

SPC/3AFC/Report
18 August 1977

SOUTH PACIFIC COMMISSION

REPORT OF THE MEETING OF THE
SOUTH PACIFIC ARTS FESTIVAL COUNCIL
(Alofi, Niue, 30 July - 2 August 1977)

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Noumea, New Caledonia
August 1977

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I. PREFACE

This Meeting of the South Pacific Arts Festival Council is the first one to be held since the Workshop to Establish a South Pacific Arts Festival Council took place in Noumea, New Caledonia, from 6 to 9 January 1975.

The most important decision taken by this Meeting of the Council was to accept the invitation of Papua New Guinea to hold the Third South Pacific Arts Festival in that country during late June/early July 1980.

Having taken that decision, the Council then considered the plans and arrangements that must be made to ensure a smoothly organised and successful Festival. All members of the Council realized that the most difficult problem facing subsequent Festivals is that of obtaining the necessary financial resources to transport Festival participants to and from the venue, and to cover at least a portion of the in-country costs of staging the Festival.

Several recommendations were made towards a solution of this difficult financial problem and it was generally felt that with a full three years remaining before the Third Arts Festival is scheduled to take place, a solution could be found. In any case, the future of the South Pacific Arts Festival must be assured, as the Premier of Niue pointed out in his opening address, "...to preserve those cultural qualities which constitute the fibre and the living soul of the Pacific People".

Frank Mahony
Director of Administration

II. AGENDA

1. Welcoming Remarks
 2. Election of Chairman and Vice Chairman
 3. Consideration and Adoption of Agenda
 4. Action taken on recommendations of last Council Meeting
 5. Report on the Second South Pacific Arts Festival
 6. Consideration of Draft Constitution for Arts Festival Council
 7. Venue and timing for the Third South Pacific Arts Festival
/Consideration of an official invitation from the Government
of Papua New Guinea to hold the Third South Pacific Arts
Festival in Port Moresby in 1980./
 8. Co-ordination and preparations for the Third South Pacific
Arts Festival
 9. Assistance available from the South Pacific Commission and
other sources.
 10. Other business.
-

III. LIST OF PARTICIPANTS

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- Fiji : Dr Isireli Q. Lasaqa
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Ministry of Urban Development, Housing and
Social Welfare
Government Buildings
SUVA
- New Caledonia : M. Jean-Marie Tjibaou
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Service de Développement et de
l'Education de Base
NOUMEA
- New Hebrides : Mr Goldwyn Ligo
C/o British Residency
VILA
- New Zealand : Mr Wishie Jaram
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WELLINGTON
- Niue : Hon. M. Young Vivian
Minister of Economic Development,
Education and Agriculture
HAKUPU
- Mr Ikinepule Etuata
Department of Education
ALOFI
- Mr Hafe Vilitama
Department of Education
ALOFI
- Mr Tahafa P. Talagi
Information Officer
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ALOFI

- Niue (Cont'd) : Mr Siona Talagi
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Niue Arts Festival Council
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Governor of Ha'apai
Prime Minister's Office
NUKU'ALOFA
- Tuvalu : Mr Seluka F. Resture
Ministry of Social Services
Vaiaku
FUNAFUTI
- Western Samoa : Mr Perefoti Tamati
Director of Education
Department of Education
APIA
- Mr Malama Meleisea
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APIA
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P.O. Box 1168
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- SPC Secretariat : Dr Frank Mahony
Director of Administration
(Director of the Meeting)
- Miss Michelle Couëdic
Interpreter/Translator
- Miss Teresa Markovitch
Interpreter/Translator
- Miss 'Alisi Moala
Secretary to Director of Administration
(Secretary to the Meeting)
-

IV. SUMMARY OF DISCUSSIONS

1. The Second Meeting of the South Pacific Arts Festival Council was officially opened at 9.00 a.m. on 30 July 1977 in the Niue Sports Club building at Fonuakula, Niue. The Reverend Tukutama of the Ekelesia Niue blessed the Meeting with an opening prayer. Then the Premier of Niue, the Honourable Robert R. Rex, delivered the keynote address which appears as Annex I to this Report.
2. Following brief remarks by Dr Frank Mahony, directing the Meeting on behalf of the South Pacific Commission, the Council moved to Agenda Item 2 and unanimously elected the Niue Minister of Education and Culture, the Honourable Young Vivian, to be its Chairman. The Honourable Ve'ehala, Governor of Ha'apai, Tonga, was unanimously elected Vice Chairman.
3. After adopting the Provisional Agenda without making any substantial changes, the Council heard a report from the Director of the Meeting on action taken on recommendations of the last Council Meeting that was held in Noumea from 6 to 9 January 1975. The Council then adjourned until the following Monday morning.
4. The Council reconvened on Monday, 1 August 1977, with the Honourable Ve'ehala, Vice Chairman, presiding.
5. The Council received a report on the Second South Pacific Arts Festival that was held in Rotorua, New Zealand, from 6 to 13 March 1976, presented by Mr Wishie Jaram, the Administrative Officer of the Second Arts Festival. Mr Jaram's working paper appears as Annex II to this Report.
6. In reviewing the Second Arts Festival, the Council discussed the value of Television and film coverage on the contributions of different participating countries to the Arts Festival. There was general agreement that, if possible, it would be desirable to have at least a half-hour or 45-minute film on each of the groups participating in the Festival, and that aid organisations might be approached to assist in this regard. It was thought that films were particularly valuable in encouraging young people to involve themselves in Arts Festival activities and could also serve as excellent teaching aids for groups coming from participating countries. This discussion led to the adoption of Recommendation 1(a).

7. The Council also generally agreed that it was highly desirable that opportunities be provided for Arts Festival participants to get acquainted with each other and share with one another their knowledge, background and experience. This discussion led to the adoption of Recommendation 1(b).

8. The Council also discussed the necessity to co-operate with the host country in ensuring the proper fumigation of various materials imported for use during festivals.

9. There was also a general agreement on a need for evaluation of Festival performances, but it was thought that such evaluation must remain an internal matter for each individual country.

10. Following a break for morning tea, the Council reconvened under the chairmanship of the Honourable Young Vivian and moved on to the consideration of a Draft Constitution for the Arts Festival Council. The New Zealand delegate reviewed the working paper and the proposed Draft Constitution for the Council, both of which appear as Annex III to the Report.

11. There was considerable discussion of the Draft Constitution and in the end it was felt that while the adoption of a Constitution might possibly give greater status and performance to the Arts Festival Council, it would also result in the loss of flexibility and might unnecessarily complicate matters by creating yet another organisation before there had been time to work out all of the inter-relationships between already existing organisations dealing with Arts Festival and Cultural Affairs.

12. As a consequence, it was decided that consideration of a possible Constitution for the South Pacific Arts Festival Council should be deferred until after the Third South Pacific Arts Festival had been held. At that time, there would have accumulated sufficient knowledge and experience to make a firm decision about the need for, and the nature of, a Constitution for the Council.

13. A point was raised about the way that different population groups in participating countries became involved in the Arts Festival, and Papua New Guinea described the formation of its National Theatre Company which presented two dances from each of the 20 districts all around the country of Papua New Guinea. The delegate from Fiji also described how that country involved its different ethnic groups, i.e., Fijians, Indians, Banabans, Rotumans and Chinese. There was general agreement that it was up to each country to work out the manner in which different cultural groups become involved.

14. The Council reconvened after lunch and moved to a consideration of the venue and timing for the Third South Pacific Arts Festival. The delegate from Papua New Guinea advised the Council that Papua New Guinea had extended an invitation to the Secretary-General of the South Pacific Commission to hold the Third South Pacific Arts Festival in Papua New Guinea. This invitation was received by all delegates with considerable appreciation and enthusiasm. The delegates were unanimous in expressing their thanks and gratitude to Papua New Guinea for taking on the responsibility of hosting the Third South Pacific Arts Festival, and this led to Recommendation 3.

15. The delegate from the New Hebrides mentioned that the New Hebrides might be interested in hosting the Fourth South Pacific Arts Festival in 1984.

16. After learning from the Papua New Guinea delegate that June and July were the months when the school semester break occurs, that these months were generally accompanied by fair weather, and that Papua New Guinea had hosted the South Pacific Games in 1969 during this period; the Council adopted Recommendation 4, suggesting that the Festival be held during the last part of June and the first part of July 1980.

17. The Council then considered Agenda Item 8 on the co-ordination of preparations for the Third South Pacific Arts Festival. There was a great deal of discussion on the need for appointing a Director of the Arts Festival some years in advance and the country or organisation to whom the Director should be responsible, as well as possible sources of funding for this position. This discussion resulted in the adoption of Recommendation 5.

18. The meeting reconvened on 2 August with a continuation of the discussion on preparations necessary for the Third South Pacific Arts Festival. In considering the number of participants that should come to the Festival, it was generally agreed that this should remain at about or below the level attained in the first two Arts Festivals, i.e., approximately 45 to 50 persons from each ethnic or cultural group participating in the Festival. In any case, participants stressed the importance of advising the host country as early as possible the exact number that would be sent to the Festival from a participating country. It was added that once a number had been agreed to, and the host country advised of that number, that thereafter an effort should be made to adhere to this figure.

19. The Council also recognised the need to have another meeting of the Council, at least a year before the Third South Pacific Arts Festival is scheduled to take place in order to make final plans and

arrangements. It was agreed that the venue for this meeting should be the host country in order to give participants an opportunity to examine the site of the Arts Festival, to determine what materials could be obtained locally, and generally to familiarise themselves with the setting and the possibilities available in the host country. This discussion resulted in the formulation of Recommendation 6(a) and (b).

20. The Council's attention was then drawn to the fact that the last meeting of the Arts Festival Council had recommended that New Zealand issue invitations to Hawaii and Easter Island. After some discussion, it was eventually agreed that these groups should be advised of the scheduling of the Third South Pacific Arts Festival so that they could give some consideration to possible participating, and this resulted in the special points made in Recommendation 6(c) and (d).

21. The Council then considered the possibility of agreeing on one or more themes for the next Arts Festival. Two major points evolved from this debate: one, that continued emphasis should be placed on song and dance, and that it ought to be left up to countries and territories to decide on any other activities they would include, depending on the resources available to them; and two, that there should be a good mix in the number of both young and old people participating in the Festival.

22. The question of the symbol for the Arts Festival was raised and the delegate from Papua New Guinea indicated that his country was prepared to go along with the basic idea of the symbol that had already evolved, which included elements representing the sun, the sea and the sky.

23. The Council next tackled the very difficult problem of obtaining sufficient financial assistance to enable the Third South Pacific Arts Festival to take place. New Zealand pointed out that it had spent almost \$600,000 in holding the Second Arts Festival in Rotorua. In addition, countries participating in the Second Arts Festival contributed substantial sums of money over and above any assistance received in order to transport their participants to and from Rotorua.

24. The Director of the Meeting advised that South Pacific Commission officials had held discussions with UNESCO officials in Paris and had been advised that UNESCO could contribute substantially to the Third South Pacific Arts Festival provided that a joint request be submitted by the three UNESCO member states in Oceania (Australia, New Zealand and Papua New Guinea) and the South Pacific Commission.

25. After considerable discussion of the level of assistance that might be sought, the Council unanimously agreed to Recommendation 9.

26. There then followed some discussion on the needs of the host country and the desirability of making it possible for a number of Pacific Island countries to host future Festivals. It was felt that a separate permanent fund should be established by the South Pacific Commission through annual contributions from member countries. This discussion resulted in Recommendations 10 and 11.

27. The question was raised as to how Council members might maintain contact between Council Meetings in relation to decisions about the Third South Pacific Arts Festival. Participants felt that all countries and territories should be involved in the discussion of preparations, and agreed that they should keep in touch with each other, the host country, and the South Pacific Commission, through visits, correspondence and the satellite communications network (the PEACESAT and USP satellite systems) until the next meeting of the Arts Festival Council.

28. Just before the Meeting closed, participants acknowledged with thanks the friendliness and warmth with which they were greeted by the Government and the people of Niue, and unanimously agreed to Recommendation 12.

29. The Second South Pacific Arts Festival Council Meeting was ended by a prayer in Tongan offered by the Honourable Ve'ehala, Vice Chairman of the Meeting.

V. DECISIONS AND RECOMMENDATIONSAGENDA ITEM 5: REPORT ON THE SECOND SOUTH PACIFIC
ARTS FESTIVALRecommendation No. 1

The South Pacific Arts Festival Council recommended that

- (a) adequate arrangements be made for all groups to receive full Television and film coverage of their performances, and that copies be made available to them for use in their home countries and territories;
- (b) in the staging of future Festivals, the organisers give consideration in the timetabling of events to allow for all participating groups to have the opportunity to meet, mix and socialize together in appropriate surroundings.

AGENDA ITEM 6: CONSIDERATION OF A DRAFT CONSTITUTION FOR
THE ARTS FESTIVAL COUNCILRecommendation No. 2

The Council decided that the proposed Draft Constitution be deferred for consideration until after the Third South Pacific Arts Festival had been held.

AGENDA ITEM 7: VENUE AND TIMING FOR THE THIRD SOUTH
PACIFIC ARTS FESTIVALRecommendation No. 3

The Council expressed its gratitude to the Prime Minister and the Government of Papua New Guinea for the invitation to hold the Third South Pacific Arts Festival in Papua New Guinea, and agreed to accept this generous offer.

Recommendation No. 4

The Council further recommended that the Festival should take place during the latter part of June and early part of July 1980 when schools will be having their semester break.

AGENDA ITEM 8: CO-ORDINATION AND PREPARATIONS FOR THE THIRD
SOUTH PACIFIC ARTS FESTIVAL

Recommendation No. 5

The Council recommended that

- (a) the host country should appoint an Arts Festival Director at least two years prior to the beginning of the Arts Festival, i.e., no later than June 1978, and that the Director should be directly responsible to the country hosting the Festival;
- (b) the South Pacific Conference be requested to provide funds for the Director's salary for the last half of 1978 and that adequate budgetary provision be made in subsequent years to fund the following year and nine months of the Director's tenure.

Recommendation No. 6

The Council recommended that

- (a) the South Pacific Commission convene the next Meeting of the Arts Festival Council some time in the months of June, July or August 1979, i.e., at least a full year before the Third South Pacific Arts Festival is scheduled to start;
- (b) the South Pacific Commission should budget for full return fares for delegates to ensure the maximum possible participation in the next Meeting of the Council;
- (c) the South Pacific Commission extend invitations to Hawaii and Easter Island to send representatives to the 1979 Meeting of the South Pacific Arts Festival Council;
- (d) a report on this current Meeting of the Arts Council be forwarded to Hawaii and Easter Island for their information and consideration in preparation for their possible participation in the next Council Meeting and Third Arts Festival;
- (e) Papua New Guinea consider extending invitations to Hawaii and Easter Island when these are eventually issued inviting participation in the Third Arts Festival.

Recommendation No. 7

The Council recommended that emphasis should continue to be placed on traditional song and dance as the major theme of the Festival, leaving the choice of any other activities to be included up to individual countries and territories, depending on the talents and resources available to them.

Recommendation No. 8

The Council recommended that countries and territories participating in the Third South Pacific Arts Festival should continue to try to achieve a balance of young people and elderly people among their participants.

AGENDA ITEM 9: ASSISTANCE AVAILABLE FROM THE SOUTH
PACIFIC COMMISSION AND OTHER SOURCES

Recommendation No. 9

The Council recommended that the South Pacific Commission contact the three member states of UNESCO to co-ordinate a request to UNESCO to provide the sum of A\$200,000 in aid of the Third South Pacific Arts Festival, half of these funds to be used to assist countries in transporting participants to and from the Festival and half of it to be used by the host country in defraying in-country costs of the Arts Festival.

Recommendation No. 10

The Council recommended that in order to provide for future Festivals, and to enable smaller nations to act as host from time to time, a fund should be established through annual contributions by the member countries of the South Pacific Commission, this fund to reach A\$500,000 over a 4-year period to coincide with the date of each Festival. The Council requests the Secretary-General to implement this proposal immediately by writing to member Governments with a view to providing for the Arts Festival to be held in Papua New Guinea.

Recommendation No. 11

The Council recommended that

- (a) the South Pacific Commission investigate the possibility of obtaining additional assistance for the Arts Festival from other organisations;
- (b) the South Pacific Commission look into the possibility of obtaining special excursion fares or chartered rates from airlines for the transportation of participants to and from the Third South Pacific Arts Festival;
- (c) participants in the next Arts Festival Council Meeting come prepared to advise the South Pacific Commission and the host country how much their countries are prepared to contribute to the costs of participation in the Third South Pacific Arts Festival.

AGENDA ITEM 10: OTHER BUSINESS

Recommendation No. 12

The Council expressed its thanks and appreciation to the Premier and the Government and people of Niue for the warm welcome and the generous hospitality that was provided to participants in this Second Meeting of the Arts Festival Council.

ADDRESS BY THE HONOURABLE R.R. REX, O.B.E., C.M.G., PREMIER OF NIUE

Mr Chairman,
Distinguished Delegates,
S.P.C. Staff,
Ladies and Gentlemen,

Fakaalofa Lahi Atu..... I will be very brief and, I hope, to the point.

For too long we, the Pacific people, have allowed other people to tell us what we are supposed to be; who we are supposed to be; and, how we ought to pursue our destinies. For too long also we have allowed ourselves to be influenced and be guided by the supposed marvels of modern technology and socio-economic values, the origin of which we cannot claim as ours. In saying this, I am not suggesting that we strive to remain completely insulated from a world that grows smaller every day. Nor am I suggesting that we ignore the advantages to be had from modern technology. What concerns me is that we, the true People of Pasifika, have so far given very scant attention to the preservation and promotion of the sophisticated and high quality human values inherent in our traditional and cultural heritage. In other words, what I am saying is that we have allowed imported culture, both good and not so good, to overshadow the best of our very own. Why do I say this? I say it because we ourselves, by our own insight and initiative, have not done enough to co-ordinate a recorded account of our history as one Pacific People.

The South Pacific Festival of Arts came about because of a common desire among all the Pacific People to preserve those cultural qualities which constitute the fabric and the living soul of the Pacific People. Yesterday, I talked to a number of delegates to this Conference, the outcome of which served to confirm again to me how much we have in common socially, politically, economically, and historically in particular.

I firmly believe that the key to ensuring the preservation of our cultural heritage will depend on our ability, as one unit, to collate and record the history of Pasifika as one people. Over many centuries of internal Pacific voyages and integration, we have evolved many common boundaries and mores. If we are to survive under our own identity as one Pacific People, then we must learn to know more about each other, our past and present. It is in this context, therefore, that I suggest that you seriously consider recommending to the next South Pacific Conference the notion of establishing a Research Project aimed at the collection and production of a history of the Pacific People. In this way, I believe we can have a common source upon which posterity can understand and perpetuate their heritage rather than becoming

overtaken by the history and traditions of Europe, the Americas and our Asian neighbours. I would also counsel that such a project should be undertaken entirely by indigenous Pacific People irrespective of their ethnic origins.

In conclusion, I declare this Conference open and wish you all
Monuina.

SOUTH PACIFIC FESTIVAL OF ARTS
ROTORUA, NEW ZEALAND - MARCH 1976

by

Wishie Jaram
Wellington, New Zealand

1. A full and comprehensive report on the 1976 South Pacific Festival has been submitted to the South Pacific Commission. Copies have also been sent to territories and Governments who sent teams to participate and materials for display.

2. This paper will therefore be confined to the salient features of that report, in the hope that organizers of future festivals and those sending representatives, may in some measure benefit from the New Zealand experience. Festival organizers in New Zealand gained valuable insights from the Fiji Organizing Committee reports and place on records the goodwill and co-operation given by the Fiji Government.

3. Apart from the logististics in an exercise of this nature and magnitude, which are not inconsiderable, forward planning and effectiveness of the organizational team to run a smooth operation is dependent upon the following crucial factors.

A. Communications and Co-ordinations

4. Of vital importance to the host country and those participating is good communication between both parties, i.e., hosts and participants. A two-way flow of communication is essential, and the most common and economical means is by way of correspondence. Unfortunately, in the New Zealand experience, replies to correspondence were often delayed and held up for many and varied reasons. This required, particularly in the later stages, the use of overseas toll calls, which is expensive, and in the case of some countries, not entirely satisfactory because of radio transmitting conditions. The use of the "Satellite" link-up service proved to be invaluable in that it allowed for multi-communications with several countries at the one time, thus giving and receiving answers to many queries that had arisen.

B. Timing

5. Timing for the festival in New Zealand was determined to a large extent on the climatic conditions kindest to people used to a warm climate. Another consideration was the matter of food resources and such like. This was particularly so for the Maori people who acted as hosts, March being the time when garden cultivations are ready for harvesting. In addition to these factors, sufficient time should be allowed to enable the hosting country and participating countries to adequately plan, prepare and raise the finance required. I would suggest with respect that eighteen (18) months to two (2) years is not too short a period for this purpose. Members will no doubt agree that the question of timing is a matter for the host country to decide.

C. Organization

6. The organization as set up and used in New Zealand may not necessarily be appropriate or practical for another country. The host country of any future festival will no doubt have a somewhat different geographic location, climatic conditions, service facilities and social structure to that of New Zealand. However, the organizational model as used in New Zealand will be available in diagram form to members of the Council attending the meeting. The most important feature of the organizational machinery is the quality of the personnel engaged, not likely to "panic" being a high attribute, and clear lines of authority and responsibility.

D. Financial Considerations

7. The New Zealand Government allocated \$NZ600,000 for the staging of the 1976 festival. This estimate was based on an anticipated participation of 1,000 people from overseas countries and was to meet all costs including internal travel, accommodation, staging, lighting, hire of halls, venues, administration salaries and wages, etc. The actual number of overseas participants at the New Zealand Festival was 1,042 with an average stay of 20 days in the country.

8. On the basis of the two past festivals, i.e., Fiji and New Zealand, for the purposes of initial budgeting and estimating of costs, it would not in my opinion be an unreasonable assumption to use this figure. Precision budgeting forecasts cannot be determined until such time as countries have specified the extent of their participation. Having done so, any changes in numbers should be discouraged, particularly substantial increases. By way of passing, the New Zealand experience in this respect, was like playing "housie" the numbers kept changing, which made life exciting for the organizers.

E. Conclusions

9. The foregoing, to my mind, are the crucial issues for staging any future South Pacific Festival of Arts. To recap the essentials are -

1. Communications and co-ordination
2. Timing
3. Organization and quality of personnel
4. Financial consideration

I thank the South Pacific Commission and member Governments and territories for their past co-operation and goodwill in the staging of the 1976 South Pacific Festival of Arts.

Koi anei te mihi atu nei.

CONSTITUTION OF SOUTH PACIFIC ARTS COUNCIL

by

J.M. McEwen
Wellington, New Zealand

1. The first thing to consider is the objectives of such an Arts Council. What is it to do? Consideration should be given to the need for an overall body. What is certainly needed is some body in each country or territory, which is recognized as the authority on the arts of that country or territory. Such a body should have the backing of both Government and people to be effective, as Government finance will certainly be needed in most cases from time to time.
2. When we turn to the organization of the South Pacific Festival of Arts, such as was held in New Zealand last year, it seems to me that the important thing is for the host country's organizers to know whom to contact in each country or territory and to know that they are dealing with the recognized authority in that area. Apart from certain broad policy aspects, it is obviously necessary for the host country to organize the festival in a manner appropriate to the resources of that country.
3. All this creates a doubt as to whether there is really any purpose in setting up an overall authority which would be expensive and which would use funds which could better be employed in the individual countries and territories. Alternatively, it is suggested that all that is necessary is for a meeting of representatives of the various local arts councils to be held once before each South Pacific Festival of Arts. In other words, a meeting very similar to that held in Noumea by the South Pacific Commission in January 1975. There are always a few matters of general concern which must be discussed before a festival is held, e.g., what emphasis is to be placed on arts and crafts other than signing and dancing. (It will be recalled that at the Noumea meeting, it was decided that each festival should place an emphasis on some particular aspect of the arts and crafts of the Pacific, and at Rotorua, this was static displays of handcrafts and particularly wood carving.)
4. In the discussions held previously, of course, it has been envisaged that the South Pacific Arts Council would deal with other matters than the South Pacific Festival of Arts, but it is very difficult to see

what types of matters could be effectively dealt with by such a body.

5. Should it be decided that an arts council is to be constituted, I would strongly recommend that its constitution should be as simple and elastic as possible. The more complex a constitution, the greater the likelihood of argument and dissension.

CONSTITUTION OF THE PACIFIC ISLANDS ARTS COUNCIL

I. INTERPRETATION

In this Constitution except where the context indicates otherwise, the following words shall have the meanings ascribed to each

- (i) Region means the region of the South Pacific Commission.
- (ii) Country means any country or territory within the region.
- (iii) Arts includes all types of performing and visual arts.
- (iv) Council means the Pacific Islands Arts Council hereby constituted.

II. NAME

The name of the Council shall be the Pacific Islands Arts Council.

III. OBJECTS

The objects of the Council shall be to encourage the development, conservation, continuance and display of the evolving culture of the peoples of the region.

IV. MEMBERSHIP

- (1) Every country in the region shall have the right to appoint one member as its representative on the Arts Council.
- (2) Such member shall be nominated by the Arts Council or other organization or department of state designated by the government of that country to the South Pacific Commission as the body responsible for the encouragement of the arts of that country.

- (3) On receipt by the South Pacific Commission of a written notice from the government of the country concerned giving the name of the member to represent it on the Pacific Islands Arts Council that member shall be deemed to be formally appointed and shall continue in office until the appropriate authority notifies the secretary of the Pacific Islands Arts Council in writing of his replacement or the termination of his appointment.

V. OFFICERS OF THE COUNCIL

- (1) At their first meeting, the members of the Council shall elect one of their members to be president.
- (2) So long as he continues to be a member of the Council, that person shall remain in office as president until the first meeting of the Council following the expiry of two years from the date of his appointment.
- (3) When a vacancy occurs in the office of the president before the expiry of his term of office, the Council may elect a successor at the next ensuing meeting or if no meeting is contemplated within six months of the date of the vacancy occurring, a successor may be elected by a postal ballot of the members to be conducted by the secretary of the Council.
- (4) At its first meeting the Council shall appoint some suitable person to be the secretary of the Council. With the approval of the South Pacific Commission, the secretary may be a member of the staff of that Commission.

VI. FUNDS

- (1) At its first meeting the Council shall appoint some fit and proper person to be the treasurer of the Council.
- (2) With the approval of the South Pacific Commission the treasurer may be a member of the staff of that Commission.

- (3) The treasurer shall be responsible for accounting to the Council for all funds under the control of the Council and shall furnish to members annually a statement of receipts and expenditure and a balance sheet as at the end of the financial year.
- (4) The Council shall decide a date for the commencement and end of the financial year.

VII. FUNCTIONS

In pursuit of its objects the Council may -

- (1) Arrange for the holding, at such intervals as it may decide, of a Festival of Arts of the peoples of the region and such other peoples from outside the region as may be specifically invited from time to time by the Council to participate.
- (2) If any government from within or without the region agrees to hold such a Festival of Arts, the Council may co-operate with such government in organizing the festival.
- (3) The Council may carry out, encourage, or assist in the recording by any means whatever the songs, poetry, drama, dances and other forms of performing arts of the peoples of the region.
- (4) The Council may establish, encourage or assist in the establishment of collection of samples of the arts (including photographs, films or other pictorial records of such arts) of the peoples within the region or any section or sections thereof.
- (5) The Council may co-operate with international or national organizations within or without the region in arranging for displays of the arts of the peoples of the region.

VIII. EXECUTIVE COMMITTEE

The Council may from time to time appoint an Executive Committee comprising the President and not less than three other members of the Council to carry out all or any of the functions of the Council. All acts of the Executive Committee shall be reported in writing to all members of the Council and any member shall have the right to have any such act of the Executive Committee included in the agenda for discussion at the next ensuing meeting of the Council.

IX. SUB-COMMITTEES

The Council may from time to time appoint such sub-committees as it thinks fit and may delegate to such committees such functions as it may decide upon.
