

# Review of Norwegian support to culture in Malawi

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## Final Report

**Janne Lexow (NCG Norway (Team leader))**

**Menno Welling**

**(African Heritage-Research & Consultancy, Zomba)**

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## Acronyms

ARIPO	Africa Regional Intellectual Property Organization
BPAM	Book Publishers Association of Malawi
CAP	Consolidated Arts Programme
COSOMA	Copyright Society of Malawi
CSS	Cultural Support Scheme
GoM	Government of Malawi
JUMA	Journalists Union of Malawi
MAM	Musicians Association of Malawi
MAWU	Malawi Writers Union
MBC	Malawi Broadcasting Corporation
MFA	Royal Norwegian Ministry of Foreign Affairs
MGDS	Malawi Growth and Development Strategy
MK (MWK)	Malawi Kwacha
NAC	National Aids Commission
NGO	Non-Governmental Organization
NOK	Norwegian Kroner
NTAM	National Theatre Association of Malawi
ODA	Official Development Assistance
PHOTAMA	Photographers Association of Malawi
RNE	Royal Norwegian Embassy
RRO	Reproduction Rights Organization
ToR	Terms of Reference
TRIP	Trade-Related Aspects of Intellectual Property Rights
VAAM	Visual Arts Association of Malawi
WIPO	World Intellectual Property Organization

## 0. Executive Summary

### Background

Norway has had a long-term cooperation in the cultural sector in Malawi. Approximately NOK 22.8 million has been disbursed to government and civil society cultural actors in 2004-2010. These grants cover three types of input; support for performing arts, capacity building in arts organizations and conservation of cultural heritage. The distribution between government channels and civil society channels has been nearly 50-50.

This Mid-Term Review focuses mainly on the Norwegian support to Nanzikambe (theatre for development organization), KuNgoni Centre of Culture and Art and COSOMA, which is the Copyright Society of Malawi through which a Cultural Support Scheme has been channelled to strengthen the national arts associations in Malawi. The review also includes some reflections on the Norwegian support to the Department of Culture. The fieldwork was carried out in Malawi from May 24-June 3, 2011.

### Main findings

The following table points to key findings from the review:

Strengths	Challenges
<ul style="list-style-type: none"> <li>RNE largest donor to the cultural sector in Malawi. The money is well spent and there is a sound spread of funds between government and civil society.</li> <li>RNE's role in strengthening arts and culture in both civil society and the government is significant. The ranges of artistic expressions have increased and so has the number of members in arts associations.</li> </ul>	<ul style="list-style-type: none"> <li>The public framework conditions for support of culture are relatively weak.</li> <li>The ending Malawi Growth and Development Strategy (MGDS1) did not include culture. However, the government is increasingly recognising national heritage and cultural industries as a resource for economic growth.</li> </ul>
<ul style="list-style-type: none"> <li>Norway supports a wide range of activities covering tangible and intangible heritage, performing arts and cultural institutions.</li> </ul>	<ul style="list-style-type: none"> <li>There is a fierce competition for funds and many more potential recipients of Norwegian funds. There are few other donors with funds to support culture.</li> </ul>
<ul style="list-style-type: none"> <li>The move from stand-alone projects to core funding of programmes over a longer term builds capacity and competence in the sector</li> </ul>	<ul style="list-style-type: none"> <li>Unintended effects of continued relative large funding to only a few, may ultimately shrink the number of other actors and create a sense that Norway unduly favours only those organizations.</li> </ul>
<ul style="list-style-type: none"> <li>RNE keeps a close eye on financial reporting. Recipients have improved their financial systems and procedures but challenges remain</li> <li>RNE has initiated special audits when this is warranted.</li> </ul>	<ul style="list-style-type: none"> <li>Recipients tend to shift money from one budget post to another without prior consent from RNE</li> <li>Reports are weak on lessons learnt and reflections of what has worked and not worked, and why.</li> <li>There is no risk assessment, e.g. of damage by cultural heritage projects, sustainability in relation to overhead growth</li> </ul>
<ul style="list-style-type: none"> <li>The Norwegian cultural portfolio has a potential for wide social, and economic impacts. While not always measurable, it is clear that RNE's support is linked to social and economic contextual factors and has contributed to community values that are highly appreciated.</li> </ul>	<ul style="list-style-type: none"> <li>High overhead costs make sustainability questionable in the current situation in which the government sources tend to dry up and donor agencies with cultural funds move out of Malawi.</li> </ul>
<ul style="list-style-type: none"> <li>The cultural portfolio is closely linked to the development agenda. Activities relate to</li> </ul>	<ul style="list-style-type: none"> <li>Impacts on these social topics are notoriously difficult to assess and measure.</li> </ul>

<p>environment, HIV/AIDS, gender equality, and governance prioritized.</p>	<ul style="list-style-type: none"> <li>The organizations do have women's projects but little is done to assess outcomes.</li> </ul>
<ul style="list-style-type: none"> <li>Support to umbrella funds such as the Cultural Support Scheme through COSOMA has helped formalise arts associations and created possibilities for better serving members.</li> <li>Membership in the arts associations has increased as a result.</li> <li>The Cultural Support Scheme is the only fund that is accessible for all COSOMA members. The trainings and workshops are found very useful by the participants.</li> <li>The steps taken to decentralise funding through the establishment of a project office are commendable and reduce risks of mismanagement of funds.</li> </ul>	<ul style="list-style-type: none"> <li>The overhead in COSOMA is high, and funds to associations are limited. There is a need for more artistic training to members. The project office was criticized for delays and non-consultative cuts in budgets for the projects.</li> <li>The current status of COSOMA is unclear as the GoM intends to privatize parastatals and has dissolved COSOMA's board.</li> <li>COSOMA has not taken all arts associations on board, in particular the women's arts association, the film association and the folk music and dance association.</li> <li>COSOMA needs to find a mechanism for funding arts associations according to performance and not only spreading the same amount to all, regardless of membership and type of activity.</li> </ul>
<ul style="list-style-type: none"> <li>The support to the Department of Culture has been worthwhile. It has safeguarded buildings, documents and objects which once gone would have been lost forever.</li> <li>UNESCO and others have picked up and continued some of the projects that were originally funded by Norway under the Department of Culture.</li> </ul>	<ul style="list-style-type: none"> <li>The Department of Culture does not always follow the projects through, and the work done is not of the quality one should expect.</li> <li>Whereas number of staff has increased, these do not always have the required professional background.</li> <li>The proposal for continued support from RNE is wide and very ambitious and needs revision.</li> <li>World Heritage Sites such as the Chongoni Rock Paintings are damaged because of lack of community involvement causing public ignorance to the values of such sites.</li> </ul>
<ul style="list-style-type: none"> <li>The support to KuNgoni is relevant, cost effective, educational and firmly anchored within the community.</li> <li>KuNgoni is highly recognised and appreciated both nationally and, internationally including by the government.</li> <li>KuNgoni attracts a number of volunteers which keeps overhead costs down.</li> <li>All projects have been carried out within the speed and with the quality RNE expected.</li> </ul>	<ul style="list-style-type: none"> <li>There is no legal framework and ownership to building and objects is unclear. KuNgoni recognises that it needs a strategic plan to sort out the legal issues and determine the continuity.</li> <li>The diminishing market for products produced by carvers and through the women's project needs to be addressed.</li> <li>So far KuNgoni has benefited enormously from the personal devotion of its founder, but long-term management needs to be addressed.</li> </ul>
<ul style="list-style-type: none"> <li>Nanzikambe has taken profound steps to improve the organization. There is a new management and new staff, in particular to follow up financial and economic procedures.</li> <li>The artistic quality is good and Nanzikambe is recognised as a theatre for development with clear messages to the audience.</li> <li>It has attracted a number of other donors.</li> <li>Nanzikambe has empowered excluded groups through the establishment of creative clubs for prisoners, young vulnerable women, disabled children and street children.</li> </ul>	<ul style="list-style-type: none"> <li>As English speaking theatre, the rural audience may not be as easily addressed as the urban audience. There is no play in Chichewa or in any of the other Malawian languages. The messages delivered may not be as fitting for a rural audience as an urban audience.</li> <li>The contract with RNE has been too ambitious and there is a need to trim down on the number of activities.</li> <li>Other donors come in with their own conditions and topics and staff may be diverted from the Consolidated Arts Programme funded by RNE to others.</li> <li>Participation in the development clubs is limited, in particular for the disabled and street children. Disabled children get only half the time as is allocated to e.g. prisoners.</li> <li>There is high overhead -staff receives relatively high salaries. This may jeopardize sustainability.</li> <li>External actors' welfare and working conditions have improved little.</li> </ul>

## Recommendations

- RNE should continue to support a mix of government and civil society projects.
- The new proposal from the Department of Culture should be funded, but the programme should be streamlined. RNE could follow this up in two ways; 1) Ask the Department of Culture to prioritize and present a revised proposal, or 2) support the Department with some technical assistance in project development. The person in question should be a team player, preferably locally based, who could assist the Department in a consultative process which involve all the five sub-department, help prioritization, establish coherence between the different projects and work out a realistic budget.
- Support to Nanzikambe should be made on evidence that the improved financial management system has been put into practice and proof that no mismanagement of funds has taken place. The Norwegian support should gradually phase out or be reduced as the RNE should not support organizations indefinitely. A new three year phase could for example be reduced from the current 85% funding level to 50%. New funding should be based on the condition of increased number of club beneficiaries, clarity in staffing allocation per donor and initiatives to enhance welfare of the external actors.
- Nanzikambe should consult with RNE and seek approval before they implement a possible scaled down plan.
- RNE should offer to support the development of a strategic plan for KuNgoni and the formalization of legal frameworks. New projects such as the planned environmental garden should be put on hold until the strategic framework is ready. The strategic plan should include issues of improving the human capacity to be responsible for projects.
- As for COSOMA, there should be a significant increase of Norwegian funding to the Cultural Support Scheme as this scheme has a great potential for strengthening the creative community, artists and the arts associations. Linkages to arts institutions in Norway may be considered and formalised mechanisms to encourage exchange between artists in Norway and Malawi should be given priority under the COSOMA umbrella. For COSOMA, it is recommended that i) Norwegian grants should not be distributed in equal shares to all associations but should be based on needs. ii) COSOMA grants should be open for individuals and new associations and iii) COSOMA should take the lead to organise collaboration with the Department of Culture national cultural events, including organising cultural exchange events with Norwegian cultural groups.
- RNE should also consider support to other organizations e.g. ADRA (TV-Radio) and in particular support to CREAM! Women in the Arts which is still in its early stage of organizational development. Norwegian support to some initial activities should be of an interim nature until CREAM! Women in the Arts can become member of COSOMA.

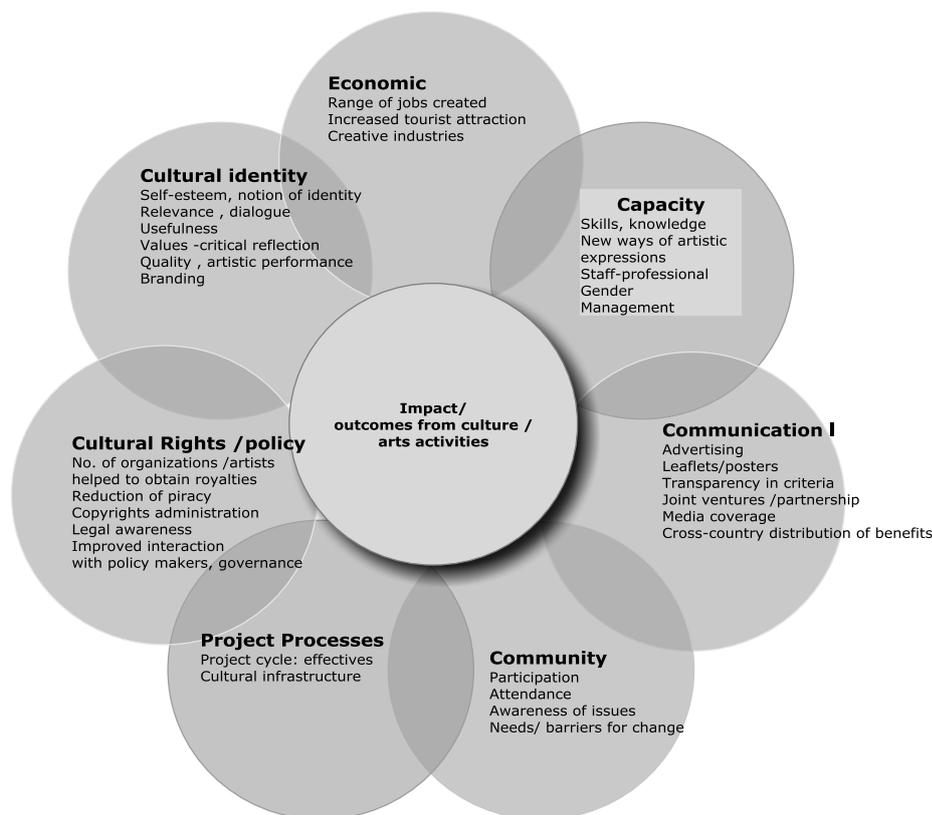
# 1. Introduction

The Royal Norwegian Embassy (RNE) in Malawi has a long history of cooperation in the area of culture in Malawi. The Embassy’s cultural portfolio is designed to promote good governance, democracy and cultural identity since it recognizes that “a dynamic cultural sector is a prerequisite for a well-functioning public sphere with arenas for critical debate and the exchange of ideas”.

The cultural portfolio in Malawi is organized along two main lines: government-to-government cooperation and support to cultural actors in civil society.

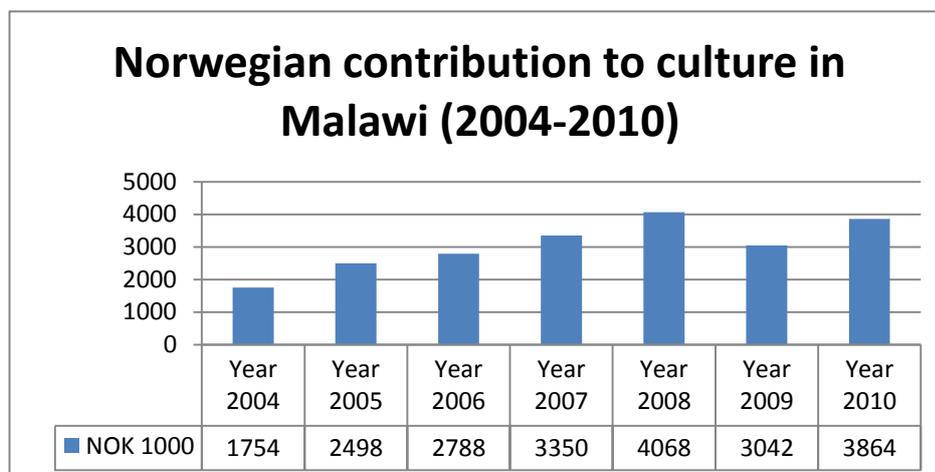
This Mid –Term Review (MTR) focuses in particular on cultural support to civil society in Malawi, or more specifically on the support to the Cultural Support Scheme through the Copyright Society of Malawi (COSOMA), KuNgoni Centre of Culture and Art located at Mua Mission and the support to Nanzikambe which uses theatre as a tool for development. Nonetheless, the support to the Department of Culture is also given some attention, with a particular focus on a possible renewal of the support from RNE through the government.

The terms of reference (ToR) for the MTR are attached in Appendix 1. The team was requested to assess achievements with emphasis on outcome levels as well as impact level, community participation, gender parity within the general parameters of relevance, effectiveness, efficiency and sustainability (broad framework in figure below). The fieldwork in Malawi took place 24 May - 3 June, 2011.



## 2. Brief overview of the Norwegian cultural portfolio in Malawi

Norway has had a long-term involvement in the cultural sector in Malawi. The graph below shows that funding has more than doubled since 2004.



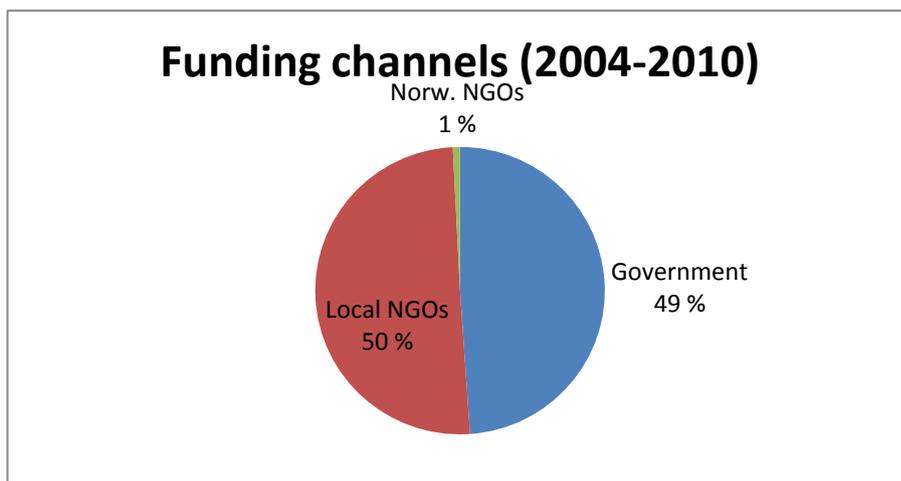
Source: Norad statistics Chpt.post 160.73

Disbursements (2004-2010)	NOK (1000)
<b>COSOMA (MWI-04/304, 07/026)</b>	6905
<b>National Culture (MWI-01/370)</b>	1400
<b>National Archives (MWI-02/341)</b>	380
<b>Cultural Heritage (MWI-04/315)</b>	4720
<b>Mawu (MWI-04/370, 04/303)</b>	190
<b>KuNgoni (MWI-02/331,05/001,02/333,09/029)</b>	2058,5
<b>Nanzikambe (MWI-04/307,04/313,06/018,06/031,07/044,)</b>	6921,4
<b>Library (MWI-07/038,08/029,10/000)</b>	146,2
<b>Music Crossroads (08/014)</b>	125
<b>Total</b>	<b>22846,1</b>

Source: Norad statistics web.

The grant covers three types of input: Support for the performing arts, capacity building in arts organizations, and conservation of cultural heritage. Generally speaking Norway has shifted from smaller stand-alone projects (National Archives and Malawi Writers' Union –MAWU) to larger programmes. Contracts have become longer term (usually three years) and within each contract funding is provided for several project components. The initial support to National Archives has subsequently been included into the larger Malawi Government cultural heritage programme. The individual support to MAWU has likewise become part of the wider cultural support scheme administered by COSOMA. This seems to have been a sound move from the RNE's side. Not only is the administrative burden reduced with fewer contracts, but the potential for widening social impact has also been increased.

The cultural portfolio in Malawi is organised along two main lines: government-to-government cooperation and support to cultural actors in civil society.



Source: Norad

There is a nearly 50-50% distribution between Norwegian support through government and local NGOs. It should be noted that the funding through COSOMA has been calculated as government, given COSOMA's current status as a parastatal organization.

The review team commends RNE for recognising the importance of the roles that both Government and NGOs play in Malawi. The role of arts and culture in building civil society is significant. Artists and artistic organizations play an important role in raising awareness and engaging citizens with a discourse on various issues affecting their lives. But without a strong government cultural division to establish the necessary framework conditions, support to NGOs alone will not improve the overall situation in the sector.

Cultural heritage is a potential source of strength and pride of Malawian people. Safeguarding the country's national heritage relies for the most on government initiatives. Once the heritage is lost it is gone forever. In the era of globalization protection, rehabilitation and safeguarding of cultural heritage plays an important role in maintaining national identity.

### 3. Cultural framework context

Links between the cultural sector and the political and economic contextual factors can briefly be summarised as follows.

On the positive side:

- The Government is increasingly recognising that the cultural and creative industries are promising sectors for economic growth and poverty reduction.<sup>1</sup> However, in the Malawi Growth and Development Strategy for 2006-2011 (MGDS) culture was not among the six priority areas.<sup>2</sup> Past mistakes have been rectified and in the draft MDGS for the period 2012 - 2016 (MGDS2), culture has received a chapter on its own with a particular focus on cultural heritage and less so on performing arts. The MDGS2 was supposed to be finalized by December 2010, but the government failed to reach that deadline. MGDS2 is meant to serve as the basis for future donor support.
- Malawi has ratified the UNESCO Convention on the Safeguarding of Intangible Cultural Heritage (2003) as well as the Convention on the Protection of the Diversity of Cultural

<sup>1</sup> A study of the value of these sectors is underway at the initiative of COSOMA.

<sup>2</sup> Department of Culture later developed an addendum, but this was never published and did not become an integral part of the MGDS.

Expressions (2005). Two elements of Malawi's intangible cultural heritage<sup>3</sup> were inscribed on the list of Masterpieces of the Oral and Intangible Heritage of Humanity before the Convention on the Safeguarding of Intangible Cultural Heritage came into being. This has expanded the scope of applicable areas of cooperation to include both tangible and intangible heritage.

- The Malawian culture is rich and diverse with numerous cultural expressions and locally based heritage groups often organized along ethnic lines displaying rich cultural traditions and interest in safeguarding and protection of cultural heritage.

On the challenging side:

- Malawi has no National Cultural Policy which spells out government policies for the sector or specifies which cultural institutions and projects will be of national importance. A draft National Cultural Policy has been in circulation since mid 2005 but has so far not gone through the Cabinet. The draft is subject to frequent revisions – latest in August 2010. There is no timeline for the political process that this document needs to go through before it gets approved. An interesting innovation of establishing a Cultural Trust Fund is referred to in the document, but there is no reference to management and administrative implications that inevitably results from such as fund.
- There are reduced or stagnating government budgets to sustain, promote or expand public cultural institutions. With the current zero deficits national budget, government priority to increase funding for culture is not likely.
- On a general level there is little coordination and consultation between the various departments within the Department of Culture. The flow of information between departments is weak and lead to many small projects without prioritization and insurance of synergy and coherence between them.
- The Department of Culture lacks specialized expertise such as curators and other specialists.

National budget for culture in recent years					
	Budget (MK)				
	2007/08	2008/09	2009/10	2010/11	2011/12
<b>Cultural Services (Headquarters)</b>	3 173 079	9 679 999	22 370 779	28 352 576	19 069 748
<b>Museums of Malawi</b>	1298035	1614580	12738481	12012282	13 389 557
<b>Antiquities Services</b>	6 269 402	7942220	13648373	12870303	13651754
<b>National Archives of Malawi</b>	3524925	4216194	10008806	9438324	10185216
<b>Arts and Crafts</b>	3018727	3610726	9098915	8580202	9502504
<b>Censorship Board of Malawi</b>	8741092	10455296	14740243	13899927	14100000
<b>Total for Culture</b>	26 025 260	37 519 015	82 605 597	85 153 614	79 898 779

Source: Department of Culture

<sup>3</sup> Proclamation 2005: "The Gule Wamkulu"; Gule Wamkulu is a secret cult, involving a ritual dance practiced among the Chewa in Malawi, Zambia, and Mozambique. Proclamation 2005: "The Vimbuza Healing Dance"; Vimbuza is a healing dance popular among the Tumbuka people living in northern Malawi.

- There are few donors to the cultural sector in Malawi. Norway is the largest and also the one which gives predictable funding to the same institutions over a prolonged period of time. Other donors in 2009 were France, Spain and Japan (JICA). The Goethe Institute and the German embassy have provided funds on a small scale basis. UNESCO has a sub-office in Lilongwe with the regional office in Harare, which also provided some funds.
- Lack of infrastructure to promote various arts is a concern for most artists. For musicians there are no adequate entertainment centres in the country and musicians find it particularly hard to find a place now the French Cultural Centre has closed. At the time of the review it was not clear whether the government intended to buy the French Cultural Centre and if so for which purpose. Even if the government purchases this centre, challenges remain with regards to management and running costs. The Warehouse Cultural Centre in Blantyre has burnt down. This was a hot entertainment venue attracting local young people. There is no permanent theatre stage in Malawi and neither are there any non-commercial galleries or other suitable venues for exhibitions. There are few festivals, with the exception of the Blantyre Arts Festival and Lake of Stars Festival which are held annually. None of these festivals have reached a stage to attract significant investments from the private sector.
- Performing artists, in particular women, face cultural prejudices and would usually have to struggle hard and cross many barriers before gaining society's acceptance of their role as artists.
- The government appears to be tightening the political climate for freedom of expression. The recent halt of the freedom parade in Blantyre (March 2011), the limitations on academic freedom and the amendment to the penal code that allows the government to ban critical media are particularly worrisome.

Total ODA to the cultural sector 2005-2009 (OECD/DAC CRS statistic)		
Year	USD million	No of projects
2005	0,755	21
2006	0,7349	9
2007	1.1039	6
2008	1.506	9
2009	0,8694	8

#### 4. Copyright Society of Malawi (COSOMA)

COSOMA was established in 1992 and it operates under the 1989 Copyright Act which protects copyrights and "neighbouring" rights in Malawi. The collaboration with Norad dates back to the year 2000 with the support to a tripartite agreement between Norad, KOPINOR (the Norwegian Reproduction Rights Organization) for a three year project to assist COSOMA to set up a national RRO which encompassed creative rights beyond musical works. The collaboration between KOPINOR and COSOMA (1999-2005) made it possible to put a system in place for the collection of royalties which for the first time was distributed to composers in 2003. With the assistance of KOPINOR, COSOMA embarked on a reprographic rights project to ensure that photocopying material is duly licensed. Further assistance from RNE also helped establish COSOMA in a permanent building.

COSOMA plays the dual role as a copyrights watchdog for its seven rights holder association members, as well as advisor to the Government to ensure that Malawi fulfils its international

#### COSOMA member associations:

The National Theatre Association of Malawi (NTAM): 2000 registered members and about 500 registered groups across the country.

The Musicians Association of Malawi (MAM): 1400 paying members, a rise from 900 in 2002. Only 5% are women.

The Book Publishers Association of Malawi (BPAM): 16 Publishing houses are members.

The Photographers Association of Malawi (PHOTAMA): 400 members, a rise from 300 in 2009.

The Malawi Writers Union (MAWU): 450 members.

The Visual Artist Association of Malawi (VAAM): 150 paying members, 10 women

Journalist Union of Malawi (JUMA): Paying members are 50. However, 100 are broadly associated.

obligations on copyrights and related rights. COSOMA is thus on the one hand a collective management organization that collects royalties and enters into licensing agreements on behalf of its members while COSOMA's copyright office, on the other hand, is a purely government function.

COSOMA administers the following rights:

- Broadcasting
- Public performance
- Reproduction
- Reprography - reproduction in literary works

COSOMA has more than 4,000 individual members (an increase from 2,500 in 2007) and seven rights holder association members. COSOMA is a parastatal organization, but has not received government funding since 1999/00. From the funds received from royalty collection COSOMA deducts 30% to cover its administrative costs. An additional 10% is deducted for social and cultural purposes from broadcasting and public performance royalties.<sup>4</sup>

### **Cultural Support Scheme**

The Cultural Support Scheme (CSS) was established in 2004<sup>5</sup> with funding from the RNE (Phase I: 2004-2007 NOK 1.950 million). CSS represented a major shift in RNE policy as until then the embassy had supported only one association, the Malawi Writers' Union (MAWU). COSOMA as a right holders association was strictly speaking not mandated for administering such a scheme, but accepted this idea as the long-awaited Cultural Trust Fund which was suggested in the draft National Cultural Policy did not materialise.

The aim of CSS was promoting and strengthening the capacity of the member associations so that they could serve the interests of their members better. This has been done through distribution of grants to the member associations for various projects. During the first phase of the project, the main focus was to train the leadership in the rights holder associations in project management and reorganising and strengthening the structures of the associations.

Experiences from Phase I of the CSS showed that most associations were not used to manage projects with fairly large sums of money. The project officers hired for project management had not all received formal training in financial management. Poor book-keeping and failure to adhere to budgets had been perceived as common problems. All of the Associations had, however, carried out training workshops and other projects such as book fairs, training in music, improvement in writing skills, workshops for playwrights, festivals, and skills in photography and similar activities that directly benefited the members. However, each workshop and training could actually cater for relatively few members.

In the current phase (August 2008-July 2011 NOK 5.2 M), COSOMA has therefore taken some major steps to shift in funding strategy to the associations. The most important is the shift from a decentralised project management where each association handled their own funds, to setting up a project office with two project officers to share the administration of the seven associations between them. Basically this means that the associations, with the assistance from the project officers, write up a proposal which is then screened and approved by a Grants Committee (with representatives from the Department of Culture, COSOMA secretariat and members). Funds are distributed fairly evenly to each association regardless of size of membership. The project office is responsible for accounting and financial reporting to COSOMA. This has eased the administrative burden for each

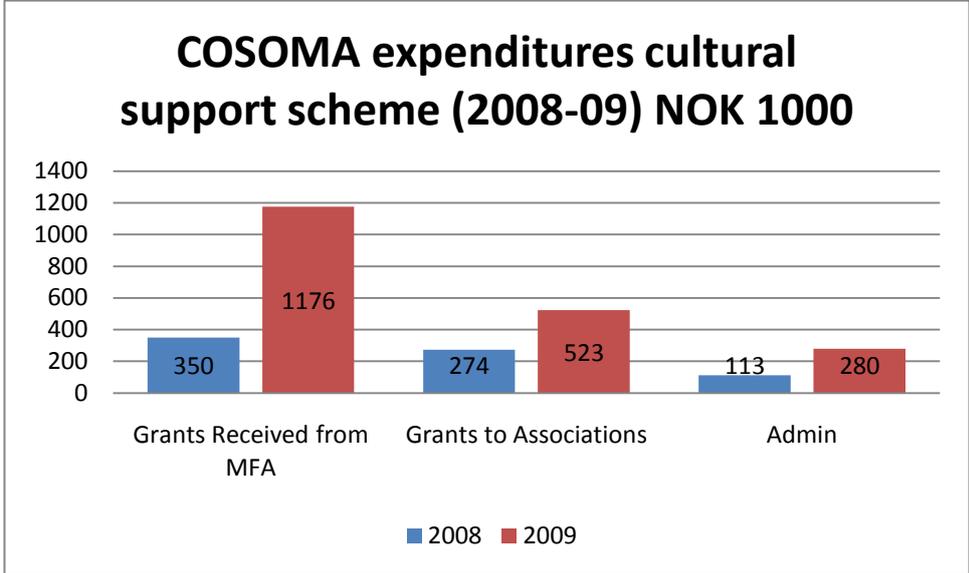
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<sup>4</sup> Statutes of the Copyright Society of Malawi para 5.2 and 5.3.

<sup>5</sup> NOK 1.2 million 2004-2007 (MK 22 million) . Extension 2008-2011 NOK 5.2 million (MK 112.3 million)

association and also helped streamlining reporting procedures, enhanced monitoring and also reduced financial mismanagement.

The member associations have also been assisted to establish themselves with a shared office in Blantyre furnished with essential infrastructure. Although not fully operational, members can now organise meetings and address themselves to the leadership of the associations.



Source: Draft auditor report 2009

Each member association receives a grant of approximately MK 4 million; paid out in two instalments. The amount includes administrative overhead to finance the project office. There was a certain element of discontent with this practice as many of the members did not understand why the budgets were slashed and for what purpose the funds were being used.

	Proposed	Received
Malawi Writers' Union	4,499	4,299
Visual Arts Association of Malawi	4,185	3,985
Photographers Association of Malawi	4,373	3,973
National Theatre Association of Malawi	4,324	3,974
Book Publishers Association of Malawi	4,109	3,909
Journalists Union of Malawi	4,171	3,926
Musicians Association of Malawi	4,534	3,984

Source: *The Arts* Vol. 2 2010

In addition to Norwegian funding, COSOMA receives funds from HIVOS (Euro 60,000 2007-2010) for intensive capacity building of member arts associations, and the National AIDS Commission (NAC) (MK 44 million) which has aimed at increasing awareness and to prevent transmission of HIV/AIDS in the creative community.

As part of reforms in parastatal organizations, on 28<sup>th</sup> of May, 2010, the GoM announced that COSOMA would become a private entity as of July 2010. However, COSOMA has not been consulted on the practical matters of the process. COSOMA's leadership is of the opinion that the copyright functions cannot be privatised, whereas the collective management aspects can be made private.

The review team received 5 responses<sup>6</sup> from the 7 member associations on a small survey conducted to solicit their views on COSOMA's work.

<b>Results from survey from COSOMA's member associations (no of respondents in brackets)</b>		
<b>Overall satisfaction with COSOMA's work</b> Highly satisfied (3) Moderately satisfied (1) Not Satisfied (1)	<b>Has your association organised workshops with funds provided by COSOMA?</b> More than once (5) Once (0) Never (0)	
<b>Overall satisfaction with the workshops</b> Very satisfied (3) Moderately satisfied (1) Not satisfied (1)	<b>Have any workshops covered the following topics:</b> Policy and framework conditions (0) Corruption (1) Gender Equality (3) HIV/AIDS (3) Management issues (2) Institutional capacity (2) Other: Governance (1)	
<b>How do you regard copyright issues in Malawi</b> Copyrights are usually respected (2) Copyrights are sometimes neglected (2) Copyrights are usually ignored (1)	<b>Do you think that COSOMA has the right approach to copyright issues?</b> Yes (5) No (0) Don't know (0)	
<b>Has the capacity to manage collection of royalties / reprographic rights been improved</b> There is increased management capacity (2) There is weak management capacity (3)	<b>Is piracy a problem for members in the association</b> Piracy is an increasing problem(2) Piracy exists but is not a big problem (2) Piracy has been reduced (0)	
<b>Has COSOMA helped provision of social benefits to members</b> Yes (2) No (2) Don't know (1)	<b>Do you think that culture is recognised by the Government as a tool for development?</b> Yes (2) No (3) Don't know (0)	
<b>How do you think privatization of COSOMA will affect the association?</b> It will become more difficult to ensure members' rights (4) It will not affect members much (1) It will become easier to ensure members' rights (0)	<b>Positive</b> Associations have become stronger as a result of the Cultural Support Scheme.  Stopped being brief-case organizations and can serve members better.	<b>Problems</b> Project delays because of late disbursement of funds from COSOMA.  Proposals cut /revised without consultation.  Workshops can only reach a few of the members.

From the above it can be included that COSOMA's members by and large are relatively content with COSOMA's work. There are issues of concern e.g. the persistent problems related to piracy. The Malawi Broadcasting Corporation (MBC-the government radio & tv station) was singled out by most as the worst culprit in this regard. It has been very difficult for COSOMA to monitor for example music lists played as there is no digital system and all monitoring has therefore to be done manually. It was said that musicians have more than 60 MK millions in outstanding royalties from MBC. All associations had received training in leadership and in some instances trainings related to gender and HIV/AIDS. While this is positive it is also highly uncertain what can be accomplished in one or two workshops for a few people.

<sup>6</sup> PHOTAMA, VAAM, MAWU, NTAM, MAM.

## Summary of findings

Positive	Challenges
RNE's support to COSOMA through the CSS is highly relevant as it has a wide reach into the creative and artistic community in Malawi. There is no other funding umbrella or scheme for predictable funding to the artist community. Overall the review team found that COSOMA is an important channel for Norwegian cultural funds.	Members of the arts associations raised some critique of lack of consultation from the project office's side. Project proposals were cut without any discussion about implications and possible negative effects.
The seven arts associations cover thousands of members. Women are in minority but all arts associations have established a women's desk to promote women artists in particular. (It is unclear, though, how this has functioned in practice).	Many projects get a late start up because of delays in funds from COSOMA and slow management procedures. Some representatives claimed that they lost opportunities to access funds from other sources because of management delays.
The CSS has made possible a strengthening of civil society so that artists can have a stronger voice in the influencing national cultural policy discourse.	The share of Norwegian funds that was channelled to the arts associations was 44% in 2009. This is found by the review team to be on the low side.
The CSS has strengthened the links between COSOMA and the artist community. Members of arts association see COSOMA as their own organization, fighting to uphold their rights.	COSOMA's legal status is in flux and there is no clarity on when the privatization will take place and with what implications. The process ahead is very uncertain.
The focus on capacity building has been important for formalization of these organizations.	Currently, COSOMA has no board, as this was dissolved with the GoM's decision to privatize the society.
The draft auditor's report finds no financial irregularities and concludes that funds have been used according to the contract between COSOMA and RNE.	There are arts associations in Malawi that are currently not among COSOMA's membership base: CREAM! Women in the Arts, The Film Association of Malawi and the Malawi Folk Music and Dance Association). Some of these are recently established but represent important groups of the creative society. COSOMA has no strategy for taking new members on board. There is also a need to determine how and at what level funding to new associations should be determined e.g. whether funds should continue to be spread out thinly with the same amount to all associations or whether other financial mechanism would serve the members better.
The establishment of the Project Office has improved monitoring systems and financial oversight.	So far there is little collective reflection within COSOMA on what should happen with future funds and with the entire umbrella package.

## 5. Nanzikambe Arts Development Organization

Nanzikambe has received funding from Norway since 2004 through the following four agreements:

- i) Adaptation of Ibsen's Dolls House, "Breaking the Pot" (2006).
- ii) Gender equality seminar Nora's Sisters - a fusion of arts, activism and academia (2007).
- iii) Democracy on Trial - Interactive theatre to involve communities in building democracy (2007).
- iv) The Consolidated Arts and Communication Programme (CAP 2008-2011 NOK 5.0million). CAPs is the current agreement. Norwegian funds cover 82% of the estimated budget for the programme period. The total estimated cost for CAP was NOK 6.1 Million.

Nanzikambe<sup>7</sup> specializes in using theatre for education, development and social change. Nanzikambe performs mainly in English (with some Chichewa phrases). Broadly the CAP aims to:

- Develop culture in Malawi

<sup>7</sup> Nanzikambe registered as an NGO in 2008.

- Utilise arts and theatre for development
- Enrich society through arts and culture

The CAP includes theatre, dance, visual arts, cultural events, theatre tours and community theatre. Nanzikambe attracts a large audience, especially in urban areas. The plays are popular and entertaining with clear social and political messages.

Through the CAP, Nanzikambe has established a development wing, by setting up Community Arts Clubs:

- Khamalathu Disability Club (16 children regular members)
- Chisomo Children’s Club (street children- 13 members)
- Women’s Club (vulnerable young women- 19 members)
- Chichiri Prison Club (20 members)

The review team met with representatives from the clubs and the overall impression was that Nanzikambe had contributed greatly to giving these groups a voice; visibility in society and that most participants appreciated the weekly workshops. It should be noted that membership in the women’s club and the prisoners’ clubs had doubled over the last two years. On the other hand it had turned out to be more difficult to recruit street children. The parents’ of the disabled children felt that one and a half hours was too short a time. Still, they felt that the workshop was extremely valuable. This was the only cultural leisure-time group which was open for participation by disabled children.

The actors met had all participated in Nanzikambe’s theatre laboratory. They felt that this gave them an opportunity to learn new skills and also to maintain the acting skills they already had. Actors in general face profound challenges in maintaining a livelihood from acting, as parts were difficult to come by and there were virtually no permanent employment opportunities in theatre industry. In general, though, actors did not feel that Nanzikambe had contributed much to improve their situation. One problem which was highlighted was that actors were not included in any insurance scheme while touring with Nanzikambe.<sup>8</sup>

**Nanzikambe Arts Management Team**

<b>Board of Trustees</b>	6 members (2 from Chancellor College, lawyer, artist-cum-engineer, financial consultant, managing director (secretary)- meets quarterly to oversee the activities of the organization
<b>Steering Committee</b>	4 members (managing director, financial manager, programme manager for development, programme manager for arts)
<b>Fundraising Committee</b>	Write proposals, liaises with donors
<b>Internal Procurement Committee</b>	Oversees procurement, finding quotations
<b>Staff Welfare Committee</b>	Deals with benefits, contractual issues
<b>Pensions Board</b>	Oversees mandatory pension policy implementation

Nanzikambe has 20 employees, 16 of whom are full time, two are part time and two are consultants. Only four out of the 20 are women.

Nanzikambe receives funding from:

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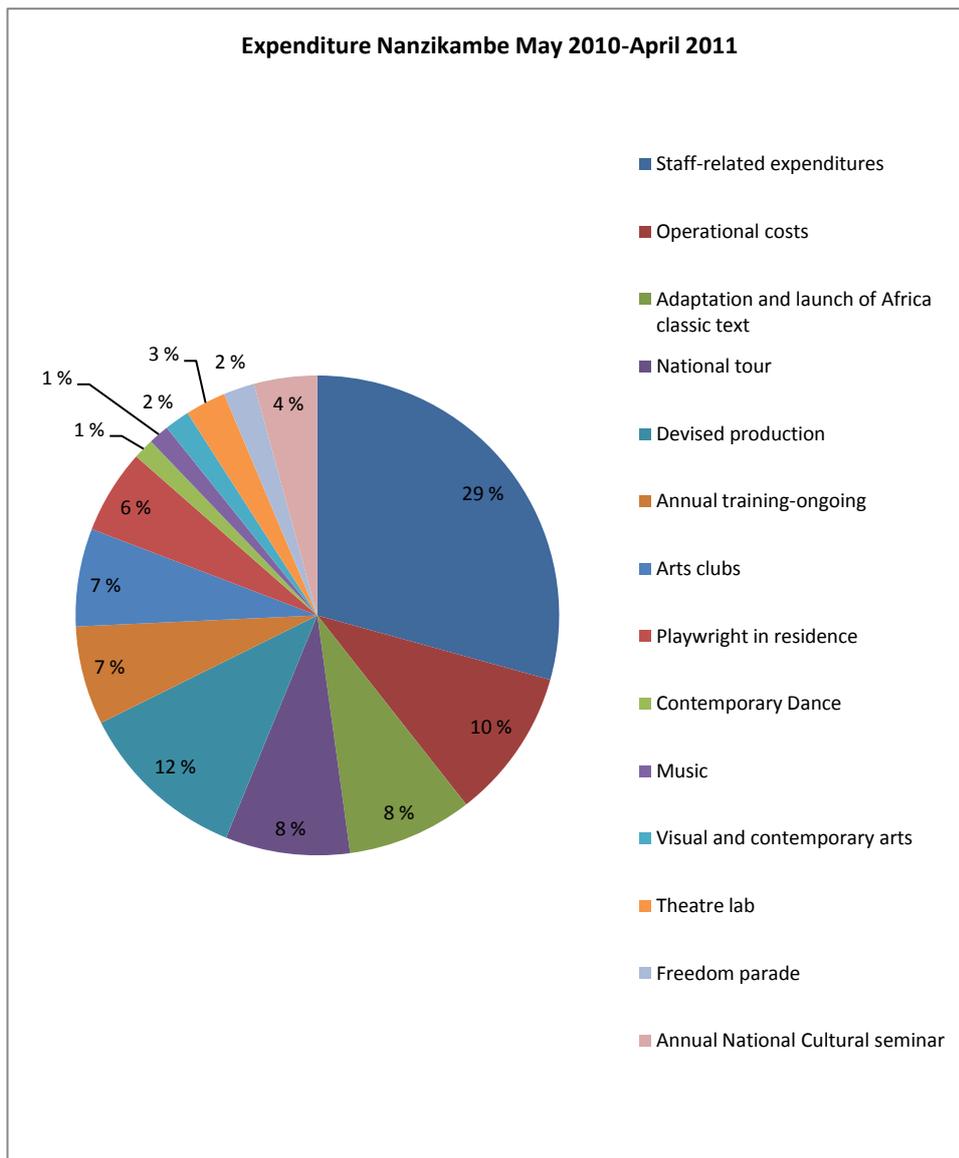
<sup>8</sup> According to Nanzikambe management this has now been redressed, but this point was nevertheless raised by actors met.

- Management Sciences for Health MSH/BASIC (Malaria Prevention Project).
- PACT Malawi USD 35,000 - 4 districts with a possible expansion to 6 more.
- Malawi Bridge II (HIV prevention southern Malawi) MK 15,000,000. Ended.
- Trocaire Malawi (governance) Project advocating for the construction of a tarmac road (EUR 36,000 and 44,000. Ends in July 2012.)
- OSISA (Women empowerment project)
- Africalia (Decentralization of Art) - taking theatre to non-traditional theatre areas (EUR 12,000). Ended May 2011.

Possible forthcoming:

- *Southern Africa AIDS Trust (SAT) MK 13,500,000. Concept note submitted*
- *Southern Africa AIDS Trust (SAT) MK 45,000,000. Concept note submitted*
- *National AIDS Commission (NAC) MK 75,000,000. Proposal developed.*

Progress August 2008-May 2011		Status
Total audience reached		18,000 , more than anticipated
Adaptation of African Classic text "I will Marry When I Want"		En route
Arts clubs for specific community groups		En route
1000 Published play texts by Malawian playwright printed	500 audio CDs produced	Not carried out or produced
Playwright in residence and publication of text		Not implemented as intended
Contemporary Dance		Partly implemented
12 creative music workshops and 45 experimental open music workshops annually		Not fully implemented
Visual & Contemporary Arts Department		Partly established
Theatre laboratories		En route
Annual Freedom Parade		Stopped by police 2011
Annual Cultural Seminar		En route



Source: Financial report Norwegian Embassy Consolidated Arts Programme

NOK 1.7 was spent in 2010/11. The distribution of costs as percentage corresponds roughly to the original budget. These are particularly staff-related expenditures and operational costs. It should be noted, however, that these two posts alone constitute approximately 40% of the total costs, putting a question mark on sustainability in the long run.

During the last year Nanzikambe has gone through profound shifts and taken numerous steps to enhance organizational performance:

- (i) The CAP was overambitious and did not take the work load, staffing question and need for quality into serious consideration. The current management sees the need to trim CAP.
- (ii) Nanzikambe has been through a profound shift in management. The former managing director has left the organization after having delivered poorly on financial procedures and not seeking the Board's consent for setting up Nanzikambe UK overseas.
- (iii) Nanzikambe has had financial policies and procedures in place, but these were not followed up and implemented. The new management has introduced tough and

improved financial routines and stringent procurement systems. Nanzikambe's financial team has been strengthened with two new posts.

- (iv) Nanzikambe has shifted to a standard accounting system which allows a detailed overview of expenditures. The former Excel-based system had no codes for various items. The system was difficult to maintain, particular when there was shifting of funds between projects.
- (v) Vouchers and receipts are now kept in order.
- (vi) A grants register is now well maintained.
- (vii) Staff had no job descriptions and little job security. Today all staff members have clear roles and designations.
- (viii) One bank account held the names of four donors (Norwegian embassy, Trocaire, World Bank, GTZ and the Administration funds). This posed a risk of co-mingling of bank accounts. All donor funds are now kept in separate bank accounts.
- (ix) Failure to comply with the approved budget. Norwegian funds were used for gap-filling for purposes other than intended without prior consent from RNE. Nanzikambe seeks to ensure that such use of funds will not be repeated.
- (x) On the artistic side the frequent move of location has impacted performance. The relocation to a more permanent building has enabled Nanzikambe to build a stage, seating arrangement and is in the process of opening an income generating café to stimulate interaction among the creative audience and friends.

#### Summary of Nanzikambe performance:

Positive	Challenges
New management	Financial management may still take some time before being under full control.
Increased professionalization of the entire organization.	It is unclear how much staff time goes to generating and implementing new projects. As each donor puts its own strict conditions, care must be taken so that other smaller projects do not distract staff away from the CAP.
New staff - in particular in finance and in monitoring, evaluation and reporting.	The CAP was too ambitious. Several project components could not be started/completed.
Artistic quality is high.	English speaking theatre may not be relevant for a rural audience. The messages conveyed may not be as easily accepted in rural areas.
The clubs give voices to the voiceless.	The clubs, although socially very important for the participants, reach out to rather few beneficiaries. Cost-effectiveness is questionable.
As an NGO it attracts several other donors.	High overhead and administrative costs may jeopardize future sustainability.
Social relevance (AIDS, gender, governance) in line with both MDGs and with the MGDS.	Little focus on actors' welfare.
It has a permanent base (long-term lease, a stage on which it can perform plays).	Nanzikambe is perceived by COSOMA and the National Theatre Association as being prioritized by the RNE at the expense costs of other theatres in Malawi.
The theatre lab provides continuity for actors and helps new people with theatre skills.	
Auditions allow for fair competition among actors.	

## 6. Department of Culture

Although a thorough evaluation of government to government funding was not part of the terms of reference of the current review, given the sketchiness of the 2009 review<sup>9</sup> the topic warrants

<sup>9</sup> Norad Evaluation Report 4/2009.

discussion. Norwegian support to the Department of Antiquities’ programme for the Promotion and Conservation of Cultural Heritage in Malawi dates back to 2002. At the same time, assistance was given separately to the National Archives of Malawi in Zomba in 2004-05. The second phase of the heritage programme, for which the contract was signed on 5 December 2005, was wider in scope and includes the arts and funding for the National Archives. It should be noted that at this time there was a government restructuring which subsumed the Department of Antiquities, Department of Arts and Crafts, National Archives, Museums of Malawi and the Censorship Board as sections under the larger Department of Culture.<sup>10</sup>

**Promotion and Conservation of Cultural Heritage in Malawi Programme Funding**

<b>Phase I</b>	2002-2005	<b>NOK 3 million</b>
<b>National Archives</b>	2004-2005	<b>NOK 380,000</b>
<b>Phase II (MWI-2602)</b>	2005-2008 <sup>11</sup>	<b>NOK 5,1 million</b>

A further reorganization took place in 2007 when the Department of Culture was taken out of the Ministry of Youth, Sports and Culture to be part of the new Ministry of Tourism, Wildlife and Culture. This relocation reflects government recognition of the economic potential of Malawian culture and heritage –in the face of declining tobacco revenue- and has improved funding for the department. Since then staffing levels, particularly of professional officers, have increased tremendously. At the same time more external funds have been secured, such as E.U. funding for the National Archives. In 2010 the Department of Culture drafted a new proposal for phase III in the amount of NOK 5.64 million (MK 152 million).

**Phase II**

Phase II of the Promotion and Conservation of Cultural Heritage in Malawi Programme Funding consisted of 12 components. Most, if not all, of these components started with much delay. Many of these delays were reputedly the result of financial management, often outside the control of those involved in implementation.<sup>12</sup> Some were only partially completed and the upgrading of the amphitheatre was never realised. The review team agrees with the Norad 2009 evaluation that collaboration with (local) academic institutions should have been sought as it would have benefited the quality of the research components while building departmental capacity at the same time. The review team is further in agreement that the components show little coherence –partly a result of the diverse interests of the various sections of the Department of Culture- and are not explicitly related to the overall aim of national identity building. Whether this should be the ultimate aim, however, is up for discussion.

**Phase II Project Components**

- Rehabilitation of National Monuments
- Study of Nkhotakota Old Boma
- Research on rain shrines
- Archaeological excavations of an Iron Age site, and a fossil site
- Revival of children’s traditional songs, stories and games
- Documentation of traditional architectural designs and technologies
- Documentation and storage of Malawi antiquities collections and monuments
- Rehabilitation of National Archives
- Upgrading of the amphitheatre

**Completion**

- Livingstonia Mission done
- Yes
- Yes
- Only Chimbende Iron Age site
- In one area only
- Partly
- A simple data base was created
- Yes
- Not done

<sup>10</sup> To date the legal aspect to this reorganization has not been completed, however. This gives rise to the occasional confusion as the sections continue to be referred to as departments within departments.

<sup>11</sup> Effectively completed in 2010.

<sup>12</sup> The review team did not have access to any of the financial accounts for this programme, thus limiting our assessment possibilities.

Procurement of vehicles and equipment	Yes
Capacity building; training, marketing, publicity	Partly
Monitoring and evaluation	Partly

This does however not mean that the project components are not relevant per se. The present review team looks favourable on the restoration of colonial heritage as it is an integral part of Malawi’s national identity. The assistance to the National Archives has safeguarded many documents and made them accessible to visiting researchers. In many cases the project components are however only a first step which needs to be followed through in order to get tangible results as the desired output has not been achieved. An attempt to this effect was made in Livingstonia by putting up an exhibition on the history of the mission and Dr. Laws in the restored Stone House. Its quality does however fall short of present-day standards. Another hopeful exception is the Chongoni Rock Art area.

### Phase II National Archives Output

No. of safeguarded files in cubic feet	53,754
No. of inventories made	11
No. of visitors	5,281

Source: National Archives of Malawi

### Chongoni World Heritage Site

Chongoni became part of the Heritage Program upon the request of the RNE to include indigenous tangible heritage sites during phase I. In 2006, during phase II the rock art area became inscribed on the UNESCO World Heritage List, not in the least as a result of the original Norwegian assistance. Although there was little immediate follow up thereafter in terms of management and tourism development, in the last two years some steps are being made in the right direction with funding from UNESCO and the African World Heritage Fund as well as the American Ambassador’s Fund for Cultural Preservation.

The Department of Antiquities is currently assisted in the implementation of Chongoni research and management activities by the Trust for African Rock Art, Nairobi. Malawi Government has released funds for the construction of a Chongoni information centre, east of Chongoni forest reserve. The Department of Antiquities is currently collecting information and objects to be put on display there. It is such follow up that brings relevance to the initial project components. Still, in order to get wider social relevance, a lot more needs to be done, including increasing community involvement –possibly through collaboration with local NGOs and CBOs. This way poverty alleviation, deforestation as well as gender<sup>13</sup> issues can be addressed.

### Phase III proposal

The review team has looked at the proposal in light of the accomplishments of the Department of Culture in previous years. Many of the same mistakes seem to be made. This may not be that surprising as the report for phase II has no section on lessons learned. The proposal comprises of no less than 15 components, again showing only little coherence. The final proposal seems to have been pulled together by the Department of Culture directorate without full consultation with its sections and may not necessarily reflect the priorities of the different sections.

<sup>13</sup> It should be noted that some of the rock art are the result of female puberty initiation and others of male ritual activity (*nyau*, *Gule Wamkulu*).

Still the proposal has several very worthwhile components, provided the expected outputs are indeed achieved. The review team commends the Department of Culture for its interest in expanding the initial UNESCO funded Lhomwe community based intangible heritage inventory to other ethnic groups. This way, it builds on lessons learnt and has the community at heart. In this, and most other cases, the question remains, though, how the research is put to use to fulfil long-term objectives. The renovation of Chichiri museum is equally commendable. Its associated activities and budget need however a bit more scrutinizing in order to ensure a high quality exhibition.

The review team is further concerned that a very large part of the funding is allocated for capacity building and staff allowances rather than direct project costs. Given the government increase of civil servant allowances earlier this year the allocated amount for this will even have to grow, making the budget unrealistic from the onset. Although capacity building is indeed much required given the recent staff intake, the review team feels that this should not all come from the Norwegian cultural fund. While short courses and workshops are very acceptable, post-graduate training, which is indeed much desired, can probably be funded through other means, such as university scholarships and international funding bodies. The same can be said of some of the research projects.

The Department of Culture indicated it would have liked to include the restoration of some historical buildings in the proposal. This was omitted given a Norwegian request to focus on intangible heritage. The review team would favour such inclusion. The question of which buildings would be prioritized would need to be looked into, though, in order to ensure the highest possible relevance.

### Summary of the findings

#### **Positive**

The Department of Culture has made great strides in the last years in terms of staffing levels, internal and external funding.

The next step in the development of, what is now, Chongoni World Heritage Site is currently on the way.

Historical buildings have been safeguarded for future generations.  
Documents and historical records have been safeguarded and made accessible.

The research projects have been a valuable learning experience for the staff which they would not have had otherwise.

The phase III proposal has relevant components such as renovation of Chichiri museum, basic training and certain research projects.

#### **Challenges**

The newly hired staff does not have the qualifications it needs to do the jobs they are assigned to do.

The Dept. of Culture, as a government institution, is a centralized, bureaucratic organization. Decision making can be more consultative.

Local community involvement in heritage preservation has been limited.  
There is little reflection on lessons learnt.

The financial management is a hindrance to proper and timely implementation.

The output may not have the desired quality.

The phase III proposal is overambitious, little consultative, disjunctive, little goal oriented and financially unfeasible. The desired quality of the output may not be obtained.

## **7. KuNgoni Centre of Culture and Art**

KuNgoni Centre of Culture and Art was established as a mission project by Fr. Claude Boucher in 1976 at Mua Mission, Ntakataka. Mua Mission was founded by the Missionaries of Africa, also known as the White Fathers, in 1902. To date the Missionaries of Africa continue to staff the mission, although the parish now falls under Dedza Diocese.

KuNgoni started as a training centre for carvers but over the years it has expanded its scope considerably. It has developed a culture-history museum displaying traditions of the three main ethnic groups in the area -Chewa, Ngoni and Yao- as well as the history of Christianity. Its annual

open day in August has grown to become a televised event drawing a large number of dance groups displaying over 70 different dances. A few years ago only 30 dances were displayed. The KuNgoni cultural troupe is invited for national and international events. KuNgoni cultural courses are popular among newly arrived expatriates and international NGOs.

In 2002-03 Norwegian Church Aid supported the installation of climate control in the museum with USD 10,000. In 2004/05 Namalikhate Lodge was constructed with Norad funding to be able to accommodate visitors which was to make KuNgoni more sustainable but more importantly it aimed to have income generating spin off to the surrounding communities in terms of employment, food stuffs sales and increased carving sales. Namalikhate was officially opened by Her Royal Highness Mette-Marit crown princess of Norway.

<b>KuNgoni funding overview</b>			
Phase I	2004-05	Construction of accommodation	NOK 258,500
Phase II	2009-12	Capacity enhancement and outreach	NOK 3.5 million

In 2009 KuNgoni was asked by the RNE to submit a new proposal which they did under the title KuNgoni Capacity Enhancement and Outreach Project.

#### **Phase II Project Components**

Upgrading of the dancing arena	<b>Status</b> Completed
Construction of a showroom	Completed
Fabrication of costumes for the cultural troupe	Completed
Outreach of the cultural troupe	Ongoing
Improvement of KuMbewu Centre for Women Development	Ongoing
DVD production	Yet to commence

The infrastructural development, the showroom and the renovation of the KuMbewu building, was completed in good time. The upgrading of the arena, consisting of the construction of brick benches was an additional project component for which the RNE had granted permission. The cultural troupe has made new costumes which are yet to be inaugurated and continues its outreach by means of receiving local school children on a weekly basis and by occasional performances in the region.

The carvers have long since benefitted from KuNgoni as the carving sales have given them supplementary income. Presently, the number of trained carvers has grown so much that some may stay a month without sales. This is exacerbated by the current economic downturn. Some carvers have thus moved away from KuNgoni in order to be free to set their own prices<sup>14</sup> and reduce competition. The largest of such groups established itself at Abrahamu at the turn-off to the old southern lake shore road. As a testimony to its success, it has now grown to some 60 carvers itself as they continue to teach their peers. Only few regret having left KuNgoni.

<b>KuNgoni Beneficiaries 2011</b>	<b>No.</b>
Local staff <sup>15</sup>	c. 30
Wood carvers	122
Women at KuMbewu	45
Local school children (weekly)	c. 35
Cultural troupe couples	c. 25
University students (annually)	> 200

<sup>14</sup> At KuNgoni prices are set by a committee of carvers after which 35% is added as a commission for KuNgoni.

<sup>15</sup> KuNgoni further relies on international volunteers and missionary support.

One third of the total funding has now been allocated to improve gender parity by the enhancement of KuMbewu Centre for Women Development.<sup>16</sup> The women interviewed by the review team appreciated the income generated through the project as it assists in paying expenses such as medical bills and school fees. More importantly it makes them less dependent on their husbands. Some complained the costs for materials such as beads were high and the return on this investment relatively low.

The DVD production is meant as a cost effective way to disseminate the cultural knowledge collected and preserved at KuNgoni. KuNgoni does not yet have in-house knowledge or even the technology for editing and production. This has delayed implementation. Brother Ryan who recently arrived at Mua Mission as part of his missionary training has been assigned to assist in this matter. In the end Balaka Media Centre is to be responsible for reproduction. Although this aspect of the programme has suffered from delays Fr. Boucher is confident the intended output will be achieved within the assigned time frame.

The quality of the output of KuNgoni's activities is beyond dispute whether it concerns construction, or arts and crafts.<sup>17</sup> The social relevance of KuNgoni projects is also commendable. Since its establishment KuNgoni has tried to spread a message of environmental awareness and conservation. Initially, this was done through a small educational zoo (animal orphanage). Moreover, the carvers are taught the sustainable use of wood. Given current notions of animal rights and conservation the zoo has now been abandoned. There are plans to replace it with a garden with of statues reflecting the role of animals in mythology. Issues pertaining to HIV/AIDS are regularly addressed through ('traditional') song and dance. The current KuMbewu enhancement project fits in with the theme of gender equality. Governance has not explicitly been addressed in any of its activities but it does come up in Gule Wamkulu and other 'traditional' settings. KuNgoni is fully integrated in the local community and knows how to raise these themes in culturally appropriate ways. KuNgoni has the support of local chiefs.

<b>Visitors to Kungoni (2009-2010)</b>			
	<b>2009</b>	<b>2010</b>	<b>Total</b>
<b>Visitors to the museum</b>	864	857	1721
<b>Visitors to the Art Gallery</b>	455	585	1040
<b>Visitors to the Showroom</b>	2633	2418	5051
<b>Guests at Namalikhate</b>	2206	1334	3540

Not all KuNgoni visitors are registered. Individuals may just drop in, and in particular school classes and university students that come in groups are not fully accounted for.

The review team is highly appreciative of the Norwegian support to KuNgoni. This is not to say there are no notes of concern. KuNgoni is largely the result of the tireless efforts of one person, Fr. Claude Boucher. Fr. Boucher is now advancing in age which poses questions about continuity. Fr. Boucher has a rare combination of artistic, anthropological and motivational qualities and as a missionary he

<sup>16</sup> This includes the showroom.

<sup>17</sup> Also see Norad evaluation report 4/2009.

is not in need of a demanding salary. The matter is compounded by the fact that KuNgoni is not a legal entity on its own. As such there is no board of governors or trustees to give guidance in this matter. There is a mere informal advisory body call 'Friends of KuNgoni'. The lack of legal status further raises doubt over ownership of presumed KuNgoni property. Kungoni is built on diocesan land which puts the Bishop of Dedza in authority, whose support to KuNgoni's agenda of enculturation may diminish. The ownership of the moveable items needs to be looked into. As a Mua Mission project the Missionaries of Africa have the responsibility of staffing KuNgoni. Its delegate superior however confirmed its commitment in this regard.

A final concern is lack of a strategic plan. A strategic plan could outline a more sustainable management structure for the future. It could further set long term goals and ambitions regarding heritage preservation, enlarged outreach, tourism development and local poverty alleviation.

### Summary of the findings

#### Positive

KuNgoni activities are highly relevant for the sake of art production and heritage preservation, however they are also streamlined with other development focal areas such as gender, environment and poverty alleviation.

KuNgoni is educational. It trains primary school children up to university students as well as expatriates and international volunteers.

KuNgoni activities are of high artistic quality.

KuNgoni is self-supporting. Only project funding is needed.

KuNgoni's approach is holistic, breaking the boundaries between religion, economy, environment, kinship and health.

As KuNgoni has low overhead costs and high impact, the support is very cost effective.

KuNgoni has moral support from government. The carvings and dance troupe are a show piece at (international) events.

KuNgoni, even though spearheaded by a foreign missionary, is very much community based.

#### Challenges

Essentially, KuNgoni sprouts from the tremendous efforts of one man over a period of 35 years. As Fr. Boucher is now advancing in years continuity becomes a challenge, even though the Missionaries of Africa are committed to staffing KuNgoni.

KuNgoni started as a mission project and to date it is no independent legal entity. This raises questions of ownership of the land, buildings, ethnographic objects and other items, which are pertinent to continuity.

KuNgoni has no formal board. All decisions are made by Fr. Boucher, although there is an advisory board called 'Friends of KuNgoni'.

There is no strategic plan which can guide KuNgoni activities in a certain direction.

Given the number of carvers trained, the market is too small for most to make a living of carving alone.

The same goes for the objects made by the women. Communication with KuNgoni can be difficult as internet and phone lines are unreliable.

## 8. Conclusions

### General

RNE clearly is the biggest donor in Malawi as far as the cultural sector is concerned. Since 2004 Norway has contributed with more than NOK 22 million to the sector. RNE further stands out in that it is willing to make available long term core funding. The core funding is of tremendous value to nascent institutions such as Nanzikambe, arts associations, and COSOMA. Other funding bodies tend to be restricted to short term project funding. Norway has concentrated on supporting a few cultural institutions over several years. There has been a fairly balanced funding between government and civil society institutions. A significant strength of the support has been to move from individual stand-

alone projects to programmes which encompass a range of cultural initiatives which provide access to culture to different locations in Malawi and to different groups of the population. The review team finds that RNE has put money into good use, however, at times the story is somehow mixed; with successes, uneven progress, challenges and opportunities.

## **Policy coherence**

The RNE cultural portfolio has a good spread between creative arts vs. heritage organizations. This is consistent with the 2005 Norway's Strategy for Culture and Sports in the South. The strategy is supportive of arts for its own sake, instrumental use of artistic expressions, improved cultural infrastructure and a combination of creative performing arts and heritage. The Norwegian support has been given during a period where culture was not included into Malawi's Growth and Development Strategy (MGDS 1) as one of the six priority areas. Neither has the National Cultural Policy which was drafted in 2005 been politically approved, and in general the national framework conditions are structurally weak. However, in the draft version of MDGS 2, the government is recognising the importance of both tangible and intangible culture and has drawn up a special chapter to this effect.

This can be a tool in assessing future funding proposals for the Norwegian cultural fund. More importantly it should highlight the links between culture and development to actors in other sectors. Norwegian's recognition of culture as a paramount aspect to development should allow for other Embassy funds to sponsor cultural activities which have direct bearing to their sector. There is no inherent reason why theatre discussing HIV/AIDS should be funded by the cultural fund as opposed to the HIV/AIDS fund. In the same vein, the Norwegian environmental fund can fund heritage and arts activities as they benefit the preservation of Mulanje Mountain forest reserve. For RNE continued balanced mix of support to government and NGOs expand the scope of possible areas of political dialogue with government partners and at the same time create opportunities for NGOs engagement national cultural policy debate, planning and networking.

## **Relevance**

The civil society groups supported by RNE manage to achieve a high degree of relevance by addressing issues such as governance, environment, HIV/AIDS and gender. The activities by the Department of Culture have a less obvious connection with wider development themes. In the long run they can however contribute to extra tourism revenue, both to the state and local communities, an example being the establishment of Chongoni World Heritage Site. Endeavours to preserve cultural heritage should however be credited for instilling a local or national pride which is a primary source of self-confidence which any employee or entrepreneur needs to succeed in life. By the same token art for arts' sake is recognized as contributing to development and thus worthy of developmental support.

## **Effectiveness & efficiency**

Nanzikambe, COSOMA and KuNgoni are all fairly successful in reaching their own organizational goals. Nanzikambe has become one of Malawi's leading organizations using theatre as a tool for change. The messages it conveys on democracy, gender, HIV/AIDs, and Governance have found a broad audience in particular in urban areas. COSOMA has, in addition to good results in royalty collection, also managed the Cultural Support Scheme which creates the foundations for the arts associations to access funds, participate in training for management and improved artistic skills. KuNgoni has created strong links to the community and become a true hub for Chewa and Ngoni cultural and artistic expressions. Whereas contributing national identity may be a too strong a word, there is no doubt that KuNgoni with its comprehensive and holistic approach, community participation and engagement of the education sector at various levels has been effective in transmitting cultural values to new generations of Malawians. Young people visiting KuNgoni express that they were not aware of the richness of their own culture.

As far as Nanzikambe Arts is concerned the planned programme was over-ambitious and some of them have not been started or completed on time. The current management would like to see the programme trimmed down to a more realistic level. COSOMA started distributing funds to the arts associations later than planned and has therefore built up a back-log which ultimately affects the entire chain of activities which then are implemented at a slower pace than originally planned. This affects not only RNE expenditures but also funds coming from other financial sources such as Hivos and NAC. At project office level there are also delays which affect project proposals and reporting. Such delays were on the other side more or less the only complaints coming from the arts associations when asked to evaluate COSOMA's work. On the other hand, KuNgoni implements the activities with an impressive speed and within budget.

Most of the reports submitted to RNE have clear deficiencies. The narrative tends to describe the activities done without reference to the original proposal. There is a general lack of reflection and lessons learnt. This may be a mere shortfall of the report, or, more critically, reflect a shortfall in the project cycle. In most cases it seems a combination of the two. The Department of Culture, Nanzikambe and COSOMA are all cases to point.

Particularly, the financial overview but also the narrative show clear shortcomings. RNE keeps a close eye on financial issues and in the case of Nanzikambe, RNE had to go to the step of initiating an external audit of the expenditures because of flaws in financial reporting. This has led to profound shifts in the organization, with the shift in management, compliance with financial and procurement policies, clear division of roles and responsibilities between staff, hiring of new financial staff and a close follow up of administrative procedures at all levels. It may be too early to judge the outcomes of all these measurements, but the review team is of the opinion that the foundation for improved performance is definitely laid.

Only Kungoni seems to adhere to the original proposal. The other beneficiaries make sometimes considerable changes during implementation, often without informing the Embassy. The Department of Culture and Nanzikambe stand out in this regard.

## **Outcomes/Impact**

Social impact has been wide. The support to arts associations through COSOMA has increased the capacity of the members manage projects and to some extent also enhanced artistic skills for those who have participated in the workshops. Participants have learnt how to run their own projects more effectively and sustainably through training on business administration and marketing. There have been examples of synergy between the arts associations e.g. through joint exhibitions organized by visual arts (VAAM) and photography (PHOTAMA). Most of the associations have seen an increase in paying members over the last few years, indicating that artists find that the associations now do serve their members better than before. COSOMA has tried to clamp down on piracy and have brought copyright offenders to court, where offenders have been fined. However, there is still a long way to go before copyrights are generally respected in Malawi, but a first step is to make artists aware of their rights and make the issue part of a general public discourse. This has been accomplished.

Most CSS trainings include a gender component and have attempted to raise awareness of participants on the role of women artists within their respective cultural fields. The associations have also been encouraged to establish women's desks but this appears to have had limited effect on women artists ability to voice their own concerns within the associations in general. There is little information available about successes or possible shortcomings of the women's desk and gender projects, suggesting that monitoring systems by and large are rather weak. Still, Women are to a large extent missing out of top positions in the art world. A further indication of the limitations of the gender projects can be seen in the fact that women artists and creators have established a women's association called CREAM! Women in the Arts in order to encourage one another and join in common

interests to promote themselves within all cultural fields in Malawi. Indeed new arts associations tend to pop up. Other recent additions are the Film Association of Malawi and the Folk Music and Dance Association. These two and CREAM! have not yet found their place within the COSOMA framework.

Impacts can also be identified within the economic sphere, although at a small scale. KuNgoni offers skills training and sales outlets of locally produced handicraft and arts both for women and men from the local community. Sales have gone down as a result of the financial crunch, but participants do continue to produce and hope for better times. It should be noted, however, that generally only a few very popular artists can make a living from their arts in Malawi. The actors that occasionally get parts in one of the Nanzikambe's plays can hardly make it economically viable as jobs are few and poorly remunerated. Ticket sales do not cover actual costs, and in general the audience in Malawi is not used to pay much for cultural displays that it regards as being part of traditional culture. One positive step, however, is that the economic potential of the cultural industries has been picked up by the government.

It is notoriously difficult to measure impact on goals such as "national identity", reduction of HIV/AIDS, promotion of democracy, gender equality, good governance and climate change and other ambitious goals. Nanzikambe as a development NGO is an obvious example in this regard. Issues such as governance, climate change, HIV/AIDS and gender are widely tackled in its performances. COSOMA and its member associations have addressed the same issues. KuNgoni also has a clear environmental preservation message and has now embarked on a gender empowerment programme. Artistic expression and creativity are powerful ways in which to develop cultural identities. People have always come together to sing, dance, and express themselves through the arts, and these shared rituals and creativity are at the heart of a strong community identity. Although national identity may be a too big term for impact of the Norwegian cultural portfolio, the review team can still conclude that there are positive signs to be found, through the emphasis on drama with clear messages conveyed, and the target group included in the drama clubs, through strengthening artists voices by a strengthened civil society, community participation, anchorage in community values and engagement and in artistic expressions.

## Sustainability

With high overhead costs, sustainability of organizations such as Nanzikambe may be at risk without long-term external funding. Administration costs have increased with number of staff and with expansion of activities, including reaching out to marginal groups such as disabled children, prisoners, vulnerable young women and street children. Bringing theatre out to people requires touring with all the costs this involved. Building up a stage at own premises may attract audience within Blantyre, but the whole *raison d'être* of Nanzikambe's mission is to reach out to a wider audience. Nanzikambe has tried to diversify the risks by seeking funding from other donors although the dependency on continued Norwegian core funding is deep. From the onset it should thus always be clear that even long-term funding is finite. For some institutions the time to phase out will come sooner than for others.

Government organizations, given their public function and inadequate government funding should be allowed to benefit longer. COSOMA, in all likelihood, would not be able to replace the Norwegian funds with government funding or funding from other donor agencies. The income from royalties goes to administration and could not fill up the gap should Norwegian funding be discontinued. In addition, the future status of COSOMA is rather uncertain as a result of the current privatization process. Currently there is no other cultural fund which can benefit and strengthen artists at a national scale. COSOMA has also built up a reasonably well-functioning infrastructure to handle funds to be distributed to members.

Among the cultural institutions in the Norwegian portfolio, KuNgoni is fairly self-supportive. The museum, the hostel, the arts showroom, the arena and the entire compound has inherent qualities with huge potential for being a cultural hub in the area. However, being essentially community-based there is little money in circulations among the users. The outside market is unreliable, seasonal and to a large extent outside KuNgoni's own control such as number of visitors to the centre, sales of crafts, number of hotel guests and so forth.

## 9. Recommendations

- RNE should continue to support a mix of government and civil society projects.
- The new proposal from the Department of Culture should be funded, but the programme should be streamlined. RNE could follow this up in two ways; 1) Ask the Department of Culture to prioritize and present a revised proposal, or 2) support the Department with some technical assistance in project development. The person in question should be a team player, preferably locally based, who could assist the Department in a consultative process which involve all the five sub-department, help prioritization, establish coherence between the different projects and work out a realistic budget.
- Support to Nanzikambe should be made on evidence that the improved financial management system has been put into practice and proof that no mismanagement of funds has taken place. The Norwegian support should gradually phase out or be reduced as the RNE should not support organizations indefinitely. A new three year phase could for example be reduced from the current 85% funding level to 50%. New funding should be based on the condition of increased number of club beneficiaries, clarity in staffing allocation per donor and initiatives to enhance welfare of the external actors.
- Nanzikambe should consult with RNE and seek approval before they implement a possible scaled down plan.
- RNE should offer to support the development of a strategic plan for KuNgoni and the formalization of legal frameworks. New projects such as the planned environmental garden should be put on hold until the strategic framework is ready. The strategic plan should include issues of improving the human capacity to be responsible for projects.
- As for COSOMA, there should be a significant increase of Norwegian funding to the Cultural Support Scheme as this scheme has a great potential for strengthening the creative community, artists and the arts associations. Linkages to arts institutions in Norway may be considered and formalised mechanisms to encourage exchange between artists in Norway and Malawi should be given priority under the COSOMA umbrella. For COSOMA, it is recommended that i) Norwegian grants should not be distributed in equal shares to all associations but should be based on needs. ii) COSOMA grants should be open for individuals and new associations and iii) COSOMA should take the lead to organise collaboration with the Department of Culture national cultural events, including organising cultural exchange events with Norwegian cultural groups.
- RNE should also consider support to other organizations e.g. ADRA (TV-Radio) and in particular support to CREAM! Women in the Arts which is still in its early stage of organizational development. Norwegian support to some initial activities should be of an interim nature until CREAM! Women in the Arts can become member of COSOMA.

## Appendix I: Terms of Reference

### Review of Norwegian Support to Culture in Malawi

#### 1.0 Background

Norway has a long history of cooperation with developing countries in the area of culture, and was one of the first countries to include support for culture and the arts in development assistance in the early 1980s. The support is, since 2006 based on Norway's Strategy for cultural- and sports cooperation (autumn 2005) which emphasises the importance of culture for development and poverty reduction. The Embassy's cultural portfolio is designed to promote good governance, democracy and cultural identity since it recognises that *"a dynamic cultural sector is a prerequisite for a well-functioning public sphere with arenas for critical debate and the exchange of ideas"*. The MoU regarding development cooperation between Norway and Malawi, has however, not defined culture as a prioritised area nor an overriding concern within the four prioritised areas of cooperation (governance, Health and HIV/Aid, environment and natural resources and gender).

The embassy wishes to draw attention to and improve the coherence between culture and the other development areas Norway are engaged in, based on current policy and documented results.

The cultural portfolio in Malawi is organized along two main lines; government-to-government-cooperation and support to cultural actors in civil society.

#### 1.1 Support to culture through Government-to-government cooperation

This part of the Norwegian support is channelled through the department of culture (in the Ministry of Tourism and culture). The cooperation focused on preserving and promoting cultural heritage in Malawi, with the overall goal to promote and strengthen national identity and contribute toward sustainable economic development. This has been implemented through three broad objectives:

- study, conserve, preserve, interpret and promote Malawi's cultural and natural heritage including monuments and relics,
- promote and uphold Malawi's socio-cultural values through the collection, publication and presentation of anthropological data and the arts,
- manage and modernise the preservation of collections and important public records.

Approximately NOK 8,1 million has been disbursed to the department of culture through two agreements; NOK 3 million between 2002-2005 and NOK 5,1 million between 2005-2008. Through this support Malawi has rehabilitated a number of historical buildings, preserved rock paintings and preserved children games, dances and songs (intangible heritage). The support to cultural heritage was subject to scrutiny in the NORAD evaluation of Norwegian support to

the Protection of Culture Heritage (Norad Evaluation Report 4/2009). The main conclusion of the evaluation for Malawi's part was that the programme objectives were overambitious and the extent to which the project contributed to the promotion of national identity was insignificant.

## **1.2 Support to cultural actors in civil society**

The current partners and recipients of Norwegian support to culture in the civil society are Nanzikambe Arts, KuNgoni Centre of Culture and Art; and the Copy Right Society of Malawi.

### **1.2.1 Nanzikambe**

Nanzikambe ([www.nanzikambe.org](http://www.nanzikambe.org)) has received funding from Norway since 2004 through the following four agreements: i) an adaptation of Ibsen's Dolls House; ii) Democracy on Trail, an interactive theatre project to use theatre as a means to involve communities in building democracy;; iii) a gender equality seminars, Nora's sisters,; and iv) the Consolidated Arts and Communication Programme.

The overall goal of Norwegian support to Nanzikambe has been to strengthen Nanzikambe's efforts to consolidate democracy and economic development in Malawi by increasing public participation in, and understanding of democracy; and by developing the role of cultural expression in Malawian society.

i) African Ibsen Production (MWI-04/313). In 2004 Nanzikambe was asked by the Embassy to do an adaptation of Ibsen's play A Doll's House. Nanzikambe's adaptation "Breaking the Pot" tells the story of men and women grappling with what freedom is in Malawian relationships. was an adaptation of Nanzikambe Arts was requested to do an adaptation of. The sum of NOK 1,053,000 was provided under agreement dated 08.03.2005 for the project.

ii) Democracy on Trial (MWI-2602-06/031) was driven by the realisation that Malawi's democracy is young and weak and is characterised by misconceptions regarding the meaning of democracy. As a result of this, issues of bad governance, corruption, disempowerment of the people, extreme deference for leadership and inequitable access to human rights are common. Nanzikambe Arts attempted to instil the culture of democratic governance in the people of Malawi through drama titled Accidental Death of Democracy. The sum of NOK 1,500,000.00 was provided through agreement dated 05.04.2007 for this project.

iii) Nora's Sisters (MWI-2602-07/028) was a Norwegian Ministry of Foreign Affairs project which used Ibsen's work as a starting point and source of inspiration for debates and discussions related to gender equality and gender roles in contemporary society in different countries and cultural contexts. In Malawi the seminar on Nora's sisters was hosted by Nanzikambe Theatre Arts. The aim of the seminar was to engage stakeholders with the plight and situation for women in Malawi based on stories of women's strength and ability to provoke change, access justice, or overcome oppression. The sum of NOK 355,000.00 was provided for the project.

iv) The consolidated arts and communication programme (MWI-2602-07/044) has a focus on Gender Equality and Women's rights, Democracy, Justice, Health, Community and Individual

development. The aim is to develop and continue Nanzikambe's existing programme of work and consolidate the organization's efforts to develop cultural expression and opportunity in Malawi; to employ the arts for both individual and community development, and education, so that more people can benefit from cultural, artistic and development experiences. The sum for NOK 5,000,000.00 was provided for a three year period under agreement dated 25.7.2008. Of this NOK 2,785,000.00 has been disbursed to Nanzikambe Arts.

#### 1.2.2 Cultural Support Scheme through the Copy Right Society of Malawi (COSOMA)

COSOMA ([www.cosoma.org](http://www.cosoma.org)) received assistance from the Norwegian Development Agency (NORAD) and the Norwegian Reproduction Rights Organization (KOPINOR) from 1999 to 2005 to introduce collective management of reprographic rights. In 2004 NORAD established a Cultural Support Scheme for the benefit of the associations and COSOMA was entrusted with the responsibility of managing the fund. This is a small grants scheme whose aim is to promote and strengthen the capacity of the associations so that they can serve the interests of their members better. It further aims at equipping rights holder associations with necessary knowledge, skills and competency in project management.

The goal of the Scheme is to effectively promote cultural expressions and the cultural industries of Malawi through the following specific objectives:

- Strengthen COSOMA's capacity to process and prepare royalties for right owners for use of their works and provision of social welfare services to its members.
- Strengthen the capacity of associations to contribute to cultural development.
- To promote culture as a tool for economic development for the implementation of the MGDs

#### 1.2.3 KuNgoni Centre of Culture and Art, Mua Mission, Dedza

The KuNgoni Centre of Culture and Art ([www.kungoni.org](http://www.kungoni.org)) located at Mua Mission, is recognized as a place where the richness of Malawi's cultural heritage is unveiled. The Centre offers a variety of services and activities including:

- The *Chamare Museum*, which interprets the local Chewa, Ngoni and Yao cultures.
- Cultural courses, workshops and training seminars on Malawian culture, history, and inculturation.
- Traditional music, dance and art.
- The art school and carving co-operative, which supports over 100 local families and produces internationally acclaimed carvings.
- Centre for Women Development (known as Kumbewu), which supports women in the community and focuses on training and empowerment of women.

The Embassy has provided support to KuNgoni through three agreements. The aim of the first agreement was to strengthen the management and sustainability of the Mua Museum and

Carving Centre, whilst the second agreement financed the expansion of an outreach programme through research and preservation of local cultures and dissemination of cultural activities through video and dances. In addition, the grant supported completion of an accommodation facility. The third phase (2009-2012) aims at raising consciousness of and appreciation of the richness and intricacies of Malawi culture, locally, nationally and internationally.

Specific purposes of the project include:

- a) KuNgoni outreach on the local, national and international scale expanded.
- b) Traditional knowledge and skills of local communities have been preserved and transmitted to the younger generation and to the wider public nationally and internationally.
- c) Women from different tribes and culture empowered and are able to share ideas of different cultural aspects and have learned skills to improve their livelihoods.
- d) Pride in own culture has been attained through live cultural programmes delivered by dancers and drummers recruited from the local community.

## **2.0 Purpose and objectives of the review**

The main *purpose* of the review is to provide insight into the Norwegian development cooperation on culture in Malawi with the aim of assessing results achieved according to the objectives of the programmes. The review shall focus on relevance to policy and needs, efficiency, effectiveness and sustainability aspects.

The review will have the following *objectives*:

- Provide an overview of the various aspects of the Norwegian support to culture according to channels and partners involved, including an account of the coherence and the merits of the support through different channels and whether the goals have been adequate and realistic.
- Describe and assess the different roles of the participants and implementers, including their views of the value of the cultural cooperation in its present form.
- Assess more in depth (based on on-going projects and agreements) to what degree the goals for the cooperation have been achieved, the relevance, efficiency, results and sustainability of Norway's support to protection of cultural heritage.
- Point at lessons learned and give operational recommendations for the future arrangements of Norwegian support to culture in Malawi.

### *Intended use*

The findings and recommendations of the review will serve as basis for the Embassy's future strategic assessment and direction of the cultural portfolio. The lessons learned are also intended to benefit the Malawian stakeholders, in future planning, implementation and evaluation methods.

### 3.0 Scope of the evaluation

The review will focus on the cooperation and support to Nanzikambe, COSOMA and Mua Mission. The review of the cultural heritage programme should be limited but the consultants shall draw conclusions and lessons from the 2009 Norad evaluation of Cultural Heritage programmes.

The approach of study seeks to combine the need to obtain a general overview of the arrangements and a more in-depth analysis of the individual projects. In order to understand the complexity and history of the support to culture the review will target both past and ongoing agreements.

The consultants should assess achievements with emphasis on outcome level (effects on the target groups in the project area) as well as at impact level (effects at the society as a whole) when possible

The review team shall focus on intended results but also include, unintended and both negative and positive effects.

The team shall also look at whether the programmes have motivated or improved community participation in culture.

The analysis of participation should include an assessment of gender parity.

*Relevance* - assess the extent to which the project conforms to the existing policies, strategies and programmes.

- Is the cultural portfolio consistent with the Malawian and Norwegian cultural policies?
- Including to what extent the Norwegian support contributes to the strengthening of the cultural sector and its institutions in Malawi.
- Is the cultural portfolio well in tune with the development policies, like MGDS, and relevant international conventions?
- Do the innovations and interventions of the cultural portfolio have potential for replication in Malawi?

*Effectiveness* - The review team shall assess the extent to which the programmes have achieved intended goals and objectives based on indicators provided in the project documents.

- Assess, if possible, whether the cultural portfolio has contributed to the promotion of cultural identity in Malawi
- Assess the quality of the indicators that are identified and used for monitoring and evaluation and provide recommendations for improvement if necessary
- To what extent are identified outcomes results of the programmes rather than external factors?

- Review of project design, the coherence and usability of the goal framework. I.e. are the activities and outputs contributing to the intended effects (outcome) for the targeted groups of the programmes.

*Efficiency* - The review team shall provide an assessment of the efficiency of output delivery, including assessment of expenditures in relation to activities carried out.

- Have various components of the cultural portfolio been managed with reasonable regard for efficiency?
- What measures have been taken during the planning and implementation phase of project of the portfolio to ensure that resources are efficiently used?
- To what extent have the programme activities delivered as agreed?

and what the beneficiaries and other stakeholders perceive to be the effects of the programme?

*Sustainability* - The team shall assess the quality of sustainability measures used during the programme implementation.

- To what extent has measures been taken to address the sustainability of the programme activities?
- Describe how local ownership and participation is secured at different levels

*Assessment of risks management* - Effective implementation shall depend on how well implementing agencies manage risks and how well programme sustainability was integrated into the design. In this regard, review shall revise the general sustainability and risk elements related to the cultural portfolio especially those associated with the following; Policy and framework conditions (incl. corruption), Socio-cultural and gender (incl. Hiv/aids), Economic and financial, Institutional and organisational, and the Environment.

#### **4.0 Implementation methodology and qualifications of Review Team**

The review will be carried out through desk-study, field work in Malawi and report writing.

The team will be responsible for the data collection, with support from stakeholders. The methodology applied shall include literature reviews, interviews, focus group discussions and other survey techniques, in addition to in-depth studies of the projects.

The review will be carried out by an independent team of consultants comprising one Norwegian and one local consultant. The Norwegian consultant who will be the team leader will be hired by NORAD whilst the local consultant will be hired by the Embassy in Lilongwe.

The consultant must hold the following qualifications:

- Advanced knowledge and experience in similar consultancies.
- Experience in programme evaluations, risk analysis and impact assessment
- Experience with results management
- Good knowledge of Norwegian development cooperation policy and instruments

- Background knowledge and expertise regarding Malawi and socio cultural contexts.
- insight or experience from work with protection of cultural heritage (intangible and tangible)
- Complementary competences or experience from one or several of the following fields: archaeology/history/cultural promotion/restoration of cultural sites, intangible cultural heritage
- The team leader must also document ample experience in team leadership.

The two consultants together must further cover the following areas of expertise:

- thorough understanding of cultural life and the cultural sector in Malawi
- master the written and spoken English professionally.
- be familiar with programme management in development cooperation, including administration and financial management.

### **5.0 Reporting, time schedule and work plan.**

A preliminary brief of main findings should be presented to the Embassy at the end of the fieldwork in Malawi.

*A draft report* presenting findings, conclusions and recommendations, with a draft executive summary should be sent Norad and the Embassy for comments before 25 May 2011 (avtales endelig med konsulenten når datoer for feltarbeidet er klart)

*A final report* shall be submitted, within ten days after receiving the comments to the draft report. The final report shall contain a main part (analysis) which substantiates the findings and conclusions of the review, and concrete and addressed recommendations. The executive summary, 2-3 pages, must include main findings and recommendations. The final report should not exceed 20 pages, excluding annexes.

All reports are to be written in English.

#### *Time schedule and work plan*

The review shall be undertaken during the second quarter of 2011 and include planning and preparation including desk study of all relevant background documentation, field work and report writing. The review shall be conducted within a time frame of 20 work days of which approximately 10 days in the field.

#### *Financing*

The Norwegian consultant will be contracted by Norad while the Malawian consultant will be financed by the Norwegian Embassy in Lilongwe. Detailed budgets will be outlined in the respective contracts with the two consultants.

## Appendix II: List of People Met

Name	Position	Place	Date
Mr. Augustin Chikuni	Cultural Affairs Officer, Royal Norwegian Embassy	Lilongwe	24 May
Dr. E. Gomani-Chindebvu	Director for Culture	Lilongwe	24 May
Mrs Anganire Nthakomwa	Principal Arts Officer	Lilongwe	24 May
Mrs Chrissie Chiumia	Chief Historian, Department of Antiquities	Lilongwe	26 May
Mr. Asbjørn Eidhammer	Ambassador, Royal Norwegian Embassy	Lilongwe	26 May
Mr. Photiphar Kaliba	Deputy Director for Culture (Antiquities)	Lilongwe	24 May
Mrs. Dora Makwinja	Acting Executive Director, COSOMA	Lilongwe	25 May, 2 June
Mr. Rex Njobvu	Assistant Finance Officer, COSOMA	Lilongwe	25 May
Mr. Lovwell Mbenje	Assistant Finance Officer, COSOMA	Lilongwe	25 May
Mr. Mutty L.A. Munkhodia	Licensing Manager, COSOMA	Lilongwe	25 May
Mr. Christopher Magomelo	Senior programme officer for culture, UNESCO	Lilongwe	25 May
Mr. Bernhard Kwilimbe	Deputy Director for Culture (Arts & Crafts)	Lilongwe	25 May
Mr. Yothamu Phiri	Fine Arts Officer, Dept. of Arts & Crafts	Lilongwe	25 May
Mr. Kondwani Magombo	Arts Research Assistant, Dept. of Arts & Crafts	Lilongwe	25 May
Mr. Chisekula	President, National Theatre Association of Malawi	Lilongwe	26 May
Mr. Chrisford Chayera	President, Visual Arts Association of Malawi	Lilongwe	26 May
Fr. Claude Boucher	Founder, Kungoni Centre of Culture and Art	Mua	27 May
Mr. Barnet Mkwaila	Administrator, Kungoni Centre of Culture and Art	Mua	27 May
Chief Kafulama	Group Village Headman	Mua	27 May
Senior Chief Kakhoma	Group Village Headman	Mua	27 May
54 Wood carvers	Kungoni beneficiaries	Mua	27 May
24 Dancers (Male and female)	Kungoni Dance Troupe	Mua	27 May
27 Craft women	Kumbewu beneficiaries, Kungoni Centre of Culture and Art	Mua	27 May
Chief Kanchamba	Village Headman	Mua	28 May
Chief Maingwe	Village Headman	Mua	28 May
Chief Linguzi	Village Headman	Mua	28 May
Mr. Jack Mtengula	Chairman, Nkhalango Curio Shop	Abrahamu	28 May

37 Wood carvers	Nkhalango members and independent	Abrahamu	28 May
Mr. Chris Nditani	Managing Director, Nanzikambe	Blantyre	28 May, 29 May
Ms. Effie Makepeace	Project Officer Arts & Development, Nanzikambe	Blantyre	28 May, 29 May
Mr. Overtone Kanyenda	Finance & Administration Manager, Nanzikambe	Blantyre	28 May
Mr. Misheck Mzumara	Project Officer – Arts, Nanzikambe	Blantyre	28 May
Mr. Aaron Ngalonde	Project Officer –Development, Nanzikambe	Blantyre	28 May
Ms. Ellen Chiwoni	Programme Manager – Development, Nanzikambe	Blantyre	28 May
Mr. Thoko Kapiri	Programme Manager – Arts, Nanzikambe	Blantyre	28 May
Mr. Pilirami Gaspar T. Phiri	Chikiri Prison Arts Club	Blantyre	29 May
Mr. Harrison Masangamo	Chikiri Prison Arts Club	Blantyre	29 May
Mr. Felistus Kamuluon	Women's Club	Blantyre	29 May
Mr. William Charles	Chisomo Arts Club-Street kids	Blantyre	29 May
Mrs. Rose Ndamem	Chisomo Arts Club-Street kids	Blantyre	29 May
Mrs. Mery Upindi	Women's Club	Blantyre	29 May
Mr. Joseph Ntanbo	Khomalathu (Disability) Club	Blantyre	29 May
Mrs. Rhoda Chisanbula	Khomalathu (Disability) Club	Blantyre	29 May
Mr. Henry Mtalika	Actor	Blantyre	29 May
Mr. Blessing Kalosi	Actor	Blantyre	29 May
Mr. Sitha Kamdodo	Actor	Blantyre	29 May
Mrs. Otoothe Nazaza	Actor	Blantyre	29 May
Mr. Peter Makalanda	Actor	Blantyre	29 May
Mrs. Yamikani Banda	Project officer Gender Support Network	Blantyre	29 May
Mr. Fred Muphumwa	Story Workshop	Blantyre	29 May
Mrs. Mildred Mulinchiwa	Actor	Blantyre	29 May
Mr. Wydrine Sonjo	COSOMA project officer	Blantyre	30 May
Mr. Osborne Filaseko	COSOMA project officer	Blantyre	30 May
Mr. Costern Mapemba	President of the Musicians Association of Malawi	Blantyre	30 May
Mr. Bernard Msokera	Treasurer, Music Association of Malawi	Blantyre	30 May
Mr. Edward Kwiri	Regional Chairman for the South, Music Association of Malawi	Blantyre	30 May
Mr. Chapusa Phiri	Assistant Registrar General	Blantyre	30 May
Mr. Mike Mvona	President of the Malawi Writers' Union	Blantyre	30 May
Mr. Kuleza Phokoso	Treasurer of the Malawi Writers' Union	Blantyre	30 May
Mrs. Happy Nonganonga	Writer	Blantyre	30 May
Mr. Code Sangala	Musician, producer, ex DJ	Blantyre	30 May

Mr. Smith Likongwe	Chairman, Nanzikambe; Chancellor College lecturer	Blantyre	30 May
Mr. Michael Usi	Deputy Country Director for ADRA, Culture & Media programme officer	Blantyre	31 May
Mrs. Zinalie Gondwe	President of CREAM Women in Arts	Blantyre	31 May
Prof. Chiwoza Bandawe	Chairman of the Friends of Kungoni	Blantyre	31 May
Mr. Peter Masina	President of the Malawi Folk Dance and Music Association	Blantyre	31 May
Dr. Mufunanji Magalasi	Dean, Faculty of Fine & performing Arts, Chancellor College	Zomba	1 June
Mr. Dickson Vuwaphiri	College Librarian, Chancellor College	Zomba	1 June
Mr. Paul Lihoma	Deputy Director for Culture (National Archives)	Zomba	1 June
Mr. Joya Thaulo	National Archives of Malawi	Zomba	1 June
Mr. Julian Baker	Country Director, British Institute	Lilongwe	2 June
Fr. Bill Turnbull	Delegate Superior, Missionaries of Africa	Lilongwe	2 June