

# **Cultural Affairs Programme**

**2003–2005**

**Triennial Progress Report**

## **1. PROGRAMME OVERVIEW AND HIGHLIGHTS**

The Cultural Affairs Programme seeks to preserve and promote Pacific Island heritage for future generations. It works principally in the areas of legal protection, institutional strengthening, artistic and cultural exchanges and awareness raising. It contributes to the Social Resources Division mission: *To maximise the development potential of Pacific Island people in health, culture and information and enhance the empowerment of women and young people.* The programme shares its goal of “empowered Pacific Island women and young people with strong cultural identities” with the Pacific Women’s Bureau, the Community Education Training Centre and the Pacific Youth Bureau.

The purpose of this Triennial Progress Report is to compare progress over the three years from 2003 to 2005 against the objectives of the Cultural Affairs Programme strategic plan for this period. The plan was based on the regional cultural priorities identified by the Council of Pacific Arts and on consultations with key stakeholders.

During 2003 and 2004, the Programme staff consisted of an Adviser and a Project Assistant. From 2005, this latter position and a new position of technical support officer have been shared with the Pacific Women’s Bureau and the Pacific Youth Bureau.

Among the highlights for the period were the following:

- The Programme continued its successful work on the Model Law for the legal protection of traditional knowledge and expressions of culture.
- It provided an unprecedented amount of technical and logistical assistance to Palau and country delegations in support of the 9<sup>th</sup> Festival of Pacific Arts in 2004.
- The Cultural Affairs Programme was reviewed in 2005 with positive results and constructive recommendations for the next plan period.
- Programme staff contributed to an independent review of the Pacific Islands Museum Association.
- Work began on a methodology to value the economic contributions of the cultural sector.
- The Programme published three books on Pacific Island culture.

## 2. THE CULTURAL SECTOR

*“Our cultures link us with other Pacific peoples, and with our sea, land and ancestors. They stimulate national unity and self-confidence and provide a constantly renewed source of wealth...Yet, with each passing year, they are eroded by growing migration, urbanisation and material aspirations, as well as in the increasing dominance of mass communication and global popular culture.*

*We believe strengthening Pacific cultures and languages in the face of external pressures should be a central concern for Forum Leaders...governance, the pursuit of increased democratic representation and more open political processes can be managed in ways that are entirely consistent with the reinforcement of cultural beliefs and values. Further it is possible to combine modern economic ideas with traditional and cultural practices to create stronger national economies.”*

These words, from the Eminent Persons Group<sup>1</sup> in 2004 show that culture, identity and way of life remain at the forefront of concerns for Pacific Island countries and territories (PICTs). The Cultural Affairs Programme’s objectives of protecting and promoting cultural heritage reflect these concerns. Activities undertaken by the Programme during the next three or four year period must continue this approach and build on achievements.

Although culture itself may not be perceived to be an economic activity (nor should it be), many expressions of culture add significant value to a national economy by creating income-earning opportunities. For example, research conducted in Solomon Islands a couple of years ago estimated the sector’s contribution at 30 per cent of GDP. However, attempts to quantify the economic and social impact of arts and culture in the region are challenging as boundaries between different cultural and non-cultural activities are often vague.

With the increasing pressure presented by migration, urbanisation and globalisation, the urgency of bringing culture into the heart of policy making has grown. At the national level, most PICTs lack a coherent cultural policy<sup>2</sup>, which can be explained by a lack of resources, trained policy makers and cultural managers.

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1 The Eminent Persons Group was appointed to review the Pacific Islands Forum and its Secretariat. It consisted of Sir Julius Chan (Papua New Guinea) (Chair), Bob Cotton (Australia), Dr Langi Kavaliku (Tonga), Teburoro Tito (Kiribati) and Maiava Iulai Toma (Samoa).

2. Vink, N. (2000). Study on the Cultural Cooperation between the European Commission and the Pacific Region. Royal Tropical Institute, Netherlands.

Recent stakeholder comments on the subject include: “The emphasis on cultural heritage preservation, promotion and participation has been minimal and inconsistent because the country has no national cultural policy in place”,<sup>3</sup> and “Delays in finalising the policy framework for the cultural sector contribute to the lack of direction and commitment from government”.<sup>4</sup> A regional approach, as opposed to a national approach would identify elements that unify PICTs and could be developed on the basis of solid research, involving as many stakeholders in the region as possible.

### **3. NARRATIVE PROGRESS REPORT**

#### **3.1 Programme priorities**

During 2003 to 2005 the Cultural Affairs Programme adopted two overarching priorities to assist in achieving its objectives. These two priorities were maintained through the planning period with no changes.

#### ***Protecting cultural heritage by means of the legal protection of traditional knowledge and expressions of culture***

Since 2002, the Programme has finalised the Model Law with endorsement from the World Intellectual Property Organisation (WIPO) and the region. The New Zealand government has also provided technical assistance. To assist PICTs in their legislative reforms, the programme has developed a ‘toolkit’ covering key areas that policy makers need to consider when developing a national *sui generis* system based primarily on the Model Law. The toolkit will ensure harmonisation of legal frameworks in the region with national systems based on the Model Law. No capacity building has taken place due to insufficient resources within the Programme, and education and awareness raising has been limited to promoting the Model Law amongst the relevant institutions concerned with the protection of traditional knowledge. Examples include the International Bar Association and Harvard University.

#### ***Promoting cultural heritage through the 9th Festival of Pacific Arts (Palau, 2004).***

By all accounts the festival was a complete success. While most of the credit must go to the host and the participating delegations, the level of support provided by SPC was unprecedented and greatly appreciated.

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3. Solomon Islands — referring to the period after the Solomon Islands gained political independence from Great Britain — SPC/PIFS/UNESCO Regional Meeting of Ministers of Culture (2002).

4. Fiji Islands — SPC/PIFS/UNESCO Regional Meeting of Ministers of Culture (2002).

### 3.2 *Progress against performance indicators*

#### **Objective 1: Cultural heritage preserved**

##### **Output 1.1 Traditional knowledge and expressions of culture legally protected**

##### ***Key performance indicator:***

- ***Model Law for Traditional Knowledge and Expressions of Culture endorsed by WIPO and the region***

The Programme is working to establish legal protection of traditional knowledge and expressions of culture (TK&EC) through a framework comprising regional policy guidelines and a *sui generis* Model Law which ensures that Pacific Island communities consent to and profit from the commercialisation of their TK&EC. To meet this output, *Implementation Guidelines*, and a *Policy Map* have been developed to assist PICTs in amending and enacting the Model Law. Advocacy has been ongoing. The independent Programme review report states that the Programme is, “to be congratulated on the co-ordination and support it has invested in the Model Law for the Protection of Traditional Knowledge and Expressions of Culture.”

In Palau, Vanuatu and Fiji Islands, the Model Law (as adapted) is undergoing parliamentary processes. Guam and Papua New Guinea have formally presented the law to stakeholders and governments. A further four PICTs are progressing Model Law arrangements. Wallis and Futuna have requested the support of SPC in adapting the Model Law for eventual adoption by the Territorial Assembly. New Caledonia has made a similar request for assistance from SPC, while PIFS has advised of requests for technical assistance from Kiribati and the Cook Islands.

WIPO has used the Model Law as a potential example for other regions of the world. A recent WIPO paper proposed that a “possible approach, found in the regional framework developed for Pacific Island countries, is to place upon external creators certain obligations towards the relevant community. This approach fills the ‘gap’ in the Model Provisions, 1982”.<sup>5</sup>

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5. WIPO/GRTKF/IC/7/INF/4 (p. 18).

## Output 1.2 Cultural heritage agencies strengthened

### *Key performance indicators:*

- *Appropriate procedures, priorities and strategies adopted by the Council of Pacific Arts*
- *Sustainable, revenue-generating activities established by the Council*
- *PIMA's total revenue increased by at least 20 per cent*
- *Formalised partnerships with two international organisations established by PIMA*

To help Pacific Island cultural institutions adopt a more holistic approach to preserving and promoting culture, the Programme is working with the two most important regional cultural institutions. These are the Council of Pacific Arts, which oversees the Festival of Pacific Arts, and the Pacific Islands Museums Association (PIMA), which works to improve the conservation and management of heritage collections.

The Council of Pacific Arts and its Executive Board have been strengthened through four means. Firstly, operations have been improved with the adoption of Rules of Procedures, and the acceptance of a Council flag (after more than 10 years of discussion) has strengthened the identity and visibility of the Council. Secondly, *The organisers guide to the Festival of Pacific Arts* was published, clarifying the roles and responsibilities of the Council and host organising committee. The Programme review report stated that the guide proved 'useful' during the 2004 Festival.<sup>6</sup> Thirdly, planning and organisation for the Council has improved with nominations being made and elections held well in advance of events.<sup>7</sup> Fourthly, board members received training in project planning and management to improve performance in these areas.

No sustainable revenue-generating activities were achieved for the Council in this planning period due to the increased focus on the Festival itself. Nevertheless, a number of materials were gathered (e.g. photographs, films, etc.) that will enable revenue-generating activities to be undertaken in the next planning period.

Due to PIMA's current institutional capacity problems, no increase in revenue was possible during the period.

The Programme supported a training programme organised jointly by PIMA and Deakin University, Australia. The subsequent production of a CD-ROM on Cultural Heritage Management for Pacific Island heritage managers will help ensure partnerships are maintained and will enhance the visibility of the organisation.

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6. Report of the Cultural Affairs Programme Review (2005). 21 pp.

7. The 3rd Executive Board was elected for 2004–2008 and Solomon Islands was selected to host the 2012 Festival.

## Objective 2: Cultural heritage promoted

### Output 2.1 Artistic and cultural exchanges supported

#### *Key performance indicators:*

- *Responsibilities of the Council of Pacific Arts and the host country of the Festival of Pacific Arts established*
- *A comprehensive, professional report on the 2004 Festival completed on time*
- *Sustainable, revenue-generating activities for participants established*
- *An increased number of requests for technical advice received from organisers and responded to by the Programme*

To promote cultural heritage, the Programme focuses on artistic and educational activities. The Festival of Pacific Arts is the major platform for cultural exchanges. The Programme assists the host country in preparing for and managing the Festival and acts as Secretariat to the Council of Pacific Arts, which represents the participating countries.

The Programme facilitated, for the first time, transfer of knowledge between New Caledonian and Palauan Festival organisers. It published *The organisers guide to the Festival of Pacific Arts*. The Programme sought funds from the European Commission, France, Taiwan/ROC, the Global Fund to fight AIDS, Tuberculosis and Malaria and UNAIDS to support Festival activities. It facilitated translation and interpretation services throughout the Festival. The 19th and 20th meetings of the Council of Pacific Arts were held in Palau, prior to and during the Festival. The Programme organised two charter flights for delegations to transport over 400 passengers from 11 countries.

The Programme disseminated 15 media releases over the 10-day Festival to regional media. The publicity strategy, which was designed to demonstrate the diversity of cultures and cross-sectoral importance of the Festival of Pacific Arts as well as to promote SPC programmes, was very successful. This was demonstrated by the number of requests for additional information received from regional and international media and the increased requests for follow-up interviews. The Programme also contracted a photographer to visually document the Festival. Over the 10-day period more than 10,000 photographs were taken.

The responsibilities established for the Council and host country of the Festival were included in the *Organisers guide*. Clarifying the host country's responsibilities enabled a number of potential difficulties to be addressed during the Festival preparations rather than during the Festival. For example, it was clarified that the Head of Delegation is responsible for ensuring that each member of the delegation has the necessary travel papers and vaccinations, as well as travel, accident and health insurance before departing for the Festival. This publication proved very useful as the financial obligations of delegations were clear and medical bills incurred during the event were settled more quickly by delegations.

Comprehensive records assisted the transfer of knowledge between Festival organisers and will contribute to successful planning for future Festivals. The Festival reports have been drafted and contain information required as part of the established responsibilities noted in the *Organisers guide*. The Programme demonstrated its efficiency by completing donor and project reports on time, which should encourage donors to maintain support for similar cultural exchanges in the future.

As a result of the Festival, two revenue-generating activities were established that provide evidence of the economic importance of cultural exchanges. The films and publication of a book of short stories represent only a very small proportion of the Festival's revenue-earning potential. These activities have the potential to continue to be strengthened, leading to a more financially sustainable Festival.

An unprecedented amount of support was given to the Festival of Pacific Arts during this planning period. The Festival occupied nearly 50 per cent of the Programme's time, representing 83 per cent of its budget for the year 2004-2005. Requests for assistance have involved copyright and legal issues, media and sponsorships and general logistics and other common problems. Feedback from Festival organisers has confirmed that the advice was constructive and timely.



## **Output 2.2 Increased awareness of Pacific Island cultures among decision-makers, young people and the wider community**

### ***Key performance indicators:***

- ***Standard Pacific Island Classification of Culture finalised and survey results produced***
- ***15 per cent more requests received by the Programme for teaching materials and other technical assistance from schools and youth groups***
- ***At least 20 per cent more media outputs created by the Programme***
- **SPC premises provide a more effective showcase for Pacific Island cultural expressions**

To raise the priority given to culture, the Programme is working to raise awareness of and sensitivity to cultural development. Governments, schools, cultural organisations and civil society all have a key role in protecting and promoting cultural heritage, and the Programme works to develop new awareness, communication tools and mechanisms that promote the central role of culture in national development.

The Report on the Economic Valuing of Culture (and Classification of Culture) has been drafted. A pilot survey was not carried out largely due to the increased focus on the Festival during 2003-2004, but it will remain a priority for 2006.

Requests for information and assistance increased by 15 per cent and were largely handled by email. Most of the requests came from tertiary level students at institutions within the region, demonstrating increased awareness of the Programme and its work in the region among this target group.

The Programme increased its media outputs by more than 20 per cent through audio-visual materials, press releases and publications designed to increase awareness among differing target groups. Three books were published: *Short stories from small islands*, *Nature and culture*, and *Cultural etiquette in the Pacific Islands*. The Programme intends to continue publishing books of this nature that link culture and development and contribute to the body of knowledge on Pacific Island culture. They have been well received by regional and international media, which have carried original stories and requested follow-up information. Other target groups such as national NGOs have requested further publications, as have national focal points, who benefit by increased awareness of other PICT cultural events and activities supported by the Programme.

With 80 photographs and commissioned works now on display, SPC has improved its showcasing of artistic and cultural expressions. The response (email and verbal) by staff and visitors to the organisation has been positive. As mentioned above, *Cultural etiquette in the Pacific Islands*, was published and the Programme has received many positive comments from SPC staff, who have used it to improve their cultural exchanges and service delivery in-country. Performances by visiting groups have improved staff awareness of the diversity of cultures among differing PICTs and have increased cultural awareness during the events.

#### 4. MATRIX SUMMARY

Objectives, outputs and key performance indicators	Progress against performance indicators
<p>Objective 1: Cultural heritage protected</p> <ul style="list-style-type: none"> <li>Governments, regional institutions and stakeholders enact legislation and adopt policies to protect cultural heritage.</li> </ul> <p>1.1 Traditional knowledge and expressions of culture legally protected</p> <ul style="list-style-type: none"> <li>Model Law for Traditional Knowledge and Expressions of Culture endorsed by WIPO and the region.</li> </ul>	<p>Three PICTs are currently legislating to protect TK&amp;EC and three are in the process of collaborating with local community stakeholders. Many other countries are actively considering the Model Law.</p> <p>WIPO has actively promoted elements of the Model Law as ‘a possible approach’ to the protection of traditional knowledge and expressions of culture.</p> <p>The New Zealand government has demonstrated its endorsement through the provision of expertise to assist PICTs in enacting the Model Law.</p>
<p>1.2 Cultural heritage institutions strengthened (Council of Pacific Arts)</p> <ul style="list-style-type: none"> <li>Appropriate procedures, priorities and strategies adopted by the Council.</li> <li>Sustainable, revenue-generating activities established by the Council.</li> </ul> <p>(PIMA)</p> <ul style="list-style-type: none"> <li>Increases of at least 20 per cent in total revenue.</li> <li>Formalised partnerships established with two international organisations.</li> </ul>	<p>Rules of Procedure for the Board and Council have been adopted and observed.</p> <p>An <i>Organisers guide</i> was produced.</p> <p>No revenue-generating activities for the Council were established in this reporting period.</p> <p>Not achieved due to the current instability of PIMA’s situation.</p>

Objectives, outputs and key performance indicators	Progress against performance indicators
<p>Objective 2: Cultural heritage promoted</p> <ul style="list-style-type: none"> <li>▪ Governments, regional institutions and stakeholders adopt more focused policies to promote cultural heritage.</li> </ul> <p>2.1 Artistic and cultural exchanges supported (Festival of Pacific Arts)</p> <ul style="list-style-type: none"> <li>▪ Responsibilities of the Council of Pacific Arts and host country established</li> <li>▪ Comprehensive, professional report on the 2004 Festival completed on time</li> <li>▪ Sustainable, revenue-generating activities for participants established</li> </ul> <p>(Other exchanges)</p> <ul style="list-style-type: none"> <li>▪ Increased number of requests for technical advice from organisers received and responded to by the Programme.</li> </ul>	<p>SPC, the Council of Pacific Arts and the Executive Board of the Council have all implemented policies and procedures to promote cultural heritage.</p> <p>Roles and responsibilities of the Council, SPC, host country, organising committee, invited governments and heads of delegation were established.</p> <p>First draft of Festival report was completed; all programme financial reports were completed on time and within budget.</p> <p>Two revenue generating activities were established: films from six countries at the Festival are under production and a book of short stories was produced and published by the Programme with funding from France.</p> <p>An increased number of requests for technical assistance were received from organisers, as evidenced by Programme records.</p>
<p>2.2 Increased awareness of Pacific Island cultures among decision-makers, young people, the wider community, and SPC staff and visitors.</p> <ul style="list-style-type: none"> <li>▪ 15 per cent more requests received for teaching materials and other technical assistance from schools and youth groups.</li> <li>▪ At least 20 per cent more media outputs created by the Programme</li> </ul>	<p>Requests for Programme information and assistance increased by 15 per cent, but have not come from schools and youth groups. The requests have not been for teaching materials.</p> <p>The Programme increased its media outputs by more than 20 per cent in the form of audio-visual materials, press releases, written publications and articles published in other publications.</p>

## 5. GENERAL COMMENTS AND OBSERVATIONS

Much has been achieved in the period 2003-2005, evidenced not least by widespread positive feedback from key stakeholders. This is further supported by the review team's conclusion that the Cultural Affairs Programme has contributed much to capacity building in member countries and territories by developing systems to protect traditional knowledge, supporting artistic and cultural exchanges, facilitating cultural heritage strengthening, and increasing awareness of Pacific Island cultures. However, significant challenges remain.

### *Resources*

SPC's Cultural Affairs Programme and the Pacific Regional Office of UNESCO are the two agencies in the region dedicated to the protection and promotion of culture. Neither is resourced well enough to provide the kind of regional back-up support to countries that counterpart agencies in other sectors enjoy. Yet the Pacific Plan and the independent review of the Cultural Affairs Programme suggest major tasks for the sector and the Programme. For example, the review suggests that the Programme:

- urgently facilitate the development of a broad-ranging regional cultural policy and strategy;
- assist PICTs develop national policies for culture;
- continue to assist PICTs with the implementation of the Model Law;
- develop mechanisms for promoting its activities and services in the region.

### *Protecting cultural heritage*

Traditional knowledge and cultural expressions remain vulnerable to exploitation and their protection remains a priority for the Programme. The new toolkit will assist PICTs in amending and enacting the Model Law. At the same time, a number of other tasks must be considered. The Model Law is a national law and as such only enforceable at the national level. There is no extra-territorial protection. The Government of Samoa stated that one problem is "regional and international mutual recognition and enforcement of the proposed law. We feel that until this matter is resolved the Law would have little practical value, and legislation in Samoa would be premature".<sup>8</sup> An effective extra-territorial system must consider how it can contribute to protection at the national level. Dispute resolution mechanisms over jurisdictions must be considered; the interaction between the differing national systems is also relevant.

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8 Letter written by Magele L. Isaako, Secretary, Ministry of Youth, Sports and Cultural Affairs.

**Trade and industry** is an important area of development for the region, but it has implications for culture. Trade in cultural goods has grown immensely over the last two decades, bringing challenges for the protection of traditional cultures and their expression.

Strengthening cultural institutions remains a priority, but the future focus must change. **The Council of Pacific Arts** remains the most important body for providing expert guidance to the Programme and the Festival and it must deal with more substantial issues than it does now. **PIMA** brings together the people involved with museums and cultural centres around the Pacific. However, it currently suffers from a lack of resources and remains unable to fulfil its mandate and role.

#### *Promoting cultural heritage*

The region lacks **qualitative and quantitative data** on culture on which to base decisions. Little is known, for example, about the contribution that culture makes to social and economic development. The Economic Valuing of Culture Project will advance these concepts with the assistance of a pilot study to be carried out during the Programme's next strategic plan period.

## 6 Finances

The Programme has been financed from SPC's core budget, programme funding and project funding.

<b>Resources (Income budget)</b>	<b>2003</b>	<b>2004</b>	<b>2005</b>	<b>Total</b>
<b>Core budget</b>	-	13,497,000	10,960,000	<b>24,457,000</b>
<b>Programme funding</b>				
France	15,000,000	10,800,000	5,000,000	<b>30,800,000</b>
New Caledonia	3,000,000	3,000,000	3,000,000	<b>9,000,000</b>
New Zealand	-	4,000,000		<b>4,000,000</b>
<b>Project Funding</b>				
European Commission		53,699,000		<b>53,699,000</b>
France	-	7,157,000		<b>7,157,000</b>
Global Fund		1,056,000	-	<b>1,056,000</b>
UNICEF		912,000	-	<b>912,000</b>
PIFS	-	-	-	
Taiwan/ROC	1,000,000	10,000,000	10,000,000	<b>11,000,000</b>
Other	-	9,800,000		<b>9,800,000</b>
<b>Total in CFP</b>	<b>19,000,000</b>	<b>113,921,000</b>	<b>18,960,000</b>	<b>151,881,000</b>

Source: Revised budgets 2003 and 2004, Budget 2005