



## **DRAFT TECHNICAL REPORT**

# **DEVELOPMENT OF EDUCATION AND AWARENESS RAISING PROGRAMME**



## **CHONGONI ROCK ART WORLD HERITAGE SITE**

Report prepared by:

**THE MALAWI DEPARTMENT OF ANTIQUITIES**

**2010**

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## **ACKNOWLEDGEMENTS**

The Malawi Department of Antiquities would like to thank the African World Heritage Fund for the financial assistance and engagement of the Trust for African Rock Art (TARA) for the implementation of the project on development of an Education and Awareness Raising Programme at Chongoni Rock Art World Heritage Site. The Department also would like to thank the Malawi government for providing additional funds for the conservation and management of the site. Special acknowledgement should go to the coordination team: Dr. E. Gomani-Chindebvu, P.M. Kaliba, Oris.C Malijani, J.M Chilachila and M. Makuru for their tireless effort to implement the project. Particular appreciation should also go to TARA project specialists; Alec Campbell and Terry Little for assisting in documenting the nine rock art sites. Special thanks to project assistants and all community members for their contributions and involvement in the project.

## 1.0. INTRODUCTION

In July 2010, a Board of Trustees of African World Heritage Fund, (AWHF), a Trust Fund established in 2006 under the South African Law with the main objective of providing support to African State Parties to the 1972 Convention on the protection and safeguarding of natural and cultural world heritage properties, approved funds amounting to USD15,000 to the Malawi Department of Antiquities to support the development of an education and awareness-raising programme for Chongoni Rock Art World Heritage Site in Dedza District, Malawi.

Chongoni Rock Art Site was listed as a UNESCO World Heritage Site (WHS) in 2006. It is situated within a cluster of forested granite hills and covering an area of 126.4 km<sup>2</sup>, high up the plateau of central Malawi. The 127 sites of this property feature the richest concentration of rock art in Central Africa. They reflect the comparatively scarce tradition of farmer rock art, as well as paintings by BaTwa hunter-gatherers who inhabited the area from the Late Stone Age. The Chewa agriculturalists, whose ancestors lived there from the Early Iron Age, practiced rock painting until the 20th century. The symbols in the rock art, which are strongly associated with women, still have cultural relevance amongst the Chewa, and the sites are actively associated with ceremonies and rituals.

The rock art of the Chongoni sites records the cultural history and traditions of the peoples of Malawi. The transition from a foraging lifestyle to food production; the subsequent Ngoni invasion of the Chewa people, and the coming of the white man. The paintings also depict symbols significant during initiation ceremonies and ritual practices. As a centre of traditional and religious ceremonies, the rock art area encapsulates living cultural traditions. The area's topography of rock overhangs amongst wooded slopes and grassy clearings provides a protective setting that is integral to the outstanding universal value of the rock art sites.

The Department of Antiquities, a government institution mandated to study, promote, preserve and conserve Malawi's physical cultural and natural heritage for educational, scientific, socio-economical and recreational purposes, entered into an agreement with the AWHF to adequately manage and conserve the Chongoni Rock Art World Heritage Site. According to the signed Memorandum of Understanding (MOU reference No: *MALAWI/07400-SPANI-00005/DoA/001*) between the Department of Culture (Antiquities) in Malawi represented by Director of Culture, Dr. Elizabeth Gomani-Chindebvu and the African World Heritage Fund (AWHF) represented by its Director, Dr. Webber Ndoro, regarding implementation of the project, agreed on the following terms of reference:

The Department of Antiquities will;

1. Clear rock art sites, develop pathways to the rock art sites and conduct condition survey of the rock art /or rock art sites.
2. Document ten rock art sites.

3. Develop four welcome signs, six information panels, thirty directional signs and twelve caution signs.
4. Develop two hundred copies of brochures, one hundred copies of flyers, and fifty copies of wall posters and distribute to schools, education institutions and information centre.
5. Undertake six public awareness campaigns (lectures) in schools and community centres within Chongoni Rock Art World Heritage Site.
6. Train six Community Based Organizations (CBOs) on managing and interpreting rock art sites
7. Organize two stakeholder meetings with community members aimed at forming a management committee of the site.
8. Produce a documentary film on Chongoni Rock Art Site.
9. Organize exhibition on rock art in the information Centre

The Department of Antiquities was also charged with the following roles and responsibilities:

- a) Be responsible for the co-ordination and implementation of the project.
- b) Be responsible for all activities to be undertaken during the duration of the project.
- c) Prepare Monthly progress reports of the project
- d) Prepare a final report of the project to be submitted to AWHF within 30 (thirty) days of completion of the project, and;
- e) Provide AWHF with a complete financial report of all the activities pertaining to the project and accounting for the Financial Grant within 30 (thirty) days of completion of the project. The Financial report should be accompanied by proof of payments (original or certified copies of receipts payment vouchers and contracts).

The AWHF was charged with the following roles and responsibilities:

- a) To disburse the Financial Grant to Department of Antiquities.
- b) To include a description of the project report on the project finances submitted by Department of Antiquities as part of its larger activities report and financial statements which shall be made to the Board of Trustees of AWHF.

## **2.0. ACTIVITIES CARRIED OUT**

### **2.1. Clear rock art sites, develop pathways to the rock art sites and conduct condition survey of the rock art /or rock art sites.**

#### **2.1.1. Clearing of Rock Art Sites**

A technical team from the Department of Antiquities in collaboration with the local communities cleared three rock art sites. These included Chentcherere, Mphunzi and Namzeze rock art sites which are open for public visitation. Initially, the sites were overgrown with shrubs and bushes, posing conservation challenges of the rock paintings.

### **2.1.2. Develop Pathways to the Rock Art Sites**

A technical team from the Department of Antiquities in collaboration with the local communities developed visitor pathways to three rock art sites that have been opened-up for public visitation. The pathways has been developed using local materials, including rock boulders from the surrounding area. Water drainage at some places along the pathways have been developed to make the trail stronger.



Fig. 1: Visitor pathway leading to Mphunzi Site

### **2.1.3. Conduct Condition Survey of the Rock Art Sites.**

A technical team from the Department of Antiquities carried a condition survey of the rock art and the rock art sites. The survey was done in the following local art localities: Chentcherere, Mphunzi, Namzeze, Nthulu, Bunda and Phanga-la-Angoni. It was noted that most of the sites visited were not in good condition. The rock paintings have been damaged by graffiti of charcoal, chalk and other rubbings. It was also noted that in some sites, the rock art panels were flaking and peeling off due to both human and natural factors.

It was further noted that in some sites, vegetation has overgrown. In terms of accessibility, it was noted that in some sites, access roads and bridges were in bad condition. A number of recommendations were put forward after the condition survey exercise. These included conducting a series of awareness campaign programmes, documentation of the rock paintings, carrying out conservation work and empowering the management system.

## 2.2. Documentation of Rock Art Sites.

Documentation of rock art sites have been done by the technical team from the Department of Antiquities with expertise from the Trust of African Rock Art (TARA). It was systematically done by filling a Site Recording Form and taking photographs with a scale.

Documentation has been done at two sites of main Chentcherere hill and mwana-wa- Chentcherere. Then the team documented three sites at Mphunzi rock art sites (Mphunzi 7, 5 and 8). The team also documented one site at Namzeze hill. Later, the team documented two sites at Nthulu hill. And lastly the team documented two sites at Phanga-la-Angoni rock art localities. In total ten rock art sites have successfully been documented. (A detailed technical documentation report will be provided by TARA).

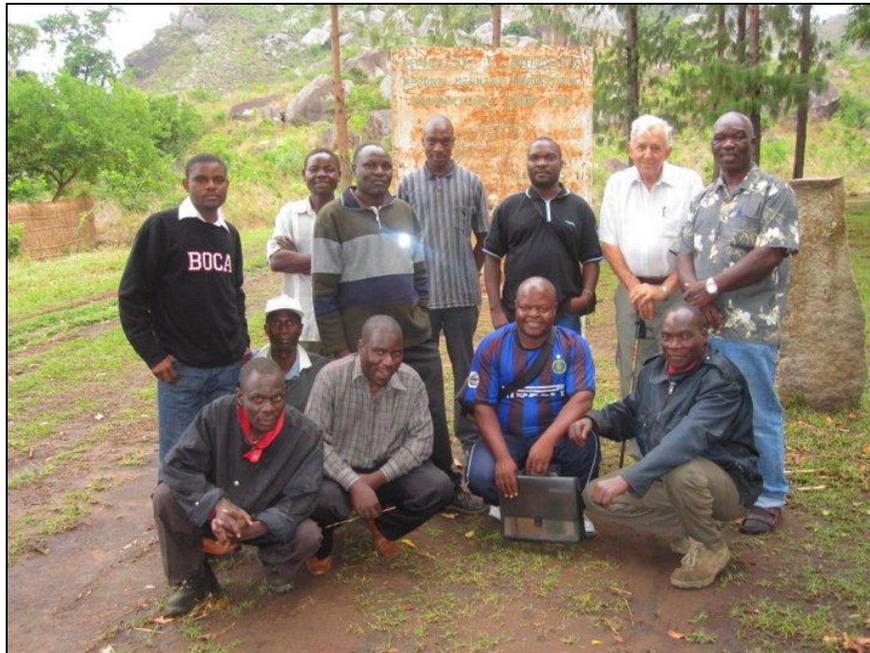


Fig. 2: Antiquities coordination team and TARA expert Alec Campbell during one of the documentation exercises.

## 2.3. Develop Signage

A private sign writer was contracted out by the Department of Antiquities to develop signage for Chongoni Rock Art World Heritage Site. Firstly, a coordination team under the department designed these signage using computer applications, (Refer to Appendix 1 for designed signage). We developed and mounted a total fifty two signage in categories of welcome signs, directional signs, information panels and warning signs. The following technical details were considered when producing the signage; height, size, background, color, content and inclusions of Malawi government and World Heritage emblems.

### **2.3.1. Welcome Signs**

Four welcome signs has been developed and mounted at junctions leading to Chongoni Information Centre, Namzeze, Chentcherere and Mphunzi rock art sites.

### **2.3.2. Directional Signs**

Thirty directional signs has been developed and mounted at strategic points at intervals enroute to three rock art sites open for public visitation. This was for easy location and direction by the visitors visiting the sites.

### **2.3.3. Warning Signs**

Three warning signs has been developed and successfully mounted at three sites open for public visitation; Namzeze, Chentcherere and Mphunzi rock art sites.

### **2.3.4. Information Panels**

Three information panels has been developed and successfully mounted at three sites open for public visitation; Namzeze, Chentcherere and Mphunzi rock art sites.

## **2.4. Develop the Site Promotional Materials and distribute to schools and education institutions**

A coordination team from the Department of Antiquities successfully designed and developed a site brochure, flyer and wall poster for Chongoni Rock Art World Heritage Site. These promotional materials were distributed to ten schools around the site; five local libraries and other tourist destinations within the region.

### **2.4.1. Production of Site Brochures**

The following technical details were considered when developing the brochure; concision and attractiveness, good illustrations – photographs and maps that will immediately grasp attention and motivate a visit, as well as provide directions for reaching a site. (Refer to appendix 2 for site brochure).

### **2.4.2. Production of Site Flyers**

Similarly, the following technical details were considered when developing the site flyer; concision and attractiveness, good illustrations like photographs that will immediately grasp attention and motivate a visit to the rock art sites (Refer to appendix 3 for site flyer).

### **2.4.3. Production of Site Wall Posters**

Similarly, the following technical details were considered when developing the site wall poster; concision and attractiveness, good illustrations – photographs and maps that will immediately grasp attention and motivate a visit, as well as provide directions for reaching a site. (Refer to appendix 4 for site wall poster).

### **2.4.4. Conduct Awareness Campaign /Outreach activities**

The coordination team from the Department of Antiquities conducted a series of outreach programmes in schools and community centers surrounding the world heritage site in order to raise awareness about the world heritage status of the area and the significance of the site at local, national and international level. The information packs produced were distributed during this campaign.



Fig. 3: Local Communities attending awareness meetings

### **2.5. Conduct Stakeholder Meetings / Workshops.**

A coordination team from the Department of Antiquities successfully organized and held a stakeholder meeting aimed at sensitizing the communities on the AWHF/DoA project being implemented at Chongoni Rock Art World Heritage Site. The first meeting identified and formulated a Cultural Community Based Organization (CCBO) to help in conserving and managing the rock art sites. (Refer to appendix 5 Minutes of the meeting). The second meeting aimed at raising awareness on the results of the project and to discuss measures for site sustainability

### **2.5.1. Formulation of Cultural Community Based Organization (CCBO).**

Four functional CCBOs were successfully formulated comprising ten community members each, (five as secretariat i.e. Chairman, vice chairman, secretary, vice secretary and treasurer; and five other as members) (Refer to appendix 6 for list of membership of the four CCBOs).



Fig. 4: CCBOs during one of the rock art on-site orientation training workshop

### **2.5.2. Production of Training Manual**

A coordination team from the Department of Antiquities successfully produced a training manual to be used for training of CCBOs and tour guides to professionally present and interpret the rock arts to the visitors. (Refer to appendix 7 for training manual).

### **2.5.3. Conduct Training Workshop**

Three training workshops were carried out in order to train these CCBOs and tour guides were trained on how to conduct a guided tour and manage the rock paintings at a community level.



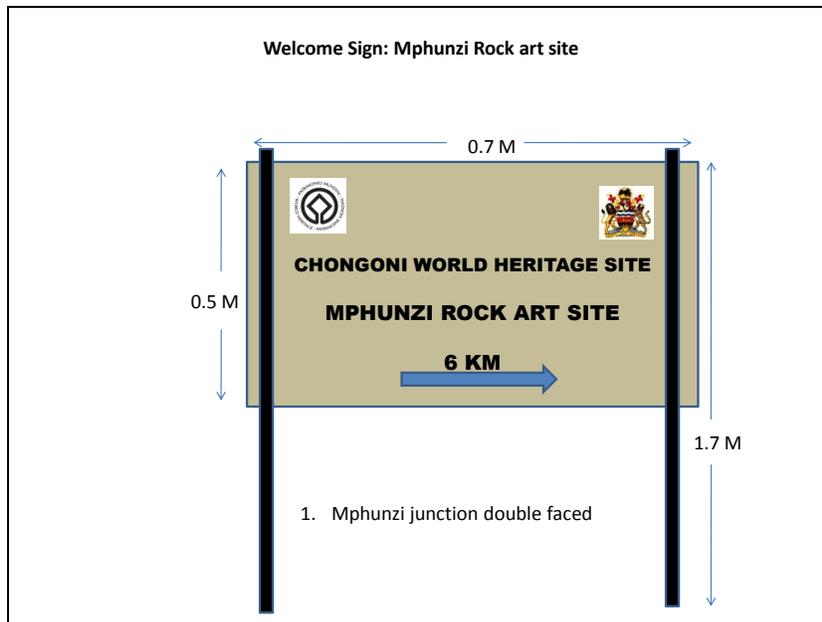
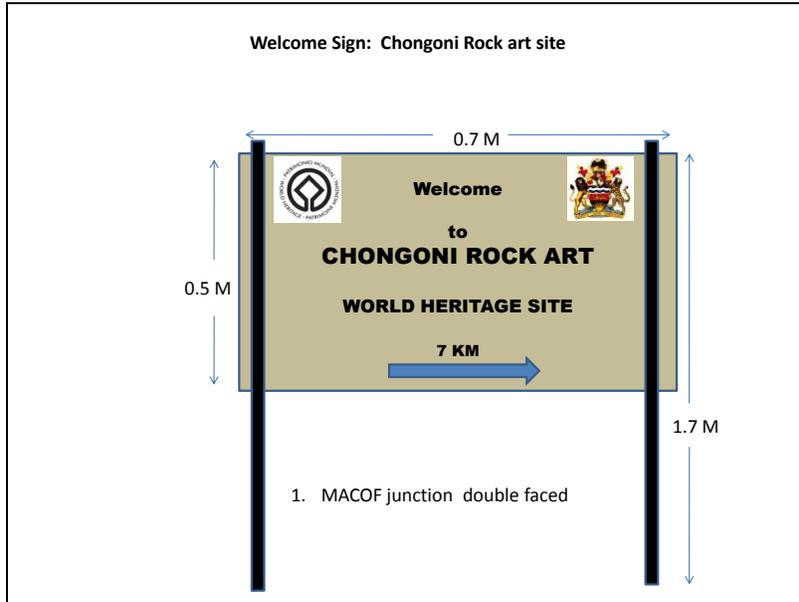
Fig. 5: The coordination team facilitating one of the training workshops

**2.6. Develop an exhibition brief for the Information Centre**

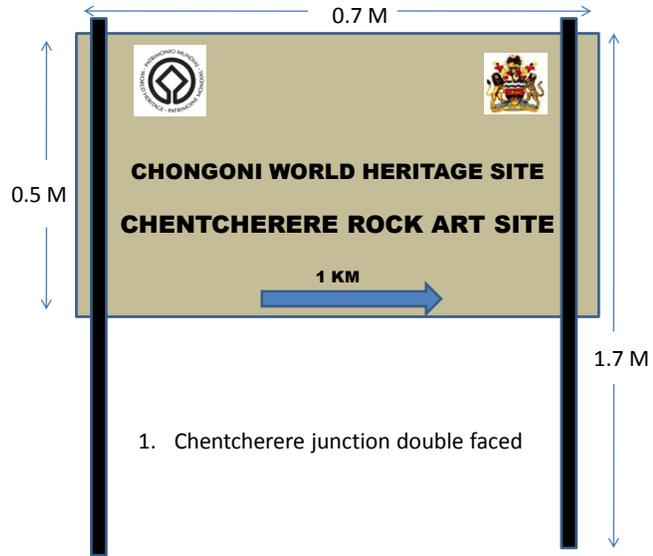
A coordination team from the Department of Antiquities successfully developed an exhibition brief (theme) for Chongoni Rock Art Information Centre being constructed expect to be completed mid this year. The department is currently collecting information to be displayed in the centre. (Refer to appendix 8 for exhibition brief).

# APPENDICES

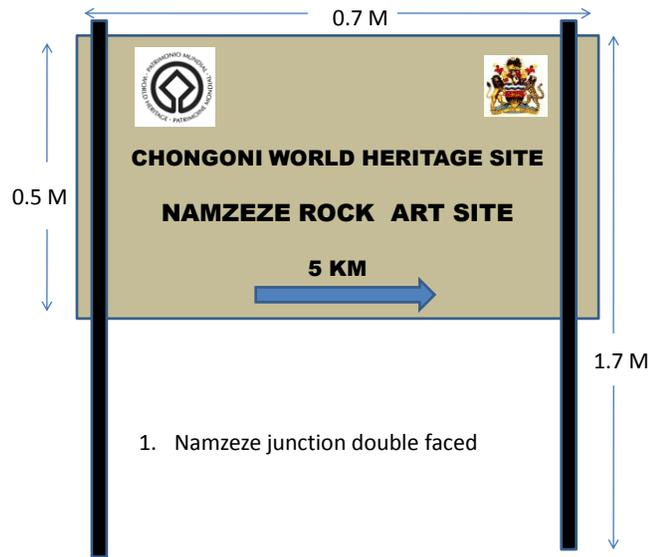
## Appendix 1: Designed Signage



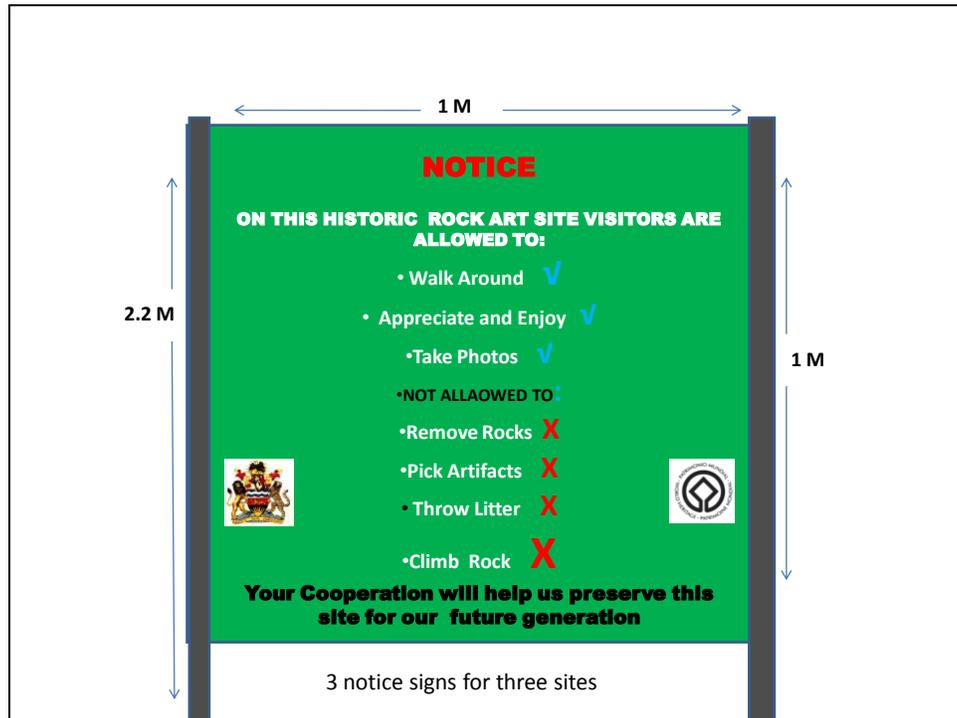
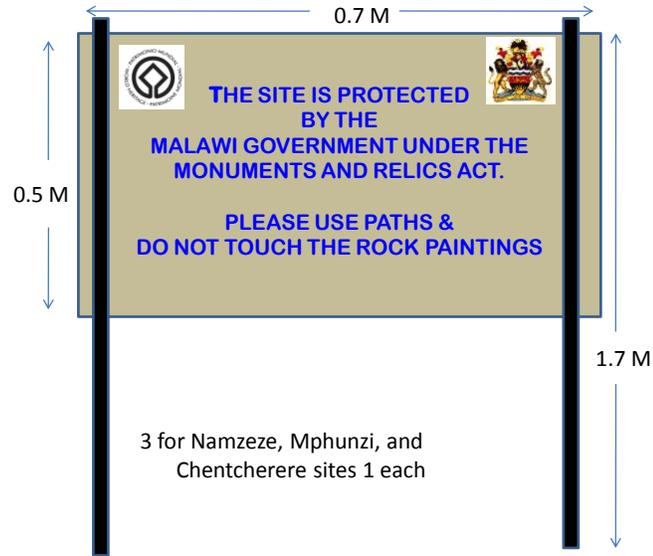
Welcome Sign: Chentcherere Rock art site

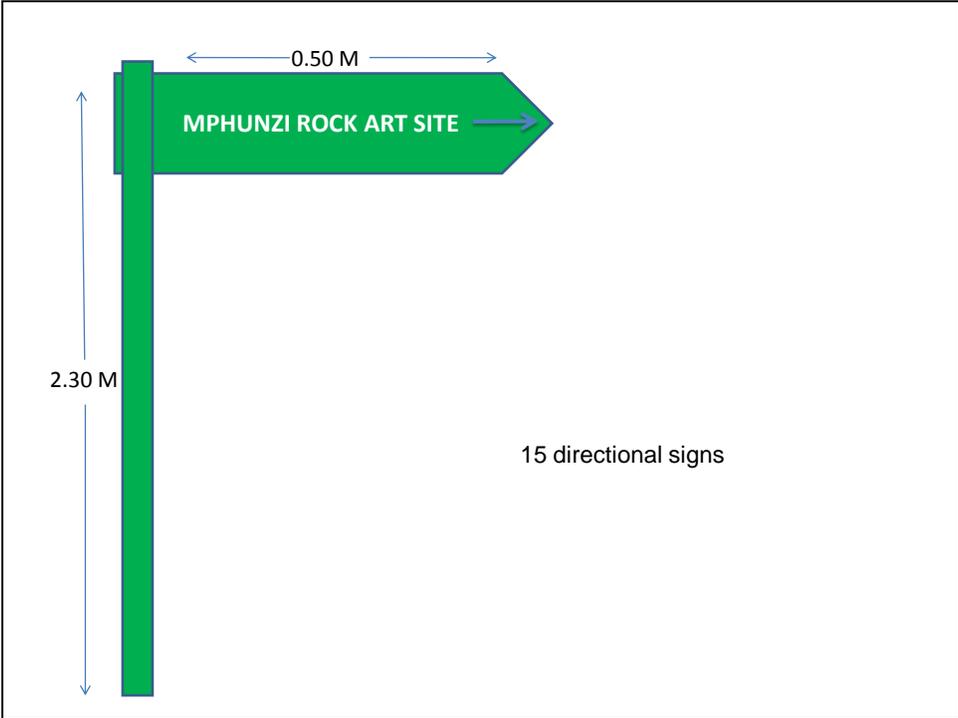
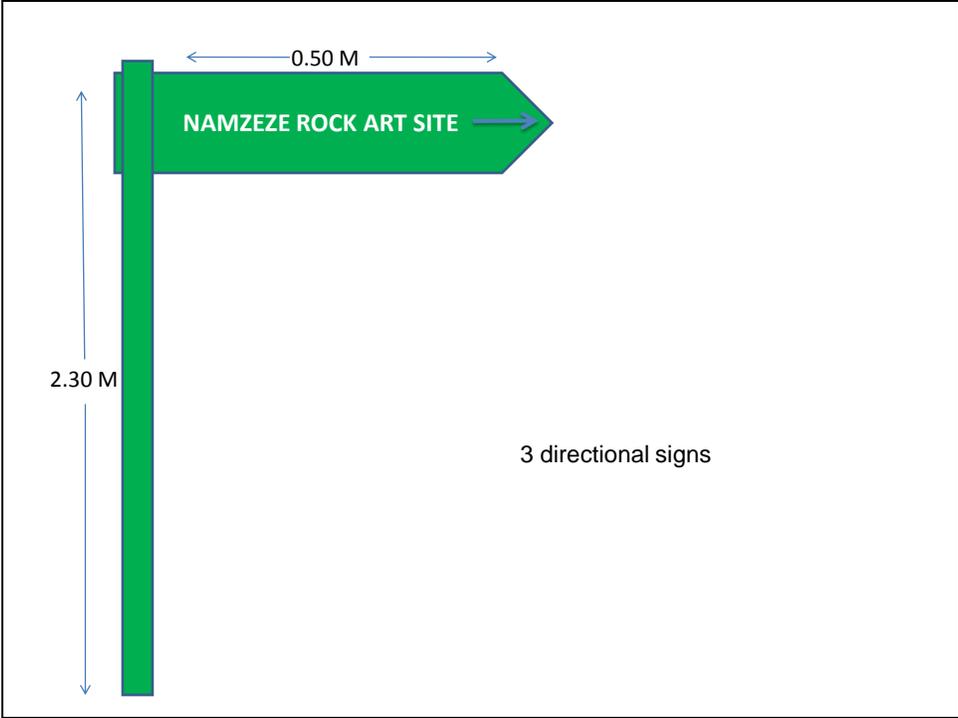


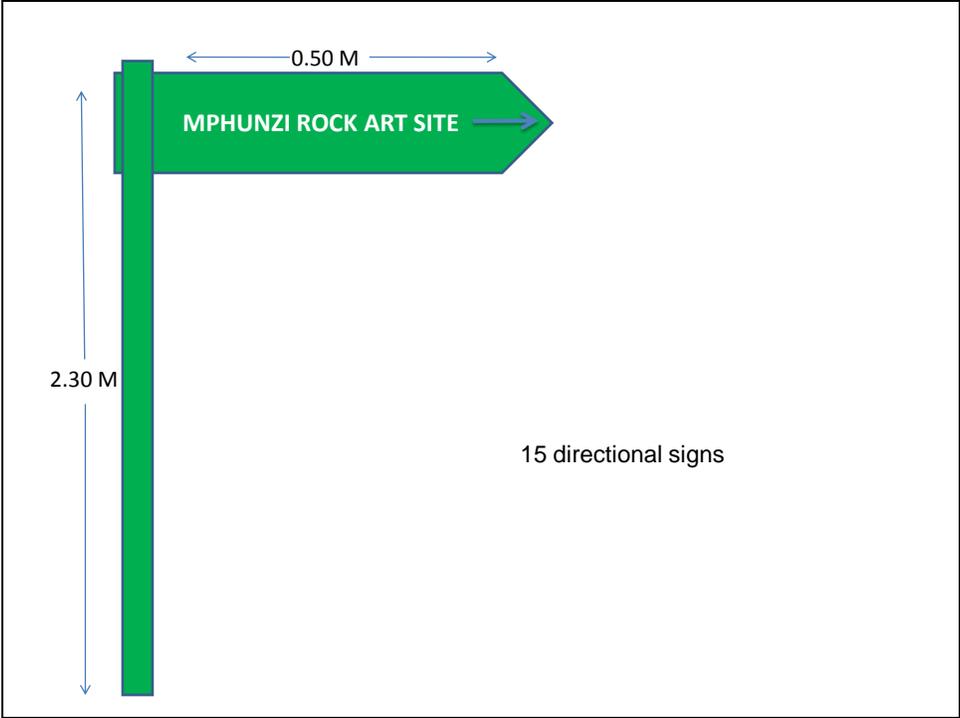
Welcome Sign: Namzeze Rock art site



**WARNING Sign: N,M,C Rock art site**







## **Appendix 2: Site Brochure**

## **Appendix 3: Site Flyer**

## **Appendix 4: Site Wall Poster**

## **Appendix 5: Minutes of the stakeholder meetings**

### **MINUTES OF THE STAKEHOLDERS MEETING HELD IN THE GROUP VILLAGE HEADMAN CHAKACHADZA VILLAGE AT MPHUNZI AREA ON 5<sup>TH</sup> AUGUST 2010**

#### ***1.0 Members Present***

Dr. P.M. Kaliba, Deputy Director of Culture (Antiquities)

Mr. J. Chilachila, Senior Rock Artist

Mr. O. Malijani, Geo-Archaeologist

Mr. Makuru, Rock Artist

Miss L. Chomali, Copy Typist

#### ***1.2 Opening Prayer***

It was said by Mr. Chibwana Nkhoma.

Mr. Malijani welcomed all members and self-introduction was made by each member present.

#### ***3.0 Speech by the Deputy Director of Culture (Antiquities)***

The Deputy Director of Culture gave a brief explanation on Chongoni World Heritage Site citing at Mphunzi, Namzeze and Ntchentcherere Rock Art Site. He stated that paintings should have to be cared by the villagers around the sites so that the future generation will be able to know the culture of their ancestors. He also mentioned that the Government is constructing an Information Centre, Office Blocks and Workshop near the College of Forestry where children around these paintings who have Junior Certificate or Malawi School Certificate will be employed as tour guides.

#### ***4.0 Brief Explanation by Mr. Chilachila***

He stated about the history of the Rock Paintings and their importance to the people surrounds it and the Government of Malawi. He mentioned that these paintings were written by the Early Kafula's and Chewa's. He explained that the Akafula are the one who first settled here and write their signs of initiation ceremonies and they demonstrated their beliefs which were also being behaved today. He gave an example of some present people in the village surround the paintings that are very short that they are the inheritance of the Akafula. He also mentioned that some of the signs were refer for the climate changes. He continued by saying that they do paintings in order to keep their information because there were no books on that days.

He stated that the rock paintings are importance in;

- The cultural values when something is forgotten, it can simply be remembered by seeing the sign if it is Gulewamkulu or any initiation.
- Education purposes such that when something is seen it can be simply remembered than just hearing about it, this is mostly to the young ones during their cultural lessons.
- Economic purposes when people around these sites will be employed some as tour guides and others as messengers and patrol men. And he said that villagers will sell their products such as pots, bows and arrows, drums and many more creative arts to the tourist. In so doing villagers around the sites need to take care about the paintings by not allowing younger ones to lit fire and writing their own needs on those paintings.

### **5.0 Brief Explanation by Mr. Makuru**

He stated that Chongoni World Heritage is sponsored by AWH/UNESCO/COM Project in cleaning the sites, presenting the site using path ways and car parks, erecting signage to direct the visitors. He requested the communities not to destroy the sign posts for their own use because the sign post are important in directing tourists to the rock paintings and said soon government will put sign posts which will give the tourist the location of the rock paintings. He also thanked the communities for not destroying the sign post which was located at Mphunzi Health Centre and still requesting them to continue their good life of not destroying them. He mentioned that soon a small office will be built near Mphunzi health where visitors will be helped firstly before reaching the site and car park will also be constructed for the tourist to park their belongings. And the communities around it are the one who will be employed to attend the visitors.

Some Participants wanted to know why the Chongoni World Heritage is sponsored by the Europeans only not Africans. The Deputy Director stated that UNESCO is not for Europe but for all the people in the World. And Malawi is a member of UNESCO and it is known because of it has best rock paintings.

### **Comments by Mr. Malijani**

He commented of all that have stated before and requested them not to worry when does this be started and ended by saying that this will not end and soon Department of Antiquities will employ tour guides from the communities around the sites who will be receiving salaries under government basis. He stated that the main aim of the meeting is the election of Village Development Committee with ten members who will be capable of taking care for the sites and requested to select those who are faithful. He mentioned that the committee should be the Five Executive and Five committee members. He supplemented that office will be constructed to accommodate the committee that erected.

### **5.1 Election of Committee Members**

The Executive and Members of the committee were elected by voting. The selected members were:

Chairperson	-	Henry Mtengowagwa
Vice Chairperson	-	Chibwana Nkhoma
Secretary	-	Stilella Dzikawanda
Vice	-	Lecture Chimtondo
Treasurer	-	Charity Mawindo

### **Other Members**

Robert Lupale  
Ernest Mponda  
Levelet Chimtondo  
Lyford Kapanda  
Zine Before

He reminded all committee members that they will be trained to keep the rock art sites safe.

## **6.0 Last Prayer**

The last prayer was said by Mr. Henry Mtengowagwa.

# **MINUTES OF THE SECOND STAKEHOLDERS MEETING HELD IN THE GROUP VILLAGE HEADMAN CHIPHANZI AT ROMAN CATHOLIC CHURCH ON WEDNESDAY 10<sup>TH</sup> NOVEMBER 2010**

## **2.0 Welcoming Remarks**

Mr. Malijani welcomed all members present and requested a self-introduction.

## **3.0 Speech by Mr. Chilachila**

He stated about the history of the Rock Paintings and their importance to the people surrounds it and the Government of Malawi. He mentioned that these paintings were written by the Early Kafula's and Chewa's. He explained that the Akafula are the one who first settled here and write their signs of initiation ceremonies and they demonstrated their beliefs which were also being behaved today and he explained that most of the paintings were done by women, men during that time allowed their wife to take part and he said that this can attract tourists more specially Europeans who have interested to see that there was promotion of gender. He mentioned that they do paintings in order to keep their information because there were no books on those days. He stated that the rock paintings are importance in;

- The cultural values when something is forgotten, it can simply be remembered by seeing the sign if it is Gulewamkulu or any initiation.
- Education purposes such that when something is seen it can be simply remembered than just hearing about it, this is mostly to the young ones during their cultural lessons.
- Economic purposes when people around these sites will be employed some as tour guides and others as messengers and patrol men. And he said that villagers will sell their products such as pots, bows and arrows, drums and many more creative arts to the tourist. In so doing villagers around the sites need to take care about the paintings by not allowing younger ones to lit fire or writing their own needs on those rock paintings.

## **4.0 Speech by Mr. Makuru**

He explained the main aim of the meeting that it was the selection of Village Development Committee concerning the rock paintings of Ntchecherere, Namzeze, Nthulu and Mphunzi that found around their villages. He informed them that government wants that sites to be preserved in so doing government construct an information centre where people should do their arts and

sell to the tourists. And they used the money from the tourists who pay to see the sites for their development by constructing or rehabilitating hospital or schools. He said government didn't want tourists to tour on the sites without paying any money, in so doing government will employ tour guides and security guards from these villages around the sites although they not serious to attend the meeting. He also informed them that sign posts which will be directing tourists to the rock paintings sites will be put on some road junctions and requested the villagers not to destroy the sign posts. The villagers requested officers not to be tired to inform them about the meeting.

### ***0.5 Speech by Mr. Malijani***

He informed them that UNESCO is the NGO who fund the Chongoni World Heritage and they were told that this is not the only day to visit this place, they should take care for the Rock Art Sites so that the younger one should not lit fire or write their own signs on top of the rock paintings. He also informed them about the selection of Committee members and said that there is already Kapulu CBO who will work hand in hand with the Antiquities Officers. And their names were as follows:

Chairperson	-	Ackson Luya
Vice	-	Felida Lekapo
Secretary	-	Shyrine Golden
Vice	-	Veliano Ziwoya
Treasurer	-	Pemphero Kafera

### **Committee Members**

Frank Kachigamba  
Sedi Moses  
Asnet Chizombwe  
Winfred Abineli  
Joasi Chiphanzi

Mr. Malijani informed them that there will be a next meet with the committee members to learn about how to work.

The meeting was opened and closed without a prayer.

## **MINUTES OF THE THIRD STAKEHOLDERS MEETING HELD IN THE GROUP VILLAGE HEADMAN MPALALE VILLAGE AT MPALALE COMMUNITY SCHOOL ON SATURDAY 6<sup>TH</sup> NOVEMBER 2010**

### ***3.0 Welcoming Remarks***

Mr. Malijani welcomed all members present and requested a self-introduction. He explained the main aim of the meeting that it was the selection of Village Development Committee concerning

the rock paintings of Ntchecherere, Namzeze, Nthulu and Mphunzi that found around their villages.

#### **4.0 *Speech by Mr. Chilachila***

He stated about the history of the Rock Paintings and their importance to the people surrounds it and the Government of Malawi. He mentioned that these paintings were written by the Early Kafula's and Chewa's. He explained that the Akafula are the one who first settled here and write their signs of initiation ceremonies and they demonstrated their beliefs which were also being behaved today and he explained that most of the paintings were done by women, men during that time allowed their wife to take part and he said that this can attract tourists more specially Europeans who have interested to see that there was promotion of gender. He mentioned that they do paintings in order to keep their information because there were no books on those days. He stated that the rock paintings are importance in;

- The cultural values when something is forgotten, it can simply be remembered by seeing the sign if it is Gulewankulu or any initiation.
- Education purposes such that when something is seen it can be simply remembered than just hearing about it, this is mostly to the young ones during their cultural lessons.
- Economic purposes when people around these sites will be employed some as tour guides and others as messengers and patrol men. And he said that villagers will sell their products such as pots, bows and arrows, drums and many more creative arts to the tourist. In so doing villagers around the sites need to take care about the paintings by not allowing younger ones to lit fire or writing their own needs on those rock paintings.

#### **5.0 *Brief Explanation by Mr. Makuru***

He stated that Chongoni World Heritage Site is the most interested place found only in Malawi and it is proud that our ancestors left source of economy because it attract tourists from abroad to come and see the rock paintings and said that the villages around Ntchecherere, Nthulu and Namzeze are lucky if the are taking care of these rock paintings and said the Department of Antiquities is just assisting them to earn income. He said that soon government will put sign posts which will give the tourists the location of the rock paintings and construct car parks where tourists will stop their cars. So he requested the communities not to destroy the sign posts and car park for their own use and not allowing herd boys to destroy the paintings and lit fire because the sign post are important in directing tourists to the rock paintings. He mentioned that the communities around the rock paintings who have J.C. or M.S.C.E. are the ones who will be employed by Government to attend the visitors some as tour guides, messengers and patrol men.

One of the participants who is working in government as a research wanted to know how can they work because the Rock art sites are away from their destinations and are afraid that since the office is here, villagers around the rock paintings will use the place unnecessary because of jealousy that they are not in the committee. Mr. Malijani gave them an explanation that three groups of committee are selected each around their rock paintings and they will be taking care to their nearest rock paintings. He stated that there will be one centre for all the committees which is Chongoni Information Centre where they can surrender their problems and the point was agreed by all participants.

## **6.0 Comments by Mr. Malijani**

He commented of all that have stated before and requested them not to worry when does this be started and ended by saying that this will not end as far as there is an information centre where people will be able to do their niddle work, selling pots or any creative arts to the tourists and villagers will be able to show their culture in dancing as part of entertaining them at the same time earning money. And soon Department of Antiquities will employ tour guides from the communities around the sites who will be receiving salaries under government basis.

### **6.1 Election of Committee Members**

The Executive and Members of the committee were elected by voting. The selected members were:

Chairperson	-	Chiyembekezo Sizeki
Vice	-	Fulaidesi Longwe
Secretary	-	Ludiya Chimwala
Vice	-	Goodwell Mthunzi
Treasurer	-	Benson Chabwera

### **Committee Members**

Payton Time  
Limbikani Chabwera  
Meziya Chigango  
Rosemary Chimwakale            Catherine Yohane

### **7.1 Closing remarks**

Mr. Malijani reminded the committee members that they will be trained to keep the rock paintings sites safe. Chief Mpalale thanked the visitors for their work and all villagers present by saying that they are promoting their own village in development. He requested them to avoid jealousies from the unattended ones and not ashamed with their committee and wished the visitors nice journey.

### **8.1 Closing Prayer**

The closing prayer was said by Chiyembekezo Sizeki.

## **Appendix 6: List of membership of the three Cultural Community Based Organizations (CCBOs).**

### **CCBO 1**

The Executive and Members of the committee were elected by voting. The selected members are:

Chairperson	-	Henry Mtengowagwa
Vice Chairperson	-	Chibwana Nkhoma
Secretary	-	Stilella Dzikawanda
Vice	-	Lecture Chimtondo
Treasurer	-	Charity Mawindo

### **Other Members**

Robert Lupale  
Ernest Mponda  
Levelet Chimtondo  
Lyford Kapanda  
Zine Before

### **CCBO 2**

The Executive and Members of the committee were also elected by voting. The selected members are:

Chairperson	-	Ackson Luya
Vice	-	Felida Lekapo
Secretary	-	Shyrine Golden
Vice	-	Veliano Ziwoya
Treasurer	-	Pemphero Kafera

### **Committee Members**

Frank Kachigamba  
Sedi Moses  
Asnet Chizombwe  
Winfred Abineli  
Joasi Chiphanzi

### **CCBO 3**

The Executive and Members of the committee were also elected by voting. The selected members are:

#### **6.2 Election of Committee Members**

The Executive and Members of the committee were elected by voting. The selected members were:

Chairperson	-	Chiyembekezo Sizeki
Vice	-	Fulaidesi Longwe
Secretary	-	Ludiya Chimwala
Vice	-	Goodwell Mthunzi
Treasurer	-	Benson Chabwera

#### **Committee Members**

Payton Time  
Limbikani Chabwera  
Meziya Chigango  
Rosemary Chimwakale  
Catherine Yohane

## Appendix 7: Tour Guides and CCBOs Training Manual

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## **CODE OF CONDUCT FOR TOUR GUIDES (BEHAVIORAL STANDARDS)**

### **1.0 Introduction**

Generally speaking, interpretation may be presented on notice boards, in welcome packs, guidebooks, brochures, or verbally by tour guides. Whatever the case, the information needs to be accurate and up-to-date. While professional historians and heritage officials determine the content of interpretation based on research and findings of fact, it is the dozens of **guides** who eventually get to tell the story to the visiting public. As people who have direct contact with visitors, tour guides need to be helpful, competent, well-behaved and smartly dressed. It must always be reckoned with that the impression the guide creates or gives to the visitor lasts forever, and may determine whether the visitor comes again, or passes on positive information about a place, which will in turn attract more visitors.

#### **1.1.1 Attitude and Comportment for Tour Guides.**

A good Tour Guide must follow certain standards which form part of his/her attitude and comportment. The standards include the following:

##### **a) Time**

- Arrive on time;
- State the distance and time the excursion will take; and
- If delayed, apologize and give valid reasons.

##### **b) Treat clients with mutual **respect** and **care**.**

##### **c) Emergency Preparedness**

- Establish who to contact and where in case of emergencies.
- Clients in need: Trauma/tragedy- ill, robbed, accident, etc... Guides may not be trained to deal with these situations, but they should always treat the client with appropriate sympathy, care and attention the situation requires. Remember that a client in need is alone in a foreign area and the help you can give and the attitude you display can save hours of frustration or alleviate the pain of tragic circumstances.

d) Tour guides should maintain a clean body and clean clothes. It is also recommended that they shave or keep short beard and short hair.

### **1.2.0 Do's and Don'ts about guiding**

#### **1.2.1 What the Guide should always do**

- Always face the clients when speaking to them;
- Make yourself approachable by being polite and cheerful;
- Always give relevant and accurate information; and
- Always give priority to clients, e.g. during meals.

### **1.2.2 What the Guide should never do**

- Never put on dark glasses whilst speaking to clients;
- No smoking when speaking to clients;
- No consumption of alcohol whilst on duty;
- Never argue with clients;
- Never confine yourself to a few clients. You have a responsibility to all; and
- Never speak to clients pointing fingers at them, it is considered rude and undiplomatic.

### **Things to remember**

1. Guides should be provided with identity cards, and if possible uniforms;
2. Prices and departure times need to be fixed; and
3. Satisfaction questionnaires (visitor's book) help provide feedback for improvement of the product.

## **2.0 CONDUCTING A TOUR (HOW TO GUIDE A TOUR)**

### **2.1 Briefing before the Tour:**

- Gather the visitors at the starting point of the tour;
- Greet the visitors (Welcome to.....) and state that you are ready to make his/her/their trip pleasant;
- Introduce yourself;
- Introduce the tour briefly- site, location, distance, time, weather conditions, hardships, risks involved, and any other unpleasantness.
- Make sure the client has the right gears to assist in climbing- light and strong shoes, support stick, etc., if needed.
- Ask if the tourist has any special interests or has something specific in mind which he/she would like to do during the tour, and if possible, make special effort to focus on this during the tour;
- Agree on, or ensure that the tourist is aware of the cost (price) of your service; and
- Advise tourist on general information such as drinking water, food, visitor and conveniences.

### **2.2 During the Tour**

- Show the tourist all the landmarks and places of interest en route to your destination, and narrate any myths or legends associated with them;
- Make sure your explanations arouse more interest in the tourist;
- Show the tourist other attractions such as plants, animals and physical features; and
- Remain friendly and polite at all times and never insult a tourist even when offended. You can later file a report.

### **2.3 After the Tour**

- Thank the tourist for the good time you have had together and for everything else done for you; and

- Say that you hope he/she/they will come again or propose to a few friends to come.

## **2.4 Tour Guide's Responsibilities**

- Make sure the excursion is run according to the original description;
- Give the tourist correct information;
- Protect the tourist against danger;
- Conduct the tour in a friendly and professional manner;
- Ensure the delivery of the promised service- time, quality, price and satisfaction factors; and
- In case of non-delivery, substitute or compensate for what is not delivered.

## **2.5 Tourists' Responsibilities**

- Should be a bona fide tourist who has entered the area legally; and
- Should obey the rules and regulations of the heritage site; and
- Should pay for all services rendered to him/her at the agreed price.

## **3.0 Safety and Security**

**3.1 Safety and Security issues for tourists** should be a primary concern for tour guides and operators. Its absence can affect the number of tourists that pay visits to a site. Hence, it is a core responsibility of tour guides and operators. They may be liable to prosecution should the clients complain of being harassed, assaulted or robbed as a result of the Guide's negligence.

### **3.2 Unsafe conditions or acts that may result into injury or even death of tourists.**

**3.2.1 Unsafe Conditions** – Slippery rocks, polluted water, lack of safety equipment.

**3.2.2 Unsafe Acts** – Negligence (to obey safety rules or to use safety gear), Provision of unhygienic water, Use of dangerous drugs.

**3.2.3 Security Threats** – Harassment of tourists - pursuing guests uninvited, forcing them to buy something, theft by way of overcharging (extortion), theft of property, robbery, assault (verbal or physical).

All of the above constitute crimes in Malawi. Guides may be charged for negligence if client is subjected to harm in circumstances that could be avoided.

## **3.3.0 Roles and Responsibilities**

### **3.3.1 Government**

- Monitor tourist safety and security;
- Apprehend and prosecute perpetrators; and
- Identify threats and provide solutions to counter them

### **3.3.2 Guides**

- Ensure tourists are not harassed in any way;

- Advise tourists of all safety hazards and threats before tour and warn them of the same en route;
- Prevent or deny unsafe acts;
- Conduct immediate action drills in the event of emergencies; and
- Ensure that all stores, equipment, baggage, and any other item under his/her care are carefully looked after.

### **3.4.0 Emergency and Immediate Action Drills**

#### **3.4.1 General Guidelines**

- Do not panic, act swiftly and keep in control of situation;
- Reassure the tourists and keep them informed of intended actions and progress;
- Be open to advice but firm when making and carrying out decisions;
- Any person of a party may be asked for assistance, but do not put any party at risk of injury; and
- Summoning for help may be done by phone or by a runner. Ensure that the necessary information is written down; i.e. name, nationality, where and how accident took place and at what time, state of injury and help required.

#### **NB:**

- Guides must be trained in First Aid and Immediate Action Drills in the event of emergency;
- Accident resulting in severe injury, e.g. broken leg –administer first aid as required and evacuate casualty to hospital;
- Snake, scorpion or spider bite – Try to kill or identify animal, do not cut or suction wound, do not tie above wound, wash with soap for five minutes, and evacuate to hospital; and
- Devise Safety Plan: Standard operational procedures put in place to ensure the tourist’s safety and security at all times. It lists down duties and responsibilities of Government and the guides in ensuring safety and explains how emergencies shall be dealt with, the stages and mode of casualty evacuation. The tourist is also cautioned of possible safety hazards and his/her responsibility to cooperate with the existing procedures.

## **4.0 ESSENTIAL FACTS ABOUT CHONGONI AND DEDZA DISTRICT**

### **4.1.0 History**

#### **4.1.1 Notable Dates:**

- **Late Stone Age.** The area was occupied by the Hunter-Gatherers of the Late Stone Age people, popularly known as Batwa or Akafula or Mwandionera pati .These were short stature people, dark and with hairy body. They lived by hunting animals with tools made from stones and women complimented men by gathering wild fruits and tubers. Apart from economic activities, they also engaged in social-cultural activities such as the production of rock art. It is generally agreed that the red schematic paintings were made by these people (Lindgren and Schoffeleers, 1978, Anati, 1986. Smith, 1995)

- **Early Iron Age.** The First Century A.D. saw the arrival of the Iron Age Farmers from the north. The earliest date obtained for these farmers in Chongoni is 3<sup>rd</sup> Century A.D. (Mgomezulu, 1978). These were Bantu of Banda clan. These were interacting with the hunter-gatherers in what has been described as symbiotic relationship. Gradually the hunter-gatherers were being assimilated into the food production economy. By the end of the 17th Century A.D. stone tools were no longer being produced (Mgomezulu, 1978). However, rock art continued to be made. In the Chongoni and surrounding areas, the agriculturists had introduced new styles of the rock art which emphasized the production of naturalistic in predominantly white medium.
- During the 15th Century, a new group of farmers, the Malawi Chewa arrived in Central Malawi from Lubaland in south-east of the Democratic Republic of Congo led by Phiri clan. This group integrated many different people under a more centralized authority, the Maravi Empire which was ruled by a paramount chief called Karonga. His headquarter was located at Mankhamba, eastern side of Dedza.
- After 1835, the Chongoni area was disturbed by the Maseko Ngoni under Chikuse who settled around Domwe Mountain, about ten Kilometres south of Chongoni area. The Ngoni terrorized and raided the Chewa people and incorporated them into Ngoni political system. But others were forced to seek refuge in the rock shelters. It is believed that some of the paintings were made during this period (Smith, 1995). Despite the devastating impact of the Ngoni raids, the Ngoni influence was limited. The Chewa culture continued to predominate and most of their cultural traditions were barely affected.
- The period of the Ngoni invasion coincided with the coming of the Europeans to Malawi. Notable among these, was the missionary explorer, Dr. David Livingstone who in 1866, during his last journey to Central Africa, passed through Dedza on his way to Luangwa River in Zambia. After the death of David Livingstone in 1873, there was an influx of European missionaries and settlers into Malawi, and it was the intervention of these early Europeans that finally subdued the Ngoni from their activities.
- In the early 1860s one group of the Mangochi Yao under the leadership of Chief Tambala settled in the northern part of Chongoni area. He was driven out of Mangochi Mountain where they settled together with other Mangochi Yaos such as Chief Kapeni, Somba, Chikowe, Matapwili, Nkanda and Nindi by the Machinga Yao who were led by Chief Nkata accompanied by chiefs Kawinga, Msamala and Malemia (P.A. Cole-King, 1972). The Yaos who settled in the northern part of Chongoni brought in their culture such as initiation ceremonies both for the girls and boys. However, this had no impact on the Chewa society and culture.

#### **4.1.2 Chongoni and the Paintings**

##### **What is rock art?**

- **Rock art** includes all paintings and engravings made by people on natural rock. The rocks on which paintings or engravings were done can be as small as a pebble or as large as a cliff. In Chongoni area, only paintings have been identified.
- Chongoni rock art sites are found within Chongoni Forest Reserve and the surrounding areas like Mphunzi, Nthulu, Chingwenembe and Banda hills. The total area of Chongoni World Heritage Site is 126.4 sq. Kilometres.
- The site has the richest concentrations of Rock Art in the whole of Central Africa. So far 127 rock-painting locations have been identified.
- The small area of forest contains almost as many rock art sites as are known in the whole of the rest of Malawi.
- The Rock art of Chongoni is painted, there is no engraving. The paintings are done in varying shades of red ochre and white medium paintings. The paintings fall into four art traditions:
  - a) Red geometric tradition;
  - b) Red animal tradition;
  - c) White spread eagled tradition; and
  - d) White zoomorphic animal tradition
- The oldest paintings are the red ones and were done by the Batwa or Akafula. The red geometric paintings were done by the female Batwa (B. Smith, 1997, 1995); they depict various geometric designs like ladders, parallel lines, circles, ovals, divided circles and squares. They were used as teaching instructions for those who were going through initiations. The subject matter for these includes weather and fertility divinations.



### Figure1: Red geometric rock paintings

- The red animal tradition was done by male Batwa. The red animal tradition depicts animals applied using a fine brush. The animal tradition is not all that dense compared to geometric design; there are only two sites, at Chentchere and at Kapese. The animals depicted are usually overlain by multiple rows of finger dots. The dots seem to be the integral part of the tradition. The subject matter of these paintings depicts hunting rituals and mythology themes.
- The White spread eagled tradition was done by the ancestors of the present day Chewa people. These were painted by women and they usually depict lizards, snake like creatures and chameleons. These were used as instructive teaching material for young women during *Chinamwali*(girl's initiation ) ceremony(B. Smith,1997,1995)



Figure 2: White spread eagled tradition

White zoomorphic Tradition was done by male Bantu people, the present day ancestors of Chewa people. They usually depict *nyau* characters such as *kasiyamaliro*, *galimoto* and, *chimkoko*. They were also used as instructive teaching materials during *nyau* initiations (B. Smith, 1997, 1995)



**Figure 3: White tradition zoomorphic paintings**

## **5.0 IMPORTANCE OF ROCK ART**

Rock art is a record of the beliefs and experiences of the people who made it. Each rock art tradition uses a different range of pictures and symbols, but all have spiritual and ritual meaning that was important to the people who made them.

### **5.1 Significance of Chongoni rock paintings**

- 5.1.1 The sites have many cultural values as centre of traditional and religious ceremonies for the creators of the art and their descendents. Some of them are still being used for these ceremonies today; .
- 5.1.2 The Rock art sites have historic value as they record very important events such as the transition from the hunter-gathering lifestyle to food production, the Ngoni invasion of the Chewa and the coming of the white man;
- 5.1.3 The sites have the education value as places where teachers and students can visit to learn about history and cultural heritage of Malawi;
- 5.1.4 The site has scientific value because it offers potential for archaeological, ethnographic and historical research, which can provide additional information to enhance the interpretation of the rock paintings;
- 5.1.4 The area has economic value in the sense that it creates opportunities for income generation by the local communities and other stakeholders in the tourism related activities; and
- 5.1.5 The Chongoni area also has aesthetic value in terms of the topography and vegetation. The symbolism depicted in the painting themselves also provide special and interesting challenges.

### **5.2 Conservation concerns**

- 5.2.1 Micro- organism growth such as lichen on the rock surface obscures the paintings (fig. 4);



**Figure 4: Lichen growth on the rock surface**

**5.2.2 Birds droppings on the rock surface obscuring the paintings (fig.5)**



**Figure 5: Birds droppings on rock panels**

**5.2.3 Flaking of both the rock and paintings resulting in lose of rock art (fig.6)**



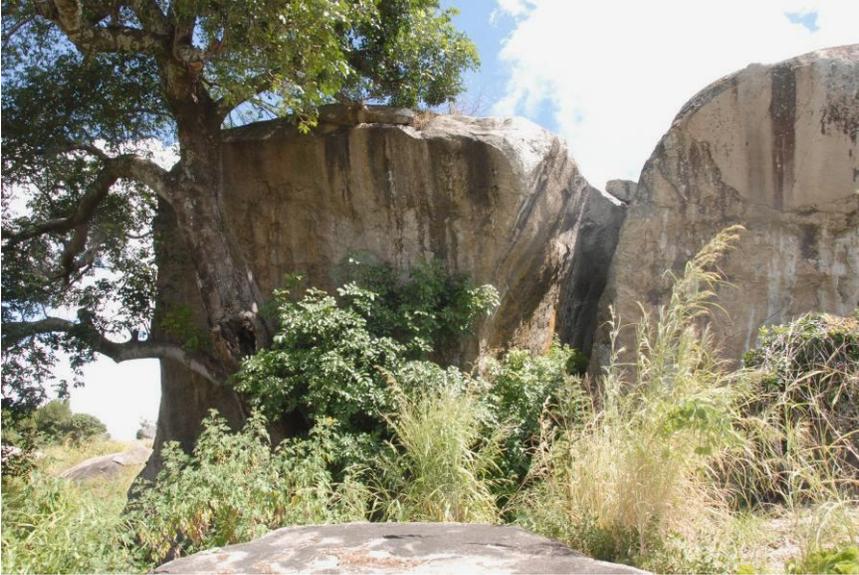
**Figure 6: Flaking of rocks**

**5.2.4 Graffiti of the rock art resulting in loses of aesthetic value of the art and obscuring other details (fig.7)**



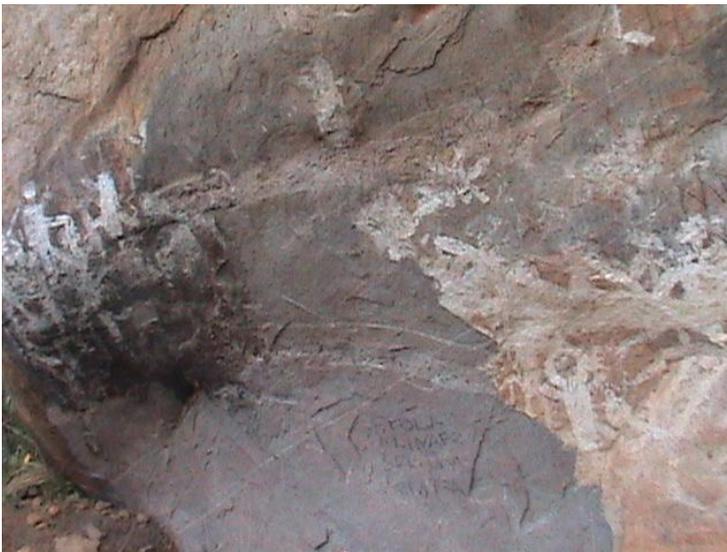
**Figure 7: Graffiti on the rock paintings**

5.2.5 Vegetations which grow very close to the rock surface rub against rock panels and results in lose of paintings and also the rock develops cracks due to roots and eventually disintegrates.



**Figure 8: Vegetation growth near the rock shelter**

5.2.5 Lighting fire in the rock shelters causing darkening of the paintings and also flaking of the rock surface (fig.9)



**Figure 9: Lighting of fires causing darkening of rocks**

5.2.6 Letting Domesticated animals entering rock shelters results in them rubbing against the rock causing peeling off of paints;

5.2.7 Quarrying in the heritage site causes destruction of rocks and consequently loss of paintings. Dusts emanating from quarrying causes accumulation of dusts on the painting obscuring details;

5.2.8 High number of visitors causes over strain of facilities such as toilets, water and parking areas. Paintings are also in danger because of dust produced by high level of visitors; 5.2.8 Termites mounds (fig.10), trails and other activities on the site results in obscuring and damaging the site; and



**Figure 10: Termite mounds obscure some rock paintings**

5.2.9 Agriculture activities such as cultivation and grazing of animals in the heritage sites results in land degradation and soil erosion.

## **6.0 THE TOURISM INDUSTRY AND TOURIST**

### **6.1.0 Attractions of Malawi (general knowledge)**

Malawi as a country has an area of 108, 000 km<sup>2</sup>. About 25 % of the area is covered by Lake Malawi. It has a population of about 13 million people comprising different tribes. The country is also endowed with numerous resources. The people and the resources provide a base for tourism. Some of them include culture of the people, wildlife, lakes and highland areas. These have attracted a number of players in the industry.

### **6.2.0 Tourism Players and their Roles**

#### **6.2.1 Private Sector**

- **Travel Agents:** Sell holidays to the public (Retailers)
- **Tour Operators:** Package individual components of a tour/holiday, negotiating inclusive fares for travel, accommodation, etc. (Wholesalers)
- **Handling Agents:** Ground handlers, local tour operators
- **Coach Operators and Car rental agencies**
- **Airlines**
- **Accommodation suppliers:** Hotels, Lodges, etc.
- **Souvenir Sellers –Artisans and Craftsmen**
- **Tour Guides**
- **Tourism Association of Malawi.**

## 6.2.2 Public Sector

- **Government and Quasi- Government Organizations**
- Ministry of Tourism, Parks and Wildlife
- **Tourism** - Core Functions: Policy Formulation, Regulations, Product Planning and Development, Marketing, Standards and Safety
- **Parks and Wildlife** – Core Functions: Policy Formulation, Regulations, Flora and Fauna Management, Research and Planning, Environmental Education
- **Malawi Institute of Tourism-** Core functions: Training in hotel management, catering, tourism and traveling,

## 6.2.3 Other Tourist Attractions of Malawi

1. **Lake Malawi** (Sandy beaches, fresh water, warm temperatures, clean and crystal clear water, more than 600 species of fish, small islands); beach and swimming, diving, kayaking, fishing, sailing and yatching.
2. **Mountain and Plateaux** (Mulanje Mountain, Zomba Plateau, Nyika Plateau) – Trekking, Walking and Hiking, Horse Riding, Climbing, Sight-seeing.
3. **National Parks and Wildlife Reserves**
  - **Nyika National Park-** Evergreen forest, orchids with protea scrub) - Largest in Malawi, Rolling hills covered in grassland crossed by small streams/dams.
  - **Liwonde National Park-** Mopane and savanna woodland, Shire river, abundant Birdlife, Baobab and Sakisaze trees- Game and drives, Walking safaris, Bird watching, Boat safari.
  - **Lake Malawi National Park (World Heritage Site):** Scenic beauty with steep rocks, beautiful beaches (Cape Maclear), over 600 species of fish- Swimming, Diving, Kayaking, Sailing.
  - **Kasungu National Park:** Mainly miombo or brachystegia woodland, 2000M sq, 1.4Km Dam/long, Lifupa lodge – Game Drives, Walking safaris, Camping, Bird watching
  - **Nkhotakota Wildlife Reserve:-** Bua river, Brachystegia woodland, Marshy areas, Montane evergreen forest – Safari drives, safari walks, Bird watching, Fishing-salmon, Camping
  - **Vwaza Wildlife Reserve:** Luwewe river flood plain, South Rukuru river flood plain, Mopane woodland, Evergreen riparian trees – Safari drives, Safari walks, Bird watching, Camping.
  - **Majete and Mwabvi Wildlife Reserves:** Spectacular waterfalls,, varied landscape, Rocky hills, woodland- Bird watching, Safari drives and walks
  - **Lengwe National Park-** Watering holes, Spectacular scenery, Sandstone outcrops, Savanna –Safari dives and walks, Bird watching, Camping

## 6.2.4 Heritage, Landscape and Scenery

- Historical Sites: Grave sites, Memorial towers
- Cathedrals and churches

- Archaeological sites: Rock paintings
- People and Culture (Friendly and hospitable, diversity and authenticity,
- Arts and crafts

#### **6.2.5 Hot Springs**

- Chiweta in Rumphu
- Ngara in Nkhotakota
- Majete Wildlife Reserve in Chikhwawa
- Mawira in Nkhotakota

#### **7.0 Conclusion**

In a nutshell rock painting is a rich resource which can be one of the most reliable sources of income to the country if well conserved and managed. One of the numerous mechanisms to make rock art a vibrant source of revenue to the country is to equip people who are entrusted with the responsibility of guiding the tourists the much needed skills to make them competent in their work.

## **Appendix 8: Exhibition Brief for Information Centre .**

### **Chongoni World Heritage Rock Art Site Exhibition Brief**

#### **From Akafula to Present**

##### **Thematic areas**

The suggested themes for displays are –

##### Rock Art Site

- general information (map of area, number of locations, World Heritage listing)
- general information on African rock art

##### Batwa people

- migration from/to
- appearance, language (similar people today – forest pigmy, bush people)
- housing, tools, clothing
- hunting (animals, methods)
- gathering (fruits, veg) and cooking
- assimilation and extinction

##### Batwa paintings

- symbols and possible meanings
- dates of painting, materials used

##### Chewa history

- migration, Banda and Phiri
- origins of Nyau
- related culture (Gule Wamkulu)

##### Initiation rituals (Chinamwali)

- who involved, purpose
- present day

##### Related rituals

- Gule Wamkulu
- other

##### Nyau paintings

- symbols and meanings
- dates, materials used

##### Related decorations

- traditional houses
- other

## **Display schemes**

Wall information boards

Free standing information boards

Display cases

Display areas with objects and mannequins

Objects that can be handled.

Murals

Audio information

Audio-visual displays

Activities (eg children's painting area)

Leaflets, booklets, postcards