



Regional Culture Strategy

Investing in Pacific cultures 2010-2020



Council of Pacific Arts and Culture

Regional Culture Strategy

Investing in Pacific Cultures 2010–2020

**Compiled by the Council of Pacific Arts and Culture
and the Secretariat of the Pacific Community**

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Preface

In 1965, Pacific leaders attending the South Pacific Conference agreed to establish a South Pacific Festival of Arts at the suggestion of the Fiji Arts Council. The first such festival was held in Fiji in 1972. Its success led to the decision that a meeting of Pacific artists, writers, traditional dancers and craftspeople would be organised every four years.

The Council for Pacific Arts and Culture began as the Festival of Pacific Arts Organising Committee, a regional council to provide coordination for the Festival. The Council has evolved, as is reflected in several name changes, and, after a long journey, is now providing guidance and direction to the cultural development of its member countries and territories.

This Regional Culture Strategy was mandated by the Pacific Plan in 2004, less than a decade ago, but in fact it is the culmination of decades of collaboration across the Pacific Ocean. Indeed, it finds its source in the 1960s when the Pacific leaders, through their establishment of the Festival, saw the urgent need to address the disappearance of precious cultural heritage.

The Strategy takes the region another step forward by setting standards and aspirations for Pacific cultures, regionally and nationally. It acknowledges and celebrates the rich, varied and diversified cultural repertoire of the Pacific region. The fact is, Pacific peoples are not a monolithic group; they differ culturally and in many other ways, but they share the need to better safeguard and promote their cultures through a range of measures that are outlined in this Strategy.

Culture is the mirror of a nation and endows it with a set of norms that define the standards of a society. In some Pacific societies it is a dynamic force of development with respect to economic growth, but everywhere it is the breath that blows the conch shell of a nation's identity and its intellectual, moral and spiritual life. Cultures of the region do indeed connect and uplift us and those we meet along the way.

This Culture Strategy serves to provide policy guidance for the Pacific people to assist them in the development of the culture sector and the promotion of Pacific cultures. To the Council of Pacific Arts and Culture, and the many other organisations that guided and advised the work of this important milestone — we thank you all for making this Regional Culture Strategy for the Pacific a reality. We now call on all our forces to work together for the next ten years and beyond!

The Honorable Faustina K. Rehurer-Marugg
Minister for Community and Cultural Affairs, Republic of Palau

I. Introduction

Investing in Pacific Cultures

Understanding the economic, social, educational and political dimensions of culture is not easy. Culture includes the dances, songs, chants, performances and handicrafts that most people are familiar with and that are celebrated at the four-yearly Festival of Pacific Arts. But culture is much more than that; it is about a way and a quality of life, and it is about identity, rights, difference and tolerance, sustainable and healthy livelihoods, individual and community creativity and growth and, most importantly, about the future. Culture is also a sector, like agriculture or fisheries or tourism, that is definable and requires public and private investment. That is why this Regional Culture Strategy is titled: Investing in Pacific Cultures.

The Strategy is simple; it sets out ten goals — seven for the national level and three for the regional level — which encompass all the dimensions of culture and the components of the culture sector. It focuses work on six targets: traditional knowledge and intangible cultural heritage; cultural sites, places and spaces; cultural infrastructure and institutions; cultural industries; cultural goods and services; and cultural practitioners. These targets are components of the culture sector that have been identified as requiring the most immediate attention, and they provide the greatest opportunities for growth and development — the areas where investment will reap the greatest benefits.

The Strategy is designed so that it can be used by a wide and non-specialised audience. Policy makers, practitioners, regional and international agencies, NGOs, communities and churches should all find it easy and practical to follow. Most of all, it provides a guide to countries on how to mainstream culture into other economic and social sectors and how to promote culture as a sector in itself.

The potential of the Pacific culture sector is largely untapped. It is integral to the lives of all Pacific people, has great potential to both drive and support sustainable development and economic growth within the region, and yet receives little attention or recognition as a formal sector requiring astute management to maximise its economic and social contributions. The Regional Culture Strategy 2010–2020 sets out steps to earn the cultural sector this recognition of its full, multi-faceted contributions to the region.



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Tokelauan dancers with their performance at the 10th Festival of Pacific Arts, Pago Pago, American Samoa 2008.

Background

In the late 1960s Pacific leaders were concerned about the eroding effects of outside forces on the cultures of the people of the Pacific. The leaders recognised the importance of culture to the identity of Pacific people at a time when many of the States in the region were finding their place in the international arena. They resolved that action had to be taken to combat this erosion, and they decided on the creation of a South Pacific Festival of Arts. Fiji was host of the inaugural festival in 1972.

Though loosely organised in the early years, the festival was managed by a Festival Organising Committee, which later evolved to become the Council of Pacific Arts (CPA) when the festival became the Festival of Pacific Arts. While the main function of CPA was to administer the festival, later it became responsible for other cultural matters generally in the region. Over the years, CPA, now known as the Council of Pacific Arts and Culture (CPAC), has initiated a number of cultural projects and activities in the region, some of which have been completed and others are ongoing.

Since its establishment, CPA and, later, CPAC have discussed the barriers to cultural development in the Pacific and how to address them. In this process a number of issues have been identified as common to most countries and territories. These include the lack of national cultural policies and appropriate legislation, absent or weak national cultural institutions and infrastructure, and insufficient human and financial resource development in the culture area. Many of these issues have been considered to result from the low profile and priority of culture to the leaders of the region. To address this problem, CPAC resolved to convene a Regional Meeting of Ministers for Culture in Noumea, from 16 to 18 September 2002.

At the 2002 Meeting, the Ministers deliberated on some of the issues and problems presented to them by CPAC. Many of these were crucial to the proper management and development of culture in the Pacific region. The Ministers resolved to address these issues, and their agreements are contained in the Noumea Declaration of 2002.

Among the issues addressed in this Declaration are:

- a. the lack of national cultural legislation in the region;
- b. promotion of the cultural industries;
- c. protection mechanisms for culture and heritage;
- d. the need for the development of cultural statistics;
- e. the need for support by government and donor partners.

The Pacific Plan for Strengthening Regional Cooperation and Integration

“We treasure the diversity of the Pacific and seek a future in which its cultures, traditions and religious beliefs are valued, honoured and developed” (Leaders’ Vision)

The Pacific Plan was endorsed by the region’s leaders at the Pacific Islands Forum Meeting in 2005 with the overall aims of promoting regional integration and addressing the challenges facing the region and its peoples. From these aims, four main objectives were identified, which become the pillars of the Plan. They are: economic growth, sustainable development, good governance, and security. In this set of pillars, culture is placed under sustainable development. Of twelve sustainable development strategies, culture is addressed in strategy No. 11, with objectives Nos. 11.1 and 11.2.

While the Pacific Plan is a guiding document for the Regional Culture Strategy, the Strategy goes beyond considerations of how culture can support the pillar of sustainable development and explores the role culture plays in supporting all four of the pillars, as well as being the underlying foundation of them. Moreover, as a document fostering regional cooperation and integration, the Culture Strategy also supports the overall aims of the Pacific Plan.

Decisions of the Council of Pacific Arts and Culture

At the 5th meeting of the executive board of the Council of Pacific Arts held in Noumea, New Caledonia 8–10 August 2007, SPC noted the need to make progress with an objective of the Pacific Islands Forum: item 11.1 of the Pacific Plan: *to develop a regional culture strategy and strengthen Pacific cultural identity.*

At its 21st meeting in Pago Pago, American Samoa, on 31 March 2008, the Council of Pacific Arts resolved to develop a Pacific regional culture strategy for consideration by the member states and to form a working group to this end. After the 22nd Council meeting, Fiji volunteered to chair the working group and to commence developing a draft regional strategy.

The 23rd meeting of the Council in March 2010 endorsed the draft strategy in principle and agreed that, when completed, the draft Regional Culture Strategy should be endorsed by the SPC Committee of Representatives of Governments and Administrations, and the Pacific Islands Forum Leaders.

Methodology

This Strategy has been formulated after numerous consultations between regional organisation representatives, national cultural development facilitators and experts from Pacific Island countries and territories (PICTs).

After CPAC decided to form a working group to develop a culture strategy, volunteers from Fiji, Kiribati, New Caledonia, Solomon Islands, French Polynesia, Samoa and Papua New Guinea came forward to form the working group, with Fiji as chair. A member from Palau was later co-opted to the working group, as were representatives from the University of the South Pacific, the Secretariat of the South Pacific (SPC), and the Pacific Association of Technical and Vocational Education and Training (PATVET). SPC provided secretariat support to the working group.

The working group was tasked to address the Pacific Plan regional objective to develop a strategy to mainstream and strengthen Pacific cultural identity.

The working group utilised an SPC listserv for communication and consultations and a series of meetings between the working group members occurred in late 2009 and early 2010 to draft the strategy. A further meeting in Nadi also included a representative from the Melanesian Spearhead group (MSG) Secretariat in Vanuatu and the Regional Culture Strategy draft was endorsed by the MSG Ministers for Culture meeting in New Caledonia during the 2010 Melanesian Festival of Arts and Culture (12–25 September). Email consultations were carried out at different times with representatives from the Pacific Regional Branch of the International Council on Archives (PARBICA), the Pacific Islands Museum Association (PIMA), the Pacific Arts Alliance (PaCaa) and the Secretariat of the Pacific Board for Educational Assessment.



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An artist displaying her creation at the 10th Festival of Pacific Arts, Pago Pago, American Samoa 2008.

Several additional meetings were held between the Chair and the SPC secretariat. USP and PaCaa consultations were held to consolidate the strategies and outcomes. Further meetings were held with the Pacific Islands Forum Secretariat (PIFS) to collaborate over cultural industries, trade and intellectual property rights, and joint activities, and to report back on implementation of the Pacific Culture and Education Strategy 2010–2015.

II. Purpose

The Pacific Regional Culture Strategy 2010–2020 is designed to strengthen Pacific cultures by providing a framework for cultural policy formulation and development, an important part of which is the mainstreaming of culture in national development plans and throughout the four pillars of the Pacific Plan for regional integration.

The Regional Culture Strategy sets out to:

1. guide the integration of culture in development in the Pacific region;
2. address the barriers to cultural development in the Pacific;
3. reflect emerging issues pertaining to culture that confront Pacific Islanders;
4. be a standard-setting tool for cultural development in the Pacific region;
5. define priorities for development cooperation in the culture sector.

Many of the issues that the Strategy addresses have been recognised for some time. In addition, more recent issues such as the development of cultural industries and cross-cutting areas such as health, environmental sustainability, food security, climate change, investment, trade and commerce are also addressed. The global economic and social challenges that affect sustainable livelihoods have been taken into consideration.

This is a policy document: it recognises that policy choices must be made when deciding where and how to invest. It reminds us that, even though culture is central to national development, growth and well-being, currently it is often left out or minimised in key guiding documents and policies. The Strategy therefore promotes the development of cultural policies, cultural statistics and indicators so that policy is evidence-based. The Strategy also advocates strong cross-sectoral approaches. These actions will result in increased public, private and community investment by making obvious the links between culture and other sectors, and by understanding the economic and social contribution of culture to countries.

Overall, the Regional Culture Strategy 2010–2020 is an enabling document that lays the foundations that will create an environment conducive to future investment, development and growth, not only for the culture sector, but for the region as a whole.

Vision

Pacific cultures are valued, cherished and supported — now and in the future

Mission

To foster an inclusive culture sector that:

- ◆ is relevant to and encompasses all aspects of the daily lives of Pacific peoples;
- ◆ is supported by the public and private sectors;
- ◆ and contributes to the economic and social development of the region.

Guiding values and principles

Guiding values

1. Respect for cultural human rights, cultural diversity and shared Pacific identities and values
2. Recognition that culture has an intrinsic value but is also a means of achieving economic well-being, sustainable livelihoods and national development
3. Recognition of the contribution of both women and men to the maintenance and development of culture
4. Recognition of the central role that youth play in maintaining and advancing culture
5. Recognition of the interrelatedness between people, spirituality, the land, the sea and natural and cultural resources and heritage
6. Recognition of the actual and potential creativity, innovativeness and cultural vitality of Pacific Islands peoples, communities, countries and territories
7. Recognition of the importance of collaborating and working together with all sectors of the community at local, national, regional and international levels

Guiding principles

The Strategy:

- ◆ does not duplicate existing frameworks, plans and instruments but rather complements them;
- ◆ reflects a consultative approach, is contextual and is a living document;

- ◆ promotes integrity, respect, solidarity and reciprocity;
- ◆ promotes the role of all peoples in culture: women and men; elders, youth and children; and those with special needs.

Implementation

Following endorsement by the Pacific Ministers for Culture, the SPC CRGA and Conference, and the Pacific Islands Forum leaders, it is expected that governments will implement the Strategy at national level, as seven of the ten goals are national goals (even though it is a regional initiative). It is important that the Strategy be incorporated into the plans of the national cultural line agencies for implementation.

At the same time, however, regional and international organisations such as SPC, PIFS and UNESCO will continue to be important partners in the implementation process. In addition to being the lead regional agency for three of the ten goals, SPC will strive to facilitate avenues for funding to assist countries to collect data and conduct training, and for the professional development of cultural personnel. SPC will also facilitate the holding of regular meetings of cultural development partners to ensure opportunities for ongoing dialogue, sharing of experiences and regional coordination in implementation of the Strategy.

Lead agencies have been identified for all the key activities identified under the Regional Culture Strategy (see section VII Activities and Indicators). In most cases these are the national ministries of culture or SPC. However, it is not expected that these organisations will be able to achieve the goals working in isolation. All those involved in the sector, directly or indirectly, have a role to play in implementation of the Strategy, and lists of potential partners have been presented to assist lead agencies in identifying groups, organisations and individuals to work with.

To facilitate implementation, the 2010–2020 Strategy will be broken down into three, three-year implementation plans: 2012–2014, 2015–2017 and 2018–2020. Each plan will be developed by each Pacific country and territory to reflect its individual, identified priority areas. This creates flexibility in the implementation of the Strategy, and allows: a) the efficient use of resources across the region, b) PICTs to build on work that has already been started at the national level, and, c) the development of methodologies and tool kits based on the experiences of one PICT that can then be applied as a model in other countries and territories.

Costings for implementation of the Strategy will be developed, following agreement to endorse it and as part of the process of developing the implementation plans. The costs are likely to vary among PICTs, as they are based on individual PICTs' current levels of resources, the status of the national culture sector, and how far progressed PICTs are already in relation to the activities to be undertaken.

Funding for the activities outlined in the Strategy will come from a variety of sources, including increased budgetary commitments from PICTs (see Objective 6.1), the establishment of regional funds and foundations to support the culture sector (Objectives 8.2, 8.3 and 8.4), increased private sector investment in the sector (Objectives 6.3 and 6.4) and increased support for the sector from development partners (Objective 6.2).

Monitoring and evaluation

The Regional Culture Strategy 2010–2020 identifies a suite of indicators to be used for evaluating progress towards achieving its objectives (see Section VI. Indicators and Key Activities). In many cases the data required for measuring these indicators are not currently being collected and the need to improve the collection and presentation of cultural statistics within the region is explicitly recognised in Objectives 1.4, 4.5 and 9.2. This process will see the establishment of baseline data for the culture sector to enable assessment of change over time and evaluation of the impact of policies and strategies to be more accurately assessed.

Member countries and territories, along with SPC, will report on progress towards achieving the goals and objectives of the Regional Culture Strategy at meetings of the Council of Pacific Arts and Culture. Assessment will also be undertaken as part of the process of developing the three-year implementation plans (2012–2014, 2015–2017 and 2018–2020) and again at the end of each plan.

Independent evaluation of the Regional Culture Strategy will be undertaken in 2015, the mid-point of the Strategy, to assist in its ongoing refinement and revision and to enable the lessons learnt over the first five years to be fully incorporated into the second five years. A second independent evaluation will be carried out in 2020, at the end of the Strategy, to assess the overall impacts and success of the Regional Culture Strategy.

III. Regional Culture Strategy

National goals

▶ Goal 1: Mainstream culture into national social and economic development planning and policy

- ◆ Goal 1 is designed to support the development of the cultural industries and expressions of culture, the preservation of cultural heritage, the safeguarding of intangible cultural heritage, and the protection of traditional knowledge by advocating for the development of national cultural policies and by mainstreaming culture into national development planning and policy.
- National culture policies are an essential tool in providing direction for the culture sector and for guiding policy in other sectors. Yet, currently, only one Pacific country has established and endorsed its own national culture policy. This goal advocates the adoption of national culture policies to provide direction to the culture sector and guidance to other sectors.
- Culture is an important social and economic driver but its contribution is often neglected in development planning and policy. This comes at an economic, social and cultural cost. This goal advocates the development and regular use of tools such as cultural impact assessments, cultural mapping and cultural statistics and indicators in planning and policy development and implementation.

Objective 1.1 Develop and implement national culture policies.

Objective 1.2 Integrate culture into national policy planning and implementation.

Objective 1.3 Make cultural impact assessments an integral part of development planning, alongside environmental impact assessments.

Objective 1.4 Develop, collect and mainstream cultural statistics and indicators.

▶ Goal 2: Protect and promote cultural rights

- ◆ Goal 2 is designed to protect and promote the cultural rights of the peoples of PICTs through application of international conventions and development of national legislation.
- In 2002 the ministers for culture called for the establishment of legislation to protect the peoples of PICTs against the improper use of both tangible and intangible expressions of traditional heritage and against abusive exploitation of traditional knowledge; and they endorsed the regional model law on the protection of traditional knowledge and expressions of culture.
- All PICTs are signatories to a range of international conventions, such as the UNESCO World Heritage Convention 1972, the UNESCO Convention on the Safeguarding of Intangible Cultural Heritage 2003, and the Convention on the Rights of the Child 1989 (which specifically highlights the right of children to fully participate in and learn from their cultural heritage).

- Objective 2.1** Ensure the cultural rights of all peoples through the ratification and implementation of international cultural rights instruments, including the UNESCO conventions.
- Objective 2.2** Review, updates, develop, enact and implement cultural heritage and traditional knowledge legislation in accordance with international instruments and regional model laws.
- Objective 2.3** Establish and implement legislative and non-legislative measures to preserve cultural heritage, improve access to cultural heritage, and protect and promote cultural industries, custodians and producers.

▶ **Goal 3: Develop and maintain cultural sites, spaces and infrastructure**

- ◆ Goal 3 is designed to:
 - ensure that sites and places of cultural significance are accorded importance and value through protection and maintenance;
 - promote, design, develop and maintain facilities and infrastructure specifically dedicated to cultural activities, including museums and cultural centres where these do not exist;
 - ensure that existing cultural institutions such as museums, art galleries, cultural centres, interpretive centres, libraries, archives and botanical gardens are upgraded (where necessary) and well maintained.
 - Sites and places of cultural significance are often neglected, thereby preventing transmission of knowledge and social cohesion.
 - Many countries currently lack adequate cultural facilities and rely on sporting facilities to support regional, national and local cultural activities and festivals. Spaces for varied expressions of culture and showcasing of arts and heritage are inadequate. This prevents people — older children and youth in particular — from engaging actively in cultural activities, and hampers the transmission of cultural knowledge. Additionally, some countries do not have museums and/or cultural centres.
 - Cultural institutions in many countries are either neglected or marginalised, thereby impeding their ability to attract audiences and active public participation and interaction. Storage and exhibition spaces are generally limited and inadequate.
- Objective 3.1** Safeguard, maintain and promote sites and places of cultural and spiritual significance.
- Objective 3.2** Dedicate and maintain spaces and facilities for cultural expression and transmission at the national and local levels.
- Objective 3.3** Fund, upgrade and maintain cultural storage and exhibition facilities and keeping places.

► Goal 4: Expand Pacific cultural industries

- ◆ Goal 4 is designed to promote Pacific cultural industries as a tool for development and to create opportunities for the peoples of PICTs.
 - Cultural industries offer potential to address issues of poverty and sustainability through increased income generation by communities, cultural practitioners and entrepreneurs. They are recognised internationally as a growth area, one that enables people to express themselves creatively, with dignity and on their own terms. This goal advocates the development of this important economic and social sector through an increased emphasis on: a) the production and marketing of cultural goods and services, b) protection of PICTs' cultural goods and services in trade, and c) the inclusion of tangible and intangible heritage as a resource in planning and policy implementation.
- Objective 4.1** Establish and strengthen national cultural agencies, arts councils/bodies and local arts groups.
- Objective 4.2** Improve national conditions for the ethical representation, sale and marketing of cultural goods and services, including branding and labeling of origin.
- Objective 4.3** Ensure that cultural goods and services are protected under international, regional and bilateral trading agreements.
- Objective 4.4** Train, support and promote craftspeople, artists, cultural practitioners, producers, entrepreneurs and managers.
- Objective 4.5** Measure the contribution of cultural industries to national economic and social welfare.

► Goal 5: Mainstream arts and culture in education and training

- ◆ Goal 5 advocates for the mainstreaming of culture in education and training for a more tolerant and informed society.
 - Culture is transmitted through education but there remain gaps in the full inclusion of culture in Pacific formal and informal educational systems. This goal is based on and complements the Pacific Culture and Education Strategy 2010–2015.
- Objective 5.1** Mainstream arts and culture in formal, informal and non-formal schooling, TVET and tertiary level education.
- Objective 5.2** Strengthen and develop cultural human resources, including the training of legal drafting personnel specialising in cultural property legislation, and the training of cultural impact assessment specialists.
- Objective 5.3** Train officials, policy makers and national directors of culture in national policy formulation, implementation, monitoring and evaluation.
- Objective 5.4** Improve communication, advocacy and partnerships between the education and culture sectors (including the media).

▶ Goal 6: Promote funding and investment in the culture sector

- ◆ Goal 6 advocates Pacific governments to: a) increase support to the culture sector as an economic and social investment in the future of their peoples, and b) make better use of existing and new sources of funding and donor development assistance.
 - ▶ Currently, PICTs' annual budgetary allocations to the culture sector do not allow for the full development of the sector, thereby reducing opportunities for economic growth, sustainable development and enhanced security.
 - ▶ Development partner funding for culture is not being sufficiently drawn on, thereby reducing opportunities for the advancement of cultural activities, the sound safeguarding of heritage and the production of cultural goods and services.
 - ▶ Currently, there are no or few measures, such as fiscal incentives and lotteries, to stimulate growth of the culture sector.
 - ▶ There are insufficient partnerships between the private sector and cultural practitioners to support the growth of cultural industries.

Objective 6.1 Increase PICTs' national budgetary contributions to culture in order to:

- ⇒ strengthen national institutional mechanisms for the promotion of culture;
- ⇒ maintain and promote cultural institutions;
- ⇒ support human resource development in the culture sector;
- ⇒ support local, national and regional cultural festivals and other cultural activities.

Objective 6.2 Increase the culture sector's awareness of, access to and securing of development partner funding within national budgetary and extra-budgetary processes.

Objective 6.3 Create a climate conducive to investment in PICTs' culture sector through:

- ⇒ tax incentives to promote cultural industries;
- ⇒ the provision of user-friendly financial facilities such as micro-credit schemes, rural banking and financial literacy resource centres for cultural practitioners, producers, entrepreneurs and communities engaged in the safeguarding, transmission and promotion of culture.

Objective 6.4 Further develop the ethical involvement of the private sector in the culture sector (see for instance the Pacific Islands Museums Association Code of Ethics).

▶ Goal 7: Mainstream culture in other social and economic sectors

- ◆ Goal 7 advocates greater integration of culture into other development sectors and pressing global issues facing PICTs.
 - ▶ Culture is an integral part of development. It affects, and is affected by, development activities in other sectors. Cultural expectations, norms, values and practices are important in: a) the utilisation and management of marine and terrestrial resources; b) other development areas such as health, tourism, trade and commerce, sport, urban and rural development, agriculture, fisheries, forestry, mineral resources and environment, and c) global issues such as climate change, food security and biodiversity (where culture is put at risk but can also be an important mitigating factor).
- Objective 7.1** Ensure that cultural approaches, including traditional knowledge, are integrated in natural resource management.
- Objective 7.2** Integrate culture into other development sectors.
- Objective 7.3** Ensure that the cultural dimension is fully embedded in climate change, food security and biodiversity conservation policy.

Regional goals

▶ Goal 8: Strengthen the culture sector at the regional level

- ◆ Goal 8 advocates: a) regular, ministerial-level consultations on cultural issues at the regional level, b) the establishment of regional funding mechanisms for cultural activities, c) support for regional civil society organisations such as PIMA, the International Council of Monuments and Sites (ICOMOS) Pasifika, PARBICA, the Pacific Islands Association of Libraries, Archives and Museums (PIALA), and d) strengthening of regional partnerships, networks and initiatives, such as the Pacific Arts Alliance and the Pacific Heritage Network/Hub for the promotion of the culture sector.
 - ▶ The culture sector is hampered by the lack of regular regional ministerial-level attention and direction that other sectors such as education, trade and commerce, economics and agriculture usually receive. This prevents the sector from attaining the regional profile it deserves, which in turn limits its access to funding.
 - ▶ Pacific filmmakers have limited access to funding bodies enabling them to make and produce films with local content and telling Pacific stories.
 - ▶ Pacific artists have limited access to arts funding bodies, unlike artists in other developed and developing regions.
 - ▶ Safeguarding tangible and intangible heritage in the Pacific region is currently hampered by lack of financial and technical support.
 - ▶ The region has a number of civil society organisations and culture networks that require further strengthening and enhanced communication links to become autonomous and fully operational.

- Objective 8.1** Establish a biennial meeting of ministers for culture.
- Objective 8.2** Establish and maintain a Pacific film production fund.
- Objective 8.3** Establish and maintain a Pacific arts foundation.
- Objective 8.4** Establish and maintain a Pacific heritage fund.
- Objective 8.5** Support cultural bodies, networks and events.
- Objective 8.6** Mainstream culture into regional and sub-regional initiatives, plans, strategies and frameworks.
- Objective 8.7** Establish a Pacific cultural think-tank to promote regional expertise in the culture sector and retain institutional memory of culture policies, programmes, research and initiatives.

▶ **Goal 9: Develop culture standard-setting tools**

- ◆ This goal advocates the design and implementation of culture standard-setting tools for the region in the following areas: policy design, implementation and evaluation, cultural industries development, and culture statistics.
 - ▶ The development and use of tools will enhance the development of the culture sector and enable practitioners and culture professionals to work more efficiently and clearly articulate and demonstrate the role and impact of culture across social and economic sectors.
- Objective 9.1** Develop a culture policy formulation, implementation monitoring and evaluation tool kit.
- Objective 9.2** Develop a culture statistics and indicators toolkit to guide PICTs in the collection, compilation, analysis and dissemination of cultural data.
- Objective 9.3** Develop documentation and manuals on a needs basis to foster the cultural industries.



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Carvings displayed at the 10th Festival of Pacific Arts, Pago Pago, American Samoa 2008.

▶ **Goal 10: Strengthen PIFS' capacity to implement Objective 11 of the Pacific Plan, in collaboration with SPC**

- ◆ Goal 10 advocates the strengthening and expansion of PIFS' role in supporting the culture sector in collaboration with SPC.
- ▶ This strategy recognises the important role played by the Pacific Islands Forum Secretariat in the development and implementation of trade policy, including issues of intellectual property in relation to traditional knowledge, and in the development of the cultural industries.

Objective 10.1 Establish a work programme at PIFS to support the full development, export promotion and commercial protection of Pacific cultural industries; and develop strategies for strengthening intellectual property rights and protecting Pacific traditional knowledge.

IV. Consultation

National level

Countries should establish working groups of relevant partners and stakeholders, which will meet regularly to promote and consult on work towards the Regional Culture Strategy 2010–2020, to:

- ◆ develop national culture work plans and policies;
- ◆ monitor and evaluate the national work plans and policies; and
- ◆ provide progress reports to the biennial CPAC meetings.

Regional level

There will be two regional consultations with member countries over the course of the Regional Culture Strategy 2010–2020. These consultations will include the following partners: PIMA, USP, PaCaa, SPC, PIFS, PATVET, UNESCO, Secretariat of the Pacific Regional Environment Programme (SPREP), as well as other relevant Strategy partners.



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New Caledonians entertain the crowd at Utulei beach with their performance at the 10th Festival of Pacific Arts, Pago Pago, American Samoa 2008.



Participants at the closing ceremony of the 10th Festival of Pacific Arts, Pago Pago, American Samoa 2008.

V. Communication strategy

- National cultural line ministries will work closely with relevant communication departments and outlets to publicise the Regional Culture Strategy 2010–2020.
- Pacific heritage and contemporary artists will be invited and supported to act as cultural ambassadors to help promote the Strategy throughout PICTs.
- SPC's Regional Media Centre will be invited to promote the Strategy, and its implementation, through the Pacific Way programme.
- The Council of Pacific Arts and Culture and the Festival of Pacific Arts will act as avenues for dissemination of updates on progress of implementation of the Strategy.
- A Celebrate Culture day to coincide with the World Day for Cultural Diversity for Dialogue and Development (21 May) will be established in all PICTs, to be monitored by SPC.

VI. Indicators and Key Activities

Goal 1

Mainstream culture into national social and economic development planning and policy

Objectives

- 1.1 Develop and implement national culture policies.
- 1.2 Integrate culture into national policy planning and implementation.
- 1.3 Make cultural impact assessments an integral part of development planning, alongside environmental impact assessments.
- 1.4 Develop, collect and mainstream cultural statistics and indicators.

Indicators

- 1.1.1 Thirteen PICTs have developed and are implementing national cultural policies.
- 1.2.1 Thirteen PICTs have successfully mainstreamed culture into national planning and policy processes and implementation.
- 1.3.1 Six PICTs are regularly using cultural impact assessments in development planning.
- 1.4.1 Eleven PICTs are using cultural statistics and indicators in development planning.

Lead Agency

- National ministries of culture

Partners

- Other governmental ministries, cabinet ministers, national culture sector stakeholders, regional and international agencies, donor partners, tertiary education providers, research institutes, NGOs, communities, private sector, national statistics office, ministries of environment, ministries responsible for natural resource management, ministries of planning, SPC, UIS, UNESCO, UNESCAP, UNCTAD, ILO, IFACCA

Key Activities

- Conduct policy capacity building training for the culture sector.
- Establish a national task force on culture policy.
- Hold national culture policy consultations.
- Develop a resource mobilisation strategy for culture policy and implementation.
- Ministries of culture, along with the national culture policy task force, review and contribute to the development of national plans and sectoral policies.
- Develop and publish appropriate cultural impact assessments tools and methodology.
- Conduct awareness raising on the need for cultural impact assessments in development planning.
- Build national capacity to assess cultural impact, including at community level.
- Conduct national capacity building workshops on cultural statistics and indicators.
- Form partnerships between national statistics offices, planning departments and ministries of culture.
- Develop resource mobilisation strategies for the development of cultural statistics and indicators.

Goal 2

Protect and promote cultural rights

Objectives

- 2.1 Ensure the cultural rights of all peoples through the ratification and implementation of international cultural rights instruments, including the UNESCO conventions.
- 2.2 Review, update, develop, enact and implement cultural heritage and traditional knowledge legislation in accordance with international instruments and regional model laws.
- 2.3 Establish and implement legislative and non-legislative measures to preserve cultural heritage, improve access to cultural heritage, and protect and promote cultural industries custodians and producers.

Indicators

- 2.1.1 One guide on best practices in the region for the implementation of UNESCO convention is published and disseminated.
- 2.2.1 Ten PICTs have enacted traditional knowledge legislation.
- 2.2.2 Eleven PICTs have reviewed, updated and/or enacted cultural heritage legislation.
- 2.2.3 By 2015, one legal officer from each PICT is qualified in cultural legislation drafting.
- 2.3.1 By 2015, five PICTs have established a register of cultural industries custodians and producers.
- 2.3.2 Five PICTs have established functioning collecting societies.
- 2.3.3 Five PICTs have developed protective measures, such as labels of origin and/or geographical indications, for cultural products.

Lead Agency

- National ministries of culture

Partners

- State law offices, intellectual property offices, ministries of foreign affairs and internal/home affairs, culture sector stakeholders, law societies, SPC, PIFS, UNESCO, associations of creative custodians and producers, law enforcement agencies, ministries of trade and industry, chambers of commerce, consumer council, media outlets, ICT industry, APRA

Key Activities

- Develop and disseminate user-friendly materials, including audiovisual, to raise understanding and awareness of cultural rights.
- Prepare features on cultural rights for The Pacific Way, television and radio.
- Conduct mapping of existing traditional knowledge and cultural heritage legislation and implementation at the national level.
- Review, update, develop and enact traditional knowledge and cultural heritage legislation.
- Conduct national level training on cultural legislation drafting and legal training for cultural heritage site managers.
- Actively partake in the negotiations of the inter-governmental group on traditional knowledge, expressions of culture and genetic resources, as well as the TRIPS Doha Agenda negotiations on traditional knowledge and expressions of culture.
- Establish a register and database for cultural industries custodians and producers.
- Update and enhance enforcement of copyright and cultural intellectual property legislation.
- Strengthen community and traditional knowledge protection practices.
- Establish collecting societies for the collection of copyright royalties.
- Develop protective measures such as labels of origin/authenticity, geographical indicators and/or trademarks for creative goods.

Lead Agency

- UNESCO
- Partners
- SPC, ministries of culture, ministries of foreign affairs, regional cultural networks, advocacy groups and NGOs, regional media organisations

Key Activity

- Develop guide(s) on best practices in the region on implementation of UNESCO conventions.

Lead Agency

- SPC

Partners

- CPAC, USP, UNESCO, UNHCHR, UNIDROIT, Pacific Asia Observatory

Key Activity

- Hold a symposium on the cultural rights of PICTs, and publish and disseminate the proceedings.
- Develop and disseminate user-friendly materials, including audiovisual, to raise understanding and awareness of cultural rights.
- Conduct regional level training on cultural legislation drafting and legal training for cultural heritage site managers.

Goal 3**Develop and maintain cultural sites, spaces and infrastructure****Objectives**

- 3.1 Safeguard, maintain and promote sites and places of cultural and spiritual significance.
- 3.2 Dedicate and maintain spaces and facilities for cultural expression and transmission at the national and local levels.
- 3.3 Fund, upgrade and maintain cultural storage and exhibition facilities and keeping places.

Indicators

- 3.1.1 Eleven PICTs are implementing national strategies or plans to safeguard, maintain and promote sites and places of cultural significance.
- 3.1.2 Eleven PICTs have inventories of sites and places of cultural significance.
- 3.1.3 Eight PICTs have sites inscribed to the World Heritage List.
- 3.1.4 Number of site managers trained and able to respond effectively to sites' conservation needs.
- 3.1.5 Number of festivals and activities held in PICTs, promoting sites and places of cultural significance.
- 3.1.6 Number and profile of best practice documents by Pacific Heritage Hub on public, private and community engagement in creating and fostering cultural events, such as festivals, art exhibitions and performances to promote sites and places of cultural significance.
- 3.1.7 Number of PICTs making use of national level Heritage in Young Hands modules.
- 3.1.8 PICTs' local TV and radio children's programmes (including school broadcasts) and written press feature stories of culturally significant sites and places.
- 3.2.1 Eleven PICTs have conducted assessments of the quality, number, usage and benefits of spaces and facilities dedicated to cultural expression and transmission.
- 3.2.2 Number of PICTs' ministries of culture demonstrating active engagement with infrastructural planning processes and mechanisms.
- 3.2.3 Increased level of engagement between youth and culture sectors in PICTs.
- 3.3.1 Six PICTs demonstrate improved and effective maintenance and management of cultural storage and exhibition facilities and/or keeping places.

Lead Agency

- National ministries of culture

Partners

- Artists' networks; traditional custodians and communities; ministries of environment, community affairs, public works, and agriculture; local government; city councils; construction industry; media organisations; World Heritage Centre; ICOMOS and ICOMOS Pasifika; IUCN; conservation organisations; youth organisations; ministries for youth; artists' associations; PYC; PaCaa; PIMA; ICOM; architects' associations

Key Activities

- PICTs develop and implement strategies as part of national culture policies to protect, maintain and promote sites and places of cultural significance.
- Inventory and document, through databases and publications, sites and places of cultural significance.
- Record artistic and cultural expressions about places and sites of cultural significance.
- Build national capacity to enable PICTs to develop tentative lists for nominations to the World Heritage List.
- Build up national conservation expertise in site and place management, including through training of site managers.
- Encourage best practices of public, private and community engagement in creating and fostering cultural events, such as festivals, art exhibitions and performances to promote sites and places of cultural significance.
- Raise awareness to promote knowledge about and respect for sites and places of cultural significance.
- Inventory number and type of spaces dedicated to cultural expression and transmission at the national and local levels, and compile data on economic and social benefits and usage of spaces.
- Develop and monitor partnerships between the culture and youth sectors to assess and respond to older children and youth requirements for spaces for cultural expression.
- PICTs to develop strategies to maintain and upgrade national and local cultural storage and exhibition facilities and keeping places.

Lead Agency

- Pacific Heritage Hub/ Network

Key Activities

- Documents best practices of public, private and community engagement in creating and fostering cultural events such as festivals, art exhibitions and performances to promote sites and places of cultural significance.

Goal 4

Expand Pacific cultural industries

Objectives

- 4.1 Establish and strengthen national cultural agencies, arts councils/bodies and local arts groups.
- 4.2 Improve national conditions for the ethical representation, sale and marketing of cultural goods and services, including branding and labelling of origin.
- 4.3 Ensure that cultural goods and services are protected under international, regional and bilateral trading agreements.
- 4.4 Train, support and promote craftspeople, artists, cultural practitioners, producers, entrepreneurs and managers.
- 4.5 Measure the contribution of cultural industries to national economic and social welfare.

Indicators

- 4.1.1 Six national cultural agencies, arts councils/bodies and local arts groups have been formally established or strengthened.
- 4.2.1 Six PICTs have implemented measures to ensure ethical representation, sales and marketing of cultural goods and services in PICTs.
- 4.3.1 Six international, regional and bilateral trading agreements ensure the protection of cultural goods and services.
- 4.4.1 Number of craftspeople, artists, cultural practitioners, producers, entrepreneurs, and managers that have received training and/or support.
- 4.5.1 Six countries are regularly measuring the contribution of cultural industries to national economic and social welfare.

Lead Agency

- National ministries of culture

Key Activities

- National governments establish and financially support national art councils and associations.
- Identify cultural agencies and conduct a needs-analysis to determine support structures.
- Establish support systems, including financial and human resource allocations to arts councils and cultural agencies.
- Review processes and tools required to ensure representation, sales and marketing of cultural goods and services in PICTs.
- Set up a team to analyse indicators and measurement tools and strategies to assist in analysis of cultural industries.
- Establish recommended tools and indicators for analysis of cultural industries in PICTs.
- Conduct training of trainers on the use of the tools and indicators of cultural industries in PICTs.

Lead Agency

- SPC

Key Activities

- Identify a regional body/agency responsible for regional mechanisms to inform national regimes for the ethical representation, sales and marketing of cultural goods and services, including branding and labelling of origin.
- Identify a list of training, scholarships, short-course development programmes and opportunities available regionally to enable training, education and professional development for craftspeople, artists and all those directly involved in cultural industries.

Goal 5

Mainstream arts and culture in education and training

Objectives

- 5.1 Mainstream arts and culture in formal, informal and non-formal schooling, TVET and tertiary level education.
- 5.2 Strengthen and develop cultural human resources, including the training of legal drafting personnel specialising in cultural property legislation, and the training of cultural impact assessment specialists.
- 5.3 Train officials, policy makers and national directors of culture in national policy formulation, implementation, monitoring and evaluation.
- 5.4 Improve communication, advocacy and partnerships between the education and culture sectors (including the media).

Indicators

- 5.1.1 Three PICTs have introduced cultural literacy courses in primary and secondary schools.
- 5.1.2 Increase in cultural studies offerings (e.g. Pacific Studies, Solomon Islands Studies, Tongan Studies) at regional and national tertiary institutions.
- 5.1.3 At least one undergraduate major course in Pacific Studies is offered at USP.
- 5.1.4 At least one regional and/or Pacific Island national tertiary institution offering culture in management, leadership and administration courses.
- 5.2.1 Number of trained legal drafting personnel, specialised in cultural property legislation, and number of cultural impact assessment specialists.
- 5.3.1 Number of officials, policy makers and national directors of culture trained in national policy formulation, implementation and monitoring and evaluation.
- 5.3.2 Ministries of culture in eleven PICTs provide at least one workshop each year for other civil servants and NGO personnel on the importance of local cultures in policy formulation and implementation.
- 5.4.1 A 50% increase in the number of combined projects of ministries of culture and education.

Lead Agency

- National ministries of culture

Key Activities

- Conduct national workshops to mainstream culture in school and higher education curricula.
- Approach tertiary institutions to offer courses/programmes in cultural/intellectual property rights, including in legal drafting.
- Request tertiary institutions to include culture in management, leadership and administration studies.
- Conduct national workshops to train personnel on integration of culture into national policy documents.

Lead Agency

- SPC

Key Activities

- Conduct regional workshops to mainstream culture in school and higher education curricula.
- Conduct regional workshops to train personnel on integration of culture into national policy documents.

Goal 6

Promote funding and investment in the culture sector

Objectives

- 6.1 Increase PICTs' national budgetary contribution to culture.
- 6.2 Increase the culture sector's awareness of, access to and securing of development partner funding within national budgetary and extra-budgetary processes.
- 6.3 Create a climate conducive to investment in PICTs culture sector.
- 6.4 Further develop the ethical involvement of the private sector in the culture sector.

Indicators

- 6.1.1 Number of PICTs with increased budget allocations for culture (2010 baseline).
- 6.2.1 Number of PICTs with increased development partner funding for the culture sector (2010 baseline).
- 6.3.1 Number of PICTs with favourable fiscal and investment regimes for the promotion of the culture sector.
- 6.3.2 Number of countries having implemented measures to improve investment in the culture sector.
- 6.4.1 Increase in number of partnerships between cultural practitioners and the private sector.

Lead Agency

- National ministries of culture

Partners

- IFACCA, World Craft Council, Pacific Craft Network

Key Activities

- Improve cultural institutions' capacity to participate more effectively in budgetary processes and to source extra-budgetary funds through exchanges, workshopping and development of guidelines.
- Promote the adoption of fiscal and other government incentives to support the culture sector.
- Develop partnerships between cultural practitioners and the financing agencies.
- Promote fair and ethical partnerships with the private sector to support the further development of the culture sector.

Goal 7

Mainstream culture in other social and economic sectors

Objectives

- 7.1 Ensure that cultural approaches, including traditional knowledge, are integrated in natural resource management.
- 7.2 Integrate culture into other development sectors.
- 7.3 Ensure that the cultural dimension is fully embedded in climate change, food security and biodiversity conservation policy.

Indicators

- 7.1.1 Number of natural resource management action plans complying with cultural impact assessments.
- 7.1.2 Number of reforestation programmes of native trees is increased in collaboration with local communities and departments of forestry/agriculture/environment in PICTs.
- 7.1.3 By 2015, cultural lens/tool kit is developed for PICTs.
- 7.2.1 Number of partnerships between the environment and culture sectors is increased.
- 7.3.1 Number of PICTs mainstreaming culture into responses to global issues, such as climate change, food security and biodiversity conservation policy, is increased.

Lead Agency

- National ministries of culture

Partners

- UNEP; SPREP; PIRNC; UNESCO; PIFS; UNDP

Key Activities

- Encourage the regular use of cultural impact assessments in natural resource planning and management.
- Encourage the reforestation/plantation of endemic and indigenous trees/ plants for cultural use and enjoyment.
- Develop cultural guidelines for use by government departments responsible for natural resource management and potential developers.
- Strengthen partnerships between environment and culture sectors.
- Develop cultural guidelines for use by other sectors, such as health, tourism, trade and commerce.
- Advocate for culture to be factored in when addressing global issues.

Goal 8

Strengthen the culture sector at the regional level

Objectives

- 8.1 Establish a biennial meeting of ministers for culture.
- 8.2 Establish and maintain a Pacific film production fund.
- 8.3 Establish and maintain a Pacific arts foundation.
- 8.4 Establish and maintain a Pacific heritage fund.
- 8.5 Support cultural bodies, networks and events.
- 8.6 Mainstream culture into regional initiatives, plans, strategies and frameworks.
- 8.7 Establish a Pacific cultural think-tank to promote regional expertise in the culture sector and retain institutional memory of cultural policies, programmes, research and initiatives.

Indicators

- 8.1.1 Ministers for culture meeting convened biannually from 2012 onwards
- 8.2.1 Pacific film production fund is actively responding to Pacific film industry requirements, supported and replenished on a regular and sustainable basis.
- 8.3.1 A Pacific arts foundation actively is responding to arts sector.
- 8.4.1 A Pacific heritage fund is able to respond on a sustainable basis to heritage needs of PICTs.
- 8.5.1 Number of regional, cultural civil society organisations and networks registered, resourced and fully operational.
- 8.6.1 Number and profile of other sectoral initiatives, plans, strategies and frameworks, demonstrating that the cultural lens toolkit has been used.
- 8.6.2 Evidence of other sectoral initiatives, plans, strategies and frameworks integrating culture as a fundamental factor (e.g. joint projects, MOUs, integrated work plans).
- 8.1.1 By 2015, Pacific cultural think-tank established and functioning.

Lead Agency

- SPC

Partners

- CPAC; USP, UNESCO; PIFS; RMC; ACP Films; FAVC; PNG Audiovisual Commission; French Government; PaCaa; arts groups and collectives; PIMA; IFACCA; PIPSO; private sector; World Craft Council; philanthropic bodies; foundations; international and regional heritage sector; development partners; PANG; PCC; FSPI; Micronesian Traditional Leaders' Council; SPREP; ICOMOS Pasifika; PARBICA; PIALA; SPTO; MSG

Key Activities

- SPC convenes Pacific ministers for culture meeting on a biannual basis, beginning with the second meeting for the Ministers for Culture held during the 11th Festival of Pacific Arts hosted by Solomon Islands in July 2012.
- Conduct an options study on a Pacific film production fund.
- Review study findings on Pacific film production fund and produce recommendations for CPAC consideration.
- CPAC and SPC, with partners, secure development partner and other sources of funding for Pacific film production fund.
- Establish Pacific film production fund.
- Develop a terms of reference for a Pacific arts foundation through a working group, including arts practitioners.
- Produce recommendations on a Pacific arts foundation for CPAC consideration.
- CPAC and SPC, with partners, secure development partner and other sources of funding for a Pacific arts foundation.
- Establish a Pacific arts foundation.
- Review existing initiatives to establish a Pacific heritage fund and a Pacific heritage hub/ network.
- UNESCO and CPAC, with partners, review Pacific heritage fund and Pacific heritage hub/ network concept and finalise fund and hub/ network structure and regulations.
- UNESCO, CPAC and SPC, with partners, secure development partner and other sources of funding for Pacific heritage fund and Pacific heritage hub/ network.
- Establish a database of Pacific cultural regional civil society organisations and networks.
- Develop links between Pacific cultural regional civil society organisations and networks and other cultural regional and international organisations.
- Further integrate cultural regional civil society organisations and networks in policy making fora, such as CPAC.
- Increase the capacity of cultural regional civil society organisations and networks to become more autonomous.
- Develop a cultural tool lens for use by organisations developing and implementing other sectoral initiatives, plans, strategies and frameworks.
- Develop partnerships to ensure that new regional initiatives, plans, strategies and frameworks integrate culture as a fundamental factor.
- Develop a concept note on the establishment of a Pacific cultural think-tank, through a small regional working group, for presentation to and endorsement by the CPAC and ministers for culture.

Goal 9

Develop cultural standard-setting tools

Objectives

- 9.1 Develop a culture policy formulation, monitoring and evaluation toolkit.
- 9.2 Develop a cultural statistics and indicators toolkit to guide PICTs in the collection, compilation, analysis and dissemination of cultural data.
- 9.3 Develop documentation and manuals on a need basis to foster cultural industries.

Indicators

- 9.1.1 Number of countries incorporating the cultural mapping, planning and policy toolkit in policy development.
- 9.1.2 Number of countries using the cultural policy monitoring and evaluation toolkit in policy implementation.
- 9.2.1 By 2015, a cultural statistics and indicators toolkit is completed.
- 9.2.2 Number of countries making use of the cultural statistics and indicators toolkit, including to inform national budgetary processes.
- 9.3.1 Recommendations from December 2010 regional consultation on the cultural industries report have been implemented.

Lead Agency

- SPC

Partners

CPAC; EU; tertiary institutions; IFACCA; UIS; UNESCO; UNESCAP; arts and culture practitioners; ILO; UNCTAD; PaCaa; PIMA; PIFS; PITIC; ACP Cultures; Goethe Institut; Arterial network; Commonwealth Secretariat; Commonwealth Foundation; development partners

Key Activities

- Secure funding to hold regional cultural mapping, planning and policy workshop in the region and commission a toolkit based on country inputs and perspectives.
- Hold a sub-regional culture policy monitoring and evaluation workshop and commission a tool kit based on country inputs and perspectives.
- Develop a short questionnaire to monitor usage of the policy toolkit.
- Hold a joint workshop with UNESCO Institute of Statistics on cultural statistics with pilot countries with recommendations on design and focus of cultural statistics and indicators for the Pacific region.
- SPC develops a concept note for toolkit for presentation to CPAC and heads of national statistics offices.
- Develop cultural statistics and indicators toolkit and conduct training for toolkit use.
- Review and prioritise recommendations from December 2010 regional consultation on the cultural industries report.
- Partner with arts and culture organisations to develop manuals or other tools based on the recommendations and needs of arts and culture practitioners.

Goal 10

Strengthen PIFS' capacity to implement objective 11 of the Pacific Plan, in collaboration with SPC

Objective

- 10.1 Establish a work programme at PIFS to support the full development, export promotion and commercial protection of Pacific cultural industries; and develop strategies for strengthening intellectual property rights and protecting Pacific traditional knowledge.

Indicator

- 10.1.1 PIFS' cultural industries and protection of traditional knowledge and intellectual property rights work programme is fully operational.

Lead Agency

- PIFS

Partner

- SPC

Key Activities

- Develop and implement PIFS and SPC joint cultural industries promotion work plan in collaboration with countries and partners.
- Conduct biennial monitoring and evaluation on PIFS and SPC's joint work programme presentation to ministers for culture and trade.

VII. Appendix

Abbreviations

ACP	African, Caribbean, Pacific Group of States
APRA	Australasian Performing Rights Association
CPA	Council of Pacific Arts
CPAC	Council of Pacific Arts and Culture
EU	European Union
FAVC	Fiji Audio Visual Commission
FSPI	Foundation of the Peoples of the South Pacific
ICOM	International Council of Museums
ICOMOS	International Council of Monuments and Sites
ICT	information and communication technology
IFACCA	International Federation of Arts Councils and Cultural Agencies
IFRRO	International Federation of Reproduction Rights Organisations
ILO	International Labour Organization
IUCN	International Union for Conservation of Nature
MOU	memorandum of understanding
MSG	Melanesian Spearhead Group
NGO	non-governmental organisation
PaCaa	Pacific Arts Alliance
PANG	Pacific Network on Globalisation
PARBICA	Pacific Regional Branch of the International Council on Archives
PATVET	Pacific Association of Technical, Vocational and Educational Training
PCC	Pacific Council of Churches
PIALA	Pacific Islands Association of Libraries, Archives and Museums
PICTs	Pacific Island countries and territories (see Glossary)
PIFS	Pacific Islands Forum Secretariat
PIMA	Pacific Islands Museum Association
PIPSO	Pacific Islands Private Sector Organisation
PIRNC	Pacific Islands Roundtable for Nature Conservation
PITIC	Pacific Islands Trade and Investment Commission
PNG	Papua New Guinea

PYC	Pacific Youth Council
RMC	(SPC) Regional Media Centre
SPBEA	Secretariat of the Pacific Board for Educational Assessment
SPC	Secretariat of the Pacific Community
SPREP	Secretariat of the Pacific Regional Environment Programme
SPTO	South Pacific Tourism Association
TOR	terms of reference
TRIPS	trade related aspects of intellectual property rights
TVET	technical and vocational education and training
UIS	UNESCO Institute for Statistics
UNCTAD	United Nations Centre for Trade and Development
UNDP	United Nations Development Programme
UNESCAP	United Nations Economic and Social Commission for Asia and the Pacific
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNESCO CI	UNESCO Communication and Information Commission
UN OHCHR	United Nations Office of the High Commissioner for Human Rights
UNIDROIT	International Institute for the Unification of Private Law
USP	University of the South Pacific



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(Top-bottom) American Samoa performer and participants at the closing ceremony of the 10th Festival of Pacific Arts, Pago Pago, American Samoa 2008.

Glossary

Bilateral trading agreements ~ trading agreements that occur between two nations

Capacity development ~ ‘the process by which individuals, organizations, institutions and societies develop abilities to perform functions, solve problems and set and achieve objectives’ (United Nations Economic and Social Council, *Definition of Basic Concepts and Terminologies in Governance and Public Administration*, March 2006, E/c.16/2006/4)

Copyright ~ a legal term describing rights given to creators for their literary and artistic works
(World Intellectual Property Organisation website http://www.wipo.int/copyright/en/general/about_copyright.html)

Cultural development partners ~ aid organisations, donors and/or development organisations engaged in the culture sector

Cultural entrepreneurs ~ people engaged in the development of commercial operations and business in the culture sector

Cultural expressions ~ expressions with cultural content that result from the creativity of individuals, groups and societies. (UNESCO website <http://www.unesco.org/new/en/unesco/themes/2005-convention/highlights/glossary/#C>)

Cultural goods and services ~ goods and services that represent or symbolize cultural expressions that result from individual or collective creativity, irrespective of the commercial value they may have. (*Article 4.4 of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions*)

Cultural industries ~ industries that produce and distribute cultural goods or services which embody or convey cultural expressions, irrespective of the commercial value they may have. These include:

- ◆ crafts and designs (e.g. basket weaving, pottery, *tapa designs*, tattoos, paintings);
- ◆ dances, plays and all other forms of drama;
- ◆ tourism;
- ◆ movie and music production;
- ◆ architecture; and
- ◆ other forms of creativity and services that have some form of cultural content.

(UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions)

Cultural legislation ~ a law, or body of laws, providing legal protection for one or more components of the culture sector

Cultural line agencies ~ government departments or organizations that are responsible for and involved with, the culture sector (*Oxford Advanced Learners Dictionary*, 6th Ed, 2000, Oxford University Press)

Cultural mapping ~ the identifying, documenting and recording of unique cultural properties and assets (tangible and intangible) by communities. (Valuing Culture in Oceania-Methodology and indicators for valuing culture, including traditional knowledge. In Oceania, 2010, p11)

Cultural policy ~ instructions and guidelines for the regulation and management of cultural conduct and resources by all relevant agencies and stakeholders, as well as governance relating to the culture sector. (Pacific Cultural Mapping, Planning and Policy Toolkit, 2011, p17)

Cultural practitioner ~ a person actively engaged in cultural practices

Cultural statistics ~ the practice, or science, of collecting and analysing numerical data relating to the culture sector

Cultural think-tank ~ a body of experts providing advice and ideas on specific cultural problems

Cultural toolkit ~ resources that help in understanding culture as a valuable asset in achieving a variety of social, economic, as well as political goals. (Pacific Cultural Mapping, Planning and Policy Toolkit, 2011, p7)

Enact ~ to pass a law (Oxford Advanced Learners Dictionary, 6th Ed, 2000, Oxford University Press, p23)

Implementation plan ~ a detailed listing of activities, costs, expected difficulties and schedules that are required to achieve goals and objectives

Intangible cultural heritage ~ refers to living traditions passed down from the older to the present generations through verbal and body language (languages, dances, rituals, knowledge about the universe, traditional craftsmanship and the interaction of all these with the environment)(Valuing culture in Oceania: Methodology and indicators for valuing culture, including traditional knowledge, in Oceania. Report prepared by Synexe Consulting Limited for the Human Development Programme of the Secretariat of the Pacific Community, 2010, p25.)

Intangible expressions of traditional heritage ~ living traditional forms in which traditional culture and knowledge are expressed, appear or are manifested:

- ◆ Verbal expressions such as stories, epics, legends, verbal expressions, such as stories, epics, legends, poetry, riddles and other narratives, words, signs, names and symbols
- ◆ Musical expressions such as songs and instrumental music
- ◆ Expression by action such as dances, plays, ceremonies, rituals and other performances

(Adapting the Wheel: Cultural Policies for Africa, 2010, p9-11 <http://www.jipo.gov.jm/?q=node/90>)

Intellectual property ~ legal property that results from original creative thought, as patents, copyright material and trademarks

International legal instrument ~ a document that states some contractual relationship or grants some right between countries. It includes:

- i. a legally binding agreement or convention;
- ii. a recommendation;
- iii. a declaration.

International conventions ~ a formal international agreement or treaty

Listserv ~ an electronic mailing list of people who wish to receive specified information from the Internet

Model law ~ an already prepared template of a piece of legislation that countries can use as a starting point and guide for developing their own national legislation. In the Pacific this usually refers to the 'Model Law for the Protection of Traditional Knowledge and Expressions of Culture'

National institutional mechanisms ~ the means by which national organisations with sectoral responsibilities can influence and affect their sector

National ministries of culture ~ the primary ministry, department or other government organisational unit responsible for culture within a country or territory

National regime ~ the total spectrum of national level tools that can be used to influence decision making within a sector

Pacific Island countries and territories (PICTs) ~ American Samoa, Cook Islands, Federated States of Micronesia, Fiji, French Polynesia, Guam, Kiribati, Marshall Islands, Nauru, New Caledonia, Niue, Northern Mariana Islands, Palau, Papua New Guinea, Pitcairn Islands, Samoa, Solomon Islands, Tokelau, Tonga, Tuvalu, Vanuatu, and Wallis and Futuna

Quality of life ~ the general well-being of a person or society, that includes the environment, physical and mental health, education, recreation and leisure time, and social belonging (not just wealth and employment)

Ratification ~ the act of formally agreeing to be bound by an international convention

Tangible cultural heritage ~ the physical and natural heritage such as buildings, monuments, historic sites and natural environment as well as any object that has archaeological or architectural value for a particular culture. (Adapting the Wheel: Cultural Policies for Africa, 2010, p11)

Tangible expressions of traditional heritage ~ physical or non-living forms of expressions, in which cultural knowledge and traditions are expressed, appear or manifested. This includes all traditional works of art, design and creativity. (Adapting the Wheel: Cultural Policies for Africa, 2010, p9-11 <http://www.jipo.gov.jm/?q=node/90>)

Traditional knowledge ~ tradition-based literary, artistic, or scientific works, performances, inventions, scientific discoveries, designs, marks, names and symbols, undisclosed information and all other tradition-based innovations and creations resulting from intellectual activity in the industrial, scientific, literary or artistic fields, developed and transmitted through traditional intergenerational means

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United Nations Economic and Social Council. 2002. Biwako Millennium Framework for Action Towards an Inclusive, Barrier-free and Rights-based Society for Persons with Disabilities in Asia and the Pacific

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UN Economic and Social Council. 2010. Port Vila Outcomes Statement: Special Body on Pacific Islands Developing Countries: Mid-term Review of the Mauritius Strategy for the Further Implementation of the Programme of Action for the Sustainable Development of Small Island Developing States

▶ Youth

The 2009 Suva Declaration from the 2nd Pacific Youth Festival: Actioning the Youth Agenda.

The 2010 Pacific Youth Strategy

▶ Women

Revised Pacific Platform for Action 2005–2015 on the Advancement of Women and Gender Equality

▶ Heritage

ICOMOS Pasifika Strategic Plan 2008–2012

The Pacific World Heritage Action Plan 2010–2015

PIMA Strategic Plan 2009–2013

PIMA Code of Ethics

▶ Education

The 2006 Education for Sustainable Development Pacific Framework

Action Plan for Implementing Education for Sustainable Development in the Pacific Islands 2008–2014

The 2009 Pacific Education Development Framework

Pacific Culture and Education Strategy 2010–2015

International Instruments

The 1883 WIPO Paris Convention for the Protection of Industrial Property

The 1948 Universal Declaration of Human Rights

The 1954 UNESCO Convention for the Protection of Cultural Property in the Event of Armed Conflict (The 1954 Hague Convention) and its 1st Protocol (1954) and 2nd Protocol (1999)

The 1956 UNESCO Recommendation on International Principles Applicable to Archaeological Excavations

The 1958 WIPO Lisbon Agreement for the protection of appellations of origin and their international registration

The 1960 UNESCO Recommendation concerning the Most Effective Means of Rendering Museums Accessible to Everyone

The 1962 UNESCO Recommendation concerning the Safeguarding of the Beauty and Character of Landscapes and Sites

The 1966 UN International Covenant on Social, Economic and Cultural Rights

The 1968 UNESCO Recommendation concerning the Preservation of Cultural Property Endangered by Public or Private works

The 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property

The 1972 UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage (The 1972 World Heritage Convention)

The 1972 UNESCO Recommendation Concerning the Protection, at National Level, of the Cultural and Natural Heritage

The 1976 UNESCO Recommendation concerning the International Exchange of Cultural Property

The 1976 UNESCO Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas

The 1976 UNESCO Recommendation on Participation by the People at Large in Cultural Life and Their Contribution to It

The 1978 UNESCO Recommendation for the Protection of Movable Cultural Property

The 1979 UN Convention on the Elimination of Discrimination Against Women.

The 1980 UNESCO Recommendation for the Safeguarding and Preservation of Moving Images

The 1980 UNESCO Recommendation concerning the Status of the Artist

The 1989 UN Convention on the Rights of the Child

The 1992 Convention on Biological Diversity

The 1994 World Trade Organisation Agreement on Trade-Related Aspects of Intellectual Property Rights

The 1995 UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects (The 1995 UNIDROIT Convention)

The 1998 Intergovernmental Conference on Cultural Policies for Development Action Plan (The 1998 Stockholm Action Plan)

The 2001 UNESCO Convention on the Protection of the Underwater Cultural Heritage

The 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage

The 2003 UNESCO Declaration Concerning the Intentional Destruction of Cultural Heritage

The 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions

The 2005 UN Mauritius Strategy for the Further Implementation of the 1994 Barbados Programme of Action for the Sustainable Development of Small Islands Developing States.

The 2007 UN Declaration on the Rights of Indigenous People

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