Pacific Cultural Mapping, Planning and Policy Toolkit

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Pacific Cultural Mapping, Planning and Policy Toolkit

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List of Abbreviations

ACP	African, Caribbean and Pacific group of states
CMPPP	Cultural mapping, planning and policy process
ERICarts	European Institute for Comparative Cultural Research
EEA	European Economic Area
EU	European Union
GIS	Geographic Information Systems
SPC	Secretariat of the Pacific Community
TK	Traditional knowledge
UNDP	United Nations Development Programme
UNESCO	United Nations Educational, Scientific and Cultural Organization
WIPO	World Intellectual Property Organization

İntroduction

Culture permeates political, economic and social life across Oceania. Because indigenous peoples and practices have predominated across this region for hundreds – and, in some places, thousands – of years, culture is lived and directly influences the values, decisions and hopes of Pacific Island peoples. Culture in Oceania is primarily understood to reference the people or customs 'of the land' but in the 21st century many other ideas, beliefs and practices have now taken root. In addition, Pacific populations are increasingly mobile and have settled beyond their indigenous homelands. Similarly, the Islands have welcomed new migrants from other countries. Culture therefore involves old, new and continuously developing modes of thinking, being and creating.

Globally, this cultural process is of great economic and social importance: many countries in Asia, Europe, the Americas, Africa and the Caribbean prioritise culture for national investment, capacity building, human development, peace and security, economic growth and communal revitalisation. In the international context, culture is increasingly central to 'creativity' and 'innovation' – two concepts that are at the heart of the **cultural or creative industries**. In the Pacific Island region, however, these industries are not clearly defined and programmes or policies on culture are still seen to be primarily about promoting or safeguarding tangible and intangible cultural heritage including traditional knowledge.

Useful definition: What are cultural industries?

The term **cultural industries** applies to those industries that combine the creation, production and commercialisation of contents that are intangible and cultural in nature. These contents are typically protected by copyright and they can take the form of goods or services. Depending on the context, cultural industries may also be referred to as 'creative industries', sunrise or 'future oriented industries' in the economic jargon, or 'content industries' in the technological jargon.

The notion of cultural industries generally includes printing, publishing and multimedia, audio-visual, phonographic and cinematographic productions, as well as crafts and design. For some countries, this concept also embraces architecture, visual and performing arts, sports, manufacturing of musical instruments, advertising and cultural tourism.

Cultural industries add value to content and generate values for individuals and societies. They are knowledge- and labour-intensive, create employment and wealth, nurture creativity – the 'raw material' they are made from – and foster innovation in production and commercialisation processes. At the same time, cultural industries are central in promoting and maintaining cultural diversity and in ensuring democratic access to culture. This twofold nature – both cultural and economic – builds up a distinctive profile for cultural industries. During the 1990s they grew exponentially, both in terms of employment creation and contribution to gross national product.

More questions?
See: http://portal.unesco.org/culture/en/

Much work on traditional knowledge (TK) has been conducted in the Pacific context, from which the Secretariat of the Pacific Community (SPC), United Nations Educational, Scientific and Cultural Organization (UNESCO), World Intellectual Property Organization (WIPO) and other international organisations have already produced a range of useful TK resources. This *Pacific Cultural Mapping, Planning and Policy (CMPP) Toolkit* will thus focus on culture more broadly while recognising that traditional knowledge is included within this general framework. The emphasis here is on understanding culture in its broadest and most diverse forms as an asset or resource that can be valued and, when appropriate, mobilised to assist in achieving a variety of social, economic and political goals.

This process ideally involves an integrated course of cultural mapping, planning and policy work. The ultimate goal is for all stakeholders in culture – including the government, communities, individuals, artists, academics, traditional knowledge holders and leaders – to have ownership of, and thus ongoing investment in, 'a culture sector', properly defined.

The toolkit builds on the Cultural Mapping, Planning and Policy Workshop conducted for members of the Council for Pacific Arts and Culture in March 2010 at the SPC headquarters in Nouméa, New Caledonia. This workshop was the first activity of *Structuring the Cultural Sector in the Pacific for Improved Human Development*, a project administered by the Human Development Programme of SPC and funded by the European Commission. The project targets four specific but complementary and mutually supporting areas of the cultural sector: developing policy; promoting cultural industries; preserving cultural heritage; and building cultural relations within the African, Caribbean and Pacific group of states (ACP).

This document is thus a resource for 'structuring the culture sector' in Pacific Island countries and territories. It draws on approaches from a variety of international models while attending to several issues and concerns relevant to the Pacific Island region specifically. Rather than providing a comprehensive overview of the cultural policy field, it is an open-ended resource for cultural policy consultants and workers who will fashion their own processes as appropriate to their local and national contexts. It is designed to complement other SPC cultural resources including the 'Policy Map' and 'Model Law' on TK which are available online (see http://www.spc.int/hdp/index. php?option=com_docman&task=cat_view&gid=37&Itemid=44).

Work on cultural policy should follow on from ongoing TK planning and related programmes, instead of existing separate from or in parallel to such work.

While the toolkit recognises some of the basic procedural components of a CMPPP, it also suggests additional steps that might assist in the Pacific Island context. The SPC CMPP Workshop report is provided in Appendix A, and insights and outcomes arising from workshop activities have been integrated into the toolkit.
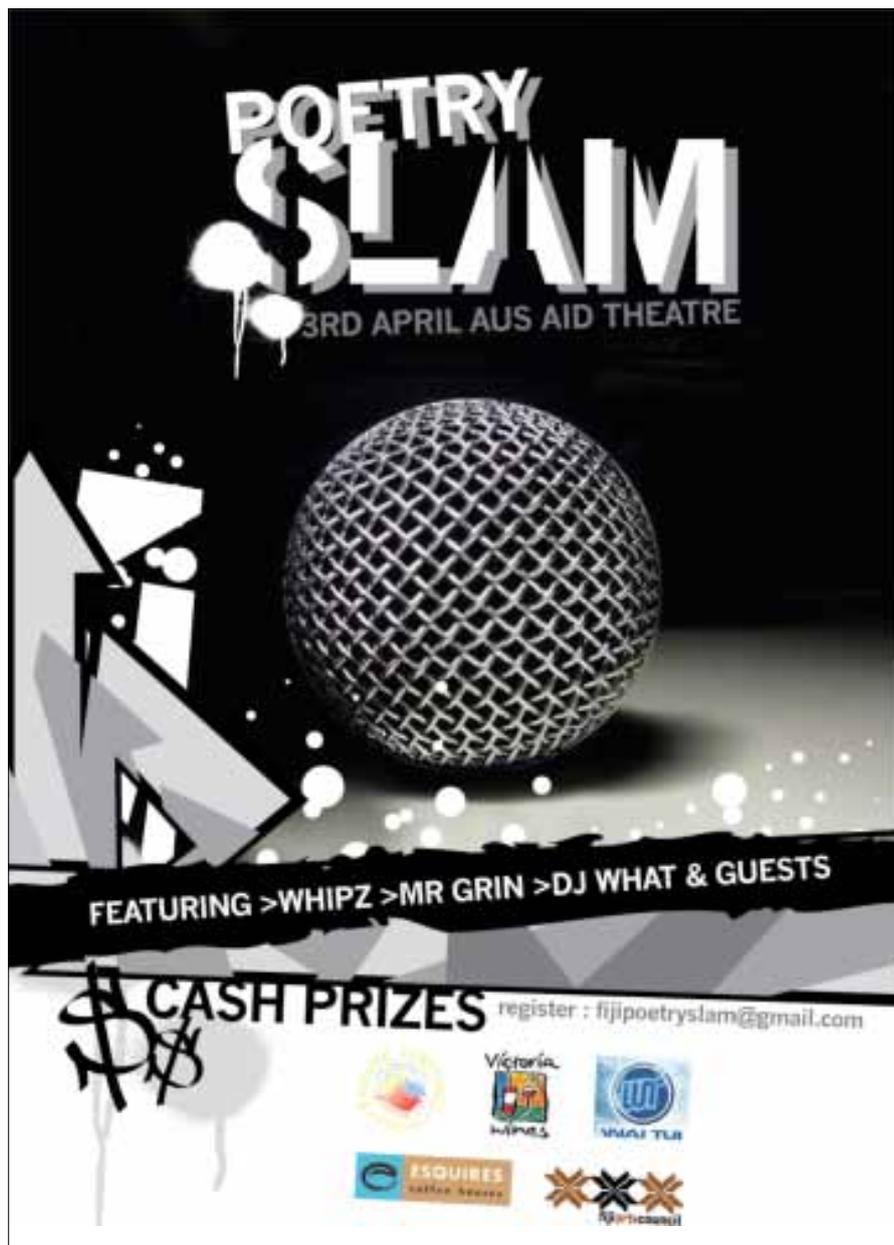
Figure 1. Poetry Slam in Fiji Islands represents the creative activities of youth and contributed to the 'cultural industries' in this island country.

Understanding the Cultural Mapping, Planning and Policy Process: What Is CMPPP?

The cultural mapping, planning and policy process (CMPPP) involves a wide variety of cultural stakeholders. In the Pacific Island region, this broad scope usually means just about everyone is included as a stakeholder. For a more precise understanding of what this process entails, we will now discuss each of the components identified in the term CMPPP in turn.

Mapping ➡ **Planning** ➡ **Policy**

1. Cultural mapping

With cultural mapping, qualitative and quantitative information about the value of culture ('cultural statistics') is gained through systematic:

- ▶ consultation;
- ▶ assessment; and
- ▶ information gathering.

Those involved in providing such cultural statistics include diverse communities, government departments, industries, researchers, educators, the media, artists, TK holders and leaders. In the Pacific context in particular, they also include churches and religious groups.

In this collaborative process an understanding of culture as 'wealth' or an 'asset' or 'resource' becomes clear. Therefore, cultural mapping is more than just creating an inventory of cultural sites, knowledge, rituals and practices. It involves:

- ▶ face-to-face dialogue with stakeholders; and
- ▶ discussions on current society and, looking to the future, on the kind of society and place stakeholders would like to live in.

In addition, this process can involve a variety of mapping techniques such as:

- ▶ mapping culturally significant places using Geographic Information Systems (GIS);
- ▶ collecting quantitative data on the income and expenditure on cultural products and services; and
- ▶ compiling lists of cultural rituals, events and performances.

It should also include gathering information on popular knowledge and practices that might fall outside the commonly understood definition of 'culture' or 'custom' in the Pacific Islands.

Ideally too cultural mapping will be inclusive of all cultural, linguistic, ethnic, gendered and generational groups in the defined CMPP area. It might be necessary, for example, to make a special effort to include women and youth in a cultural context where their experiences and ideas are often marginalised.

Conducted on a national scale, cultural mapping attends to both the people of the land and migrant communities from within and beyond national shores.

Below are three important tools for cultural mapping involving GIS, cultural statistics and the value chain or culture cycle approach for data collection and analysis. This last approach is crucial to understanding and structuring the cultural industries.

Using GIS

Geographic Information Systems software is one of the new information and communications technologies that allow many 'layers' of information about a place to be recorded. It will be an invaluable tool in the context of cultural mapping for the Pacific region and is already being used, for example, in Fiji Islands, Kiribati and elsewhere.

Normally used for physical and land use planning, GIS software is also capable of recording information about a place that is:
▶ quantitative demographic information – population, ethnicity, etc.; and
▶ qualitative information in the form of narrative, images, stories, etc.

It can integrate into its 'layers' of information details of, for example, a special heritage site or a traditional site. It may also have integrated information on that site in the form of text or additional and interpretative images.

GIS is used by those at all levels of government, by academic geographers and planners, and by commercial agencies. With its potential for interactive and online work, it is easy to see how it may be applied in the more qualitative context of cultural mapping and planning.

For a more detailed explanation of what GIS is and can offer, or to view an online GIS in operation, go to:
http://www.gis.com/content/what-gis
(Note: A broadband connection would be helpful for faster viewing speed.)

The culturally sensitive development of GIS software and other new technologies for 'cultural mapping' provides one catalyst for collaboration. Such collaboration should be pursued and encouraged, especially with agencies operating at local levels.

Cultural statistics

In September 2009 UNESCO published its long-awaited new version of the *Framework for Cultural Statistics,* first published in 1986. (The framework can be downloaded in English, French, Russian, Spanish and Arabic at http://www.uis.unesco.org/ev.php?ID=7226_201&ID2=DO_TOPIC.)

Given that definitions of culture will vary from country to country, the framework is not a blueprint for gathering and analysing cultural statistics for every country. Rather, it is helpful as a guide to:

▶ the definition of the cultural field and its constituent domains (visual arts, heritage, performing arts, books and publishing, audio-visual, etc.);

▶ the importance of getting sound quantitative data on, for example, the number of people employed or active in the cultural and creative sectors, the number of firms and organisations involved, turnover, gross value added (new wealth created by the sectors) and household expenditure on culture at national level and, of course, growth or decline in these areas. These statistics can be used as important indicators (which tell you where you are going) of the general health of the cultural and creative sectors and as benchmarks (which tell you when you have got there). They are crucial to policy and an integral component of any mapping process;

▶ the importance of understanding the cultural and creative sectors as comprised of a 'value production chain' or 'culture cycle' involving various stages of creation, production and reproduction, promotion and knowledge, distribution and delivery, and consumption (see more on this subject in the next subsection); and

▶ the importance, beyond quantitative statistics, of consultation and simply asking questions of people and organisations, institutions and communities.

The value production chain or culture cycle

The 'value production chain' approach to the cultural and creative sectors is the strategic and diagnostic framework for data collection and analysis, and policy intervention, now being used by:

▶ the European Commission, as indicated in its recently released Green Paper on cultural and creative industries (see http://ec.europa.eu/culture/our-policy-development/doc2577_en.htm);

▶ UNESCO in the new 2009 *Framework for Cultural Statistics*;

▶ the International Labour Organization in its work on development and employment creation in the culture sector for the Southern African Development Community; and

▶ Australia, Canada and the United Kingdom in their approach to developing cultural and creative industries.

The value production chain is a model for assessing strengths, weaknesses, opportunities and threats at every stage of the chain or cycle from cultural creation to cultural consumption. It is made up of the factors or 'inputs' identified in the flow diagram below. Each of these factors needs to be evaluated in mapping, planning and policy, and is discussed in more detail below.

Creation is about:
- education and training for creative practitioners;
- funding and investment, including venture capital, for creative practitioners, both public and private;
- business planning support and advice for creative practitioners;
- encouraging participation in creation by traditionally excluded groups; and
- knowledge and cultural skills passed down to younger generations.

Production and reproduction are about:
- infrastructure needs (physical and digital) for production and reproduction;
- education and training needs for production and reproduction;
- funding and investment needs in these areas; and
- intellectual property issues.

Promotion and knowledge (marketing) are about:
- the 'branding' and marketing of the place/destination;
- the adequacy of marketing of existing and new cultural products;
- the development and consolidation of networking and communication capacity; and
- education and training needs in these areas.

Distribution and delivery are about:

▶ the adequacy of existing distribution/exhibition venues and mechanisms;

▶ the appeal to and potential for the establishment of local, national and overseas markets;

▶ provision of access to traditionally excluded groups;

▶ education and training needs in these areas; and

▶ funding and investment needs in these areas.

Consumption is about:

▶ the adequacy of understanding of the cultural marketplace and various taste cultures locally, regionally, nationally and internationally;

▶ cultural tourism;

▶ the efficacy of demand stimulation and marketing strategies;

▶ strategies for extending both local and wider audiences, especially to excluded groups and 'non-users'; and

▶ education and training needs in these areas.

This strategic diagnostic tool for management and governance is already used extensively as a guide to policy intervention in the cultural sectors of, for example, Australia, Canada and the United Kingdom. It could well provide a useful template to assist in meeting governance and management ambitions in the Pacific Island region.

If this framework were to be adopted, a concern in the Pacific context would be how its commercial imperative would fit with certain cultural knowledge such as TK, and with products and practices that are of a spiritual, collective, genealogical or taboo nature. Another concern might be its lack of emphasis on participation – instead, in its current form the framework is focused on consumption. In many countries, culture is about consumption and production; there is a gap between the labour that goes into cultural products, performances and services, and the audiences or clients who consume them. Consumers do not know the people who produce their cultural goods. In the Pacific Island region, cultural activities and products usually exist in a field of participation and relationship building where people are known to each other.

2. Cultural planning

Cultural planning:

▶ addresses the role of culture in economic, social and political terms;

▶ is built on cultural mapping; and

▶ supports the process of human and economic development.

Cultural planning is the strategic and integrated use of cultural resources in national, regional and local development and in urban and rural community development.

The planning process ideally recognises from the outset that:

▶ everyone is a stakeholder in culture, and plans will cut across various sectors, government departments, councils and communities; and

▶ plans should be accountable to the stakeholders and make connections among social, economic and physical planning needs.

When cultural resources previously unrecognised within communities, towns, cities and islands are mapped and planned for, they are made visible and become part of the identity and distinctive profile of those places.

As an empowering and strategic process, cultural planning will inform the policies and programmes of cultural authorities, government and communities. The essentials of cultural planning include:
- a cultural framework;
- an action plan; and
- a budget.

Planning can then go on to set out strategic objectives and policies for a defined period.

What are cultural resources?
Cultural resources are ordinary, everyday, diverse and sometimes exceptional resources. For example, they may include:
- Island ways of cooking and preparing food;
- elders with cultural knowledge of how to navigate the land and sea;
- scholars, poets, writers and composers;
- women's knowledge of how to make tapa or weave mats;
- cultural heritage sites that mark both ancestral and contemporary events;
- buildings with historical significance;
- the existence of community networks and centres of cultural activity such as church and youth groups;
- community television and radio stations;
- artists networks, meetings and exhibitions;
- dance performances – both contemporary and traditional;
- recording studios, producers and event organisers;
- annual public festivals, fashion shows and sporting events; and
- migrant communities living overseas, and their ideas and activities.

When you look at culture in this way it becomes clear that, by definition, cultural planning must be strategic, integrated, responsive and comprehensive in its scope.

Requirements for cultural planning
Cultural planning must respect indigenous or local customs and protocols, and simultaneously be able to address development needs and possibilities in the form of, for example, cultural tourism strategies, cultural industry development, leisure and recreation planning, and urban and streetscape design. In addition, it must make the connections among all of these areas of need and potential.

It must address the issues of identity, autonomy and sense of place but it must also be outward-looking and part of a more general programme of regional, national or local development or urban or rural community development.

It must be able to establish and maintain real and effective policy equilibrium between 'internal' quality and texture of life (including people's values, beliefs, ideas, tastes and feelings) and 'external' factors relating to tourism and attractiveness to potential residents and visitors (including large and small businesses).

It must recognise and frequently rediscover the wealth of cultural resources that are already in communities but have not formed part of a community's cultural, social or economic profile.

This criterion leads us to a further very important point. Cultural planning must be based on the principle of a fully consultative and rigorous process of community cultural assessment – or cultural mapping. Here the principle is simple: you can only plan cultural resources if you know what resources exist and what their potential is. A national or community cultural assessment involves both consultation and a rigorous process of research into diverse cultural resources and diverse cultural needs. This research can be quantitative and it can be qualitative; it should be both.

This process is not just about following a social policy and community development agenda. It is about following an economic one too. In the economy of the 21st century, the cultural industries – those industries in the business of making meanings, signs, symbols, images and sounds – and the human infrastructure that supports them as both producers and consumers, will be paramount in the new and rapidly growing creative economy.

Strategic and integrated approaches to cultural planning

Here we explore strategic, integrated approaches to cultural planning in more depth by examining each of its component parts in turn.

Strategic

Cultural planning has to be part of a broader strategy for urban, rural and community development. It has to make connections with physical and town planning, recreational planning, rural planning, and planning for housing and public works. Cultural planners must make connections between their own interests and activities and those of the other agencies responsible for planning and development. They must negotiate a hard position, make the connections, and establish a voice and a presence in the development of strategies and action plans to reach long-term goals.

Integrated

Cultural planning cannot come after the fact. It cannot be added on. Cultural planners must persuade other types of planners that cultural planning is concerned with planning for lifestyles, the texture and quality of life, the fundamental daily routines and structures of living, shopping, working and playing – with planning for folk, work and place. So cultural planners must be there and make themselves heard from the very beginning: at the first whiff of a national, community or strategic plan; at the first sign of a new residential or commercial development; or at the first signal of a new local industry development strategy. Moreover, they must be there not as outsiders shouting from the wings but as vital components of a 'growth coalition'. They must persuade public and private sector authorities – on behalf of communities, and with their support and sanction – that these are the structures, rituals and sites of our local life that you are planning. This is why cultural planning must be integral to other planning processes and not appended as an afterthought.

Planning

It is important to take this word seriously. Planning is the organisational foundation from which all other functions flow. Planners make spaces: people and communities in their daily activities make places come what may, and often at variance with the planners' original intentions. This observation is not made to be populist: you still need the planners but, critically, you need to be able to broaden their agenda, to give them an ethical corrective in their designs and plans; an ethical corrective based on consultation. You need to help them think expansively, laterally and sometimes messily.

Cultural tourism

Having long been the basis for tourism in Europe, cultural tourism is now a growing market internationally. Black heritage tourism is a growing movement in the United States of America. African-American communities are now realising and, in some cases, rediscovering their cultural heritage both in the form of physical sites and buildings and in the more general sense of a distinctive cultural heritage with a long and fascinating history.

This movement has not been forced on people; it has been generated from within. Beyond an interest in displaying that heritage and realising the considerable revenue-earning potential that entails, the motivation has come from a momentum of rediscovery and reassertion of that distinctive African-American heritage. There is no necessary contradiction here: cultural tourism is simultaneously an economic development strategy and a process of community self-definition and rediscovery. There are many rich opportunities for developing it in the Pacific Island region.

3. Cultural policy

Cultural policies:

- ▶ protect, promote and develop cultural diversity in all its forms;
- ▶ support the culture sector and are engaged with cultural revitalisation, administration, training and management of heritage, the arts, cultural knowledge, sites, practices, products and other cultural assets;
- ▶ exist at many levels of society, and at the national level can provide the conceptual infrastructure for mobilising cultural diversity and creativity in the service of positive nation-building and development;
- ▶ should ideally safeguard against cultural loss or threat while providing empowering opportunities for all stakeholders in culture to recognise, celebrate and participate in cultural regeneration for improved human development; and
- ▶ are living guidelines that need to be revisited and evaluated regularly as demographic, political, environmental and other conditions change over time.

Cultural policy is defined as policy (guidelines and directions for the regulation and management of conduct and resource allocation) by agencies and stakeholders of government and governance relating to the cultural field or domain as defined in the relevant international, regional, national or sub-national jurisdiction. This field will normally include the arts, heritage (tangible and intangible), cultural and creative industries and will sometimes includes sport, tourism and religion. These various components of cultural policy are examined in more depth in the 'Understanding cultural policy' box that follows.

Understanding cultural policy

To clarify what cultural policy entails, here we examine its component parts in more detail.

'Policy' in cultural policy

'Policy' sounds rather bureaucratic and a little grey in its modern usage so it is helpful to consider its history. It comes from the ancient Greek word *politeia*, which related to 'politics', to 'citizenship', and to the management and governance of conduct in general. In contemporary French and Italian, as well as being called the equivalent of 'cultural politics' in those languages, cultural policy is sometimes termed *lignes de conduite* (French) and *linea de condotta* (Italian) – meaning 'lines (or forms) of conduct' in English. In earlier English usage, 'policy' referred to the way you looked after your estate or garden.

So policy in this broader sense is not just about government decision-making; it is about how we identify, manage and allocate our resources – natural, economic, social and cultural. It is more about *governance* (involving all of us) than about *government* (involving politicians). *Cultural* policy is about the governance and management of cultural resources.

'Cultural' in cultural policy

What gets defined as 'cultural', and therefore identified as manageable and governable, is crucial to the nature of cultural policy. In most European and other western frameworks, for example, plants and trees (the yam, the ivi tree, the kava plant) are not regarded as cultural; they are in Oceania. Similarly, in most European and other western frameworks, the land, sea and sky are largely seen as exploitable resources for transport, buildings and business. In Oceania, on the other hand, these crucial resources are also heavily laden with cultural meanings and significance which most western countries are only now beginning to recognise.

It was a relatively short time ago that heritage in general – and even more recently intangible cultural heritage and TK, cultural resources of particular importance to the Pacific Island region – were not really regarded as the proper concerns of cultural policy (normally defined in European terms as 'arts policy'). This perception has now been radically challenged and changed by contributions from the Pacific Island region and other developing regions and countries.

The potential of cultural policy

It was relatively recently, too, that people began to realise the enormous potential of the cultural and creative industries – the *creative economy* as it is now officially called by the European Union (EU), the United Nations Conference on Trade and Development (UNCTAD), the United Nations Development Programme (UNDP) and UNESCO. These organisations apply this term to a range of related policy fields, including: new job creation and revenue streams; an enhanced sense of identity and pride; high-yield cultural and heritage tourism; new understandings and senses of the importance of place; and new skills, sources of inspiration, and innovation for an increasingly knowledge- and creativity-based global economy. The Pacific Island region, with its diversity of little-known cultural and creative resources, is well positioned to embrace these new ways of confidently engaging with the world on a number of fronts.

Why Go Through a CMPPP?

The cultural mapping, planning and policy process represents an opportunity for local and national communities and cultural workers to uncover a potential that is regularly ignored in development contexts in the Pacific Island region. That process, moreover, is integrated, strategic and potentially innovative.

Few development programmes explicitly target or recognise the potential in culture, or connect creativity and innovation to the cultural resources of Island peoples. In turn, culture is rarely a priority for national or regional strategic planning and investment.

The greatest outcome of engaging with CMPPP is that the value and potential of the knowledge, practices and creativity inherent within Pacific communities, in all their diversity, are recognised. With this recognition, leaders at all levels can come to understand the region's comparative advantage in the area of culture. They can also better appreciate how defining and structuring the culture sector consolidates the social and economic potential of cultural knowledge, expressions, sites and activities.

This process clarifies the areas and issues that must be protected from loss or degradation through commercialisation. At the same time, it allows for the flourishing of creative expression, cultural products, ideas, signs, symbols and sounds that are appropriate for the global marketplace.

The creative potential of islands

Far to the north, in the arctic region of the North Atlantic, there is an island on which 320,000 people live, a relatively small population by European standards. The people are descendants of former nomadic seafarers, and have a rich intangible oral cultural heritage called 'sagas' or stories, which only became available in written form in the 12th–13th centuries. The island's first public theatrical or musical productions were not performed until the late 19th century. This rich intangible cultural heritage is expressed in a language not understood in any other part of Europe and all of these islanders are universally fluent in English and in other Nordic languages, yet their own language is still very much alive in literature, music, design, fashion, film and computer games.

This island with a small population, remote from the European – or any other – mainland, was rated the most developed country in the world in the UNDP's authoritative Human Development Index in 2007. In 2010 it came first in a global rating of 'most innovative nations', knocking the United States (1000 times its size) into fourth place. It has the highest level of broadband access in the EU and European Economic Area (EEA), has never been involved in voluntary military conflict since the Vikings settled down in the 9th century, and has an extremely high rating for arts-in-education programmes in schools. On the evidence of the latest available report from the EU, among all the countries in the EU/EEA this island has the highest percentage of people working in the cultural and creative industries relative to its total labour force. The last three James Bond movies and the last two Clint Eastwood movies (ostensibly based in the Pacific) were largely filmed there.

The island, you may have guessed by now, is Iceland. Notwithstanding its remoteness, the activities of the volcano Eyjafjallajökull and its recent financial crisis, tourism numbers are increasing exponentially, even though tourists have only the choice of flying in to its one international airport or taking a two-day boat journey from mainland Europe. Inward investment is also growing again.

There are other examples of islands that have met with similar success: Jamaica with its Reggae; Cuba with its Buena Vista Social Club; Singapore with its achievements in the creative industries and its ambitions to be the 'Asian Capital of Culture'; and Taiwan/ROC with its similar achievements and ambitions. So what is it about such islands that enable them to reach such a peak? Clearly the answer does not lie in the weight of population, the power of geopolitical alignments, or economic clout.

Rather, the ingredients for success lie in each island's distinctiveness, resourcefulness, independence of mind, creativity and culture. The Pacific Island region is clearly plentiful in all of these ingredients.

How Do You Undertake CMPP Work?

In practical terms, undertaking CMPPP work means that cross-sectoral teams work together with a shared vision and goals. It involves:

▶ gathering qualitative and quantitative information on cultural assets from a wide range of stakeholders – communities, statistics offices, various government departments and heritage agencies, cultural producers and consumers, the media and private sector – with adequate infrastructure, resources, training and a budget to support these activities;

▶ assessing and analysing information on cultural assets to lay the groundwork for cultural planning; and

▶ undertaking cultural planning, following a collaborative process that incorporates the ideas and ideals of communities and respects the diverse needs of all cultural stakeholders.

The resulting cultural plans and policies can serve many social and economic purposes while providing opportunities for leaders and communities to re-imagine and re-value their inherent, creative, tangible and intangible cultural resources.

The checklist below offers some guidance on how to move through each stage of a CMPPP.

CMPPP checklist
Preparation

▶ **Title for process** (consider a title in the indigenous language or lingua franca) What will you name your process so that it is distinct, creative and recognisable to cultural stakeholders?

▶ **The rationale**
Do community and government leaders understand why a CMPPP would be desirable, useful and strategic? Do you need to develop a rationale with cultural stakeholders first so that everyone feels a sense of ownership of the process? Do you need a national conversation on culture in order to build a national cultural policy?

▶ **Vision**
What is the broad, creative vision for your work? What do you hope will be the ultimate outcome of the process? For example, is it peace or stability, economic prosperity, cultural revitalisation, or structuring of the cultural sector? Are you committed to an accountable and transparent CMPPP?

▶ **Patron/leadership**
Who do you need to bring on board as a figurehead or important group of respected people to guide and advise on your work?

- ▶ **Objectives/goals** ☐
  What are the objectives or goals of your CMPPP? Will you: initiate a national conversation on culture to engage all stakeholders; get culture prioritised in urban and rural planning; or create a flexible and strategic national cultural policy?

- ▶ **Work plan** ☐
  What is the step-by-step process and timeframe you need to lay out in order to carry out the mapping, planning and policy work?

- ▶ **Cross-sectoral taskforce** ☐
  Do you have representatives from across all relevant sectors on your taskforce? Initial representatives might include those from the heritage, education, youth, women's affairs, performing and visual arts, and tourism sectors. Over the longer term you will also need the support of people from commerce, finance, health, urban and regional planning/development, and possibly agriculture, fisheries and forestry.

- ▶ **Infrastructure, management and resources** ☐
  Do you have the personnel with adequate training to conduct your work? Do you have the logistical support and resources to undertake your consultations and gather the quantitative and qualitative information you need?

- ▶ **Risk management** ☐
  Do you have a risk management and contingency plan in place for the mapping, planning, implementation and policy development phases of your project?

- ▶ **Communication** ☐
  Do you have a communication strategy built into your plans to keep stakeholders informed of your process?

- ▶ **Budget** ☐
  Do you have the funds to conduct your work within the planned timeframe? Can you get in-kind and financial support from various sectors or organisations to support your work? Does your budget account for short- and long-term goals, including sustainability in the culture sector?

Cultural mapping

- ▶ **Stakeholders identified** ☐
  Who are the stakeholders you should involve or consult in your mapping process?If everyone is a stakeholder in culture and you are doing national cultural policy work, how do you reach out to communities or the general public?

▶ **Overview of the current situation** ☐

What already exists in the culture sector, and therefore needs to be mapped first? Do you have a national cultural or arts council? Are there museums, galleries, archives, universities, recording studios, drama clubs, event organisers, performing spaces, regular festivals? Are some cultural policies or laws already in place? Are cultural statistics already available? Conduct a situation analysis of the culture sector in your country.

▶ **Qualitative data gathering and consultations** ☐

What qualitative knowledge can you gather about people's cultural resources, practices, values, memories and hopes for the future? Collect data both one-on-one, through developing and implementing surveys and questionnaires, and in group settings such as through holding workshops, focus groups, talanoa or wantok forums, and community consultations.

▶ **Quantitative data gathering and consultations** ☐

What cultural statistics can you gather from a range of different sources? Your data might include the number of cultural producers, employment figures, audience numbers, revenue and expenditure at cultural events, funding for cultural and arts work, trade in cultural goods and services, household expenditure on culture, and the number of cultural organisations.

▶ **Research on regional and international models and approaches** ☐

Have you researched other models and approaches to gain a sense of what works and what doesn't work for you? You may find that a model or approach works in your context if you adapt it or combine it with some unique methods or data specific to the Pacific Island region.

▶ **Compilation of data and analysis of cultural assets** ☐

Have you organised your data into indicators for the general health and well-being of culture, and set benchmarks to measure progress towards stakeholders' ultimate aims for the culture sector? You could use a local or indigenous framework for organising your data in a useful and meaningful way.

▶ **Assessment and reporting** ☐

Do you have an evaluative framework for your mapping process? Do you submit your work for regular feedback from leaders, communities and other stakeholders?

Cultural planning

▶ **Identifying stakeholder priorities**
   What are the various priorities of those you have consulted in
   your mapping process? Can these be consolidated into a few key
   priorities to guide your planning? How will you manage conflicting
   stakeholder expectations?

▶ **Identifying existing policy infrastructure**
   What policies, legal instruments, councils or committees already
   exist to support, protect or promote culture? Do they make cross-
   sectoral connections?

▶ **Clarifying the strategic goals**
   Are your goals aligned with your priorities and based on existing
   policies and laws?
   Do any adjustments or amendments need to be made?

▶ **Drafting the plans**
   Have you drafted your plans? Have you submitted the draft to leaders
   and other stakeholders for feedback?

▶ **Consultation and feedback (ongoing)**
   Do you gain regular, cross-sectoral feedback on your process?

▶ **Implementation**
   Have you implemented your plans through the relevant organisations
   and government departments? Do you arrange for adequate training
   and capacity building where necessary?

▶ **Monitoring and review (ongoing)**
   Have you built feedback processes into the implementation of the
   plans? Are you open to admitting mistakes, learning and adjusting
   your work as necessary?

Cultural policy process

▶ **Clarifying the existing policy and legal environment**
   Is your policy work situated within the existing environment? Does it
   take into account both local and national levels?

▶ **Identifying the challenges and gaps**
   Have you identified the gaps where policy needs to be developed
   while connecting with sectoral, statistical, financial, urban, rural and
   development planning? Is culture accounted for in major local and
   national policies and plans?

▶ **Policy objectives**
   Have you created clear, strategic, integrated objectives for your
   cultural policy? Are they achievable in the local or national context?

▶ **Drafting the policy, consultation and feedback**
Have you drafted the policies and submitted them for review by advisers and stakeholders? Do you gain regular, cross-sectoral feedback on your process?

▶ **Recommendations for legal action**
Does the law support your policy plans or does new cultural legislation need to be created in the long term?

▶ **Cost, benefit, risk analysis and implementation issues**
Have you considered the various issues surrounding implementation of the policy? Do you have a sense of the costs and benefits of the proposed actions?

▶ **Implementation**
Are your new policies having the intended impact? Do they support new cultural services and outcomes in a sustainable manner?

▶ **Monitoring and review (ongoing)**
Have you built feedback processes into the implementation of the plans? Are you open to learning and adjusting as necessary?

Figure 2. These woven purses were developed by the community of Chief Roi Mata's Domain, a UNESCO World Heritage site, in Vanuatu.

APPENDIX A: Cultural Mapping, Planning and Policy Workshop Report

Submitted by Dr Katerina Teaiwa

SECRÉTARIAT OF THE PACIFIC COMMUNITY / SECRÉTARIAT GÉNÉRAL DE LA COMMUNAUTÉ DU PACIFIQUE

TWENTY-THIRD MEETING OF THE COUNCIL OF PACIFIC ARTS
(Nouméa, New Caledonia, 23–25 March 2010)

VINGT-TROISIÈME RÉUNION DU CONSEIL DES ARTS DU PACIFIQUE
(Nouméa, Nouvelle-Calédonie, 23–25 mars 2010)

The first Pacific Regional Cultural Mapping, Planning and Policy (CMPP) Workshop was held in Nouméa, New Caledonia in March 2010 as part of a broader SPC project, *Structuring the Cultural Sector in the Pacific for Improved Human Development*, funded by the European Commission and focused on cultural policy and capacity building in Oceania. The participants included all attending members of the Pacific Council for Arts and Culture with a second component focusing on six countries targeted for cultural policy development: the Federated States of Micronesia, Palau, Tuvalu, Tonga, Solomon Islands and Vanuatu.

The workshop was facilitated by international cultural policy expert and consultant, Professor Colin Mercer, and Pacific studies regional expert, Dr Katerina Teaiwa of the Australian National University.

The goals of the workshop were to:
- ▶ discuss regional and national contexts and capacities for cultural policy work;
- ▶ recognise unique, distinctive and competitive cultural resources in Oceania;
- ▶ train cultural officials in CMPP terminology and approaches;
- ▶ conduct exercises relevant to the CMPP process;
- ▶ report on issues raised in the workshop; and
- ▶ create a general CMPP toolkit and guide for cultural officials and other stakeholders in culture in the Pacific.

Issues raised in the workshop

Countries and territories in the Pacific have made some progress towards mapping, planning for and implementing national cultural policies. Papua New Guinea is the only state that already has a national policy in this area, and that policy is currently under review after a consultation period of 1.5 years. Samoa has a draft national policy and both Tuvalu and Fiji Islands have conducted significant consultations towards the building of their own. Fiji Islands has an incomplete draft that is several years old and has initiated a TK mapping process with significant results. Vanuatu conducts regular TK inventory programmes and has two related national policies on research and documentation of culture. Out of the total of 22 SPC member countries and territories, the remaining 17 have significant related policies in, for example, education, youth and women's affairs. There is also a wide variety of cultural programmes and events operating without a strategic and comprehensive national policy framework.

Many leaders are unaware that policy or planning is needed for something as 'living' and fluid as culture. An important feature of the workshop, therefore, was the discussions on the types of local, national and regional events undertaken and other potential catalysts for change, which led participants to appreciate the need for CMPP work. Such catalysts include the sudden awareness of a loss of or threat to tangible and intangible culture, a national or regional arts festival or similar event, the increasing demand from the tourism industry, or an injection of aid and development funding into the culture sector.

There tends to be a much sharper focus on safeguarding and promoting culture, and on providing the infrastructure to support these objectives, in countries and territories where the indigenous population is a minority or not in sovereign control, such as in Australia, New Caledonia, Wallis and Futuna, Hawai'i, Guam and Aotearoa New Zealand. In these countries the potential for cultural erosion appears clearer but they all face ongoing challenges in terms of sustaining their programmes and balancing the relationship between custom or TK and introduced cultural ideas and practices.

While the workshop aimed to address policy issues based on a fairly broad and inclusive definition of culture, it was clear that participants understood the process to be most relevant to indigenous and 'traditional' Pacific cultures, practices and values. Additionally it was the imperative for protecting, safeguarding and transmitting this culture that was of particular significance. This focus is understandable given the minority status of indigenous cultures globally and particularly in the countries and territories highlighted above. The Pacific Island region is also unique in that most of its countries and territories are governed by indigenous peoples and have societies organised around core principles such as the pre-eminence of kinship and relations between people and place or land.

CMPP internationally, however, also supports cultural and creative industries that necessarily draw on a broad base of cultural sources and ideas. Popular global ideas, forms, symbols and sounds are also available to Pacific Islanders and it is the youth in particular who make the most of these cultural options, reproducing them in their own ways. There is considerable internal migration in the Pacific Islands as people move from rural areas to towns, and the Pacific is also home to increasing numbers of migrants from beyond the region. Cultural policy thus ideally needs to incorporate and account for the values and interests of not just indigenous cultures, or youth, but immigrants and non-indigenous Islanders and the great diversity of cultural ideas and forms in Oceania.

In terms of both indigenous and introduced knowledge, values, ideas and practices, the issue of intellectual property, copyright and collective ownership is extremely important to Pacific peoples. Much knowledge in the Pacific is only handed down through specific genealogical or tribal lines with strict protocols. Within the global marketplace, new and unique transnational cultural content is highly valued and Pacific communities could position themselves competitively within this context. However, to Islanders taking up a competitive position is often less relevant than following highly valued customs and honouring their ancestors.

The delegate from Samoa summed it up succinctly with the Pacific axiom, 'We live for the dead.'

Balancing the demands of both the past and future is an ongoing challenge for Pacific peoples.

Unique cultural resources in Oceania

Globally the Pacific is commonly represented as a small place with small populations on small islands living under one of two possible scenarios: *paradise* or *crisis*. This perspective is in turn often adopted by Islanders themselves, thus limiting their options for equal participation on a geopolitical or global cultural stage. The workshop started off by pointing out some unique features of the Pacific to which all islanders can lay claim, especially when working and thinking together as a region:

▶ The Pacific Ocean is over one-third of the surface of the planet. It could fit in all the continents put together, with room to spare. When Pacific Islanders sailed across and settled the islands of Oceania they undertook one of the greatest feats of migration and voyaging in human history. It is critical that Islanders use this history as a resource and as inspiration for voyaging into the future.

▶ More than 20 per cent of the world's languages are spoken in Oceania by less than 1 per cent of its population. The Pacific Island region therefore has the highest cultural diversity per person on the planet. Although there are distances, both conceptually and physically, between the islands in the east, west, north and south, there are real connections between them – as scientific research and oral and embodied traditions show.

These statistics are usually only of scholarly interest; Pacific leaders do not use them strategically. Given that this region has been one of the most studied for its unique geographic and cultural characteristics, it is important to combine scientific, historical, anthropological and linguistic knowledge with CMPP as both a source of inspiration and a basis for social, economic, and cultural planning.

Outcomes of two cultural policy exercises

Cultural planning is the strategic and integrated use of cultural resources in urban and community development. In the Pacific Island region, this definition is expanded to include urban, rural and community. Cultural policy, in a definition offered by Colin Mercer at the workshop, is:
Policy (guidelines and directions for the regulation and management of conduct and resource allocation) by agencies and stakeholders of government and governance relating to the cultural field or cultural domain ('culture') as defined in the relevant international, regional, national or sub-national jurisdiction. This will normally include the arts, heritage (tangible and intangible), cultural and creative industries and sometimes includes sport, tourism and religion.

But before the planning process can begin it is important to have a strong sense of the nature and diversity of such cultural resources and the cultural 'field' and its various 'domains' at local and national levels. In addition, there is a need for a good understanding of the nature and depth of investment (economic, social, and cultural) in these areas by different social groups.

Two exercises were conducted to simulate the CMPP process at the national level. In the first, as a step towards learning more about the cultural resources of a country or territory, participants brainstormed how they would go about holding a **national conversation on culture**. The aim of such a conversation, however it is conducted, is to clarify the 'what for', 'who for' and 'how' – that is, the overall rationale of CMPP. Thinking about a national conversation on culture also emphasises how everyone is a 'stakeholder in culture' rather than just cultural officials, traditional leaders, scholars or government. If policies are not based on the values and aspirations of the broader community they may be doomed to failure. The same applies when people and communities are not actively involved in the mapping, planning and policy development process.

The exercise asked participants to consider the following questions:

▶ If it were possible to have a national conversation on culture, how would you articulate the rationale for it? (What for?)
▶ How would you go about planning it and who would be the key participants and beneficiaries? (Who for?)
▶ What methods would you use to reach out across all communities and include their values and aspirations? (How to?)
▶ How would you organise and then share your findings? (How to?)

One group's response is summarised below as an example of how participants dealt with these questions.

Figure 3. Images of the Pacific Festival of the Arts, 2008 by Alison Fleming.

A national conversation on culture?

Group response from Wallis & Futuna, Tuvalu and Tonga

What for?
▶ Knowledge of culture contributes to peaceful coexistence
▶ To gain knowledge about traditional culture in terms of values, skills, mores ... helps people establish identity and understand local protocols
▶ Knowledge of cultural values helps people compare and assess new and introduced cultural values including human rights, governance, etc.
▶ Knowledge of traditional sustainable livelihoods helps people understand the present emphasis on sustainability

Who for?
▶ The participants
▶ Traditional leaders
▶ Political leaders
▶ Youth
▶ Women
▶ Students
▶ Representatives of minorities

How to?
▶ Talanoa (formal and informal dialogue and conversations)
▶ Fono (assemblies, councils and meetings)
▶ Consultations and forums
▶ Media (radio, newspapers, television, internet)
▶ Surveys by use of questionnaires:
▶ Engage women's and youth groups for the surveys
▶ Teachers across the nation can also be used
▶ Send the questionnaires to the diaspora

The second exercise involved creating a **comprehensive list of stakeholders** in the cultural policy process. Participants could choose to imagine this task as a national exercise or as an activity focused on a specific programme or project. The plan developed by Hawai'i serves as a succinct example (see below).

Hawai'i Project

Submitted by Melody Kapilialoha MacKenzie and Mapuana de Silva

Reversing the loss of cultural knowledge related to traditional Hawaiian lauhala (pandanus) & makaloa (grass) weaving.

Bringing together stakeholders in cultural policy:

- ▶ Master lauhala & makaloa weavers & their families
- ▶ Current lauhala weavers
- ▶ Organized weaving groups – e.g., Ulana Lauhala o Kona

What kinds of questions would you ask people in gathering information on culture?
- ▶ Name, place of birth, genealogy (relating to weaving)
- ▶ How long have you been a weaver and how did you learn?
- ▶ What are the kapu (sacred or taboo protocols) related to the practice?
- ▶ What are your thoughts about passing this knowledge on to others?
- ▶ What would your requirements be to pass on this knowledge?
- ▶ Do you currently have an apprentice or apprentices?
- ▶ How many of your apprentices/students could potentially become masters?
- ▶ Are you interested in teaching more students?
- ▶ Do you have apprentices who can accept more students at this time?
- ▶ Do you sell your work? If so, can you give a range of what you charge?
- ▶ Do you make a living off of your cultural practice/work?
- ▶ Are you able to fully support yourself, and if not, how do you support yourself?
- ▶ (Optional: Average annual income from your weaving?)
- ▶ Where do you weave?
- ▶ Is it a dedicated space?
- ▶ If not, are you interested in having space that can be dedicated to your work?

Think of the kind of evidence that needs to be gathered and how this would be translated into an indicator for culture:
- ▶ How many master weavers do we have today?
- ▶ How many apprentices are learning from these masters?
- ▶ How many family members of each master weaver are currently weaving?
- ▶ The total number of current students of all masters and apprentices?

Create a list of potential indicators to go along with the questions:
- ▶ There are only a handful of master weavers still weaving today.
- ▶ The master weavers have apprentices but see the need for increasing those numbers.
- ▶ Family members of master weavers often are not interested in continuing the work of their elders so there's a need to expand the dissemination of knowledge beyond the family.
- ▶ The percentage of the Hawaiian population that includes masters, apprentices & students currently weaving is minimal.

CMPP action plans for six countries

On the final day of the workshop, five countries focused on an action plan for their CMPP work over the next year. Vanuatu, which was to be the sixth country to participate in this SPC-supported process, was unable to attend.

The activity involved several components including work on:

- ▶ a title for the CMPP project that would capture the national imagination
- ▶ a vision and mission statement;
- ▶ a cross-sectoral taskforce to oversee and implement the action plan; including governance and management arrangements;
- ▶ a job description and desired qualifications for a national consultant to support the process;
- ▶ a list of relevant stakeholders for consultation during the planning and mapping process;
- ▶ mobilising media and other networks to disseminate information;
- ▶ identifying what kinds of qualitative and quantitative information and indicators would be most useful;
- ▶ identifying suitable methods for collecting this information;
- ▶ translating the data into knowledge for the creation of a national policy; and
- ▶ a realistic budget for the process.

Each country was in a different stage of its CMPP work. Tuvalu, for example, had a developed plan in process and with significant consultation already completed. The Federated States of Micronesia had the significant logistical challenge of having to gather information from across 607 islands and 15 language groups with the added dimension of a large diaspora in the United States. Solomon Islands, as the host of the 11th Pacific Arts Festival in 2012, had a sense of urgency to articulate its plan with the preparations for this event. The diversity of each national context allowed the cultural officials to brainstorm together and learn from each other as well as from the Fiji delegates who shared some of their strategies with the five countries.

An abbreviated version of the plan developed by Tonga is supplied in Appendix B.

SAMPLE FROM TONGA
Drafted by Dr Viliami Fukofuka

1.   The Stakeholders

Government	Non-Government
Political Leaders	Traditional Leaders
Executive Leaders	Church Leaders
Professionals	Civil Society Leaders
Employees	Business Leaders
Students	Community Leaders
	Creative Industry Leaders
	Tourists
	Raw Materials Suppliers
	Traditional Practitioners
	Women
	Youth
	Minorities
	Sports Persons

Organizations	
Labour, Commerce & Industries	Royal Family
Local Government	Churches/Other Faiths
Ministry of Health	Villages/Townspeople
Ministry of Tourism	Civil Society Groups
Ministry of Training, Youth,	Chamber & Commerce
Employment & Statistics	Sports Organizations
Prime Minister's Office	Youth Association
Ministry of Foreign Affairs	Men's Clubs
Traditions Committee	Tourist Organizations
The Palace Office	Artists' Organizations
	Traditions Committee

VISION   That all Tongans become culturally literate and enjoy its myriads of benefits

MISSION   That all cultural development be holistic, sustainable and

GOALS   1. Culture to be valued by all
                2. Promote creativity as driven of cultural revival
                3. Personal wellbeing and social cohesion

STRATEGIES   1. Approach a cultural leader
                2. Make full use of the media promotion, discussion and information
                dissemination.

3. The Ministry of Education, Women's Affairs and Culture as the lead agency for national consultation

4. Administer surveys by use of questionnaires.

GOVERNMENT ARRANGEMENTS

1. With the Princess Royal leading the process, will gather support for the consultations and proposed policy

Traditional protocol will be adhered to

2. Transparency of approach to dissemination of information and protection of sacred domain.

3. Protection of tangible and intangible heritage.

PERFORMANCE INDICATORS

1. Qualitative – action research

2. Quantitative – questionnaires

3. Adaptation of the Hong Kong Creative Index and Arts and Cultural Indicators to answer the questions of:

- ▶ what happened before
- ▶ what is happening now
- ▶ what we want in the future.

PROCESS MANAGEMENT

1. Establish a cross-sectoral/Sub Sector Policy Committee

2. Action research for face-to-face contact

3. Set up research strategy, survey work and agreements with the Media

DATA & INFORMATION

1. Establish a Steering Committee for Data Collection

2. Locate various sources of data

TIMELINE

April	Finalise action plan	
	Recruit National Consultant	SPC
May	Confirmation and announcement of Cultural Leader	
June	Start using the media for information	
July	Establishment of Steering Committee	
August	Establish the Cross-Sectoral Policy Committee	

DRAFT BUDGET

1.National Consultant for 2 months	$20,000	$15,000 remuneration
		5,000 other
2. Media Expenses		5,000
3. Production of Relevant Information		2,000
4. Questionnaire Production, Administration		4,000
5. Consultation		5,000
6. Research		2,000
7. Remuneration for Sovereign		12,000
		$50,000

APPENDİX C: Useful Definitions

The following definitions have been sourced from UNESCO and a variety of international contexts (see the final list of references).

Culture: Culture is the whole complex of distinctive spiritual, material, intellectual and emotional features that characterise a society or social group. It includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs (UNESCO 2001). Culture in its widest sense is about what matters to people and communities. It is about relationships, shared memories and experiences. It is about identity, history and a sense of place (New South Wales Ministry of the Arts).

Cultural diversity: Culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognised and affirmed for the benefit of present and future generations (UNESCO 2001).

Cultural pluralism: In our increasingly diverse societies, it is essential to ensure harmonious interaction among people and groups with plural, varied and dynamic cultural identities as well as their willingness to live together. Policies for the inclusion and participation of all citizens are guarantees of social cohesion, the vitality of civil society and peace. Thus defined, cultural pluralism gives policy expression to the reality of cultural diversity. Indissociable from a democratic framework, cultural pluralism is conducive to cultural exchange and to the flourishing of creative capacities that sustain public life (UNESCO 2001).

Cultural rights: Cultural rights are an integral part of human rights, which are universal, indivisible and interdependent. The flourishing of creative diversity requires the full implementation of cultural rights as defined in Article 27 of the Universal Declaration of Human Rights and in Articles 13 and 15 of the International Covenant on Economic, Social and Cultural Rights. All persons have therefore the right to express themselves and to create and disseminate their work in the language of their choice, and particularly in their mother tongue; all persons are entitled to quality education and training that fully respect their cultural identity; and all persons have the right to participate in the cultural life of their choice and conduct their own cultural practices, subject to respect for human rights and fundamental freedoms (UNESCO 2001).

Cultural access: While ensuring the free flow of ideas by word and image, care should be exercised that all cultures can express themselves and make themselves known. Freedom of expression, media pluralism, multilingualism, equal access to art and to scientific and technological knowledge, including in digital form, and the possibility for all cultures to have access to the means of expression and dissemination are the guarantees of cultural diversity (UNESCO 2001).

Cultural heritage and creativity: Creation draws on the roots of cultural tradition, but flourishes in contact with other cultures. For this reason, heritage in all its forms must be preserved, enhanced and handed on to future generations as a record of human experience and aspirations, so as to foster creativity in all its diversity and to inspire genuine dialogue among cultures (UNESCO 2001).

Intercultural dialogue: The cultural wealth of the world is its diversity in dialogue. Intercultural dialogue is the best guarantee of peace and to reject outright the theory of the inevitable clash of cultures and civilisations (UNESCO 2001). Intercultural dialogue is a process that comprises an open and respectful exchange or interaction between individuals, groups and organisations with different cultural backgrounds or worldviews. Among its aims are: to develop a deeper understanding of diverse perspectives and practices; to increase participation and the freedom and ability to make choices; to foster equality; and to enhance creative processes (European Institute for Comparative Cultural Research).

Cultural industries: Cultural industries, and the creative economy of which they are a part, include a wide array of economic activities, ranging from crafts through arts, music and film to publishing and the multimedia industry. What cultural industries have in common is that they create content, and use creativity, skill and in some cases intellectual property, to produce products and services with social and cultural meaning (UNESCO, 'Cultural Industries in Asia and the Pacific').

References and further reading
European Institute for Comparative Cultural Research
http://www.ericarts.org/web/index.php

New South Wales Ministry for the Arts
http://www.arts.nsw.gov.au/ and
www.dlg.nsw.gov.au/Files/Information/CPG-final.pdf

SPC Culture Documents
http://www.spc.int/hdp/index.php?option=com_docman&task=cat_view&gid=37&Itemid=44

UNESCO Cultural Industries in Asia and the Pacific
http://www.unescobkk.org/culture/our-projects/creativity/cultural-industries-in-asia-and-the-pacific/

UNESCO Declaration on Cultural Diversity (2001)
http://www.unesco.org/new/en/social-and-human-sciences/themes/social-transformations/
international-migration/glossary/cultural-diversity/

UNESCO Convention on the Promotion and Protection of the Diversity of Cultural Expressions (2005)
http://portal.unesco.org/culture/en/ev.php-URL_ID=11281&URL_DO=DO_TOPIC&URL_
SECTION=201.html