

#### **4.5 Sources and Levels of Finance**

The Ministry of Finance provides the annual funding for the activities of the Department of Antiquities and the Department of Forestry. This money is supposed to cater for all the Department's activities, including the conservation and management of rock art. At present, the Department does not have a permanent station at Chongoni so that expenditures in relation to the rock art are incurred only when carrying out regular inspections and when something has to be done in terms of maintenance, conservation and research.

For effective management of the rock art in the Chongoni area, there is need to establish a permanent presence within the area. This would be in the form of a Cultural Resources Interpretation Centre with satellite stations for staff who would be patrolling the sites. Such a Centre will need its own budget that will be independent of the Department's budget.

#### **4.6 Sources of Expertise and Training in Conservation and Management Techniques**

The Department of Antiquities has one qualified Historian and one trainee archaeologist on its permanent Staff. These are the ones handling rock art among other issues. However, these are not specialists in rock art. There is a vacant position of rock art specialist who would be specifically responsible for all the rock art in the country, including the Chongoni Rock Art. An Officer is yet to be recruited and trained for that position. There are also a number of Research and Conservation Technicians, some of whom have been trained in heritage conservation and management. Some of these will be deployed to manage the Chongoni Rock Art and will be based at the proposed Interpretation Centre.

#### **4.7 Visitor Facilities and Statistics**

As indicated in (4.6) above, there is no permanent office in the Chongoni area yet for the Department of Antiquities. Consequently, no visitor statistics have been kept. The Department does, however, maintain signposts and information panels

for the sites that are open to visitors. It also provides guided tours to schools and other groups when requested. There are also a number of publications on the Chongoni Rock Art, which can be consulted.

The Department of Forestry runs a nice Rest House, which is at the Malawi College of Forestry, with restaurant and refreshment facilities. Dedza Township, which is only 10 km south east of Chongoni Forest Reserve, also has good rest houses and shops, which can be used by visitors to the Chongoni Rock Art Sites. The roads within the Chongoni Forest Reserve are also well maintained and passable by almost all 4 x 4 vehicles. The Chongoni Lay Training Centre at the foot of the Chongoni Mountain on the west is also a good place to begin a tour of the sites on the mountain slopes and vehicles can be parked there.

#### **4.8 Property Management Plan**

A management plan for the cultural resources of the Chongoni has been prepared by the Department of Antiquities (See Appendix 2).

#### **4.9 Staffing Levels**

For effective management of the rock art in the Chongoni area, there is clear need to have personnel on the spot. The management plan has included as one of its strategies the recruitment of staff to manage the cultural resources in the area. The list of personnel that has been proposed is as follows:

- 1 Conservation/Manager (PO)
- 1 Senior Assistant Conservator (STO)
- 1 Assistant Conservator/Inspector (TO)
- 1 Conservation Assistant (TA)
- 4 Tour Guides (TA)
- 10 Patrolmen (SC II)



## CHAPTER 5

### 5.0 FACTORS AFFECTING THE PROPERTY

#### 5.1 Development Pressure

Since the mid 1960's when the present boundaries of the Chongoni Forest Reserve were drawn, there hasn't been any encroachment for cultivation by the local people. However, grazing poses one of the biggest threats to the rock paintings. Herd boys who take their parents' cattle up the hill slopes use the shelters as resting camps. The animals rub against the painted surfaces while the boys scribble graffiti on the rock surface and sometimes make fires in the rock shelters.

Another threat to the rock paintings comes from tourists and visitors who lead themselves to sites that are not yet open to the public. The behaviour of some of those tourists and visitors at the sites may not be compatible with conservation concerns.

Other than these threats, development in the Chongoni Forest Reserve is not something that can be done without proper planning. This would undoubtedly involve serious consideration of the conservation and management of the natural and cultural resources.

#### 5.2 Environmental Pressure

The natural processes such as exfoliation of painted surfaces, soluble salts from rainwater are some of the environmental threats to the paintings.

#### 5.3 Natural Disasters

Fires are the major threat for the site. However, these are mostly anthropogenic rather than natural. The Department of Forestry has a fire management plan (Appendix 12) that is used to handle and control fires. Besides fires, the Chongoni rock art is at present under no threat from natural disasters, nor is it likely to be in the near future.

#### 5.4 Visitor/Tourism Pressure

At present, the number of visitors to the rock art sites in the Chongoni is minimal. Even if many sites should become open to the public, the tourist numbers are not expected to have adverse effects on the sites. Current management measures are that tourists or visitors are guided to the sites. This policy is not expected to change.

#### 5.5 Number of Inhabitants within Property

The Forestry Department maintains two settlements within the forest reserve. These are the Malawi College of Forestry at the foot of Chiwawo Hill, and Camp at the foot of Kapulu Hill. The College takes up to fifty students at any one time.

With Teachers, support staff and their families the total population of the College Campus does not exceed five hundred (500). The activities of this population are mostly confined to the College Campus. The students do conduct practical exercises outside the Campus but these activities are no threat to the rock art.

The Camp's population that is made up of forestry staff members and families is not more than one hundred people. Their work involves conservation and management of forestry resources but, naturally, in the course of these activities, some of the rock art sites may be affected in one way or another. However, the Department of Antiquities has established a cordial working relationship with the Department of Forestry. Because of this relationship, a call will be made where members from these Departments will be briefed about the significance of each Department's resources within the Forest Reserve.

## CHAPTER 6

### 6.0 MONITORING

#### 6.1 Key Indicators for Measuring State of Conservation

The types of damage to the Rock Art that have been observed in the Chongoni Rock Art Area relate mostly to climatic, biological and human processes. They are mostly of the kind that result in the removal of the art from rock surface, such as what happens when the rock exfoliates or weathers out, or that which result in the art being covered by substances such as soluble salts, lichens, soot, bird droppings or termite deposit. In a number of cases, fresh paintings (drawings) or scribbling are superimposed on the originals, partly obscuring them. To measure the state of conservation of the art, either the number of pictographs or the percentage of a given pictograph or panel affected by the process concerned is used. This involves the taking of photographs of the art each time they are inspected to determine if there have been changes since the previous inspection.

#### 6.2 Administrative Arrangements For Monitoring Property

As previously stated, the Department of Antiquities has no permanent station at Chongoni currently. The nearest station is Mphunzi Hill some 10 km away to the south west of Chongoni within the Buffer Zone. The staff from the Department in Lilongwe visit the well-known sites at Chentcherere, Mphunzi and Namzeze for inspection at least three to four times a year. Many of the other known sites are visited at least once in a year. However, given the increasing number of known sites since 1993, this arrangement is far from adequate. Consequently, as part of the current management proposal, it is intended to establish an Interpretation Centre within the Chongoni area, which will include staff that will be monitoring the sites. With such an establishment, it will be possible to inspect all the sites at least once every two months.

#### 6.3 Results of Previous Reporting Exercises

Benjamin Smith did the first comprehensive assessment of the state of conservation of the Chongoni Rock Art in 1993. Before that, assessment had been done at only a handful of sites (Anati, 1986).

During fieldwork for a doctorate dissertation in 1993, Smith recorded and assessed some 78 sites in the Chongoni Forest Reserve alone. He observed that fires lit close to the paintings had damaged a good number of sites, especially large shelters with low roofs. In some cases, thick soot deposits had obliterated the paintings, while in others, the painted surfaces had shattered due to the heat from the fires. Such fires had affected sites such as Mtusi 1 and 2, Chibenthu 3, Bunda 1, Chongoni 4 and Chongoni 32.

Another problem that Smith observed was that of graffiti. At a number of sites, charcoal and chalk drawings were superimposed on the paintings. Much of it

depicts the masked figures of the *Nyau* but at a few sites these drawings are accompanied by name scribbling, which obscures the paintings.

Smith also recorded the problem of termites. This was particularly serious at one site, Chongoni 25, where some paintings had been damaged.

In 1998, the Department of Antiquities carried out another assessment exercise during which some more sites were recorded. It was observed then that in addition to the damages reported by Smith (1993), climatic agents such as rain water, temperature and humidity variations and biological agents such as lichens, birds and small mammals also caused damage to the paintings. The result of these observations are reported in section 3.4.

## CHAPTER 7

### 7.0 DOCUMENTATION

#### 7.1 Maps

- Map 1 Geographical position of Malawi and location of Chongoni Rock Art Area within Malawi. Modified from Todd Benson, James Kaphuka, Shelton Kanyanda, and Richmond Chinula. 2002. MALAWI- ATLAS OF SOCIAL STATISTICS. National Statistical Office, Government of Malawi, Zomba, Malawi And International Food Policy Research Institute, Washington, DC, USA
- Map 2 The site location of more than 127 rock art sites in the core and buffer zones of Chongoni Rock Art area.
- Map 3 The location Chongoni Forest Reserve within its environs

#### 7.2 Photographs And Slides

Figure Captions to illustrations on the CD  
Corresponding photos to these images except images 7 to 9 (one copy already sent with the first submission)

#### 7.3 Copies of Management Plans, Policies and Legislation

- Appendix 1 List of rock art sites in the core zone of the Chongoni Rock Art Site
- Appendix 2 Management Plan for the Chongoni Rock Art Site
- Appendix 3 List of common floral of Chongoni Rock Art Site and its surrounding areas
- Appendix 4 List of amphibians and reptiles of Chongoni Rock Art Site and its surrounding areas
- Appendix 5 List of birds recorded from Chongoni Rock Art Site and its surrounding areas
- Appendix 6 List of Mammals of Chongoni Rock Art Site and its surrounding areas
- Appendix 7 The Monuments and Relics Act (1990)
- Appendix 8 The Forestry Act (1997)
- Appendix 9 National Forestry Policy of Malawi
- Appendix 10 Strategic Plan for the Ministry of Youth, Sports and Culture (2002-2008)
- Appendix 11 Draft National Cultural Policy
- Appendix 12 Forestry Fire Management Plan

## CHAPTER 8

### 8.0 REFERENCES

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### **Agencies with Management Authority**

- i) The Department of Antiquities  
P.O. Box 264  
Lilongwe  
MALAWI
  
- ii) The Department of Forestry  
P.O. Box 30048  
Lilongwe 3  
MALAWI

### **Level at which Management is Exercised**

The Department of Antiquities is a very small organisation, which is not yet decentralised. All management operations are therefore carried out at its Headquarters in Lilongwe where the contact address is as follows:

The Director of Antiquities  
P.O. Box 264  
Lilongwe  
MALAWI

The Forestry Department is decentralised and has regional, as well as district offices. The Chongoni Forest Reserve is managed at District level and the contact address is:

The District Forestry Officer  
P/Bag 6  
Dedza  
MALAWI

### **Addresses for Inventory and Property Records**

Department of Antiquities  
P.O. Box 264  
Lilongwe  
MALAWI

## **8.0 Nomination of Chongoni Rock Art by the Government of the Republic of Malawi for inscription on the UNESCO World Heritage List.**

Signed:

Full Name: Dr. Elizabeth M. Gomani

Title: Director of Antiquities

Date: 24<sup>th</sup> January 2004

## Figure Captions

- Fig. 1. Map 1- Geographical position of Malawi and location of Chongoni Rock Art Area within Malawi. Modified from Todd Benson, James Kaphuka, Shelton Kanyanda, and Richmond Chinula. 2002. MALAWI- ATLAS OF SOCIAL STATISTICS. National Statistical Office, Government of Malawi, Zomba, Malawi And International Food Policy Research Institute, Washington, DC, USA
- Fig. 2. Map 2- The site location of more than 127 rock art sites in the core and buffer zones of Chongoni Rock Art area. Green line marks the core boundary.
- Fig. 3. Map 3- The location Chongoni Forest Reserve within its environs. Green line marks the core zone, red line marks the buffer zone.
- Fig. 4. Nyau masked figures performing in village near Chongoni
- Fig. 5. Nyau figures dancing. Chentcherere Hill in background
- Fig. 6. Close-up view of rich detail in BaTwa rock art at Namzeze 1
- Fig. 7. Detail of BaTwa rock art from Bunda 4
- Fig. 8. View of the Chongoni area
- Fig. 9. View looking out from Namzeze 1
- Fig. 10. Path to rock art sites, nicely shaded by forest
- Fig. 11. Nyau masked figure. Each horn has a meaning
- Fig. 12. Nyau masked figure
- Fig. 13. The famous Dedza pottery, one of the finest potteries in central Africa
- Fig. 14. The famous Dedza pottery, one of the finest potteries in central Africa
- Fig. 15. Mlanda mission church. One of the oldest churches in central Africa
- Fig. 16. Mlanda mission pastor's house
- Fig. 17. Supermarket in Dedza
- Fig. 18. Petrol station in Dedza
- Fig. 19. Carvers workshop in Dedza. Potential beneficiaries of WHL status
- Fig. 20. Craft workers in Dedza
- Fig. 21. Chinamwali rock art from Chentcherere 1. Note the graffiti.
- Fig. 22. A successful hunt in Chongoni forest
- Fig. 23A. BaTwa rock art from Namzeze 1
- Fig. 23B. Namzeze 1. Showing the unusual level of fine detail of white dots on the red paintings preserved in the BaTwa rock art of Chongoni.
- Fig. 24. BaTwa rock art from Kalambo 1
- Fig. 25. BaTwa rock art from Bunda 4
- Fig. 26. Chinamwali rock art from Chentcherere 1
- Fig. 27. Paintings of Ngoni shield from Chongoni 14
- Fig. 28. Chinamwali rock art from Kamphika 1
- Fig. 29. Chinamwali rock art from Chongoni 25. Termite mound to the left of the man
- Fig. 30. Chinamwali rock art from Kamphika 1
- Fig. 31. Chinamwali rock art from Bunda 2
- Fig. 32. Nyau rock art from Namzeze 1
- Fig. 33. Nyau paintings from Namzeze 1
- Fig. 34. Nyau rock art from Chibenthu 1
- Fig. 35. Nyau car painting from Namzeze 1
- Fig. 36. BaTwa rock art from Bunda 4

- Fig. 37 BaTwa rock art from Bunda 4  
Fig. 38 Recent usage and damage at Chentcherere 3  
Fig. 39 Chinamwali rock art from Chongoni 7  
Fig. 40 Detail of rock art from Chongoni 25  
Fig. 41 BaTwa rock art from Chongoni 26  
Fig. 42 BaTwa rock art from Mitanthwe 1  
Fig. 43 Nyau rock painting from Mitanthwe 2  
Fig. 44 BaTwa rock art from Sanjika 1  
Fig. 45 BaTwa rock art from Diwa 2 (in the buffer zone just outside of the Chongoni reserve area)

# Malawi

## Administrative districts

### Malawi 2002

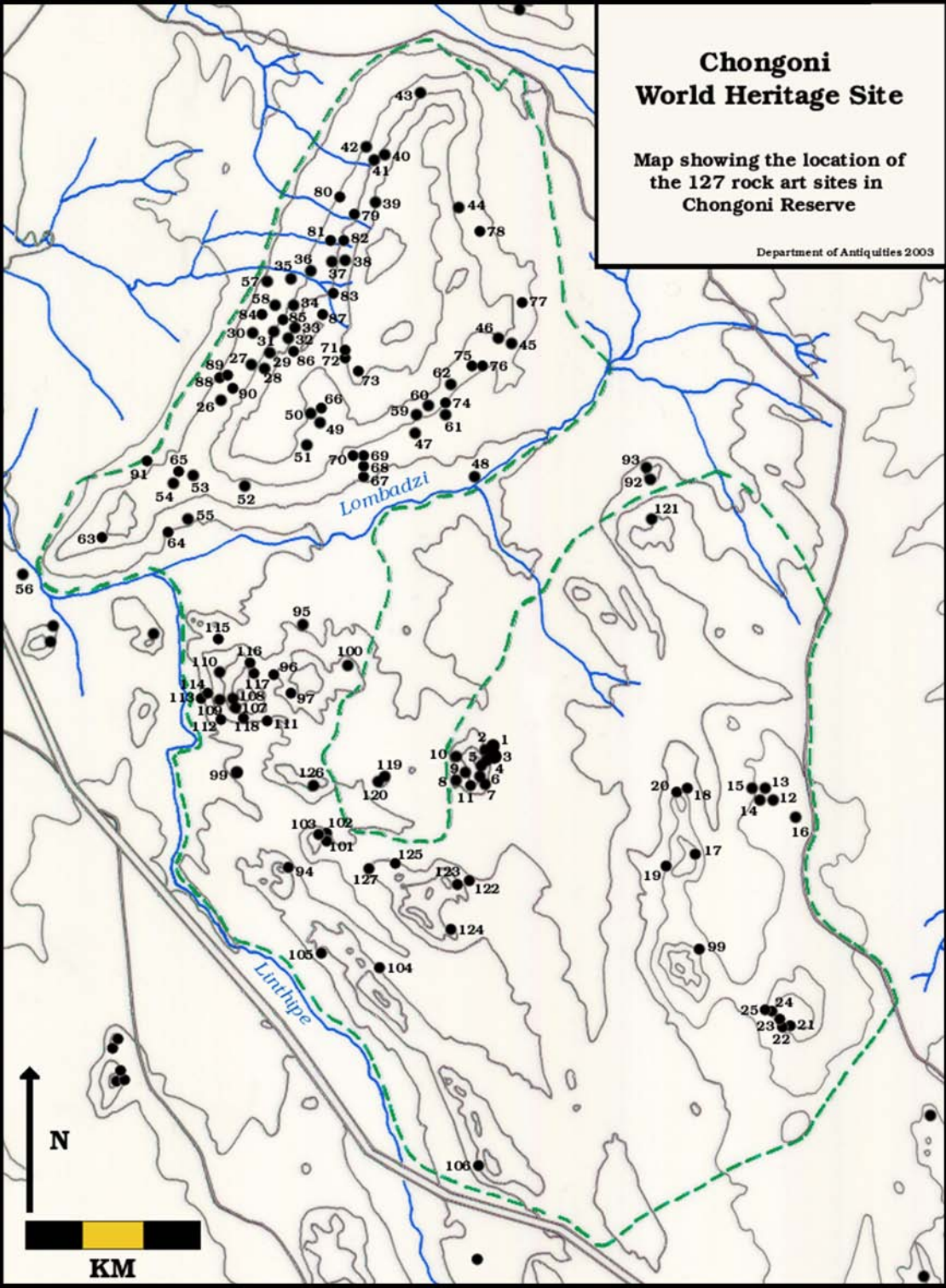
As of 2002, Malawi had 27 administrative districts in three regions. With the exception of Likoma, all are named for the district's administrative headquarters or *boma*. Likoma district consists of the group of islands in the Mozambican waters of Lake Malawi, administered by Malawi, and is named for the largest island in the group.



# Chongoni World Heritage Site

Map showing the location of  
the 127 rock art sites in  
Chongoni Reserve

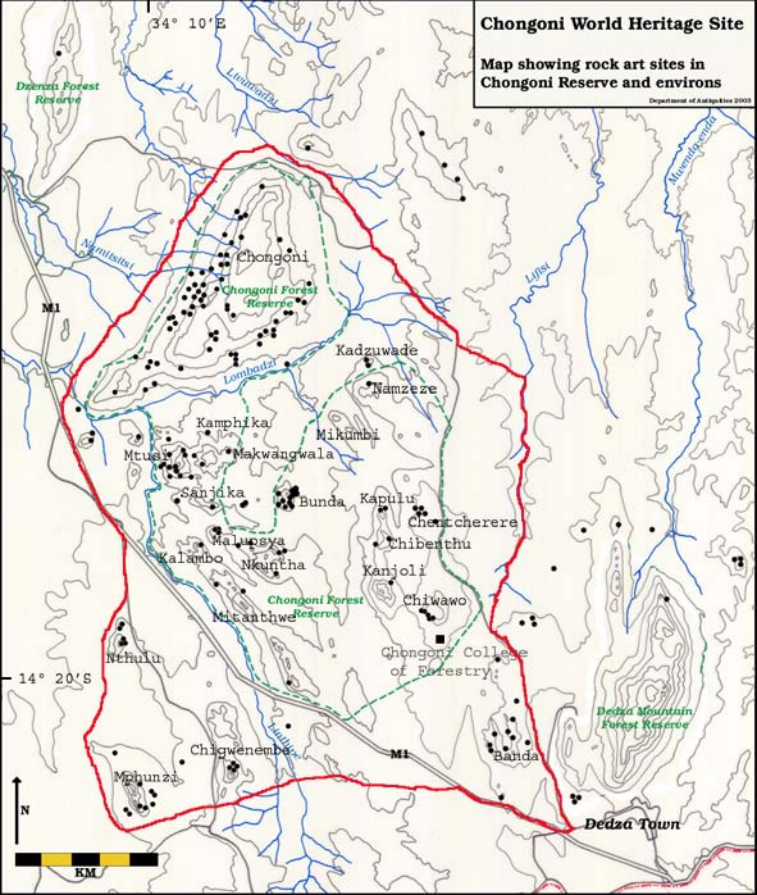
Department of Antiquities 2003



# Chongoni World Heritage Site

Map showing rock art sites in Chongoni Reserve and environs

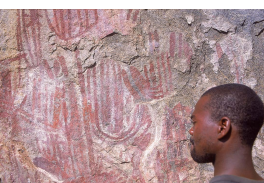
Department of Antiquities 2003







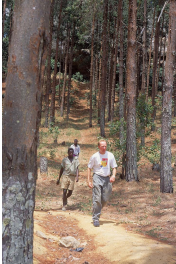


















ENQUIRIES & SALES

WELCOME  
TO  
DEDZA POTTERY











































TRILOBITE





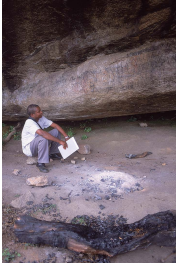




























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Place

24<sup>th</sup> January 2004

Date

Director of the Department of Antiquities

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Signature, title or function of the person duly authorized

## Appendix 1. List of rock art sites in the Chongoni Forest Reserve and the Surrounding Area

#	Site Name	Grid Ref.	Map Sheet	Traced	Other notes
1	Bunda 1	XV 313216	1434 A3	Traced 1998	
2	Bunda 2	XV 312216	1434 A3	Traced 1998	
3	Bunda 3	XV 312215	1434 A3	Traced 1998	Michala site Bunda 11
4	Bunda 4	XV 312217	1434 A3	Traced 1994 & 1998	
5	Bunda 5	XV 311214	1434 A3		
6	Bunda 6	XV 311212	1434 A3	Traced 1998	
7	Bunda 7	XV 311211	1434 A3	Traced 1998	
8	Bunda 8	XV 308214	1434 A3		
9	Bunda 9	XV 308215	1434 A3		
10	Bunda 10	XV 308216	1434 A3		
11	Bunda 11	XV 311222	1434 A3		Michala site Bunda 12
12	Chentcherere 1	XV 360208	1434 A4	Traced 1973	Bad graffiti, excavated by J.D. Clark
13	Chentcherere 2	XV 359209	1434 A4	Traced 1993	Bad graffiti, excavated by J. D. Clark
14	Chentcherere 3	XV 359207	1434 A4		Bad graffiti
15	Chentcherere 4	XV 358208	1434 A4		Graffiti
16	Chentcherere 5	XV 362205	1434 A4		Graffiti
17	Chibenthu 1	XV 346201	1434 A3	Traced 1998	
18	Chibenthu 2	XV 346210	1434 A3		
19	Chibenthu 3	XV 340198	1434 A3		
20	Chibenthu 4	XV 344210	1434 A3		
21	Chiwawo 1	XV 360173	1434 A4		Michala Chiwawo 1A
22	Chiwawo 2	XV 360173	1434 A4		Michala Chiwawo 1B
23	Chiwawo 3	XV 359174	1434 A4		Michala Chiwawo 2
24	Chiwawo 4	XV 358175	1434 A4		Michala Chiwawo 3A
25	Chiwawo 5	XV 358175	1434 A4		Michala Chiwawo 3B
26	Chongoni 1	XV 271274	1434 A1		
27	Chongoni 2	XV 275280	1434 A1		
28	Chongoni 3	XV 276279	1434 A1		Michala site 64
29	Chongoni 4	XV 276282	1434 A1		
30	Chongoni 5	XV 275285	1434 A1	Traced 1998	
31	Chongoni 6	XV 278284	1434 A1		Michala site 65
32	Chongoni 7	XV 279283	1434 A1	Traced 1998	
33	Chongoni 8	XV 281285	1434 A1		
34	Chongoni 9	XV 281287	1434 A1		
35	Chongoni 10	XV 280292	1434 A1		
36	Chongoni 11	XV 282294	1434 A1		
37	Chongoni 12	XV 287294	1434 A1		

Appendix 1. Continued.

# on map 2	Site Name	Grid Ref.	Map Sheet	Traced	Other Notes
38	Chongoni 13	XV 288294	1434 A1		
39	Chongoni 14	XV 295301	1434 A1		
40	Chongoni 15	XV 293311	1434 A1	Traced 1998	
41	Chongoni 16	XV 292310	1434 A1		Minor graffiti, excavated by Mgomezulu
42	Chongoni 17	XV 290312	1434 A1	Traced 1998	
43	Chongoni 18	XV 299321	1434 A1	Traced 1998	
44	Chongoni 19	XV 307304	1434 A1		
45	Chongoni 20	XV 317284	1434 A1	Traced 1998	
46	Chongoni 21	XV 314283	1434 A1		
47	Chongoni 22	XV 303269	1434 A1	Traced 1998	
48	Chongoni 23	XV 310259	1434 A1	Traced 1998	
49	Chongoni 24	XV 285269	1434 A1		
50	Chongoni 25	XV 285270	1434 A1	Traced 1993	Graffiti, termites, excavated by Mgomezulu
51	Chongoni 26	XV 282265	1434 A1	Traced 1998	
52	Chongoni 27	XV 274260	1434 A1	Traced 1998	
53	Chongoni 28	XV 266260	1434 A1		
54	Chongoni 29	XV 262259	1434 A1	Traced 1998	
55	Chongoni 30	XV 264254	1434 A1	Traced 1998	
56	Chongoni 31	XV 238246	1434 A1		
57	Chongoni 32	XV 277293	1434 A1		Michala site 60
58	Chongoni 33	XV 279288	1434 A1		Michala site 63, excavated by Mgomezulu
59	Chongoni 34	XV 303271	1434 A1		
60	Chongoni 35	XV 304273	1434 A1		
61	Chongoni 36	XV 305271	1434 A1		
62	Chongoni 37	XV 306274	1434 A1		
63	Chongoni 38	XV 253253	1434 A1	Traced 1998	
64	Chongoni 39	XV 261252	1434 A1		
65	Chongoni 40	XV 263260	1434 A1	Traced 1998	
66	Chongoni 41	XV 285269	1434 A1		
67	Chongoni 42	XV 293261	1434 A1		
68	Chongoni 43	XV 293263	1434 A1		
69	Chongoni 44	XV 293264	1434 A1	Traced 1998	
70	Chongoni 45	XV 291264	1434 A1		
71	Chongoni 46	XV 289275	1434 A1	Traced 1998	
72	Chongoni 47	XV 289274	1434 A1		
73	Chongoni 48	XV 292271	1434 A1		
74	Chongoni 49	XV 304272	1434 A1		
75	Chongoni 50	XV 309279	1434 A1	Traced 1998	

## Appendix 1. Continued.

# on Map	Site Name	Grid Ref.	Map Sheet	Traced	Other Notes
76	Chongoni 51	XV 311279	1434 A1		
77	Chongoni 52	XV 316287	1434 A1		
78	Chongoni 53	XV 312299	1434 A1		
79	Chongoni 54	XV 291301	1434 A1		
80	Chongoni 55	XV 288304	1434 A1		
81	Chongoni 56	XV 286295	1434 A1		
82	Chongoni 57	XV 288296	1434 A1	Traced 1998	
83	Chongoni 58	XV 287290	1434 A1		
84	Chongoni 59	XV 277287	1434 A1		Grid reference guessed
85	Chongoni 60	XV 279286	1434 A1		Michala site 8
86	Chongoni 61	XV 281283	1434 A1	Traced 1998	
87	Chongoni 62	XV 285287	1434 A1		
88	Chongoni 63	XV 272277	1434 A1	Traced 1998	Michala site 70a
89	Chongoni 64	XV 272277	1434 A1	Traced 1998	Michala site 70b
90	Chongoni 65	XV 272275	1434 A1	Traced 1998	Michala site 71
91	Chongoni 66	XV 258263	1434 A1	Traced 1998	Michala site 72
92	Kadzuwade 1	XV 338260	1434 A1		
93	Kadzuwade 2	XV 338262	1434 A1		
94	Kalambo 1	XV 279198	1434 A3	Traced 1998	
95	Kampika 1	XV 282235	1434 A3	Traced 1998	
96	Kampika 2	XV 279229	1434 A3	Traced 1998	
97	Kampika 3	XV 282226	1434 A3		
98	Kanjoli 1	XV 346183	1434 A3		
99	Kapesi 1	XV 271214	1434 A3	Traced 1998	Termites
100	Makwangwala 1	XV 291231	1434 A3		
101	Malupsya 1	XV 285204	1434 A3	Traced 1998	
102	Malupsya 2	XV 285204	1434 A3	Traced 1998	
103	Malupsya 3	XV 285204	1434 A3		
104	Mitantwe 1	XV 294182	1434 A3		
105	Mitantwe 2	XV 287184	1434 A3		
106	Mitantwe 3	XV 311151	1434 A3		
107	Mtusi 1	XV 272223	1434 A3		
108	Mtusi 2	XV 270224	1434 A3	Traced 1998	
109	Mtusi 3	XV 269225	1434 A3	Traced 1998	
110	Mtusi 4	XV 270228	1434 A3		
111	Mtusi 5	XV 275222	1434 A3	Traced 1998	
112	Mtusi 6	XV 269223	1434 A3		
113	Mtusi 7	XV 267225	1434 A3		
114	Mtusi 8	XV 268227	1434 A3		
115	Mtusi 9	XV 269234	1434 A3		
116	Mtusi 10	XV 274230	1434 A3		
117	Mtusi 11	XV 275229	1434 A3		

Appendix 1. Continued.

<b># on Map</b>	<b>Site Name</b>	<b>Grid Ref.</b>	<b>Map Sheet</b>	<b>Traced</b>	<b>Other Notes</b>
118	Mtusi 12	XV 272223	1434 A3	Traced 1998	Michala site Mtusi 1
119	Mwala wa njuchi 1	XV 296213	1434 A3	Traced 1998	
120	Mwala wa njuchi 2	XV 295212	1434 A3	Traced 1998	
121	Namzeze 1	XV 339254	1434 A1	Traced 1998	Minor graffiti
122	Nkuntha 1	XV 308196	1434 A3		
123	Nkuntha 2	XV 308196	1434 A3	Traced 1998	
124	Nkuntha 3	XV 307188	1434 A3	Traced 1998	
125	Nkuntha 4	XV 295198	1434 A3		
126	Sanjika 1	XV 284211	1434 A3		
127	Ulazi 1	XV 291198	1434 A3	Traced 1998	Michala Nkuntha 5

APPENDIX 2

MANAGEMENT PLAN FOR THE CHONGONI ROCK ART SITE

Department of Antiquities, Ministry of Youth, Sports and Culture

January 2004

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## TABLE OF CONTENTS

1	Introduction .....	2
2.	Mission of the Department of Antiquities .....	2
3.	History And Development .....	2
4.	Statement of Significance .....	4
5.	Legal Protection of Cultural Resources in the Chongoni .....	5
6.	Physical Description .....	5
6.1	Topography, geomorphology and climate .....	5
6.2	Vegetation of the site .....	6
6.3	The Rock Art .....	6
6.4	Archaeology .....	7
6.5	Vertebrates of the site .....	7
7.	Present Management of the Chongoni Rock Art .....	7
7.1	Management measures .....	7
7.2	Sources and Levels of Finance .....	8
7.3.	Current Visitor Facilities .....	8
8.	a) STAKEHOLDER ANALYSIS .....	9
	b) SWOT ANALYSIS .....	15
8.1	Strengths .....	15
8.2	Weaknesses .....	15
8.3	Opportunities .....	15
8.4	Threats .....	15
9.	Management Goals .....	16
10.	Management Objectives .....	16
10.1	Management and Administration .....	16
10.2	Conservation and Protection .....	18
10.3	Education, Information and marketing .....	18
10.4	Research .....	18
10.5	Economic Benefit Distribution .....	19
11.	Envisaged Future Activities .....	19
12.	Needs for international assistance .....	19
12.1	Personnel and training needs .....	19
12.2	Equipment .....	20
12.3	Transport .....	20
12.4	Road maintenance .....	20
13.	Plan of Action .....	21
14.	Financing the implementation of the action plan .....	23

## **1. Introduction**

This management plan was compiled to ensure effective conservation and to promote public appreciation of the rock art and archaeological resources in the Chongoni Forest reserve. In so doing, it is hoped that this plan will act as a tool for the implementation of Government policy on cultural heritage preservation for posterity, education and national identity under the direction of the Department of Antiquities.

The plan was prepared by the Department of Antiquities but with full consultation of all the stakeholders. The purpose of this consultation was to gather necessary information, determine values, identification of key values, goals, objectives, policies and strategies

## **2. Mission of the Department of Antiquities**

The mission of the Department of Antiquities is to protect, preserve, conserve the immovable cultural heritage of Malawi and the associated cultural values and natural environment for posterity, educational, scientific, recreational and socio-economic growth of the communities around the heritage sites in particular and Malawi as a nation in general. This includes all archaeological, paleontological, rock art sites and all historical sites (monuments).

## **3. History and Development**

In 1972, Professor J. D. Clark collected a few Early Stone Age artifacts in the Linthipe Valley just west of the Mountain (Clark, 1972; Cole-King 1973). This evidence suggests that occupation of the general area around the Chongoni Mountain began as early as the Upper Pleistocene.

However, substantive evidence of occupation between the Early Stone Age and the Later Stone Age is lacking. None of the excavated rock shelter sites in the area has produced archaeological material that is older than the Later Stone Age. The oldest date for these materials is about 2500 BP, obtained from the Chencherere II rock shelter (Clark, in Cader, 1984).

The Late Stone Age tool kit indicates that the inhabitants of the area were basically hunters and gatherers. But in addition to their economic activities, they engaged themselves in other social-cultural activities, part of which involved the production of rock art. It is generally agreed that the red schematic paintings were made by these people (Lindgren and Schoffeleers, 1978; Anati, 1986; Smith 1995).

During the early part of the first millennium AD., Iron Age farmers moved into the area from the north. The earliest date so far obtained for the presence of these farmers in the Chongoni area is the 3rd Century AD. By that time they were already interacting with the hunter-gatherers in what has been described as a symbiotic relationship. Gradually, however, the hunter-gatherers were being assimilated into the food producing economy. By the end of the 17th Century AD., stone tools were no longer being produced

(Mgomezulu, 1978). However, rock art continued to be made. In the Chongoni and surrounding areas the agriculturists had introduced new styles of rock art, which emphasised the production of naturalistic figures in predominantly white clay.

During the 15th Century, a new group of farmers, the Maravi Chewa arrived in central Malawi. These are believed to have come from the north-west Lubaland in south-east of the Democratic Republic of Congo. This group quickly integrated many different peoples under a more centralised authority, the Maravi Empire, which was ruled by a paramount chief called Kalonga. Its headquarters was located in eastern Dedza, but through time, its influence extended throughout central and southern Malawi and parts of Mozambique.

Shortly after 1835, the Chongoni area was disturbed by the passage of Zwangendaba's Ngoni who were fleeing Chaka in Zululand. The Ngoni initially pushed their way into southern Tanzania but after Zwangendaba's death, they split into several factions, which began to move backwards into Malawi and eastern Zambia. One of these groups, the Maseko Ngoni which was led by Chikuse, moved back all the way to central Malawi and settled around Domwe Mountain, a few tens of kilometres south of the Chongoni area.

Despite the small numbers of people involved, the Ngoni movements had tremendous impact on the existing populations. They terrorised and raided on the local people. Many people in the Chongoni area were captured and incorporated into the Ngoni political system. But others were forced to seek refuge in rock shelters in the mountains. However, despite the devastating impact of the Ngoni raids, the Ngoni influence was surprisingly limited. Chewa culture continued to predominate and most of their traditions were barely affected.

The period of the Ngoni invasions coincided with the coming of Europeans to Malawi. Notable among these was the missionary explorer, Dr. David Livingstone who made a number of trips up the Shire River between 1859 and 1864. In 1866, during his last trip, Livingstone passed through Dedza on his way to the Luangwa River in Zambia. During that time, reports of Ngoni raids were rife and it was such reports that scared Livingstone's porters into deserting him and later spreading false rumours that the Ngoni had killed him.

After Livingstone's death in 1873, there was an influx of European missionaries and settlers into Malawi, and it was the intervention of these early Europeans that finally subdued the Ngoni from their activities.

In 1924, Chongoni and the surrounding hills were proclaimed a Forest Reserve to protect the indigenous tree species and also to reserve land for the introduction of exotic soft woods for the timber industry. At that time, there were some 41 villages within the reserve. The boundaries were later revised in 1928 and again in 1930 in order to exclude all the villages. In 1960, when the main tarred Dedza to Lilongwe road was constructed through the southwest

section of the reserve, people encroached in the area South west of the road and in 1961, this area was excised. Similarly, the Mpata-Milonde area was excised in 1965 to end encroachment problems, which had, began in 1950. Since 1965, however, the boundary of the reserve has remained unchanged.

In the early 1950s, there were plans to establish a Forestry Training and Research Centre within the reserve. Construction of this Centre began in 1955 at the foot of the Chiwawo Hill. Later on, a Rest House was also build at the Centre to accommodate out of station Departmental staff on duty within the reserve.

The main planting programme of soft woods began in 1968 after a number of successful trials, which began in 1947. As part of this programme, a network of roads was constructed in the reserve. A labour compound to cater for the accommodation needs of forestry staff was also established at the foot of Kapulu Hill.

During the 1930's some people began to take interest in the rock paintings of Malawi and a number of sites in the Chongoni Forest Reserve and nearby hills were recorded (Metcalf, 1956; Rangeley, 1963). By the close of the 1950's several of these sites, including Chencherere, Mphunzi, Chigwenembe, Nsana wa Ng'ombe and Diwa had been publicised (Clark 1950, 1956, 1959). In January 1969, the Chencherere shelters were declared a protected national monument and opened to the public.

#### **4. Statement of Significance**

- More than just the particular density of sites, the rock art of Chongoni is of international importance because it has large and well-preserved rock paintings sites belonging to four important and rare African rock art traditions: two made by Chewa farmers and two by the hunter-gathering BaTwa Pygmies
- Chongoni Rok Art Site is one of the world's greatest concentrations of rock art known to have been made by women
- The sites have tremendous cultural significance as loci of traditional and religious ceremonies for the creators of the art as well as their descendents. Some of them are still being used for these ceremonies today.
- The rock art sites have very considerable historical significance as they record very important events such as the transition from the foraging lifestyle to food production, the Ngoni invasion of the Chewa and the coming of the white man.
- The sites have great educational value as places where teachers and students can visit to learn about the history and cultural heritage of Malawi.

- Although some research has been conducted in the area, there is still potential for archaeological, ethnographic and historical research, which can provide additional information to enhance the interpretation of the rock art.
- The area has potential economic value in that once it has been opened to the public it can create opportunities for income generation by the local communities and other stakeholders.
- The Chongoni area also has an aesthetic value in terms of the topography and vegetation. But even more, the symbolism depicted in the paintings themselves provides special and interesting challenges.

## 5. **Legal Protection of Cultural Resources in the Chongoni**

The rock art and archaeological sites in Malawi, including those in the Chongoni, are protected under the Monuments and Relics Act of 1990 (Appendix 7). According to this Act (Section 2), rock art and archaeological sites are monuments. As such, they can be declared as protected monuments or just be listed monuments.

Sections 13, 24 and 56, summarised together, state that no person shall, without the prior written consent of the Minister (responsible for culture) make any alteration to, destroy or damage any protected monument or relic or listed monument or do anything that can cause or likely to cause damage to them. Anybody contravening these provisions shall be guilty of an offence whose penalty shall be a fine of K10,000 and imprisonment for three years.

Section 4 of the same Act, while mandating the Chief Antiquities Officer with the responsibility of overseeing the protection of monuments and relics, further mandates him/her to publicise information on these monuments and relics and promote them for public appreciation, education and tourism.

The cultural resources in the Chongoni have benefited further from the fact that the Chongoni is a forest reserve protected under the Forestry Act (amended 1997). Section 5 (I) of this Act also mandates the Director of Forestry to promote forest recreation and tourism in the forest areas. The rock art sites form the bulk of the tourist destinations within the forest reserve and are therefore subject to proper protection and management for sustainable tourism.

It is in the light of these provisions in the two Acts that necessitate a management plan for the cultural resources in order to achieve the objectives of Government policy on cultural heritage preservation.

## 6. **Physical Description**

### 6.1 **Topography, geomorphology and climate**

The Chongoni Forest Reserve is located on the upland plateau area some 10 km north west of Dedza Boma. The reserve is within the “High Altitude zone” (Brown and Young, 1964 ) which is

characterized by two types of land forms namely; hills with steep slopes, of which the Chongoni mountain is the biggest, and wide valley areas with undulating hills and moderate slopes.

The area experiences a cool wet climate. Annual mean temperatures range between 17° and 20°C. During the cold season, which is from June to September, temperatures can become uncomfortably low especially during the night, and, in higher areas they are often close to freezing. Mean annual rainfall is between 890 and 1270mm. Much of the rain falls between October and April.

## **6.2 Vegetation of the site**

The protected Forest Reserve still maintains its natural vegetation, which is mostly *Brachystegia* woodland. The flat top of the Chongoni Mountain is covered by montane grassland with scattered pockets of evergreen scrub while the wide valley areas contain numerous grassy dambos. Some of this natural vegetation has however, been replaced by introduced pine and eucalypts. The Forest reserve has at least two endemic plant species.

## **6.3 The Rock Art**

About one hundred and twenty-seven rock art sites have been identified in the Chongoni Forest Reserve. The rock art of the Chongoni area consists entirely of rock paintings. These are found in rock shelters, which served as dwelling places for the prehistoric inhabitants of the area, as well as on big and small rock boulders that are not shelters.

The paintings are of two broad types. The first type is the red schematic paintings, showing various geometric designs which include paralleled and wavy lines, rayed or concentric circles; patterned rectangles; empty ovals and ladder designs. These paintings are the oldest and believed to be the work of the Later Stone Age people.

The other broad type is the white paintings that have been attributed to the Iron Age agriculturists who came in the area later. Some of these paintings are schematic, just like the red paintings, but the majority depicts zoomorphic and anthropomorphic figures. The most common figures are spread-eagled designs that many believe represent animals like lizards, crocodiles, and chameleons. Other figures resemble the costumes that are used by Chewa Nyau Secrete Society, implying that they reflect the concepts, beliefs and traditions of this society.

The Red schematic paintings are known throughout Malawi. The white paintings, on the other hand, are not as wide spread. Very few white paintings have been recorded outside the Chongoni area and the few that have are usually the schematic type, like the red paintings.

#### **6.4 Archaeology**

One hundred and ninety five (195) archeological sites have been recorded within the Forest Reserve. The cultural material discovered included stone tools, pottery, iron tools, human burials, shells, glass beads, grinding stones, plant and bone remains. The bone remains suggest a more diversity faunal life than the current situation. This suggest that there is need to conserve what is there now to prevent complete loss of animals

#### **6.5 Vertebrates of the site**

Chongoni Forest reserve is home for twelve amphibian species that belong to seven genera and five families, eighteen species of reptiles that belong to over thirteen genera and nine families including snakes and lizards, 26 bird families and 75 bird species and forty-five mammal species that belong to eighteen families and thirty nine genera. The bird species include some that are migratory. Chongoni alone supports about 37% of the amphibians about 29% of the reptiles that occur in Malawi.

### **7. Present Management of the Chongoni Rock Art**

#### **7.1 Management measures**

The existence of rock paintings within the Chongoni Forest Reserve and nearby hills was known from the 1930s; and at the close of the 1950s a number of sites, including Mphunzi, Chencherere, Chigwenembe, Nsana wa Ng'ombe and Diwa had been publicized. In January 1969, the Chencherere shelters were declared a protected national monument and opened to the public. The management measures put in place at Chencherere included:-

a wire fence to control access into the shelters and to protect the paintings from direct contact.

direction signs and information panels on metal sheets fixed on metal poles.

In the 1980's the Mphunzi rock paintings, in the buffer zone, were also opened to the public and sign-posts were fixed to direct visitors to the sites. Two caretakers were employed to look after the sites and guide visitors. No caretakers were employed at Chencherere because it was assumed that since the sites were inside a protected forest reserve they would be safe.

These management arrangements have not been effective, especially at Chencherere. The wire fences, metal poles and sheets have all been stolen. Some of the paintings have been tampered with and some have disappeared completely.

Systematic survey and recording over the past three decades have revealed many more sites in the area. These sites have not been opened

to the public for fear of the problems experienced at Chencherere. Despite such policy, many of these sites are visited by unguided tourists and local people who inflict damage to them. Hence the need for a good management plan to ensure their protection.

The unique combination of red and white paintings has attracted more research attention to the Chongoni Rock Art Site than in any other area in Malawi. See for example Clark, 1956; Metcalfe, 1956; Franzen, 1977; Lindgren and Schoffeleers, 1978; Anat, 1986; Juwayeyi, 1990, 1991; Juwayeyi and Phiri 1992; Smith 1995. A number of these researchers have also done conservation work at some of the sites.

In this plan in order to minimize the exposure of the site for vandalism, only few selected sites will be opened to the public once the site is listed. The sites opened will be selected in a way that they will be easily accessible. Selection will take into account the quality and quantity of the sites that will be satisfactory to the visitor and close to the place where the interpretation centre will be. At the moment discussions are under way with the Departments of Forestry, Tourism and the local community for the best place to be the site for the interpretation centre (see 9.3).

## **7.2 Sources and Levels of Finance**

The Ministry of Finance provides the annual funding for the activities of the Department of Antiquities. This money is supposed to cater for all the Department's activities, including the conservation and management of rock art. At present, the Department does not have a permanent station at Chongoni so that expenditures in relation to the rock art there are incurred only when carrying out regular inspections and when something has to be done in terms of maintenance, conservation and research.

For continuous effective management of the rock art, a temporary management regime has been put in place. The personnel comprise a manager (PO), a Technical Officer (TO) and two Technical Assistants (TAs). Their responsibilities are to make regular visits to the site and report back to the office on matters such as security, conditions of conservation of the sites. Besides, they will continue conducting lectures and providing guided tours to schools and the general public. They will also maintain signposts and information panels. However, plans are underway to establish a permanent station within the area. This would be in the form of a Cultural Resources Interpretation Centre with satellite stations for staff to manage the station. Such a Centre will need its own budget that will be independent of the Department's budget. For that to happen there is need of an independent pay point for the site. The Department of Antiquities through the mother Ministry, Ministry of Youth, Sports and Culture is liaising with the government's Accountant General, Ministry of Finance for the establishment of a point for the site.



### 7.3 Current Visitor Facilities

The Department of Forestry runs a nice Rest House, which is at the Malawi College of Forestry, with a restaurant and refreshment facilities. Dedza Boma, which is only 10 km south east of Chongoni Reserve, also has good rest houses and shops, which can be used by visitors to the Chongoni Rock Art Site. Other facilities at Dedza Boma include petrol stations, police station, banks, hospital, post office, a pottery with an international standard tea-room, bars and markets. The roads within the Chongoni forest reserve are also well maintained and passable by almost all 4 x 4 vehicles. The Chongoni Lay Training Centre at the foot of the Chongoni Mountain on the West is also a good place to begin a tour if the sites on the mountain slopes and vehicles can be parked there. The area is less than one hour from Malawi's capital Lilongwe and it is alongside a major national arterial tar road.

## 8. a) STAKEHOLDER ANALYSIS

The Department of Antiquities falls under the Ministry of Youth, Sports and Culture. The Cultural Section is divided into five divisions. These are the Departments of Arts and Crafts, Antiquities, Censorship Board, Museums of Malawi and National Archives of Malawi. Besides these public institutions, there are parastatals and non-governmental organizations whose activities are associated with those of Antiquities. Below is an outline of internal stakeholders, institutions within the government, and external stakeholders, institutions outside the government.

### 1. Internal Stakeholders Analysis

	<b>Organization</b>	<b>Area of Influence/Need/Impact</b>
i	Management Unit of the Ministry	<ul style="list-style-type: none"> <li>❖ Overall direction</li> <li>❖ Advisory service</li> <li>❖ Policy formulation and development</li> <li>❖ Planning</li> <li>❖ Evaluating</li> <li>❖ Monitoring</li> <li>❖ Managing</li> <li>❖ Internal auditing</li> <li>❖ Vehicle and office space management</li> <li>❖ Creation of enabling environment</li> <li>❖ Sourcing of financial and material resources</li> </ul>
ii	Youth Department	<ul style="list-style-type: none"> <li>❖ Formulation and implementation of the National Youth Policy</li> <li>❖ Coordination of all Youth affairs</li> <li>❖ Monitoring youth activities</li> <li>❖ Provision of technical and professional assistance to the capacity building of youth NGO's</li> <li>❖ Empowerment of youth through life skills</li> </ul>

## Internal Stakeholders Analysis Continued

	<b>Organization</b>	<b>Area of Influence/Need/Impact</b>
iii	Accounts Section of the Ministry	<ul style="list-style-type: none"> <li>❖ Financial management and advisory</li> <li>❖ Salaries</li> <li>❖ Allowances</li> <li>❖ Revenue collection and banking</li> <li>❖ Reconciliation of accounts books</li> </ul>
iv	Human Resource Management unit of the Ministry	<ul style="list-style-type: none"> <li>❖ Recruitment and selection</li> <li>❖ Promotions</li> <li>❖ Termination of employment</li> <li>❖ Staff development</li> <li>❖ Personnel needs assessment and training</li> <li>❖ Performance appraisals</li> <li>❖ Terminal benefits</li> <li>❖ Discipline</li> <li>❖ Grievance management</li> <li>❖ Budgeting for human resource</li> <li>❖ Policy interpretation</li> </ul>
V	Sports Department	<ul style="list-style-type: none"> <li>❖ Formulation and implementation of sports policy</li> <li>❖ Provision and proper management of stadium and recreation facilities</li> <li>❖ Supervision of sports activities through Malawi National Council of Sports</li> <li>❖ Research into traditional games</li> <li>❖ Maintenance of external sports cooperation and exchange</li> <li>❖ Provision of entertainment</li> <li>❖ Collection, documentation, preservation and securing of sports data</li> </ul>
vi	Cultural Section Headquarters	<ul style="list-style-type: none"> <li>❖ Administration of cultural and copyright issues</li> <li>❖ Participation in intra- and inter-ministerial meetings</li> <li>❖ Maintenance of external cultural cooperation</li> <li>❖ Communication and coordination with international cultural institutions</li> <li>❖ Secretarial Services for Cabinet Committee</li> <li>❖ Maintaining contact with traditional cultural authorities in the rural areas</li> <li>❖ Supervision of budget for the cultural section</li> </ul>
vii	National Archives	<ul style="list-style-type: none"> <li>❖ Storage and conservation of documented records</li> <li>❖ Policy initiation and implementation</li> <li>❖ Provision of ISBN</li> <li>❖ Provision of documented records for research, reference and posterity</li> <li>❖ Advisory services on records management</li> </ul>

Internal Stakeholders Analysis Continued.

	<b>Organization</b>	<b>Area of Influence/Need/Impact</b>
viii	Museums	<ul style="list-style-type: none"> <li>❖ Exhibition in Museum galleries</li> <li>❖ Provision of exhibition services</li> <li>❖ Conservation and preservation of cultural heritage</li> <li>❖ Research in ethnology and anthropology</li> <li>❖ Information dissemination</li> <li>❖ Provision of technical services</li> </ul>
ix	Antiquities	<ul style="list-style-type: none"> <li>❖ Data collection, documentation and publication</li> <li>❖ Collection and storage of old coins</li> <li>❖ Information dissemination</li> <li>❖ Inventory of immovable cultural heritage, archaeological and palaeontological sites and specimens</li> <li>❖ Policy initiation and implementation</li> <li>❖ Conservation and preservation of natural and cultural heritage</li> <li>❖ Monument conservation and preservation</li> <li>❖ Research on archaeology, paleontology, history and anthropology</li> </ul>
x	Censorship Board	<ul style="list-style-type: none"> <li>❖ Classifying articles of entertainment and publication according to target age groups</li> <li>❖ Inspection of public entertainment places</li> <li>❖ Issuing and revoking of entertainment licenses and permits</li> <li>❖ Consumer advice and civic education on classification matters</li> <li>❖ Research on classification, acceptable and unacceptable public morals and ethics</li> <li>❖ Policy initiation and implementation</li> <li>❖ Promote morality, decency, propriety and respect for human beings</li> </ul>
xi	Arts and Crafts	<ul style="list-style-type: none"> <li>❖ Policy initiation and implementation</li> <li>❖ Inventories for artists and their works</li> <li>❖ Collection, documentation, presentation and preservation of arts and crafts and intangible heritage</li> <li>❖ Provision of entertainment</li> <li>❖ Provision of advisory and educational services on arts and crafts</li> <li>❖ Information dissemination</li> <li>❖ Research on arts and crafts</li> </ul>

## 2. External Stakeholder Analysis

<b>Organization</b>	<b>Area of Influence/Need/Impact</b>
Ministry of Tourism, Parks and Wildlife	<ul style="list-style-type: none"> <li>❖ Promotion of heritage</li> <li>❖ Promotion of cultural history research</li> <li>❖ Protection against possible negative impact on cultural heritage</li> </ul>
Ministry of Education, Science and Technology	<ul style="list-style-type: none"> <li>❖ Promotion of a reading culture</li> <li>❖ Inclusion of heritage material in the curriculum</li> <li>❖ Promotion of the use of archives through the study of history</li> <li>❖ Promotion of cultural outreach programmes</li> <li>❖ Promotion of Physical Education</li> </ul>
Ministry of Information	<ul style="list-style-type: none"> <li>❖ Dissemination of information about cultural heritage to the public</li> <li>❖ Folk and popular media through the Ministry's planning unit</li> <li>❖ Provision of print and audio-visual material</li> <li>❖ Licensing and accreditation of foreign film crews</li> </ul>
Ministry of Gender and Community Services	<ul style="list-style-type: none"> <li>❖ Dissemination of information on the importance of values of traditional values and games to the human race</li> <li>❖ Preservation of traditional cultural values</li> </ul>
Ministry of Lands and Physical Planning	<ul style="list-style-type: none"> <li>❖ Allocation of land for development of infrastructure</li> <li>❖ Demarcation and mapping of land for national monuments</li> </ul>
Ministry of Housing	<ul style="list-style-type: none"> <li>❖ Office space</li> <li>❖ Certification of physical infrastructure</li> </ul>
Ministry of Finance	<ul style="list-style-type: none"> <li>❖ Provision of finances</li> <li>❖ Budget allocation and administration</li> <li>❖ Financial advice</li> <li>❖ Establishment of warrants</li> <li>❖ Authorization of donor funding</li> <li>❖ Authority for disposal of government assets</li> <li>❖ Provision of advise in project and economic trends</li> </ul>
Ministry of Economic Planning and Development	<ul style="list-style-type: none"> <li>❖ Provision of monitoring and evaluation services</li> <li>❖ Sourcing of financial resources</li> </ul>
Ministry of Natural Resources and Environmental Affairs	<ul style="list-style-type: none"> <li>❖ Promotion of natural heritage research</li> <li>❖ Conservation of natural and cultural heritage</li> <li>❖ Construction of wind breaks</li> </ul>

### External Stakeholder Analysis Continued

<b>Organization</b>	<b>Area of Influence/Need/Impact</b>
Ministry of Health and Population	<ul style="list-style-type: none"> <li>❖ Dissemination of culturally acceptable HIV/AIDS and reproductive health messages</li> <li>❖ Family life education</li> <li>❖ Discouraging some negative and risky cultural traditions, e.g. those that contribute to the spread of HIV/AIDS and violate the rights of women</li> <li>❖ Disease control</li> <li>❖ Dietary advice</li> <li>❖ Dressing of wounds and fractures</li> <li>❖ Mortuary services</li> </ul>
Ministry of Local Government	<ul style="list-style-type: none"> <li>❖ Licensing of entertainment premises in District Assemblies</li> <li>❖ Provision of rural cultural activities and infrastructure</li> <li>❖ Provision of historical data from the districts</li> <li>❖ Preservation of traditions</li> <li>❖ Preservation and conservation of heritage sites</li> </ul>
Ministry of Home Affairs and Internal Security	<ul style="list-style-type: none"> <li>❖ Provision of security services</li> <li>❖ Provision of immigration formalities</li> </ul>
Ministry of Defense	<ul style="list-style-type: none"> <li>❖ National security</li> <li>❖ Ownership of some monuments (war memorials)</li> </ul>
Ministry of Public Works and Transport	<ul style="list-style-type: none"> <li>❖ Provision of road, air, and rail network</li> <li>❖ Registration of vehicles for government</li> <li>❖ Vehicle hire facilities</li> <li>❖ Certification of physical infrastructure</li> </ul>
Ministry of Foreign Affairs & International Cooperation	<ul style="list-style-type: none"> <li>❖ Maintaining International relations</li> <li>❖ Window to and from the world</li> </ul>
Technical Entrepreneurial and Vocational Education and Training Authority	<ul style="list-style-type: none"> <li>❖ Provision of vocational and entrepreneurial skills</li> <li>❖ Certification of skills</li> </ul>
Ministry of Justice	<ul style="list-style-type: none"> <li>❖ Provision of legal services</li> </ul>
Office of the President and Cabinet	<ul style="list-style-type: none"> <li>❖ Policy direction</li> <li>❖ Senior postings, promotion and discipline</li> <li>❖ Authority to fill vacancies</li> <li>❖ Servicing of Cabinet Committees</li> <li>❖ Welfare of public servants</li> <li>❖ Welfare of persons with disabilities</li> <li>❖ Production of government gazettes and other government stationery</li> </ul>
Ministry of Water Development	<ul style="list-style-type: none"> <li>❖ Provision of safe water</li> </ul>
Ministry of Agriculture, Irrigation and Food Security	<ul style="list-style-type: none"> <li>❖ Food security</li> </ul>
Ministry of Labor and Vocational Training	<ul style="list-style-type: none"> <li>❖ Creating employment possibilities</li> </ul>

### External Stakeholder Analysis Continued

<b>Organization</b>	<b>Area of Influence/Need/Impact</b>
Ministry of Trade, Commerce and Industry	❖ Marketing of Malawi's cultural products
Ministry of Persons with Disabilities	❖ Provision of opportunities for people with disabilities
Electronic and Print Media	❖ Promotion of cultural activities ❖ Information dissemination
Tourism Industry (apart from Ministry of Tourism)	❖ Sponsoring and promoting cultural activities
Cultural Societies	❖ Support the activities of Cultural Divisions ❖ Assisting the Ministry in mobilizing resources from donors
Music Industry	❖ Promotion and organization of musical activities
University/Educational institutions	❖ Involve students to participate in cultural activities ❖ Initiating and conducting research on cultural heritage
Religious Institutions	❖ Participation in and initiation of cultural development programmes ❖ Ownership of monuments ❖ Ownership of archival material ❖ Exhibition of cultural material ❖ Propagation of moral values
Literally Institutions	❖ Promotion of writers and reading culture ❖ Provision of reading material on culture
Traditional Institutions	❖ Formation of village committees on cultural activities ❖ Preservation of cultural traditions ❖ Participation in conservation and implementation of cultural and natural heritage ❖ Organization of cultural festivals
National Aids Commission	❖ Coordination of the National AIDS strategic Plan ❖ Funding for research on traditional cultural practices
UNESCO	❖ Mobilization of resources for cultural development ❖ Provision of training opportunities
UNICEF	❖ Policy direction on children and the youth ❖ Mobilization of financial resources for youth activities
COSOMA	❖ Protection of artists' rights and works from piracy
Human Rights Commission of Malawi	❖ Protection of human rights ❖ Sensitization the public of their rights
Law Commission	❖ Provision of legal advice

## **SWOT ANALYSIS**

### **8.1 Strengths**

- The sites are located in a protected forest reserve. This has greatly enhanced their protection from human vandalism.
- The sites are located close to major population centres of Dedza Boma, which is only 10 Km away, and Lilongwe, which is only 86 Km away. This makes it very easy for many people to patronize the sites.
- The sites are easily accessible because of their proximity to the main road and the good road network within the Forest Reserve.
- There is willingness from the stakeholders to cooperate in managing the sites.
- There are two good guesthouses, one at the Malawi College of Forestry within the forest reserve and another at Dedza Boma which provide accommodation to overnight visitors.
- Some of the sites continue to be used by the local community for their traditional ceremonies. This enhances a sense of ownership and responsibility.
- There is a positive attitude by the local community towards the sites.

### **8.2 Weaknesses**

- Lack of management plan
- Not all the sites are properly documented. This work is currently in progress
- There is lack of adequate awareness by the local community on the importance of the sites
- Lack of a vehicle for mobility
- Weak enforcement of the Forest and the Monuments and Relics Acts. This is due to shortage of staff to patrol the sites
- There is inadequate technical capacity for a conservation programme of the sites
- Budget constraints

### **8.3 Opportunities**

- There are a number of schools around the sites, which can be used for education purposes. The schools can also be used to disseminate the message about the importance of the sites
- The sites offer great research opportunities in a number of fields such as archaeology, history and ethnography
- The sites have a great tourism potential
- The current Forestry Management Policy that encourages community participation offers an opportunity for cultural

management participation and a sense of ownership and responsibility

#### **8.4 Threats**

- The majority of the people in the local community are poor due to high unemployment. Some of them depend on the forest products such as charcoal and firewood for survival
- Local hunters use the sites as resting camps and make fires that damage the paintings
- Lack of awareness on the importance of the sites has led to vandalism of the sites, information panels and protective fences
- Uncontrolled tourism has led to a lot of vandalism especially in the form of defacement
- Wood logging for charcoal reduce the natural habitat for faunas
- Possible privatization of the Forest Reserve
- Some research practices can be a threat e.g. extracting pigment samples for analysis
- Natural phenomena such as rock weathering, flaking and salt formations are big threats to the paintings
- Herd boys graze their cattle on the hills and sometimes use the shelters as resting camps

### **9. Management Goals**

The Chongoni Rock Art Site will be managed to:

- Preserve all the cultural values of the area for posterity
- Make it a show-case for educating pupils, visitors and the general public about the history and cultural heritage of Malawi
- Strengthen the area as an additional tourist destination thereby bringing economic benefits to the local community and the nation as a whole
- Maintain continuity of the social/cultural traditions of the local community that date from prehistoric times as recorded in the rock art
- Maintain it as a source of information on Malawi's history and culture

### **10. Management Objectives**

#### **10.1 Management and Administration**

To manage the rock art and other cultural resources in the Chongoni area in a manner that is coordinated and open to participation by all interested and affected parties

#### **Strategies**

- Set up a committee of all the stakeholders that would be meeting periodically e.g. once every three months



- Recruit 16 staff members (possibly from the local communities) for the management and administration of the rock art to be based at the proposed Interpretation Centre. These staff members will consist of:
  - a) **Conservator/Manager (PO)**  
His/her responsibilities will be:
    - To run the interpretation center and supervise all conservation activities of the site
    - To monitor the state of conservation of rock painting from time to time and report the finding to the Department of Antiquities Headquarters quarterly
    - He will be responsible for the on the job training for the junior staff
    - He will be organizing and carrying out awareness campaigns in schools and colleges
    - He will be working in collaboration with the forestry officials in the formulation of forest management plans
  - b) **One Senior Assistant Conservator (STO)**
    - He will be involved in the conservation activities of the rock art
    - He will assist the manager in his supervisory role
  - c) **One Assistant Conservator/Inspector (TO)**
    - He will be inspecting all sites in the area and reporting on the state of Conservation of the rock art
  - d) **One Conservation Assistants (TA)**
    - Assisting on the inspection of sites and general protection of the forests
  - e) **Two Tour Guides (TA)**
    - These will provide guided tours to the rock art sites to make sure that the sites are not tampered with.
  - f) **Ten Patrolmen (TA)**
    - These will work hand in hand with the forestry patrolmen in the prevention of illicit cutting down of trees, hunting in the forest and controlling cattle grazing in the forest
    - Controlling the re-use of rock shelters by people
    - Reporting to the authorities on vandalism to the sites i.e. graffiti
    - Assisting the forestry patrolmen in maintaining fire breaks, roads and bridges

## **10.2 Conservation and Protection**

To ensure adequate protection and conservation of all the cultural sites in the Chongogni area.

### **Strategies**

- Carry out site surveys to document the rock art
- Carry out regular site inspections to monitor the state of conservation of the rock art
- Embark on a programme to remove where possible, graffiti, bird and insect nests, termite and ant lines, and vegetation on rock painted surfaces
- Where possible, control the effects of natural deterioration
- Establish sub-stations and recruit staff who will be patrolling the sites from those stations
- Encourage local communities to continue use of designated no-go sites for their religious and traditional ceremonies

## **10.3 Education, Information and marketing**

To disseminate information to the general public on the cultural resources of Chongoni area.

### **Strategies**

- Establish a Cultural Resources Interpretation Centre within the Chongoni area where all the information on the rock art and other sites can be obtained. The possible places are the Chongoni College of Forestry and Namoni Katengeza C. C. A. P. Church. These were chosen to take advantage of some facilities that are already in existence such as:

Guesthouse for overnight accommodation  
Restaurant or refreshment facilities  
Car parking  
Lavatories  
Shop

- Erect sign posts to direct people to the sites and information panels explaining, if possible, the meaning of the art
- The interpretation centre should have a site museum, a lecture room, a library, its own shop and parking area
- Organise guided tours to the sites
- Produce brochures and pamphlets on the rock art that can be distributed through hotels, airports, bookshops and the Interpretation Centre itself

## **10.4 Research**

To promote controlled research, which would support conservation and management as well as enhance understanding and interpretation of the rock art and other cultural resources

### **Strategies**

- Encourage archaeological, historical, ethnographical, faunal and floral research whose results can be published and/or displayed in the Interpretation Centre. All such research would be carefully regulated in order to ensure professionalism.
- Use the research results to formulate preservation and conservation measures for the cultural aspects, the fauna and flora of the site

## **10.5 Economic Benefit Distribution**

To ensure that economic benefits are brought back into the local communities.

### **Strategies**

- Employ as many people as possible from the local communities for the various jobs that would be required
- Encourage the local community to set up tourism related businesses

## **11. Envisaged Future Activities**

- Conduct awareness campaigns in English and Chichewa, the local language for the area, on the need for conservation and management of the rock paintings. This will be achieved through:
  - Lectures in schools, colleges
  - Holding panel discussions on electronic and press media
  - Producing documentaries on the rock art
  - Fencing some sites to open for the public
- Improve the services of staff at the center by providing training to enhance protection of the sites against vandalism and fire
- Involve the local communities to provide guided tours to the sites
- Involve tourism in the marketing of the site as well as providing necessary training skills to the tour guides
- Closely work together with research institutions to further carry out research in the area
- Closely work together with the local communities, Department of Forestry, District Forestry Office, District Environmental Office and non-governmental organizations with interest in heritage conservation and management to enhance the protection of the forest reserve and all other natural and cultural resources embodied in it.

## **12. Needs for international assistance**

### **12.1 Personnel and training needs**

The need for well-trained personnel to effectively and efficiently execute conservation and management duties for the upkeep of the site,

the interpretation center and further research activities for the site cannot be overemphasized. Therefore, competent conservation and management measures will require training.

### **12.2 Equipment**

The interpretation center will require a computer and its accessories (printer), overhead and slide projectors, compass and Global Positioning System (GPS)

### **12.3 Transport**

For the smooth running of activities between the Department of Antiquities and the center, there is need for a vehicle. The Department of Antiquities is facing hardships in terms of mobility. The institution has one vehicle at the office. The Department is responsible for all immovable cultural heritage of Malawi. This heritage is scattered across the country and need to be inspected now and again. When several activities are happening concurrently at different ends of the country, the Department relies on borrowing from the Ministry Headquarters which does not have enough either. So the provision of the vehicle would be a high relief, as this will create mobility independence and flexibility in carrying out management and conservation activities.

### **12.4 Road maintenance**

The Department of Forestry has established a very good road network within the Chongoni Forest Reserve. However, most of these roads are in bad conditions and to some extent inaccessible especially during the rainy season. The idea is to maintain the main roads to become all weather roads. Bridges will also need maintenance.

### 13. Plan of Action

<b>ACTIVITIES</b>	<b>DURATION</b>	<b>IMPLEMENTER</b>	<b>COSTS</b>
Recruitment of staff	1 month	Ministry of Youth, Sports and Culture	K150,000
Setting up stakeholder committee	1 month	Local chiefs, Departments of Antiquities, Forestry, Tourism	K80,000
Construction of 15 staff houses	12 months	Contractor	K5,000,000
Inspection and monitoring of sites.	Every 2 months	Department of Antiquities	K90,000 per year
Site surveys and documentation	2 months	Dept of Antiquities staff and researchers	K180,000
Control of natural deterioration	Continuous	Dept of Antiquities	K40,000 per year
Conservation programme	Continuous	Dept of Antiquities	K50,000 per year
Encourage local communities to continue using the sites	Continuous	Dept. of Antiquities, Dept. of Forestry and the local community.	K20,000 per year
Construction of barriers and walk-ways	2 months	Dept. of Antiquities	K70,000

Plan of Action continued.

<b>ACTIVITIES</b>	<b>DURATION</b>	<b>IMPLEMENTER</b>	<b>COSTS</b>
Construction of interpretation centre (site museum), purchase of a 4 x 4 vehicle, computer, overhead projector, scanner, slide projector, Global Positioning System (GPS) a Brunton Compass	12 months	Contractor in consultation the Departments of Antiquities and Forestry	K3,000,000
Erection of sign-posts and information panels.	1 month	Dept. of Antiquities	K70,000
Production of brochures	3 months	Dept. of Antiquities and Tourism	K300,000
Training of tour guides	3 months	Depts. of Tourism	K80,000
Construction and maintenance of roads to the sites	3 months	Contractors	K1,500,000
Organizing guided tours	Continuous	Dept. of Antiquities, Department of Tourism, tour operators	K50,000 per year
Carry out research	3 months	Archaeologists, historians, Ethnographers	K200,000
Encourage local entrepreneurs to set up businesses e.g. curio shop, restaurants etc.	2 seminars	Local entrepreneurs, Dept. of Antiquities, Tourism	K80,000

**14. Financing the implementation of the action plan**

As indicated in section 12 above, there is need for international support in order for the plan of action, section 13. Besides international support, the Department is shall seek support from the private sector within the country. Therefore, the Department of Antiquities will work tirelessly to contact as many possible donors for their support. The government as the main source of funding for the Department will play a major role in providing the required resources as per her capacity.

## APPENDIX 3

### LIST OF COMMON FLORAL SPECIES OF CHONGONI ROCK ART SITE AND ITS SURROUNDING AREAS



### APPENDIX 3

List of common floral species of Chongoni Rock Art Site and its surrounding areas

Species	Local/English Name
<i>Haumaniastrum callianthum</i>	
<i>Triumfeta pilosa</i>	
<i>Nephrolepis undulata</i>	Fern
<i>Aspilia mossambicensis</i>	
<i>Indigofera emarginella</i>	
<i>Brachystegia floribunda</i>	Tsamba
<i>Eriosema ellipticum</i>	Njadza
<i>Dolichos kilimandschcharicus</i>	Nandungwe, Tsulutsulu
<i>Becium grandiflorum</i>	
<i>Helichrysum kirkii</i>	
<i>Indigofera atriceps</i>	
<i>Inula glomerata</i>	Bwani, Liweya
<i>Elephantopus scaber</i>	
<i>Senna singueana</i>	Ntanthanyerere, Tawetawe
<i>Hypoestes forskahlii</i>	
<i>Acalypha villicaulis</i>	Napose
<i>Oxalis latifolia</i>	Ntedza wa khwangwala
<i>Temnocalyx obovatus</i>	Maso a ng'ombe, Msamba ana
<i>Aeschynomene abyssinica</i>	
<i>Dolichos trinervatus</i>	Chankhwere
<i>Blumea alata</i>	
<i>Uapaca kirkiana</i>	Msuku
<i>Spermacoce dibrachiata</i>	
<i>Ximenia caffra</i>	Mpinji, Mpinjipinji
<i>Pycnoyachys urticifolia</i>	Msikwipi Y
<i>Psorospermum febrifugum</i>	Msiloti, Mdimba
<i>Galium scabrellum</i>	
<i>Mohria spp</i>	
<i>Erythrocephalum zambezanum</i>	
<i>Thunbergia lancifolia</i>	Mlombwe
<i>Alysicarpus rugosus</i>	
<i>Helichrysum nitens</i>	
<i>Crotalaria virgulata</i>	
<i>Blumea brevipes</i>	
<i>Crassocephalum rubens</i>	Chinunsi
<i>Commelina africana</i>	Kho(la)vani
<i>Clerodendrum myricoides</i>	Msuka-ana
<i>Pseudarthria hookeri</i>	
<i>Multidentia crassa</i>	
<i>Brachystegia boehmii</i>	Mombo
<i>Brachystegia spiciformis</i>	Tsamba, Kamphoni
<i>Bridelia micrantha</i>	Mpasa
<i>Senecio nudifolium</i>	
<i>Cyphostemma crotalarioides</i>	
<i>Faurea speciosa</i>	
<i>Flacourtia indica</i>	Nthudza

Appendix 3. List of common floral species continued.

Species	Local/English Name
<i>Bidens pilosa</i>	Chisoso
<i>Striga gesnerioides</i>	
<i>Albizia antunesiana</i>	Chigwenembe, (m)pefu
<i>Rhynchosia elegans</i>	
<i>Rubia cordifolia</i>	
<i>Vernonia karaguensis</i>	
<i>Tephrosia purpurea</i>	
<i>Justicia striata</i>	
<i>Polygala albida</i>	
<i>Arthrixia rosmarinifolia</i>	
<i>Desmodium tortuosum</i>	
<i>Pavetta schumaniana</i>	Mpambo, Mpumba
<i>Acalypha ornata</i>	Chigaga, Mpalasulu
<i>Faurea argentea</i>	
<i>Mucuna stans</i>	Chitedze, Buffalo beans
<i>Vernonia galamensis</i>	
<i>Cryptolepis oblongifolia</i>	Bwazi
<i>Desmodium salicifolium</i>	
<i>Phyllanthus arvensis</i>	
<i>Rhus longipes</i>	Kamwamadzi, Mdimba
<i>Sonchus schuweinfurthii</i>	
<i>Vernonia melleri subsp. superba</i>	
<i>Wahlenbergia capitata</i>	
<i>Clematis brachiata</i>	
<i>Heteromorpha trifoliata</i>	Kapoloni, Khozo thengo
<i>Lannea edulis</i>	Ufulukula
<i>Plectranthus esculentus</i>	Buye wamthengo, mimbu
<i>Rhoicissus tridentata</i>	Mpesa, Mpete
<i>Silene burchellii</i>	
<i>Acacia amythethophylla</i>	
<i>Asparagus africanus</i>	Tsitsimzukwa
<i>Bersama abyssinica</i>	Chiwindu, Nkanga
<i>Bidens steppia</i>	Masanjala
<i>Combretum molle</i>	Kadale
<i>Emilia coccinea</i>	Chinguwo
<i>Faurea saligna</i>	Chisese, Chiere
<i>Lantana rhodesiensis</i>	
<i>Parinari curatellifolia</i>	Maula
<i>Thunbergia alata</i>	
<i>Turraea nilotica</i>	Msindira
<i>Vigna unguiculata</i>	Nseula, Khobwe
<i>Pteris friesii</i>	
<i>Spermacoce dibrachiata</i>	
<i>Dicrostachys cinerea</i>	Chipangala
<i>Leucas martinicensis</i>	Chanzi
<i>Pteridium aquilinum</i>	Chitambala, Bracken fern
<i>Pentas longifolia</i>	
<i>Hebenstretia angolensis</i>	

Appendix 3. List of common floral species continued

Species	Local/English Name
<i>Berkheya zeyheri</i>	
<i>Bidens pinnatipartita</i>	
<i>Bothriocline longipes</i>	
<i>Monotes africanus</i>	Mkalakate, Mdzadza
<i>Pittosporum viridiflorum</i>	Nkunguni
<i>Ageratum conyzoides</i>	Ntawetawe
<i>Asparagus asparagoides</i>	
<i>Ekebergia benguellensis</i>	
<i>Helichrysum sordidum</i>	
<i>Balsananthe apetala</i>	
<i>Pouzolzia mixta</i>	
<i>Protea angolensis</i>	Chisese
<i>Syzygium guineense</i>	Mpeuma, Mbunguzi
<i>Anthospermum herbaceum</i>	
<i>Brachystegia utilis</i>	Mombo, Nzale
<i>Chlorophytum pterocaulon</i>	
<i>Clematis scabiosfolia</i>	
<i>Combretum platypetalum</i> spp. <i>Oatesii</i>	
<i>Combretum zeyheri</i>	Kadale, Mkute
<i>Crotalaria polysperma</i>	
<i>Crotalaria spicata</i>	
<i>Cussonia arborea</i>	M'bwabwa
<i>Cyphostemma zombense</i>	Chiwamasika Y
<i>Desmodium ripandum</i>	
<i>Diospyros whyteana</i>	Nakaelama, nakasilisya
<i>Erica benguellensis</i>	
<i>Eriosema shireense</i>	Kabomola, Kambumukire
<i>Ficus ingens</i>	Ndyesa
<i>Ficus natalensis</i>	Kachere
<i>Habenarria praestans</i>	Chikande/Chinaka, Orchid
<i>Hibiscus fuscus</i>	
<i>Lannea discolor</i>	Sidyatungu
<i>Leucas milanjiana</i>	
<i>Maytenus senegalensis</i>	Muwambang'oma
<i>Nidorella microcephala</i>	
<i>Olox obtusifolia</i>	
<i>Orobanche minor</i>	
<i>Polygala petetiana</i>	
<i>Protea gagedi</i>	Nkulukulu
<i>Pseudolachnostylis maprouneifolia</i>	Msono
<i>Smilax anceps</i>	Mkwakwazu
<i>Steganotaenia araliacea</i>	Mporoni
<i>Vernonia natalensis</i>	
<i>Wahlenbergia virgata</i>	
<i>Ziziphus mucronata</i>	Kankhande
<i>Brachystegia floribunda</i>	Tsamba
<i>Uapaca kirkiana</i>	Msuku
<i>Brachystegia boehmii</i>	Mombo
<i>Lannea discolor</i>	Sidyatungu, Chiumbu

Appendix 3. List of common floral species continued

Species	Local/English Name
<i>Brachystegia spiciformis</i>	Tsamba, Kamponi
<i>Monotes africanus</i>	Mdzadza, Mkalakate
<i>Acacia amythethophylla</i>	
<i>Cussonia arborea</i>	M'bwabwa
<i>Faurea speciosa</i>	Chisese
<i>Erica benguellensis</i>	
<i>Combretum molle</i>	Kadale
<i>Ximenia caffra</i>	Mpinji, Mpinjipinji
<i>Heteromorpha trifoliata</i>	Kapoloni
<i>Senna singuena</i>	Mpatsachokolo, Ntanthanyerere
<i>Faurea argentea</i>	
<i>Albizia antunesiana</i>	Chigwenembe, (M)pefu
<i>Protea gagedi</i>	Nkulukulu
<i>Faurea saligna</i>	Chisese
<i>Ficus sycomorus</i>	Fig, Chikujumba
<i>Pericopsis angolensis</i>	Mwanga
<i>Ochna schuweinfurthiana</i>	Chiwombola, Y; Phatwe
<i>Parinari curatellifolia</i>	Maula
<i>Acacia polyacantha</i>	Nyungwe
<i>Osyris compressa</i>	
<i>Rhus longipes</i>	Kamwamadzi, Mdimba
<i>Rhoicissus tridentata</i>	Mpesa, Mpete
<i>Dichrostachys cinerea</i>	Chipangala
<i>Pittosporum viridiflorum</i>	Nkunguni
<i>Steganataenia araliacea</i>	Mporoni
<i>Bauhinia thonningii</i>	Msekese
<i>Erythrina abyssinica</i>	Matambe, Mtengo wa ngomo
<i>Vangueria infausta</i>	Mfulukutu
<i>Ozoroa insignis</i>	Mbave, Namasira
<i>Brachystegia utilis</i>	Mombo, Nzale
<i>Dalbergia nitidula</i>	Mkulansinga
<i>Croton macrostachys</i>	Mbwani, Mtutu
<i>Brachystegia microphylla</i>	Mombo
<i>Vernonia myriantha</i>	
<i>Acacia abyssinica</i>	Mtsizi
<i>Hymenodictyon floribundum</i>	Chimbira, Mpandamwala
<i>Stereospermum kunthianum</i>	Kabvunguti
<i>Brachystegia longifolia</i>	Mombo, Mtambo
<i>Psorospermum febrifugum</i>	Msiloti, Mdimba
<i>Pinus taeda</i>	Mkunguza, Pine
<i>Dombeya rotundifolia</i>	Naduwa, Nchiu
<i>Ekebergia benguellensis</i>	Mziru
<i>Ochna gambleoides</i>	Chiungamile
<i>Pavetta schumanniana</i>	Mpambo, Mpumba
<i>Turraea nilotica</i>	Msindira
<i>Bersama abyssinica</i>	Chiwundu, Mkanga
<i>Pseudolachnostylis maprouneifolia</i>	Msono, Msolo

## APPENDIX 4

LIST OF AMPHIBIANS AND REPTILES OF CHONGONI  
ROCK ART SITE AND ITS SURROUNDING AREAS.

APPENDIX 4

List of amphibians and reptiles of Chongoni Rock Art Site and its surrounding areas.  
NR = New record.

Class	Family	Species	Common name
Amphibia	Bufonidae	<i>Bufo gutturalis</i> **	Guttural toad
		<i>Bufo garmani</i> *	Garman's toad
		<i>Bufo taitanus</i> *	Taita toad
		<i>Bufo maculatus</i>	Flat-backed toad (NR)
	Microhylidae	<i>Breviceps mossambicus</i> **	Mozambique rain frog
		<i>Phrynomantis bifasciatus</i> *	Banded rubber frog
	Pipidae	<i>Xenopus laevis</i>	Common platanna (NR)
		<i>Xenopus muelleri</i> *	Mueller's platanna
	Ranidae	<i>Afrana angolensis</i>	Angola River frog (NR)
		<i>Ptychadena oxyrhynchus</i> **	Sharp-nosed ridge frog
		<i>Ptychadena mascareniensis</i> **	Mascarene ridged frog
		<i>Ptychadena anchietae</i> **	Anchieta's ridged frog
		<i>Ptychadena guibei</i> **	Guibe's ridged frog
		<i>Phrynobatrachus natalensis</i> **	Natal puddle frog
		<i>Phrynobatrachus mababiensis</i> **	Mababe puddle frog
		<i>Phrynobatrachus acridoides</i> *	Eastern puddle frog
		<i>Tomoptera marmorata</i> *	Marbled sand frog
	Arthroleptidae	<i>Arthroleptis stenodactylus</i>	Common squeaker (NR)
	Hyperoliidae	<i>Hyperolius marmoratus</i> *	Marble reed frog
		<i>Kassina senegarensi</i> *	Senegal kassina
		<i>Afrixalus brachycnemis</i> *	Short-legged spiny reed frog
		<i>Afrixalus fornasini</i> *	<i>Fornasini's spiny reed frog</i>
		<i>Leptopelis argenteus</i> *	Silvery tree frog
	Rhacophoridae	<i>Chiromantis xerampelina</i> *	Gray tree frog
	Hemisotidae	<i>Hemisis marmoratus</i> *	Marbled-snout burrower

Appendix 4. List of amphibians and reptiles continued.

Class	Family	Species	Common name
<b>Reptilia</b>			
Lizards	Scincidae	<i>Mabuya striata</i>	Stripped skink (NR)
		<i>Mabuya varia</i> **	Variable skink
		<i>Mabuya quinquetaeniata margaritifera</i>	Rainbow skink (NR)
	Agamidae	<i>Agama atra</i>	Southern rock and Knobel's agama (NR)
		<i>Agama anchietae</i>	Anchieta's agama (NR)
		<i>Acanthocercus atricollis</i>	Southern tree agama (NR)
		<i>Agama agama</i> *	Agama Lizard
		<i>Agama planiceps</i> *	Namibian rock Agama
	Geckonidae	<i>Hemidactylus mabouia</i> **	Common house gecko
		<i>Lygodactylus chobiensis</i>	Chobe dwarf gecko (NR)
		<i>Lygodactylus waterbergensis</i>	Waterberg dwarf gecko (NR)
	Chamaeleonidae	<i>Chamaeleo dilepis dilepis</i>	Flap-necked chameleon (NR)
	Gerrhosauridae	<i>Gerrhosaurus flavigularis</i>	Yellow-throated plated lizard (NR)
	Lacertidae	<i>Nucras holubi</i>	Holub's sandveld lizard (NR)
	Varanidae	<i>Varanus exanthematicus</i> *	Savanna Monitor Lizard
Snakes	Colubridae	<i>Thelotornis capensis</i>	Vine snake
		<i>Mahelya capensis</i> *	Cape File Snake
		<i>Desypeltis scabra</i> *	Common egg-eater
		<i>Thelotornis capensis</i>	Vine Snake (NR)
		<i>Dispholidus typus typus</i> *	Boomslang
		<i>Telescopus semiannulatus semiannulatus</i> *	Tiger Snake
		<i>Lamprophis fuliginosus</i> **	Common house snake
		<i>Psammophis mossambicus</i>	Olive grass snake (NR)
<i>Psammophis subtaeniatus orientalis</i>	Stripe-bellied sand snake (NR)		

Appendix 4. List of amphibians and reptiles continued.

<b>Class</b>	<b>Family</b>	<b>Species</b>	<b>Common name</b>
<b>Reptilia</b>			
Snakes	Elapidae	<i>Naja mossambica</i> **	Mozambique's spitting cobra
	Rhinotyphlopidae	<i>Rhinotyphlops schlegelii</i> *	Schlegel's beaked blind snake
	Viperidae	<i>Bitis arietans arietans</i> **	Puff adder
		<i>Causus rhombeatus</i> *	Rhombic adder
		<i>Causus difilippi</i> *	Snouted night Adder
	<b>BOIDAE</b>	<i>Python Sebae</i> *	African Python



## APPENDIX 5

### LIST OF BIRDS RECORDED FROM CHONGONI ROCK ART SITE AND ITS SURROUNDING AREAS

APPENDIX 5

List of birds recorded from Chongoni Rock Art Site and its surrounding areas

Family name	Scientific name	Common name
Corvidae	<i>Corvus albus</i>	Pied crow
Dicruridae	<i>Dicrurus adsimilis</i>	Fork tailed dongo
	<i>Dicrurus ludwigii</i>	Squaretailed dongo
Plasianidae	<i>Coturnix coturnix</i>	Common quail
Scopidae	<i>Scopus umbretta</i>	Hamerkop
Musophagidae	<i>Cortheroides concolor</i>	Grey lourie
Strigidae		Owls
Caprimulgidae	<i>Cuprimulgus tristigma</i>	Freckled nightjar
Columbidae	<i>Streptopelia capicola</i>	Cape turtle dove
	<i>Streptopelia senegalensis</i>	Laughing dove
	<i>Oen capensis</i>	Namaqua dove
	<i>Streptopelia semitorquata</i>	Red eyed dove
	<i>Streptopelia decipiens</i>	Mourning dove
	<i>Turter tympanistria</i>	Tambourine dove
Motacillidae	<i>Motacilla aquimp</i>	African pied wagtail
Muscicapidae	<i>Muscicapa caerulenscens</i>	Blue grey fly catcher
	<i>Batis pririt</i>	Pirit batis
	<i>Muscicapa striata</i>	Spotted fly catcher
	<i>Batis molitor</i>	Chin spot batis
	<i>Batis capensis</i>	Cape batis
	<i>Erythrocerus livingstonei</i>	Livingstones fly catcher
	<i>Myioparus plumbeus</i>	Fantailed fly catcher
	<i>Sigelus silens</i>	Fiscal fly catcher
	<i>Terpsiphone viridis</i>	Paradise fly catcher
	<i>Platysteira peltata</i>	Black throated fly catcher
	<i>Elminia albicauda</i>	White tailed blue flycatcher
Estrildidae	<i>Lagonostecta nitidula</i>	Brown fire finch
	<i>Lagonosticta rhodopareia</i>	Jamesons fire finch
	<i>Spermestes cucullalus</i>	Bronze mannikin
	<i>Hypargos niveoguttatus</i>	Red spotted twin spot
	<i>Ptylia melba</i>	Melba finch
	<i>Hypago niveoguttatus</i>	Red throated twin spot
Zosteropidae	<i>Spermestes fringilloids</i>	Pied mannikin
	<i>Zosterops pallidus</i>	Cape white eye
Laniidae	<i>Zosterops senegalensis</i>	Yellow white eye
	<i>Lanius collurio</i>	Red backed shrike
Laniidae	<i>Lanius collaris</i>	Fiscal shrike
	<i>Prionopus plumatus</i>	White helmeted shrike

Appendix 5. List of birds recorded from Chongoni Rock Art Site

<b>Family name</b>	<b>Scientific name</b>	<b>Common name</b>
Malaconotidae	<i>Dryoscopus cubla</i> <i>Tchagra senegala</i>	Puff back Black crowned Tchagra
Turdidae	<i>Turdus olivaceus</i> <i>Turdus libonyanus</i> <i>Pogonocichla stellata</i> <i>Cossypha heuglin</i> <i>Cossypha caffra</i>	Olive thrush Kurrichane thrush Starred robin Heuglins robin Cape robin
Capitonidae	<i>Pogoniulus chrysoconus</i>	Yellow fronted Tinker barbet
Pycnonotidae	<i>Pycnonotus barbatus</i> <i>Pycnonotus nigricans</i> <i>Andropodus importunus</i> <i>Phyllastrephus terrestris</i> <i>Phyllastrephus flavostriatus</i>	Blackeyed bulbul Redeyed bulbul Sombre bulbul Terrestrial bulbul Yellow streaked bulbul
Nectariniidae	<i>Nectarinia manoensis</i>  <i>Nectarinia chalybea</i>  <i>Nectarinia venusta</i> <i>Nectarinia olivacea</i> <i>Anthreptes collaris</i> <i>Nectrinia amythestina</i> <i>Anthreptes longuemarei</i>	Miombo double collared sunbird Lesser double collared sunbird Yellow bellied sunbird Olive sunbird Collared sunbird Black sunbird Violet backed sunbird
Halcyonidae	<i>Ispidina picta</i> <i>Alcedo cristata</i>	Pigmy kingfisher Malachite kingfisher
Viduidae	<i>Vidua purpurascens</i>	Purple widow finch
Accipitridae	<i>Accipiter badius</i> <i>Lophaetus occipitalis</i>	Little banded goshawk Long crested eagles
Sylviidae	<i>Cisticola erythrops</i> <i>Cisticola chiniana</i> <i>Seicercus ruflicapillas</i> <i>Sylvietta ruflicapilla</i> <i>Apalis thoracica</i> <i>Cisticola aberrans</i>	Redfaced cisticola Rattling cisticola Yellow throated warbler Red capped crombec Bar throated apalis Lazy cisticola
Ploceidae	<i>Ploceus subaureus</i> <i>Ploceus ocularis</i> <i>Amblyospiza albifrons</i>	Yellow weaver Spectacled weaver Unichbilled weaver
Numididae	<i>Numida meleagris</i>	Helmeted guinea fowl
Ardeidae	<i>Egretta alba</i>	Great white egretta
Cuculidae	<i>Chrysococcyx cupreus</i> <i>Cuculus solitarius</i>	Emerald cuckoo Red chested cuckoo

## APPENDIX 6

### LIST OF MAMMALS OF CHONGONI ROCK ART SITE AND ITS SURROUNDING AREAS

APPENDIX 6

List of mammals of Chongoni Rock Art Site and its surrounding areas

<b>Order</b>	<b>Family</b>	<b>Species</b>
Insectivora	Soricidae (shrews)	<i>Sylvisorex megalura</i> *
	Erinaceidae	<i>Atelerix albiventris</i> (four toed hedgehog)
Chiroptera (bats)	Rhinolophidae	<i>Rhinolophus blasii</i>
	Vespertilionidae	<i>Pipistrellus africanus</i>
	Lorisidae (Galagos)	<i>Galagoides zanzibaricus</i>
Primata	Cercopithecidae	<i>Papio cynocephalus</i> * (yellow baboon)
		<i>Cercopithecus pygerythrus</i> * (vervet monkey)
		<i>Cercopithecus albogularis</i> (blue monkey)
Carnivora	Canidae	<i>Canis adustus</i> – side striped jackal
	Herpestidae (Mongooses)	<i>Herpestes ichneumon</i> – Large gray mongoose
		<i>Galerella sanguinea</i> - Slender mongoose
	Hyaenidae (Hyenas)	<i>Crocuta crocuta</i> * (spotted hyena)
	Felidae (cats)	<i>Acinomyx jubatus</i> (cheetah)
		<i>Panthera pardus</i> (leopard)
		<i>Panthera leo</i> (lion)
		<i>Felis serval</i> (serval)
Proboscidae	Elephantidae (Elephants)	<i>Loxodonta africana</i> (elephants)
Hyracoidea	Procaviidae (Hyraxes or Dassies)	<i>Procavia capensis</i> *
Artiodactyla	Bovidae (Cattle, Buffaloes, antelopes)	<i>Sigmoceros lichtensteinii</i> (Lichtenstein's hartebeest)
		<i>Sylvicapra grimmia</i> * (common duiker)
		<i>Ourebia ourebi</i> (Oribi)
		<i>Hippotragus niger</i> (Sable antelope)
		<i>Tragelaphus scriptus</i> (Bushbucks)
		<i>Taurotragus oryx</i> (Eland)
	<i>Redunca arundinum</i> (Reedbucks)	
	Suidae (Pigs)	<i>Phacochoerus aethiopicus</i> * (wart hog)
<i>Potamochoerus porcus</i> * (bush pig)		
Pholidota	Manidae (Pangolins)	<i>Manis temmincki</i> (Pangolins)

Appendix 6. List of mammals of Chongoni Rock Art Site continued.

<b>Order</b>	<b>Family</b>	<b>Species</b>
Rodentia	Muridae (Rats and Mice)	<i>Otomys angoniensis</i> *
		<i>Tatera leucogaster</i> *
		<i>Rattus rattus</i> *
		<i>Tatera boehmi</i>
		<i>Crycetomys gambiunus</i>
		<i>Dendromus nyikae</i>
		<i>Acomys spinosissimus</i>
		<i>Pelomys fallax</i>
		<i>Dasymys incomtus</i>
		<i>Grammomys cometes</i>
		<i>Grammomys dolichurus</i>
		<i>Mus triton</i> *
		<i>Mus minutoides</i>
		<i>Praomys delectorum</i>
		<i>Mastomys natalensis</i> *
		<i>Aethomys chrysophilus</i> *
		<i>Aethomys kaiseri</i>
Five species not yet identified		
	Thyromomyidae	<i>Thyromomys swinderianus</i> * (cane rats)
	Gliridae (Dormice)	<i>Graphirus microtis</i>
Macroscelididae	Macroscelididae (Elephant shrews)	<i>Rhynchocyon cirnei</i> (checkered elephant shrews)
	Hystricidae (Porcupine)	<i>Hystrix africaeaustralis</i> * (porcupine)

## APPENDIX 7

### THE MONUMENTS AND RELICS ACT (1990)

(Published 4th June, 1990)

Act

No. 16 of 1990

I assent

H. KAMUZU BANDA

LIFE PRESIDENT

18th May, 1990

ARRANGEMENT OF SECTIONS

SECTION

PART I—PRELIMINARY

1. Short title and commencement
2. Interpretation

PART II—ADMINISTRATION

3. Chief Antiquities Officer and other staff
4. Duties of the Chief Antiquities Officer

PART III—THE MONUMENTS AND RELICS ADVISORY COUNCIL

5. Establishment and composition of the Council
6. Secretary to the Council
7. Functions of the Council
8. Meetings of the Council
9. Members not deemed public officers
10. Allowances

PART IV—DECLARATION, CONSERVATION AND PRESERVATION OF PROTECTED MONUMENTS AND RELICS

11. Protected monuments and relics
12. Acceptance of monuments and relics
13. Prohibition on alteration, etc.
14. Structures, buildings, etc., erected in contravention of this Act
15. Agreements for conservation and preservation of monuments and relics
16. Owners who are under disability



17. Enforcement of agreements
18. Compulsory acquisition of monuments or relics by the Minister
19. Limitation on powers of compulsory purchase or acquisition of monuments and relics
20. Custody of protected monuments and relics
21. Maintenance of protected monuments and relics

PART V—LISTING OF MONUMENTS OF NATIONAL OR LOCAL IMPORTANCE

22. List of national monuments
23. List of monuments of local importance
24. Demolition, etc., of listed monuments

PART VI—OWNERSHIP, DISCOVERY, COLLECTION, EXCAVATION AND REMOVAL OF MONUMENTS AND RELICS

25. Ownership of monuments and relics
26. Transfer of ownership, etc., of protected monuments or relics
27. Notification of discovery of monuments or relics
28. Authorization for archaeological research
29. Rescue archaeology
30. Archaeological permits
31. Obligations of the holder of an excavation permit
32. Excavation permits not transferrable
33. Government to refrain from certain acts of publication etc.
34. Cancellation of excavation permit
35. Research co-operation

PART VII—DEALING IN MONUMENTS AND RELICS

36. No dealing in monuments and relics unless licensed
37. Dealer's licence
38. Cancellation of licence
39. Prohibition of fraud in monuments and relics

PART VIII—EXPORTATION AND IMPORTATION OF MONUMENTS AND RELICS

40. Export licence
41. Applications for an export licence
42. Validity and duration of an export licence
43. Export levy
44. Value of monuments and relics for purpose of export levy
45. Packing of monuments or relics for export
46. Seizure of monuments or relics exported without a licence
47. Offence for illegal exports
48. Temporary export and import permits
49. Recovery of smuggled monuments or relics

PART IX—GENERAL

50. Right of access
51. Relinquishment of control over monuments and relics
52. Removal of protection

- 53. Publication in the *Gazette*
- 54. Public donations
- 55. General offences
- 56. General penalty
- 57. No suit against public offices, etc.
- 58. Regulations

## PART X—REPEAL AND SAVINGS

- 59. Repeal and savings

An Act to repeal the Monuments Act (Cap. 29:01); to make provision for the conservation, preservation and study of cultural heritage including places of distinctive natural beauty and of sites, buildings and objects of archaeological, palaeontological, geological, anthropological, ethnological, historical, prehistorical and other interests; and to provide for the declaration of protected monuments and relics and acquisition thereof by the Government and the acquisition by the Government of rights and trusteeship over monuments and relics and for the preservation thereof by agreement with the owners; and to provide for the listing of monuments and the registration of monuments and relics; and to provide for the procedure to be followed in relation to the discovery, excavation, removal, sale, exportation and importation of monuments, relics and collections of cultural heritage; and to establish an advisory council to advise the Minister on matters aforesaid; and to provide for matters connected therewith or incidental thereto

ENACTED by the Parliament of Malaŵi as follows—

## PART I—PRELIMINARY

1. This Act may be cited as the Monuments and Relics Act, 1990, and shall come into operation on such date as the Minister may appoint by notice in the *Gazette*.

Short title  
and  
commence-  
ment

2. In this Act, unless the context otherwise requires—

Interpreta-  
tion

“Chief Antiquities Officer” means the person appointed as such pursuant to section 3 and includes any officer subordinate to him;

“collection”, in relation to relics, means a permanent collection thereof;

“conservation” means measures taken to prevent destruction, deterioration or loss of cultural and natural heritage of Malaŵi;

“Council” means the Monuments and Relics Advisory Council established under section 5 (1);

“excavation” means the removal of any overburden deposit or the exposure of any buried or partially buried material in Malaŵi;

“listed monument” means a monument which is included in a list compiled under section 22 or 23;

“local authority” means the owner of a monument or relic, or an institution or organization, whether a company, or a

district, municipal or city council, a church or other religious body or any other organization, whether corporate or unincorporate, which has a claim to ownership of a monument or relic;

“maintenance” includes the fencing, covering, repairing restoring and cleansing of any monument or relic and the surroundings thereof, and the doing of any act which may be necessary for the purpose of maintaining a monument or relic or securing convenient access thereto;

“monument” means—

(a) any area of land which has distinctive scenery or which contains rare or distinctive vegetation;

(b) any structure, building, erection, ruin, stone, circle, monolith, altar, shrine, pillar, statue, memorial, fortification;

(c) any grave, tumulus, cairn, place of interment, pit dwelling, trench, excavation, working, rock, rock-shelter, midden, mound, cave, grotto, rock sculpture, rock painting and wall painting;

(d) inscription or any other site or article of a similar kind or associated therewith which is of archaeological, palaeontological, ethnological, prehistorical, historical, artistic or scientific value or interest;

(e) any remains of the matters and items referred to in paragraphs (a) to (d), including—

(i) the site on which any monument or group of monuments was discovered or exists; and

(ii) such portion of land adjoining such site as may be required for the maintenance of or otherwise for the conservation and preservation of such monument or group of monuments;

“preservation” means the taking of such actions, including salvage, as are designed to record and maintain the cultural and natural heritage of Malaŵi;

“protected monument” means a monument which is protected under section 11 and includes a group of monuments protected under that section and any single monument in such group;

“protected relic” means a relic which is protected under section 11 and includes a collection of relics protected under that section and any single relic in such collection;

“qualified person” means any person who has demonstrated competence to study archaeological sites or monuments, ethnology, social and physical anthropology and oral history;

“relic” means—

(i) any fossil of any kind;

(ii) any artifact, implement, coin, document and manuscript;

(iii) any chiefly, religious or war regalia;

(iv) ornament or article (not being a monument),

which is of archaeological, palaeontological, geological, anthropological, ethnological, prehistorical, historical, artistic or scientific value or interest;

“rescue archaeology” means a systematic examination, including excavation, of any area of land, place, monument or relic threatened to become irretrievably destroyed by natural phenomena or action of man or animal, including development of such land, place, monument or relic, for purposes of assessing the cultural and natural significance of such action before it is taken;

“site museum” means a place that has been developed to exhibit material evidence of man and his environment for purposes of study, education and enjoyment;

“site record” means documented observations undertaken as an aspect of systematic examination or controlled recovery or discovery of prehistoric or historic places or objects, including locational records, photographs, notes, charts, drawings and descriptions of situations and materials;

“systematic examination” means the process by which the information content of prehistoric places or cultural material is realized for the purpose of conservation or preservation.

#### PART II—ADMINISTRATION

3. There shall be appointed in the public service an officer to be designated as the Chief Antiquities Officer and other officers subordinate to him who shall be responsible for the administration of this Act subject to any special or general directions of the Minister.

Chief  
Antiquities  
Officer and  
other staff

4. The Chief Antiquities Officer shall, subject to this Act and to any special or general directions of the Minister—

Duties of the  
Chief  
Antiquities  
officer

(a) collect, conserve and preserve all monuments, relics and other objects entrusted to his care as the official custodian for the purpose of this Act;

(b) establish site museums where and when appropriate;

(c) liaise with institutions or persons concerned with conservation or preservation of monuments and relics, or with education and research;

(d) publish or cause to be published research results, guides to monuments and relics, and other matters relating to the activities of, and the facilities provided by, the Government for the purposes of this Act;

(e) take such steps as he may consider necessary for the erection, in suitable places, of tablets or statues relating to monuments or relics or giving information about historical events which have occurred at or near such monuments or relics;

(f) undertake archaeological, palaeontological, ethnological, oral history, historical and prehistoric research anywhere in Malaŵi; and

(g) purchase, lend or borrow cultural material for study or display in any institution, at any commemorative, trade, art, international or other exhibition or for any other purpose.

#### PART III—THE MONUMENTS AND RELICS ADVISORY COUNCIL

Establishment and composition of the Council

5.—(1) There is hereby established a body to be known as the Monuments and Relics Advisory Council.

(2) The Council shall consist of—

(a) the following *ex officio* members—

(i) the Secretary for Education and Culture or his representative;

(ii) the Secretary for Local Government or his representative;

(iii) the Chief Parks and Wildlife Officer or his representative;

(iv) the Chief Tourism Officer or his representative;

(v) the Chief Forestry Officer or his representative;

(vi) the Commissioner for Lands or his representative;

(vii) the Commissioner for Town and Country Planning or his representative;

(viii) the Controller of Customs and Excise or his representative;

(ix) the Government Archivist or his representative;

(x) the Chief Arts and Crafts Officer or his representative;

(xi) the Chief Curator of Museums of Malaŵi or his representative; and

(b) four other members appointed by the Minister.

(3) The Minister shall designate one of the members to be chairman of the Council.

(4) A member of the Council appointed under subsection (2) (b) shall hold office for a period of two years unless his appointment be sooner terminated and shall be eligible for re-appointment.

(5) The names of all members of the Council as first constituted and every change in the membership of the Council shall be published in the *Gazette*.

Secretary to the Council

6. The Chief Antiquities Officer shall act as secretary to the Council.

7. The functions of the Council shall be to advise the Minister in all matters affecting the collection, protection, conservation and preservation of monuments and relics.

Functions  
of the  
Council

8.—(1) The Council shall meet not less than twice a year at such places as the chairman may determine.

Meetings  
of the  
Council

(2) The Council shall further meet at any time at the request, in writing, of more than one-third of its members.

(3) The Council may at the discretion of the chairman invite any person or persons to attend any meeting of the Council and such person or persons may take part in the proceedings of that meeting but shall not be entitled to vote.

(4) In the absence of the chairman from any meeting of the Council the members present, if constituting a quorum, shall elect one of their number to preside at the meeting.

(5) Two-thirds of the members of the Council shall constitute a quorum.

(6) The Council shall determine its own procedure.

(7) At all meetings of the Council the chairman or other person presiding shall have a deliberative vote and, in the event of an equality of votes, shall have a casting vote.

(8) The chairman of the Council shall report to the Council at each meeting thereof the action taken in respect of any matter on which the Council has advised the Minister.

Members  
not deemed  
public  
officers

9. A member of the Council shall not, by virtue only of his membership to the Council, be deemed to be an officer in the public service.

Allowances

10. A member of the Council, who is not an officer in the public service, shall be paid an honorarium determined by the Minister and shall be paid his reasonable travelling expenses and subsistence allowance while engaged upon the business of the Council at the rate prescribed by the Minister.

#### PART IV—DECLARATION, CONSERVATION AND PRESERVATION OF PROTECTED MONUMENTS AND RELICS

11.—(1) Subject to subsection (2), the Minister may from time to time, on the recommendation of the Council, by notice in the *Gazette*, declare any monument or group of monuments or any relic or collection of relics to be a protected monument or a protected group of monuments or to be protected relic or protected collection of relics for the purpose of this Act.

Protected  
monuments  
and relics

(2) Before making a declaration under subsection (1), the Minister shall—

(a) cause to be published in the *Gazette* notice of his intention so to do and stating that representations in writing with respect to such proposal may be submitted to the Minister within one month of the publication of such notice, by any person who

considers that he has interest in the monument, group of monuments, relics; and

(b) consider any representations with respect to such proposals which may have been received by him within the period specified in paragraph (a).

(3) The Minister may from time to time by notice in the *Gazette* cancel his intention to declare any monument, group of monuments, relic or collection of relics.

Acceptance  
of  
monuments  
and relics

12. The Minister may, on behalf of the Government, accept any monument or relic, or relics or any estate or interest therein, which the owner desires to give or has bequeathed to the Government.

Prohibition  
on alteration,  
etc.

13.—(1) No person shall without the prior written consent of the Minister—

(a) make any alteration to, or destroy or damage, any monument or relic or any part thereof; or

(b) carry out any cultivation or mining project or other work so as to cause, or likely to cause, damage or disturbance to any protected monument or protected relic.

(2) A person who contravenes subsection (1) shall be guilty of an offence.

Structures,  
buildings,  
erected in  
contraven-  
tion of this  
Act

14. Any structure, building or other work erected, established, or planted in contravention of the provisions of this Act or of any regulations made under this Act shall, at the directions of the Minister, be demolished or otherwise determined removed at the expense of the offender and the cost of repairing any damage caused to any monument or relic shall be borne by the offender.

Agreements  
for conserva-  
tion and pre-  
servation of  
monuments  
and relics

15.—(1) The Minister may enter into a written agreement with the owner of any monument or relic for the conservation and preservation of such monument or relic.

(2) An agreement under this section may provide for all or any of the following matters—

(a) the maintenance of such monument or relic;

(b) the custody of such monument or relic and the duties of any person who may be employed in connexion therewith;

(c) the restriction of the owner's right to develop, alter, use, destroy, remove or deface any such monument or relic or to build on or near the site of such monument or relic;

(d) the facilities for the access by the public or any part of the public to such monument or relic and for the access thereto for the purpose of inspection and maintenance thereof by persons deputed by the owner, the Chief Antiquities Officer or a local authority;

(e) the notice to be given to the Minister in case the land on which is situated such monument or relic is offered for sale by

the owner and the right to be reserved to the Government to purchase within two years such land or any specified portion of such land at its market value;

(f) the payment of any expenses incurred by the owner or by the Government or by a local authority in connexion with the conservation and preservation of such monument or relic;

(g) the procedure relating to the settlement of any dispute arising out of the agreement;

(h) the removal, subject to the provisions of this Act, of such monument or relic to a place of safe custody;

(i) any matter connected with the conservation or preservation of such monument or relic which is the subject of agreement between the owner and the Minister.

(3) The terms of an agreement under this section may be altered from time to time as agreed between the Minister and the owner of the monument or relic which is the subject of the agreement.

(4) The Minister or the owner of any monument or relic may terminate an agreement under this section by giving six months notice in writing to the other party of his intention to do so.

(5) An agreement under this section shall be binding on every person claiming to be the owner of any monument or relic to which it relates through or under a party by whom or on whose behalf the agreement was executed.

(6) Any rights acquired by the Minister in respect of expenses incurred in conserving or preserving any monument or relic under an agreement under this section shall not be affected by the termination of the agreement.

16. If the owner of any monument or relic is unable, by reason of infancy or other disability, to act for himself, the person legally competent to act on his behalf may exercise the powers conferred upon such owner by section 15.

Owners who  
are under  
disability

17.—(1) If the Minister apprehends that the owner or occupier of a protected or listed monument or a protected relic intends to act or to permit any other person to act in breach of any restriction imposed under an agreement made under section 15 the Minister may by directions in writing prohibit any such action.

Enforcement  
of  
agreements

(2) If an owner of any monument or relic or other person who is bound by an agreement under section 15 refuses to do any act which, in the opinion of the Minister, is necessary for such conservation, preservation or maintenance of a protected or listed monument or protected relic, or neglects to do any such act within such time as may be fixed by the Minister, or fails to comply with the requirements of an order made under subsection (1), the Minister may authorize any person to do such act and the attendant costs may be recovered from such owner or such other person.



Compulsory  
acquisition  
of  
monuments  
or relics

Cap. 57:01  
Cap. 58:04

**18.—(1)** If the Minister apprehends that a monument or relic is in danger of being destroyed, injured or allowed to fall into disrepair or decay, or that a monument or relic is threatened by any proposed change of use or development of land, he may make a report in that behalf to the Minister responsible for land matters and it shall be lawful for that Minister to acquire the monument or relic under the provisions of the Land Act or the Land Acquisition Act as if the conservation or preservation of such monument or relic were a public purpose within the meaning of that Act.

(2) If the Minister apprehends that a monument or relic is in danger of being destroyed, damaged or allowed to fall into disrepair or decay, he may—

(a) where the owner can reasonably be ascertained, compulsorily purchase the monument or relic from the owner at such price as the Minister shall consider appropriate having regard to the state of preservation, conservation or maintenance of the monument or relic;

(b) where the owner cannot reasonably be ascertained, acquire the monument or relic,

and upon the purchase or acquisition the Government shall have good title to such monument or relic.

Limitation  
on powers of  
compulsory  
purchase or  
acquisition of  
monuments  
and relics

**19.** The powers of compulsory purchase or acquisition of monuments and relics pursuant to section 18 shall not be exercised—

(a) in respect of any monument or relic which is the subject of a subsisting agreement entered into under the provisions of section 15; and

(b) unless the owner of the monument or relic or other person competent to enter into an agreement under section 15 has failed, within such period as the Minister may fix in that behalf, to enter into an agreement under that section or has terminated or given notice of his intention to terminate such agreement.

Custody of  
monuments  
and relics

**20.** The Minister may remove or cause to be removed to a museum or place of safe custody any monument or relic acquired or purchased under section 18, which is not the subject of a subsisting agreement entered into under section 15.

Maintenance  
of  
monuments  
and relics

**21.—(1)** Every monument or relic in respect of which the Minister has acquired any of the rights mentioned in section 15, or which has been compulsorily purchased or acquired under section 18, shall, unless the Minister otherwise decides, be maintained by the Minister who may delegate such responsibility to a local authority within whose area such monument or relic is situated:

Provided that where such monument or relic has been removed to a place of safe custody pursuant to section 20, the person in whose custody it is shall be responsible for its maintenance.

(2) Where the maintenance of a monument or relic is delegated under subsection (1) to a local authority, the local authority shall maintain that monument or relic under the supervision of the Chief Antiquities Officer.

PART V—LISTING OF MONUMENTS OF NATIONAL OR LOCAL IMPORTANCE

22.—(1) The Minister shall compile a list of national monuments (other than those protected under section 11) of exceptional or special interest or of particular importance. List of national monuments

(2) In compiling a list under subsection (1), the Minister shall pay due regard to group value of monuments.

(3) The Minister shall serve notice on every owner or occupier of a listed monument to inform such occupier or owner that the monument is a listed monument.

23.—(1) A local authority may, and where so requested by the Minister, compile a list of monuments of local importance. List of monuments of local importance

(2) Upon compiling a list of monuments of local importance, the local authority concerned shall submit the list to the Minister for approval and monuments on such list shall not be regarded as listed for the purposes of this Act, unless the list has been approved by the Minister.

24.—(1) Any demolition, alteration or extension of a listed monument shall be undertaken only with the written consent of the Minister which may be granted subject to such conditions as the Minister may impose. Demolition, etc., of listed monuments

(2) In the case of demolition, the owner or occupier of the listed monument shall give two months notice in writing to the Minister of his intention and, upon receipt of such notice, the Minister may arrange for a record of the listed monument concerned to be made.

(3) Conditions attaching to a consent granted under subsection (1) may relate to—

- (a) preservation of the features *in situ* or as salvage;
- (b) making good any damage caused by the works;
- (c) reconstruction of all or part of the monument including re use of the original material;
- (d) prohibition of demolition prior to the signing of a contract for the work of re-developing the site; and
- (e) the period within which the works shall be commenced, which period shall, in no case, exceed three months from the date the consent was granted.

(4) In determining applications for demolishing, altering or extending a listed monument, the Minister shall have special regard to the desirability of preserving the monument or its setting or any special features it possesses.

(5) A person who contravenes subsection (1) or any condition of a consent granted under subsection (1) shall be guilty of an offence.

(6) It shall be a defence to an offence under subsection (5) if the person accused proves that the unauthorized works of demolition, alteration or extension were urgently required in the interest of health or safety and the Minister was notified as soon as was reasonably practicable.

PART VI—OWNERSHIP, DISCOVERY, COLLECTION, EXCAVATION  
AND REMOVAL OF MONUMENTS AND RELICS

Ownership of  
monuments  
and relics

25.—(1) All monuments and relics, whether movable or immovable, lying on or beneath the surface of the ground or in a river, a lake or other waters are hereby declared to be the absolute property of the Government, except the following—

(a) privately-owned monuments whose owners establish title thereto;

(b) privately-owned monuments or relics which have been registered by the owners with the Minister; and

(c) monuments or relics which, in the opinion of the Minister expressed in writing, need not be registered but which have been shown to the Minister pursuant to subsection (2).

(2) An organization or an individual shall have the right to own monuments or relics and keep them in private collections provided that the monuments or relics have been shown to the Minister for registration of such items.

(3) Every person in possession of monuments or relics, whether or not registered, shall keep them safe and preserve them and shall refrain from modifying them in any way, and whenever such monuments or relics are, or are likely to be, lost or damaged, he shall immediately notify the Minister.

(4) A monument or relic imported into Malaŵi shall be part of the absolute property of the Government if it remains in Malaŵi for two or more years, unless it was declared on entry.

(5) The Minister may seize any privately-owned monument or relic which has not been registered with the Minister or shown to him for registration.

Transfer of  
ownership,  
etc., of  
protected  
monuments  
or relics

26. Whenever a person transfers the ownership, control or possession of any protected monument or protected relic, he shall—

(a) within fourteen days of the transfer, notify the Minister, in writing, the fact of the transfer; and

(b) inform the transferee that the monument or relic being transferred is a protected monument or protected relic.

(2) A protected monument or protected relic shall continue to enjoy the protection available under this Act irrespective of the person in possession or control of it.

(3) Ownership of any protected monument or protected relic belonging to the Government shall not be transferrable.

(4) A protected monument or protected relic belonging to a public body or public utility service may only be disposed of with the authorization of the Minister, and the ownership thereof may be transferred only to the Government, or to another public body or public utility service.

(5) Ownership of any land shall not, in itself, entitle the owner of the land to dispose of the monuments or relics on or under the surface of that land.

(6) In an action brought by the Government or by the original owner, which action may be brought at any time notwithstanding any provision to the contrary in any written law regarding limitation of actions, a court may, upon proof that the acquisition of a monument or relic by any person was effected in contravention of subsection (1), (2) or (3), declare such acquisition to be void and, upon such declaration, shall order that the monument or relic in question be restored to the Government or to its original owner:

Provided that where the person from whom the monument or relic in question was recovered was *bona fide* purchaser thereof the Minister shall pay to him the purchase money proven to the satisfaction of the Minister to have been paid by such person to the seller and the Minister shall be entitled to recover the amount from the seller.

27.—(1) Any person who discovers a monument or relic, or is informed of such discovery, shall notify the Minister, in writing, within fourteen days following the discovery or the date he was informed of the discovery setting forth the fact of the discovery together with the circumstances of the discovery and such other details of such monument or relic as may be prescribed.

Notification  
of discovery  
of monuments or  
relics

(2) The Minister may give to any person who has discovered a monument or relic, or has reported the discovery of a monument or relic, a cash reward of an amount which the Minister may, in his own discretion, consider to be appropriate in the circumstances.

28.—(1) Archaeological excavations for monuments, relics or any other items of archaeological value may be undertaken only by—

Authoriz-  
ation for  
archaeologi-  
cal research

(a) the Chief Antiquities Officer; and

(b) organizations or individuals holding a valid excavation permit issued by the Minister:

Provided that the Minister shall not issue an excavation permit to an organization or an individual, unless he is satisfied that the organization or the individual has the financial and scientific capability to undertake the excavation.

(2) A person, not being a person authorized in accordance with subsection (1), who excavates on any land, including his own, for monuments or relics or for any other item of archaeological value shall be guilty of an offence.

Rescue  
archaeology

29.—(1) A person in charge of any survey, excavation, exploration, construction or new development shall, at the earliest stages of planning for such activities, give notice to the Minister to enable, where necessary, rescue archaeology to be carried out in accordance with subsection (2).

(2) Rescue archaeology of a monument or relic under subsection (1) shall be carried out by the Chief Antiquities Officer or any qualified person with an excavation permit issued by the Minister, and the cost of such work shall, unless the Minister otherwise directs, be borne by the person in charge of any survey, excavation, exploration, construction or other development.

Archaeo-  
logical  
permits

30.—(1) An application for an excavation permit shall be made to the Minister through the Chief Antiquities Officer and shall specify—

(a) particulars of the applicant, including his qualifications and experience as an excavator or researcher and the scientific association, institute or organization to which he is attached;

(b) the boundaries of the area intended for excavation or research;

(c) a general programme of the work to be followed in the excavation or research;

(d) the funding of the programme.

(2) The Chief Antiquities Officer shall examine the application and submit it, together with his recommendations, to the Minister who may—

(a) grant the application and issue the permit; or

(b) refuse the application.

(3) The Minister shall not be obliged to assign any reasons for his decision under subsection (2).

Obligations  
of the holder  
of an exca-  
vation permit

31. The holder of an excavation permit shall have the following responsibilities—

(a) to form a team of scientists to carry out the required research and provide the team with all the equipment needed to accomplish the works, and for the making of photographic records and for the handling of monuments and relics in accordance with recognized and acceptable methods and such a team

may use the laboratories, workshops, equipment implements and other facilities of the Chief Antiquities Officer, subject to payment of an appropriate fee;

(b) to carry out the excavations each year during the validity period of the permit, unless the excavation is sooner completed;

(c) to send to the Minister, at intervals specified in the permit or otherwise in writing, a report on the excavations and their results together with full details of all monuments and relics discovered;

(d) to prepare maps, section plans and photographs of all discovered monuments and relics and such maps and plans shall be prepared to recognized scientific standards and shall contain detailed descriptions of the conditions of the objects at the time of their discovery;

(e) to refrain from demolishing or removing any part of the structures or buildings without the approval of the Minister which may be given only after the work referred to in paragraph (d) has been completed;

(f) to keep on the excavation site two numbered registers bearing the stamp of the Chief Antiquities Officer, one of which registers shall be used for recording progress in the work and shall be signed by the person directing the excavations at the end of each working day and the other shall be used for recording details of any monument and relic discovered;

(g) to take necessary measures for maintaining and protecting the excavations, monuments and relics against any damage, theft or loss resulting from natural phenomena or encroachment by any person or animal;

(h) to present to the Minister at the end of the excavation a complete set of maps, section plans, drawings and photographs required under paragraph (d) and a copy of each of the registers kept pursuant to paragraph (f);

(i) to reimburse the Government for the travel and accommodation expenses of any of its officials who may be assigned to the excavation team during the period of excavation;

(j) to submit, within six months of the end of each excavation, a general report setting out the most important findings of the investigation and drawn up in such a way that makes it suitable for publication in scientific and archaeological journals;

(k) to arrange, within two years of the excavation, or within such extended period not exceeding a further two years as the Minister may accept in writing, publication of a detailed scientific report giving precise information on their findings, the provenance and archaeological value of such findings and the results of the research, if such publication has not been done

within such period the permit holder shall forfeit his publication to the Government;

(l) to provide the Minister with three copies of each of the works, publications or articles prepared by the holder of the permit on the excavations and their findings or part thereof;

(m) to pack any relics discovered and take them to such places as have been designated for the purpose by the Minister;

(n) to restore and repair the excavation site and the most important findings that it contains in such a way as to indicate the stratigraphy of the site and the Government may contribute to the cost of restoring and repairing archaeological monuments and relics discovered at the site if justified by the archaeological value of such items and the resources of the excavation team which discovered them are insufficient to cover such costs.

Excavation permits not transferrable

32. An excavation permit shall not be transferrable without the consent of the Minister.

Government to refrain from certain acts of publication, etc.

33. The Minister shall—

(a) refrain from publishing the notes, maps and plans deposited by the holder of an excavation permit until after the expiry of the period specified in section 31 (k);

(b) refrain from permitting photographs to be taken of any discovered monument or relic for the purposes of publication before the holder of an excavation permit has exercised or forfeited his right of publication; but so, however, that the Chief Antiquities Officer may, in guides or information publications, make reference to, and insert photographs of, the items discovered.

Cancellation of excavation permit

34.—(1) The Minister may cancel an excavation permit if—

(a) the holder of the permit suspends excavation or is otherwise inactive without reasons accepted as valid by the Minister;

(b) the holder of the permit fails to comply with the requirements of this Act;

(c) the Minister considers it in the public interest so to do.

(2) Notwithstanding that a permit has been cancelled the Minister may require the permit holder to restore or repair the excavation site in accordance with section 31 (n) and a person who fails to comply with such requirement of the Minister shall be guilty of an offence.

(3) The cancellation of an excavation permit shall not preclude the grant of another excavation permit—

(a) to any other qualified person in respect of the same area or site;

(b) to the holder of the cancelled permit in respect of the same or any other area or site if he satisfies the Minister of his

ability to comply with the requirements of this Act in that behalf.

35.—(1) The Minister may co-operate with foreign and local scientific institutions, archaeological missions or individual researchers in the conduct of any research. Research  
co-operation

(2) For the purpose of research co-operation under subsection (1), the Minister, on behalf of the Government, may enter into written agreements with such institutions, missions or individual researchers setting out the terms and conditions of such co-operation and such terms and conditions may relate to matters of a scientific, technical or financial nature.

#### PART VII—DEALING IN MONUMENTS AND RELICS.

36.—(1) No person shall trade in any monument or relic whether or not such monument or relic is registered, unless he is a holder of a valid licence issued under this Act. No dealing in  
monuments  
and relics  
unless  
licensed

(2) A person who contravenes subsection (1) shall be guilty of an offence.

37.—(1) The Minister may, in accordance with regulations made under this Act, issue to any person a licence authorizing that person to trade in monuments or relics. Dealer's  
licence

(2) Every licence issued under subsection (1) shall be subject to such conditions as may be prescribed by regulations or specially endorsed on the licence and to the following general conditions that is to say that the licensee shall—

(a) keep official records provided for the purpose by the Minister in which he will record a detailed inventory of the monuments or relics constituting his stock and all his daily sale and purchase transactions;

(b) submit for inspection by the Chief Antiquities Officer and other persons duly authorized by the Minister every monument or relic in his possession, and extend to them all necessary assistance;

(c) if so requested by the Chief Antiquities Officer, provide him with a photograph of any monument or any relic in his possession, or permit him to photograph the monument or relic;

(d) submit to the Minister a monthly report showing all the monuments or relics he has bought or sold, and give details pertaining to the description of the monuments or relics in question and the identity of the respective seller or buyer;

(e) place at the entrance of his registered place of business a sign showing that he is licensed to deal in monuments or relics, and post in a prominent place therein a notice, in both the English and Chicheŵa languages, to the effect that no monuments or relics may be exported without a licence issued under this Act.

(3) The Chief Antiquities Officer may at any reasonable time inspect the premises of a licensee and examine the records kept



thereat and further may enter, for such inspection, the licensee's personal residence if, according to the licence granted to the dealer, his residence is to be used for storing or for dealing in monuments or relics.

Cancellation  
of licence

38.—(1) The Minister may cancel, or refuse to renew, a licence issued under this part if—

(a) he is satisfied that the licensee has not complied or is not capable of complying, with any condition of the licence;

(b) he considers it to be in the public interest so to do having regard to the nature of the monuments or relics which the licensee deals in.

(2) Where a licence has been cancelled or has not been renewed, the licensee shall be allowed to continue in business for such period not exceeding one year as the Minister shall direct in writing to enable him dispose of the stock.

(3) Any monument or relic remaining unsold after the period allowed under subsection (2) shall be treated as privately owned monuments or relics of the licensee and be deemed to have been registered with the Minister for the purposes of section 25.

Prohibition  
of fraud in  
monuments  
and relics

39.—(1) No person shall without the written consent of the Minister—

(a) reproduce, retouch, rework or forge any monument or relic deriving its principal value from a monument or relic which is twenty-five or more years old, or any monument or relic which is less than twenty-five years but deemed by the Minister to be of national importance or interest;

(b) make any object, whether copied or not, or falsely label, describe, identify, or offer for sale or exchange any object, with the intention to represent the same to be an original and genuine monument or relic;

(c) offer for sale or exchange any object with the knowledge that it has previously been collected or excavated in contravention of this Act;

(d) being a licensed dealer in monuments or relics, encourage any other person to excavate for monuments or relics without an excavation permit issued under this Act.

(2) A person who contravenes subsection (1) shall be guilty of an offence.

#### PART VIII—EXPORTATION AND IMPORTATION OF MONUMENTS AND RELICS

Export  
licence

40. No person shall export any monument or relic, whether or not such monument or relic is registered, unless he is a holder of a valid licence issued under this Part.

41.—(1) A person who desires to export any monument or relic may apply, in writing or in such form as may be prescribed, to the Minister through the Chief Antiquities Officer. Applications  
for an export  
licence

(2) Subject to any regulations made under this Act, which may require further or other particulars to be furnished by an applicant, every application for a licence to export any monument or relic shall specify the following particulars—

(a) the name, occupation, address and nationality of the applicant;

(b) the port, station or border point from which the monument or relic will be exported;

(c) the name, address and other relevant particulars of the intended consignee;

(d) the method by which, and the place in Malaŵi from where, the monument or relic was obtained;

(e) in the case of a registered monument or relic particulars of its registration;

(f) in the case of an unregistered monument or relic particulars of the documentation evidencing that it was shown to the Minister for registration;

(g) description of the monument or relic with particulars as to quantity, type, dimension and estimated local price in Malaŵi.

(3) The applicant shall make available to the Chief Antiquities Officer for verification of the particulars stated in the application and for assessment of value, every monument or relic he intends to export.

(4) After examining an application received under this section and the monuments or relics intended for export, the Chief Antiquities Officer shall forward the application, together with his recommendation thereon, to the Minister who may, without being obliged to assign any reason—

(a) grant the application and issue the licence; or

(b) refuse to grant the application.

(5) An export licence issued under this Part shall be in such form and subject to such conditions as the Minister may prescribe.

42. An export licence issued under this Part may—

(a) authorize the licensee generally to export monuments or relics for such period as may be specified in the licence and which may be renewed from time to time; or Validity and  
duration  
of an export  
licence

(b) be limited to a particular consignment or a number of consignments.

43. The Minister may, by order published in the *Gazette*, impose a levy on exports of monuments or relics and the rate of such levy may relate to the estimated local or export value of the monuments or relics or to the quantity of the monuments or relics. Export levy

Value of monuments and relics for purpose of export levy

44. The value of monuments or relics for the purposes of an export levy under section 43 shall be the value declared by the exporter:

Provided that where the Chief Antiquities Officer considers, upon reasonable grounds, that the value declared by the exporter is markedly lower than the actual or potential value, he may make his own determination of the value and the export levy on those monuments or relics shall be computed on the basis of the value determined by the Chief Antiquities Officer.

Packing of monuments or relics for export

45. A person licensed to export monuments or relics shall pack the monuments or relics and seal the packages thereof in the presence of the Chief Antiquities Officer and shall affix on the sealed packages a manifest bearing the official stamp of the Chief Antiquities Officer and stating the number and date of issue of his export licence.

Seizure of monuments or relics exported without a licence

46. A customs officer or a police officer shall seize any monument or relic being exported in contravention of the provisions of this Part and shall send the items seized to the Chief Antiquities Officer indicating—

(a) the name and address of the exporter;

(b) the place where, and the date when, the items were seized.

Offence for illegal exports

47. A person who exports any monument or relic without a valid licence or otherwise in contravention of this Part shall be guilty of an offence.

Temporary export and import permits

48. Notwithstanding any other provision of this Act to the contrary, the Minister may grant permission for temporary exportation or importation of monuments or relics for purposes of study or official exhibition of such objects.

Recovery of smuggled monuments or relics

49. The Minister shall within the terms laid down in agreements, treaties and recommendations of international organizations, arrange to recover monuments or relics smuggled or otherwise taken out of Malaŵi and may assist in returning those brought into Malaŵi from other countries.

#### PART IX—GENERAL

Right of access

50. Subject to the provisions of any regulations made under this Act, members of the public shall have a right of access to any monument or any relic which is kept in a place of safe custody under the provisions of section 20.

Relinquishment of control over monuments and relics

51. The Minister may, where rights have been acquired by the Government in respect of any monument or relic under this Act relinquish the rights so acquired to the person who would for the time being be the owner of such monument or relic as if such rights had not been acquired.

Removal of protection

52. The Minister may, by notice in the *Gazette*, declare that any protected or listed monument or a protected relic shall cease to be a protected or listed monument or protected relic.

53. The Minister shall cause to be published in the *Gazette*— Publication  
in the  
*Gazette*  
 (a) once every year, lists of monuments compiled under sections 22 and 23;

(b) the declaration of any monument or relic as a protected monument or a protected relic.

54.—(1) There may be raised, from the public or private persons in or outside Malaŵi, for the conservation, preservation and protection of any monument or relic or for any other purposes of this Act, money and other assets by way of grants, bequests, gifts, and subscriptions or other donations. Public  
donations

(2) Any money raised pursuant to subsection (1)—

(a) may be held on an account including an interest bearing account in a bank or other institution in or outside Malaŵi approved by the Minister;

(b) shall not be appropriated for any of the purposes for which it was raised except upon the recommendation of the Council and with the approval of the Minister.

55.—(1) Save as is provided in this Act, any person who— General  
offences

(a) without authority, knowingly alters, destroys, defaces, damages, demolishes, removes from the original site, reproduces a protected monument or protected relic or a listed monument whether in the possession of the Government or a private organization or an individual;

(b) possesses an unregistered monument or relic without having shown it to the Minister for registration;

(c) in any application to the Minister under this Act, makes any statement which he knows or ought reasonably to know to be false in any materials respect,

shall be guilty of an offence.

56. Any person guilty of an offence under this Act shall be liable to a fine of K10,000 and to imprisonment for three years. General  
penalty

57. No suit for compensation and no criminal proceedings shall lie against any public officer, local authority or officer of a local authority in respect of any act done or intended to be done, in good faith in the exercise of any power or performance of any duty conferred under the provisions of this Act. No suit  
against  
public  
officers, etc.

58. The Minister may make regulations for carrying this Act into effect and, without prejudice to the generality of the foregoing power, such regulations may, in particular, provide for— Regulations

(a) regulating the access of the public to any monument or relic and prescribing the fees, if any, which may be charged for such access;

(b) safeguarding monuments or relics from disfigurement alteration or destruction;

(c) regulating the excavation and exploration of monuments and relics and research in general;

(d) regulating trade, transfer, export, import, and temporary export and import of monuments or relics;

(e) establishment and running of site museums;

(f) anything which is required to be prescribed under this Act.

PART X—REPEAL AND SAVINGS

Repeal and  
savings  
Cap. 29:01

59.—(1) The Monuments Act is hereby repealed.

(2) Any subsidiary legislation made under the Act repealed by subsection (1) in force immediately before the commencement of this Act—

(a) shall, unless in conflict with this Act continue in force and be deemed to be subsidiary legislation made under this Act;

(b) may be replaced, amended or repealed by subsidiary legislation made under this Act.

(3) Any subsisting agreement or similar arrangement made pursuant to the provisions of the Act repealed by subsection (1) shall continue in force until terminated in accordance with the terms and conditions thereof.

Passed in Parliament this fifth day of April, one thousand, nine hundred and ninety.

R. L. GONDWE  
*Clerk of Parliament*

## APPENDIX 8

### THE FORESTRY ACT (1997)



MALAWI GOVERNMENT

MINISTRY OF FORESTRY,  
FISHERIES AND ENVIRONMENTAL  
AFFAIRS

# FORESTRY ACT 1997

MALAWI GOVERNMENT

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(Published 16th May, 1997)

Act

No. 11 of 1997

I assent

BAKILI MULUZI

PRESIDENT

9th May, 1997

ARRANGEMENT OF SECTIONS

SECTION

PART I—PRELIMINARY

1. Short title and commencement
2. Interpretation
3. Purposes of this Act

PART II—ADMINISTRATION

4. Director of Forestry and other Officers
5. Duties of the Director of Forestry
6. Inspection by an officer
7. Barriers across roads
8. Search
9. Seizure of forest produce and articles
10. Custody of seized forest produce and articles
11. Disposal of seized forest produce and articles
12. Money from the sale of forest produce or articles to be paid into Fund
13. Arrest of a person for committing offence
14. Prosecution by officers



**PART III—FOREST MANAGEMENT BOARD**

15. Establishment of the Board
16. Composition of the Board
17. Functions of the Board
18. Meetings of the Board
19. Members of the Board not deemed civil servants
20. Allowances

**PART IV—FOREST RESERVES AND PROTECTED FOREST AREAS**

21. Purpose of this Part
22. Declaration of forest reserves
23. Acquisition of land for forest reserves
24. Management of forest reserves
25. Co-management of forest reserves
26. Declaration of protected forest areas
27. Management of protected forest areas
28. Revocation of declaration

**PART V—CUSTOMARY LAND FOREST**

29. Purpose of this Part
30. Demarcation of village forest areas
31. Forest management agreement
32. Minister may make rules
33. Approval of by-laws
34. Right to naturally growing trees

**PART VI—AFFORESTATION**

35. Purpose of this Part
36. Forest plantation agreement
37. Right to planted forest produce

**PART VII—FOREST PROTECTION**

38. Purpose of this Part
39. Prohibition against fires
40. Declaration of fire protection area
41. Assistance in fire fighting
42. Forest pest and disease control
43. Prohibition of possession or use of weapons, traps, explosives, poisons or hunting animals
44. Prohibition of deposition of litter and waste

**PART VIII—UTILIZATION OF FOREST PRODUCE IN FOREST RESERVES  
AND CUSTOMARY LAND**

45. Purpose of this Part
46. Acts under licence
47. Permit for exportation, importation and re-exportation of forest produce

48. Restrictions of exports, imports and re-exports of forest produce
49. Waiver of fees, etc.
50. Forest produce from customary land
51. Suspension of a licence
52. Grounds on which licence may be refused
53. Cancellation of a licence
54. Appeal to the Minister against refusal, suspension or cancellation of a licence

PART IX—ESTABLISHMENT OF FOREST DEVELOPMENT AND  
MANAGEMENT FUND

55. Establishment of the Fund
56. The Fund to vest in the Minister
57. Advances to the Fund
58. Objects of the Fund
59. Application of the Fund
60. Books and other records of account, audit and reports of the Fund
61. Holdings of the Fund
62. Financial year

PART X—OFFENCES AND PENALTIES

63. Purpose of this Part
64. Offences relating to forest reserves and protected forest areas
65. Offences relating to fires
66. Offences relating to wildlife
67. Offences relating to forest pests and diseases
68. Offences relating to possession or trafficking of forest produce
69. Offences relating to obstruction of officers
70. Offences relating to official documents or stamps
71. Offences relating to possession or use of weapons, traps, explosives and poisons for hunting animals
72. Offences relating to deposition of litter and waste
73. Offences relating to import, export and re-export of forest produce
74. Additional order upon conviction
75. Authority to compound offences

PART XI—INTERNATIONAL CO-OPERATION IN FORESTRY

76. Purpose of this Part
77. Cross-border forest management
78. International fora
79. Cross-border trade in forest produce
80. Implementation of agreements

## PART XII—MISCELLANEOUS

81. Charcoal licensing
82. Permit for wood using and wood processing industries
83. Utilization of and trafficking in indigenous timber from private land
84. General indemnity
85. Disposal of forest produce from private land

## PART XIII—REGULATIONS

86. Regulations

## PART XIV—REPEAL AND SAVINGS

87. Repeal and savings

**An Act to provide for participatory forestry, forest management, forestry research, forestry education, forest industries, protection and rehabilitation of environmentally fragile areas and international co-operation in forestry and for matters incidental thereto or connected therewith**

ENACTED by the Parliament of Malawi as follows—

## PART I—PRELIMINARY

Short title and commencement

1. This Act may be cited as the Forestry Act, 1997, and shall come into operation on such date as the Minister may appoint by notice published in the *Gazette*.

Interpretation

2. In this Act, unless the context otherwise requires—

“Minister” means the Minister for the time being responsible for forestry matters;

“Board” means the Forest Management Board establishment under section 15;

Cap. 57:01

“customary land” has the meaning assigned thereto in the Land Act;

“forest” means an area of land proclaimed to be a forest under this Act or unproclaimed land with trees on it;

“forest management agreement” means an agreement made under section 31;

“forest plantation agreement” means an agreement made under section 36 for establishment and management of forest plantations;

“forest produce” includes trees, timber, firewood, branch wood, poles, bamboos, chips, sawdust, plants, grass, reeds, peat, thatch, bedding, creepers, leaves, moss, fruits, seed, galls, slabs,

roots, bark, rubber, gum, resin, sap, flowers, fungi, honey, wax, earth, water, soil, stones, vertebrates, invertebrates, wild animals, hides, horns, bones, ivory, meat and such other produce as the Minister may, by notice publish in the *Gazette*, declare to be forest produce;

“Fund” means the Forest Development and Management Fund established under section 55;

“highway authority” has the meaning assigned thereto in the Public Roads Act;

Cap. 69:01

“licensing officer” means, in relation to any licence under this Act, an officer not below the rank of Principal Forestry Officer who may be authorized to issue licences;

“livestock” includes cattle, horses, mules, donkeys, pigs, sheep and goats;

“management authority” in relation to a village forest area, means a person designated as the management authority pursuant to the agreement establishing the village forest area;

“National Forest Plan” means a plan prepared under section 5;

“officer” means the Director of Forestry and any officer appointed pursuant to section 4;

“private land” has the meaning assigned thereto in the Land Act;

Cap. 57:01

“protected forest area” means an area declared as such under section 26;

“public land” has the meaning assigned thereto in the Land Act;

Cap. 57:01

“river” includes all natural or artificial water courses in which water ordinarily flows or remains either throughout the year or during particular seasons;

“timber” means any tree or part of a tree which has fallen or has been felled and any part of a tree which has been cut and all wood whether sawn, split, hewn, processed or otherwise fashioned;

“tree” means a woody perennial plant having a single well defined stem and a more or less defined crown and includes palm, shrubs, bush, climber, seedling, sapling and re-shoots of all ages and of all kinds and any part thereof;

“village forest area” means an area of customary land established as such by an agreement under section 30;

“village natural resources management committee” means a committee elected by stakeholders of the village forest areas.

Purposes of  
this Act

3. The purposes of this Act are—

- (a) to identify and manage areas of permanent forest cover as protection or production forest in order to maintain environmental stability; to prevent resource degradation and to increase social and economic benefits;
- (b) to augment, protect and manage trees and forest on customary land in order to meet basic fuelwood and forest produce needs of local communities and for the conservation of soil and water;
- (c) to promote community involvement in the conservation of trees and forests in forest reserves and protected forest areas in accordance with the provisions of this Act;
- (d) to empower village natural resources management committees to source financial and technical assistance from the private sector, Non-Governmental Organizations and other organizations;
- (e) to promote sustainable utilization of timber, fuelwood and other forest produce;
- (f) to promote optimal land use practices through agroforestry in smallholder farming systems;
- (g) to upgrade the capability of forestry institutions in the implementation of their resource management responsibilities and in development of human resources in forestry;
- (h) to control trafficking in wood and other forestry produce including exportation and importation;
- (i) to protect fragile areas such as steep slopes, river banks, water catchment and to conserve and enhance biodiversity;
- (j) to provide guidelines in planning and implementation of forestry research and forestry education;
- (k) to establish a forestry administration; and
- (l) to promote bilateral, regional and international co-operation in forest augmentation and conservation.

PART II—ADMINISTRATION

Director of  
Forestry and  
other officers

4. There shall be appointed in the public service an officer to be designated as the Director of Forestry and other officers subordinate to him, who shall be responsible for the administration of this Act subject to any general and specific directions of the Minister.

Duties of the  
Director of  
Forestry

5. The Director of Forestry shall be responsible for—

- (a) planning, promoting, conducting and assisting in the activities required to maintain, restore and develop the forest cover necessary for soil and water conservation, maintenance of biological diversity and the supply of forest produce;

(b) conducting and maintaining inventories of the forest resources and preparing both national forestry plans and forestry management plans;

(c) conducting and co-ordinating research into the growth, management, protection and sustainable utilization of forest resources;

(d) promoting participatory forestry;

(e) facilitating the formation of village natural resources management committees and the establishment of rules of village forest areas;

(f) undertaking training programmes for subordinate, technical and professional staff in the Department of Forestry to the highest levels possible;

(g) promoting proper harvesting systems, transportation, marketing and sustainable utilization of forest produce;

(h) encouraging and promoting proper co-ordination of forestry related activities carried out by other organizations;

(i) promoting forest recreation and tourism in forest areas; ✓

(j) exercising the control and the management of forest reserves and protected forest areas in accordance with the provisions of this Act;

(k) promoting the empowerment of local communities in the augmentation, control and management of customary land trees and forests in accordance with the provisions of this Act;

(l) carrying out silvicultural operations or other forest work including operations to prevent pests and diseases, construction of buildings, water works, and roads, erection of power lines, telephone lines and radio masts and any other activities that enhance forest development in any part of a forest reserve or forest plantation;

(m) preparing and updating National Forestry Plans in accordance with the National Forestry Policy;

(n) co-ordinating forestry development and implementing the Forestry Programme of Action in the Southern Africa Development Community region.

6. Pursuant to the provisions of this Act, an officer may—

Inspection  
by an officer

(a) demand the production by any person of a licence or other authority for any activity committed by such persons for which such licence or other authority is required by or under this Act;

(b) without a warrant—

(i) stop and inspect any carrier or vehicle which the officer reasonably suspects is carrying any forest produce which has been obtained in contravention of this Act or for which a transportation document is required under this Act;

(ii) enter any premises in a forest reserve, any land or premises in which any activity licensed under this Act is conducted, or any village forest area or protected forest area and inspect such premises or land;

(iii) enter upon any land building, tent, carriages, motor vehicle, trailer, aircraft, boat or locomotive for ensuring that the provisions of this Act are being complied with, or for the purpose of detecting any offence against this Act; and

(iv) enter any land or premises and inspect silvicultural, forest harvesting and forest produce processing activities and wherever necessary provide advice on proper methods for carrying out such activities.

Barriers  
across roads

7. Any officer may, after consultation with the highway authority, temporarily place a barrier approved by the highway authority across any road in a manner consistent with such road safety standards and specifications as the highway authority shall specify for the purpose of examining or searching any motor vehicle or questioning any person in connexion with the provisions of this Act.

Search

8. Wherever an officer has reason to believe that any person to have committed an offence under this Act, the officer may search the person or property of such person or property in such person's possession or control.

Seizure of  
forest produce  
and article

9.—(1) Any officer or police officer may seize and detain—

(a) any forest produce which the officer or police officer reasonably suspects has been obtained or removed in contravention of this Act;

(b) any article which the officer or police officer reasonably suspects has been used in committing an offence under this Act.

(2) Any officer or police officer who seizes and detains any forest produce or article under subsection (1) shall issue a seizure certificate.

(3) Any village natural resources management committee may seize and detain any forest produce or article which the village natural resources management committee reasonably suspects has been obtained or removed from the village forest area in contravention of rules made by such village natural resources management committee.

**10.** Any forest produce or article seized under section 9 shall be kept safely in the custody of an officer or the village natural resources management committee.

Custody of seized forest produce and article

**11.—(1)** Any forest produce or article in the custody of an officer or the village natural resources management committee under section 10 shall be retained until the case in connexion with which the forest produce or article was seized has been tried and concluded or a decision not to prosecute has been made:

Disposal of seized forest produce and article

Provided that—

(a) where any person has been tried and found guilty or where a person fails to claim the seized forest produce or article after being acquitted, the forest produce or article shall be disposed of at the discretion of the Director of Forestry;

(b) where a decision has been made not to prosecute, the seized forest produce or article may be returned to the owner;

(c) where any seized forest produce or article is perishable, the Director of Forestry may order the forest produce or article to be sold or disposed of as he sees fit.

(2) Any forest produce or article in the custody of a village natural resources management committee in accordance of section 9 (3) shall be retained until the offence in connexion with which it was seized has been tried and concluded or a decision not to prosecute has been made:

Provided that—

(a) where any person has been tried and found guilty or where a person fails to claim after being acquitted the forest produce or article shall be disposed of at the discretion of the village natural resources management committee according to its rules;

(b) where a decision has been made not to prosecute, the seized forest produce or article may be returned to the owner;

(c) where any seized forest produce or article is perishable, the village natural resources management committee may order the forest produce or article to be sold or disposed of in accordance with its rules.

**12.** Wherever the disposal of government seized forest produce or articles is by sale, all monies realized shall be payable into the Fund established under section 55.

Money from the sale of forest produce or articles to be paid into the Fund

**13.—(1)** Where any person is found committing or is reasonably suspected of having or of being about to commit an offence under this Act, any officer may, without warrant, arrest such person.

Arrest of a person for committing offence



(2) Any person arrested pursuant to subsection (1) shall be charged with an appropriate offence before a court of law.

Prosecution  
by officers

14. The Director of Public Prosecutions may in writing nominate, by rank, any officer or class of officers of the Department of Forestry to undertake and prosecute criminal proceedings in respect of any offence committed under this Act.

#### PART III—FORESTRY MANAGEMENT BOARD

Establishment  
of the Board

15. There is hereby established a Board to be known as the Forestry Management Board.

Composition  
of the Board

16.—(1) The Board shall consist of—

(a) the following *ex officio* members—

(i) the Secretary for Natural Resources or his designated representative;

(ii) the Secretary for Agriculture and Livestock Development or his designated representative;

(iii) the Secretary for Lands and Valuation or his designated representative;

(iv) the Secretary for Local Government and Rural Development or his designated representative;

(v) the Principal Secretary responsible for District Administration in the Office of the President and Cabinet or his designated representative;

(vi) the Secretary for Energy and Mining or his designated representative;

(vii) the Secretary for Works and Supplies or his designated representative;

(viii) the Secretary for Research and Environmental Affairs or his designated representative;

(ix) the General Manager of National Herbarium and Botanic Gardens or his designated representative;

(x) the General Manager of the Electricity Supply Commission of Malawi or his designated representative;

(xi) the Director of Forestry;

(xii) the Director of National Parks and Wildlife;

(xiii) the Director of Fisheries;

(b) and the following members who shall be appointed by the Minister—

(i) one member representing the University of Malawi;

(ii) not less than three and not more than five members representing the general public; and

(iii) a representative of the Timber Association of Malawi.

(2) The Minister shall appoint one of the members to be Chairman of the Board.

(3) A member of the Board appointed under subsection (1) (b), (i), (ii) and (iii) shall hold office for a period of two years unless his appointment be sooner terminated and shall be eligible for re-appointment.

(4) The membership of the Board as first and subsequently appointed and every change in the membership to the Board shall be published in the *Gazette*.

(5) The office of the Director of Forestry shall provide the Secretariat of the Board.

(6) The office of a member appointed pursuant to subsection (1) (b), (i), (ii) and (iii) shall become vacant—

(a) upon his death;

(b) if he is absent from three consecutive meetings of the Board without the approval of the Chairman or without other valid cause;

(c) upon the expiry of one month's notice in writing of his intention to resign his office given by the member to the Minister; and;

(d) if he is convicted of an offence under the Act.

17. The functions of the Board shall be to advise the Minister on all matters relating to tree and forest management in Malawi, including in particular but not limited to—

Functions of  
the Board

(a) advising on the declaration and revocation of areas which for the purpose of protecting forest species, biotic communities, sites of special interest or aesthetic values, the Board considers should be declared forest reserves or protected forest areas;

(b) advising on the import, export and re-export of tree species specimen into and out of Malawi;

(c) initiating, overseeing and approving environmental impact assessments in forest reserves, protected forest areas and fragile sites.

18.—(1) The Board shall meet not less than twice a year at such places and times as the Chairman may determine.

Meetings of  
the Board

(2) The Board shall further meet at any time at the request, in writing, of any three of its members.

(3) The Board may, at the discretion of the Chairman, invite any person or persons to attend any meeting of the Board and such person or persons may take part in the proceedings of the meeting but shall not be entitled to vote.

(4) In the absence of the Chairman from any meeting of the Board the members present, if constituting a quorum, shall elect one of their number to preside at the meeting.

(5) One third of the members of the Board shall constitute a quorum.

(6) At all meetings of the Board the decisions shall be reached by a simple majority, and the Chairman or other person presiding shall have, in the event of an equality of votes, a casting vote in addition to his deliberative vote.

(7) The Chairman of the Board shall report to the Board at each meeting thereof the action taken in respect of any matter on which the Board has advised the Minister.

(8) The Board shall determine its own procedure.

Members of  
the Board  
not deemed  
public officers

19. A member of the Board, who is not a public officer shall not, by virtue only of his membership to the Board, be deemed to be an officer in the public service.

Allowances

20. Members of the Board shall be paid an honorarium determined by the Minister and shall be paid reasonable travelling expenses and subsistence allowance while engaged upon the business of the Board at the rate prescribed by the Minister.

#### PART IV—FOREST RESERVES AND PROTECTED FOREST AREAS

Purposes of  
this Part

21. The purpose of this Part is to provide for the declaration, conservation and management of forest reserves, protected forest areas and the biodiversity.

Declaration  
of forest  
reserves

22. The Minister may, after consultation with the Minister responsible for land matters, by order published in the *Gazette*, declare any public land not already reserved for another public purpose to be a forest reserve.

Acquisition  
of land for  
forest reserve  
Cap. 57:01  
Cap. 58:04

23. Any area of land proposed for a forest reserve and which is not public land shall first be acquired in accordance with the provisions of the Land Act and the Land Acquisition Act.

Management  
of forest  
reserves

24. In assuring the protection and management of forest reserves, the Director of Forestry shall prepare management plans as stipulated in section 5.

Co-manage-  
ment of  
forest reserves

25. The Director of Forestry may enter into agreement with local communities for implementation of the management plan that is mutually acceptable to both parties.

26.—(1) Where the Minister finds that the protection of soil and water resources, outstanding flora and fauna requires that any area of land be maintained or established as a forest, the Minister may, by order in the *Gazette*, after consultations with the Minister responsible for land matters, the Minister responsible for agriculture, the Minister responsible for Irrigation and Water Development, the owner or occupier and, in case of customary land, the traditional authority, declare such land to be a protected forest area.

Declaration  
of protected  
forest areas

(2) Where the Minister considers that land which requires protection as a forest reserve or protected forest area, is liable to serious degradation if not immediately protected, the Minister may declare such land to be a protected forest area for such period not exceeding one year as may be necessary to complete the consultations required by section 22 or subsection (1).

27. A declaration made under section 26 shall state the measures required for protection of the areas, the assistance to be provided by the Department of Forestry towards accomplishing such measures and the obligations of the owner, occupier or traditional authority to maintain and protect the forest resources of the area.

Management  
of protected  
forest areas

28.—(1) The Director of Forestry may recommend to the Minister to revoke or modify, by notice published in the *Gazette*, a declaration of a forest reserve or protected forest area with respect to any land, and the Minister shall first require a comprehensive environmental impact assessment.

Revocation of  
declarations

(2) The Minister may, by notice published in the *Gazette*, amend such order the purpose of which is to delineate or excise land from a forest reserve or protected forest area subject to advice from the Board.

(3) Any environmental impact assessment made pursuant to the provisions of subsection (1), shall investigate the ecological consequences of proposed resolution of modification and the report of the assessment shall be submitted to the Minister together with the advice of the Director of Forestry within ninety days of completion of the assessment being made.

(4) The Minister shall not decide upon a proposal related to revocation or modification of a forest reserve or protected forest area until the Minister is in receipt of the report referred to in subsection (3).

#### PART V—CUSTOMARY LAND FOREST

29. The purpose of this Part is to provide for promotion of participatory forestry on customary land through protection, control and management of trees and forests by the people on customary land, the demarcation and management of village forest areas, ownership of indigenous forest trees, establishment of tree nurseries and regulation of forest produce.

Purpose of  
this Part

Demarcation  
of village  
forest areas

**30.** Notwithstanding anything contained in this Act, any village headman may, with the advice of the Director of Forestry, demarcate on unallocated customary land a village forest area which shall be protected and managed in the prescribed manner for the benefit of that village community.

Forest  
management  
agreement

**31.—(1)** For the proper management of village forest areas, the Director of Forestry may enter into a forest management agreement with a management authority providing for—

(a) the specifications of the nature of the forestry and other practices to be followed;

(b) the assistance to be provided by the Department of Forestry and provision for use and disposition of the produce and revenue therefrom.

(c) allocation of land to individuals or families for afforestation and revocation of such allocation if applicable provisions of the agreement are not adhered to by the occupier of the land so allocated;

(d) formation of village natural resources management committees for the purposes of managing and utilizing village forest areas.

(2) Subject to the performance of unfulfilled obligations under a forest management agreement to the right of third parties, a forest management agreement may be terminated by either party.

(3) In the event of any dispute arising under a forest management agreement, the matter shall be referred to the Minister:

Provided that any party aggrieved with the Minister's decision may apply to the High Court for review of the Minister's decision.

(4) Any area designated as a village forest area but without the forest management agreement shall be managed in accordance with section 30.

(5) Any educational, religious or interested institutions in consultation with a village headman may demarcate, establish and manage a forest area or woodlot on customary land with the advice of the Director of Forestry subject to the provisions of subsections (1), (2) and (3).

Minister may  
make rules

**32.—(1)** The Minister may make rules which shall apply to all customary land outside forest reserves and protected forest areas.

(2) In particular and without prejudice to the generality of the foregoing power, such rules may—

(a) provide for the protection of water catchment and fragile areas, rehabilitation of degraded areas and any other activity which would be conducive to good land husbandry;

(b) facilitate the establishment and management of forest by village natural resources management committees for the benefit of local communities;

(c) encourage District Councils, non-governmental organizations and the private sector to contribute towards the provision of forestry extension services, as well as the establishment and management of plantations in accordance with guidelines provided by the Department of Forestry;

(d) provide for the establishment and maintenance of nurseries to provide seedlings for tree planting programmes;

(e) authorize the payment, of grants or bonuses out of public funds for the encouragement of forestry;

(f) provide for the declaration of endangered or essential tree species and their management;

(g) prescribe a mechanism for sharing costs and benefits between the Department of Forestry and village natural resources management committees in regard to forest produce confiscated from customary land forests.

33. Any rules made by village natural resources management committees shall be approved by the Minister. Approval of by-laws

34.—(1) Any person who or community which protects a tree or forest, whether planted or naturally growing in any land which that person or community is entitled to use, shall acquire and retain the ownership of the tree and forest with the right to sustainable harvest and disposal of the produce. Right to naturally growing trees

(2) Any tree or forest owner under subsection (1) may seek the advice of the Director of Forestry on the management and utilization of his tree or forest.

#### PART VI—AFFORESTATION

35. The purpose of this Part is to provide for the promotion of tree growing in forest reserves, public land, customary land and private land by the Government, non-governmental organizations and the community. Purpose of this Part

36. Notwithstanding anything to the contrary contained in this Act, the Minister may authorize the Director of Forestry to enter into a forest plantation agreement with any non-governmental organization or community who may wish to plant trees in forest reserves, public land, customary land and private land, and such agreement shall— Forest plantation agreement

(a) provide for the obligation to grow and manage tree species as specified in the agreement and in accordance with the plantations management plan which shall be approved by the Director of Forestry;

(b) convey the right to harvest the forest plantation in accordance with the terms of the agreement;

(c) provide for advice and assistance from the Department of Forestry in growing and managing the plantations;

(d) specify obligations of each of the parties to the agreement.

Right to  
planted  
forest produce

37. Any person who plants any tree species on any land which that person is entitled to use for that purpose shall acquire and retain the right to harvest the resulting produce and to dispose of it freely.

#### PART VII—FOREST PROTECTION

Purpose of  
this Part

38. The purpose of this Part is to provide for the protection of trees, forest and forest produce against fires, pests and diseases.

Prohibition  
against fires

39.—(1) No person shall light or cause to be lit a fire in any forest reserve or protected forest area except in places designated for that purpose or as otherwise authorized by an officer.

(2) An officer may order the closure of any place designated for the lighting of fires in a forest reserve or protected forest area and no person shall during such closure permit a fire to be lit in such place.

(3) No person shall light or cause to be lit a fire in any village forest area except with the authorization of the management authority subject to the provisions and conditions of the forest management agreement.

(4) Any person who lights a fire in or near a forest reserve, protected forest area or village forest area shall take all necessary precautions to prevent the fires escaping from control and shall be liable for any damage to the forest reserve, protected forest area or village forest area caused by any failure to take such precautions.

Declaration  
of fire pro-  
tection area

40. The Director of Forestry may, by notice published in the *Gazette*, declare any forest area to be a fire protection area and the notice shall regulate the lighting of fires in such area.

Assistance  
in fire  
fighting

41. Any officer may require any person to assist in averting or extinguishing any fire threatening a forest reserve, protected forest area or village forest area.

Forest pest  
and disease  
control

42. Notwithstanding anything to the contrary contained in this Act, the Minister may authorize the Director of Forestry to—

(a) order the spraying or clearing of a compartment of a plantation or of a whole plantation for the purpose of controlling the spreading of pests and diseases;

(b) control movement of timber and other forest produce through issue of permits as the pest and disease situation may demand;

(c) issue silvicultural notes and technical orders for purposes of controlling pests and diseases;

(d) suspend further planting of tree species which are susceptible to pests and diseases;

(e) provide for control of vermin causing excessive damage beyond economic threshold in forest reserves;

(f) provide for effective phytosanitation for all forest produce and all parts of the tree in accordance with the Plant Protection Act and to regulate importation of tree seed and other wood and forestry produce for purposes of pest and disease control.

Cap. 64:01

43.—(1) Any person who conveys into, or possesses or uses within any forest reserve or protected forest area any weapon, trap, explosive, poison or hunting animal shall be guilty of an offence.

Prohibition of possession or use of weapons, traps, explosives, poisons or hunting animals

(2) This section shall not apply to any officer acting in the performance of his duties.

44. Unless under a licence, no person shall deposit litter or noxious waste in forest reserves, protected forest areas and village forest areas.

Prohibition of deposition of litter and waste

#### PART VIII—UTILIZATION OF FOREST PRODUCE IN FOREST RESERVES AND CUSTOMARY LAND

45. The purpose of this Part is to provide for licensing and sustainable use of forest land and utilization of forest produce on customary land, public land, forest reserves and protected forest areas.

Purpose of this Part

46. Unless under a licence, no person shall—

Acts under licence

(a) cut, take, fell, destroy, uproot, collect and remove forest produce from a forest reserve, customary land, public land and protected forest area;

(b) cultivate crops, graze livestock, clear land, dig or break up land for any road or for any purpose whatsoever on such area of the forest reserve and protected forest area that may be specified in the licence;

(c) prospect for and extract minerals in a forest reserve and protected forest area;

(d) squat, reside, erect any building, livestock enclosures or any structure in a forest reserve and protected forest area;

(e) perform such other acts as may be specified in the licence in the forest reserve and protected forest area.



- Permit for exportation, importation and re-exportation of forest produce
47. The Director of Forestry may issue to any person a permit in the prescribed form to export or import or re-export certain types of forest produce.
- Restrictions on, exports, import and re-exports of forest produce
48. The Minister may, in consultation with the Minister responsible for trade, make regulations imposing restrictions on imports and exports and re-exports of certain type of forest produce.
- Waiver of fees, etc.
49. The Director of Forestry may, subject to the general or special directions of the Minister, direct in writing that any fees or royalties payable under this Act shall be waived in whole or in part for a specified period.
- Forest produce from customary land
- 50.—(1) A resident of any village may collect forest produce from customary land other than village forest areas for domestic use.
- (2) Any disposal of forest produce in a village forest area shall be in accordance with the provisions of the applicable forest management agreement.
- (3) Where the wood arising from any activity on customary land is in excess of community domestic needs, the excess wood shall be disposed of by the village natural resources management committee for the benefit of that community.
- Suspension of a licence
51. The Director of Forestry may, at any time that it appears to him that there has occurred or is about to occur a violation of any provision of this Act or of any condition of a licence, order the suspension of any or all operations under any licence until the licensee has taken necessary measures to remedy or prevent the violation.
- Grounds on which a licence may be refused
52. The Director of Forestry may refuse to issue a licence if—
- (a) the applicant fails to comply with any prescribed conditions;
- (b) any licence formerly held by the applicant under this Act has been revoked by the Director of Forestry within the previous twelve months;
- (c) the applicant has been convicted of an offence under this Act within the previous twenty-four months;
- (d) he is satisfied on reasonable ground that the applicant is not a fit or proper person to hold such licence; or
- (e) he is satisfied that the interest of forest management shall be better served by a temporary freeze in issuing of licence of that class.

**53.—**(1) The Director of Forestry may revoke any licence issued to any person under this Part if he is reasonably satisfied of the existence of any ground that would entitle him under section 52 to refuse to issue a licence to that person.

Cancellation  
of a licence

(2) The Director of Forestry shall notify the licensee in writing of any cancellation under this section and shall state his reasons in writing.

**54.—**(1) An applicant who has been refused a licence under section 52 may, within thirty days, appeal to the Minister in writing.

Appeal to the  
Minister

(2) Any licensee whose licence is cancelled under section 53 may, within thirty days, appeal to the Minister in writing.

(3) The Minister may, on proper cause being shown, allow an appeal out of the time prescribed.

(4) The Minister shall be free to hear the views of the Director of Forestry in determining an appeal under this section and may uphold, vary or quash the decision of the Director of Forestry.

(5) Any person aggrieved by the decision of the Minister may apply to the High Court for a review of the Minister's decision.

#### PART IX—FOREST DEVELOPMENT AND MANAGEMENT FUND

**55.—**(1) There is hereby established a Fund to be known as the Forest Development and Management Fund (in this Act referred to as the "Fund").

Establish-  
ment of the  
Fund

(2) the Fund shall consist of—

(a) such sums as shall be appropriated by Parliament for the purpose of the Fund;

(b) advances made to the Fund under section 57;

(c) such sums as may be received for the purposes of the Fund by way of voluntary contributions;

(d) levies from a metre cube of wood felled or extracted by the Forestry Department;

(e) payments made into the Fund under section 12; and

(f) such sums or other assets may be donated for the purposes of the Fund by any foreign government, international agency or foreign institution or body.

**56.** The Fund shall be vested in the Minister and, subject to this Act, shall be administered in accordance with his directions subject to the provisions of the Finance and Audit Act.

The Fund to  
vest in the  
Minister

Advances to  
the Fund

57. If in any financial year the income of the Fund together with any surplus income brought forward from a previous year is insufficient to meet the actual or estimated liabilities of the Fund, the Minister responsible for finance may make advances to the Fund in order to meet the deficiency or any part thereof and such advances shall be made on such terms and conditions, whether as to repayment or otherwise, as the Minister responsible for finance may determine.

Objects of  
the Funds

58. The objects for which the Fund is established shall be the conservation, augmentation and management of forest resources and forest lands in Malawi.

Application  
of the Fund

59. Without derogation from the generality of section 57, the Fund may be applied to—

(a) the inculcation of the twin concepts of multiple purpose management and sustainability in forestry into local communities;

(b) the provision of an enabling environment for the participation of the local communities in forest management and conservation;

(c) maintenance of equipment and records;

(d) the cost of any scheme which the Minister considers to be in the interest of the management of forest reserves;

(e) meeting any expenses arising from the establishment and maintenance of the fund; and

(f) any purpose which the Minister considers to be in the interest of the objects of the Fund.

Books and  
other records  
of account,  
audit and  
reports of  
the Fund  
Cap. 37:01

60.—(1) The Minister shall cause to be kept proper books and other records of account in respect of receipts and expenditures of the Fund in accordance with the provisions of the Finance and Audit Act.

(2) The accounts of the Fund shall be audited by the Auditor General, who shall have all powers conferred upon him by the Finance and Audit Act.

(3) The Minister shall cause to be prepared, as soon as practicable, but not later than six months after the end of the financial year, an annual report on all the financial transactions of the Fund.

(4) The report under subsection (3) shall include a balance sheet, an income and expenditure account and annual report of the Auditor General and shall be laid by the Minister before the National Assembly.

Cap. 37:01

**61.**—(1) All sums received for the purposes of the Fund shall be paid into a bank account and no amount shall be withdrawn therefrom except by means of cheques signed by such persons as are authorized in that behalf by the Minister.

Holdings of  
the Fund

(2) Any part of the Fund not immediately required for the purposes of the Fund may, on the recommendation of the Board, be invested in such manner as the Minister, after consulting with the Minister responsible for finance, may determine.

**62.** The Financial year of the Fund shall be the period of twelve months ending on 31st March in each year.

Financial year

#### PART X—OFFENCES AND PENALTIES

**63.** The purpose of this Part is to define offences against this Act and to provide for penalties.

Purpose of  
this Part

**64.** Any person who, without authority under this Act—

Offences rela-  
ting to forest  
reserves and  
protected  
forest areas

(a) fells, cuts, takes, destroys, removes, collects, uproots any indigenous tree or forest property in a forest reserve or protected area;

(b) connives with or causes another person to fell, cut, take, destroy, remove, collect, uproot any indigenous tree or forest property in a forest reserve or protected area;

(c) squats, resides, erects a building, hut, livestock enclosures or any structure in a forest reserve or protected area;

(d) clears, cultivates, digs or breaks up land for any road or for any purpose whatsoever and grazes livestock in a forest reserve or protected areas,

shall be guilty of an offence and liable upon conviction to a fine of K5,000 and to imprisonment for a term of two years.

**65.**—(1) Any person who lights or causes to be lit a fire in a forest reserve, protected forest area or village forest area in contravention of section 39 shall be guilty of an offence and liable upon conviction to a fine of K10,000 and to imprisonment for a term of five years.

Offences  
relating to  
fires

(2) Any person who permits a fire to burn out of control in, or to spread to a forest reserve or village forest area shall be guilty of an offence and liable upon conviction to a fine of K10,000 and to imprisonment for a term of five years.

(3) Any person who, without reasonable cause, refuses to assist in averting or extinguishing a fire when required to do so under section 41, shall be guilty of an offence and liable upon conviction to a fine of K2,000 and to imprisonment for a term of one year.

Offences  
relating to  
wildlife

66. Subject to the provisions of this Act, any person who—

- (a) pursues, kills, hunts, molests, captures or injures any animal, bird, fish, or reptile;
- (b) collects eggs or spawns from a forest reserve, a protected forest area or a village forest area,

shall be guilty of an offence and liable upon conviction to a fine of K10,000 and to imprisonment for a term of five years.

Offences  
relating to  
forest pests  
and diseases

67. Any person who knowingly contravenes the provisions of section 43 of this Act shall be guilty of an offence and liable upon conviction to a fine of K10,000 and to imprisonment for a term of five years.

Offences  
relating to  
possession  
or trafficking  
of forest  
produce

68.—(1) Any person who—

- (a) knowingly received forest produce illegally; or
- (b) is found in possession of forest produce without a permit;
- (c) trafficks in forest produce without a licence,

shall be guilty of an offence.

(2) Any person who is convicted of an offence under subsection (1) shall be liable to a fine upon conviction of K20,000 and to imprisonment of ten years.

Offences  
relating to  
obstruction  
of officers

69. Any person who—

- (a) obstructs or hinders any officer in the performance of his functions under this Act;
- (b) wilfully or recklessly gives to any officer false or misleading information which the officer is entitled to obtain under this Act;

(c) refuses to furnish to any officer on request, particulars or information which the officer is entitled to obtain under this Act, shall be guilty of an offence and liable upon conviction to a fine of K10,000 and to imprisonment for a term of five years.

Offences  
relating to  
official  
documents  
or stamps

70. Any person who, without lawful authority—

- (a) counterfeits or alters any licence, permit or pass required under this Act;
- (b) alters or defaces any prescribed document issued under this Act;

(c) makes upon or affixes to any forest produce a mark used in connexion with forest produce by the Department of Forestry, shall be guilty of an offence and liable upon conviction to a fine of K20,000 and to imprisonment for a term of ten years.

71.—(1) Any person who contravenes the provisions of section 43 shall be guilty of an offence and liable upon conviction to a fine of K20,000 and to imprisonment for a term of ten years.

Offences relating to possession or use of weapons, traps, explosives and poisons for hunting animals

(2) This section shall not apply to any officer acting in the performance of his duties.

72. Any person who contravenes the provisions of section 44 shall be guilty of an offence and liable upon conviction to a fine of K5,000 and to imprisonment for a term of two years.

Offences relating to deposition of litter and waste

73. Any person who imports, exports or re-exports or attempts to import, export or re-export any forest produce—

Offences relating to import, export and re-export of forest produce

(a) through any place other than a custom's post or port; or

(b) without producing to a customs officer a valid licence to import or export or re-export the forest produce as the case may be,

shall be guilty of an offence and liable upon conviction to a fine of K10,000 and to imprisonment for a term of not less than five years.

74.—(1) Upon conviction of any person of an offence under this Act, the court may in addition to any other penalty provided by this Act, order—

Additional orders upon conviction

(a) that any forest produce which has been used in the commission of the offence shall be forfeited to the Government;

(b) that where any forest produce has been damaged, injured or removed in the commission of the offence, the person convicted shall pay compensation equivalent to the value of the forest produce so damaged, injured or removed;

(c) that the person convicted shall pay ten times the amount of any royalties and other fees which, had the act constituting the offence been authorized, would have been payable in respect thereof;

(d) the demolition and removal of any building, enclosure, hut, kraal, structure or anything erected, standing or being in the area in contravention of this Act;

(e) the destruction, uprooting or removal of any crop standing or being in the area in contravention of this Act;

(f) the seizure of any carrier or vehicle which has been used in committing the offence.

(2) Where an order is made under subsection (1) in respect of forest produce from a village forest area, the forest produce and article ordered to be forfeited and the amount ordered to be paid shall be forfeited and paid to the management authority in respect of that area.

Authority to  
compound  
offences

75.—(1) The Director of Forestry may authorize any officer not below the rank of Principal Forestry Officer where the Director of Forestry is satisfied that an offence against this Act has been committed, and such person consents in writing to compounding under this section, to compound such offences by charging a sum of money not exceeding one and half the maximum fine prescribed for the offence and no further court proceedings shall be instituted.

(2) Where any article has been seized in connexion with the offence compounded under this section, the officer compounding the offence shall dispose of the article according to section 11.

(3) Any offence in respect of which a prosecution is actually pending shall not be compounded under this section other than with the consent of the court before which the prosecution is pending.

(4) Any money received and any article confiscated under subsection (1) or (2) in respect of forest produce from a village forest area shall be paid to the management authority in respect of that area.

#### PART XI—INTERNATIONAL CO-OPERATION IN FORESTRY

Purpose of  
this Part

76. The purpose of this Part is to provide for the promotion of the management of cross-border forests and forest resources and implementation of agreed national obligations arising from bilateral, regional and international environmental and other related Conventions to which Malawi is a party.

Cross-border  
management

77. For the proper management of cross-border forests and forest resources, the Director of Forestry may jointly produce management plans which shall lead to the realization of common forestry goals in cross-border areas.

Regional fora

78. Implementation of common plans may be reviewed in regional fora such as Joint Permanent Commissions of Co-operation, the Southern Africa Development Community and others.

Cross-border  
trade in forest  
produce

79. To assure sustainable utilization and marketing forest resources across borders, the Director of Forestry shall institute mechanisms for the verification of the legality of the forest produce being imported or exported.

Implemen-  
tation of  
agreements

80. The Minister may, by an order published in the *Gazette*, specify the measures for the proper implementation of relevant provisions of any convention on forestry to which Malawi is a party.

## PART XII—MISCELLANEOUS

**81.—(1)** No person shall make or sell charcoal from indigenous timber or tree except pursuant to a licence issued under this section. Charcoal licensing

(2) Upon application in the prescribed form, a licensing officer may, where the officer finds that the making of charcoal shall utilize plantation timber or indigenous timber or trees consistently with the applicable forest management plan or forest management agreement or forest plantation agreement, issue a licence to make charcoal in such quantity and from such timber or trees as may be specified in the licence.

**82.** No person shall engage in commercial processing of any wood or forest produce without a permit from the Director of Forestry and such commercial wood processing industries shall include— Permit for wood using and wood processing industries

(a) tobacco curing, brick and tile making, wood carving, lime making, bamboo baskets making and chair making; and

(b) wood processing industries, including sawmilling, veneer and plywood, blockboard, fibre and particle board, pulp and paper and any other industries.

**83.—(1)** No indigenous wood shall be moved from any private land to any place outside the private land without a permit issued by the Director of Forestry. Any revenue realized from the removal of the indigenous wood from leasehold land shall all accrue to the village natural resources management committee in the area. Utilization of and trafficking in indigenous timber from private land

(2) No indigenous endangered tree species shall be cut down without the written permission of the Director of Forestry.

(3) Indigenous wood may be used on a sustainable basis for any purpose within the demised area without the written permission of the Director of Forestry.

**84.** The Director of Forestry or any other officer shall not be held liable in damages or otherwise to any person by reason of his exercise or non-exercise in good faith of the powers vested in him under this Act. General indemnity

**85.** On application by a lessee in accordance with the Land Act, the Director of Forestry may grant permission for forest produce to be removed from, and used outside, the demised premises on payment of all prescribed royalties to the village natural resources management committee in the area. Disposal of forest produce from private land  
Cap. 57:01

## PART XIII—REGULATIONS

**86.** The Minister may make regulations for carrying this Act into effect and, without prejudice to the generality of the foregoing, such regulations may— Regulations



- (a) prescribe the form and contents of any application, licence or agreement;
- (b) prescribe the conditions of any category of licence or agreement;
- (c) prescribe the rates and manner of payment of royalties, application fees and other fees;
- (d) regulate or prohibit access to any part of a forest reserve;
- (e) regulate forest utilization practices;
- (f) require the recording and reporting of information regarding sustainable utilization of forest and forest produce and approving the form, contents and manner of making records and reports, as submitted by the Director of Forestry;
- (g) prescribe the methods and requirements of scaling and making forest produce;
- (h) prescribe the marks to be used by officers in connexion with forest produce;
- (i) provide for the registration of forest property marks and regulating their use;
- (j) prescribe standards for the grading of wood and wood products, and requiring that any wood or wood product be graded according to such standards;
- (k) regulate the transportation, processing, sale of forest produce, including competitive bidding, and requiring permits, licences and documentation of such activities; and
- (l) prescribe anything required to be prescribed under this Act.

#### PART XIV—REPEAL AND SAVINGS

Repeal and  
savings  
Cap. 63:01

87.—(1) The Forest Act is hereby repealed.

(2) Any subsidiary legislation made under the Act repealed by subsection (1) in force immediately before the commencement of this Act—

- (a) shall, unless in conflict with this Act, continue in force and be deemed to be subsidiary legislation made under this Act;
- (b) may be replaced, amended or repealed by subsidiary legislation made under this Act.

(3) Any agreement or similar arrangement made pursuant to the provisions of the Act repealed by subsection (1) shall continue in force until terminated in accordance with terms and conditions thereof.

Passed in Parliament this eighteenth day of April, one thousand, nine hundred and ninety-seven.

R. L. GONDWE  
Clerk of Parliament

## APPENDIX 9

### NATIONAL FORESTRY POLICY OF MALAWI



GOVERNMENT OF MALAWI

MINISTRY OF NATURAL RESOURCES

# NATIONAL FOREST POLICY OF MALAWI

January 1996

**NATIONAL FOREST  
POLICY OF MALAWI**

<i>Acronym</i>	<i>List of Acronyms</i>
MNR	Ministry of Natural Resources
NATURE	Natural Resource Management and Environmental Support Programme
USAID	United States Agency for International Development
NGOs	Non-Governmental Organisations
NHBG	National Herbarium and Botanic Gardens Council of Malawi
NTSC	National Tree Seed Centre (FRIM)
OPC	Office of the President and Cabinet
PFI	Private Forest Industries
PB	Publicity Board, Forestry Department
RBCC	Registration Board of Consultants and Contractors
TAM	Timber Association of Malawi
UoM	University of Malawi
UNDP	United Nations Development Programme
VNRC	Village Forestry Committee
VIPCOR	Viphya Corporation/Viphya Pulp and Paper Corporation
VNFC	Village National Resources Committee
WSM	Wildlife Society of Malawi

## C O N T E N T S

	PAGE
1.0 Preamble .. .. .	1
2.0 Policy Objectives .. .. .	3
2.1 Policy Goal .. .. .	3
2.2 General Objectives and Strategies .. .. .	4
2.3 Specific Objectives and Strategies .. .. .	12
2.4 Cross-sectoral Issues .. .. .	12
Ministry of Agriculture and Livestock Development .. .. .	13
Agricultural Research and State Extension Trust .. .. .	13
Non-Governmental Organisations .. .. .	13
Coordination with Other Policies .. .. .	13
2.5 Gender Issues .. .. .	14
2.6 Non-Profit Forestry Activities .. .. .	14
2.7 Ecotourism .. .. .	14
2.8 Legal Framework .. .. .	15

## 2.4 ACRONYM

### *Acronym*

ACB  
ARET  
BoAQS  
BoE  
CDC  
CONGOMA  
CURE  
DAR  
DEMATT  
DHRMD  
DOI  
DT  
ESCOM  
ESP  
EU  
FD  
FDD  
FESD  
FRIM  
FSSD  
I & WD  
LUS  
MASAP  
MBS  
MCF  
ME & M  
MAGPE  
MEDI  
MFAP  
MIA  
MIPA  
MIRTDC  
MoALD  
MoEM  
MoF  
MoFA  
MoH  
MoJ  
MoL & E  
MoLG  
MOREA  
MOWCACS  
MoWS

### *List of Acronyms*

Agricultural Communications Branch  
Agricultural Research and Extension Trust  
Board of Architects and Quantity Surveyors  
Board of Engineers  
Curriculum Development Committee, MCF  
Council for Non-Governmental Organisations in Malawi  
Coordinating Unit for the Rehabilitation of the Environment  
Department of Agricultural Research  
Development of Malawian Traders Trust  
Department of Human Resources Management and Development  
Department of Information  
Department of Tourism  
Electricity Supply Commission of Malawi  
Environmental Support Programme  
European Union  
Forest Department  
Forestry Development Division  
Forestry Extension Services Division  
Forestry Research Institute of Malawi  
Forestry Support Service- Division  
Irrigation and Water Department  
Land Utilisation Study, Ministry of Lands and Variation  
Malawi Social Action Programme  
Malawi Bureau of Standards  
Malawi College of Forestry  
Ministry of Energy and Mining  
Malawi Group of Professional Engineers  
Malawi Entrepreneurs Development Institute  
Malawi Forestry Action Plan  
Malawi Institute of Architects  
Malawi Investment Promotion Agency  
Malawi Industrial Research and Technology Development Centre  
Ministry of Agriculture and Livestock Development  
Ministry of Energy and Mines  
Ministry of Finance  
Ministry of Foreign Affairs  
Ministry of Housing  
Ministry of Justice  
Ministry of Lands and Evaluation  
Ministry of Local Government  
Ministry of Research and Environmental Affairs  
Ministry of Women, Children's Affairs and Community Services  
Ministry of Works and Supplies

SPECIFIC OBJECTIVES—(continued)

Strategies	Nodal responsibility	To be completed by
(b) substantially increasing fines payable for offences and terms of imprisonment;	MNR	Dec. 1995 for regulation
(c) removing the option to offenders of paying a fine instead of serving a sentence and making the prison term mandatory so that an offender will be required to pay a fine and also serve imprisonment in respect of an offence under the Act;	MNR	Dec. 1995 for regulation
(d) empowering the seizure of forest produce illegally obtained;	MNR	Dec. 1995 for regulation
(e) empowering the court to order the forfeiture of forest produce to the government where an offender has been found guilty and;	MOJ	Dec. 1995 for regulation
2.8.1.5 ensure that the percentage of land to be under forest cover should be specifically provided for in revised Land Act and that all categories of land, such as private land (freehold and leasehold), public land and customary land, should be affected, and empower the Director of Forestry to monitor and enforce this requirement.	MNR	Mar. 1996

NATIONAL FOREST POLICY OF MALAWI

1.0 PREAMBLE

1.1 The importance of forests and trees in improving human welfare is increasingly recognised worldwide. Both natural and man-made forests play an important role in providing basic human needs (fuel, food, fodder fibre and pharmaceuticals), employment, income and foreign exchange, hence contributing to socio-economic development. Estimates based on the mean January to April 1993 prices indicate that the 1993 retail value of urban annual consumption was about MK370.8 million for fuelwood and MK16.4 million for charcoal. As an integral component of the biosphere, forests help to stabilise natural systems and contribute to biological diversity, and provide habitat for fauna and flora.

1.2 Forests help maintain air, water and soil quality; influence biochemical processes; regulate run-off and groundwater; control soil erosion; and reduce downstream sedimentation and the incidence of flash flooding. Forests and trees may therefore be viewed in terms of providing watershed protection and enhancing water resources.

1.3 In Malawi, forests and trees meet the nation's requirements for fuelwood and poles and for most of the timber required for construction, joinery and board manufacture. Furthermore, the existing plantations have the potential to meet the nation's pulp and paper needs. The rural dwellers, who make up the majority of the population, rely to a large extent on forests for their needs in the form of fuelwood, bushmeat and other foods, construction materials, agricultural tools and medicinal plants.

1.4 About 90 per cent of the nation's energy requirements is satisfied by woodfuels derived from natural and planted forests and trees on farms. The 1993 estimate of per capita city-dwellers' fuelwood consumption was 2.0 solid m<sup>3</sup> while 1.1 solid cubic metre was the average per capita rural fuelwood consumption. Human population growth rate is 3.2 per cent per year resulting in increased pressures to cultivate forest lands, graze livestock and meet growing energy needs.

1.5 Currently some 38.6 per cent of the country's land area is under forest cover. This figure is made up of national parks and wildlife reserves (11.6 per cent), forest reserves and protected hillslopes (10 per cent) and the remaining 17 per cent by natural woodland on customary land. The extent of deforestation is continually increasing with agricultural expansion, overgrazing, woodfuel gathering, commercial logging and large-scale industrial woodfuel use for tobacco curing, lime burning, brick making, etc. The total forest cover is, however, estimated to be declining at 1.0–2.8 per cent per year with much higher deforestation rates in certain areas.

1.6 There are 98,000 hectares of state plantations of which 54 per cent are managed for future development of pulp and paper industry. The remaining 46 per cent is equally shared between pine timber and eucalypt fuelwood and pole production. There are also 273 retail nurseries scattered throughout the country. These

nurseries produce seedlings, predominantly of eucalypt species, and serve the public with planting material for woodlot establishment, boundary plantings, line plantings, intercropping with agricultural crops and block planting.

1.7 While the overall mandate of forests and tree management is the responsibility of the Forestry Department, there are other organisations that establish and manage plantations for fuelwood and timber production. The total known wood output of timber products is currently at 53,200 cubic metres. However, demand exceeds supply, and this situation has been occasioned by restrictive utilisation policies.

1.8 Malawi has acknowledged the need to protect as much as is possible the natural environment, including forests. To this end, the commitment to conserve biodiversity has been enshrined in the national constitution under section 12 para. 4 d (v). It is, therefore, necessary to put in place effective legal and institution instruments and procedures to uphold this constitutional commitment.

1.9 The Government of Malawi is also a signatory to numerous bilateral and international agreements and conventions linked to the environment and forestry; including the Rio Declaration, the Convention on Climate Change, the Montreal Protocol, the Convention to Combat Desertification, the Convention on Biodiversity and the Convention on International Trade in Endangered Species of wild fauna and flora (CITES). Malawi is also the coordinator of in-land fisheries, forestry and wildlife sectors for the SADC region. The Government will endeavour to fulfil such obligations in the implementation of the National Forest Policy.

1.10 The present Forest Act, Cap. 63:01, was enacted in 1942 and is mainly geared towards the control of forests on customary and public land and, to a limited extent, on private land. but even then it does not provide a mechanism for managing trees and forests on customary land; nor does it make it clear the rights of individuals and communities to own, manage and utilize, on a sustainable basis, indigenous trees growing on such land. The present Forest Act is clearly outdated, brief and narrow in scope, and inadequate in terms of providing an enabling framework for participation of the private sector (with regard to freehold and leasehold land) and local communities in forest conservation and management.

1.11 The Forest Act seems to be subservient to other legislations, especially the legislation relating to land, water resources, mining, electricity, telecommunication, railways, public roads, under which certain activities that adversely affect forests and growing trees can be undertaken. Trees can be cut down, without consultation with Forestry Department, in order to give way to the construction of a road, power line or railway. The Act is also inadequate to address or relate to present day critical and key environmental issues which are directly related to the conservation and management of forests. There is, for example, inadequate relationships between the Act and related legislation such as the Water Resources Act, the National Parks and Wildlife Act and the Fisheries Act.

SPECIFIC OBJECTIVES—(continued)	Strategies	Nodal responsibility	To be completed by
✓	2.8.1.1 harmonise the Forest Act with the Land Act, Registered Land Act, Customary Land (Development) Act, Adjudication of Title Act, Local Land Boards Act, Land Acquisition Act, Deeds Registration Act, Water Resources Act and related legislation, Mines and Minerals Act, Electricity, National Building Regulations Act, Railways Act, Public Roads Act, Posts and Telegraphs Act, Fisheries Act, Post and Telegraphs Act, Fisheries Act, National Parks Act, Town and Country Planning Act, and any other legislation that has a bearing on forests and trees;	FDD FESD FSSD FSTCU Forestry Board MoLG MoH	Apr. 1995
	2.8.1.2 provide support in the Forest Act for treaties such as the Convention on Biological Diversity;	MNR	Apr. 1996
	2.8.1.3 review the Forest Act in consultation with the Ministry of Research and Environmental Affairs to ensure consistence with their environmental management umbrella legislation, and other agencies, including NGO's;	FDD MOREA MNR	Jun. 1996
	2.8.1.4 strengthen the enforcement provisions in the Forest Act by—	MNR MOJ	Dec. 1995 for regulation
	(a) empowering the Director of Forestry and officers subordinate to him to prosecute offenders;	MNR MOJ	



GENERAL OBJECTIVES—(continued)	Strategies	Nodal responsibility	To be completed by
2.7 ECOTOURISM DEVELOPMENT		FDD	Apr. 1996
2.7.1 Ensuring that the development of the ecotourism industry is in consonance with efforts to preserve the ecology, conserve the country's biodiversity and protect the character and beauty of Malawi:			
	✓ 2.7.1.1 facilitate increased environment friendly development of ecotourism by ensuring that the construction of tourism facilities and the subsequent use of the facilities are in harmony with the ecology; and	FDD RIM DT	Apr. 1996
	2.7.1.2 promote the incorporation of ornamental trees on recreation stop-overs on highways and built-up areas;	FESD Min. of Transport	Dec. 1995
2.8 LEGAL FRAMEWORK		FDD	Apr. 1997
2.8.1 Updating the Forest Act in order to define more adequately the legal framework for the sustained utilisation of customary land forest resources with particular emphasis on the formation, and operation, of village forest communities, and to allow usufruct of trees by rightful custodians of customary land, and ensuring that the Act makes adequate provision for the conservation and management of forests and trees on private land;		Forestry Board	

## 2.0 POLICY OBJECTIVES

### 2.1 POLICY GOAL

The goal of the National Forest Policy is to sustain the contribution of the national forest resources to the upliftment of the quality of life in the country by conserving the resources for the benefit of the nation.

### 2.2 GENERAL OBJECTIVES AND STRATEGIES

The general objectives of the policy are to satisfy the people's many diverse and changing needs, particularly those of the rural people who are the most disadvantaged. The general objectives will, therefore, aim at:

2.2.1 allowing all citizens to have regulated and monitored access to some forest products:

#### Strategy:

2.2.1.1 enact a law that removes restrictions to access to the use of forests and forest products, and promote equity and participation by local communities;

2.2.2 contributing towards improving the quality of life in the rural communities and providing a stable local economy, in order to reduce the degenerative impact on the environment that often accompanies poverty:

#### Strategies

2.2.2.1 promote graded skills and proven methods for utilising forest products and introduce value-adding processes to popularise their commercial values;

2.2.2.2 encourage the establishment of investment incentives to promote the development of small- and medium-scale industries in the rural areas and offer employment opportunities to the rural communities;

2.2.2.3 enhance and support sustainable and profitable networks of rural marketing services and the transportation of forest products;

2.2.2.4 promote increased forestry production per unit area of land, and controlled utilisation of over-mature trees, licensed grazing and access for the collection of non-timber forest products; and

2.2.2.5 encourage agroforestry to improve land fertility with respect to nitrogen without the need to increase the use of expensive imported nitrogenous fertilizers, and to meet some of the farmers' needs for fuelwood and fodder;

2.2.3 establishing appropriate incentives that will promote community-based conservation and a sustainable utilization of the forest resources as a means of alleviating poverty, including on-farm trees, and fostering the growing of trees by all sections of the communities in order to achieve sustainable self-sufficiency of wood and forest-derived products;

*Strategies*

- 2.2.3.1 promote communal individual ownership of forests and forest resources;
- 2.2.3.2 promote the establishment of nurseries by communities and individuals and increase the diversity of species;
- 2.2.3.3 encourage and enhance community and individual marketing of seeds, seedlings and other forest products; and
- 2.2.3.4 strengthen and maintain regular reward system for tree planting and improve the public information system.

2.3 SPECIFIC OBJECTIVES AND STRATEGIES

The specific objectives of the policy will be aimed at:

- 2.3.1 providing an enabling framework for promoting the participation of local communities and the private sector in forest conservation and management, eliminating restrictions on sustainable harvesting of essential forest products by local communities, and promoting planned harvesting and regeneration of the forest resources by Village Natural Resources Committees (VNRCs);

*Strategies*

- 2.3.1.1 promote the formation and training of village forestry committees;
- 2.3.1.2 ensure that the VNRCs are entrusted with the responsibility to collect funds from the sale of produce from customary land;
- 2.3.1.3 establish centres to disseminate up-to-date information on management methods;
- 2.3.1.4 encourage co-management of forests and forest resources;
- 2.3.1.5 encourage usufruct use of forestry resources by community and individual tree growers;
- 2.3.1.6 establish a Fund to support local community forestry activities;

- 2.3.2 empowering rural communities to manage the forest resources, fostering ownership or usufruct of trees, and ensuring that such trees are sustainably utilized for the benefit of both present and future generations;

*Strategies*

- 2.3.2.1 introduce regular local meetings to discuss and explain changes on and additions to forest policy issues;
- 2.3.2.2 encourage and promote fuelwood sales from planted trees and provide for improved marketing intelligence;
- 2.3.2.3 promote the leasing of plantation areas for planting and management by the private sector in selected areas on a pilot scale;

SPECIFIC OBJECTIVES—(continued)

*Strategies*

*Nodal responsibility*

*To be completed by*

2.5.1.4	ensure that women in the Forestry Department are offered access of equal opportunities for promotion, training and career development;	DF	Aug. 1996
2.6	NON-PROFIT FORESTRY ACTIVITIES		
2.6.1	Generating revenue for the funding of such non-profit priority forest activities as conservation for biodiversity and watershed management as well as forestry research education and training from funds that are generated by profit-generating operations;	FSSD MoF	Jun. 1996
2.6.1.1	reduce dependence on Government budget by maximising use of the existing international arrangements that provide financial support to national forestry activities of global significance;		
2.6.1.2	facilitate the institutional arrangements that enable revenues from economic forest-dependent activities outside forestry, such as water supply and hydroelectric power generation to be used to enhance the protective and indirect economic functions of forests; and	Min. of Fin. FC I and wd MOALD ESCOM	Mar. 1996
2.6.1.3	cooperate efficiently with international facilities that have been established for covering the incremental cost of achieving benefits associated with forest conservation and sustainable development, and supporting economic sectors which would stimulate economic and social substitution activities;	DF	Jun. 1996

SPECIFIC OBJECTIVES—(continued)	Strategies	Nodal responsibility	To be completed by
2.5 GENDER ISSUES	on important forest and forest resources and ensure that such actions are sanctioned by a competent authority:	MOWA-CACS FESD	Apr. 1996
2.5.1 Ensuring that the women's role in forest and tree resource utilization and management receives due attention:	✓ 2.5.1.1 support women not only in forest-based subsistence and informal economies but as a key agency for innovative development of the rural forestry sector, including the growing, harvesting, processing and marketing of fuelwood, domestic construction wood and industrial wood:	FESD MOWACAS	Apr. 1996
	2.5.1.2. promote the formulation of linkages between established women's groups and forest extension:	FESD	Aug. 1996
	2.5.1.3 give special attention to the support of women in the promotion of forest management, training of professional and technical forestry personnel, forest conservation through participation, and funding of farm forestry:	FESD U of M	Aug. 1996

2.3.2.4 protect and promote the marketing of indigenous knowledge about the medicinal and other properties of Malawi's forest resources for the benefit of the custodians of the knowledge:
2.3.2.5 introduce marketing and pricing policy reforms that provide industrial woodfuel users with incentives to invest in tree planting and woodland management:
2.3.3 providing an enabling environment for access to all government controlled plantation resources by small-scale enterprises and processors using forest products, and instituting transparent and competitive bidding procedures for the disposal of government-owned timber:
<i>Strategies</i>
2.3.3.1 enact and formulate regulations and procedures to regulate utilisation of government-owned plantations:
2.3.3.2 initiate and promote the necessary improvements on local road networks for better access to the resources:
2.3.4 formulating, applying and evaluating environmental policies, plans and legislation, in partnership with other organisations and institutions so as to allow the attainment of the national policy objectives:
<i>Strategies</i>
2.3.4.1 introduce regular policy meetings for partner participation that includes both the public and the private sectors, NGOs and the local and peripheral communities:
2.3.4.2 formulate conservation plans that are well understood by all partners and show areas of concern:
2.3.5 providing appropriate incentives for both community and private sector participation in the identification and protection of key sites of unique biodiversity and water catchment areas, in partnership with other ministries, organisations, institutions and individuals:
<i>Strategies</i>
2.3.5.1 promote local community participation in forest protection and management through education, equitable sharing of benefits, provision of adequate tenure rights and security, rural infrastructure, and ensuring that their requirements are considered:
2.3.5.2 ensure that the rural communities' wealth of information regarding biodiversity and ecology is respected and taken into account:
2.3.5.3 institute mechanisms to develop a strong partnership with local people, NGOs and the private sector in sustainable management of water catchment areas, river banks and biodiversity reserves to ensure a broad

- approach to forest management, and establish incentive systems to promote the involvement of the local and peripheral communities in planning, managing and using the benefits derived from such protected areas;
- 2.3.5.4 produce and regularly update and distribute maps and information showing names and uses of valuable plant species;
- 2.3.5.5 promote in-service training of field staff in aspects of participatory management;
- 2.3.6 ensuring that harvesting and exporting of timber and other forest products are not in violation of national and international laws and regulations, and of the customary rights of indigenous people, and resisting coercive influence that is occasionally exerted by trans-national corporations;

*Strategies*

- 2.3.6.1 effectively implement forest certification programme;
- 2.3.6.2 promote codes of conduct and standards, and monitor, track and enforce, effectively, laws and regulations;
- 2.3.7 undertaking endogenously well designed and relevant research programmes, whenever necessary, in collaboration with local or external organisations, to generate usable technologies, or adapt to local conditions exogenous technologies, in order to improve and achieve sustainable management and utilisation of both planted and natural forest and tree resources;

*Strategies*

- 2.3.7.1 distribute quantitative information on wood supply and demand, and on tree clear felling cycles;
- 2.3.7.2 promote mature tree (truncheon) replanting, and promote appropriate rotational cropping systems of exotic trees in urban areas;
- 2.3.7.3 develop and refine technical packages offered to both the public and the private sector in order to enable forestry achieve its full potential;
- 2.3.7.4 promote research on the improvement of the productivity of trees, plantations and woodlands;
- 2.3.7.5 promote multiple land use systems in which trees are a component;
- 2.3.7.6 design and test methodologies for assessing productivity for the efficient utilization of timber and non-timber products, utilisation of natural woodlands and the development of techniques for protecting trees from pests and diseases;
- 2.3.7.7 promote the identification of problems and constraints to effective tree and forest management to include a further understanding of the taxonomy and ecology of both indigenous and exotic trees;

SPECIFIC OBJECTIVES—(continued)	Strategies	Nodal responsibility	To be completed by
	on one hand and between the NGOs and both the public and private sectors on the other hand;		
	Coordination with Other Policies		
	2.4.1.15 promote the harmonisation of measures proposed in other policies with those included in this forest policy;	FSSD	Jun. 1997
	2.4.1.16 review the national forest policy biennially and ensure that any updating of the policy should be done in harmony with other related policy issues;	FSSD	Jun. 1997
	2.4.1.17 prevent changes in land-use, which promote deforestation, constrain farm forestry or endanger the protection of forests with cultural or biodiversity or water catchment conservation values;	FDD I & WD LRCB	on going
	2.4.1.18 discourage excisions in gazetted forest, except in cases of environment friendly public utility, for which suitable inter-sectoral and local consultations will be established; and	FDD LUS Steering Committee	Jun. 1996
	2.4.1.19 foster the carrying out of environment impact assessment where actions are likely to have significant adverse impacts	MOREA	on going

SPECIFIC OBJECTIVES—(continued)	Strategies	Nodal responsibility	To be completed by
	2.4.1.9 set up a joint working group involving the ministries responsible for forestry, agriculture, land, representatives of the estate sector, and rural communities to review current issues of leasehold agreements, the control of land use covenants, and to ensure the land use covenants are strictly adhered to;	Forestry Board	June 1996
	2.4.1.10 support the creation of commercial contracting services to assist estate owners in establishing their own woodlots; Non-Governmental Organisations	ARET FESD	Oct. 1996
	2.4.1.11 involve non-governmental organisations (NGOs) in the updating of the national forest policy and strategy;	FSSD CONGOMA	Apr. 1996
	✓ 2.4.1.12 encourage the NGOs to play a prominent role in the planning and implementation of forest management;	FESD CURE	Dec. 1995
	2.4.1.13 promote and support NGOs undertaking forest-related development activities;	DF	Jun. 1996
	2.4.1.14 encourage the nurturance and sustenance of effective coordination among the numerous NGOs	Forestry Board	Jun. 1996

2.3.7.8 identify and evaluate suitable tree species for different sites and purposes and, where appropriate, undertake their genetic improvement and conservation;

2.3.7.9 determine the appropriate propagation, establishment and regeneration techniques for tree species;

2.3.7.10 investigate appropriate management systems and techniques for different types of forest and trees so that these can be managed to optimise the generation of products and services required by identified beneficiaries;

2.3.7.11 provide assistance to minimise the negative impact of biotic and abiotic agencies and their influences on trees and forests;

2.3.7.12 investigate the potential for the generation of products and services from trees and forests to meet the needs of the identified beneficiaries;

2.3.7.13 design and administer effective methods of disseminating research findings and technical information to users and beneficiaries;

2.3.7.14 promote and improve the supply of high quality and improved indigenous tree seed and germ-plasm through the operation of the National Tree Seed Centre, especially for indigenous trees;

2.3.7.15 prepare suitable plans supported where required with forest inventories, and conduct biological inventories of existing resources supported by socio-economic surveys;

2.3.7.16 prepare outline zonation maps to define the broad categories of forest/land management to be instituted within a reserve to be broadly defined as productive forest, limited forest, completely protected areas for watershed protection, threat of soil erosion, and complete protection on the ground of scientific interest;

2.3.7.17 draw up proposals in collaboration with other relevant organisations for joint studies of areas of outstanding scientific interest;

2.3.7.18 obtain and regularly update information on the size and state of resource base through forest inventories together with satellite and aerial monitoring, and on urban and rural demands for fuelwood and other forest products and also on the marketing systems and market potential for forest products, including woodfuels and industrial wood, so as to assist in optimising forest resource development and management;

2.3.7.19 prepare and regularly update management plans for all tiraber plantations and key fuelwood/pole plantations, outline management plans for key forest reserves and model plans for representative Village Forest Areas (VFAs);

2.3.8 developing and disseminating to target groups improved technologies for the development and management of trees and forests, optimal harvesting and utilisation of forest products, as well as silvicultural and protection measures so as to ensure sustainable production of a wide range of wood and non-wood products:

*Strategies*

2.3.8.1 prepare, update and distribute regularly standard visual aids showing use and value of forests and trees;

2.3.8.2 expand the activities of the forestry extension service to promote on-farm planting and management of natural woodlands, and maintain full co-operation with the extension activities of the Department of Agriculture and other relevant departments and agencies to minimise overlap and duplications of effort;

2.3.8.3 formalise and strengthen strong cross-sectoral institutional linkages;

2.3.8.4 promote more reliable technologies for the management and the enhancement of natural forests and plantations;

2.3.9 developing a full and comprehensive forestry extension service to support community programmes and encouraging the active participation of both men and women in all the activities designed to promote afforestation and conservation for improved sustainability;

*Strategies*

2.3.9.1 strengthen and develop a comprehensive forestry extension service;

2.3.9.2 train and equip adequate forestry extension staff;

2.3.9.3 introduce special courses for local communities to promote competence on forestry management by both sexes and at all active ages;

2.3.10 initiating and promoting environmental education, extension and awareness programmes, in partnership with other relevant bodies to promote and support the conservation and protection of forest ecosystems and the growing of trees by individual companies, estates, local communities and authorities, including the integration of forests and trees into farming systems, soil conservation activities, and land-use systems;

*Strategies*

2.3.10.1 promote the rehabilitation of degraded land, through tree planting and natural regeneration;

2.3.10.2 foster the effective management of forest reserves, timber plantations, community land forests and private woodland, and encourage the development of systems required to maximise production of a wide range of

SPECIFIC OBJECTIVES—(continued)	Strategies	Nodal responsibility	To be completed by
	a driving force of a programme of rural development in order to ensure that it does not in the long run destroy the very means of reaching its goals through ecologically unsound agricultural land-use methods;		
	✓ 2.4.1.6 facilitate reduction of dependence of rural communities on agriculture as the only source of their income and subsistence in close collaboration with the Ministry of Commerce and Industry, promoting rural development of skills; encouragement of home and communal industries and crafts; and the development of infrastructure and social services within the communities;	MOALD MASAP MOWACACS DEMATT	Dec. 1997
		Agricultural Research and Estate Extension Trust	FSSD ARET
	✓ 2.4.1.7 liaise, as necessary, with the Agricultural Research and Estate Extension Trust in the preparation of management plans for forest resources within the estate sector;		
	✓ 2.4.1.8 exchange the relevant research and extension literature and packages on forestry with the estate sector;	FSSD/FRIM DAR	Apr. 1996

SPECIFIC OBJECTIVES—(continued)	Strategies	Nodal responsibility	To be completed by
of them relate to linkage with other agencies, and these are those that are aimed at:	involved in the management of forest resources are not fragmented, overlapping and ineffective.		
	Natural Resources Management Institutions:	FSSD MNR	Dec. 1996
	2.3.1.1 promote regular joint training for relevant government officials dealing with natural resources management in such sectors as fisheries, national parks and wildlife, water, national herbarium and botanic gardens, and others.		
	2.4.1.2 nurture, foster and sustain the joint development of management plans in the natural resources sector	FSSD Forestry Board	Apr. 1996
	Ministry of Agriculture and Livestock Development	FESD EU	Jun. 1996
	2.4.1.5 prepare regional and district extension forestry programmes in collaboration with the District Development offices and the Ministry of Agriculture and Livestock Development;	Agric. ARET MoALD	
	2.4.1.4 promote collaborative agroforestry research;	FRIM DAR	ongoing
	2.4.1.5 foster the nurture of great care in the formulation of any policy that is designed to serve as	DF LUS Steering Committee	Mar. 1996

products without detriment to future yields, taking into account the wider value of the forests with respect to watershed conservation, protection of fragile ecosystems while providing recreation as well as tourism opportunities;

2.3.10.3 publicise the effective management and harvesting of plantations on a commercial basis within the government sector, and foster the involvement of the private sector in plantation management with sufficient tenorial incentives;

2.3.11 reducing dependence on woodfuel as a source of energy:

*Strategies*

2.3.11.1 promote methods and techniques for the utilization of alternative sources of energy to substitute woodfuel;

2.3.11.2 develop, adapt and promote use of woodfuel saving devices;

2.3.11.3 initiate the provision of incentives to promote uses of alternative sources of energy; and

2.3.11.4 promote site-specific rural income generating activities.

2.3.12 accelerating and intensifying efforts to manage forest plantations for the production of timber and industrial wood products, and providing the correct incentives for the development of primary and secondary forest industries with a view to achieving self-sufficiency and to generating exports:

*Strategies*

2.3.12.1 retain and train appropriately qualified staff for plantation management;

2.3.12.2 encourage the development of primary and secondary forestry industries;

2.3.12.3 promote integrated use of forest raw materials to reduce their wastage, foster maximal contribution of the forest resources towards poverty alleviation through increased employment opportunities, and minimise adverse environmental effects;

2.3.12.4 introduce price incentives to promote investments in forest industries;

2.3.12.5 establish and promote appropriate timber processing training centres;

2.3.12.6 extend annual award programme to exporters of forest products;

2.3.12.7 review the suitability of separating the commercially productive component of the Forestry Department (industrial plantations) from the protection and extension component;

2.3.12.8 examine the feasibility of setting up a Treasury Fund for the industrial plantations with a view to their privatization; and

- 2.3.12.9 conduct annual reviews of stumpage rates, using cost recovery as the basis for fixing the rate, and ensure that the rate for naturally grown indigenous timber is higher than that of the planted trees and that the rates vary with location, accessibility of the plantation and the quality of the logs;
- 2.3.13 providing information of the status of the constituted and proposed forest reserves:
- Strategies*
- 2.3.13.1 review the status of the constituted and proposed forest reserves;
- 2.3.13.2 provide regular reports on the status of gazettelement;
- 2.3.13.3 promote consultations with communities having concerns over the expansion of forest reserves for the promotion of joint management as an alternative approach;
- 2.3.14 development requisite high quality human resources through education and training in order to strengthen the institutional capacity required to effectively manage the forest resources:
- Strategies*
- 2.3.14.1 carry out a comprehensive human resources survey in the forestry sector and develop a recruitment and training plan;
- 2.3.14.2 review the structure and organisation of the Forestry Departments;
- 2.3.14.3 initiate the strengthening and upgrading of posts in the forestry field in government, accompanied by skills development and training at all levels with an acceptable system of reward, motivation and career development;
- 2.3.14.4 develop the human resources required for the implementation of the policy and create conditions for the retention and optimum utilisation of managerial, technical and scientific talent that is required to foster the sustainable utilization and improved productivity of Malawi's forests;
- 2.3.14.5 promote the initiation of a programme of graduate training in-country through the establishment of a forestry school at Bunda College of Agriculture that provides either M.Sc. training for B.Sc. Agricultural/General Science graduates or a full forestry B.Sc. course;
- 2.3.14.6 review the diploma and certificate curricula at Malawi Forestry College;
- 2.3.14.7 strengthen the coordination between Malawi College of Forestry and Bunda College of Agriculture with a view to have the diploma accredited to the University of Malawi;
- 2.3.14.8 conduct in-service training at the Malawi College of Forestry for field staff at all levels and to be open to staff from NGOs and the private sector;

SPECIFIC OBJECTIVES—(continued)	Strategies	Nodal responsibility	To be completed by
	2.3.17.1 design and coordinate annual programmes to implement the relevant international agreements;	FSSD FDD	Apr. 1996
	2.3.17.2 review international environmental agreements that are relevant to forestry to assess relevance and level or status of compliance;	DF	Mar. 1996
2.3.18 forming a Multi-disciplinary and Multi-sectoral Board, entrusted with the responsibility of monitoring the development, conservation and sustainable use of forest and tree resources in the country for the benefit of Malawians.		MNR (DF)	Jun. 1996
	2.3.18.1 establish and support a Secretariat for the Board with a well defined mandate and procedure;	DF	Jun. 1996
	2.3.18.2 develop and support national annual meetings to be held at a site within the locality with best performance record for the year;	DF	
	2.3.18.3 promote the introduction of annual awards for recognition to companies, estates, local communities and authorities on their efforts on forestry management;	MNR/DF BoAQs BoE RBCC	Jun. 1996
2.4 CROSS-SECTORAL ISSUES Among the specific objectives and strategies cited above, two	2.4.1 ensuring that efforts to address the many inter-related, causative factors	Forestry Board FSSD	Dec. 1996



SPECIFIC OBJECTIVES—(continued)	Strategies	Nodal responsibility	To be completed by
2.3.16 promoting the management of cross-border forest and forest resources;	2.3.15.2 encourage competition among personnel directly in control of forests and promote a public awareness system;	FSSD HRMO DHRMD	Dec. 1996
	2.3.15.3 develop and refine incentive packages to be offered to the forestry staff;	FSSD HRMO DHRMO	Dec. 1996
	2.3.16.1 promote international collaboration through SADC and Joint Commissions;	FDD Joint Commissions	Apr. 1996
	2.3.16.2 conduct joint research programmes;	MNR FSTCU MOFA	ongoing
	2.3.16.3 exchange information on management plans and legislation;	FRIM FSTCU	ongoing
	2.3.16.4 harmonise codes of practice and standards;	FDD FSSD FSTCU	Dec. 1996
	2.3.16.5 collaborate on enforcement of laws and legislation;	FSTCU Justice	Dec. 1996
2.3.17 comply with the national obligations arising from bilateral, regional and international environmental and other related conventions to which Malawi is a Party;	2.3.16.6 promote regional training in specialised areas;	FSTCU MNR	Apr. 1996
	2.3.16.7 promote and strengthen the establishment of schools of excellency in the region;	FSTCU MNR	Mar. 1996 Dec. 1997
		DF MOJ	

2.3.14.9 promote skills development and training at all levels with an acceptable system of reward, motivation and career development;

2.3.14.10 ensure that the Forestry Department is adequately resourced to fulfil its mandate;

2.3.15 creating and maintaining an environment where every employee is able to reach his or her maximum potential in a climate favouring innovation and excellence in the development, dissemination and use of technologies for the management and enhancement of forest and tree resources;

*Strategies*

2.3.15.1 develop a career structure that allows for promotion and retention of staff in their positions of competence and specialisation;

2.3.15.2 encourage competition among personnel directly in control of forests and promote a public award system;

2.3.15.3 develop and refine incentive packages to be offered to the forestry staff;

2.3.16 promoting the management of cross-boarder forest and forest resources;

*Strategies*

2.3.16.1 promote international collaboration through SADC and Joint Commissions;

2.3.16.2 conduct joint research programmes;

2.3.16.3 exchange information on management plans and legislations;

2.3.16.4 harmonise codes of practice and standards;

2.3.16.5 collaborate on enforcement of laws and legislations;

2.3.16.6 promote regional training in specialised areas;

2.3.16.7 promote and strengthen the establishment of schools of excellency in the region;

2.3.17 comply with the agreed national obligations arising from bilateral, regional and international environmental and other related conventions to which Malawi is a Party;

*Strategies*

2.3.17.1 design and coordinate annual programmes to implement the relevant international agreements;

2.3.17.2 review international environmental agreements that are relevant to forestry to assess relevance and level or status of compliance;

2.3.18 forming a Multi-disciplinary and Multi-sectoral Board, entrusted with the responsibility of monitoring the development, conservation and sustainable use of forest and tree resources in the country for the benefit of Malawians;

*Strategies*

2.3.18.1 establish and support a Secretariat for the Board with a well defined mandate and procedure;

2.3.18.2 develop and support national annual meetings to be held at a site within the locality with best performance record for the year;

2.3.18.3 promote the introduction of annual awards for recognition to companies, estates, local communities and authorities on their efforts on forestry management;

2.4 CROSS-SECTORAL ISSUES

Among the specific objectives and strategies cited above, to relate the linkage with other agencies, and these are those that are aimed at:

2.4.1 ensuring that efforts to address the many interrelated, causative factors involved in the management of forest resources are not fragmented, overlapping and ineffective;

*Strategies*

Natural Resources Management Institutions

2.4.1.1 promote regular joint training for relevant government officials dealing with natural resources management in such sectors as fisheries, national parks and wildlife, water, national herbarium and botanic gardens, and others;

2.4.1.2 nurture, foster and sustain the joint development of management plans in the natural resources sector;

Ministry of Agriculture and Livestock Development

2.4.1.3 prepare regional and district extension forestry programmes in collaboration with the District Development offices and the Ministry of Agriculture and Livestock Development;

2.4.1.4 promote collaborative agroforestry research;

2.4.1.5 foster the nurturance of great care in the formulation of any policy that is designed to serve as a driving force of a programme of rural development in order to ensure that it does not in the long run destroy the very means of reaching its goals through ecologically unsound agricultural land use methods;

2.4.1.6 facilitate reduction of dependence of rural communities on agriculture as the only source of their income and subsistence by, in close collaboration with the Ministry of Commerce and Industry, promoting rural development through development of skills; encouragement of home and communal industries and crafts; and the development of infrastructure and social services within the communities;

SPECIFIC OBJECTIVES—(continued)

*Strategies*

*Nodal responsibility*

*To be completed by*

2.3.14.7 strengthen the coordination between Malawi College of Forestry and Bunda College of Agriculture with a view to have the diploma accredited to the University of Malawi;

FSSD  
EU  
UoM

Jul. 1996

2.3.14.8 conduct in-service training at the Malawi College of Forestry for field staff from NGOs and the private sector;

MCF  
Training  
Committee

Mar. 1996

2.3.14.9 promote skills development and training at all levels with an acceptable system of reward, motivation and career development;

MCF  
Training  
MNR  
DHRMD

Mar. 1996

2.3.14.10 ensure that the Forestry Department is adequately resourced to fulfil its mandate;

MNR (DF)  
HRMO  
Planning  
Unit

Apr. 1996

2.3.15 creating and maintaining an environment where every employee is able to reach his or her maximum potential in a climate favouring innovation and excellence in the development, dissemination and use of technologies for the management and enhancement of forest and tree resources;

DHRMD  
MNR (DF)

Dec. 1996

2.3.15.1 develop a career structure that allows for promotion and retention of staff in their fields of competence and specialisation;

MNR  
HRMO  
DHRMD  
FSSD

Dec. 1996

<i>SPECIFIC OBJECTIVES—(continued)</i>	<i>Strategies</i>	<i>Nodal responsibility</i>	<i>To be completed by</i>
	2.3.14.2 initiate the strengthening and upgrading of posts in the forestry field in government, accompanied by skills development and training at all levels with an acceptable system of reward, development;	MNR DHRMD	Apr. 1996
	2.3.14.3 develop the human resources required for implementation of the policy and create conditions for the retention and optimum utilisation of managerial, technical and scientific talent that is required to foster the sustainable utilisation and improved productivity of Malawi's forests;	Training Committee MNR DHRMD	Dec. 1997
	2.3.14.5 promote the initiation of a programme of graduate training in the country through the establishment of a forestry school at Bunda College of Agriculture that provides either M.Sc. training for B.Sc. Agricultural/General Science graduates or a full forestry B.Sc. course;	FSSD University of Malawi EU	June 1996
	2.3.14.6 review the diploma and certificate curricula at Malawi Forestry College;	CDC	Apr. 1996

#### Agricultural Research and Estate Extension Trust

2.4.1.6 liaise, as necessary, with the Agricultural Research and Estate Extension Trust in the preparation of management plans for forest resources within the estate sector;

2.4.1.7 exchange the relevant research and extension literature and packages on forestry with the estate sector;

2.4.1.8 set up a joint working group involving the ministries responsible for forestry, agriculture, land, representatives of the estate sector, and rural communities to review current issues of leasehold agreements, the control of land use covenants, and to ensure the land use covenants are strictly adhered to;

2.4.1.9 support the creation of commercial contracting services to assist estate owners in establishing their own woodlots;

#### n-Governmental Organisations

2.4.1.10 involve non-governmental organisations (NGOs) in the updating of the national forest policy and strategy;

2.4.1.11 encourage the NGOs to play a prominent role in the planning and implementation of forest management;

2.4.1.12 promote and support NGOs undertaking forest-related development activities;

2.4.1.13 encourage the nurturance and sustainance of effective coordination among the numerous NGOs on one hand and between the NGOs and both the public and private sectors on the other hand;

#### Coordination with Other Policies

2.4.1.14 promote the harmonisation of measures proposed in other policies with those included in this forest policy;

2.4.1.15 review the national forest policy biennially and ensure that any updating of the policy should be done in harmony with other related policy issues;

2.4.1.16 prevent changes in land-use, which promote deforestation, constrain farm forestry or endanger the protection of forests with cultural or biodiversity or water catchment conservation values;

2.4.1.17 discourage excisions in gazetted forest, except in cases of environment friendly public utility, for which suitable inter-sectoral and local consultations will be established; and

2.4.1.18 foster the carrying out of environment impact assessment where actions are likely to have significant adverse impacts on important forest and forest resources and where such actions are subject to a decision of a competent authority;

2.5 GENDER ISSUES	SPECIFIC OBJECTIVES—(continued)	Strategies	Nodal responsibility	To be completed by
2.5.1 ensuring that the women's role in forest and tree resource utilisation and management receives due attention;				
<i>Strategies</i>				
2.5.1.1 support women not only in forest-based subsistence and informal economies but as a key agency for innovative development of the rural forestry sector, including the growing, harvesting, processing and marketing of fuelwood, domestic construction wood and industrial wood;		2.3.12.9 conduct annual reviews of stumpage rates, using cost recovery as the basis for fixing the rate, and ensure that the rate for naturally grown indigenous timber is higher than that of the planted trees and that the rate vary with location accessibility of plantation and the quality of the logs.	FDD Planning Unit	Mar. 1996
2.5.1.2 promote the formalisation of linkages between established women's groups and forest extension;				
2.5.1.3 give special attention to the support of women in the promotion of forest management, training of professional and technical forestry personnel, forest conservation through participation, and funding of farm forestry;				
2.5.1.4 ensure that women in the Forestry Department are offered access to equal opportunities for promotion, training and career development;	2.3.13 providing information on the status of the constituted and proposed forest reserves;		Planning Unit	Apr. 1996
2.6 NON-PROFIT FORESTRY ACTIVITIES				
2.6.1 generating revenue for the funding of such non-profit priority forest activities as conservation for biodiversity and watershed management as well as forestry research, education and training from funds that are generated by profit-generating operations;		2.3.13.1 review the status of the constituted and proposed forest reserves;		Mar. 1996
<i>Strategies</i>				
2.6.1.1 reduce dependence on Government budget by maximising use of the existing international arrangements that provide financial support to national forestry activities of global significance;		2.3.13.2 provide regular reports on the status of gazettement;	FDD	Mar. 1996
2.6.1.2 facilitate the institution of arrangements that enable revenues from economic forest-dependent activities outside forestry, such as water supply and hydroelectric power generation to be used to enhance the protective and indirect economic functions of forests; and		2.3.13.3 promote consultations with communities having concerns over the expansion of forest reserves and joint management as an alternative approach;	FDD MoL & E.	Mar. 1996
2.6.1.3 cooperate efficiently with international facilities that have been established for covering the incremental cost of achieving benefits associated with forest conservation and sustainable development, and supporting economic sectors which would stimulate economic and social substitution activities;	2.3.14. developing requisite high quality human resources through education and training in order to strengthen the institutional capacity required to effectively manage the forest resources;			
2.7 ECOTOURISM DEVELOPMENT				
2.7.1 ensuring that the development of the ecotourism industry is in consonance with efforts to preserve the ecology, conserve the country's biodiversity, and protect the character and beauty of Malawi;		2.3.14.1 carry out a comprehensive human resource survey in the forestry sector and develop a recruitment and training plan;	FSSD/FD Training Committee	Feb. 1996
<i>Strategies</i>				
2.7.1.1 facilities increased environment friendly development of ecotourism by ensuring that the construction of tourism facilities and the subsequent use of the facilities are in harmony with the ecology; and				

SPECIFIC OBJECTIVES—(continued)	Strategies	Nodal responsibility	To be completed by
	2.3.12.1 retain and train appropriately qualified staff for plantation management;	FSSD DHRMD	Jan. 1996
	2.3.12.2 encourage the development of primary and secondary forestry industries;	DEMATT FDD	Jan. 1996
	2.3.12.3 promote integrated use of forest raw materials to reduce their wastage, foster maximal contribution of the forest resources towards poverty alleviation through increased employment opportunities;	FDD	Jun. 1996
	2.3.12.4 introduce price incentives to promote investment in forest industries;	Min. Trade and Industry FD-Planning	Jun. 1996
	2.3.12.5 establish and promote appropriate processing training centres;	FDD, MEDI MIRTDC FSTCU	
	2.3.12.6 extend annual award programme to exporters of forest products;	FDD TAM	Dec. 1996
	2.3.12.7 review the suitability of separating the commercially productive component of the Forestry Department (industrial plantation) and extension component;	MFAP FDD Privatisation Commission	Feb. 1996
	2.3.12.8 examine the feasibility of setting up a Treasury Fund for the industrial plantations with a view to their privatisation; and	MFAP FDD Privatisation Commission	Mar. 1996

2.7.1.2 promote the incorporation of ornamental trees on recreation stopovers on highways and built-up areas;

## 2.8 LEGAL FRAMEWORK

2.8.1 Updating the Forest Act in order to define more adequately the legal framework for the sustained utilisation of customary land forest resources with particular emphasis on the formation, and operation, of Village Natural Resources Committees, and to allow usufruct of trees by rightful customary land, and ensuring that the Act makes adequate provision for the conservation and management of forests and trees on private land and supervisory powers by the Forestry Department for the conservation and management of forests and trees on private land;

### Strategies

2.8.1.1 harmonise the Forest Act with the Land Act, Registered Land Act, Customary Land (Development) Act, Adjudication of Title Act, Local Land Boards Act, Land Acquisition Act, Deeds Registration Act, Water Resources Act and related legislation, Mines and Minerals Act, Electricity Act, Railways Act, Public Roads Act, Posts and Telegraphs Act, Fisheries Act, National Parks Act, Town and Country Planning Act, and any other legislation that has a bearing on forests and trees;

2.8.1.2 provide support in the Forest Act for treaties such as the Convention on Biological Diversity;

2.8.1.3 review the Forest Act in consultation with the Ministry of Research and Environmental Affairs to ensure consistence with their environmental management umbrella legislation, and other agencies, including NGOs;

2.8.1.4 strengthen the enforcement provisions in the Forest Act by:

- (a) empowering the Director of Forestry and officers subordinate to him to prosecute offenders;
- (b) substantially increasing fines payable for offences and terms of imprisonment;
- (c) removing the option to offenders of paying a fine instead of serving a sentence and making the prison term mandatory so that an offender will be required to pay a fine and also serve imprisonment in respect of an offence under the Act;
- (d) empowering the seizure of forest produce illegally obtained;
- (e) empowering the court to order the forfeiture of forestry produce to the government where an offender has been found guilty; and

2.8.1.5 ensure that the percentage requirement of land to be under forest cover should be specifically provided for in revised Land Act and that all categories of land, such as private land (freehold and leasehold), public land and customary land, should be affected, and empower the Director of Forestry to monitor and enforce this requirement.

**ACTION PLAN**

**2.2 GENERAL OBJECTIVES**

The general objectives of the policy are to satisfy the people's many diverse and changing needs, particularly those of the rural people who are the most disadvantaged:

2.2.1 allowing all citizens to have regulated and monitored access to some forest products

2.2.1.1. enact a law that removes restriction to success to the use of forests and forest products, and promote equity and participation by local communities:

MNR  
Cabinet

Dec. 1996

2.2.2 Contributing towards improving the quality of life in the rural communities and providing a stable local economy, in order to reduce the degenerative impact on the environment that often accompanies poverty:

2.2.2.1 promote graded skills and proved methods for utilising forest products and introduce value-adding processes to popularise their commercial values:

FD  
DEMATT  
MIPA

Jan. 1996

2.2.2.2 encourage the establishment of investment incentives to promote the development of small- and medium-scale industries in the rural areas:

FD  
DEMATT  
LG & RD

Jan. 1996

2.2.2.3 enhance and support sustainable and profitable networks of rural marketing services and the transportation of forest products:

FD, MIPA  
Ministry of  
Transport  
LG & RD  
DEMATT

Feb. 1996  
on going

**SPECIFIC OBJECTIVES—(continued)**

*Strategies*

*Nodal responsibility*

*To be completed by*

2.3.10.3 publicise the effective management and harvesting of plantation on a commercial basis within the government sector, and foster the involvement of the private sector in plantation management with sufficient tenurial incentives:

FSSD  
FDD  
Forestry  
Board

Feb. 1996

2.3.11 reducing dependence on woodfuel as the main source of energy:

Energy and  
Mining

Dec. 1997

2.3.11.1 promote methods and techniques for the utilisation of alternative sources of energy to substitute woodfuel:

FESD, ESU  
ESCOM  
MIRTDC

Dec. 1997

2.3.11.2 develop, adapt and promote use of woodfuel saving devices:

FESD, ESU  
ESCOM  
MIRTDC

Dec. 1997

2.3.11.3 initiate the provision of incentives to promote uses of alternative sources of energy; and

DEMATT  
ARET,  
MOF  
ME & M

Dec. 1997

2.3.11.4 promote site-specific rural income generating activities:

Local Govt.  
NGOs  
DEMATT

ongoing

2.3.12 accelerating and intensifying efforts to manage forest plantations for the production of timber and industrial wood products, and providing the correct incentives for the development of primary and secondary forest industries with a view to achieving self-sufficiency and to generating exports:

FDD  
VIPCOR  
Privatisation  
Commission  
in OPC

Jan. 1996

SPECIFIC OBJECTIVES—(continued)	Strategies	Nodal responsibility	To be completed by
	on forestry management by both sexes and at all active ages:		
2.3.10 initiating and promoting environmental education extension and awareness programmes, in partnership with other relevant bodies to promote and support the conservation and protection of forest ecosystems and the growing of trees by individual companies, estates, local communities and authorities, including the integration of forests and trees into farming systems soil conservation activities and land-use systems:		MOREA FESD FDD FSSD	Dec. 1996
2.3.10.1 promote the rehabilitation of degraded land through tree planting and natural regeneration:		FESD NGOs VNRC	ongoing
2.3.10.2 foster the effective management of forest reserves, timber plantations, community land forests and private woodland, and encourage the development of systems required to maximise production of a wide range of products without detriment to future yields, taking into account the wider value of the forests with respect to watershed conservation, protection of fragile ecosystems while providing recreation as well as tourism opportunities:		FDD FESD ARET VNRCs	ongoing

GENERAL OBJECTIVES (continued)	Strategies	Nodal responsibility	To be completed by
	2.2.2.4 promote increased forestry production per unit area of land, and controlled utilization of over-mature trees, licenced grazing and access for the collection of non-timber forest produce; and	FD VNRC's PFIs	Dec. 1995
	2.2.2.5 encourage agro-forestry to improve land fertility with respect to nitrogen without the need to increase the use of expensive imported nitrogenous fertilizers, and to meet some of the farmers' needs for fuel-wood and fodder:	FRIM FESD DAR Bunda College	ongoing
2.2.3 establishing appropriate incentives that will promote community-based conservation and a sustainable utilisation of the forest resources as a means of alleviating poverty including on farm trees, and fostering the growing of trees by all sections of the communities in order to achieve sustainable self-sufficiency of wood and forest-derived products:	2.2.3.1 promote communal and individual ownership of forests and forest resources:	FD	ongoing
	2.2.3.2 promote the establishment of nurseries by communities and individuals and increase the diversity of species:	FD/FESD NGO's/ WSM Private Sectors	Mar. 1996
	2.2.3.3 encourage and enhance community and individuals and increase the diversity of species:	FRIM FESD	Mar. 1996

GENERAL OBJECTIVES—(continued)	Strategies	Nodal responsibility	To be completed by
	2.2.3.4 strengthen and maintain regular reward system for tree planting and improve the public information;	FESD ACB ARET DOI	June, 1997
2.3 SPECIFIC OBJECTIVES			
2.3.1 providing an enabling framework for promoting the participation of local communities and the private sector in forest conservation and management eliminating restrictions on sustainable harvesting of essential forest products by local communities, and promoting planned harvesting and regeneration of forest resources by Village Natural Resources Committees (VNRCs);			Dec. 1997
2.3.1.1 promote the formation and training of village committees;		CURE (NGOs) FESD	Apr. 1997
2.3.1.2 ensure that the VNRC's are entrusted with the responsibility to collect funds from the sale of produce from customary land;		FDD Min. Finance, MNR	Apr. 1996
2.3.1.3 establish centres to disseminate up-to-date information on management methods;		FESD ARET NGOs	
2.3.1.4 encourage usufruct of forestry resources by community and individual tree growers;		FDD FESD	Dec. 1996
2.3.1.5 establish a Fund to support local community forestry activities;		NATURE MOF	Apr. 1996

SPECIFIC OBJECTIVES—(continued)	Strategies	Nodal responsibility	To be completed by
2.3.8.2 expand the activities of the forestry extension service to promote on-farm planting and management of natural woodlands, and maintain full co-operation with the extension activities of other relevant departments and agencies to minimise overlap and duplication of efforts;		FESD EU NGOs ESP	Aug. 1996
2.3.8.3 formalise and strengthen strong cross-sectoral institutional linkages;		FSSD Forestry Board	Dec. 1995
2.3.8.4 promote more reliable technologies for the management and the enhancement of natural forests and plantations;		FRIM FESD ME & M	Jun. 1996
2.3.9 developing a full and comprehensive forestry extension service to support community programmes and encouraging the active participation of both men and women in all the activities designed to promote afforestation and conservation for improved sustainability;		FESD EU	Aug. 1996
2.3.9.1 strengthen and develop a comprehensive forestry extension service;		FESD	Aug. 1996
2.3.9.2 train and equip adequate forestry extension staff;		FESD/ MCF NGOs FSSD	
2.3.9.3 introduce special courses for local communities to promote competence		FESD FSSD MCF	Oct. 1996



SPECIFIC OBJECTIVES—(continued)	Strategies	Nodal responsibility	To be completed by
	and rural demands for fuelwood and other forest products and also on the marketing systems and market potential for forest products, including wood-fuels and industrial wood, so as to assist in optimising forest management;		
	2.3.7.19 prepare and regularly update management plans for all timber plantations and key fuelwood/pole plantations, outline management plans for key forest reserves and model plans for representative Village Forest Areas (VFAs);	FESD FSSD FDD	Jun. 1996
2.3.8 developing and disseminating to target groups improved technologies for the development and management of trees and forest, optimal harvesting and utilisation of products, as well as silvicultural and protection measure so as to ensure sustainable production of a wide range of wood and non-wood products;		FRIM FESD/ UNDP PB	Apr. 1996
	2.3.8.1 prepare, update and distribute regularly standard visual aids showing use and value of forests and trees;	FRIM FESD ARET	Apr. 1996

SPECIFIC OBJECTIVES—(continued)	Strategies	Nodal responsibility	To be completed by
2.3.2 empowering rural communities to manage the forest resources, fostering ownership or usufruct of trees, and ensuring that such trees are sustainably utilised for the benefit of both present and future generations;		FD FESD	
	✓ 2.3.2.1 introduce regular local meetings to discuss and explain changes on and additions to forest policy issues;	FD	Dec. 1995
	✓ 2.3.2.2 encourage and promote fuelwood sales from planted trees and provide for improved marketing intelligence;	FSSD VNRC Local Councils	Nov. 1995
	✓ 2.3.2.3 promote the leasing of plantation areas for planting and management by the private sector in selected areas on a pilot scale;	FDD Lands & Valuation	Dec. 1995 for P 96
	2.3.2.4 protect and promote the marketing of indigenous knowledge about the medicinal and other properties of Malawi's forest resources for the benefit of the custodians of the knowledge;	FRIM FESD NHBG Herbalist Assoc. of Malawi University of Malawi	Jan. 1996
	2.3.2.5 introduce marketing and pricing policy reforms that provide industrial wood-fuel users with incentives to invest in tree planting and woodland management;	FSSD MNR ARET	Jan. 1996

SPECIFIC OBJECTIVES—(continued)	Strategies	Nodal responsibility	To be completed by
2.3.3 providing an enabling environment for access to all government controlled plantation resources by small-scale enterprises and processors using forest products, and instituting procedures for the disposal of government-owned timber:		FDD	Jan. 1996
	2.3.3.1 enact and formulate regulations and procedures to regulate utilization of government owned plantations	FDD MNR Min. of Justice	Jan. 1996
	✓2.3.3.2 initiate and promote the necessary improvements on local road-networks for better access to the resources:	Min. of Transport FDD MOWS Local Councils	Jul. 1996
2.3.4 formulating, applying and evaluating environmental policies, plans and legislation in partnership with other organisations and institutions so as to allow the attainment of the national policy objectives:		FSSD	Mar. 1996 Forestry Board VNRSs
	2.3.4.1 introduce regular policy meetings for partner participation this includes both the public and private sectors, NGOs and the local and peripheral communities:	FSSD Forestry Board VNRC NGO	Apr. 1996
	✓2.3.4.2 formulate conservation plans that are understood by all partners and show areas of concern:	FSSD FRIM MNR LRCD	Apr. 1996

SPECIFIC OBJECTIVES—(continued)	Strategies	Nodal responsibility	To be completed by
	2.3.7.14 promote and improve the supply of high quality and improved indigenous tree seed and germ-plasm through the operation of the National Tree Seed Centre, especially for indigenous trees:	FRIM/ NTSC	Dec. 1996
	2.3.7.15 prepare suitable plans supported where required with forest inventories and conduct biological inventories of existing resources supported by socio-economic surveys:	FSSD FRIM	Dec. 1996
	2.3.7.16 prepare outline zonation maps to define the broad categories of forest/land management to be instituted within a reserve to be broadly defined as productive forest, limited forest, completely protected areas for watershed protection, threat of soil erosion, and complete protection on the ground of scientific interest:	FDD Lands Dept. LUS Steering Committee	Dec. 1996
	2.3.7.17 draw up proposals in collaboration with other relevant organisations for joint studies of areas of outstanding scientific interest:	FRIM NHBG University of Malawi	Dec. 1996
	2.3.7.18 obtain and regularly update information on the size and state of the resource base through forest inventories together with satellite and aerial monitoring, and on urban	FSSD Land Husbandry Surveys Dept. MoLG	Dec. 1996

SPECIFIC OBJECTIVES—(continued)	Strategies	Nodal responsibility	To be completed by
2.3.7.8	identify and evaluate suitable tree species for different sites and purposes and, where appropriate, undertake their genetic improvement and conservation;	FRIM FESD DAR	ongoing
2.3.7.9	determine the appropriate propagation, establishment and regeneration techniques for the trees species;	FRIM MCF DAR	ongoing
2.3.7.10	investigate appropriate management systems and techniques for different types of forest and trees so that these can be managed to optimise the generation of products and services required by identified beneficiaries;	FSSD FESD FDD	Apr. 1996
2.3.7.11	devise techniques for mitigating negative impact of biotic and abiotic agencies and influences on trees and forests;	FRIM/ MOREA Planning Unit	Dec. 1996
2.3.7.12	investigate the potential for the generation of products and services from trees and forests to needs of the identified beneficiaries;	FRIM FESD MIA	Jun. 1996
2.3.7.13	design and administer effective methods of disseminating research findings and technical information to users and beneficiaries;	FRIM FESD (UNDP)	Apr. 1996

SPECIFIC OBJECTIVES—(continued)	Strategies	Nodal responsibility	To be completed by
2.3.5	providing appropriate incentives for both community and private sector participation in the identification and protection of key sites of unique biodiversity and water catchment areas, in partnership with other ministries, organisations, institutions and individuals;	FDD	June 1996
2.3.5.1	promote local community participation in forest protection and management through education, equitable-sharing of benefits, provision of adequate tenure rights and security, rural infrastructure and ensuring that their requirements are considered;	FDD FSSD FESD ARET Mol & E	Apr. 1996
2.3.5.2	ensure that the rural communities' wealth of information regarding biodiversity and ecology is respected and taken into account;	FRIM FESD MOREA NHBG	Apr. 1996
2.3.5.3	institute mechanisms to develop strong partnership with local people, NGOs and the private sector in sustainable management of water catchment areas, river banks and biodiversity reserves to ensure a broad approach to forest management, and establish incentive systems to promote the involvement of the local and peripheral communities in the planning, managing and using benefits derived from such protected areas;	Forestry Board FSSSD FESD NHBG	Jun. 1996

SPECIFIC OBJECTIVES—(continued)	Strategies	Nodal responsibility	To be completed by
	2.3.5.4 produce and regularly update and distribute maps and information showing names and uses of valuable plant species;	FRIM NHBG Planning Unit	Aug. 1996
	2.3.5.5 promote in-service training of field staff in aspects of participatory management;	FESD ESP MCF	Mar. 1996
2.3.6 ensuring that harvesting and exporting of timber and other forest products are not in violation of national and international laws and regulations, and of the customary rights of indigenous people, and resisting coercive influence that is occasionally exerted by transnational corporations;			
	2.3.6.1 effectively implement forest certification programmes;	FSSD NGO FDD	Dec. 1997
? 2.3.6.2 promote codes of conduct and standards, and monitor tract and enforce effectively, laws and regulations;		FSSD MBS MIA MAGPE RBCC	Oct. 1996
2.3.7 undertaking endogenously well designed and relevant research programme, whenever necessary, in collaboration with local or external organisations to generate usable technologies, or adapt to local conditions exogenous technologies, in order to improve and achieve sustainable management and utilisation of planted and natural forest and tree resources;		FRIM	Apr. 1996

SPECIFIC OBJECTIVES—(continued)	Strategies	Nodal responsibility	To be completed by
	2.3.7.1 distribute quantitative information on wood supply and demand, and on tree clear felling cycles;	FSSD MoEM	Jun. 1996
	2.3.7.2 promote mature tree (truncheon) replanting, and promote appropriate rotational cropping systems of exotic trees in urban area;	FRIM MOW Local Govt.	
	2.3.7.3 develop and refine technical packages offered to both the public and the private sector in order to enable forestry achieve its full potential;	FESD ARES	ongoing Apr. 1996
	2.3.7.4 promote research on the improvement of the productivity of trees, plantations and woodlands;	FRIM ARET MOALD	ongoing
? 2.3.7.5 promote multiple land use systems in which trees are a component;		FESD ARET MOALD	ongoing
2.3.7.6 design and test methodologies for assessing productivity for the efficient utilisation of timber and non-timber products, utilisation of natural woodlands and the development of techniques for protecting trees from pests and disease;		FRIM Planning Unit MIRTDC	Dec. 1996
2.3.7.7 promote/source the identification of problems and constraints to effective tree and forest management to include a further understanding of the taxonomy and ecology of both indigenous and exotic trees;		FRIM MCF NHBG	Dec. 1996

## APPENDIX 10

STRATEGIC PLAN FOR THE MINISTRY OF YOUTH, SPORTS AND  
CULTURE (2002-2008)

# **THE MINISTRY OF YOUTH, SPORTS AND CULTURE**

## **STRATEGIC PLAN FOR 2003- 2008**

	<u>Page</u>
Table of Contents .....	i
Foreword .....	iii
Preface .....	iv
Acknowledgements by the Principal Secretary	vi
Abbreviations/Acronyms	vii
<b>PART I: CONTEXT</b> .....	1
<b>Chapter 1: Background</b> .....	1
a) History of the Ministry of Youth Sports and Culture.....	1
b) Current Organisation and Purpose of Unity .....	4
c) Major Constraints and Challenges .....	5
d) Methodology .....	8
e) Rationale for Planning .....	9
<b>Chapter 2: Ministry's Planning Environment</b> .....	10
a) Poverty Reduction Strategy Paper .....	10
b) Public Sector Management Reform .....	10
c) Decentralisation Process .....	11
d) HIV/AIDS Prevalence .....	11
e) Globalisation .....	12
f) Gender .....	12
g) People with Disabilities .....	12
<b>PART II: STRATEGIC ANALYSIS</b> .....	13
<b>Chapter 3: The Environmental Scan</b> .....	13
a) Stakeholder Analysis .....	13
b) SWOT Analysis .....	21
<b>Chapter 4: The Strategic Challenge</b> .....	23
a) Financial Mobilisation and Management .....	23
b) Leadership Capacity and Commitment .....	24
c) Institutional Capacity .....	24
d) Performance Management .....	25
e) Communication .....	26
f) Malawi Cultural Values Versus Universal Cultural Values	26
g) Legal Framework .....	27

	<u>Page</u>
<b>PART III: THE STRATEGIC FRAMEWORK</b> .....	28
<b>Chapter 5: Vision, Mission, Operating Principles, and the Ministry of the Future</b> .....	28
a) Our Vision .....	28
b) Our Mission .....	28
c) Operating Principles .....	29
d) The Ministry of the Future .....	30
<b>Chapter 6: Objectives, Directions and Implementation Plan</b> .....	31
a) Strategic Issue 1: Financial Mobilisation and Management..	31
b) Strategic Issue 2: Leadership Capacity and Commitment...	32
c) Strategic Issue 3: Institutional Capacity .....	33
d) Strategic Issue 4: Performance Management .....	35
e) Strategic Issue 5: Communication .....	35
f) Strategic Issue 6: National Cultural Values vs. Universal Cultural Values .....	36
h) Strategic Issue 7: Legal Framework .....	
<b>Chapter 7: Strategic Action Plans</b> .....	38
<b>Chapter 8: Financing and Resources</b> .....	47
<b>Chapter 9: Critical Success Factors</b> .....	48
<b>Chapter 10: Conclusion</b> .....	49
<b>Appendix</b> .....	50
List of Participants and Support Staff .....	50



## FOREWORD

Youth, sports and culture provide a viable strategy for poverty reduction and sustainable socio-economic development. Youth, sports and culture also provide a source of increased sense of national identity and unity. Recognising the importance of youth, sports and culture, government formed the Ministry of Youth, Sports and Culture in November, 2002.

Sports, if well developed, can play a major role in unifying the country as its language transcends political, religious, ethnic and age divisions. This can be seen in an audience watching a football match. Sport is a source of employment to the sports participants and administrators, thereby reducing poverty. Besides providing entertainment, sports can usefully occupy people, especially the youth and consequently reduce acts of delinquency.

Financially, culture is a lodestar of employment. Malawi has a rich and diverse cultural heritage. With a well developed culture such as national monuments, museums, cultural industries including music, folklore, crafts, arts and traditional dances, Malawi would be able to attract more tourists, have more people employed and earn a decent living, and create a national identity. In turn, this would restore important attributes of human nature: self-confidence and pride in being Malawian which are crucial for participation in developmental projects.

On the other hand youth, if well harnessed, empowered by giving them life skills to participate in national development enhanced, they would be self-reliant, capable of earning a decent living and also contribute immensely to poverty reduction.

In order to ensure that Youth, Sports and Culture achieve the above, my Ministry has drawn a five-year (2003-2008) Strategic Plan with a clear vision, mission and objectives which will guide future activities of the Ministry. With the anticipated commitment of the staff and other stakeholders, the Ministry of Youth, Sports and Culture will be able to spearhead the achievement of a "Vibrant Culture" as advocated by the Malawi **Vision 2020** and greatly contribute to poverty reduction as embodied in the **Malawi Poverty Reduction Strategy Paper**.

Hon. Moses T. Dossi, MP  
**MINISTER OF YOUTH, SPORTS AND CULTURE**

## PREFACE

The Ministry of Youth, Sports and Culture comprises three Departments: Youth, Sports and Culture. While the Department of Sports is composed of one Division, the Department of Youth has also one Division at the Headquarters with three regional offices and each district has a youth office. The department of Culture, on the other hand, is composed of five Divisions: the National Archives, the Museums of Malawi, the Antiquities, the Censorship Board and the Arts and Crafts. As is described in the **BACKGROUND** (Chapter 1), each Department and each Division has its own origins and its own, albeit sometimes shared, history. Nonetheless, these Departments and Divisions have two main things in common. First, they have, over the years, been moved from one ministry to another far too often that instability has been one of their perpetual symbols of status. In turn, instability, has become a huge source of malnutrition that the growth of these Departments and Divisions has remained stunted and their efficiency and effectiveness negatively affected.

The formulation of this Strategic Plan involved sending questionnaires to and having consultations with both internal and external stakeholders. The outcome of the questionnaires and consultations are contained in the Environmental Scan report which was later circulated to all senior management officers. After the issuance of the report, I visited all members of staff in all the Divisions and Headquarters. The purpose of the visits was to carry everybody on board of the strategic planning process as a way of enhancing ownership of the Plan. Soon after the visits, the first workshop was held in April (9<sup>th</sup> to 10<sup>th</sup>), 2001 and the second workshop was re-convened in March (18<sup>th</sup> to 22<sup>nd</sup>), 2002 involving all senior management officers. It is these consultations and workshops that have formed the basis of all the information contained in this document. Similarly, the Ministry of Gender, Youth and Community Services went through the same process. It is the same reasons that the incorporation of youth issues in this document have been made easier than would have been the case.

This document provides the framework of the Ministry's responsibilities and plan of activities: what the Ministry envisions itself to be and how it hopes to carry out its activities to achieve that vision. The document is divided into three **Parts**. **PART I** deals with the background to the strategic planning process and the environment in which the Ministry operates, such as major constraints, major trends and issues which affect the Ministry's performance. **PART II** analyses strategic issues such as the influence of internal and external stakeholders on the Ministry's operations, and how SWOT results can best be utilised to deliver its services and products to the general public. **PART III** deals with the Strategic framework: the vision, mission, operating principles, the Ministry of the future, objectives and the activities that will be carried out to achieve those objectives.

It is vitally important, however, to recognize that the Strategic Plan, in itself, is not enough to fulfil the objectives the Ministry has formulated for itself. It will require every stakeholder's (internal and external) sustained effort and commitment.

**TOGETHER WE CAN DO IT**

Dr. Gadi G. Y. Mgomezulu  
**SECRETARY FOR YOUTH, SPORTS AND CULTURE**

## **ACKNOWLEDGEMENT BY THE PRINCIPAL SECRETARY**

I would like to sincerely thank the Facilitator, Mr. B. F. Banda, and all staff as listed in the **Appendix** for their dedication in producing this Strategic Plan, which, although only a beginning, is a good beginning to the desired success for the Ministry.

I express my great appreciation for the efforts put together by the late Deputy Secretary, Mr. M. M. Kumbatira, the Acting Director of Antiquities, Dr. E. Gomani, the Principal Administrative Officer, Mr. S. Nankhuni, the Arts and Crafts officer, Mr. G. M. Mfunne and the Assistant Librarian of National Archives, Mr. S. S. Gondwe who compiled the Ministry of Sports and Culture Strategic Plan. I would further like to express my appreciation to the Director of Youth, Mr F. S. Chatsalira, the Director of Sports, Mr B. Kalombo, the Chief Sports Officer, Mr P. A. M. Kandikole, and the Principal Youth Officer, Mr Sonkho Phiri for having incorporated youth issues in the new Ministry of Youth, Sports and Culture Strategic Plan.

## **ABBREVIATIONS/ACRONYMS**

ADC	:	Appointments and Disciplinary Committee
AIDS	:	Acquired Immuno-Deficiency Syndrome
COSOMA	:	Copyright Society of Malawi
CSF	:	Critical Success Factor
DHRMD	:	Department of Human Resource Management and Development
EU	:	European Union
GCU	:	Government Contracting-out Unit
GTZ	:	German Technical Corporation
HIV	:	Human Immuno-Deficiency Virus
HR	:	Human Resources
IGA	:	Income Generating Activity
ISBN	:	International Standard Book Number
IT	:	Information Technology
JICA	:	Japanese International Corporation Agency
MNCS	:	Malawi National Council of Sports
MoEC	:	Ministry of Education and Culture
MoSC	:	Ministry of Sports and Culture
MoYSC	:	Ministry of Youth, Sports and Culture
MPRSP	:	Malawi Poverty Reduction Strategy Paper
MYP	:	Malawi Young Pioneers
NGO	:	Non-Governmental Organisation
NORAD	:	Norwegian Development Agency
NYCOM	:	National Youth Council of Malawi
OPC	:	Office of the President and Cabinet
P5	:	A grade in the Government ranking system
SWOT	:	Strengths, Weaknesses, Opportunities and Threats
TV	:	Television

TEVET	:	Technical Entrepreneurial and Vocational Education and Training
TWGYP	:	Technical Working Group on Young People
UNESCO	:	United Nations Education, Scientific and Cultural Organisation
UNFPA	:	United Nations Population Fund
UNICEF	:	United Nations Children's Emergency Fund
VSO	:	Voluntary Service Overseas

# 1 PART I:

# CONTEXT

Part I of this document provides the background information of the MoYSC, major constraints and challenges and the Ministry's planning environment. Understanding this background will enable one to appreciate the importance of the issues raised in this Strategic Plan for the MoYSC.

## CHAPTER 1:

## BACKGROUND

### a) HISTORY OF THE MINISTRY OF YOUTH, SPORTS AND CULTURE

Before we discuss the Ministry's history, it would help if we understand what we mean by youth, sports, and what we mean by culture. Youth refers to people aged between 14 and 25 years. However, this definition takes recognition of the fact that youth is not only a chronological definition but also in society ascribed to the young. It, therefore, accommodates young people under the age of 14 and over 25 years of age depending on their social and economic circumstances.

Sports, in this context, mean activities pursued by any individual or a group of people, controlled with or without set-rules, for purposes of achieving physical well-being, recreation/pastime, recognition and as a career for financial gains. Culture, on the other hand, means the arts, beliefs, customs, institutions and all other products of human work and/or thought created by a people at a particular time.

The Ministry has three departments: Youth, Sports and Culture. The Departments of Sports and Culture, originated within the then Ministry of Local Government. In the early 60s prior to independence in 1964, the Sports Unit was not a fully-fledged section/department and operated under the Council for Sports and Cultural Affairs in the Ministry of Local Government, Community Development and Social Welfare.

In 1965, the Sports Section through the restructuring process became a fully-fledged department and its mandate was to direct, develop, promote, coordinate and control all sporting activities throughout the country. Following yet another restructuring process in 1973, Sports was removed from Local Government, Community Services and Welfare and joined Youth and Culture in the newly created Ministry of Youth, Sports and Culture. Due

to the increased volume of work and the need to have a separate body that could look into the affairs and direct the operations of all registered sporting associations, the Malawi National Council for Sports was established under the Malawi National Council of Sports Act No. 10 of 1974.

From 1973 to date, the Department of Sports has moved from one ministry to another as follows:

- ◆ 1973 to 1984: Ministry of Youth and Sports
- ◆ 1984 to 1985: Ministry of Youth and MYP
- ◆ 1985 to 1993: Ministry of Local Government and Sports
- ◆ 1993 to 1997: Ministry of Youth, Sports and Culture
- ◆ 1997 to 1999: Ministry of Local Government and Sports
- ◆ 1999 to 2000: Ministry of Education, Sports and Culture
- ◆ 2000 to 2002: Ministry of Sports and Culture
- ◆ 2002 to date: Ministry of Youth, Sports and Culture

The Department of Culture is divided into five Divisions that have different origins.

The National Archives started as a Regional Branch of the Central African Archives which was established in 1947. Later in 1953, it moved to Regional Branch of Rhodesia and Nyasaland Archives until 1963. On 1<sup>st</sup> January 1964, it was established as National Archives of Malawi under the Ministry of Local Government.

The Museums of Malawi began in 1957 as a statutory body under the Ministry of Local Government. It worked as such until 1981 when it was established as a government division, still under Local Government, but later in 1985 moved to the Ministry of Education.

The Antiquities was established in 1967 under the Ministry of Local Government under the Monuments Act, 1967 amended 1990.

The Censorship Board was established in 1968 as a government department under OPC.

The Arts and Crafts Division was established through the Act of Parliament in 1990 under the Ministry of Education. Formerly known as the Cultural Affairs Section, the Division has functioned in several ministries including Local Government, Community Development and Social Welfare before the 1973 Presidential Decree which allowed it to function as a Cultural Section in the Ministry of Youth and MYP.



In 1985, Government established a Ministry of Education and Culture. The Culture Department comprised National Archives, Museums and Antiquities. In 1997, the COSOMA was established as a statutory body under MoEC.

In 1993, the Departments of Youth, Sports, and Culture were brought under one ministry called Ministry of Youth, Sports and Culture. Culture comprised Arts and Crafts, Antiquities, Museums and National Archives. This ministry was mandated to be responsible for delivery of interrelated and complimentary services to all Malawians and the international community through highly skilled and dedicated public services. At the time, the ministry was expected to promote and protect creativity and research; preserve and present Malawi's cultural and natural heritage; develop, control and co-ordinate sports, management services and provide infrastructure; develop full potential of the youth of Malawi; and promote their active participation in personal and national development.

In March 1997, the government conducted a restructuring exercise that led to the abolition of the Ministry of Youth, Sports and Culture. Sports was appended to Local Government while Youth was attached to Women, Children and Community Services. Culture was elevated to the Ministry of National Heritage consisting of Arts and Crafts, Antiquities, Censorship Board, COSOMA, Museums of Malawi, National Archives and National Library Services. As a result of this change, the Ministry's mission statement had to focus more on preservation, protection and promotion of Malawi's identity. Three broader objectives were also formulated which were to provide administrative and general services; to preserve, interpret and present Malawi's cultural and natural heritage; and to promote and uphold Malawi's socio-cultural values.

Nine months later, the Ministry of National Heritage was abolished and relegated to a Department of Sports and Culture under a new Ministry of Education, Sports and Culture. In this arrangement, all the components under Culture remained intact except National Library Services which was separated.

In August 2000, the Department of Sports and Culture was separated from the Ministry of Education, Sports and Culture and assumed a full ministerial status as the Ministry of Sports and Culture. Among other functions, the Ministry was mandated to directly create, coordinate and promote Malawi's national identity through sports and culture.

The Department of Youth was established as a civil service establishment in 1983 under the Office of the President and Cabinet with the mandate of coordinating all youth programmes as well as to mobilize youth through youth

clubs primarily focusing on Agriculture. The Department was mandated to coordinate all youth programmes as well as to plan, implement, monitor and evaluate youth programmes. In 1985 recruitment of the first civil servants to work in the Department of youth and MYP was done. In 1993 the Ministry of Youth, Sports and Culture was established up until 1997 when the department was transferred to the then Ministry of Women, Youth and Community Services. During this period the first ever Youth Policy was launched in 1996 together with the enactment of the National Youth Council Act and establishment of the Councils' Secretariat in 1998. In 2000 the same Ministry changed to the Ministry of Gender, Youth and Community Services. Finally in 2002 a new Ministry of Youth, Sports and Culture was formed.

As described above, each of the Departments and Divisions in the Ministry, has its own origin and its own history. Nonetheless, they share two main things: they all have experienced **stunted growth** and together have a **Unity of Purpose**. The stunted growth of these Departments and Divisions is due, for the most part, to frequent movements over the years from one Ministry to another. This instability is likely to diminish as the Departments and Divisions have been brought together under their own Ministry. What is even more important, is that the Departments and Divisions have been a unity of purpose which is, **to Create, uphold and promote the Malawi National Identity** through their activities and responsibilities. This is one of their strong points which should be taken advantage of in their future endeavors.

### **CURRENT ORGANISATION AND UNITY OF PURPOSE**

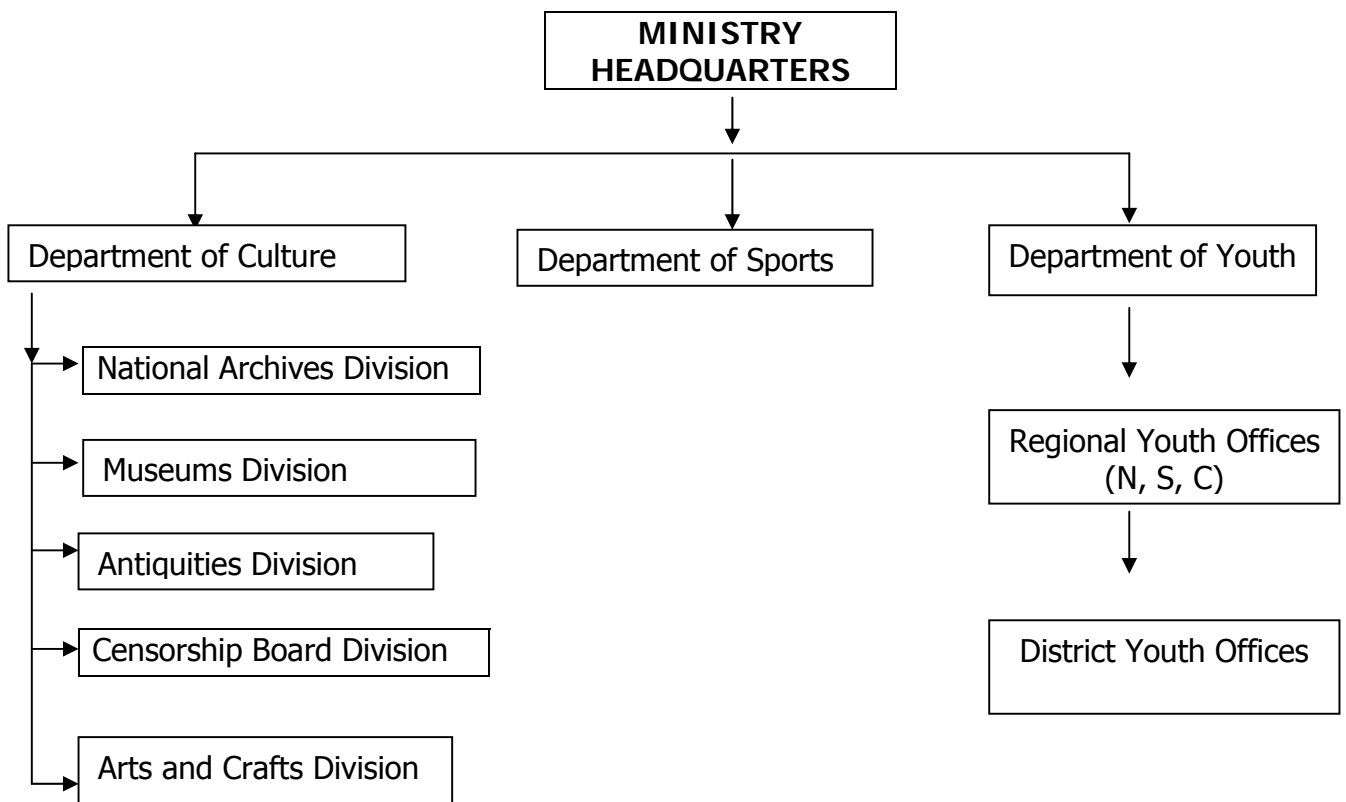
The current institutional arrangement of the Ministry comprises the Department of Youth, Department of Sports, Department of Culture and Administration and General Support Services. Under the Cultural Department the Ministry has five divisions which were established by their respective legislations some which have been amended.

- ◆ Printed Publications Act, 1947 and National Archives Act, 1975 for the National Archives of Malawi
- ◆ Museums Act, 1989 for Museums of Malawi
- ◆ Monuments Act, 1967, amended to Monuments and Relics Act, 1990 for the Division of Antiquities
- ◆ Censorship and Entertainment Control Act, 1968 for the Censorship Division

- ◆ Arts and Crafts Act, 1990 for the Division of Arts and Crafts.

These Divisions have their head offices in Blantyre, Zomba and Lilongwe, while the Youth and Sports Departments as well as Administration and General Support Services are based at the Ministry Headquarters in Lilongwe.

**CHART 1: CURRENT ORGANISATION**



c) **MAJOR CONSTRAINTS AND CHALLENGES**

The Ministry of Youth, Sports and Culture has a number of constraints. The major constraints include the following: -

**1. Human Resource**

The Ministry has inadequate human resources, most of which are inadequately trained. The low level of activity in the Ministry due to inadequate funding, provides little job satisfaction to staff. As such most of the capable staff, particularly graduates from the University, resign for other inspiring jobs while others are not even interested to join the Ministry.

**2. Training Opportunities**

Training is one of the very important elements in any profession. The functions of the Ministry require extensive specialization in such areas as ethnography, paleontology, rock art, anthropology, entomology, mammalogy, conservation and preservation, records management and archives administration, librarianship and documentation services, guidance and counseling and rural development just to mention a few. These areas of specialization require specialized training. The universities in Malawi do not offer such specialized training. Our staff members need to be sent abroad for training, although the type of training takes long and is expensive. Unfortunately, the Ministry of Youth, Sports and Culture has never enjoyed any regular training programmes/scholarships by the Government. As a result, most of our staff get demoralized and leave the Ministry for greener pastures in other Ministries or non-governmental organizations where such opportunities are available.

**3. Infrastructure and Office Space**

The Ministry has an acute problem of office space and purpose built infrastructure for its Departments and Divisions. For example, the Museums office is in Blantyre and the Capital City, Lilongwe, has no museum. The National Archives office in Zomba has its buildings scattered and these were not originally built for archival purposes, and the Antiquities head office in Lilongwe lacks a laboratory and a collections room. The exhibition galleries, archives repositories, youth centers, sports grounds, auditoriums and theatres are far too few and

small. In some instances, these facilities are nonexistent and the existing ones are not user-friendly.

#### **4. Transport**

The programmes and activities of the Ministry require extensive countrywide traveling and yet it has no reliable vehicles. The few vehicles that the Ministry has are very old and barely roadworthy. With the limited financial resources, maintaining these vehicles is very difficult. The Ministry needs reliable transport in order to carry out its, monuments rehabilitation, outreach programmes, research programmes and other field services.

#### **5. Equipment**

The Ministry lacks appropriate equipment for the effective delivery of its services. The Ministry needs Information Technology, audio visual, micrographic, sports, fire-fighting, office and laboratory equipment; chemicals for preservation and conservation; air conditioners; lawn mowers and vacuum cleaners. Some of the equipment mentioned above, together with their accessories, are not locally available and need to be imported.

#### **6. Institutional Arrangement**

The current institutional arrangement where the Ministry's headquarters is situated far away from some of its Divisions poses a big challenge to the proper co-ordination of its functions. For example, the Ministry Headquarters is based at the Capital Hill in Lilongwe while the head offices for the Museums of Malawi and Censorship Board are in Blantyre, with the National Archives in Zomba. The Divisions of Arts and Crafts and Antiquities have their head offices away from the Ministry Headquarters i.e. in Old Town, Lilongwe. Only the Departments of Youth and Sports are housed in the same building as the Ministry Headquarters. This arrangement delays information flow for prompt decision making. As such, there is need to relocate the cultural divisions head offices into the Ministry's Headquarters in order to facilitate effective and efficient co-ordination of activities.

#### **7. Funding**

The biggest constraint affecting the efficient and effective delivery of services in the Ministry is lack of adequate funding. The level of funding for the Ministry is very low such that a significant portion of

the monthly allocation goes to financing overheads. Consequently, most of the Ministry's core activities are put to a halt. For example, the Censorship Board is not able to carry out its outreach programmes across the country, the National Archives is not able to consolidate an effective records management programme and training in records management, monuments have not been maintained properly, Museum exhibits are not regularly updated, outreach programmes are carried out sporadically, pre-historical, cultural and natural history research is being carried out at a very slow pace and with a lot of difficulty. Office supplies are far from adequate. Sports facilities and equipment are hard to procure.

d) **METHODOLOGY**

The Strategic Planning Process started in January 2001 when the Ministry set up a Task Force Team to assess its performance.

The Task Force Team started the exercise by circulating a questionnaire to members of staff in the Ministry as well as to external stakeholders such as chiefs, religious bodies, societies, NGOs, and other government ministries/departments. Thereafter, the Team conducted a series of meetings and interviews with stakeholders. The results of the two activities were consolidated into an Environmental Scan report.

The Environmental Scan report was circulated to all the stakeholders. After the release of the report, the Principal Secretary, Dr. Gadi G. Y. Mgomozulu, visited staff members of each and every Division as well as the Headquarters. During these visits, every staff member, regardless of rank, participated in the discussions. The purpose of these visits was first to consolidate in every staff member's mind regarding the gains made during the first workshop; and secondly, to dispel some misconceptions, especially by some junior staff, as revealed in questionnaire responses. For example, to many "Leadership" was synonymous with "Principal Secretary". The ultimate purpose of the visits was to carry everybody on board of the Strategic Planning Process as a way of enhancing consensus, commitment to the plan and ownership of the plan.

Eventually, a two-day consultative workshop was convened from 9<sup>th</sup> to 10<sup>th</sup> April 2001 to discuss issues raised in the report. This consultative workshop culminated into the compilation of an initial draft Strategic Plan for the Ministry. The draft was produced by the end of the workshop but could not be finalized due to lack of financial resources. From 18<sup>th</sup> to 22<sup>nd</sup> March 2002 the Ministry re-convened the heads and deputies of

Departments and Divisions to work on the initial draft and re-consider some of the issues raised in the draft.

At the end of the workshop in March 2002, a six-member Editorial Team was put in place to consolidate the items for the Strategic Plan document by 29<sup>th</sup> March 2002. However at the time the document was being finalized, government transferred the Department of Youth from the Ministry of Gender, Youth and Community Services to create the new Ministry of Youth, Sports and Culture. Consequently there was need to incorporate Youth issues into the Strategic Plan of the then Ministry of Sports and Culture which had already been finalized and ready for submission to OPC.

e) **RATIONALE FOR PLANNING**

So many changes have taken place in the operating environment of the MoYSC. The country as a whole is also going through these changes economically, socially and politically. The expectations of the people with the democratic dispensation are so high that we need to adjust in order to meet these expectations. The MoYSC has the obligation to create a desired future by anticipating and responding appropriately to the changing environment. The process of planning is long and expensive but essential in envisioning the desired future. To achieve this, there is need to plan. Even God planned (Isaiah 46:10). As is often said, "Failing to plan is planning to fail." This is why MoYSC prepared this Strategic Plan to guide its operations for the next five years.

## **CHAPTER 2:        MINISTRY'S PLANNING ENVIRONMENT**

The MoYSC, just like any other public office, does not work in isolation. The kind of relationship in existence has occasionally been either beneficial or negative to its operations. This chapter briefly focuses on the positive side of the interaction with the external environment vis-à-vis the operations of the Ministry.

### **a) POVERTY REDUCTION STRATEGY PAPER**

One of the principles of the Government is to reduce poverty among the masses. To achieve this, the government has come up with a strategy, Malawi Poverty Reduction Strategy (MPRS) as presented in the Malawi Poverty Reduction Strategy Paper (MPRSP). This strategy aims at "Sustainable poverty reduction through the empowerment of the poor". Every person regardless of the place of residence, lives in a cultural society and is affected by some kind of sporting activity. Sports make people physically fit and healthy, hence productive in everyday chores. The activities of MoYSC involve people, including the youth, at all socio-economic levels. Sale of cultural products can boost people's income and cultural awareness can improve people's self-esteem, important for participation in socio-economic development. Thus, MoYSC through its activities and functions can play a major role in complementing other government's activities to implement the MPRS and improve people's living standards by changing the mind set of people (i. e. attitudes, beliefs and ethics).

### **b) PUBLIC SECTOR MANAGEMENT REFORM**

From October 1999 to 2000, a team of consultants under the Public Sector Management Agency reviewed the operations and organisational set-up of the MoSC and a similar exercise was also carried out for the Ministry of Gender, Youth and Community Services. This unit review came up with recommendations on organisational structures, systems and staffing levels and other logistical issues. It is, therefore, anticipated that during the implementation phase, the ministry will, among other things, be able to establish performance indicators and identify principal constraints related to human and material resources. However, there is need for the Ministry to develop an action plan if the recommendations as contained in the unit review report are to be fully implemented and the desired goals attained effectively and efficiently.



Government policy (interim guidelines) on procurement of goods, works and consultancy services by the Government Contracting-out Unit (GCU) is also an area that has greatly reduced the burden of spending much of the Ministry's time on issues where expertise is lacking. The Ministry and government benefit tremendously in that procurement procedures will be regulated, accountability will be promoted, corruption and fraud and other malpractices will be prevented and local capacity will be promoted by this Unit, among other things. The only problem that may be experienced, is recognition on the urgency and necessity of the issue at hand. This, then, requires commitment and dedication to duty on the part of GCU officers vested with this responsibility.

c) **DECENTRALISATION PROCESS**

The process of writing this Strategic Plan also considered the issue of the National Decentralization Policy in which the local authorities and District Assemblies are now handling some of the administrative functions of the Ministry. In the National Decentralization Policy, District Assemblies are given powers to provide for Public amenities like sports stadia, community halls, youth centers, recreational parks and playgrounds. The Assemblies are also responsible for the administration of cultural affairs in the districts. As mandated, the MoYSC shall continue to serve as a direct link in upholding and promoting youth affairs, the national heritage and provision of sporting activities in Malawi. Thus, the Department of Sports will continue to consolidate sporting activities through the Malawi National Council of Sports (MNCS) in liaison with local authorities while the Cultural Department through its various Divisions will also continue to work with District Assemblies on cultural affairs. The Department of Youth through its Regional and District Offices and the National Youth Council will continue to foster youth empowerment and participation in National Development.

As mandated, some of Ministry's functions will include policy formulation and enforcement, inspection and establishment of standards as well as international representation.

d) **HIV/AIDS PREVALENCE**

The spread of HIV/AIDS has greatly affected the society as a whole, but more so the youth, and the sporting, cultural and entertainment industries which the Ministry can not simply ignore. The MoYSC is more concerned for four reasons.:

- Firstly, some of the cultural practices are vehicles for the spread of HIV/AIDS. Entertainment and sporting activities offer grounds where some illicit relationships start ending into having unprotected sex.
- Secondly, so many sportsmen and women as well as artists have died of HIV/AIDS related illnesses. This situation is likely to continue for years to come and consequently retard Malawi in making international breakthroughs in terms of sports and artistic endeavors.
- Thirdly, the quality of creativity has greatly been affected such that meaningful development of the human capacity and, therefore, socio-economic impact is still at the base line.
- Fourthly, the age group most affected by the pandemic is the youth. This scourge has thus reduced their employability in society and their participation in matters of national development.

The gravity of this matter has, thus, prompted the MoYSC to join hands with the National Aids Control Commission and other stakeholders in a concerted effort to address the HIV/AIDS pandemic by including in its strategic plan activities towards the cause. These activities will look at traditional customs that might increase the spread of the disease, behavioral change among the youth, and sports and AIDS programmes.

e) **GLOBALISATION**

The phenomenon of globalization has affected every part of the world enormously. With the availability of electronic mailing system and the Internet, information is transmitted from one half of the world to the other within seconds. This includes both negative and positive information. As such, ideas about international cultural values are also traveling at that same fast speed. For the Ministry of Youth, Sports and Culture to uphold Malawi's cultural heritage or to harmonize Malawi's cultural values with universal cultural values, it needs to be alert and work at that same speed.

f) **GENDER EQUALITY**

In the wake of democracy, gender equality has become an issue that Malawi has to face. Gender equality means that no person shall be discriminated against from participating in an activity just because of his/her sex and that every person shall be given equal access to opportunity regardless of their sex. This is a challenging issue that MoYSC will need to handle with caution so that misunderstandings and conflicts are not stirred up in the process of advocating for attitude change.

**g) PEOPLE WITH DISABILITIES**

To make sure that every Malawian participates in youth, sporting and cultural activities, the MoYSC shall create opportunities through the various stakeholders such as the NYCOM, MNSC, Arts Associations and the Ministry responsible for People with Disabilities. This shall be in form of provision of special programmes, user-friendly facilities and training opportunities for them.

## **PART II: STRATEGIC ANALYSIS**

In the Strategic Analysis, due consideration has been given to the assessment of the Ministry's environment by both internal and external stakeholders leading to the strategic challenges. These challenges provide the MoYSC with strategic issues as dealt with in detail in the Implementation Plan in Chapter 6.

### **CHAPTER 3: THE ENVIRONMENTAL SCAN**

The Planning Team of the MoYSC held extensive discussions and debate on issues that were considered to be strategic to the Ministry. The operating environment with regard to both internal and external stakeholders was seen to be very crucial to the success of the Ministry's goals. Hence, the Planning Team identified areas that have an impact on the Ministry's operations as well as influences that the Ministry makes on other institutions as presented in the Environmental Scan table below. The SWOT (strength, weaknesses, opportunities and threats) analysis conducted by a Task Force throughout the country and discussed by the Planning Team, unveiled a number of issues with regard to SWOT of the ministry. In this Strategic Plan, the team has put in place measures that will help build on the strengths, take full advantage of the available opportunities, address the weaknesses and manage the threats.

a) **STAKEHOLDER ANALYSIS**

1. **Internal Stakeholders Analysis**

	<b>Organization</b>	<b>Area of Influence/Need/Impact</b>
i	Management Unit	<ul style="list-style-type: none"> <li>❖ Overall direction</li> <li>❖ Advisory service</li> <li>❖ Policy formulation and development</li> <li>❖ Planning</li> <li>❖ Evaluating</li> <li>❖ Monitoring</li> <li>❖ Managing</li> <li>❖ Internal auditing</li> <li>❖ Vehicle and office space management</li> <li>❖ Creation of enabling environment</li> <li>❖ Sourcing of financial and material resources</li> </ul>
ii	Youth	<ul style="list-style-type: none"> <li>❖ Formulation and implementation of the National Youth Policy</li> <li>❖ Coordination of all Youth affairs</li> <li>❖ Monitoring youth activities</li> <li>❖ Providing technical assistance to those wishing to mobilize the youth</li> <li>❖ Provision of technical and professional assistance to the capacity building of youth NGO's</li> <li>❖ Empowerment of youth through life skills</li> </ul>
iii	Accounts	<ul style="list-style-type: none"> <li>❖ Financial management and advisory</li> <li>❖ Salaries</li> <li>❖ Allowances</li> <li>❖ Revenue collection and banking</li> <li>❖ Reconciliation of accounts books</li> </ul>
iv	Human Resource Management	<ul style="list-style-type: none"> <li>❖ Recruitment and selection</li> <li>❖ Promotions</li> <li>❖ Termination of employment</li> <li>❖ Staff development</li> <li>❖ Personnel needs assessment and training</li> <li>❖ Performance appraisals</li> <li>❖ Terminal benefits</li> <li>❖ Discipline</li> <li>❖ Grievance management</li> <li>❖ Budgeting for human resource</li> <li>❖ Policy interpretation</li> </ul>

Internal Stakeholders Analysis Continued.

	<b>Organization</b>	<b>Area of Influence/Need/Impact</b>
V	Sports	<ul style="list-style-type: none"> <li>❖ Formulation and implementation of sports policy</li> <li>❖ Provision and proper management of stadium and recreation facilities</li> <li>❖ Supervision and revenue collection at Chichiri Stadium</li> <li>❖ Supervision of sports activities through MNCS</li> <li>❖ Research into traditional games</li> <li>❖ Provision of technical information and services</li> <li>❖ Maintenance of external sports cooperation and exchange</li> <li>❖ Provision of entertainment</li> <li>❖ Collection, documentation, preservation and securing of sports data</li> </ul>
vi	Cultural Section Headquarters	<ul style="list-style-type: none"> <li>❖ Administration of cultural and copyright issues</li> <li>❖ Participation in intra- and inter-ministerial meetings</li> <li>❖ Maintenance of external cultural cooperation</li> <li>❖ Communication and coordination with international cultural institutions</li> <li>❖ Secretarial Services for Cabinet Committee</li> <li>❖ Maintaining contact with traditional cultural authorities in the rural areas</li> <li>❖ Supervision of budget</li> </ul>
vii	National Archives	<ul style="list-style-type: none"> <li>❖ Storage and conservation of documented records</li> <li>❖ Policy initiation and implementation</li> <li>❖ Provision of ISBN</li> <li>❖ Revenue collection</li> <li>❖ Provision of documented records for research, reference and posterity</li> <li>❖ Advisory services on records management</li> </ul>
viii	Museums	<ul style="list-style-type: none"> <li>❖ Exhibition in Museum galleries</li> <li>❖ Provision of exhibition services</li> <li>❖ Conservation and preservation of natural and cultural heritage</li> <li>❖ Revenue collection</li> <li>❖ Provision of accounting services</li> <li>❖ Research in mammalogy, ornithology, ethnology and anthropology</li> <li>❖ Information dissemination</li> <li>❖ Provision of technical services</li> </ul>

Internal Stakeholders Analysis Continued.

	<b>Organization</b>	<b>Area of Influence/Need/Impact</b>
viii	Antiquities	<ul style="list-style-type: none"> <li>❖ Data collection, documentation and publication</li> <li>❖ Collection and storage of old coins</li> <li>❖ Information dissemination</li> <li>❖ Inventory of immovable cultural heritage, archaeological and palaeontological sites and specimens</li> <li>❖ Revenue collection</li> <li>❖ Policy initiation and implementation</li> <li>❖ Conservation and preservation of natural and cultural heritage</li> <li>❖ Monument conservation and preservation</li> <li>❖ Research on archaeology, paleontology, history and anthropology</li> </ul>
x	Censorship Board	<ul style="list-style-type: none"> <li>❖ Classifying articles of entertainment and publication according to target age groups</li> <li>❖ Inspection of public entertainment places</li> <li>❖ Issuing and revoking of entertainment licenses and permits</li> <li>❖ Consumer advice and civic education on classification matters</li> <li>❖ Research on classification, acceptable and unacceptable public morals and ethics</li> <li>❖ Policy initiation and implementation</li> <li>❖ Revenue collection</li> <li>❖ Enforcing compliance with provisions of the Act</li> <li>❖ Promote morality, decency, propriety and respect for human beings</li> </ul>
xi	Arts and Crafts	<ul style="list-style-type: none"> <li>❖ Policy initiation and implementation</li> <li>❖ Inventories for artists and their works</li> <li>❖ Collection, documentation, presentation and preservation of arts and crafts and intangible heritage</li> <li>❖ Provision of entertainment</li> <li>❖ Provision of advisory and educational services on arts and crafts</li> <li>❖ Revenue collection</li> <li>❖ Information dissemination</li> <li>❖ Research on arts and crafts</li> </ul>

## 2. External Stakeholder Analysis

Organization	Area of Influence/Need/Impact
Ministry of Tourism, Parks and Wildlife	<ul style="list-style-type: none"> <li>❖ Promotion of heritage</li> <li>❖ Promotion of natural history research</li> <li>❖ Protection against possible negative impact on cultural heritage</li> <li>❖ Protection of natural heritage</li> </ul>
Ministry of Education, Science and Technology	<ul style="list-style-type: none"> <li>❖ Promotion of a reading culture</li> <li>❖ Inclusion of heritage material in the curriculum</li> <li>❖ Development of school sports</li> <li>❖ Promotion of the use of archives through the study of history</li> <li>❖ Promotion of cultural outreach programmes</li> <li>❖ Promotion of Physical Education</li> </ul>
Ministry of Information	<ul style="list-style-type: none"> <li>❖ Dissemination of information about sports, youth and cultural heritage to the public</li> <li>❖ Folk and popular media through the Ministry's planning unit</li> <li>❖ Provision of print and audio-visual material</li> <li>❖ Licensing and accreditation of foreign film crews</li> </ul>
Ministry of Gender and Community Services	<ul style="list-style-type: none"> <li>❖ Dissemination of information on the importance of values of sports and games to the human race</li> <li>❖ Inclusion of sports or physical fitness issues on their career programmes' e.g. Umoyo ndi Chitukuko M'malawi</li> </ul>
Ministry of Lands and Physical Planning	<ul style="list-style-type: none"> <li>❖ Allocation of land for development of infrastructure for sports and recreation</li> <li>❖ Demarcation and mapping of land for national monuments</li> </ul>
Ministry of Housing	<ul style="list-style-type: none"> <li>❖ Office space</li> <li>❖ Certification of physical infrastructure</li> </ul>
Ministry of Finance	<ul style="list-style-type: none"> <li>❖ Provision of finances</li> <li>❖ Budget allocation and administration</li> <li>❖ Financial advice</li> <li>❖ Establishment of warrants</li> <li>❖ Authorization of donor funding</li> <li>❖ Authority for disposal of government assets</li> <li>❖ Provision of advise in project and economic trends</li> </ul>



## **External Stakeholder Analysis Continued**

<b>Organization</b>	<b>Area of Influence/Need/Impact</b>
Ministry of Economic Planning and Development	<ul style="list-style-type: none"> <li>❖ Provision of monitoring and evaluation</li> <li>❖</li> </ul>
Ministry of Natural Resources and Environmental Affairs	<ul style="list-style-type: none"> <li>❖ Promotion of natural heritage research</li> <li>❖ Conservation of natural and cultural heritage</li> <li>❖ Construction of wind breaks</li> </ul>
Ministry of Health and Population	<ul style="list-style-type: none"> <li>❖ Dissemination of culturally acceptable HIV/AIDS and reproductive health messages</li> <li>❖ Family life education</li> <li>❖ Discouraging some negative and risky cultural traditions, e.g. those that contribute to the spread of HIV/AIDS and violate the rights of women</li> <li>❖ Disease control</li> <li>❖ Dietary advice</li> <li>❖ Dressing of wounds and fractures</li> <li>❖ Mortuary services</li> </ul>
Ministry of Local Government	<ul style="list-style-type: none"> <li>❖ Licensing of entertainment premises in District Assemblies</li> <li>❖ Provision of rural sports infrastructure and services</li> <li>❖ Provision of rural cultural activities and infrastructure</li> <li>❖ Provision of historical data from the districts</li> <li>❖ Preservation of traditions</li> <li>❖ Preservation and conservation of heritage sites</li> </ul>
Ministry of Home Affairs and Internal Security	<ul style="list-style-type: none"> <li>❖ Provision of security services</li> <li>❖ Provision of immigration formalities</li> </ul>
Ministry of Defense	<ul style="list-style-type: none"> <li>❖ National security</li> <li>❖ Ownership of some monuments</li> </ul>
Ministry of Public Works and Transport	<ul style="list-style-type: none"> <li>❖ Provision of road, air, and rail network</li> <li>❖ Registration of vehicles for government</li> <li>❖ Vehicle hire facilities</li> <li>❖ Certification of physical infrastructure</li> </ul>

## **External Stakeholder Analysis Continued**

<b>Organization</b>	<b>Area of Influence/Need/Impact</b>
Ministry of Foreign Affairs & International Cooperation	<ul style="list-style-type: none"> <li>❖ Maintaining International relations</li> <li>❖ Window to and from the world</li> </ul>
Technical Entrepreneurial and Vocational Education and Training Authority	<ul style="list-style-type: none"> <li>❖ Provision of vocational and entrepreneurial skills</li> <li>❖ Certification of skills</li> </ul>
Ministry of Justice	<ul style="list-style-type: none"> <li>❖ Provision of legal services</li> </ul>
Office of the President and Cabinet	<ul style="list-style-type: none"> <li>❖ Policy direction</li> <li>❖ Senior postings, promotion and discipline</li> <li>❖ Authority to fill vacancies</li> <li>❖ Servicing of Cabinet Committees</li> <li>❖ Welfare of public servants</li> <li>❖ Welfare of persons with disabilities</li> <li>❖ Production of government gazettes and other government stationery</li> </ul>
Ministry of Water Development	<ul style="list-style-type: none"> <li>❖ Provision of safe water</li> </ul>
Ministry of Agriculture, Irrigation and Food Security	<ul style="list-style-type: none"> <li>❖ Food security</li> </ul>
Ministry of Labor and Vocational Training	<ul style="list-style-type: none"> <li>❖ Creating employment possibilities</li> </ul>
Ministry of Trade Commerce and Industry	<ul style="list-style-type: none"> <li>❖ Marketing of Malawi's cultural products</li> </ul>
Ministry of Persons with Disabilities	<ul style="list-style-type: none"> <li>❖ Provision of opportunities for people with disabilities</li> </ul>
Sports Institutions	<ul style="list-style-type: none"> <li>❖ Organization and coordination of tournaments</li> <li>❖ Fund raising for sports activities</li> </ul>
Electronic and Print Media	<ul style="list-style-type: none"> <li>❖ Promotion of sports and cultural activities</li> <li>❖ Information dissemination</li> </ul>
Tourism Industry (apart from Ministry of Tourism)	<ul style="list-style-type: none"> <li>❖ Sponsoring and promoting sports and cultural activities</li> </ul>
Cultural Societies	<ul style="list-style-type: none"> <li>❖ Support the activities of Cultural Divisions</li> <li>❖ Assisting the Ministry in mobilizing resources from donors</li> </ul>
Music Industry	<ul style="list-style-type: none"> <li>❖ Promotion and organization of musical activities</li> </ul>
University/Educational institutions	<ul style="list-style-type: none"> <li>❖ Involve students to participate in sports and cultural activities</li> <li>❖ Initiating and conducting research on cultural heritage</li> </ul>

### **External Stakeholder Analysis Continued**

<b>Organization</b>	<b>Area of Influence/Need/Impact</b>
Religious Institutions	<ul style="list-style-type: none"> <li>❖ Participation in and initiation of sports and cultural development programmes</li> <li>❖ Ownership of monuments</li> <li>❖ Ownership of archival material</li> <li>❖ Exhibition of cultural material</li> <li>❖ Propagation of moral values</li> </ul>
Literally Institutions	<ul style="list-style-type: none"> <li>❖ Promotion of writers and reading culture</li> <li>❖ Provision of reading material on sports and culture</li> </ul>
Traditional Institutions	<ul style="list-style-type: none"> <li>❖ Formation of village committees on cultural activities</li> <li>❖ Preservation of cultural traditions</li> <li>❖ Participation in conservation and implementation of cultural and natural heritage</li> <li>❖ Organization of cultural and sports festivals</li> </ul>
UNFPA	<ul style="list-style-type: none"> <li>❖ Provision of funding</li> </ul>
National Aids Commission	<ul style="list-style-type: none"> <li>❖ Coordination of the National AIDS strategic Plan</li> </ul>
UNESCO	<ul style="list-style-type: none"> <li>❖ Mobilization of resources for cultural development</li> <li>❖ Provision of training opportunities</li> </ul>
UNICEF	<ul style="list-style-type: none"> <li>❖ Policy direction on children and the youth</li> <li>❖ Mobilization of financial resources for youth activities</li> </ul>
Youth Serving Institutions	<ul style="list-style-type: none"> <li>❖ Provision of complimentary youth services</li> </ul>
COSOMA	<ul style="list-style-type: none"> <li>❖ Protection of artists' rights and works from piracy</li> </ul>
Human Rights Commission of Malawi	<ul style="list-style-type: none"> <li>❖ Protection of human rights</li> <li>❖ Sensitization the public of their rights</li> </ul>
Law Commission	<ul style="list-style-type: none"> <li>❖ Provision of legal advice</li> </ul>

b) **SWOT ANALYSIS**

1. **Strengths**

Our major strengths are:

- i) Financial support from the government and donors
- ii) Establishment as a full ministry with its own Minister and unity of purpose
- iii) Collaboration with parastatals and other organizations
- iv) Existence of well established specialized Departments and Divisions
- v) Presence of a lean structure
- vi) Presence of the Acts in Laws of Malawi
- vii) Ministry can generate funds for its programmes for self-sustenance through staff consultancies in the area of training, sports, research, cultural performances, tourism, arts and crafts, and publications
- viii) Strong links with the Commonwealth

2. **Weaknesses**

Our major weaknesses are:

- i) Inadequate quantity and quality personnel in all Departments and Divisions
- ii) Inadequate number of vehicles and equipment
- iii) Lack of strategic plan
- iv) Little publicity of our activities
- v) Inadequate infrastructure
- vi) Inadequate funds for programmes
- vii) Lack of an efficient and effective communication system
- viii) Little provision for staff training
- ix) Lowly graded staff positions especially at district level
- x) Over dependency on donors
- xi) Lack of training plan

3. **Opportunities**

Our major opportunities include:

- i) Exploitation of the Malawian creativity and talent for the world audience of music, drama, visual arts, crafts and publications
- ii) Support from donors and NGO's (e. g. Press Trust, Malawi Distilleries, Oil companies, JICA, VSO, GTZ, EU, NORAD) for youth, sports and cultural activities

- iii) Availability of youth, sports and cultural institutions and associations
- iv) Interest from the media e.g. coverage of activities and dissemination of information to the Public
- v) Treasury/Government policy for Ministries/Departments to raise revenue of which 80% can be given back to the Ministries/Departments for use in their programmes
- vi) Government policy on tourism as an alternative foreign exchange earner
- vii) Many volunteers who devote their time to promote youth, sports and culture
- viii) Decentralization and reestablishment of Assemblies i. e. assemblies have provisions in their statutes for youth, sports and culture that can be taken advantage of by the Ministry.
- ix) Empowering the youth with necessary information and appropriate life skills for self reliance and socio-economic development of the country
- x) Availability of career tracking programmes through TEVET and other technical training institutions
- xi) Conducive political environment
- xii) Civil service Reform

#### 4. **Threats**

Our major threats are:

- i) Low funding from treasury
- ii) Embracement of foreign cultures (e. g. language, dressing) without assessment
- iii) Perception of youth, sports and culture by the public as non-developmental
- iiii) Existence of other institutions doing similar work e.g. Ministry of Tourism, Ministry of Education
- iv) HIV/AIDS killing the most productive age group
- v) Uncertainty of the existence of the Ministry
- vi) Reduction of public trust due to corruption in associations, failure to properly manage financial and material contributions from donors
- vii) Existence of other institutions that attract professional staff leading to brain-drain
- viii) Increased competition from NGO's
- ix) Misconception of democracy

## CHAPTER 4: THE STRATEGIC CHALLENGE

Identifying and reviewing strategic issues facing the ministry was one of the most crucial activities by the Planning Team. If the MoYSC is to achieve its vision and mission in the next five years, outlining strategies to address key issues facing the Ministry is vital. These strategic issues represent concerns of critical importance to MoYSC and shall, therefore, help management to prioritize the Ministry's resources and activities. The following issues were identified during the strategic planning process:

- Financial mobilization and management
- Leadership capacity and commitment
- Institutional capacity
- Performance management
- Communication
- National cultural values versus universal cultural values
- Legal framework

### a) **FINANCIAL MOBILISATION AND MANAGEMENT**

If the Ministry of Youth, Sports and Culture is to realize its vision and mission, availability of adequate financial resources is a crucial prerequisite to the ministry's ability to accomplish this strategic plan. The current financial status can hardly cover costs for delivery of major programmes and services. The notion that Youth, Sports and Culture are non-developmental has affected resource allocation by Treasury. This trend has to change as it adversely affects delivery of services of the Ministry. Inadequate financial resources, therefore, is a major challenge for the MoYSC.

With the above background, there is a growing urge within the Ministry that appropriate strategic measures be developed and put in place to sustain its programmes. Other avenues must be explored to mobilize these financial resources to complement the monthly funding from Treasury. Even with the limited resources from Treasury, wise allocation and prioritization of programmes have to be exercised. This strategic plan gives proper direction for meaningful allocation of resources that will enable the ministry carryout important programmes and yield the desired outcomes. The plan represents the Ministry's endeavor and commitment to fulfill its core responsibilities. With this in mind, we hope that

Treasury will seriously take into account the Ministry's plans as stipulated in this document when providing funds.

While recognizing that this strategic plan outlines the Ministry's direction, due consideration should also be given to the budget and resource allocation towards implementation of the strategic plan. Good Management practices are extremely essential.

**b) LEADERSHIP CAPACITY AND COMMITMENT**

In this context, leadership shall mean officials holding positions at P5 and above. Success of the strategic plan depends tremendously on the sustained understanding, involvement and commitment of all the Ministry's staff. However, impeccable leadership will be the driving force towards successful performance improvement initiatives. This is central to creating a conducive and productive working environment. Hence, creating an inspiring, exemplary, effective and efficient leadership is our primary goal.

Deficiency in strategic direction and work plans, poor inter- and intra-departmental and divisional communication and consultation, and poor teamwork and team spirit heavily hamper organizational effectiveness. The consequence of this will, thus, blur organization direction, staff morale and commitment; productivity and organizational performance.

To achieve the intended objectives, there must be commitment to organizational vision and direction, concern for the welfare of the employees, right tools for doing the job, an open and cooperative working environment as well as individual respect and empowerment.

Management shall, therefore, ensure the promotion of communication, coordination and integration initiatives that will foster cordial relationship amongst departments and their divisions within the ministry as well as with external stakeholders. In this way the Ministry will be seen to play a lead and meaningful role.

c) **INSTITUTIONAL CAPACITY**

The need for both adequate and quality human and material capacity cannot be overemphasized for the Ministry to fulfill its mandates. These have largely been inadequate in relation to the specialized functions of the Ministry's Departments and Divisions.

Following Government restructuring exercise, the functional review of the Ministry of Youth, Sports and Culture (2000) has addressed the concerns regarding the human capacity and institutional arrangement. The Human Resource Management Unit will now have to use its mandate to implement the approved functional review recommendations to meet the expectations of the Ministry. The question of quality of this human resource will, however, be addressed through the Ministry's training plan in conjunction with the DHRMD.

The material and infrastructure capacity also needs more attention since it is complementary to the human capacity. Appropriate equipment and structures have to be acquired and developed. Without these, implementation of activities by the Ministry will prove difficult and frustrating. Proper planning and prioritizing is extremely essential to achieving this. The strategic plan gives guidance on the important areas to be addressed.

d) **PERFORMANCE MANAGEMENT**

The MoYSC, like other Ministries, fully subscribes to the introduction, installation and institutionalization of a results-oriented management system. The objective is to improve the efficiency and effectiveness of the Ministry in its performance. Both corporate and individuals at all levels must establish performance management systems through which productivity can be measured.

In order to achieve the above, there is need for reorientation of all staff members in terms of their capacity, motivation as well as attitudes. Structures, systems and procedures will also have to change so as to make productivity real and lasting. Performance management systems will instill in the members of staff a sense of ownership and personal identification with the product. This will ensure that the individual is held accountable and responsible for the expected results.



The Ministry, therefore, shall facilitate the process of creating a performance management system and continually monitor its effectiveness. The system will assist in coming up with performance appraisals for its staff and a basis for rewards or punishments related to performance of individual employees, Divisions and Departments. Consequently, the Ministry must address fundamental issues relating to morale, workload, job satisfaction, career progression, capacity building and retention of human and intellectual capital.

e) **COMMUNICATION**

The institutional arrangement of the MoYSC demands for an effective communication system both between headquarters and departments and between departments and divisions. The democratic environment that prevails has posed another challenge as the operating environment always demands transparency at all levels of operations. Effective communication system will alleviate the problems of suspicion and assumption which have become a big challenge to overcome. The system will instill a sense of trust, confidence and mutual understanding both within and outside the Ministry.

The world of Information Technology (IT) is moving at a very fast rate and the Ministry will have to keep up with this New World. The benefits of using these technologically up-to-date communication systems do not only enhance efficiency in delivery of services, but also promote the working environment and relationships.

We will, therefore, develop and establish effective communication systems by acquiring modern and reliable communication equipment and by removing all obstacles to acquiring and providing information that is vital to the operations of the ministry. In this regard, the establishment of a public relations office is a step towards addressing the communication issue.

f) **MALAWI'S CULTURAL VALUES VERSUS UNIVERSAL CULTURAL VALUES**

While upholding, preserving and presenting our cultural values are some of the core functions of the MoYSC, the nation is under great pressure of succumbing to what would be called universal cultural values. Some of the universal cultural values are well documented

in international conventions to which Malawi is a signatory while others are generally being accepted especially by the youth as characterizing modernity. With new technologies and opening up of the borders, the world is becoming a global family, bringing various traditions and beliefs that threaten what Malawi feels she should uphold as her cultural values.

HIV/AIDS is putting to test most of Malawi's cultural practices such as "Kuchotsa fumbi, kulowa chokolo, kukwatira mitala, fisi ndi mdulidwe". These practices are potential ways of spreading HIV/AIDS. The societies that practice these, however, have their own arguments and some are adamant to changing them on reason that these are their cultural values that need to be upheld.

The Internet, television, videos, radios, newspapers and magazines have exposed people to pictures, information, acts and dressing that have generally been described as promoting promiscuity, drug abuse and so breeding uncultured behaviour.

The challenge of the Ministry, therefore, is to harmonize the national cultural values and the universal cultural values. To address this challenge, the ministry will identify both positive and negative values as well as the factors that lead to these. It will then have to deal with those factors that lead to negative cultural values for attitude change. More advocacy and promotion of acceptable positive cultural values will ensure a culturally sound and fit nation.

**g) LEGAL FRAMEWORK**

As a public institution the MoYSC, particularly the various Divisions of the Ministry, need a legal framework that defines their functions and mandates them to carry out their functions. The legal framework also gives a legal backing in case the Divisional decisions and activities are questioned. The Acts of Parliament as indicated in Chapter 1 in **Current Organization** provide this legal framework and are complemented by various policies and circulars of the government.

However, some of these Acts need to be reviewed while others need to be updated to handle some major conflicts and overlaps in the functions of the Divisions. Clear demarcation of roles and functions of the Divisions will remove the existing duplications and save time and resources for other important programmes.

Updating these Acts is especially important so that they are in line with the new Constitution of the Republic of Malawi and other current trends. This gives the more reason why the ministry should carry out the exercise.

## **PART III: THE STRATEGIC FRAMEWORK**

The strategic framework provides a detailed account of the way the MoYSC shall deal with and address the strategic challenges as identified and discussed in **Chapter 4** above. It includes the Vision and Mission of the Ministry, implementation plan, and Action Plans that are very crucial to attainment of the Ministry's goals and objectives.

### **CHAPTER 5: VISION, MISSION, OPERATING PRINCIPLES AND MINISTRY OF THE FUTURE**

#### **a) OUR VISION**

**Excellence in youth development, sports and culture for national identity by the year 2008.**

#### **b) OUR MISSION**

*We believe that youth participation, a vibrant culture and sporting nation is key to sustainable economic development, national identity and unity in diversity.*

Our Mission is to uphold and promote the Malawian national identity and unity in diversity through youth empowerment, promotion and management of sports, and recreational activities, and the study, conservation and preservation of tangible and intangible national heritage for, education, recreation, posterity and poverty reduction.

*Success in Youth Development, Sports and Culture is our ultimate goal.*

c) **OPERATING PRINCIPLES**

We believe in:

1. professionalism, integrity, transparency, accountability, working in harmony, respect for other people's views, a disciplined operational system or structure, and being goal oriented.
2. Committing all our efforts, where possible, to ensure prevalence of trust in one another, observation of work ethics as stipulated in the relevant legislations and work for the government of the day as public servants.
3. bringing service to the people we serve with humility and diligence, and achieving maximum efficiency possible.
4. community participation in our cultural and sporting creativity and upholding of Malawian identity.

d) **THE MINISTRY OF THE FUTURE**

The MoYSC shall:

1. reach out to the general public through its outreach programmes to make them appreciate the richness and diversity of Malawi's natural and cultural heritage.
2. have a leadership with impeccable qualities and drive in order to achieve the democratization of Malawi's identity.
3. within its powers, endeavor to direct, coordinate and develop youth, cultural and sporting activities in Malawi for the attainment of national identity and unity in diversity.
4. be proactive with clearly set objectives and goals, for better appraisal of headquarters, departments, divisions and members of staff who will be highly qualified and motivated for excellent delivery of services.
5. work with the public and private sector to mobilize sufficient funds to develop the youth, sports and culture.
6. ensure that suitable and accessible infrastructure is available to the public and effectively promoted.
7. strengthen its youth, sports and cultural associations by inculcating in them new skills in the mobilization of financial resources.
8. harmonise and integrate its activities with those of the District Assemblies

## **CHAPTER 6: OBJECTIVES, DIRECTIONS AND IMPLEMENTATION PLAN**

This chapter deals with strategic issues of the MoYSC and the goals and objectives concerning those issues and what activities the Ministry will carry out in order to address those issues. These issues are (a) financial mobilization and management, (b) leadership capacity and commitment, (c) institutional capacity, (d) performance management, (e) communication (f) national cultural values versus universal cultural values and (g) legal framework.

### **a) STRATEGIC ISSUE 1: FINANCIAL MOBILISATION AND MANAGEMENT**

**Goal:** To Achieve 5% Financial Self-Sufficiency By 2008

**Objective 1:** To strengthen the financial mobilization base/capacity

#### **Specific Activities:**

1. **System development**
  - i) Develop financial mobilization system
  - ii) Implement the system
  - iii) Monitor the workability of the system
  - iv) Evaluate the system
2. **Income Generating Activities (IGA) marketing**
  - i) Identify the income generating activities
  - ii) Cost the IGAs
  - iv) Package the IGAs
  - v) Market the IGA
3. **Revenue collection**
  - i) Sell the product/service
  - ii) Issue receipts
  - iii) Bank the revenue
  - iv) Negotiate with Treasury for 80% retention
4. **Donor funding**
  1. Develop project proposals
  2. Market proposals to donors
  3. Negotiate with donors
  4. Sign agreements
  5. Receive funding

#### **Desired outcomes:**

1. Financial mobilization system in place
2. Marketing System in place
3. Revenue availability with 80% from Treasury

4. Donor funds secured
5. Strengthened financial capacity

**Objective 2:** To strengthen financial management capacity

**Specific Activities:**

1. Acquaint senior staff members with the financial management system
2. Practice the system
3. Monitor the system
4. Evaluate the system

**Desired outcomes**

1. No over-expenditure
2. No audit queries

**b) STRATEGIC ISSUE 2: LEADERSHIP CAPACITY AND COMMITMENT**

**Goal:** Strong and Committed Leadership Team

**Objective 1:** To strengthen leadership capacity

**Specific Activities:**

1. **Filling of vacant posts**
  - i) Identify vacancies at P5 and above
  - ii) Fill the vacancies
2. **Management development**
  - i) Identify management development needs
  - ii) Develop management development projects or proposals
  - iii) Identify priorities
  - iv) Identify management development resources
  - v) Implement the management development programmes

**Desired Outcomes:**

1. Impeccable leadership
2. Committed management

**Objective 2:** To ensure management motivation and commitment

**Specific activities:**

1. Identify and address factors contributing to high morale
2. Implement the functional review report

**Desired Outcome:** Motivated and committed management



c) **STRATEGIC ISSUE 3: INSTITUTIONAL CAPACITY**

**Goal:** Strengthened Institutional Capacity

**Objective 1:** To rationalize the organizational structure

**Specific Activities:**

1. Review the present functions of the Departments and Divisions
2. Refine the roles of Departments and Divisions

**Desired Outcomes:**

1. Rationalized organizational structure
2. Refined roles of the Departments and Divisions

**Objective 2:** To improve the quantity and quality of human resource

**Specific Activities:**

1. **Implement functional review document**
  - i) Prioritize the filling of posts
  - ii) Seek authority to create posts
  - iii) Secure establishment warrants
  - iv) Fill the vacant posts
2. **Provide trained and skilled staff**
  - i) Identify training needs
  - ii) Prioritize staff to be trained
  - iii) Look for funding
  - iv) Provide training for the staff

**Desired Outcome:** Adequate, trained and skilled human resource

**Objective 3:** To retain human resource

**Specific Activities:**

1. **Staff motivation/commitment**
  - i) Identify and address factors contributing to low morale
  - ii) Implement the Functional Review Report
  - iii) Reward those who excel (deliver) and punish those who don't
  - iv) Develop staff recognition system
  - v) Clarify/define roles for Departments, Divisions, Sections and individual employees
2. **Mind-set**
  - i) Develop a Ministry's charter of attitudes, ethics and beliefs

ii) Indicate the charter's ideas  
**Desired Outcome:** Motivated and committed staff

**Objective 4:** To provide purpose-built and user-friendly infrastructure

**Specific Activities:**

1. **Identifying gaps**  
Catalogue existing infrastructure
2. **Plan and design structures**
  - i) Identify locations
  - ii) Consult City and District Assemblies, architects, engineers and quantity surveyors
  - iii) Obtain technical reports
3. **Cost and source funding**
  - i) Obtain estimated cost of structures
  - ii) Source funding
4. **Tendering**
  - i) Advertise tenders
  - ii) Select/evaluate bidders
  - iii) Offer tenders
5. **Construction of Infrastructure**

**Desired Outcome:** Purpose-built and user-friendly infrastructure put in place

d) **STRATEGIC ISSUE 4: PERFORMANCE MANAGEMENT**

**Goal:** Results-Oriented Departments and Divisions

**Objective:** To develop a performance monitoring system

**Specific Activities:**

1. Define/clarify roles of Departments, Divisions and officers
2. Identify performance indicators
3. Evaluate Departments, Divisions and officers' performance

**Desired Outcome:** Results-oriented Departments, Divisions and officers

e) **STRATEGIC ISSUE 5: COMMUNICATION**

**Goal:** Develop a Communication Plan

**Objective 1:** To design an effective communication plan

**Specific Activities:**

1. Identify the available communication methods (circulars, meetings, newspapers, newsletters, radio, TV, press conferences, workshops and any other applicable method)
2. Identify clients
3. Choose suitable communication methods

**Desired Outcome:** Communication Plan in place

**Objective 2:** To implement the communication plan

**Specific Activities:**

1. Hold quarterly management meetings
2. Issue circulars in time
3. Circulate external circulars in time
4. Hold press conferences as need arises
5. Issue press releases as need arises
6. Hold Divisional general staff meetings monthly

**Desired Outcome:** Communication plan operational

f) **STRATEGIC ISSUE 6: NATIONAL CULTURAL VALUES VERSUS UNIVERSAL CULTURAL VALUES**

**Goal:** Harmonize national cultural and universal cultural values

**Objective 1:** To strengthen national cultural values

**Specific activities:**

1. To identify positive and negative cultural values
2. To identify factors that lead to positive and negative cultural values
3. Identify and address cultural practices that contribute to the spread of HIV/AIDS and other diseases
4. Advocate for positive cultural values
5. Consolidate unique cultural values which contribute to making Malawians proud of their identity

**Desired Outcomes:**

1. Positive cultural values upheld/retained
2. National identity promoted

**Objective 2:** To enrich our national cultural values with positive universal cultural values

**Specific Activities:**

1. Identify positive and negative universal cultural values
2. Legislate international conventions
3. Carry out civic education and advocate for positive universal cultural values

**Desired Outcome:** National cultural values and universal cultural values harmonized.

**g) STRATEGIC ISSUE 7: LEGAL FRAMEWORK**

**Goal:** Harmonize legislations at Ministry level with the National Constitution

**Objective:** To review and update the Acts

**Specific Activities:**

1. Seek legal services from the Law Commission
2. Debate and review the legislations' drafts at workshops
3. Present the drafts to parliament for debate and approval
4. Implement legislations

**Desired Outcome:** Harmonized and up-to-date legislations

## CHAPTER 7: STRATEGIC ACTION PLAN

- ◆ **STRATEGIC ISSUE 1:** **FINANCIAL MOBILISATION AND MANAGEMENT**
- ◆ **GOAL:** **To Achieve 5% Financial Self-Sufficiency By 2008**
- ◆ **OBJECTIVE:** *To strengthen the financial mobilisation base/capacity*

	<b>Specific Activities</b>	<b>S</b>	<b>√</b>	<b>C</b>	<b>Desired Outcomes (Expected Impact)</b>	<b>Implementer (Champion)</b>	<b>Partners</b>	<b>Resources (CSF)</b>	<b>Funding Source</b>	<b>Feed Back (Performance Indicators)</b>
<b>1</b>	Develop and implement financial mobilisation system	1 <sup>st</sup> July 2003		31 <sup>st</sup> Dec. 2003	Financial mobilisation system in place	Principal Secretary	Internal and external stakeholders	Financial and human resources	Govt.	Report and system working
<b>2</b>	Monitor and evaluate the system	1 <sup>st</sup> Jan. 2004		31 <sup>st</sup> March 2004	System monitored and evaluated	Principal Secretary	Internal and external stakeholders	Financial and human resources	Govt.	System monitored and working
<b>3</b>	Identify and market IGA	1 <sup>st</sup> July 2003		31 <sup>st</sup> Oct. 2003	Marketing system in place	Principal Secretary	Internal and external stakeholders	Financial and human resources	Govt.	Report and IGA working
<b>4</b>	Sell the product/services and bank the revenue	1 <sup>st</sup> Nov. 2003		30 <sup>th</sup> June 2004 <sup>◇</sup>	Revenue availability	Principal Secretary	Internal and external stakeholders	Financial and human resources	Govt.	80% of revenue given by Treasury
<b>5</b>	Develop and market donor-funded project proposals	1 <sup>st</sup> July 2003		31 <sup>st</sup> Dec. 2003	Donor funds secured	Principal Secretary	Internal and external stakeholders	Financial and human resources	Govt. and donors	Proposals submitted and some funded
<b>6</b>	Acquaint senior staff with management system	1 <sup>st</sup> July 2003		31 <sup>st</sup> Oct. 2003	No over-expenditure and no audit queries	Principal Secretary	Internal stakeholders	Financial and human resources	Govt.	Finances well managed

S = Action Start Date; √= Check Progress Date; C= Complete Action Date; ◇ = Need for monthly review

♦ **STRATEGIC ISSUE 2:**

♦ **GOAL:**

♦ **OBJECTIVE 1:**

**LEADERSHIP CAPACITY AND COMMITMENT**

**Strong And Committed Leadership Team**

*To Strengthen leadership capacity and staff commitment*

	<b>Specific Activities</b>	<b>S</b>	<b>√</b>	<b>C</b>	<b>Desired Outcomes (Expected Impact)</b>	<b>Implementer (Champion)</b>	<b>Partners</b>	<b>Resources (CSF)</b>	<b>Funding Source</b>	<b>Feed Back (Performance Indicators)</b>
<b>1</b>	Fill all vacant positions at P5 and above and implement the Functional Review recommendations	1 <sup>st</sup> July 2003		31 <sup>st</sup> Dec. 2003	Vacancies and new posts filled	Chief Human Resources Management Officer	Internal stakeholders, DHRMD, OPC, Treasury	Financial and human resources	Govt.	Vacancies filled
<b>2</b>	Source resources and identify institutions for management training	1 <sup>st</sup> July 2003		31 <sup>st</sup> Dec. 2003	Availability of resources and training institutions	Chief Human Resources Management Officer	Internal stakeholders, DHRMD	Financial, material and human resources	Govt. and donors	Report and management trained
<b>3</b>	Develop and implement a Management Development System	1 <sup>st</sup> July 2003		30 <sup>th</sup> June 2004	Management Development System available	Chief Human Resources Management Officer	Internal stakeholders	Financial and human resources	Govt.	Management Development System working  Management training plan available

S = Action Start Date; √= Check Progress Date; C= Complete Action Date

- ◆ **STRATEGIC ISSUE 2:**                    **LEADERSHIP CAPACITY AND COMMITMENT (Continued)**
- ◆ **GOAL:**                                    **Maintain a well Motivated and Committed Management**
- ◆ **OBJECTIVE 2:**                        *To ensure management motivation and commitment*

	<b>Specific Activities</b>	<b>S</b>	<b>√</b>	<b>C</b>	<b>Desired Outcomes (Expected Impact)</b>	<b>Implementer (Champion)</b>	<b>Partners</b>	<b>Resources (CSF)</b>	<b>Funding Source</b>	<b>Feed Back (Performance Indicators)</b>
<b>1</b>	Identify and address factors contributing to high morale	1 <sup>st</sup> July 2003		31 <sup>st</sup> Dec. 2003	Management morale boosted	Principal Secretary	Internal stakeholders	Financial and human resources	Govt.	Report under implementation

S = Action Start Date;                    √= Check Progress Date;                    C= Complete Action Date

- ◆ **STRATEGIC ISSUE 3: INSTITUTIONAL CAPACITY**
- ◆ **GOAL: Strengthen Institutional Capacity**
- ◆ **OBJECTIVE:** *To improve the quantity and quality of human resource and put in place purpose-built infrastructure*

	<b>Specific Activities</b>	<b>S</b>	<b>√</b>	<b>C</b>	<b>Desired Outcomes (Expected Impact)</b>	<b>Implementer (Champion)</b>	<b>Partners</b>	<b>Resources (CSF)</b>	<b>Funding Source</b>	<b>Feed Back (Performance Indicators)</b>
<b>1</b>	Prioritise and fill vacant posts	1 <sup>st</sup> Jan. 2004		30 <sup>th</sup> June 2004	Posts filled	Chief Human Resource Management Officer	Internal Stakeholders	Financial resources and operational vehicles	Govt.	Posts filled
<b>2</b>	Provide trained and skilled staff	1 <sup>st</sup> July 2003		On going	Adequate, trained and skilled human resource	Chief Human Resource Management Officer	Internal Stakeholders	Financial resources and operational vehicles	Govt. and donors	Training opportunities available and some taken up
<b>3</b>	Refine roles of the Departments, Divisions and individual employees	1 <sup>st</sup> Jan. 2004		31 <sup>st</sup> Dec. 2005	Clearly refined roles of the Departments, Divisions and individual employees	Chief Human Resource Management Officer	Internal Stakeholders	Financial resources and operational vehicles	Govt.	Report available and under implementation
<b>4</b>	Plan and design structures, estimate the cost, and construct the structures	1 <sup>st</sup> July 2003		30 <sup>th</sup> June 2008	Purpose-built and user friendly infrastructure	Principal Secretary	Internal stakeholders	Financial and human resources and operational vehicles	Govt. and donors	Some conducive structures available

S = Action Start Date;      √= Check Progress Date;      C= Complete Action Date



- ◆ **STRATEGIC ISSUE 3: INSTITUTIONAL CAPACITY (Continued)**
- ◆ **GOAL: Strengthen Institutional Capacity**
- ◆ **OBJECTIVE:** *To improve the quantity and quality of human resource and put in place purpose-built infrastructure*

	<b>Specific Activities</b>	<b>S</b>	<b>√</b>	<b>C</b>	<b>Desired Outcomes (Expected Impact)</b>	<b>Implementer (Champion)</b>	<b>Partners</b>	<b>Resources (CSF)</b>	<b>Funding Source</b>	<b>Feed Back (Performance Indicators)</b>
<b>5</b>	Address the mind-set	1 <sup>st</sup> July 2003		31 <sup>st</sup> Dec. 2003	Positive mind-set	Principal Secretary	Internal and external stakeholders	Financial, material and human resources	Govt. and donors	Visible and positive change of mind
<b>6</b>	Develop a staff recognition system	1 <sup>st</sup> July 2003		31 <sup>st</sup> Dec. 2003	Staff motivated	Principal Secretary	Internal stakeholders	Financial and human resources	Govt.	Trophy put in place and working

S = Action Start Date;      √= Check Progress Date;      C= Complete Action Date

- ◆ **STRATEGIC ISSUE 4:**                   **PERFORMANCE MANAGEMENT**
- ◆ **GOAL:**                                   **Track Performance of Individual Officers**
- ◆ **OBJECTIVE:**                           *Results-oriented Departments, Divisions and officers*

	<b>Specific Activities</b>	<b>S</b>	<b>√</b>	<b>C</b>	<b>Desired Outcomes (Expected Impact)</b>	<b>Implementer (Champion)</b>	<b>Partners</b>	<b>Resources (CSF)</b>	<b>Funding Source</b>	<b>Feed Back (Performance Indicators)</b>
<b>1</b>	Define/clarify roles of Departments, Divisions and officers	1 <sup>st</sup> Oct. 2003		31 <sup>st</sup> Dec. 2003	Roles clarified	Principal Secretary	Internal stakeholders	Financial and human resources	Govt.	Report
<b>2</b>	Identify performance indicators	1 <sup>st</sup> July 2003		31 <sup>st</sup> Oct. 2003	Indicators identified	Principal Secretary	Internal stakeholders	Financial and human resources	Govt.	Report
<b>3</b>	Evaluate performance of Departments, Divisions and officers	1 <sup>st</sup> July 2003		30 <sup>th</sup> June 2004*	Results-oriented Departments, Divisions and Officers	Principal Secretary	Internal stakeholders	Financial and human resources	Govt.	Positive reports on Departmental, Divisional and Officers performances

S = Action Start Date;   √= Check Progress Date;           C= Complete Action Date;           \* = Evaluation done annually after June 2004

◆ **STRATEGIC ISSUE 5:**

**COMMUNICATION**

◆ **GOAL:**

**Develop a Communication System**

◆ **OBJECTIVE:**

*To design and implement an effective and efficient communication system*

	<b>Specific Activities</b>	<b>S</b>	<b>√</b>	<b>C</b>	<b>Desired Outcomes (Expected Impact)</b>	<b>Implementer (Champion)</b>	<b>Partners</b>	<b>Resources (CSF)</b>	<b>Funding Source</b>	<b>Feed Back (Performance Indicators)</b>
<b>1</b>	Identify available and suitable communication methods for the clients	1 <sup>st</sup> Oct. 2003		31 <sup>st</sup> March 2004	Effective communication system in place	Principal Secretary	Internal stakeholders	Financial, human and material resources	Govt.	Stakeholders well informed of new developments in the Ministry
<b>2</b>	Develop a communication system	1 <sup>st</sup> April 2004		31 <sup>st</sup> Oct. 2004	Information disseminated timely and effectively	Principal Secretary	Internal stakeholders	Financial, human and material resources	Govt.	Stakeholders respond to information
<b>3</b>	Hold management meetings at all levels	30 <sup>th</sup> July 2003  3 <sup>rd</sup> Jan. 2004		31 <sup>st</sup> Oct. 2003  31 <sup>st</sup> March 2004 <sup>+</sup>	Accountable and responsible management	Principal Secretary	Internal stakeholders	Financial, human and material resources	Govt.	Meetings held, attitude changed
<b>4</b>	Acquire modern and reliable communication equipment	1 <sup>st</sup> July 2003		30 <sup>th</sup> June 2005	Effective and reliable communication system	Principal Secretary	Internal stakeholders	Financial, human and material resources	Govt. and donors	Availability of operational communication equipment

S = Action Start Date;  
31<sup>st</sup> March 2004

√= Check Progress Date;

C= Complete Action Date;

+ = Meetings conducted on quarterly basis after

- ◆ **STRATEGIC ISSUE 6:**
- ◆ **GOAL:**
- ◆ **OBJECTIVE:**

**NATIONAL CULTURAL VALUES VERSUS UNIVERSAL CULTURAL VALUES**

**Harmonise National Cultural Values with Universal Cultural Values**

*To strengthen national cultural values and enrich them with positive universal values*

	<b>Specific Activities</b>	<b>S</b>	<b>√</b>	<b>C</b>	<b>Desired Outcomes (Expected Impact)</b>	<b>Implementer (Champion)</b>	<b>Partners</b>	<b>Resources (CSF)</b>	<b>Funding Source</b>	<b>Feed Back (Performance Indicators)</b>
<b>1</b>	Identify positive and negative national and universal cultural values and advocate for positive national and universal values	1 <sup>st</sup> July 2003		On going	Positive national and universal cultural values harmonised	Commissioner for Culture	Internal stakeholders	Financial, human and material resources	Govt. and donors	Malawi's positive cultural values upheld  National and universal cultural values harmonised
<b>2</b>	Legislate international conventions and conduct civic education	1 <sup>st</sup> Oct. 2003		On going	National and international conventions legally binding and encompassing	Principal Secretary	Internal stakeholders	Financial, human and material resources	Govt. and donors	Legislation available  An informed Malawian Society

S = Action Start Date; √= Check Progress Date; C= Complete Action Date

**STRATEGIC ISSUE 7:**♦ **GOAL:**♦ **OBJECTIVE:****LEGAL FRAMEWORK****Harmonise Legislations at Ministry Level with the National Constitution***To review and update the various Acts for the Divisions*

	<b>Specific Activities</b>	<b>S</b>	<b>√</b>	<b>C</b>	<b>Desired Outcomes (Expected Impact)</b>	<b>Implementer (Champion)</b>	<b>Partners</b>	<b>Resources (CSF)</b>	<b>Funding Source</b>	<b>Feed Back (Performance Indicators)</b>
<b>1</b>	Consult on issues to be reviewed with stakeholders	1 <sup>st</sup> July 2004		31 <sup>st</sup> Dec. 2004	Recommendations provided	Principal Secretary	Internal stakeholders, Min. of Justice, Law Commission	Financial and human resources	Govt. and donors	Workshops
<b>2</b>	Draft the updated and reviewed legislation	1 <sup>st</sup> Jan. 2005		30 <sup>th</sup> June 2005	Drafts of legislations ready	Principal Secretary	Internal stakeholders, Min. of Justice and Law Commission	Financial and human resources	Govt.	Up-dated draft congruent with the National Constitution available
<b>3</b>	Seek approval of the drafted legislations from parliament	1 <sup>st</sup> July 2005		31 <sup>st</sup> Dec. 2005	Legislations approved	Principal Secretary	Min. of Justice and Law Commission	Financial resources	Govt.	Approved legislations

S = Action Start Date; √= Check Progress Date; C= Complete Action Date

## CHAPTER 8: FINANCING AND RESOURCE MOBILISATION

In order to realise the aspirations of the Ministry as laid down in this document, the Ministry requires more resources than is currently available. Considering the great role that Youth, Sports and Culture play in the development of a country, it is imperative that the action plans are implemented. This Chapter presents the Ministry's strategic issues and the areas related to those issues in which the Ministry needs support in order to accomplish its goals and objectives.

	<b>Component</b>	<b>Area of Support</b>
1	<b>Financial mobilization and management</b>	<ul style="list-style-type: none"> <li>❑ Development of a financial mobilisation system including project proposals</li> <li>❑ Promotion of IGAs</li> <li>❑ Financial management system for non-financial managers</li> </ul>
2	<b>Leadership capacity and commitment</b>	<ul style="list-style-type: none"> <li>❑ Management development and training</li> <li>❑ Exchange visits and attachments with foreign institutions</li> </ul>
3	<b>Institutional capacity</b>	<ul style="list-style-type: none"> <li>❑ Rationalisation of the organisational structure</li> <li>❑ Improvement of the quality and quantity of human resource</li> <li>❑ Development of infrastructure</li> </ul>
4	<b>Performance Management</b>	<ul style="list-style-type: none"> <li>❑ Development of a result-oriented monitoring system</li> <li>❑ Implementation of the system</li> </ul>
5	<b>Communication</b>	<ul style="list-style-type: none"> <li>❑ Acquisition of communication equipment</li> <li>❑ Implementation of the communication plan</li> </ul>
6	<b>Harmonisation of national and universal cultural values</b>	<ul style="list-style-type: none"> <li>❑ Identification of positive and negative cultural values</li> <li>❑ Sensitisation and advocacy for positive cultural values</li> </ul>
7	<b>Legal framework</b>	<ul style="list-style-type: none"> <li>❑ Review and up-date the current Acts</li> </ul>

## CHAPTER 9: CRITICAL SUCCESS FACTORS

This Chapter outlines the assumptions taken into consideration for each strategic issue in order to achieve the goals and objectives of this Strategic Plan.

	<b>Component</b>	<b>Desired Quality</b>
1	<b>Leadership</b>	Responsible, accommodating, honest, dedicated, hardworking, strong, confident, proactive, democratic, dynamic, resourceful, adaptable, visionary, knowledgeable, creative, self-motivated and creative
2	<b>Finance/funds</b>	Reliable source, timely, adequate and accessible
3	<b>Material resources</b>	Adequate, available, relevant, tailor made, operational, accessible, user-friendly, affordable, modern, serviceable and manageable
4	<b>Human resource</b>	Well-qualified, suitable, skilled, competent, action oriented, trained/trainable, presentable, talented, adaptable, committed, creative and adequate
5	<b>Environment</b>	Conducive, supportive, stable, interactive and accommodative
6	<b>Communication</b>	Reliable, efficient, fast, timely, affordable, clear, cost effective and two-way
7	<b>Management control</b>	Effective, efficient, stable, reliable, transparent, fair and collective
8	<b>Mind-set (attitudes, beliefs and ethics)</b>	Positive, tolerant, friendly, flexible, responsible and forthright
9	<b>Legal framework</b>	Harmonised, fair, workable, consistent, conducive, supportive and up-to-date
10	<b>Conditions of service</b>	Good, conducive, attractive, motivating, clear, challenging, reliable, relevant, inclusive and steady
11	<b>Performance/ service delivery</b>	Excellent, measurable, satisfying, results-oriented, consistent, professional and skilful
12	<b>Organisational image</b>	Positive, exemplary, motivating, attractive, respectable, prestigious, professional, admirable and challenging

## **CHAPTER 10: CONCLUSION**

This Strategic Plan will be the operating tool for the MoYSC. Through this plan, the Ministry hopes to achieve excellence in youth development, sports and culture so that Malawi can be identified through her youth, sporting and cultural activities and look to the future with more confidence and determination. The Ministry will work in conjunction with all its stakeholders, be accountable and transparent through its communication system.



## **APPENDIX**

### **LIST OF PARTICIPANTS AND SUPPORTING STAFF FOR THE TWO WORKSHOPS**

#### **PARTICIPANTS**

1. *Dr. Gadi G. Y. Mgomezulu* Secretary for Youth, Sports and Culture
2. *Late Mr. M. M. Kumbatira* Deputy Secretary
3. *Mr. C. E. Namondwe* Commissioner for Culture
4. *Mr. B. P. Kalombo* Director of Sports
5. *Mr. P. A. M. Kandikole* Chief Sports Officer
6. *Mr. E. C. Zilemba* Chief Accountant
7. *Mr. R. B. C. Mkandawire* Principal Accountant
8. *Ms. E. F. Kamoto* Chief Human Resource Management Officer
9. *Mr. M. F. Kamudziaka* Human Resource Management Officer
10. *Mr. S. Nankhuni* Principal Administrative Officer
11. *Mr. J. L. C. Kanyinji* Chief Censoring Officer
12. *Ms. E. L. Galafa* Principal Censoring Officer
13. *Dr. M. E. D. Nhlane* Director of Museums
14. *Mr. W. N. Chitaukali* Senior Mammalogist
15. *Mr. W. M. Michala* Director of Antiquities
16. *Dr. E. M. Gomani* Senior Antiquities Officer
17. *Mrs. C. Chiumia* Senior Antiquities Officer
18. *Mr. B. Kwilimbe* Director of Arts and Crafts
19. *Mr. G. M. Mfuné* Arts and Crafts Officer
20. *Mr. P. Lihoma* Acting Director, National Archives
21. *Mr. S. S. Gondwe* Assistant Librarian, National Archives
22. *Mr. O. W. Ambali* Acting Director, National Archives
23. *Mr. E. W. L. Kamanga* Archivist, National Archives
24. *Mr. F. S. Chatsalira* Director of Youth Affairs
25. *Mr. M. Chiluzi* Chief Youth Officer
26. *Mr. Sonkho Phiri* Principal Youth Officer
27. *Mr. W. Lichapa* Youth Officer
28. *Mr. G. Chikonda* Regional Youth Officer (C)
29. *Mrs. E. Jiyani* Assistant Youth Officer
30. *Mrs. D. Mbendera* District Youth Officer (LL)
31. *Mr. B. F. Banda* Facilitator, Director of Policy Studies – DHRM

#### **SUPPORTING STAFF**

1. *Mrs. G. Mponela* Office Superintendent
2. *Mrs. G. J. Chatsika* Secretary, Headquarters (PS)
3. *Mrs. S. Mponda* Secretary, Headquarters

4.	<i>Miss S. Nkhonya</i>	<i>Secretary, Headquarters</i>
5.	<i>Mrs. L. Mtuwa</i>	<i>Head Copytypist, Headquarters</i>
6.	<i>Mrs. O. Chembe</i>	<i>Typist, Headquarters</i>
7.	<i>Mr. S. Kalingalire</i>	<i>Machine Operator, Headquarters</i>
8.	<i>Miss N. J. Chikoti</i>	<i>Messenger, Headquarters</i>
9.	<i>Miss J. Chioza</i>	<i>Messenger, Headquarters</i>
10.	<i>Mr. G. Phimba</i>	<i>Driver, Headquarters</i>
11.	<i>Mr. E. Kachokammanja</i>	<i>Driver, Headquarters</i>
12.	<i>Mr. S. S. Phiri</i>	<i>Driver, Headquarters</i>
13.	<i>Mr. M Kambandanga</i>	<i>Driver, Headquarters</i>
14.	<i>Mr. T. Mwenisongole</i>	<i>Driver, headquarters</i>
15.	<i>Mr. P. Chapita</i>	<i>Driver, Censorship Board</i>
16.	<i>Mr. L. Anusa</i>	<i>Driver, Museums of Malawi</i>

## APPENDIX 11

### DRAFT NATIONAL CULTURAL POLICY

**Draft**

**THE REPUBLIC OF MALAWI**



**NATIONAL**

# **CULTURAL POLICY**

**WE ARE WALKING IN OUR FORE FATHER'S  
FOOTPRINTS AS WE ARE IMPRINTING STEPS  
FOR OUR DESCENDANTS**

## TABLE OF CONTENTS

		<b>Page</b>
1.0	INTRODUCTION .....	1
2.0	WHAT IS CULTURE? .....	1
3.0	WHY MALAWI CULTURE? .....	2
4.0	BACKGROUND TO MALAWI'S CULTURE .....	2
5.0	SITUATION ANALYSIS .....	4
5.1	Government Ministries and Departments .....	5
	5.1.1 The Department of Antiquities .....	5
	5.1.2 The Department of Arts and Crafts .....	5
	5.1.3 The National Archives of Malawi .....	6
	5.1.4 The Museums of Malawi .....	6
	5.1.5 The Censorship Board .....	a #
	9.5.1 Newspapers .....	11
	9.5.2 Rural Press .....	12
	9.5.3 The Radio .....	12
	9.5.4 The Television .....	13
9.6	The Publishing Industry .....	13
	9.6.1 The low purchase power or literature by Malawians .....	13
9.7	The Film Industry .....	13
9.8	Performing Arts .....	14
	9.8.1 The Music Industry .....	15
	9.8.2 Drama .....	15
	9.8.3 Dance .....	16
9.9	Fine Arts .....	16
9.10	Craft Industry .....	17
9.11	Traditional Medicine .....	18
9.12	Language .....	19
9.13	Religion .....	19
9.14	Traditional Games .....	19
9.15	Dress .....	19
9.16	Culture and Development .....	20
9.17	Culture and Education .....	20
9.18	Culture and Gender .....	20
9.19	Culture and Tourism .....	20
9.20	Culture and the Environment .....	21
9.21	Culture and Young People .....	21
9.22	Culture and HIV/AIDS .....	22
9.23	Protection of Cultural Property .....	22
9.24	Funding for Culture .....	22
9.24	Culture and Decentralization .....	22
9.25	The Role of Traditional Leaders .....	22
9.26	Protection of Intellectual Creativity .....	23

9.27	Global Cultural Influences	.....	23
10.0	NATIONAL CULTURAL COUNCIL	.....	23
11.0	REVIEW OF THE POLICY	.....	23

## **1.0 INTRODUCTION**

This policy document formally establishes the mechanism that the Malawi Government must follow to adequately fulfil its program to deliver Cultural Services to all Malawians in line with the need to strengthen our cultural identity in the face of foreign influences as envisaged in the vision 2020. It takes into account the need to support poverty reduction initiatives as developed in the Malawi Poverty Reduction strategy Paper (PRSP). The policy also endeavours to raising awareness of the dangers of HIV/AIDS pandemic. Furthermore, it takes into account the need to preserve the natural environment and protect it from further degradation. Like most other developing countries, Malawi realises that she can no longer ignore the role of culture in sustainable economic development. Obviously, Malawi's economic development will, for a long time to come, continue to depend on imported technology and skills. The nation, however, realises that it will not achieve satisfactory economic development particularly in the rural areas if it ignores the fundamentals of culture. Past examples do exist where the successful implementation of some projects was hampered because project planners ignored cultural factors in their planning. For instance, Malawi has experienced a slow response by most rural people to adopt hybrid seeds in farming.

In the past few years, the Malawi Government began to strengthen her Cultural Departments. The Acts of Parliament governing the activities of the Department of Antiquities, the Museums of Malawi and the National Archives of Malawi were revised; and for Department of Antiquities, the act itself was renamed. Further, the Department of Arts and Crafts and an organisation to handle Copyright matters were established. For the first time in Malawi a National Dance troupe was founded by the Department of Arts and Crafts. The strengthening of these cultural departments must be the major thrust of Malawi's cultural policy.

## **2.0 WHAT IS CULTURE?**

There are several definitions of culture because the subject is a vast and complex one. For example, UNESCO defines culture as including "the whole complex of distinctive, spiritual, material, intellectual and emotional features that characterise a society or a social group. Culture includes arts, letters, modes of life, the fundamental rights of the human being, value systems, traditions and beliefs." In general, culture is the essence of a given people's way of life as represented by their multifaceted creations, accomplishments and aspirations. Among other things, culture includes ideas, language, institutions, customs, beliefs, and other habits acquired by people through the learning process. It also includes the material objects that people have created and continue to create from the local environment and techniques for creating them.

### **3.0 WHY MALAWI CULTURE?**

Malawi's Culture needs to be clearly defined and actively promoted, as it is liable to neglect, distortion or abuse. Many pressures tend to work against culture as an important aspect of national life and development. Clear direction and guidance is required at national level with regard to identifying and reinforcing common denominations in Malawi's culture, given the diverse ethnic source from which it is derived. There is also need to address factors, which threaten cultural awareness, preservation and development. These have in the past included colonialism and foreign religions, which portrayed African Culture as primitive and backward. After independence, there was manipulation of culture for political ends and purposes. Equally damaging in more recent times, particularly among the youth and urbanised, has been the obsession with foreign trends in behaviour and lifestyle, which has led to undue emphasis being placed on imported items and techniques at the expense of local ones. The political and social change the country has undergone since 1992 has permitted the indiscriminate copying of lifestyles from abroad. Furthermore, there is the tendency of dominant groups to impose their own view of culture at the expense of minority groups despite the fact that there is no particular culture, which is more superior than the other.

### **4.0 BACKGROUND TO MALAWI'S CULTURE**

Malawi's cultural heritage must be examined in the context of specific historic phases of the country and specific events that the country has experienced. Archaeological research has shown that Malawi has had human occupations for a long period. The discovery of Malawi's first hominid called *Homo rudolfensis* had confirmed that Malawi's cultural origins are as at least 2.5 millions years. This period of Malawi's culture is the Early Stone Age Period. At present, other than the discovery of *Homo rudolfensis* and a few crude Early Stone Age tools, not much about Malawi's Early Stone Age culture is known.

About 400,000 years ago, another Stone Age Period called the Middle Stone Age succeeded this period. Like the preceding Early Stone Age, very little about Malawi's culture is known during the Middle Stone Age. Evidence from other areas of southern and eastern Africa where Middle Stone Age archaeological sites have been excavated suggests that the humans of this period made and used more efficient stone tools than their Early Stone Age ancestors.

The period succeeding the Middle Stone Age is called the Late Stone Age. Many Late Stone Age archaeological sites 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. For instance, there is evidence that stone tools were hafted in a stick for use as an arrow. The art of painting was also intensified during this period. Most rocks in Malawi with red rock paintings date to the Late Stone Age Period. This is the period that hosted the earliest inhabitants of Malawi locally called



***Akafula/Abatwa or Amwandionerapati*** referring to their body structures. Toward the end of this period, new groups of people migrated into Malawi from areas located to the northwest. These were the Early Iron Age people. Unlike the Stone Age people, the Iron Age people made and used iron tools. For several centuries, they coexisted with the Late Stone Age people. Eventually however, the Late Stone Age people were either forced to move into remote and not easily habitable areas or were assimilated by the Iron Age people.

Whatever is Malawi's culture today stems from some important events that have taken place since the Iron Age Period. The Iron Age Period was a period of great migrations. Malawi's geographical location made her the crossroad of both prehistoric and historic migrations. Her favourable environment and topography characterised by mountains, hills, a dense river drainage system, lakes and adequate rainfall encouraged some of those migrants to settle within the area that currently borders modern Malawi. 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. These were the people who brought into Malawi the use of pottery, iron smelting, farming and a settled village life from which chiefdoms and politics emanated. The most important piece of material culture of these people abundantly recovered by archaeologists is a characteristic type of pottery called Nkope pottery. Earliest settlements of the makers of Nkope pottery date to the 2<sup>nd</sup> century AD.

A second series of migrations that helped shape Malawi's culture began sometime during the first two centuries of the second millennium AD. Migrations into Malawi continued into early 20<sup>th</sup> century. 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 of the Chewa people then later the Phiri clan of the same people. The Chewa as a group created a kingdom that has gone into history as the Maravi Empire. Its headquarters were at Mankhamba near Mtakataka in Dedza District. At its height, the empire extended from Dedza all the way to the Indian Ocean in modern day southern Mozambique. As the Maravi Empire expanded south and eastward between the 14<sup>th</sup> and 16<sup>th</sup> century, other migrants were settling in various locations in northern Malawi. These were the ancestors of most of the people who speak Chitumbuka today. At the beginning of the 19<sup>th</sup> century, new migrants entered Malawi. First were the Yao people who moved into Malawi from Mozambique. By mid century, they had occupied southern Malawi particularly the sea around the southern tip of Lake Malawi until toward the very end of the 19<sup>th</sup> century. The next group of migrants were the Ngoni who were fleeing tribal wars in Southern Africa. These came in two groups. One group settled in Mzimba District in northern Malawi, Mchinji District in Central Malawi and Chipata District in Eastern Zambia. The second Ngoni group settled in Ntcheu and Dedza Districts in central Malawi. Sometime during the

end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century, the Lomwe began to migrate into Malawi. Oral traditions suggest that they were fleeing oppressive Portuguese rule and other calamities such as famine in Mozambique. The Lomwe came in such a large number over several decades so that to day they are second to the Chewa as the largest tribe in Malawi. Except 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. As a result they kept their traditions and beliefs intact.

The arrival of Europeans, Christianity, colonialism and Islam during the second half of the 19<sup>th</sup> century greatly affected the cultural status quo of the people. Christianity and Islam are the largest religions in Malawi. These religions together with colonialism were responsible for profound changes in the traditional cultural values of the people. Colonialism whose main emphasis was to dominate the indigenous people through the tactics of divide and rule, Christianity and trade caused European cultural influence to penetrate Malawi's culture. These influenced the way people ruled themselves and laterally took over the socio-economic welfare of the people and were responsible for the decline of Malawi's traditional religions.

Finally, Malawi became independent in 1964. Independence came with its own cultural ramifications. In the end, however, the leaders of Malawi 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 cultural heritage.

## **5.0 SITUATION ANALYSIS**

The delivery of cultural services and promotion of culture have been uncoordinated with the formal and informal sectors being involved in their own ways. In the formal sector, the government plays a dominant role in the management of cultural activities. It does this through five government departments and some statutory organisations such as the Malawi Broadcasting Corporation, Television Malawi, National Library Service, Copyright Society of Malawi, University of Malawi and the National Commission for UNESCO. Nongovernmental organisations such as SOS, the GOOD SAMARITAN and Kungoni Arts Centre at Mua in Dedza as well as cultural wings of foreign missions such as the British Council, French Cultural Centre and the United States Information Centre have also played a complementary role. The activities include among others: research in all aspects of Malawi's cultural heritage; preservation of past and present material culture including archaeological, rock art and palaeontological discoveries, anthropology, ethnography, monuments; promotion of all types of literature, fine and performing arts, folklore and languages, religion, traditional medicine, publishing and cultural industries, the print and electronic media and the protection of copyright and neighbouring rights. In the informal sector, a lot of spontaneous cultural activity has been taking place at community level, particularly in the rural areas in

the form of recreational, festive and ceremonial activities. Traditional leaders play a very important role as custodians of culture. There is need therefore, for more coordination and harmonization of activities at both formal and informal levels including Malawi's foreign missions.

Unfortunately, despite the interrelatedness of these activities, there have been no operational guidelines between the five government departments and the statutory organisations. Therefore, to ensure that Malawi's culture is preserved, promoted, practiced and presented by all Malawians, the cultural policy should have clear objectives. Well-formulated objectives would encourage co-operation and proper coordination of all cultural activities. However, the action plan should reflect the role of government in ensuring that there are these guidelines.

### **5.1 Government Ministries and Departments**

The provision of cultural services is the responsibility shared by several ministries and parastatals such as Education, Science and Technology; Gender and Community Services; National Youth Council; Local Government; Tourism, National Parks and Wildlife; Copyright Society of Malawi; various Cultural Associations and Youth, Sports and Culture, which coordinates cultural activities. The Ministry of Youth, Sports and Culture is however constrained by these factors:

- a) Quantity and quality of staff
- b) Tailor-made infrastructure nationally
- c) Mobility
- d) Financial availability
- e) Office equipment
- f) Mind-set of the general public

Within the Ministry of Youth, Sports and Culture, there are the following Departments:

#### **5.1.1 The Department of Antiquities**

Established in 1967, this Department deals with:

- a) Archaeological, historical, palaeontological and rock art research
- b) Identification, maintenance and rehabilitation of national monuments
- c) Protection of movable cultural materials from illicit exportation
- d) Dissemination of information through specialist and general publications and public lectures

#### **5.1.2 The Department of Arts and Crafts**

Operational since 1973, this Department deals with

- a) Research in the development and production of arts and crafts and in traditional dances

- b) Provision of advisory services, training facilities and technical assistance to organisations and persons involved in the production of arts and crafts
- c) Assistance to organisations and persons in sourcing local and international markets for arts and crafts and
- d) Developing public interest in arts and crafts by organising workshops or seminars, exhibitions, and performances in arts, crafts and traditional dances

### **5.1.3 The National Archives of Malawi**

Operational since 1947, its functions include:

- a) Promoting proper management of government records
- b) Providing access to public archives
- c) Collecting and preserving historical manuscripts
- d) Providing research support to the public
- e) Providing the Malawi National Bibliography and International Standard Book Numbering (ISBN) services and
- f) Repairing and microfilming documents

### **5.1.4 The Museums of Malawi**

Instituted as a statutory organisation in 1957 and as a government department in 1981, its functions include:

- a) Collecting and preserving historical objects, contemporary arts and crafts, natural history specimens and ethnographic objects
- b) Interpreting the museum collections to the public by means of gallery displays, exhibitions and public programmes
- c) Supporting research and the systematic study of the collections and disseminating the information thereof to other researchers and to the public and
- d) Operating an educational outreach programme that provides travelling exhibitions and other museum activities to areas located far away from established museums

There is need to establish a museum in the Capital City.

### **5.1.5 The Censorship Board**

The Censorship Board was established in 1968 as a government department under OPC. Its functions include:

- a) Classifying articles of entertainment and publication according to target age groups

- b) Inspection of public entertainment places
- c) Issuing and revoking of entertainment licenses and permits
- d) Consumer advice and civic education on classification matters  
Research on classification, acceptable and unacceptable public morals and ethics

There is need to make the mandate reflect the current direction of the board

## **6.0 THE GOAL OF THE NATIONAL CULTURAL POLICY**

The goal is to have and to protect vibrant Malawian culture for national identity, unity in diversity and sustainable economic development.

## **7.0 THE MISSION**

The Mission is to uphold and promote the Malawian national cultural identity and unity in diversity through youth empowerment, recreational activities, study, conservation and preservation of tangible and intangible national cultural heritage for education, recreation, posterity and poverty reduction.

## **8.0 OBJECTIVES OF THE MALAWI'S CULTURAL POLICY**

Malawi's Cultural Policy objectives are:

- a) To develop a system that would capably research into Malawi's cultural heritage and adequately preserve, protect, maintain and promote it for posterity.
- b) To provide adequate facilities for the efficient dissemination of information on culture
- c) To provide suitable education and training to young people for the proper observance of moral values, positive traditional beliefs, self-reliance, patriotism and service to the community
- d) To mobilize and manage financial resources for personal and national development
- c) To promote environmental and biodiversity conservation method that are in harmony with cultural beliefs
- d) To promote nation-wide participation in cultural programs by the public in order to promote national unity and heighten socio-cultural and environmental awareness
- e) To develop a mechanism for the promotion of literature, folklore, traditional dances, story telling, music and drama, at both local and national levels to reflect the unity of distinct individual cultures within Malawi.
- f) To promote creativity with respect to fine and performing arts to reflect a truly authentic and indigenous Malawi's cultural expression
- g) To promote Malawi's Cultural Heritage at international level by initiating bilateral cultural agreements

- h) To take into account cultural factors in developing projects, policies and programmes
- i) To encourage the development and promotion of cultural industries
- j) To preserve the resource base of cultural industries through the promotion of environmental protection and rehabilitation awareness programmes
- k) To provide a mechanism for professional training in the field of culture
- l) To train people in the entrepreneurial skills

## **9.0 STRATEGIES**

Although there are several statutory organisations within the cultural field, it is government that should be the general custodian of culture in Malawi. Now, the government attempts to do this through the Division of Culture in the Ministry of Youth, Sports and Culture. It is this Division that co-ordinates the activities of the government institutions that include Departments of Antiquities, Arts and Crafts, the Museums of Malawi, Censorship Board, and the National Archives of Malawi. Besides these institutions, this division facilitates the activities of cultural and artistic parastals as well as private institutions that include the Copyright Society of Malawi, Musicians Association of Malawi, Malawi Writers Union, National Theatre Association of Malawi and Visual Arts Association of Malawi. This scope is likely to grow as more cultural and artistic institutions are coming up. In order for Malawi to fulfil the cultural objectives, the government should ensure that there is close co-operation between the Division of Culture and other cultural agencies. This co-operation should be well reflected in all cultural activities. Some of the activities are:

### **9.1. Reviewing and updating legislation**

The institutions mentioned above are mandated to function as cultural institutions by Acts of Parliament and by constitutions. However, most of these legal instruments are outdated. There is thus, the need to review and update these instruments accordingly so that they reflect the current national constitution and observe human rights. The process of reviewing and updating should be consultative so that roles and functions for each institution are clearly defined. This will enable efficient and effective delivery of service.

### **9.2 Research**

Research in culture is a prerequisite to understanding Malawi's cultural heritage. At present, the only significant research in the field of culture has been carried out by the Department of Antiquities. Unfortunately, this department is very specialised in archaeology, history, palaeontology, and zooarchaeology so that their research publications reflect that specialisation. Research in the other government departments has been minimal and geared to obtaining advanced degrees by individual researchers. In order to maximise enlightenment of Malawian culture to all Malawians, research activities in the field of

culture should be intensified by Malawians who can appreciate principles of research in the Malawian context. Besides the technical publications, the research findings should also be relayed in everyday language for the benefit of the general public. Also there is need to encourage local research in the traditional education methods. Such research activities should include the following:

### **9.2.1 Archaeology**

Archaeological research should continue. There is need to widen research areas to document all archaeological sites that have been investigated and published such as some painted rock shelters in the Chongoni, Mphunzi and the Mikolongwe/Malowa have tourism potential. Some of these should be open to public as site museums. There is need for civic education to the populous on the importance of preserving archaeological materials.

### **9.2.2 Material Culture**

The material culture of Malawi should be researched and fully documented. As modernisation continues at a rapid pace, Malawians particularly in the urban centres use modern gadgets and appliances. While acknowledging that modern appliances are time savers, it is important for Malawians not to lose touch with their tradition. Items that reflect Malawi's material culture particularly those that were and that still are in every day use in rural areas should periodically be displayed in urban and rural museums. Researchers should record how such material is made and used. All attempts should be made to promote the use of material heritage and produce publications that reflect Malawi material culture in its entirety.

### **9.2.3 History**

The colonial history of Malawi has unfortunately been treated as the country's entire history. Whatever we know about Malawi before the colonial period stems from the oral history and scattered publications of early European explorers and from insufficient archaeological evidence. The few existing records deal with a few existing groups of Malawians such as the Chewa, Yao, Ngoni, Tumbuka and perhaps a few others. Historians, anthropologists and archaeologists should co-operate to document the history of every ethnic group in Malawi. An understanding of our history will facilitate better planning of the future and coexistence. Hence research on history of Malawi needs to go beyond colonial times. Historical research should be treated with the highest priority so as to rewrite our history in order to correct the distorted elements.

### **9.2.4 Traditional Methods of Education**

Nation-wide research expeditions and recording of folklore, initiation ceremonies and traditional games for teaching,

documentation and preservation purposes should be undertaken comprehensively.

#### **9.2.5 Vernacular language**

While people might disagree on the reasons behind making Chichewa a national language, its local universality cannot be disputed. It remains the only vernacular language that most Malawians understand and speaks in various degrees of fluency. If Malawi is to continue to maintain a national language, there cannot be much debate about the choice. The debate should perhaps be on what to call the national language. Reverting to the old terminology of Chinyanja would be ideal internationally. That would make the language not only national, but also international because that is what they call it in Zambia and Mozambique. Research into other local languages should be promoted and their local use should be encouraged. However, researchers in vernacular languages have to work in collaboration with Centre for Language Studies in the University of Malawi.

#### **9.2.6 Traditional Music and Dance**

Malawi's traditional music and dances are ethnically based. When they are performed both locally and internationally however, they are collectively called Malawi music or Malawi traditional dances. The full collective potential of Malawi's traditional music should be investigated and understood. Musicians should be encouraged to present such music with a true traditional flavour irrespective of instruments used and the circumstances under which they are presented. Continued research in traditional dance and music should aim at preservation through recording and public presentation.

#### **9.2.7 Traditional medicine**

Traditional medicine should be researched to identify the active ingredients that can then be isolated and concentrated to manufacture modern forms of medicine in the form of tablets, pills, suspensions or syrup. The results of such research should be published for use by both western medical practitioners and the general public. There is need to come up with a register of traditional medicine practitioners. In doing this, their intellectual property shall be protected.

#### **9.2.8 Religion**

When Christianity and Islam were introduced in Malawi, traditional religion was condemned. Comparative research of traditional religion will help clarify the status of traditional religion versus Christianity or Islam. Documentation of the research findings is important for the general public and posterity.



### **9.3 Training**

In Malawi, there is a wide gap between the formal and informal education on culture. Most education on culture that most Malawians have is informal. This might be a problem at international fora. Thus, the government should work towards reducing this gap by introducing cultural subjects in the educational curriculum from primary level onwards. In order to have a better understanding of the subjects, training up to doctorate level should be encouraged. This will give Malawian artists or cultural personnel globally recognised credentials, important for consideration in matters of international concern. The Government shall therefore:

- a) Identify training needs in the cultural sector and provide the finances for the training of personnel
- b) Seek more assistance from relevant international organisations to mount courses in Malawi for cultural personnel in collaboration with local institutions
- c) Encourage cooperation with regional and international training institutions for the training of personnel in the cultural sector
- d) Encourage development of courses from lower levels to tertiary level for training of personnel in culture
- e) Encourage use of modern technology like Internet
- f) Explore possibility of establishing a training institution for the cultural sector

### **9.4 International Cultural Cooperation**

Cultural services should foster relationships with international organisations that deal with cultural issues. Relationships should also be encouraged between Malawi and foreign missions in Malawi. This will ensure that Malawi does not lag behind in following issues of global cultural concern. These relationships will encourage and facilitate cultural exchange, training of personnel and boost Malawi's cultural awareness on the globe. Malawi should also participate in international observers days such as world cultural day. Malawi should also be party to as many international cultural conventions and bilateral agreements as possible to ensure maximum benefits.

### **9.5 The Mass Media**

The mass media, when properly managed can be an effective tool for the dissemination of all types of information. They have the capacity to play a crucial role in the development, preservation and promotion of Malawi's cultural heritage.

#### **9.5.1 Newspapers**

National newspapers should be encouraged to directly promote Malawi's culture. They must adequately cover cultural events such as dance and drama presentations and festivals, traditional ceremonies such as the installation of chiefs, art exhibitions and others. Wide circulation newspapers should, as much as possible, devote some pages to news and information on

Malawi's culture. In addition, they should be encouraged to devote a few pages of their papers to articles written in Chichewa or in any other vernacular language.

### **9.5.2 Rural Press**

Government should promote the introduction of a rural press. Most of Malawi's printing works are in the major urban centres only and are designed to satisfy the demands of urban populations. The few that are in rural areas belong to church organisations. Even those, also vie for the urban market when they are not targeting their church members. Government should, therefore, promote rural press, which is not church oriented. The recently introduced mass education should eventually result in doubling Malawi's current literacy rate and by that create a significant market for a rural press. Government should reduce taxes for rural press and create a trust fund through which publishers can access loans.

### **9.5.3 The Radio**

In societies where radios are readily available, they are the most useful tools for the dissemination of information than newspapers. One does not need to be literate to listen to a radio. In Malawi, however, radios are expensive to get, particularly for rural people and unemployed urban dwellers. In the rural areas, even when the radios exist, electricity is not readily available. The people who own radios use batteries instead, which are expensive. The frequency of listening to the radio, therefore, is a reflection of one's ability to buy batteries. Despite this problem, the radio remains the most reliable and up-to-date source of information in rural Malawi because circulation of newspapers in the rural areas is very limited. Often when the newspapers reach the rural areas they are several days old. The radio station, therefore, has a duty to promote Malawi's culture and should:

- a) Increase the number of cultural radio programmes in Chichewa or any vernacular language
- b) Encourage public and independent radio stations to promote traditional or local music by increasing the airtime and programmes for play on their radios
- c) Introduce talk shows and panel discussion programmes on various topics on culture
- d) Introduce programmes that will objectively and academically critique other cultural programmes
- e) Creating conditions that would encourage the private sector to establish more independent radio stations
- f) Produce documentaries on culture
- g) Government should encourage establishment of community radios

#### **9.5.4 The Television**

The coverage by television is limited due to expenses associated with it. However, the strategies for the radio stated above should be applied to television as well.

#### **9.6 The Publishing Industry**

“A reading culture” has yet to be established in Malawi. There are many factors that account for its absence. These include:

- a) Malawi’s low literacy rate. This has limited the market size for all types of literature
- b. The annual production of local literature in Malawi is low because of low reading culture and low purchasing power

##### **9.6.1 The low purchasing power of literature by Malawians.**

Because most Malawians are low-income earners, purchasing books or any type of literature is not a priority. The publishing industry and government, therefore, have a duty to encourage Malawians to develop habits that promote reading. While the introduction of universal primary school education is bound to increase the literacy rate in future, the production of low cost published works should be encouraged and decentralized. The publishing industry should also encourage creativity among authors in Malawi by paying them for their works. A reading culture needs to be promoted if the publishing industry is to flourish. One way of achieving this would be introducing a reading competition for schools whereby the winning school and student will be awarded a prize of some sort. Besides these responsibilities, the government should:

- a) Review duty on books and other reading materials periodically
- b) Subside the purchase of books by the Education Sector
- c) Review the language policy by encouraging literacy in all vernacular languages
- d) Increase resources for the establishment of public Libraries throughout Malawi up to village level
- e) Organise regular book exhibitions/fairs

#### **9.7 The Film Industry**

Films are a tremendous cultural industry useful for influencing human behaviour. One example is that of violent and other films made in the United States of America that continue to influence the behaviour of most of our young people. Malawi, therefore, must establish a film industry. The presence of television in the country should make the film industry economically viable. Further, a local film industry will provide our rural populations with inexpensive film viewing through mobile film vans or rural theatres. Films have the advantage of resembling the traditional oral methods of story telling of transmitting

information. They are, therefore, a very effective way of educating rural populations not just on culture, but also on agriculture, health, civic education, hygiene and other subjects. The government shall therefore:

- a) Encourage private sector investment of the film industry
- b) Facilitate the introduction of cultural programmes on television
- c) Encourage and support the participation of Malawian artists in the film industry
- d) Encourage the private sector to establish the cinema infrastructure
- e) Inculcate in Malawians the culture of cinema going
- f) Encourage city, town and district Assemblies to establish recreational facilities

### **9.8 Performing Arts**

Activities such as music, dance, and drama should be intensified. Though rich in all of them Malawi has not adequately promoted them. To promote them properly government shall establish a Cultural Council whose functions will include:

- a) Coordinating activities of all Fine and Performing Art Associations and organizations.
- b) Managing National Art galleries.
- c) Monitoring commissioned art works.
- d) Ensuring that standards are maintained in the teaching of Fine and Performing Arts.
- e) Promote linkage with other institutions such as Malawi Institute of Education, University of Malawi and Teachers Training colleges.
- f) Establish regional and district cultural centres.

Although music and drama associations are now in place and several dance companies have been established, development in this area is hampered by several factors. These include the high cost of music equipment such as guitars or their unavailability on the local market, the absence of schools that teach performing arts subjects and the absence of appropriate theatres both in the urban and rural areas. Further, the associations are restricted to urban areas only. The rural areas have very little opportunity to participate in these activities although there is much talent there. Government, the private sector and the music and drama associations should, therefore, co-operate to establish the necessary infrastructure that would encourage national development in performing arts including:

- a) Setting up Regional Cultural Centres in the three regions. The centres would, among other structures, include an amphitheatre for open-air performances and a hall with fittings suitable for musical, drama and dance performances

- b) Upgrading urban and rural community halls to make them suitable for all types of performances as well as building new ones

### **9.8.1 The Music Industry**

Of the three areas of performing arts mentioned above, music has the greatest potential to develop into a very vibrant and profitable industry. The Copyright Society of Malawi (COSOMA) is already collecting and distributing royalties to the musicians who have registered with the society. Rapid growth of the industry, however, is hampered by the lack of a proper distribution system in Malawi. What would be ideal therefore is for local, regional and international record labels to garnish their efforts and resources to open record companies with proper distribution systems that boosts the music industry while at the same time check piracy. Such initiatives would encourage composers. Clear and concrete efforts, therefore, must be taken by the Government and the private sector to encourage creativity to increase the repertoire of Malawi's music and the profitability of music to composers and performers by:

- a) Establishing proper distribution channels. This can be done either by direct government intervention in the industry or by encouraging the private sector to invest in a music recording industry
- b) Introducing stiff penalties for music piracy
- c) Increasing personnel at COSOMA to improve the collection of dues from users of musical works
- d) COSOMA should also administer performers and performing rights
- g) For preservation, the government should establish a sound and audiovisual archive or repository
- h) Establishing music schools and colleges
- i) Setting up appropriate industries and businesses to manufacture and sell music equipment and accessories
- j) Promoting music as an activity in all schools and colleges

### **9.8.2 Drama**

Malawi has recently witnessed an upsurge of theatrical performances. Many Drama groups have emerged and plays in both English and vernacular languages have been written and staged. The lack of state of the art theatres in Malawi, however, has been a major obstacle. Government and the private sector shall endeavour to:

- a) Establish theatres for both dramatic and musical presentations throughout the country
- b) Introduce drama as a subject in all schools and colleges
- c) Introduce tailor made drama courses for self-motivated dramatists

- d) Encourage recording and publishing of dramatic works

### **9.8.3 Dance**

Dance plays a significant social role in strengthening various human relationships. Malawi dance, therefore, shall be promoted and preserved by:

- a) Recording on video tapes
- b) Establishing of regional dance companies to strengthen the national dance company
- c) Encouraging performances of traditional dances in the rural areas by holding annual tradition dance festival at National, Regional and District levels
- d) Introducing traditional dances as a regular activity in schools and colleges
- e) Introducing folk, contemporary, modern and classical ballet
- f) Introducing a cultural week

### **9.9 Fine Arts**

Man has always had a sense of art. The oldest fine art in Malawi is represented by prehistoric rock paintings that are scattered throughout Malawi. Some of them are over two thousand years old. Later, man began to make utility items such as pottery and baskets and implements made of iron, wood and bone. Initially, the utility items were ordinary and plain. Man then discovered that he could add an aesthetic value to these items by painting, grooving or channelling to make them not just utility items, but beautiful utility items. The ability to appreciate beautiful objects eventually led man to produce objects just for their beauty alone.

Fine Art in Malawi is taught at a limited number of schools. As a result, Malawi does not really have many trained fine artists. Most of those who exist, particularly in the rural areas, are self-taught. The few people who became artists as a result of being trained in the secondary school education system are not however, encouraged to become professional artists. It is difficult for artists to turn professional because the markets for artists in Malawi is limited. Most people buy art objects from the occasional artist who hawks his work from door to door or from those who stand outside hotels or busy supermarkets. In the recent past, the establishment of the art galleries by Visual Arts Association of Malawi and other private institutions might change the situation. The Government's Department of Arts and Crafts has also helped some artists. The Department is able to mount art exhibitions at least thrice or four times a year. Halls of some diplomatic missions are used to do this. Through one diplomatic mission, it has been possible to mount at least one art exhibition outside the country. These activities however, are not enough.

Although the artists whose works get exhibited are drawn from all the three regions of the country, often, it is only those who are well known whose works get to be exhibited. The government, therefore, should through the Department of Arts and Crafts, promote fine art by:

- a) Establishing National, Regional, assemblies and private art galleries
- b) Coordinating with the Ministry of Education to reintroduce the teaching of art in schools
- c) Strengthening the Department of Arts and Crafts so that it can make frequent surveys of rural artists to introduce them to the art market
- e) Encouraging the Association of Fine Artists to carry out regular surveys of fine artists, mount exhibitions of their works and conduct workshops particularly for upcoming artists
- f) Commission Malawian artists to decorate buildings

#### **9.10 Craft Industry**

Crafts of different types are commonly made in Malawi from a wide source of material that include metal, clay, wood, bone, ivory, rocks and others. Unlike works of art, which tend to be more abstract than not, crafts often involve skill. Most of them are made for utility use and are, therefore, plain with little or no aesthetic value. Little effort is made to beautify them, as buyers are often interested more in their efficiency as utility items than in their beauty. Nearly in every village in Malawi, one finds one or more craftsmen able to make one or more of these crafts. They are often sold door to door or at public open markets. The value of crafts can, however, be enhanced by adding an aesthetic value to it. Some craftsmen particularly those in towns and cities now draw or paint pictures on ceramics, pieces of ivory smoking pipes and other types of crafts to increase their value. Often such crafts are no longer sold for utility purposes but for their beauty. Unfortunately in Malawi, such crafts are now mass-produced by commercial concerns, which employ local craftsmen or use modern machines. Craftsmen offer their services to the commercial firms mostly because they lack the necessary capital to start their own business and sometimes because they do not know how to break into the local market in the cities, let alone the international market. Since the commercial concerns are into mass production, the quality is inferior and less durable. The government should, therefore, through the Department of Arts and Crafts, promote the manufacturing and selling of quality crafts made by individual self-employed craftsmen. This will help preserve the traditional techniques of making crafts and to maintain quality. Unless the traditional techniques are preserved, the traditional way of making these crafts will disappear and with it excellent art.

Further, the government should promote sustainable craft making to generate trade and to widen the income-generating base of rural areas. This can be done by:

- a) Establishing craft centres where craftsmen of different types can work on their trade
- b) Establishing a fund for seed money to enable craftsmen to easily purchase materials and equipment
- c) Establishing well-manned selling points in urban areas, holiday resorts, tourist centres and other trading centres
- d) Organising an export market for craftsmen
- e) Encouraging craftsmen to form trade related associations to safeguard their activities
- f) Collaborating with such institutions as Malawi Export Promotion Council (MEPC), Malawi Promotion Agency (MIPA) and Malawi's foreign Missions abroad for promotion of Malawi's crafts
- g) Compiling an inventory of Malawi's crafts and encouraging research into the same
- g) Developing sustainable material source base projects

#### **9.11 Traditional Medicine**

Humans are endowed with the ability to find curative measures whenever they are unwell. While modern technology has introduced modern western medicine to Malawi, traditional medicine is still practised with great success. It is not unusual for patients to walk out of admission wards at modern hospitals to be successfully treated by herbalists. The government should, therefore, create conditions for continued practice of traditional medicines by:

- a) Encouraging frequent dialogue between the Herbalist Associations of Malawi, Ministry of Health and western trained medical practitioners
- b) Creating favourable conditions for many Malawians to carry out research in herbal medicine and disseminate results of their research to the Herbalist Association of Malawi and the Medical profession.
- c) Encouraging the planting of medicinal herbal plants by the herbalists themselves and the Department of Forestry where necessary
- d) Creating and updating a national repertoire of medicinal plants
- e) Compiling a directory of Malawian herbalists
- f) Protecting herbalists' knowledge through legislation
- g) Encouraging the preservation of medicinal plants
- h) Encourage the herbalists to document their knowledge



### **9.12 Languages**

- a) Malawi has several languages. Therefore, the government shall:
- b) Develop a national language policy.
- c) Promote and encourage the use and development of Malawian languages
- d) Promote and encourage the writing of descriptive grammar, books and dictionaries of Malawian languages
- e) Promote the use of Malawian languages as a medium of instruction in schools

### **9.13 Religion**

The introduction of Christianity and Islam led to our traditional religions be given a low profile. Malawi's cultural policy shall not interfere with religions. The Government recognises that religion shapes moral behaviour and enhances human dignity. While also appreciating the right of individuals to practice their own religion, religious institutions shall be encouraged to promote the positive aspects of Malawian culture by:

- a) Working closely with various cultural institutions to encourage the youth to cultivate moral values
- b) Encouraging a spirit of openness and tolerance in matters of religion and culture and
- c) Promoting religious studies in schools and colleges

### **9.14 Traditional Games**

Traditional games are part of the cultural heritage of Malawi. Their popularity is, however, declining as foreign games become popular. Government shall endeavour to promote traditional games by:

- a) Encouraging schools and colleges to introduce traditional games
- b) Preserving traditional games on film
- c) Promoting research in traditional games
- d) Encouraging competitions in traditional games

### **9.15 Dress**

Dress plays a significant role in cultural identity. Malawi has its form of dresses such as chiwondo for men and chilundu for women. Government shall therefore encourage Malawi dress by:

- a) Promoting creativity in dress design
- b) Introducing dress design courses in schools and colleges
- c) Encouraging and supporting research in Malawi dress
- d) Organising national and international fashion shows on Malawi dress and design

### **9.16 Culture and Development**

Culture is very important in sustainable national development. Therefore development plans should take into account cultural factors. Planners should therefore ensure that:

- a) Cultural factors are fully considered and reflected in development plans, projects and policies
- b) Development projects include cultural impact assessment

### **9.17 Culture and Education**

The school curriculum has not taken culture seriously. Therefore, the government shall:

- a) Introduce and enforce the teaching of culture in both public and private schools.
- b) Review the curriculum and intensify the teaching of cultural subjects
- c) Review materials for the teaching of history in schools to reflect an objective history of Malawi
- d) Encourage schools and colleges to promote cultural tolerance

### **9.18 Culture and Gender**

Some elements of culture tend to create inequalities. Cognisant of these, the present cultural policy is aimed at reducing them by:

- a) Removing customs and practices that promote inequalities
- b) Carrying out civic education on the importance of equality of access to education by both girls and boys
- c) Providing equal job opportunities to both men and women
- e) Passing legislation that will enable both men and women to inherit their spouses estate and
- f) Providing gender sensitive school curriculum

### **9.19 Culture and Tourism**

Some of Malawi's cultural resources should be fully developed and integrated into Malawi's tourism market. The greatest resource is the Malawi people themselves. They are largely traditional and known for their friendliness and politeness. Malawians, therefore, should be encouraged to be proud of their cultural attributes. Other tourism related cultural resources include the various national monuments that are spread throughout the country, archaeological sites such as painted shelters and palaeontological sites such as dinosaur sites, museum exhibitions and cultural events. Success in this area can be achieved by:

- a) Encouraging and promoting the development of Malawian local design
- b) Encouraging Malawian men and women to develop a mode of dress that is truly Malawian
- c) Encouraging holiday resorts and hotels to employ traditional dancers to entertain tourists besides regular modern bands
- d) Encouraging the introduction of Malawian cuisine in business, holiday resorts and hotels
- e) Encouraging acceptable culturally tourists friendly healthy standards including proper litter disposal in urban areas and digging of latrines and deep wells for safe drinking water in areas close to tourist attractions
- f) Routinely carrying out maintenance works at all monuments particularly those that have tourists potential
- g) Sensitising the public on the importance of preserving culture for purposes of tourism
- h) Building and maintaining roads to tourist attraction sites
- i) Develop a calendar of cultural event
- j) Develop and manage cultural villages.

#### **9.20 Culture and the Environment**

The human capacity to exploit the environment to their advantage is unlimited. Unfortunately, it is that capacity that has now put humans on the verge of an environmental catastrophe. With the current high rate of environmental degradation in Malawi, government should adopt culturally relevant methods of environmental preservation. The government should:

- a) Introduce community based land use programs whose benefits shall accrue to the local communities themselves
- b) Encourage traditional and environment friendly architectural designs that use less plant material
- c) Provide well-maintained open spaces and parks in urban areas to encourage mental relaxation, and the erection of sculptures by Malawian artists
- d) Provide civic education on environmental conservation

#### **9.21 Culture and Young People**

For culture to be preserved for future generations, young people should be involved in all cultural activities. Government shall organize programmes, which encourage young people to appreciate and participate in cultural activities.

#### **9.22 Culture and HIV/AIDS**

Some cultural practices encourage the spread of HIV/AIDS while others can be used to arrest this spread. The government, therefore, shall:

- a) Document all cultural practices to identify the positive and negative cultural practices
- b) Promote the positive practices
- c) In collaboration with the traditional leaders look for alternatives to the negative cultural practices

**9.23 Protection of Cultural Property**

Malawi recognizes the importance of protecting cultural property. The government, therefore, shall:

- a) Ratify international conventions against the illicit trafficking of cultural property
- b) Sensitise the law enforcement officers about the need to protect National cultural property
- c) Enforce legislation concerning the conservation and protection of cultural property
- d) Sensitise the public on the importance of preserving cultural artefacts as specified by the various Acts

**9.24 Funding for Culture**

Funding for culture has been inadequate due to the low priority given to the cultural sector. Government as part of raising funds for cultural sector shall, therefore:

- a) Raise sales levy on sales of Malawian art work
- b) Seek funding from multilateral and bilateral agencies
- c) Encourage local authorities to provide grants for cultural activities
- d) Institute tax concessions to organisations and individuals that voluntarily make financial contributions to cultural activities
- e) Create a National Cultural Trust Fund
- f) Encourage assemblies to create Cultural Trust Funds.

**9.25 Culture and Decentralization**

Most cultural activities and functions are centrally controlled. In order to achieve effective delivery of cultural services, the government shall decentralize the activities and functions of its Cultural Divisions by liaising with Local government in establishing Regional and District offices.

**9.26 The Role of Traditional Leaders**

Traditional leaders are the custodians of Malawi's culture. Government shall therefore:

- a) Appoint some traditional leaders to the National Cultural Council
- b) Encourage traditional leaders to appoint traditional counsellors in their respective areas.

### **9.27 Protection of Intellectual Creativity**

Malawi is a signatory to various conventions on the promotion and protection of intellectual creativity. Therefore, the government shall:

- a) Encourage creativity by providing maximum promotion and protection to works created locally
- b) Ensure that Malawian artists and authors are well rewarded
- c) Sensitise both users and creators about the importance of copyright protection
- d) Ensure that Malawi observes the provisions of the conventions to which she is party

### **9.28 Global Cultural Influences**

The identity of Malawi remains in its unique cultural material and values. While accepting globalisation and cultural dynamism, the government shall:

- a) Put in place deliberate efforts to protect Malawian cultural values from corrosion by foreign influences
- b) Encourage to embrace only the positive foreign influences
- c) Market its culture at National and International levels

## **10.0 NATIONAL CULTURAL COUNCIL**

A National Cultural Council shall be established in order to ensure proper implementation of the Cultural Policy and Framework. Thus, a task force shall be formed to look into the logistics and technicalities of establishing a council such as formulating the goals, objectives and legislation of the council.

## **11.0 REVIEW OF THE POLICY**

The influence of globalisation on culture cannot be ignored. Thus, policy shall be reviewed from time to time.

## APPENDIX 12

### FORESTRY FIRE MANAGEMENT PLAN FOR CHONGONI TIMBER PLANTATION

## APPENDIX 12

### ANNUAL FIRE MANAGEMENT PLAN (1997) FOR CHONGONI TIMBER PLANTATION

#### 1. INTRODUCTION:

The Annual Fire (1997) at hand is for Chongoni Timber Plantation. It becomes effective from the first day of August through the hot dry season and extends into the hot wet season until it rains to reduce the fire hazards in the forest.

It covers a softwood (mostly pines) plantation with an estimated area of 4397.76 ha and 181.10 ha of land for *Eucalyptus* species and fine hardwood and 15.20 ha of other tree species and unspecified area of indigenous forest. Also contained herein for protection are institutional infrastructures, pre-historical sites and any public property.

The adoption, early in the year of ridging in young trees in December to April and advance burning in the trees over ten years old during the cool dry winter season (i.e. April to August) as a mechanisms to safeguard Chongoni Timber Plantation against wildfire, may significantly reduce the land to be destroyed by such fire<sup>1</sup>

More importantly, this strategy will save time, money and logistics that go with fighting a wildfire in the forest for other essential silvicultural operations.

It is envisaged that had this forestry management option been adopted earlier in the years, Chongoni Forest would undoubtedly have timber in excess by now.

#### 2. THE OBJECTIVES OF THE FIRE PLAN

- (a) To protect nearly 4600 hectares of timber and indigenous forest from wild fire.
- (b) To protect all institutional infrastructure in the forest from wildfire.
- (c) To preserve pre-historical sites and archaeological relics within the forest, viz., 143 Open Iron Age sites and 42 rock shelters.
- (d) To ensure that **ALL PERSONNEL** know what to do if there is fire and/or fire alarm.
- (e) To appeal to the general public through civic enforcement of the Forest Act (CAP. 63:01) to prevent fire in the forest and assist to fight when it threatens the forest or if it occurs on any public property therein.

#### 3. METHOD OF PROTECTION

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<sup>1</sup> Proposed Forest Management Options to Safe Guard Chongoni Forest Reserve Against Wild Fire by G.K. Taliana, November, 1996.

The methods employed to protect the forest and other public properties from Wild fire are as follows: -

**A. Passive Defense Measures:**

- (i) Clearly hoeing all weeds and heap them between tree rows to form ridges along the contour and cover them with soil wherever practicable in young trees of up to ten years of age.
- (ii) Carry out timely Prescribed Burning (i.e. Advance Burning) in trees of over ten years of age in (April to August) the cool dry season.
- (iii) All roads and footpaths criss-crossing the forest to be clear hoed for access.
- (iv) All the sides of hedges to be clear hoed up to 2.00 m away from the row of the hedge and all rubbish pits.

**B. Active Defense Measures**

The station may fail to accomplish Ridging and Advance Burning in all areas required due to other factors. Therefore, wildfire may likely occur in the forest or threaten the forest from within or without. In such circumstances, the following measures must be applied: -

- (i) Any person sighting wildfire shall immediately notify the Fire Control Centre or nearest Fire Standby Point in person or by any means of communication.
- (ii) Upon receipt of the message, the Duty Capitao will inform the Duty Forestry Assistant and immediately depart with their Fire Fighting Team to the fire scene.
- (iii) Depending on the intensity of the wildfire, the Duty Forestry Assistant will immediately inform the Fire Combat Officer who will decide whether to seek more assistance by sounding an Alarm (siren). When the siren is wailed ALL MEN excluding children whether on or off duty must rush to the Fire Control Centre or Fire Standby Point from where further instruction on maneuverability would be received. However, if one is already in close proximity to the fire scene then he should just go to straight there without wasting time.
- (iv) Radio Operators will man their Radios and will not allow passing through unnecessary conversation.
- (v) Duty Drivers will immediately man their vehicles and Operators their plants and wait for instructions. Drivers and Operators must always be mindful that people's lives are invaluable and must be reminded or cautioned.



- (vi) Storekeepers, Mechanics and Clerical officers will remain at the Office to issue additional tools and equipment, maintenance of vehicles and other items.

#### 4. **LOOKOUT TOWERS**

The following Lookout Towers, which are strategically located on vantage points, command a panoramic view of Chongoni Timber Plantation. Two officers on a 12-hour shift basis will man these for 24 hours throughout the fire danger season each.

- i. Kanjoli Lookout Tower– commands a bird’s eye view of the western, northern, southern and central areas of Chongoni Forest.
- ii. Mnthunzi Lookout Tower– overlooks the western, northern, southern and some parts of central Chongoni Forest.
- iii. Chencherere Lookout Towers– commands a wide view of eastern Chongoni Forest.
- iv. Namadzidzi Lookout Tower– has a panoramic view of the dead areas to the north of Chongoni Forest and the eastern part.

#### 5. **FIRE FIGHTING TOOLS AND EQUIPMEHNT**

Distribution and allocation of hand tools and equipment for fire fighting in the following Fire Standby Points will depend on their current stock levels and more importantly their serviceability. All Plant and Vehicles will be stationed here at the office. Ideal tools and equipment are pack pump, water bowsers, tractors, vehicles, fire beaters, hoes, panga, axes, sirens, torches and others.

- Chongoni Forest Standby Office Point.
- Mkonza Dam Standby points
- Malindima Standby Point.

#### 6. **PERSONNEL**

##### i. **Fire Control Officer**

The Senior Forester will always be the Fire Control Officer and will be on call for 24 hours. He will be responsible for:

- a) Planning fire control measures.
- b) Controlling logistics i.e. purchase and supply of tools and equipment and stationery and their stock levels and serviceability of plant and vehicles.
- c) Deciding on the carrying out back burning, submitting authenticated Fire Occurrence Report(s) through normal channels within 24 hours after extinguishing the fire.

##### ii. **Fire Combat Officer**

The Forester will be the Fire Combat Officer. The Senior Forestry Assistant will be alternate Fire Combat Officer. One of them will be on call for 24 hour when on fir standby duties.

Responsibilities among other, include: -

- a) Monitoring the fire hazard in the forest.
- b) Reinforcing fire fighting contingents at Standby Points and/or Fire Scene.
- c) Directing personnel on fire fighting.
- d) Briefing the Fire Control Officer with up-to-date information on Fire Fighting and Progress.
- e) Post fire care i.e. mopping up, etc.
- f) Any other duty assigned by the Fire Control Officer.

**iii. Duty Forestry Assistant**

The Duty Forestry Assistant will be on duty for 24 hours

Responsibilities include:

- (a) Producing Fire Reports within 24 hours of extinguishing the fire.
- (b) Always be present at the fire scene
- (c) Mobilize Fire Standby Teams
- (d) Produce rosters for Fire Standby Teams
- (e) Physical checking on the serviceability of fire fighting tools and equipment.
- (f) Reporting any irregularities to the Fire Combat Officer.
- (g) Formulate a Work Programme for Fire Standby Teams to be engaged on in addition to actual fire fighting throughout the Fire danger season.
- (h) Carry out other official duties, which may be assigned to them by Fire Control Officer.

**iv Duty Capitao**

- (a) Will work on a 1-month (01 – 31) rotational basis and be on call for 24 hours.
- (b) Account for all personnel, tools and equipment under his control
- (c) Always be prepared to fight fire.
- (d) Maintenance of staff discipline.
- (e) Any other official duty, which may be assigned.

**v. Fire Standby Team**

- (a) Will be on duty for one-month rotation
- (b) Always be ready to fight fire.
- (c) Carry out other official duties as assigned by the Fire control Officer.

**vi Lookout Tower Personnel**

- (a) Be on the alert when manning the Lookout Tower.
- (b) Be conversant with area and road net works in chongoni Forest.
- (c) Report early before the fire escalates and monitor its progress.
- (d) Be prepared to report in person about fire occurrence should there be difficulties in communication.

**vii. Duty Radio Attendant**

- (a) Keeping up-to-date records of incoming fire reports
- (b) Transmitting and receiving messages
- (c) Report quickly to the Duty Forestry Assistant about fire occurrence,
- (d) Be conversant with area and road net works in Chongoni Forest.

**viii. Patrol Staff**

- (a) Be on guard against wildfire in the forest.
- (b) Apprehend suspects who have caused fire for prosecution in an open court of law.
- (c) Report in person about wildfire and with minimum delay.
- (d) Fight fire when it has occurred.

**ix. Duty Driver/Operator**

- (a) Be on call for 24 hours.
- (b) Always report without delay the working condition of the vehicle and plant.

**CAUTION: ALWAYS BE MINDFUL THAT YOU MUST NOT DRIVE OR OPERATE THE VEHICLE OR PLANT OUT OF CURIOSITY BECAUSE PEOPLE'S LIVES ARE INVALUABLE.**

**7. WATER POINTS**

- Chongoni Forestry Office
- Ngoma Stream
- Mainza Stream
- Mkonza Stream
- Livuwadzi Stream

**8. ASSISTANCE FROM OUTSIDE**

If the Forest Staff at Chongoni cannot control the fire, the Fire Staff can seek assistance from elsewhere such as from

- (a) The General Public
- (b) The District Commissioner
- (c) The police
- (d) The schools and colleges
- (e) The District Forestry Officer
- (f) The Regional Forestry Officer (C)
- (g) The Malawi Army
- (h) The Fire Brigade

# Chongoni Rock Art Area (Malawi)

No 476

## 1. BASIC DATA

*State Party:* Malawi

*Name of property:* Chongoni Rock Art Area

*Location:* Dedza District, Central Region

*Date received:* 2 February 2004

*Category of property:*

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*.

*Brief description:*

Within a cluster of forested granite hills, on the high altitude plateau of central Malawi, are a dense concentration of rock paintings that reflect the comparatively scarce tradition of farmer rock art, as well as paintings by BaTwa hunter-gathers who inhabited the area from the Late Stone Age. The Chewa agriculturalists, whose ancestors lived in the area from the late Iron Age, practised rock painting until well into the 20<sup>th</sup> century. The symbols in the rock art, which are strongly associated with women, still have cultural relevance amongst the Chewa, and the sites are actively associated with ceremonies and rituals.

## 2. THE PROPERTY

### *Description*

The nominated site coincides with the boundaries of the Chongoni Forest Reserve, in the centre of Malawi near the western border with Mozambique, 80 km south of Lilongwe the capital. The site covers 126.4 square kilometres.

The reserve, in the high altitude plateau, is focused on Chongoni Mountain with its flat grassy top and steep sides, surrounded by lesser hills and boulder strewn wide valleys. The granite rocks are mostly clothed in dense natural, *Brachystegia* woodland, interspersed with grassy 'dambos' or clearings. The Reserve is the only sizeable area of natural woodland remaining in Malawi.

Sheltered by the overhanging slopes of the mountains, are one hundred and twenty-seven rock art sites, together forming the densest cluster of rock art in central Africa.

The rock art reflects the traditions of hunter-gathers, the BaTwa (or Pygmies) who inhabited the area during the Late Stone Age and also agriculturalists who moved into the area during the Iron Age and added to the rock paintings.

The rock paintings are found in shelters, some of which archaeological evidence suggests were used as habitation sites by early inhabitants, and also on rock boundaries.

The earliest red paintings associated with the BaTwa are also found elsewhere in Malawi. On the other hand around 70% of all white paintings associated with agriculturalists are located within the Chongoni Reserve.

The later white painting traditions persisted well into the 20<sup>th</sup> century and their images are still culturally relevant to the present day Chewa farmers who live nearby, reflecting beliefs and traditions still prevalent.

The property consists of the following cultural qualities:

- Early red schematic paintings associated with BaTwa hunter-gathers;
- Later white paintings associated with agriculturalists;
- Archaeological habitation sites associated with the later paintings;
- Living Chewa rituals connected with rock art symbols and the landscape;

And the following natural qualities:

- Natural woodland protecting the rock paintings.

These are considered separately.

- Early red schematic paintings associated with BaTwa hunter-gathers:

Rock art associated with hunter-gathers is found widely in south, central and eastern Africa. Its images fall into two distinct categories: the naturalistic images found in the mountains of Southern Africa as far north as the Zambezi River, in Namibia and Zimbabwe, and with an outlier in the north of Tanzania, around Kondoa; and what has been called the schematic images thinly scattered across central Africa in Malawi, Central Africa Republic, Uganda, Zambia and Angola.

So far this latter category is not represented on the World Heritage List. The Chongoni site is put forward as representative of this schematic art, which is thus visually different from the naturalistic hunter-gatherer images. In contrast the schematic art is thought to be *conceptually* distinct, perhaps linked with rainmaking and fertility divination.

This schematic art consists of images which can be related to two distinct types. The first depicts static animals occasionally accompanied by humans depicted in outline, in red, pink or violet, sometimes filled or partially filled. These types are only known from two sites. The second, mainstream, red paintings are dominated by geometric motifs in either red or red and white. The designs include circles with radiating lines, concentric circles, ovals, parallel lines, wavy lines, etc. Some of these could indicate atmospheric or climatic phenomena such as sunbursts, rain clouds and there is strong evidence for their association with rainmaking cults.

The red paintings are often found on the largest boulders, sometimes in shelters suitable for habitation and often prominently sited high up on the surface.

All are executed with quite a fine technique in red oxide pigment.

- Later white paintings associated with agriculturalists:

In many cases overlaying the red paintings, are white paintings of zoomorphic figures, spread-eagled or snake-like figures thickly daubed in white clay. Many of the figures have tails, four limbs and heads with protuberances, perhaps depicting horns or ears. They could represent mythical or legendary beings. These images are bold but lack precision.

These later white paintings appear to be associated with the influx of agriculturalist Chewa people, who arrived in what is now Malawi in the early part of the 2<sup>nd</sup> millennium AD.

Many of the paintings are associated with women's initiation ceremonies and were carried out by women. The symbols used are secret and still not divulged. Initiation ceremonies continue to take place near these images although the tradition of painting has died out.

The paintings were executed until the 20<sup>th</sup> century. However the later paintings depict a stylistic shift: anthropomorphic and zoomorphic motifs depicting masked figures associated with the *nyau* or secret society of the Chewa. They rarely overlap the earlier white paintings and are usually found in the largest shelters.

It has been suggested that this latest style dates principally from the 19<sup>th</sup> and early 20<sup>th</sup> centuries, when the *nyau* was forced to become an underground movement because of its suppression by Ngoni invaders, missions, and the later colonial government.

The art provides a record of the way *nyau* has served in the process of overcoming and manipulating traumatic social changes faced by Chewa society in the last few centuries (The *nyau* society is discussed below). As well as the depiction of masked animal characters such as antelopes, pythons and several birds, *nyau* images include the hiding places of *nyau* structures, and meeting places associated with initiation.

- Archaeological habitation sites associated with the later paintings:

Within the nominated site, 195 archaeological sites have been identified. Of these 151 are open Iron Age sites, and 44 rock shelters of which 27 contain paintings. Six sites and six shelters have been excavated.

These confirm the occupation of the area by Later Stone Age people within the last 2,500 years. This presumably represents the first settlement of the area by the BaTwa, ancestors of the hunter-gatherer Pygmies in what is today the Democratic Republic of Congo, who migrated into parts of Zambia, Malawi and southern Angola. These are the only areas where their distinctive schematic art has been found and Chongoni has the largest concentration of paintings.

Material recovered includes bones from hunted animals around 2,000 BP. It has proved difficult however to relate excavated material to any particular type of paintings.

- Living Chewa rituals connected with rock art symbols: *nyau* society, initiation and rain making ceremonies:

The *nyau* society, which fostered the masked white images, is a society of masked dancers who perform at funeral rites. The masked dancers are seen as spirits. Some *nyau* characters represent human beings, others animals. Animals can be depicted by masks or by elaborate woven structures made from maize leaves carried by men. The *nyau* masks and structures are considered highly sacred and kept away from non-initiates for some time before ceremonies in caves near the shelters, and always burnt after the completion of the final dance of the season. Masked figures similar to those seen in the rock paintings can be seen today at dances in villages around Chongoni.

The *nyau* society is the most ancient corporate society in Malawi. It seems to have been in existence at the time of the formation of the Chewa states in the 16<sup>th</sup> century (see *History*).

A second important Chewa ritual is *chinamwali*, girls' initiation ceremonies. Several of the white rock painting images seem to reflect symbols from initiation rites and it is believed that these images were created by women as part of the initiation rituals. These secret ceremonies are still part of the living heritage of the Chewa people.

The third ceremony connected to the rock paintings is rain making. This in contrast to the other two ceremonies is linked to the hunter-gathering communities and to the earlier red geometric paintings, many of which are thought to represent rain. The Chewa remember the BaTwa hunter-gatherers as skilful rainmakers, from whom they learnt their rainmaking traditions. Women are strongly associated with these rainmaking traditions, which are still carried out.

Although the Chongoni sites are still used for initiation, *nyau* and rain ceremonies, rock painting has ceased.

- Natural woodland protecting the rock paintings:

Surrounding all the rock art sites are dense miombo woodland, which demonstrates typical characteristics. The woodland is seen as an integral part of the rock art sites: together they are perceived as the Chongoni sacred landscape, a scarce and valued resource used for traditional ceremonies.

Fires in the woodland as a mean of controlling game have produced open areas and wood is gathered for firewood and construction. Although constituent hills are quite closely spaced, it seems that they do not all share similar flora and fauna and each need to be conserved as separate entities. In part of the forest, exotic plantations were introduced in the 1960s and it is clearly desirable that this process be reversed.

### *History*

A few early Stone Age artefacts suggests that the area was first settled in the Upper Pleistocene time, although substantive evidence for earlier than the Late Stone Age occupation is lacking. The oldest archaeological evidence is from materials dated to 2,500 BP.

The Late Stone Age people were hunters and gatherers who seem to have been responsible for the earliest rock art – although there is no datable evidence.

During the 1<sup>st</sup> millennium AD, Iron Age farmers moved into the area from the north and introduced white rock art of naturalistic figures made in white clay. The farmers did not entirely displace the hunter-gathers and the two communities appear to have lived in a symbiotic relationship until some time around the 19<sup>th</sup> century when the hunter-gathers seem to have been assimilated into the farming community.

During the 15<sup>th</sup> century new groups of farmers, the Maravi Chewa, arrived in central Malawi (The present name of the country derives from Maravi). They are believed to have migrated from the north-west of Lubaland (the home of the Luba peoples) in what is now the south-east of the Democratic Republic of Congo. The Maravi quickly integrated several groups of peoples into a centralised Maravi Empire ruled from eastern Dedza. Its influence extended throughout central and eastern Malawi and into parts of what is now Mozambique. Within the Maravi state there existed a sharp division between central and local government, the former being dominated by the Maravi immigrants and the latter by the original inhabitants. The *nyau* society flourished at local level and initially seems to have been a way of checking political centralisation. In time, however, the distinctions became blurred and representatives of the non-Maravi clans became chiefs and the Maravi rulers gained rights over the *nyau* organisation.

In the mid 19<sup>th</sup> century Ngoni peoples, fleeing Chaka in Zululand, South Africa, moved north and some settled south of the Chongoni area. The Ngoni appear to have despised the *nyau*, who as a result were forced into hiding. The *nyau* became used as a focus for Chewa resistance to the invading Ngoni. Thus the *nyau* came to be the guardian of Chewa culture in the face of opposition – a role it performed again as a refuge for those who refused to be drafted for portage in World War I. The *nyau* was discouraged by missionaries and to a certain extent by the Colonial government. In spite of this it has survived and is now recognised as a valued and vigorous expression of traditional culture.

In 1924 the Chongoni and surrounding hills were declared a Forest Reserve. The boundaries were revised in 1928 and 1930 to exclude the villages. Further areas were excluded in 1961 and 1965 in the face of encroachment. The boundary has remained unchanged since 1965. In the late 1960s a programme of planting softwoods was introduced and roads created throughout the reserve to service the plantations.

The first recording of the rock art was in the 1930s. In the 1950s several sites were published.

The five Chentcherere shelters were declared a protected national monument in 1969 and opened to the public (five out of 127 shelters).

### ***Management regime***

#### *Legal provision:*

All rock art sites are protected by the Monuments and Relics Act of 1990. Any person found guilty of damaging paintings at Chongoni could be liable for a fine of the equivalent of US\$ 96 and to imprisonment for three years. However it seems that the act is not enforced to prevent graffiti.

The Forest Reserve is protected by the Forestry Act of 1997. There are various penalties for contravening the law within a Forest Reserve, and, in comparison with the Monuments and Relics Act, they are more stringent, although likewise rarely used.

Although the Chentcherere shelters are a national monument, the remaining Chongoni area is not yet a declared National Monument, although the rock art and other archaeological sites are protected by general legislation. The Formal gazetting of sites is the work of the Monuments and Relics Advisory Council, which last met in 1994. Since that year, there has been no budget for the Council to meet and it has ceased to operate. The new Minister of Youth, Sports and Culture has apparently expressed interest in resuscitating the Council. However it is understood that there is an alternative way of gazetting the site in response to a formal request to do so.

#### *Management structure:*

A management Plan has been drawn up and has the commitment and support of local communities and other necessary stakeholders.

The Management Plan is fairly comprehensive, but it is at the moment not supported by any funding and is a “wish list” rather than a reality. The likelihood of funds being allocated to implement the plan in the near future is not certain.

The importance of the forest as a protective measure for the rock paintings is stressed in the nomination. The forest is also culturally significant as being imbued with some of the sacred qualities attributed to the rock art, and for its ritual uses. The Plan does not cover the natural forest surrounding the rock art sites. There is a need to integrate the management of the forest with the management of the rock art sites so that in effect the management is for the whole area of forest and rock paintings together as a type of culture landscape.

One of the activities identified in the Plan of Action on p. 21 of the Management Plan is to encourage local communities to continue using the sites. This will be important for maintaining authenticity. It would be desirable if some kind of agreement could be reached between Traditional Leaders and the Department of Forestry to set out guidelines for use of individual sites and the forest in general for religious and traditional ceremonies. Such a process could identify the key issues from all three perspectives and clarify their respective expectations and responsibilities.

It will be essential to appoint the staff members envisaged in the Management Plan to patrol the site and look after its assets. It is equally essential to implement a public education project to inform the younger generation, and to continue to inform successive generations, about the significance of the painted sites.

#### *Resources:*

For the 2004/2005 financial year, the Chongoni Rock Art project is on the budget of the Department of Antiquities. It is planned to provide a discrete budget in the future but this is not yet agreed by the Ministry of Youth, Sports and Culture.

There is no recurring budget – only funds for specific conservation or research. There is no budget for staff.

#### ***Justification by the State Party (summary)***

The Chongoni rock art sites are of international importance:

- As the richest concentration of rock art in Central Africa;
- For the way they reflect rock paintings traditions of both hunter-gathers and farmers;
- For their still living association with Chewa traditions of the *nyau* society, female initiation and rainmaking ceremonies;
- One of the greatest concentrations of rock art known to have been painted by women.

### **3. ICOMOS EVALUATION**

#### ***Actions by ICOMOS***

An ICOMOS Evaluation Mission visited the site in September 2004.

ICOMOS has also consulted its International Scientific Committee on Rock Art.

Following the ICOMOS Panel Meeting, further information was sought from the State Party. This has been provided.

#### ***Conservation***

##### *Conservation history:*

Very little active conservation work has been carried out on the rock paintings.

##### *State of conservation:*

In general the state of conservation is said to be good. There are problems with graffiti and with damage from water ingress. What is needed is preventative conservation to ensure that the sites do not deteriorate. Without an active presence on site, this is almost impossible to achieve. The dossier shows that previous attempts at formal site protection – such as fences, signposts and notice boards – have been unsuccessful and even counter-productive. The most effective protection currently is difficult access or when sites are regarded as sacred by the local community.

##### *Management:*

As there is currently no Department of Antiquities station at Chongoni and no regular staff on site, visitors are discouraged from visiting the sites. There will be no public access until the Management Plan is being implemented with staff in post who are responsible for protection, guided tours and presentation of the site. The Management Plan envisages 4 conservation staff, 4 tour guides and 10 patrolmen.

In the meantime visitors are directed to rock art sites outside the nominated area where caretakers are available.

##### *Risk analysis:*

- Lack of protection:

The greatest threat to the site is lack of active management and preventative conservation. Without any staff on site there is also no monitoring of the site. Although the sites are officially closed, visitors still manage to reach the painted shelters.

- Vandalism:

Graffiti is a problem at some of the sites; action is needed to deal with existing graffiti and to put in place effective measures to prevent future graffiti.

- Grazing:

Cattle herders take their animals into the shelters where they may rub against the paintings. Occasionally the herders light fires in the shelters. Active staff on site would act as a deterrent to this practice.

- Fire:

Fire is acknowledged as a potential major threat. Fire appears to be used as part of hunting practices although it is technically forbidden. On p. 12 of the nomination dossier, it is said that the practice of taking boys to rock shelters for *nyau* instruction has been reduced because of the restrictions against fires but that “when World Heritage status is awarded, it is expected that there will be much greater flexibility in all regulations that currently constrain the rich living heritage practices ...” It is clearly crucial to put together a working arrangement for who uses the forest and how it is used. (see above and below).

#### ***Authenticity and integrity***

##### *Authenticity:*

The authenticity of Chongoni rock art and the associated traditions is unquestionable.

##### *Integrity:*

The integrity of the rock paintings is not in doubt. However the integrity of the rock paintings in their natural surrounds has been to a limited extent compromised. First the people who lived in the areas where moved out when the forest was declared a reserve and secondly the natural forest has been planted in parts with exotic conifers. As mentioned above, the management plan needs to encompass the needs of the forest. This could help to ensure that in time the plantations were removed and the regeneration of the miombo woodland encouraged.

#### ***Comparative evaluation***

No detailed comparative analysis is given in the dossier. However the nominated site has emerged as a site representing farmers' art in central Africa from the comparative study of Southern African Rock Art carried out by Janette Deacon in collaboration with the *Southern African Rock Art Project (SARAP)* for ICOMOS in 2002. This identifies as a group in parts of South Africa, Zambia, and Malawi agriculturist paintings depicting symbols significant during initiation ceremonies and ritual practices. Of these the Chongoni sites in Malawi are

identified as having the densest representation, have still living traditions associated with the art and have forest around the rock art sites that are still reasonably intact.

### ***Outstanding universal value***

#### *General statement:*

The Chongoni Rock Art sites are of outstanding universal value for a combination of the following qualities:

- The rock art images reflect two parallel traditions of rock art of the hunter-gathers and of agriculturalists;
- The art of the hunter-gathers is conceptually and visually different from the naturalistic art found elsewhere in central and southern Africa;
- The rock art of the agriculturalists is the densest collection in southern Africa;
- The rock art is still within its forest surroundings;
- The rock art shelters and their images still have a key cultural role within the living traditions of the Chewa peoples and part of the images display a persistence of traditions dating back to the Late Stone Age;
- Much of the rock art seems to have been carried out by women.

#### *Evaluation of criteria:*

The site is nominated on the basis of criteria iii and vi.

*Criterion iii:* The dense and extensive collection of rock art shelters reflects a remarkable persistence of cultural traditions over many centuries, connected to the role of rock art in women's initiations, in rain making and in funeral rites, particularly in the Chewa agricultural society.

*Criterion vi:* The strong association between the rock art images and contemporary traditions of initiation and of the *nyau* secret society, and the extensive evidence for those traditions within the painted images over many centuries, together make the Chongoni landscape a powerful force in Chewa society and a significant place for the whole of southern Africa.

## **4. ICOMOS RECOMMENDATIONS**

### ***Recommendation for the future***

Chongoni rock art site is clearly of great importance not only as a heritage site reflecting past practices but to the local community as part of their living heritage. The significance of the site is also strongly linked to the woodland surrounding the rock paintings, which not only protects the paintings but also is part of the traditional rituals connected to the site. If the site is to be managed as a 'living' site, there is as need for a written agreement with the traditional leaders and with the Department of Forestry to set out guidelines for use of individual sites and the forest in general for religious and traditional ceremonies. Such a process could identify the

key issues from all three perspectives and clarify respective expectations and responsibilities.

A Management Plan has been drawn up but this does not cover the management of the woodland. It is desirable that an integrated management approach is adopted for this site, which sustains the rock paintings and the woodland together as an entity.

The Management Plan has not yet been put into practice and there seems to be little active management of the site. The elements of the integrated management plan outlined in the nomination dossier need to be implemented jointly by various departments and other stakeholders, and with political commitment from local and traditional leaders, relevant government departments and national government.

For active management of the site, staff will be needed to take forward the plan.

### ***Recommendation with respect to inscription***

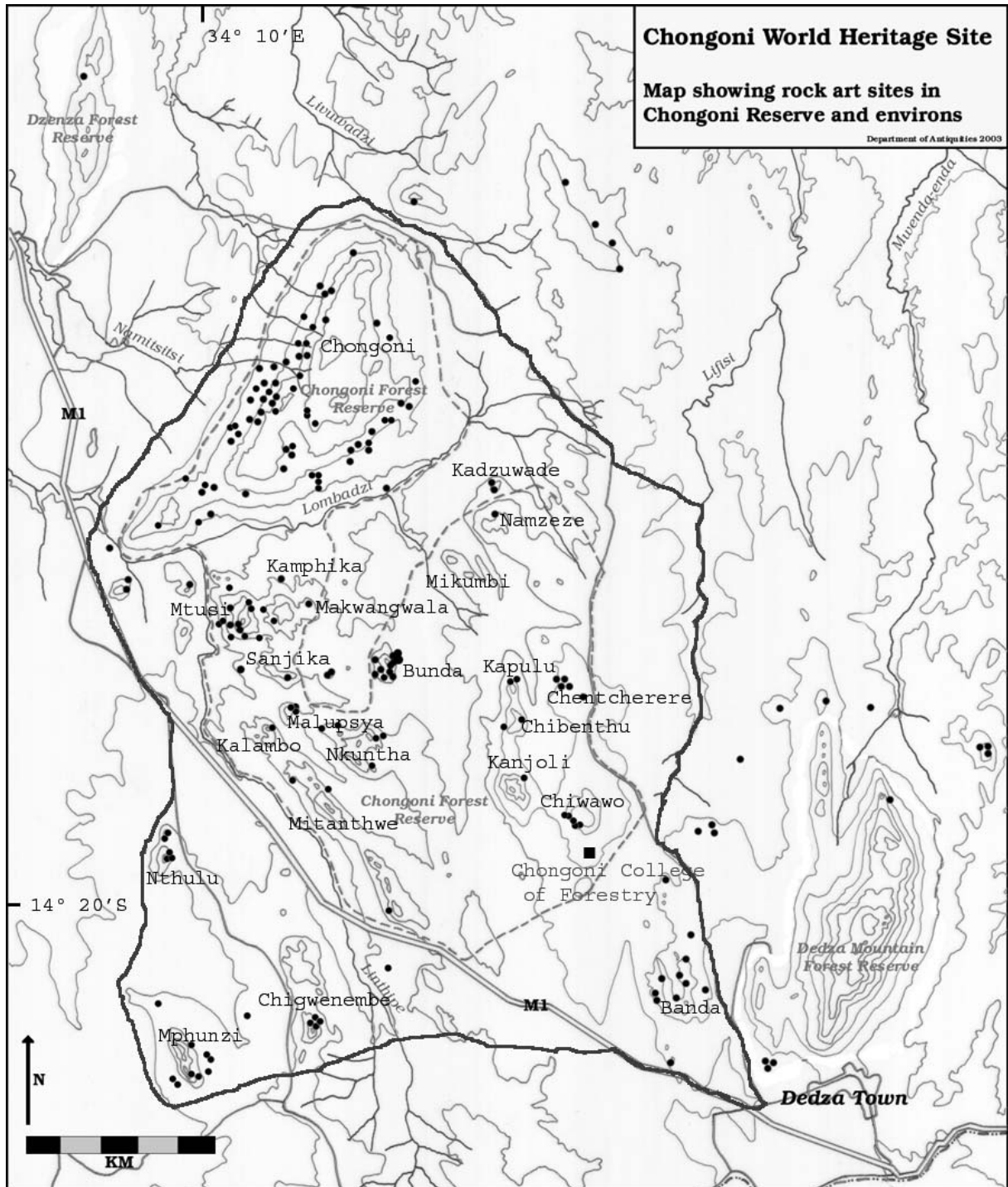
ICOMOS recommends that the World Heritage Committee adopt the following draft decision:

The World Heritage Committee,

1. Having examined Document WHC-05/29.COM/8B,
2. Refers the nomination back to the State Party to allow it to put in place legal protection for all the shelters through their designation as national monuments.
3. Requests the State Party to:
  - Augment the Management Plan to encompass the management of the woodland and its use by local communities.
  - Put in place as soon as possible arrangements to allow a minimum number of staff to work at the site.

ICOMOS, April 2005





Map showing the boundaries of the nominated property



**BaTwa rock art at site Diwa 2**



**Nyau paintings from Namzeze 1**

## Art rupestre de Chongoni (Malawi)

No 476

### 1. IDENTIFICATION

<i>État partie :</i>	Malawi
<i>Bien proposé :</i>	Art rupestre de Chongoni
<i>Lieu :</i>	District de Dedza, région centrale
<i>Date de réception :</i>	2 février 2004
<i>Catégorie de bien :</i>	

En termes de catégories de biens culturels, telles qu'elles sont définies à l'article premier de la Convention du Patrimoine mondial de 1972, il s'agit d'un *site*.

#### *Breve description :*

Au sein d'un groupe de collines boisées de granit, sur le haut plateau du Malawi central, il existe une importante concentration de peintures rupestres qui reflètent la tradition relativement rare de l'art rupestre des agriculteurs, ainsi que des peintures des chasseurs-cueilleurs BaTwa, qui habitèrent le secteur à partir de l'âge de la pierre tardif. Les agriculteurs Chewa, dont les ancêtres vivaient dans la région depuis l'âge du fer tardif, pratiquèrent la peinture rupestre jusqu'à une époque avancée du XXe siècle. Les symboles de l'art rupestre, étroitement associés aux femmes, sont toujours d'une grande pertinence culturelle parmi les Chewa, et les sites sont associés à des cérémonies et à des rituels qui ont toujours cours.

### 2. LE BIEN

#### *Description*

Le site proposé pour inscription coïncide avec les délimitations de la réserve forestière de Chongoni, au centre du Malawi, à proximité de la frontière occidentale avec le Mozambique, à 80 km au sud de Lilongwe, la capitale. Le site couvre 126,4 km<sup>2</sup>.

La réserve, sur le haut plateau, s'organise autour du mont Chongoni, au sommet plat et herbeux et aux versants abrupts, entouré de collines plus petites et de larges vallées caillouteuses. Les roches de granit s'insèrent pour la plupart dans des bois denses et naturels de *Brachystegia*, entremêlés de *dambo*s herbeux, c'est-à-dire des clairières. Cette réserve est la dernière zone de bois naturels d'une superficie conséquente au Malawi.

Les versants en surplomb des montagnes abritent cent vingt-sept sites d'art rupestre, formant le plus dense des ensembles d'art rupestre en Afrique centrale.

L'art rupestre reflète les traditions des chasseurs-cueilleurs, les BaTwa (ou pygmées) qui habitaient la zone durant l'âge de la pierre tardif, et aussi des agriculteurs qui s'y installèrent durant l'âge du fer et réalisèrent eux aussi des peintures rupestres.

Les peintures rupestres se trouvent sur des crêtes rocheuses, mais aussi dans des abris sous-roche, dont certains, comme le suggèrent des preuves archéologiques, servaient d'habitations aux premiers habitants.

On trouve également les premières peintures rouges associées au BaTwa dans d'autres régions du Malawi. En revanche, environ 70 % de toutes les peintures blanches associées aux agriculteurs se trouvent dans la réserve de Chongoni.

Les traditions les plus récentes des peintures blanches ont persisté jusqu'au XXe siècle et leurs images sont toujours d'une grande pertinence culturelle pour les fermiers Chewa contemporains vivant à proximité. Elles reflètent des croyances et des traditions encore en vigueur.

Le bien présente les caractéristiques culturelles suivantes :

- les premières peintures schématiques rouges associées aux chasseurs-cueilleurs BaTwa ;
- les dernières peintures blanches associées aux agriculteurs ;
- les sites d'habitation archéologiques associés aux peintures les plus récentes ;
- les rituels Chewa vivants associés aux symboles rupestres et au paysage.

Et les qualités naturelles suivantes :

- Bois naturels protégeant les peintures rupestres.

Ceux-ci sont envisagés séparément.

- Les premières peintures schématiques rouges associées aux chasseurs-cueilleurs BaTwa :

On trouve, partout en Afrique australe et centrale et en Afrique de l'Est, de l'art rupestre associé aux chasseurs-cueilleurs. Les images se décomposent en deux catégories distinctes : les images naturalistes que l'on trouve dans les montagnes d'Afrique australe jusqu'au Zambèze au nord, en Namibie et au Zimbabwe, avec une avancée jusqu'au nord de la Tanzanie, autour de Kondoa, et ce qu'on appelle les images schématiques dispersées dans toute l'Afrique centrale, au Malawi, en République centrafricaine, en Ouganda, en Zambie et en Angola.

Au jour d'aujourd'hui, cette dernière catégorie n'est pas représentée sur la Liste du patrimoine mondial. Le site de Chongoni est mis en avant car représentatif de cet art schématique, visuellement différent des images

naturalistes des chasseurs-cueilleurs. Par ailleurs, on pense que l'art schématique est différent sur le plan *conceptuel*, peut-être associé à des rites d'invocation de la pluie, de fertilité et de divination.

Cet art schématique se compose d'images qui peuvent être reliées à deux types distincts. Le premier dépeint des animaux statiques occasionnellement accompagnés de silhouettes humaines, délinés en rouge, en rose ou en violet et parfois totalement ou partiellement remplis. Seuls deux sites présentent ces types. Le deuxième type, le plus courant, se compose de figures rouges dominées par des motifs géométriques en rouge ou en rouge et blanc. Parmi les motifs, on trouve des cercles avec des lignes en étoiles, des cercles concentriques, des ovales, des lignes parallèles, des lignes ondulées, etc. Certaines d'entre elles pourraient représenter des phénomènes atmosphériques ou climatiques tels qu'éclaircies, nuages de pluie, et il existe des indices tendant fortement à les associer à des rites d'invocation de la pluie.

On trouve souvent les peintures rouges sur les rochers les plus gros, parfois dans des abris sous-roche pouvant servir d'habitation et souvent bien en vue à la surface.

Toutes sont exécutées selon une technique assez fine, avec un pigment rouge à l'oxyde de fer.

- Les dernières peintures blanches associées aux agriculteurs :

Dans de nombreux cas, on trouve, par-dessus les peintures rouges, des peintures blanches représentant des figures zoomorphes, d'aigles aux ailes déployées ou de serpents, crayonnées grossièrement à l'argile blanche. Beaucoup des figures ont des queues, quatre membres et des têtes avec des protubérances, représentant peut-être des cornes ou des oreilles. Elles pourraient représenter des êtres mythiques ou légendaires. Ces images sont audacieuses mais manquent de précision.

Ces peintures blanches plus récentes semblent être associées à la venue des agriculteurs Chewa, arrivés dans la région de l'actuel Malawi au début du IIe millénaire apr. J.-C.

Nombre des peintures sont associées à des cérémonies d'initiation des femmes et ont été réalisées par des femmes. Les symboles utilisés sont secrets et encore inconnus. Des cérémonies d'initiation continuent d'être célébrées près de ces images, quoique la tradition de la peinture se soit éteinte.

Des peintures ont été exécutées jusqu'au XXe siècle. Toutefois, les plus récentes révèlent un changement de style : des motifs anthropomorphes et zoomorphes représentant des figures masquées associées au *nyau*, la société secrète des Chewa. Elles se superposent rarement aux anciennes peintures blanches et se trouvent en général dans les plus grands abris sous-roche.

On a suggéré que ce style plus récent remontait essentiellement aux XIXe et XXe siècles, lorsque la société *nyau* fut obligée de passer dans la clandestinité, du fait de son interdiction par les envahisseurs Ngoni, les missionnaires et, plus tard, par le gouvernement colonial.

Cet art permet de voir comment la société *nyau* a aidé à surmonter et à gérer les changements sociaux traumatisants auxquels a dû faire face la société Chewa ces derniers siècles (on aborde ci-dessous la question de la société *nyau*). Outre des personnages à masques animaux – antilopes, pythons et divers oiseaux –, les images *nyau* incluent les lieux cachés abritant les structures *nyau*, ainsi que les lieux de réunion associés à l'initiation.

- Les sites d'habitation archéologiques associés aux peintures les plus récentes :

Sur le site proposé pour inscription, 195 sites archéologiques ont été identifiés. Parmi eux, 151 sont des sites à ciel ouvert de l'âge du fer, et 44 des abris sous-roche, dont 27 contiennent des peintures. Six sites et six abris sous-roche ont fait l'objet de fouilles.

Ces dernières confirment l'occupation de la zone, il y a 2 500 ans, par des peuples de l'âge de la pierre tardif. Cela correspond probablement au premier peuplement de la zone par les BaTwa, ancêtres des chasseurs-cueilleurs pygmées de l'actuelle République démocratique du Congo, qui ont émigré vers certaines régions de Zambie, du Malawi et du sud de l'Angola. Ce sont les seules régions où l'on a trouvé cet art schématique particulier, et Chongoni en abrite la plus importante concentration d'images de ce type.

Parmi les matériels découverts, des ossements de gibier, datant des alentours de 2000 avant notre ère. Il s'est cependant avéré difficile de mettre en rapport les matériels mis au jour et l'un des types de peintures.

- Rituels Chewa vivants associés aux symboles rupestres – société *nyau*, initiation et cérémonies d'invocation de la pluie :

La société *nyau*, qui a donné lieu aux images de figures blanches masquées, est une société de danseurs masqués qui se produisent lors des rites funéraires. Les danseurs masqués sont considérés comme des esprits. Certains personnages *nyau* représentent des être humains, d'autres des animaux. Les animaux peuvent être dépeints sous forme de masques ou de structures élaborées tissées, réalisées à partir de feuilles de maïs, et portées par les hommes. Les masques et les structures *nyau* sont considérés comme très sacrés, et tenus à l'écart des non-initiés avant les cérémonies dans des grottes à proximité des abris sous-roche ; ils sont toujours brûlés après la dernière danse de la saison. On voit encore aujourd'hui, lors des danses dans les villages autour de Chongoni, des figures masquées semblables à celles que l'on observe dans les peintures rupestres.

La société *nyau* est la plus ancienne société du Malawi. Elle semble exister depuis l'époque de la constitution des États Chewa au XVIe siècle. (voir *Histoire*).

Autre rituel Chewa important : le *chinamwali* ou rite d'initiation des jeunes filles. Plusieurs des images rupestres blanches semblent refléter des symboles tirés de ces rites d'initiation, et l'on pense que ces images ont été créées par des femmes, dans le cadre des rituels initiatiques. Ces cérémonies secrètes appartiennent toujours au patrimoine vivant des Chewa.

La troisième cérémonie associée aux peintures rupestres est celle invoquant la pluie. À l'inverse des autres, elle est associée aux communautés de chasseurs-cueilleurs et aux peintures géométriques rouges plus anciennes, dont beaucoup, pense-t-on, représentent la pluie. Les Chewas se souviennent des chasseurs-cueilleurs BaTwa comme d'habiles invocateurs de la pluie, auprès desquels ils ont appris leurs traditions en la matière. Les femmes sont étroitement associées à ces traditions, qui perdurent de nos jours.

Bien que les sites de Chongoni soient toujours utilisés pour les cérémonies d'initiation, les cérémonies *nyau* et les rites d'invocation de la pluie, la pratique de la peinture rupestre a cessé.

- Bois naturels protégeant les peintures rupestres :

De denses bois de *miombo*, très caractéristiques, entourent tous les sites d'art rupestre. Les bois sont considérés comme partie intégrante des sites d'art rupestre : ensemble, ils sont perçus comme le paysage sacré de Chongoni, une ressource rare et précieuse utilisée pour les cérémonies traditionnelles.

Les incendies dans les bois, pour contrôler le gibier, ont donné naissance à de grands espaces ouverts, et l'on ramasse du bois pour faire du feu et pour l'utiliser comme matériau de construction. Quoique les collines soient assez proches les unes des autres, il semble qu'elles ne partagent pas la même flore et la même faune, et la conservation doit se faire en les considérant comme des entités séparées. Dans une partie de la forêt, on a introduit dans les années 1960 des plantes exotiques, et il est clairement souhaitable que ce processus soit endigué.

### **Histoire**

Quelques objets datant du début de l'âge de la pierre suggèrent que la zone fut tout d'abord peuplée à l'époque du pléistocène supérieur, quoiqu'on manque de preuves substantielles d'une occupation avant l'âge de la pierre tardif. Les plus anciennes preuves archéologiques sont issues de matériels datés de 2500 avant notre ère.

À l'âge de la pierre tardif, la population se composait de chasseurs-cueilleurs qui semblent avoir été les auteurs des plus anciennes peintures rupestres, bien qu'il n'y ait pas de preuve datable.

Pendant le 1<sup>er</sup> millénaire apr. J.-C., les agriculteurs de l'âge du fer sont venus depuis le nord s'installer dans la région, et introduisirent dans l'art rupestre des figures naturalistes réalisées à l'argile blanche. Les fermiers ne remplacèrent pas entièrement les chasseurs-cueilleurs, et les deux communautés semblent avoir vécu une relation symbiotique jusqu'aux alentours du XIXe siècle, époque à laquelle les chasseurs-cueilleurs ont été assimilés à la communauté agricole.

Au XVe siècle, de nouveaux groupes d'agriculteurs, les Maravi Chewa, arrivèrent au Malawi central (le nom actuel du pays provient d'ailleurs de Maravi). On croit qu'ils émigrèrent depuis le nord-ouest du Lubaland (patrie des

peuples Luba), dans le sud-est de l'actuelle République démocratique du Congo. Les Maravi assimilèrent rapidement plusieurs peuples en un empire Maravi centralisé, dirigé depuis l'est de Dedza. Son influence s'étendit sur tout le centre et l'est de Malawi, jusque dans des régions de l'actuel Mozambique. Dans l'État du Maravi, il existait une nette séparation entre le gouvernement central et le gouvernement local, le premier étant dominé par les immigrants du Maravi et le dernier par les autochtones. La société *nyau* a fleuri au niveau local et semble avoir servi au départ à contrôler la centralisation politique. À l'époque cependant, les distinctions devinrent floues et des représentants des clans non Maravi devinrent des chefs, tandis que les dirigeants Maravi obtinrent des droits sur la société *nyau*.

Au milieu du XIXe siècle, les peuples Ngoni, fuyant Chaka dans le Zoulouland, en Afrique du Sud, partirent vers le nord, et certains s'installèrent au sud de la région de Chongoni. Il semble que les Ngoni méprisaient la société *nyau*, qui dut par conséquent se réfugier dans la clandestinité. Les *nyau* servirent de pilier à la résistance Chewa contre les envahisseurs Ngoni. La société *nyau* devint ainsi la gardienne de la culture Chewa face à l'opposition – un rôle qu'elle reprit à nouveau à l'époque de la Première Guerre mondiale, servant de refuge à ceux qui refusaient d'être enrôlés pour servir de porteurs. Les missionnaires désapprouvèrent la société *nyau*, de même que, dans une certaine mesure, le gouvernement colonial. Malgré tout, elle survécut et est aujourd'hui reconnue comme une expression précieuse et active de la culture traditionnelle.

En 1924, Chongoni et les collines avoisinantes furent déclarées réserve forestière. Les limites de la réserve furent révisées en 1928 et en 1930 pour en exclure les villages. D'autres zones furent exclues en 1961 et en 1965, du fait de l'empiètement. Les délimitations sont demeurées inchangées depuis 1965. À la fin des années 1960, un programme de plantation de conifères fut lancé, et des routes créées dans toute la réserve pour permettre l'entretien des plantations.

L'art rupestre fut pour la première fois répertorié dans les années 1930. Dans les années 1950, plusieurs sites firent l'objet de publications.

Les cinq abris sous-roche Chentcherere furent déclarés monuments nationaux en 1969 et ouverts au public (cinq abris sous-roche sur 127).

### **Politique de gestion**

#### *Dispositions légales :*

Tous les sites d'art rupestre sont protégés par la loi de 1990 sur les monuments et reliques. Toute personne jugée coupable d'avoir endommagé des peintures de Chongoni est passible d'une amende équivalant à 96 US\$ et de trois ans d'emprisonnement. Toutefois, il semble que la loi ne soit pas appliquée pour empêcher les graffitis.

La réserve forestière est protégée par la loi de 1997 sur les forêts. Diverses sanctions punissent les contrevenants à cette loi, plus sévèrement que la loi sur les monuments et

les reliques, mais elles sont elles aussi rarement mises en application.

Bien que les abris sous-roche Chentcherere soient un monument national, la zone restante de Chongoni n'a pas encore été déclarée « monument national », quoique l'art rupestre et les autres sites archéologiques soient protégés par une législation générale. La publication au Journal Officiel des sites relève du Comité consultatif sur les monuments et reliques, qui s'est réuni pour la dernière fois en 1994. Depuis lors, il n'y a plus de budget pour lui permettre de se réunir et il a cessé ses activités. Le nouveau ministère de la Jeunesse, des Sports et de la Culture a apparemment exprimé un intérêt pour une remise en vigueur du Comité. Cependant, une autre solution que la publication au Journal Officiel des sites serait envisageable si une demande formelle est faite pour cela.

#### *Structure de la gestion :*

Un plan de gestion a été élaboré ; il a reçu l'accord et le soutien des communautés locales et des autres parties prenantes concernées.

Le plan de gestion est assez complet, mais il n'est pour le moment soutenu par aucun financement, et il s'agit plus pour l'instant d'une liste de vœux pieux que d'une réalité. L'affectation de fonds à sa mise en œuvre dans un avenir proche est peu certaine.

La proposition d'inscription souligne l'importance de la forêt dans sa capacité à protéger les peintures rupestres. La forêt a également une valeur culturelle en ce qu'on lui attribue certaines des qualités sacrées conférées à l'art rupestre et à ses usages rituels. Le plan n'englobe pas la forêt naturelle entourant les sites d'art rupestre. Il est nécessaire d'intégrer la gestion de la forêt à celle des sites d'art rupestre, afin que la gestion concerne dans les faits la totalité de la forêt et des peintures rupestres, dans le cadre d'un paysage culturel.

L'une des activités identifiées dans le plan d'action (p. 21 du plan de gestion) consiste à encourager les communautés locales à continuer d'utiliser les sites, un point important pour maintenir leur authenticité. Il serait souhaitable de parvenir à un accord entre les dirigeants traditionnels et le département des Forêts pour exposer des directives d'utilisation des sites individuels et de la forêt en général lors des cérémonies religieuses et traditionnelles. Ce processus permettrait aux trois protagonistes d'identifier les principaux enjeux et de clarifier leurs attentes et responsabilités respectives.

Il sera essentiel de nommer les membres du personnel prévu par le plan de gestion pour patrouiller sur le site et surveiller ses installations. Il est tout aussi essentiel de mettre en œuvre un projet public d'éducation afin de sensibiliser la jeune génération et continuer d'informer les générations à venir de l'importance des sites peints.

#### *Ressources :*

Pour l'exercice 2004/2005, le projet « Art rupestre de Chongoni » est inscrit au budget du département des Antiquités. On prévoit de fournir un budget distinct à

l'avenir mais le ministère de la Jeunesse, des Sports et de la Culture n'a pas encore donné son accord.

Il n'y a pas de budget récurrent, uniquement des fonds destinés à des projets spécifiques de conservation ou de recherche. Il n'y a aucun budget prévu pour du personnel.

#### ***Justification émanant de l'État partie (résumé)***

Les sites rupestres de Chongoni sont d'une importance internationale :

- en ce qu'ils représentent la plus grande concentration d'art rupestre en Afrique centrale.
- Pour la façon dont ils reflètent les traditions de peinture rupestre des chasseurs-cueilleurs et des agriculteurs.
- Parce qu'ils sont toujours associés de façon vivante aux traditions Chewa de la société *nyau*, des rites d'initiation des jeunes filles et des cérémonies d'invocation de la pluie.
- C'est l'une des plus grandes concentrations d'art rupestre peint par des femmes que l'on connaisse.

### **3. ÉVALUATION DE L'ICOMOS**

#### ***Actions de l'ICOMOS***

Une mission d'évaluation de l'ICOMOS a visité le site en septembre 2004.

L'ICOMOS a également consulté son Comité scientifique international sur l'art rupestre.

À la suite de la réunion de la Commission pour le patrimoine mondial de l'ICOMOS, des informations complémentaires ont été demandées à l'État partie qui les a fournies par la suite.

#### ***Conservation***

##### *Historique de la conservation :*

Les peintures rupestres ont fait l'objet de très peu de travaux de conservation active.

##### *État de conservation :*

En général, l'état de conservation est jugé bon. On rencontre certains problèmes avec les graffitis et les dégâts causés par les infiltrations d'eau. Une conservation préventive s'impose pour empêcher la détérioration des sites. Sans une présence active sur le site, elle est quasiment impossible. Le dossier de proposition d'inscription montre que des précédentes tentatives de protection officielle du site – barrières, poteaux de signalisation, panneaux d'affichage – n'ont pas eu l'effet escompté, se révélant même contre-productives.

Actuellement, la protection la plus efficace repose sur la difficulté d'accès ou le caractère sacré des sites pour la communauté locale.

#### *Gestion :*

Il n'existe actuellement aucune antenne du département des Antiquités à Chongoni et aucun personnel régulier sur le site ; on décourage donc les visites du site. L'accès restera interdit au public tant qu'un plan de gestion de la zone ne sera pas mis en place, et du personnel en poste responsable de la protection, des visites guidées et de la présentation du site. Le plan de gestion envisage 4 personnes pour la conservation, 4 guides et 10 hommes pour les patrouilles.

Dans l'intervalle, les visiteurs sont orientés vers les sites d'art rupestre situés en dehors de la zone proposée pour inscription, où des gardiens sont disponibles.

#### *Analyse des risques :*

##### - Manque de protection :

La plus grande menace pesant sur le site est le manque de gestion active et de conservation préventive. En l'absence de personnel sur le site, ce dernier ne fait en outre l'objet d'aucun suivi. Quoique les sites soient officiellement fermés, les visiteurs trouvent toujours le moyen d'atteindre les abris sous-roche peints.

##### - Vandalisme :

Les graffitis représentent un problème sur certains des sites ; des actions sont nécessaires pour traiter les graffitis et pour mettre en place des mesures efficaces pour empêcher les futurs graffitis.

##### - Pâturages :

Les bergers emmènent leurs animaux dans les abris, où ils risquent de se frotter contre les peintures. À l'occasion, les bergers allument des feux dans les abris. Un personnel actif sur le site dissuaderait ces pratiques.

##### - Feu :

Le feu est reconnu comme une menace potentielle majeure. Le feu semble avoir été utilisé dans le cadre des pratiques de chasse, quoiqu'il soit interdit à cet usage. À la page 12 du dossier de proposition d'inscription, on dit que la pratique d'emmenner des garçons dans les abris sous-roche pour l'instruction *nyau* a diminué, du fait des restrictions contre les incendies mais que, « une fois le statut de Patrimoine mondial accordé, on prévoit une plus grande souplesse des réglementations qui jugulent actuellement les riches et vivantes pratiques du patrimoine... » Il est crucial que des dispositions et un accord soient établis pour savoir qui utilisera la forêt et comment (voir ci-dessus et ci-dessous).

#### ***Authenticité et intégrité***

##### *Authenticité :*

L'authenticité de l'art rupestre de Chongoni et des traditions associées ne fait aucun doute.

##### *Intégrité :*

L'intégrité des peintures rupestres ne fait aucun doute. Toutefois, l'intégrité des peintures rupestres dans leur environnement naturel a, dans une certaine mesure, été compromise. Tout d'abord, les habitants de la région ont été déplacés lorsque la forêt a été transformée en réserve naturelle ; de plus, des conifères exotiques ont été plantés dans certaines zones de la forêt. Comme indiqué ci-dessus, le plan de gestion doit prendre en compte les besoins de la forêt, ce qui pourrait permettre que les plantations soient éliminées en temps voulu, et que la régénération des bois de *miombo* soit encouragée.

#### ***Évaluation comparative***

La proposition d'inscription ne donne aucune analyse comparative détaillée. Toutefois, le site proposé pour inscription est présenté comme un site représentant l'art des agriculteurs en Afrique centrale dans l'étude comparative de l'art rupestre d'Afrique australe réalisée par Janette Deacon en collaboration avec le *SARAP* (*Southern African Rock Art Project*) pour l'ICOMOS en 2002. Celle-ci l'intègre à un groupe de peintures associées aux agriculteurs de certaines régions d'Afrique du Sud, de Zambie et du Malawi, illustrant des symboles importants utilisés pendant les cérémonies d'initiation et les pratiques rituelles. Parmi ceux-ci, les sites de Chongoni au Malawi sont identifiés comme le lieu où leur représentation est la plus dense, avec des traditions vivantes associées à l'art et des forêts raisonnablement intactes autour des sites.

#### ***Valeur universelle exceptionnelle***

##### *Déclaration générale :*

Les sites d'art rupestre de Chongoni sont d'une valeur universelle exceptionnelle de par la combinaison des caractéristiques suivantes :

- Les images reflètent les deux traditions parallèles d'art rupestre des chasseurs-cueilleurs et des agriculteurs.
- L'art des chasseurs-cueilleurs, sur le plan tant conceptuel que visuel, se distingue de l'art naturaliste que l'on trouve ailleurs en Afrique centrale et australe.
- L'art rupestre des agriculteurs à Chongoni représente l'ensemble le plus dense d'Afrique australe.
- Cet art rupestre s'inscrit toujours dans son environnement forestier.

- Les abris sous-roches et les images qu'ils recèlent continuent de jouer un rôle culturel essentiel dans les traditions vivantes des Chewa, et une partie des images témoignent de la persistance de traditions remontant à l'âge de la pierre tardif.
- Les peintures semblent en grande partie être l'œuvre de femmes.

*Évaluation des critères :*

Le bien est proposé pour inscription sur la base des critères iii et vi :

*Critère iii :* Cet ensemble dense et vaste d'art rupestre reflète la persistance remarquable, sur plusieurs siècles, de traditions culturelles associées au rôle de l'art rupestre dans l'initiation des jeunes filles, dans les cérémonies d'invocation de la pluie et dans les rites funéraires, en particulier dans la société agricole Chewa.

*Critère vi :* L'association étroite entre les peintures rupestres et les traditions contemporaines relatives à l'initiation et à la société secrète *nyau*, et les témoignages nombreux de ces traditions dans les images peintes sur plusieurs siècles confèrent au paysage de Chongoni un rôle de taille pour la société Chewa et une importance non négligeable pour toute l'Afrique australe.

#### 4. RECOMMANDATIONS DE L'ICOMOS

*Recommandations pour le futur*

Le site d'art rupestre de Chongoni est d'une grande importance en tant que, non seulement, patrimoine reflétant des pratiques passées, mais aussi patrimoine vivant de la communauté locale. Le site tire une grande part de sa valeur des bois entourant les peintures rupestres, qui, non seulement, protègent les peintures, mais font également partie des rituels traditionnels associés au site. Si le site doit être géré comme un site « vivant », un accord écrit entre les dirigeants traditionnels et le département des Forêts s'impose pour établir les directives d'usage des sites individuels et de la forêt en général pour les cérémonies religieuses et traditionnelles. Cet accord permettrait aux trois protagonistes d'identifier les principaux enjeux et de clarifier leurs attentes et responsabilités respectives.

Un plan de gestion a été élaboré, mais il n'englobe pas la gestion des bois. Il est souhaitable d'adopter une approche intégrée de la gestion du site, considérant les peintures rupestres et les bois comme une seule et même entité.

Le plan de gestion n'a pas été mis en pratique, et il semble n'y avoir qu'une faible gestion active du site. Les éléments du plan de gestion intégré définis dans le dossier de proposition d'inscription doivent être mis en œuvre conjointement par divers départements et autres parties prenantes, et avec l'engagement politique des dirigeants locaux et traditionnels, des départements compétents et du gouvernement national.

En ce qui concerne la gestion active du site, il faudra du personnel pour mettre le plan en œuvre.

**Recommandation concernant l'inscription**

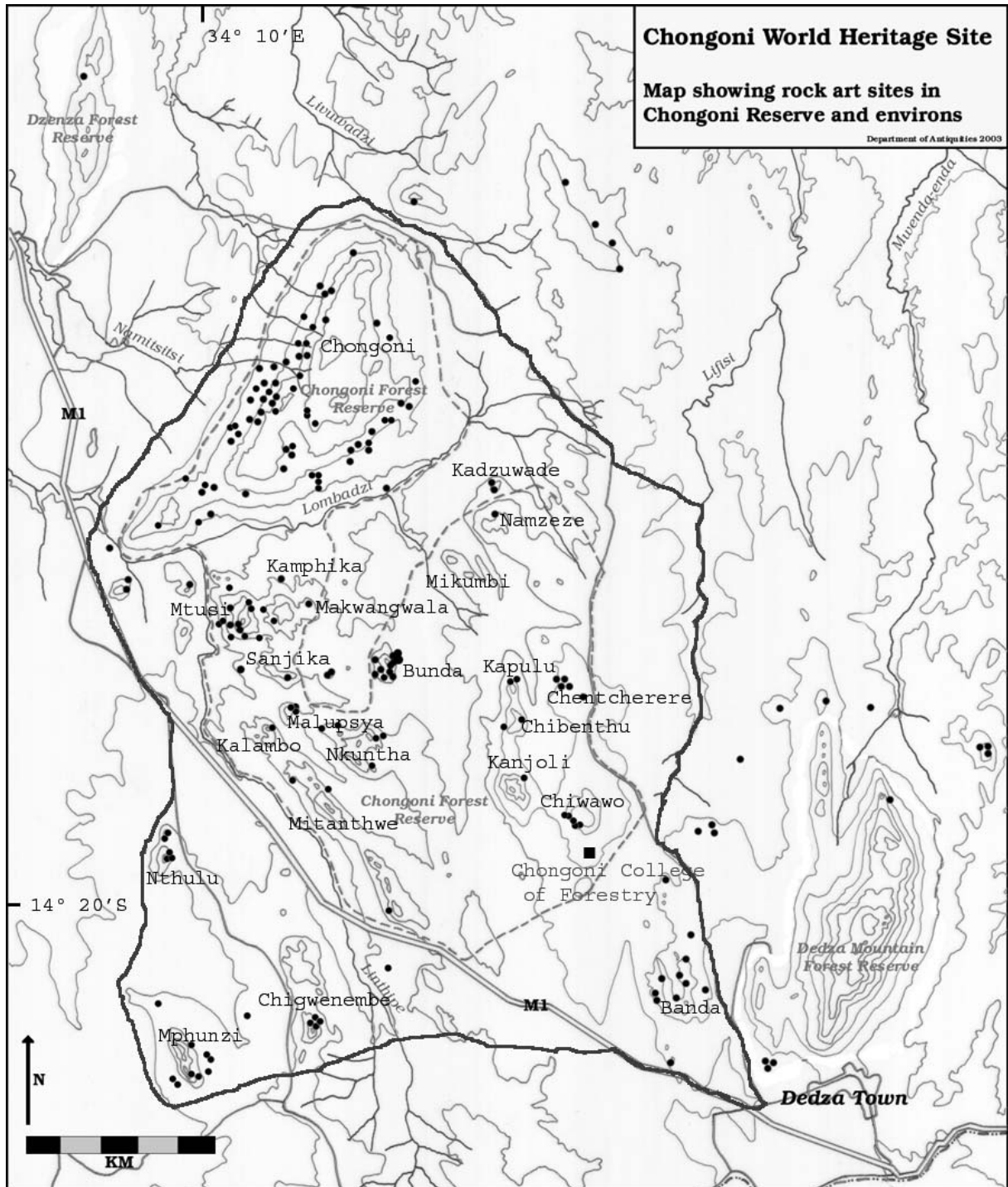
L'ICOMOS recommande que le Comité du patrimoine mondial adopte le projet de décision suivant :

Le Comité du patrimoine mondial,

1. Ayant examiné le document WHC-05/29.COM/8B,
2. Renvoie la proposition d'inscription à l'État partie pour lui permettre de mettre en place une protection juridique de tous les abris par leur classement en tant que monuments nationaux.
3. Demande à l'État partie de :
  - modifier le plan de gestion afin de prendre en compte la gestion des bois et leur utilisation par les communautés locales ;
  - mettre en place dès que possible des dispositions permettant à un nombre minimum d'employés de travailler sur le site.

ICOMOS, avril 2005





Plan indiquant la délimitation du bien proposé pour inscription



**Art rupestre BaTwa du site Diwa 2**



**Peintures Nyau de la zone Namzeze 1**

# Chongoni Rock Art Area (Malawi)

No 476 rev

## 1. BASIC DATA

<i>State Party:</i>	Malawi
<i>Name of property:</i>	Chongoni Rock Art Area
<i>Location:</i>	Dedza District, Central Region
<i>Date received by the World Heritage Centre:</i>	2 February 2004
<i>Included in the Tentative List:</i>	15 September 1997
<i>International Assistance from the World Heritage Fund for preparing the nomination:</i>	20 April 1998 9 April 2002 24 June 2003

### *Category of property:*

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*.

### *Brief description:*

Within a cluster of forested granite hills, on the high altitude plateau of central Malawi, are a dense concentration of rock paintings that reflect the comparatively scarce tradition of farmer rock art, as well as paintings by BaTwa hunter-gathers who inhabited the area from the Late Stone Age. The Chewa agriculturalists, whose ancestors lived in the area from the late Iron Age, practised rock painting until well into the 20<sup>th</sup> century. The symbols in the rock art, which are strongly associated with women, still have cultural relevance amongst the Chewa, and the sites are actively associated with ceremonies and rituals.

## 2. ACTIONS

### *Background:*

At the 29<sup>th</sup> Session of the World Heritage Committee in Durban, the nomination was referred back to the State Party to allow it to:

- Put in place legal protection for all the shelters through their designation as national monuments
- Augment the Management Plan to encompass the management of the woodland and its use by local communities
- Put in place as soon as possible arrangements to allow a minimum number of staff to work at the site

A response to these requests was received from the State Party on 30<sup>th</sup> January 2006.

*Date of the Technical Evaluation Mission:* 7-11 September 2004

*Dates of request for additional information and of receipt from State Party:* None

*Consultations:* ICOMOS has consulted its International Scientific Committee on Rock Art.

*Literature:* Juwayeyi, Y. M. & Phiri, M. Z, *The State of Rock art Research in Malawi*, Occasional papers Malawi Department of Antiquities, 1992; Smith, B. W. *Rock art in south-central Africa: a study based on the pictographs of Deza District, Malawi, and Kasama District, Zambia*, unpublished doctoral thesis, Cambridge University, 1995; Lindgren, N.E. & Schoffeleers, J. M., *Rock Art and Nyau symbolism in Malawi*, Dept of Antiquities publication, 1999; Smith, B. W. *Forbidden Images: Rock Paintings and the Nyau Secret Society of Central Malawi and Eastern Zambia*, in *African Archaeological Review*, 18, 2001.

*Date of ICOMOS approval of this report:* 10 April 2006

## 3. THE PROPERTY

### *Description*

The nominated site coincides with the boundaries of the Chongoni Forest Reserve, in the centre of Malawi near the western border with Mozambique, 80 km south of Lilongwe the capital. The site covers 126.4 square kilometres.

The reserve, in the high altitude plateau, is focused on Chongoni Mountain with its flat grassy top and steep sides, surrounded by lesser hills and boulder strewn wide valleys. The granite rocks are mostly clothed in dense natural, *Brachystegia* woodland, interspersed with grassy 'dambos' or clearings. The Reserve is the only sizeable area of natural woodland remaining in Malawi.

Sheltered by the overhanging slopes of the mountains, are one hundred and twenty-seven rock art sites, together forming the densest cluster of rock art in central Africa.

The rock art reflects the traditions of hunter-gathers, the BaTwa (or Pygmies) who inhabited the area during the Late Stone Age and also agriculturalists who moved into the area during the Iron Age and added to the rock paintings.

The rock paintings are found in shelters, some of which archaeological evidence suggests were used as habitation sites by early inhabitants, and also on rock boulders.

The earliest red paintings associated with the BaTwa are also found elsewhere in Malawi. On the other hand around 70% of all white paintings associated with agriculturalists are located within the Chongoni Reserve.

The later white painting traditions persisted well into the 20<sup>th</sup> century and their images are still culturally relevant to the present day Chewa farmers who live nearby, reflecting beliefs and traditions still prevalent.

The property consists of the following cultural qualities:

- Early red schematic paintings associated with BaTwa hunter-gathers;
- Later white paintings associated with agriculturalists;
- Archaeological habitation sites associated with the later paintings;

- Living Chewa rituals connected with rock art symbols and the landscape;

And the following natural qualities:

- Natural woodland protecting the rock paintings.

These are considered separately.

- Early red schematic paintings associated with BaTwa hunter-gathers:

Rock art associated with hunter-gathers is found widely in south, central and eastern Africa. Its images fall into two distinct categories: the naturalistic images found in the mountains of Southern Africa as far north as the Zambezi River, in Namibia and Zimbabwe, and with an outlier in the north of Tanzania, around Kondoa; and what has been called the schematic images thinly scattered across central Africa in Malawi, Central Africa Republic, Uganda, Zambia and Angola.

So far this latter category is not represented on the World Heritage List. The Chongoni site is put forward as representative of this schematic art, which is thus visually different from the naturalistic hunter-gatherer images. In contrast the schematic art is thought to be *conceptually* distinct, perhaps linked with rainmaking and fertility divination.

This schematic art consists of images which can be related to two distinct types. The first depicts static animals occasionally accompanied by humans depicted in outline, in red, pink or violet, sometimes filled or partially filled. These types are only known from two sites. The second, mainstream, red paintings are dominated by geometric motifs in either red or red and white. The designs include circles with radiating lines, concentric circles, ovals, parallel lines, wavy lines, etc. Some of these could indicate atmospheric or climatic phenomena such as sunbursts, rain clouds and there is strong evidence for their association with rainmaking cults.

The red paintings are often found on the largest boulders, sometimes in shelters suitable for habitation and often prominently sited high up on the surface.

All are executed with quite a fine technique in red oxide pigment.

- Later white paintings associated with agriculturalists:

In many cases overlaying the red paintings, are white paintings of zoomorphic figures, spread-eagled or snake-like figures thickly daubed in white clay. Many of the figures have tails, four limbs and heads with protuberances, perhaps depicting horns or ears. They could represent mythical or legendary beings. These images are bold but lack precision.

These later white paintings appear to be associated with the influx of agriculturalist Chewa people, who arrived in what is now Malawi in the early part of the 2<sup>nd</sup> millennium AD.

Many of the paintings are associated with women's initiation ceremonies and were carried out by women. The symbols used are secret and still not divulged. Initiation

ceremonies continue to take place near these images although the tradition of painting has died out.

The paintings were executed until the 20<sup>th</sup> century. However the later paintings depict a stylistic shift: anthropomorphic and zoomorphic motifs depicting masked figures associated with the *nyau* or secret society of the Chewa. They rarely overlap the earlier white paintings and are usually found in the largest shelters.

It has been suggested that this latest style dates principally from the 19<sup>th</sup> and early 20<sup>th</sup> centuries, when the *nyau* was forced to become an underground movement because of its suppression by Ngoni invaders, missions, and the later colonial government.

The art provides a record of the way *nyau* has served in the process of overcoming and manipulating traumatic social changes faced by Chewa society in the last few centuries (The *nyau* society is discussed below). As well as the depiction of masked animal characters such as antelopes, pythons and several birds, *nyau* images include the hiding places of *nyau* structures, and meeting places associated with initiation.

- Archaeological habitation sites associated with the later paintings:

Within the nominated site, 195 archaeological sites have been identified. Of these 151 are open Iron Age sites, and 44 rock shelters of which 27 contain paintings. Six sites and six shelters have been excavated.

These confirm the occupation of the area by Later Stone Age people within the last 2,500 years. This presumably represents the first settlement of the area by the BaTwa, ancestors of the hunter-gatherer Pygmies in what is today the Democratic Republic of Congo, who migrated into parts of Zambia, Malawi and southern Angola. These are the only areas where their distinctive schematic art has been found and Chongoni has the largest concentration of paintings.

Material recovered includes bones from hunted animals around 2,000 BP. It has proved difficult however to relate excavated material to any particular type of paintings.

- Living Chewa rituals connected with rock art symbols: *nyau* society, initiation and rain making ceremonies:

The *nyau* society, which fostered the masked white images, is a society of masked dancers who perform at funeral rites. The masked dancers are seen as spirits. Some *nyau* characters represent human beings, others animals. Animals can be depicted by masks or by elaborate woven structures made from maize leaves carried by men. The *nyau* masks and structures are considered highly sacred and kept away from non-initiates for some time before ceremonies in caves near the shelters, and always burnt after the completion of the final dance of the season. Masked figures similar to those seen in the rock paintings can be seen today at dances in villages around Chongoni.

The *nyau* society is the most ancient corporate society in Malawi. It seems to have been in existence at the time of the formation of the Chewa states in the 16<sup>th</sup> century (see *History*).

A second important Chewa ritual is *chinamwali*, girls' initiation ceremonies. Several of the white rock painting images seem to reflect symbols from initiation rites and it is believed that these images were created by women as part of the initiation rituals. These secret ceremonies are still part of the living heritage of the Chewa people.

The third ceremony connected to the rock paintings is rain making. This in contrast to the other two ceremonies is linked to the hunter-gathering communities and to the earlier red geometric paintings, many of which are thought to represent rain. The Chewa remember the BaTwa hunter-gathers as skilful rainmakers, from whom they learnt their rainmaking traditions. Women are strongly associated with these rainmaking traditions, which are still carried out.

Although the Chongoni sites are still used for initiation, *nyau* and rain ceremonies, rock painting has ceased.

- Natural woodland protecting the rock paintings:

Surrounding all the rock art sites are dense miombo woodland, which demonstrates typical characteristics. The woodland is seen as an integral part of the rock art sites: together they are perceived as the Chongoni sacred landscape, a scarce and valued resource used for traditional ceremonies.

Fires in the woodland as a mean of controlling game have produced open areas and wood is gathered for firewood and construction. Although constituent hills are quite closely spaced, it seems that they do not all share similar flora and fauna and each need to be conserved as separate entities. In part of the forest, exotic plantations were introduced in the 1960s and it is clearly desirable that this process be reversed.

### **History**

A few early Stone Age artefacts suggest that the area was first settled in the Upper Pleistocene time, although substantive evidence for earlier than the Late Stone Age occupation is lacking. The oldest archaeological evidence is from materials dated to 2,500 BP.

The Late Stone Age people were hunters and gatherers who seem to have been responsible for the earliest rock art – although there is no datable evidence.

During the 1<sup>st</sup> millennium AD, Iron Age farmers moved into the area from the north and introduced white rock art of naturalistic figures made in white clay. The farmers did not entirely displace the hunter-gathers and the two communities appear to have lived in a symbiotic relationship until some time around the 19<sup>th</sup> century when the hunter-gathers seem to have been assimilated into the farming community.

During the 15<sup>th</sup> century new groups of farmers, the Maravi Chewa, arrived in central Malawi (The present name of the country derives from Maravi). They are believed to have migrated from the north-west of Lubaland (the home of the Luba peoples) in what is now the south-east of the Democratic Republic of Congo. The Maravi quickly integrated several groups of peoples into a centralised Maravi Empire ruled from eastern Dedza. Its influence extended throughout central and eastern Malawi and into parts of what is now Mozambique. Within the Maravi state

there existed a sharp division between central and local government, the former being dominated by the Maravi immigrants and the latter by the original inhabitants. The *nyau* society flourished at local level and initially seems to have been a way of checking political centralisation. In time, however, the distinctions became blurred and representatives of the non-Maravi clans became chiefs and the Maravi rulers gained rights over the *nyau* organisation.

In the mid 19<sup>th</sup> century Ngoni peoples, fleeing Chaka in Zululand, South Africa, moved north and some settled south of the Chongoni area. The Ngoni appear to have despised the *nyau*, who as a result were forced into hiding. The *nyau* became used as a focus for Chewa resistance to the invading Ngoni. Thus the *nyau* came to be the guardian of Chewa culture in the face of opposition – a role it performed again as a refuge for those who refused to be drafted for portage in World War I. The *nyau* was discouraged by missionaries and to a certain extent by the Colonial government. In spite of this it has survived and is now recognised as a valued and vigorous expression of traditional culture.

In 1924 the Chongoni and surrounding hills were declared a Forest Reserve. The boundaries were revised in 1928 and 1930 to exclude the villages. Further areas were excluded in 1961 and 1965 in the face of encroachment. The boundary has remained unchanged since 1965. In the late 1960s a programme of planting softwoods was introduced and roads created throughout the reserve to service the plantations.

The first recording of the rock art was in the 1930s. In the 1950s several sites were published.

The five Chentcherere shelters were declared a protected national monument in 1969 and opened to the public (five out of 127 shelters).

### **Protection and Management**

#### *Legal provision:*

All rock art sites are protected by the Monuments and Relics Act of 1990. Any person found guilty of damaging paintings at Chongoni could be liable for a fine of the equivalent of US\$ 96 and to imprisonment for three years. However it seems that the act is not enforced to prevent graffiti.

The Forest Reserve is protected by the Forestry Act of 1997. There are various penalties for contravening the law within a Forest Reserve, and, in comparison with the Monuments and Relics Act, they are more stringent, although likewise rarely used.

Although the Chentcherere shelters are national monuments, the remaining Chongoni sites are not yet declared as National Monuments. The Formal gazetting of sites is the work of the Monuments and Relics Advisory Council, which last met in 1994. Since that year, there has been no budget for the Council to meet and it has ceased to operate. The new Minister of Youth, Sports and Culture has apparently expressed interest in resuscitating the Council.

However the State Party has indicated in the information provided in 2006, that it is using an alternative way of gazetting the site in response to a formal request to do so.

A meeting has been held with all relevant stakeholders and this agreed on the importance of legal protection. As a result recommendations were made to the Minister to put a notice in the government gazette announcing his intention to declare the shelters as a national monument. This has not yet taken place but it is understood that the Minister is aware of the importance of the declaration and the process could soon be started.

#### *Management structure:*

A Management Plan has been drawn up and has the commitment and support of local communities and other necessary stakeholders.

The Management Plan is fairly comprehensive, but it is at the moment not supported by any funding and is a “wish list” rather than a reality. The likelihood of funds being allocated to implement the plan in the near future is not certain.

The importance of the forest as a protective measure for the rock paintings is stressed in the nomination. The forest is also culturally significant as being imbued with some of the sacred qualities attributed to the rock art, and for its ritual uses. The Plan does not cover the natural forest surrounding the rock art sites. There is a need to integrate the management of the forest with the management of the rock art sites so that in effect the management is for the whole area of forest and rock paintings together as a type of culture landscape.

One of the activities identified in the Plan of Action on p. 21 of the Management Plan is to encourage local communities to continue using the sites. The most recent information received from the State Party has indicated that the Forestry Department has established community based organisations throughout the area. These ensure the protection of the woodland as well as ensuring the local communities benefit from it through being allowed to harvest grass, mushrooms, herbal medicine and dead woods for fires. The department has also introduced bee keeping.

It would be desirable if some kind of agreement could be reached between Traditional Leaders and the Department of Forestry to set out guidelines for use of individual sites and the forest in general for religious and traditional ceremonies. Such a process could identify the key issues from all three perspectives and clarify their respective expectations and responsibilities.

To implement the Management Plan, staff with authority are needed on site. The most recent information received indicates that some officers have already started working on site and recently the Department has added two more people who work as patrolmen.

#### *Resources:*

For the 2004/2005 financial year, the Chongoni Rock Art project is on the budget of the Department of Antiquities. It is planned to provide a discrete budget in the future but this is not yet agreed by the Ministry of Youth, Sports and Culture.

There is no recurring budget – only funds for specific conservation or research. There is no budget given for staff.

### ***Justification of Outstanding Universal Value by the State Party (summary)***

The Chongoni rock art sites are of international importance:

- As the richest concentration of rock art in Central Africa;
- For the way they reflect rock paintings traditions of both hunter-gathers and farmers;
- For there still living association with Chewa traditions of the *nyau* society, female initiation and rainmaking ceremonies;
- One of the greatest concentrations of rock art known to have been painted by women.

## **4. EVALUATION**

### ***Conservation***

#### *Conservation history:*

Very little active conservation work has been carried out on the rock paintings.

#### *State of conservation:*

In general the state of conservation is said to be good. There are problems with graffiti and with damage from water ingress. What is needed is preventative conservation to ensure that the sites do not deteriorate. Without an active presence on site, this is almost impossible to achieve. The dossier shows that previous attempts at formal site protection – such as fences, signposts and notice boards – have been unsuccessful and even counter-productive. The most effective protection currently is difficult access or when sites are regarded as sacred by the local community.

#### *Protection and Management:*

There is currently no Department of Antiquities station at Chongoni. As regular and no regular staff on site, visitors are discouraged from visiting the sites. There will be no public access until the Management Plan is being implemented with staff in post who are responsible for protection, guided tours and presentation of the site. The Management Plan envisages 4 conservation staff, 4 tour guides and 10 patrolmen.

Currently a skeleton staff is in place.

In the meantime visitors are directed to rock art sites outside the nominated area where caretakers are available.

#### *Risk analysis:*

- Lack of protection:

The greatest threat to the site is lack of active management and preventative conservation. With few staff on site there is also no monitoring of the site. Although the sites are officially closed, visitors still manage to reach the painted shelters.

- Vandalism:

Grffiti is a problem at some of the sites; action is needed to deal with existing graffiti and to put in place effective measures to prevent future graffiti.

- Grazing:

Cattle herders take their animals into the shelters where they may rub against the paintings. Occasionally the herders light fires in the shelters. Active staff on site should act as a deterrent to this practice.

- Fire:

Fire is acknowledged as a potential major threat. Fire appears to be used as part of hunting practices although it is technically forbidden. On p. 12 of the nomination dossier, it is said that the practice of taking boys to rock shelters for *nyau* instruction has been reduced because of the restrictions against fires but that “when World Heritage status is awarded, it is expected that there will be much greater flexibility in all regulations that currently constrain the rich living heritage practices ...” It is clearly crucial to put together a working arrangement for who uses the forest and how it is used. (see above and below).

### ***Authenticity and integrity***

#### *Authenticity:*

The authenticity of Chongoni rock art and the associated traditions is unquestionable.

#### *Integrity:*

The integrity of the rock paintings is not in doubt. However the integrity of the rock paintings in their natural surrounds has been to a limited extent compromised. First the people who lived in the areas where moved out when the forest was declared a reserve and secondly the natural forest has been planted in parts with exotic conifers. The management plan needs to encompass the needs of the forest. Thus could help to ensure that in time the plantations were removed, the regeneration of the miombo woodland encouraged and communities have sustainable use of its resources.

### ***Comparative evaluation***

No detailed comparative analysis is given in the dossier. However the nominated site has emerged as a site representing farmers' art in central Africa from the comparative study of Southern African Rock Art carried out by Janette Deacon in collaboration with the *Southern African Rock Art Project (SARAP)* for ICOMOS in 2002. This identifies as a group in parts of South Africa, Zambia, and Malawi agriculturist paintings depicting symbols significant during initiation ceremonies and ritual practices. Of these the Chongoni sites in Malawi are identified as having the densest representation, have still living traditions associated with the art and have forest around the rock art sites that are still reasonably intact.

### ***Outstanding universal value***

#### *General statement:*

The Chongoni Rock Art sites are of outstanding universal value for a combination of the following qualities:

- The rock art images reflect two parallel traditions of rock art of the hunter-gathers and of agriculturalists;
- The art of the hunter-gathers is conceptually and visually different from the naturalistic art found elsewhere in central and southern Africa;
- The rock art of the agriculturalists is the densest collection in southern Africa;
- The rock art is still within its forest surroundings;
- The rock art shelters and their images still have a key cultural role within the living traditions of the Chewa peoples and part of the images display a persistence of traditions dating back to the Late Stone Age;
- Much of the rock art seems to have been carried out by women.

#### *Evaluation of criteria:*

The site is nominated on the basis of criteria iii and vi.

*Criterion iii:* The dense and extensive collection of rock art shelters reflects a remarkable persistence of cultural traditions over many centuries, connected to the role of rock art in women's initiations, in rain making and in funeral rites, particularly in the Chewa agricultural society.

ICOMOS considers that the property meets this criterion.

*Criterion vi:* The strong association between the rock art images and contemporary traditions of initiation and of the *nyau* secret society, and the extensive evidence for those traditions within the painted images over many centuries, together make the Chongoni landscape a powerful force in Chewa society and a significant place for the whole of southern Africa.

ICOMOS considers that the property meets this criterion.

## **5. RECOMMENDATIONS**

### ***Recommendations***

Chongoni rock art site is clearly of great importance not only as a heritage site reflecting past practices but to the local community as part of their living heritage. The significance of the site is also strongly linked to the woodland surrounding the rock paintings, which not only protects the paintings but also is part of the traditional rituals connected to the site. If the site is to be managed as a 'living' site, there is as need for a written agreement with the traditional leaders and with the Department of Forestry to set out guidelines for use of individual sites and the forest in general for religious and traditional ceremonies. Such a process could identify the key issues from all three perspectives and clarify respective expectations and responsibilities.

A Management Plan has been drawn up but this does not cover the management of the woodland. However the State Party has indicated in its letter of January 2006 that community based organisations are now in place within the Forestry Department to encourage sustainable management of the woodland. It would be desirable if the

Management Plan could be amended to reflect the need to integrate forestry work with other community initiatives in the nominated area.

The process of implementing the Management Plan has begun and a few staff are now working at the site. For active management of the site, more staff will be needed to take forward the plan and there will need to be political commitment from local and traditional leaders, relevant government departments and national government.

The State Party is commended for arranging for some staff to work on the site, as indicated in the information received in 2006, and is encouraged to put in place staff with conservation training and authority to oversee the implementation of the Management Plan. The process for giving legal protection to the site has been set in motion but the appropriate notices have not yet been served by the Minister. It is understood that this process will begin soon.

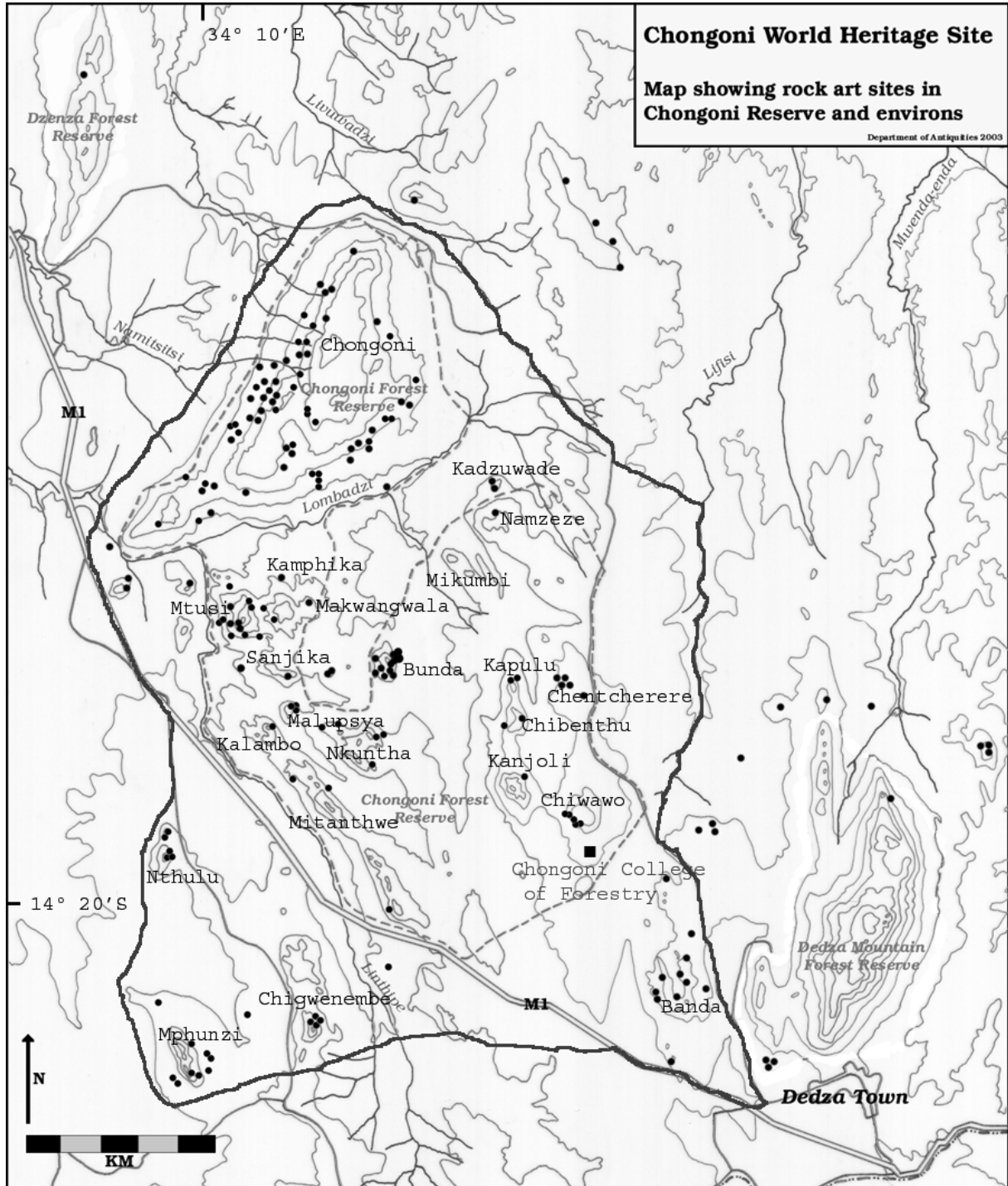
***Recommendation with respect to inscription***

ICOMOS recommends that the nomination of the Chongoni Rock Art Area be ***referred back*** to the State Party of Malawi to allow it:

- to put in place legal protection for all the shelters through their designation as national monuments.

ICOMOS, April 2006





Map showing the boundaries of the nominated property



**BaTwa rock art at site Diwa 2**



**Nyau paintings from Namzeze 1**

## Art rupestre de Chongoni (Malawi)

No 476 rev

### 1. IDENTIFICATION

État partie : Malawi

Bien proposé : Art rupestre de Chongoni

Lieu : District de Dedza, Région centrale

Date de réception par le

Centre du patrimoine mondial : 2 février 2004

Inclus dans la liste indicative : 15 septembre 1997

Assistance internationale au titre du Fonds du patrimoine mondial pour la préparation de la proposition d'inscription :

20 avril 1998

9 avril 2002

24 juin 2003

Catégorie de bien :

En termes de catégories de biens culturels, telles qu'elles sont définies à l'article premier de la Convention du Patrimoine mondial de 1972, il s'agit d'un *site*.

Brève description :

Au sein d'un groupe de collines boisées de granite, sur le haut plateau du Malawi central, il existe une importante concentration de peintures rupestres qui reflètent la tradition relativement rare de l'art rupestre des agriculteurs, ainsi que les peintures des chasseurs-cueilleurs BaTwa, qui habitèrent le secteur à partir de l'âge de la pierre tardif. Les agriculteurs Chewa, dont les ancêtres vivaient dans la région depuis l'âge du fer tardif, pratiquèrent la peinture rupestre jusqu'à une époque avancée du XXe siècle. Les symboles de l'art rupestre, étroitement associés aux femmes, sont toujours d'une grande pertinence culturelle parmi les Chewa, et les sites sont associés à des cérémonies et à des rituels qui ont toujours cours.

### 2. ACTIONS

Antécédents :

Lors de la 29<sup>ème</sup> session du Comité du patrimoine mondial de Durban, la proposition d'inscription a été renvoyée à l'État partie, afin de lui permettre de :

a) mettre en place une protection juridique de tous les abris par leur classement en tant que monuments nationaux ;

b) modifier le plan de gestion afin de prendre en compte la gestion des bois et leur utilisation par les communautés locales ; et

c) mettre en place dès que possible des dispositions permettant à un nombre minimum d'employés de travailler sur le site.

Une réponse à ces demandes a été reçue de l'État partie le 30 janvier 2006.

Date de la mission d'évaluation technique : 7-11 septembre 2004.

Dates de demande d'information complémentaire et d'envoi par l'État partie : Aucune

Consultations : L'ICOMOS a consulté son Comité scientifique international sur l'art rupestre.

Littérature : Juwayeyi, Y. M. & Phiri, M. Z., *The State of Rock art Research in Malawi*, Occasional papers Malawi Department of Antiquities, 1992 ; Smith, B. W. *Rock art in south-central Africa: a study based on the pictographs of Deza District, Malawi, and Kasama District, Zambia*, thèse de doctorat non publiée, Université de Cambridge, 1995 ; Lindgren, N.E. & Schoffeleers, J. M., *Rock Art and Nyau symbolism in Malawi*, Dept of Antiquities publication, 1999 ; Smith, B. W. *Forbidden Images: Rock Paintings and the Nyau Secret Society of Central Malawi and Eastern Zambia*, in *African Archaeological Review*, 18, 2001.

Date d'approbation de l'évaluation par l'ICOMOS : 10 avril 2006

### 3. LE BIEN

#### Description

Le site proposé pour inscription coïncide avec les délimitations de la réserve forestière de Chongoni, au centre du Malawi, à proximité de la frontière occidentale avec le Mozambique, à 80 km au sud de Lilongwe, la capitale. Le site couvre 126,4 km<sup>2</sup>.

La réserve, sur le haut plateau, s'organise autour du mont Chongoni, au sommet plat et herbeux et aux versants abrupts, entouré de collines plus petites et de larges vallées caillouteuses. Les roches de granit s'insèrent pour la plupart dans des bois denses et naturels de *Brachystegia*, entremêlés de *dambos* herbeux, c'est-à-dire des clairières. Cette réserve est la dernière zone de bois naturels d'une superficie conséquente au Malawi.

Les versants en surplomb des montagnes abritent cent vingt-sept sites d'art rupestre, formant le plus dense des ensembles d'art rupestre en Afrique centrale.

L'art rupestre reflète les traditions des chasseurs-cueilleurs, les BaTwa (ou pygmées) qui habitaient la zone à la fin de l'âge de la pierre tardif, et aussi des agriculteurs qui s'y installèrent durant l'âge du fer et réalisèrent eux aussi des peintures rupestres.

Les peintures rupestres se trouvent sur des crêtes rocheuses, mais aussi dans des abris sous-roche, dont certains, comme le suggèrent des preuves archéologiques, servaient d'habitations aux premiers habitants.

On trouve également les premières peintures rouges associées aux BaTwa dans d'autres régions du Malawi. En revanche, environ 70 % de toutes les peintures blanches associées aux agriculteurs se trouvent dans la réserve de Chongoni.

Les traditions les plus récentes des peintures blanches ont persisté jusqu'au XXe siècle et leurs images sont toujours d'une grande pertinence culturelle pour les fermiers Chewa contemporains vivant à proximité. Elles reflètent des croyances et des traditions encore en vigueur.

Le bien présente les caractéristiques culturelles suivantes :

- les premières peintures schématiques rouges associées aux chasseurs-cueilleurs BaTwa ;
- Les dernières peintures blanches associées aux agriculteurs ;
- Les sites d'habitation archéologiques associés aux peintures les plus récentes ;
- Les rituels Chewa vivants associés aux symboles rupestres et au paysage.

Et les qualités naturelles suivantes :

- Bois naturels protégeant les peintures rupestres.

Ceux-ci sont envisagés séparément.

- Les premières peintures schématiques rouges associées aux chasseurs-cueilleurs BaTwa

On trouve partout en Afrique australe et centrale et en Afrique de l'Est, de l'art rupestre associé aux chasseurs-cueilleurs. Les images se décomposent en deux catégories distinctes : les images naturalistes que l'on trouve dans les montagnes d'Afrique australe jusqu'au Zambèze au nord, en Namibie et au Zimbabwe, avec une avancée jusqu'au nord de la Tanzanie, autour de Kondoa, et ce qu'on appelle les images schématiques dispersées dans toute l'Afrique centrale, au Malawi, en République centrafricaine, en Ouganda, en Zambie et en Angola.

Au jour d'aujourd'hui, cette dernière catégorie n'est pas représentée sur la Liste du patrimoine mondial. Le site de Chongoni est mis en avant car représentatif de cet art schématique, visuellement différent des images naturalistes des chasseurs-cueilleurs. Par ailleurs, on pense que l'art schématique est différent sur le plan *conceptuel*, peut-être associé à des rites d'invocation de la pluie, de fertilité et de divination.

Cet art schématique se compose d'images qui peuvent être reliées à deux types distincts. Le premier dépeint des animaux statiques occasionnellement accompagnés de silhouettes humaines, délinés en rouge, en rose ou en violet et parfois totalement ou partiellement remplis. Seuls deux sites présentent ces types. Le deuxième type, le plus courant, se compose de figures rouges dominées par des motifs géométriques en rouge ou en rouge et blanc. Parmi les motifs, on trouve des cercles avec des lignes en

étoiles, des cercles concentriques, des ovales, des lignes parallèles, des lignes ondulées, etc. Certaines d'entre elles pourraient représenter des phénomènes atmosphériques ou climatiques tels qu'éclaircies, nuages de pluie, et il existe des traces tendant fortement en faveur d'une association à d'invocation de la pluie.

On trouve souvent les peintures rouges sur les roches les plus grosses, parfois dans des abris sous-roche pouvant servir d'habitation et souvent bien en vue à la surface.

Tous sont exécutés dans une technique assez fine, avec un pigment rouge à l'oxyde de fer.

- Les dernières peintures blanches associées aux agriculteurs

Dans de nombreux cas, on trouve, par-dessus les peintures rouges, des peintures blanches représentant des figures zoomorphes, d'aigles aux ailes déployées ou de serpents, crayonnées grossièrement à l'argile blanche. Beaucoup des figures ont des queues, quatre membres et des têtes avec des protubérances, représentant peut-être des cornes ou des oreilles. Elles pourraient représenter des êtres mythiques ou légendaires. Ces images sont audacieuses mais manquent de précision.

Ces peintures blanches plus récentes semblent être associées à l'arrivée des agriculteurs Chewa, arrivés dans le région de l'actuel Malawi au début du IIe millénaire avant J.-C.

Nombre des peintures sont associées à des cérémonies d'initiation des femmes et ont été réalisées par des femmes. Les symboles utilisés sont secrets et encore inconnus. Des cérémonies d'initiation continuent d'être célébrées près de ces images, quoique la tradition de la peinture se soit éteinte.

Des peintures ont été exécutées jusqu'au XXe siècle. Toutefois, les plus récentes montrent un changement de style : des motifs anthropomorphes et zoomorphes représentant des figures masquées associées au *nyau*, la société secrète des Chewa. Elles se superposent rarement aux anciennes peintures blanches et se trouvent en général dans les plus grands abris sous-roche.

On a suggéré que ce style plus récent remontait essentiellement aux XIXe et XXe siècles, lorsque la société *nyau* fut obligée de passer dans la clandestinité, du fait de son interdiction du mouvement par les envahisseurs Ngoni, les missionnaires et, plus tard, par le gouvernement colonial.

Cet art permet de voir comment la société *nyau* a aidé à surmonter et à gérer les changements sociaux traumatisants auxquels a dû faire face la société Chewa ces derniers siècles (on aborde ci-dessous la question de la société *nyau*). Outre des personnages à masques animaux – antilopes, pythons et divers oiseaux, les images *nyau* incluent les lieux cachés abritant les structures *nyau*, ainsi que les lieux de réunion associés à l'initiation.

- Les sites d'habitation archéologiques associés aux peintures les plus récentes

Sur le site proposé pour inscription, 195 sites archéologiques ont été identifiés. Sur ceux-ci, 151 sont des sites à ciel ouvert de l'âge du fer, et 44 des abris sous-roche, dont 27 contiennent des peintures. Six sites et six abris ont fait l'objet de fouilles.

Celles-ci confirment l'occupation de la zone, il y a 2 500 ans, par des peuples de l'âge de la pierre tardif. Cela correspond probablement au premier peuplement de la zone par les BaTwa, ancêtres des chasseurs-cueilleurs pygmées de l'actuelle République démocratique du Congo, qui ont émigré vers certaines régions de Zambie, du Malawi et du sud de l'Angola. Ce sont les seules régions où l'on a trouvé cet art schématique particulier, et Chongoni abrite la plus importante concentration d'images de ce type.

Parmi les matériels découverts, des ossements de gibier, datant des alentours de 2 000 avant notre ère. Il s'est cependant avéré difficile de mettre en rapport les matériels mis à jour et l'un des types de peintures.

- Rituels Chewa vivants associés aux symboles rupestres : société *nyau*, initiation et cérémonies d'invocation de la pluie

La société *nyau*, qui a donné lieu aux images de figures blanches masquées, est une société de danseurs masqués qui se produisent lors des rites funéraires. Les danseurs masqués sont considérés comme des esprits. Certains personnages *nyau* représentent des être humains, d'autres des animaux. Les animaux peuvent être dépeints sous forme de masques ou de structures élaborées tissées, réalisées à partir de feuilles de maïs, et portées par les hommes. Les masques et les structures *nyau* sont considérées comme très sacrés, et tenus à l'écart des non-initiés avant les cérémonies dans des grottes à proximité des abris sous-roche ; ils sont toujours brûlés après la dernière danse de la saison. On voit encore aujourd'hui, lors des danses dans les villages autour de Chongoni, des figures masquées semblables à celles que l'on voit dans les peintures rupestres.

La société *nyau* est la plus ancienne société du Malawi. Elle semble exister depuis l'époque de la constitution des États Chewa, au XVI<sup>e</sup> siècle.

Autre rituel Chewa important, le *chinamwali* ou rite d'initiation des jeunes filles. Plusieurs des images rupestres blanches semblent refléter des symboles tirés de ces rites d'initiation, et l'on pense que ces images ont été créées par des femmes, dans le cadre des rituels initiatiques. Ces cérémonies secrètes appartiennent toujours au patrimoine vivant des Chewas.

La troisième cérémonie associée aux peintures rupestres est celle invoquant la pluie. À l'inverse des autres, elle est associée aux communautés de chasseurs-cueilleurs et aux peintures géométriques rouges plus anciennes, dont beaucoup, pense-t-on, représente la pluie. Les Chewas se souviennent des chasseurs-cueilleurs BaTwa comme d'excellents invocateurs de pluie, auprès desquels ils ont appris leurs traditions en la matière. Les femmes sont

fortement associées à ces traditions, qui perdurent de nos jours.

Bien que les sites Chongoni soient toujours utilisés pour les cérémonies d'initiation, les cérémonies *nyau* et les rites de pluie, la pratique de la peinture rupestre a cessé.

- Bois naturels protégeant les peintures rupestres

De denses bois de *miombo*, très caractéristiques, entourent tous les sites d'art rupestre. Les bois sont considérés comme une partie intégrante des sites d'art rupestre : ensemble, ils sont perçus comme le paysage sacré de Chongoni, une ressource rare et précieuse utilisée pour les cérémonies traditionnelles.

Les incendies dans les bois, pour contrôler le gibier, ont donné naissance à des grands espaces ouverts, et l'on ramasse du bois pour faire du feu et pour l'utiliser comme matériau de construction. Quoique les collines soient assez proches les unes des autres, il semble qu'elles ne partagent pas la même flore et la même faune, et la conservation doit se faire en les considérant comme des entités séparées. Dans une partie de la forêt, on a introduit dans les années 1960 des plantations exotiques, et il est clairement souhaitable que ce processus soit endigué.

### **Histoire**

Quelques objets du début de l'âge de la pierre suggèrent que la zone fut tout d'abord peuplée à l'époque du pléistocène supérieur, quoiqu'on manque de preuves substantielles pour une occupation avant la fin de l'âge de la pierre. Les plus anciennes preuves archéologiques sont issues de matériels datés de 2.500 avant notre ère.

À la fin de l'âge de la pierre tardif, la population se composait de chasseurs-cueilleurs qui semblent avoir été les auteurs des plus anciennes peintures rupestres, bien qu'il n'y ait pas de preuve datable.

Pendant le I<sup>er</sup> millénaire apr. J.-C., les paysans de l'âge du fer sont venus depuis le nord s'installer dans la région, et introduisent dans l'art rupestre des figures naturalistes réalisées à l'argile blanche. Les fermiers ne remplacèrent pas entièrement les chasseurs-cueilleurs, et les deux communautés semblent avoir vécu une relation symbiotique jusqu'aux alentours du XIX<sup>e</sup> siècle, époque à laquelle les chasseurs-cueilleurs ont été assimilés à la communauté agricole.

Au XV<sup>e</sup> siècle, de nouveaux groupes d'agriculteurs, les Maravi Chewa, arrivèrent au Malawi central (le nom actuel du pays vient d'ailleurs de Maravi). On croit qu'ils émigrèrent depuis le nord-ouest du Lubaland (patrie des peuples Luba), dans le sud-est de l'actuelle République démocratique du Congo. Les Maravi assimilèrent rapidement plusieurs peuples, en un empire Maravi centralisé, dirigé depuis l'est de Dedza. Son influence s'étendit sur tout le centre et l'est de Malawi, jusque dans des régions de l'actuel Mozambique. Dans l'État du Maravi, il existait une nette séparation entre le gouvernement central et le gouvernement local, le premier étant dominé par les immigrants du Maravi et le dernier par les autochtones. La société *nyau* a fleuri au niveau

local et semble avoir servi au départ à contrôler la centralisation politique. À l'époque cependant, les distinctions devinrent floues et des représentants des clans non Maravi devinrent des chefs, tandis que les dirigeants Maravi obtinrent des droits sur la société *nyau*.

Au milieu du XIX<sup>e</sup> siècle, les peuples Ngoni, fuyant Chaka dans le Zoulouland, en Afrique du Sud, partirent vers le nord, et certains s'installèrent au sud de la région de Chongoni. Il semble que les Ngoni méprisaient la société *nyau*, qui dut par conséquent se réfugier dans la clandestinité. Les *nyau* servit de pilier à la résistance Chewa contre les envahisseurs Ngoni. La société *nyau* devint ainsi la gardienne de la culture Chewa face à l'opposition – un rôle qu'elle reprit à nouveau à l'époque de la Première Guerre mondiale, servant de refuge à ceux qui refusaient d'être enrôlés pour servir de porteurs. Les missionnaires désapprouvèrent la société *nyau*, de même que, dans une certaine mesure, le gouvernement colonial. Malgré tout, elle survécut et est aujourd'hui reconnue comme une expression précieuse et active de la culture traditionnelle.

En 1924, Chongoni et les collines avoisinantes furent déclarées réserve forestière. Les limites furent révisées en 1928 et en 1930 pour en exclure les villages. D'autres zones furent exclues en 1961 et en 1965, du fait de l'empiètement. Les limites sont demeurées inchangées depuis 1965. À la fin des années 60, un programme de plantation de conifères fut lancé, et des routes créées dans toute la réserve pour permettre l'entretien des plantations.

L'art rupestre fut pour la première fois répertorié dans les années 1930. Dans les années 1950, plusieurs sites firent l'objet de publications.

Les cinq abris sous-roche Chentcherere furent déclarés monuments nationaux en 1969 et ouverts au public (cinq abris sous-roche sur 127).

### ***Protection et gestion***

#### *Dispositions légales :*

Tous les sites d'art rupestre sont protégés par la loi de 1990 sur les monuments et reliques. Toute personne jugée coupable d'avoir endommagé des peintures de Chongoni est passible d'une amende équivalant à 96 USD et de trois ans de prison. Toutefois, il semble que la loi ne soit pas appliquée pour empêcher les graffitis.

La réserve forestière est protégée par la loi de 1997 sur les forêts. Diverses sanctions punissent les contrevenants à cette loi dans une réserve forestière, plus sévèrement que la loi sur les monuments et les reliques, mais elles sont elles aussi rarement mises en application.

Bien que les abris sous-roche Chentcherere soient des monuments nationaux, les autres sites de Chongoni n'ont pas encore été déclarés monuments nationaux. La publication au Journal officiel des sites relève du Comité consultatif sur les monuments et reliques, qui s'est réuni pour la dernière fois en 1994. Depuis lors, il n'y a plus de budget pour lui permettre de se réunir et il a cessé ses activités. Le nouveau ministère de la Jeunesse, des Sports

et de la Culture a apparemment exprimé un intérêt pour une remise en vigueur du Comité. Toutefois, l'État partie a indiqué dans l'information fournie en 2006 qu'une autre solution que la publication au Journal Officiel des Sites serait envisageable si une demande formelle est faite pour cela. Une réunion rassemblant toutes les parties prenantes pertinentes s'est tenue ; tous ont convenu de l'importance d'une protection légale. En conséquence, il a été recommandé au Ministre de publier un avis au Journal officiel, annonçant son intention de déclarer les abris comme monuments nationaux. Cela n'a pas encore été fait, mais il apparaît que le Ministre est bien conscient de l'importance de la déclaration et que la procédure pourrait être mise en œuvre prochainement.

#### *Structure de la gestion :*

Un plan de gestion a été élaboré ; il a reçu l'accord et le soutien des communautés locales et des autres parties prenantes concernées.

Le plan de gestion est assez complet, mais il n'est pour le moment soutenu par aucun financement, et il s'agit plus pour l'instant d'une liste de vœux pieux que d'une réalité. L'affectation de fonds à sa mise en œuvre dans un avenir proche est peu certaine.

La proposition d'inscription souligne l'importance de la forêt en tant que protection des peintures rupestres. La forêt a également une valeur culturelle en ce qu'on lui attribue certaines des qualités sacrées conférées à l'art rupestre et à ses usages rituels. Le plan n'englobe pas la forêt naturelle entourant les sites d'art rupestre. Il est nécessaire d'intégrer la gestion de la forêt à la gestion des sites d'art rupestre, afin que la gestion concerne dans les faits la totalité de la forêt et des peintures rupestres, dans le cadre d'un paysage culturel.

L'une des activités identifiées dans le plan d'action, p. 21 du plan de gestion, consiste à encourager les communautés locales à continuer d'utiliser les sites. Les dernières informations reçues de l'État partie indiquent que le département des Forêts a établi des organisations à caractère communautaire dans toute la région. Elles assurent la protection des forêts et veillent à ce que les communautés locales en profitent, en étant autorisées à récolter l'herbe, les champignons, les plantes médicinales et du bois mort pour le feu. Le département a également mis en place un système d'apiculture.

Il serait souhaitable de parvenir à un accord entre les dirigeants traditionnels et le département des Forêts pour exposer des directives d'utilisation des sites individuels et la forêt en général lors des cérémonies religieuses et traditionnelles. Ce processus permettrait aux trois protagonistes d'identifier les principaux enjeux et de clarifier leurs attentes et responsabilités respectives.

Pour mettre en œuvre le plan de gestion, il faut du personnel mandaté sur le site. Les dernières informations reçues indiquent que quelques officiels ont déjà commencé à travailler sur le site et que le département a récemment ajouté deux autres gardes pour patrouiller.

*Ressources :*

Pour l'exercice 2004/2005, le projet « Art rupestre de Chongoni » est inscrit au budget du département des Antiquités. On prévoit de fournir un budget distinct à l'avenir mais le ministère de la Jeunesse, des Sports et de la Culture n'a pas encore donné son accord.

Il n'y a pas de budget récurrent, uniquement des fonds destinés à des projets spécifiques de conservation ou de recherche. Il n'y a aucun budget prévu pour du personnel.

#### ***Justification de la valeur universelle exceptionnelle émanant de l'État partie (résumé)***

Les sites rupestres de Chongoni sont d'une importance internationale :

- en ce qu'ils représentent la plus grande concentration d'art rupestre en Afrique centrale ;
- Pour la façon dont ils reflètent les traditions de peinture rupestre des chasseurs-cueilleurs et des paysans ;
- Parce qu'ils sont toujours associés de façon vivante aux traditions Chewa de la société *nyau*, des rites d'initiation des jeunes filles et des cérémonies d'invocation de la pluie ;
- C'est l'une des plus grandes concentrations d'art rupestre peint par des femmes que l'on connaisse.

## **4. ÉVALUATION**

### ***Conservation***

*Historique de la conservation :*

Les peintures rupestres ont fait l'objet de très peu de travaux de conservation active.

*État de conservation :*

En général, l'état de conservation est jugé bon. On rencontre certains problèmes avec les graffitis et les dégâts causés par les infiltrations d'eau. Une conservation préventive s'impose pour empêcher la détérioration des sites. Sans une présence active sur le site, elle est quasiment impossible. Le dossier de proposition d'inscription montre que des précédentes tentatives de protection officielle du site – barrières, poteaux de signalisation, panneaux d'affichage – n'ont pas eu l'effet escompté, se révélant même contre-productives. La protection la plus efficace actuellement repose sur la difficulté d'accès ou le caractère sacré des sites pour la communauté locale.

*Protection et gestion :*

Il n'existe actuellement aucune antenne du département des Antiquités à Chongoni et aucun personnel régulier ou

non sur le site ; on décourage donc les visites du site. L'accès restera interdit au public tant qu'un plan de gestion ne sera pas mis en place dans la zone, et du personnel en poste pour la protection, les visites guidées et la présentation du site. Le plan de gestion envisage 4 personnes pour la conservation, 4 guides et 10 hommes pour les patrouilles.

Le personnel actuellement en place ne constitue pour l'instant que le squelette des effectifs nécessaires.

Dans l'intervalle, les visiteurs sont orientés vers les sites d'art rupestre situés en dehors de la zone proposée pour inscription, où des gardiens sont disponibles.

*Analyse des risques :*

- Manque de protection

La plus grande menace pesant sur le site est le manque de gestion active et de conservation préventive. Avec peu de personnel sur le site, ce dernier ne fait en outre l'objet d'aucun suivi. Quoique les sites soient officiellement fermés, les visiteurs trouvent toujours le moyen d'atteindre les abris sous-roche peints.

- Vandalisme :

Les graffitis représentent un problème sur certains des sites ; des actions sont nécessaires pour traiter les graffitis et pour mettre en place des mesures efficaces pour empêcher les futurs graffitis.

- Pâturages :

Les bergers emmènent leurs animaux dans les abris, où ils risquent de se frotter contre les peintures. À l'occasion, les bergers allument des feux dans les abris. Un personnel actif sur le site dissuaderait ces pratiques.

- Feu :

Le feu est reconnu comme une menace potentielle majeure. Le feu semble avoir été utilisé dans le cadre des pratiques de chasse, quoiqu'il soit techniquement interdit. À la page 12 du dossier de proposition d'inscription, on dit que la pratique d'emmener des garçons dans les abris rocheux pour l'instruction *nyau* a diminué, du fait des restrictions contre les incendies mais que, « une fois le statut de Patrimoine mondial accordé, on prévoit une plus grande souplesse des réglementations qui jugulent actuellement les riches et vivantes pratiques du patrimoine... » Il est clairement crucial que des dispositions et un accord soient établis pour savoir qui utilisera la forêt et comment. (voir ci-dessus et ci-dessous).

### ***Authenticité et intégrité***

*Authenticité :*

L'authenticité de l'art rupestre de Chongoni et des traditions associées ne fait aucun doute.

### *Intégrité :*

L'intégrité des peintures rupestres ne fait aucun doute. Toutefois, l'intégrité des peintures rupestres dans leur environnement naturel a, dans une certaine mesure, été compromise. Tout d'abord, les habitants de la région ont été déplacés lorsque la forêt a été transformée en réserve ; de plus, des conifères exotiques ont été plantés dans certaines zones de la forêt. Le plan de gestion doit prendre en compte les besoins de la forêt, ce qui pourrait permettre que les plantations soient éliminées en temps voulu, et que la régénération des bois de *miombo* soient encouragée, permettant ainsi l'usage durable de ces ressources par les communautés.

### *Évaluation comparative*

La proposition d'inscription ne donne aucune analyse comparative poussée. Toutefois, le site proposé pour inscription est présenté comme un site représentant l'art des agriculteurs en Afrique centrale dans l'étude comparative de l'art rupestre d'Afrique australe réalisée par Janette Deacon en collaboration avec le SARAP (*Southern African Rock Art Project*) pour l'ICOMOS en 2002. Celle-ci l'intègre à un groupe de peintures associées aux agriculteurs de certaines régions d'Afrique du Sud, de Zambie et du Malawi, dépeignant des symboles d'importance pendant les cérémonies d'initiation et les pratiques rituelles. Parmi ceux-ci, les sites de Chongoni au Malawi sont identifiés comme le lieu où leur représentation est la plus dense, avec des traditions vivantes associées à l'art et des forêts raisonnablement intactes autour des sites.

### *Valeur universelle exceptionnelle*

#### *Déclaration générale :*

Les sites d'art rupestre de Chongoni sont d'une valeur universelle exceptionnelle de par la combinaison des caractéristiques suivantes :

- Les images reflètent les deux traditions parallèles d'art rupestre des chasseurs-cueilleurs et des agriculteurs ;
- L'art des chasseurs-cueilleurs, tant sur le plan conceptuel que visuel, se distingue de l'art naturaliste que l'on trouve ailleurs en Afrique centrale et australe ;
- L'art rupestre des agriculteurs à Chongoni représente l'ensemble le plus dense d'Afrique australe ;
- Cet art rupestre s'inscrit toujours dans son environnement forestier ;
- Les abris sous-roches et les images qu'ils recèlent continuent de jouer un rôle culturel essentiel dans les traditions vivantes des Chewa, et une partie des images témoignent de la persistance de traditions remontant à l'âge de la pierre tardif ;

- Les peintures semblent en grande partie être l'œuvre de femmes.

#### *Évaluation des critères :*

Le bien est proposé pour inscription sur la base des critères iii et vi :

*Critère iii :* Cet ensemble dense et vaste d'art rupestre reflète la persistance remarquable, sur plusieurs siècles, de traditions culturelles sur plusieurs siècles, associées au rôle de l'art rupestre dans l'initiation des jeunes filles, dans les cérémonies d'invocation de la pluie et dans les rites funéraires, en particulier dans la société agricole Chewa.

L'ICOMOS considère que le bien répond à ce critère.

*Critère vi :* L'association étroite entre les peintures rupestres et les traditions contemporaines relatives à l'initiation et à la société secrète *nyau*, et les témoignages nombreux de ces traditions dans les images peintes sur plusieurs siècles, donnent au paysage de Chongoni un rôle de taille pour la société Chewa et une importance non négligeable pour toute l'Afrique australe.

L'ICOMOS considère que le bien répond à ce critère.

## **5. RECOMMANDATIONS**

### *Recommandations*

Le site d'art rupestre de Chongoni est d'une grande importance en tant que, non seulement, patrimoine reflétant des pratiques passées mais aussi patrimoine vivant de la communauté locale. Le site tire une grande part de sa valeur des bois entourant les peintures rupestres, qui, non seulement protègent les peintures mais font également partie des rituels traditionnels associés au site. Si le site doit être géré comme un site « vivant », un accord écrit entre les dirigeants traditionnels et le département des Forêts s'impose pour établir les directives d'usage des sites individuels et de la forêt en général pour les cérémonies religieuses et traditionnelles. Cet accord permettrait aux trois protagonistes d'identifier les principaux enjeux et de clarifier leurs attentes et responsabilités respectives.

Un plan de gestion a été élaboré, mais il ne couvre pas la gestion des bois. Cependant, l'État partie a indiqué dans sa lettre de janvier 2006 que des organisations communautaires sont maintenant en place sous la houlette du Département des Forêts, pour encourager la gestion durable des forêts. Il serait souhaitable de modifier le plan de gestion afin de refléter la nécessité d'intégrer la sylviculture à d'autres activités communautaires dans la zone proposée pour inscription.

La mise en œuvre du plan de gestion a débuté et quelques personnes sont désormais employées sur le site. Pour une gestion active du site, il faudrait plus de personnel afin d'appliquer le plan ; l'engagement politique des chefs locaux et traditionnels, des départements compétents du gouvernement et du gouvernement national serait lui aussi nécessaire.



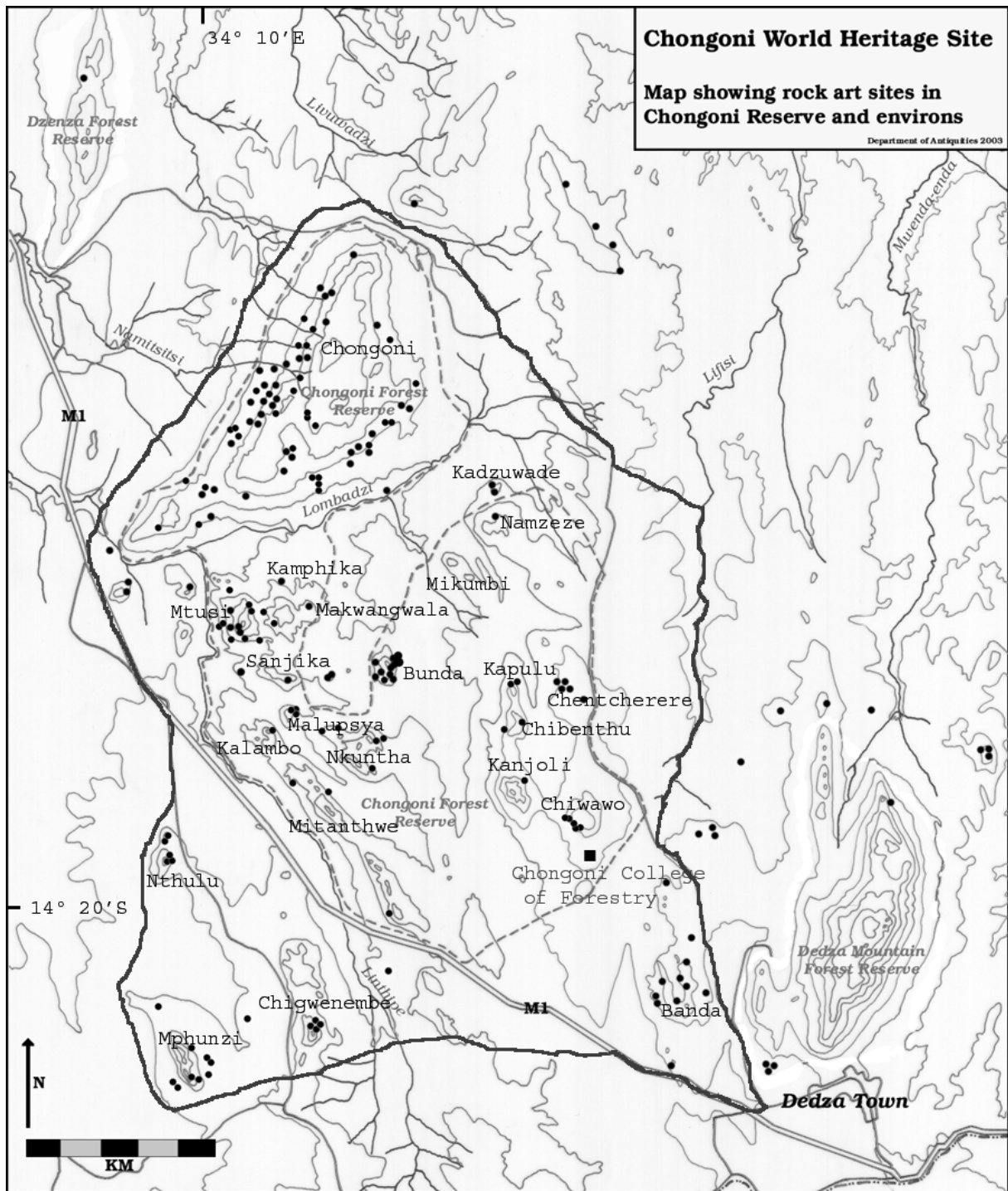
L'État partie est félicité pour avoir engagé du personnel pour le site, comme cela est indiqué dans l'information reçue en 2006, et il est encouragé à mettre en place du personnel disposant d'une formation à la conservation et d'un mandat pour superviser la mise en oeuvre du plan de gestion. La protection légale du site est en route, mais le ministère n'a pas encore publié les avis nécessaires. Il apparaît que cette procédure débutera bientôt.

***Recommandation concernant l'inscription***

L'ICOMOS recommande que la proposition d'inscription de l'art rupestre de Chongoni soit ***renvoyée*** à l'État partie du Malawi pour lui permettre de :

- mettre en place une protection légale pour tous les abris, en les classant comme monuments nationaux.

ICOMOS, avril 2006



Plan indiquant la délimitation du bien proposé pour inscription



**Art rupestre BaTwa du site Diwa 2**



**Peintures Nyau de la zone Namzeze 1**