

# REPORT OF MEETING

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## TWENTY-FOURTH MEETING OF THE COUNCIL OF PACIFIC ARTS AND CULTURE

(Honiara, Solomon Islands, 27–19 March 2012)

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*Council of Pacific Arts and Culture*



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Compiled by

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## **I. Introduction**

The 24<sup>th</sup> meeting of the Council of Pacific Arts and Culture was held at the Solomon Kitano Mendana Hotel in Honiara, Solomon Islands, 27-29 March 2012. The meeting was hosted by the Solomon Islands Government as the Festival Host Country. The meeting chair was Solomon Islands (host of the 11<sup>th</sup> Festival of Pacific Arts) and the vice-chair was Guam (host of the 12<sup>th</sup> Festival of Pacific Arts in 2016). The Council discussed a wide range of issues relating to the Festival of Pacific Arts and promotion of the cultural sector in the region.

## **II. Agenda**

- 1 Official opening
- 2 Elections
- 3 Working hours
- 4 Adoption of agenda
- 5 Adoption of report of 23rd CPA meeting
- 6 11th Festival of Pacific Arts, Solomon Islands National Festival Organising Committee
- 7 The Pacific Games Council: Recent changes in the administration of the Pacific games, web video by PGC
- 8 Promoting Oceania culture and arts, Mr Peter Espiritu and Mr Igelese Ete, OCACPS USP
- 9 Cultural policy advancement
- 10 Cultural heritage mapping
- 11 Museums in the Pacific, Mr Tony Heorake, Pacific Islands Museum Association
- 12 Cultural Policy and the MSG, Mr Jimmy Naouna, Economic and Social Development Division, MSG
- 13 UNESCO update
- 14 Country reports on advancement of culture
- 15 Climate change, Mr Andre Volentras, climate change, SPC
- 16 HDP Work Update and Presentation of the 2012 work plan, Ms Elise Huffer, HDP, SPC



### III. Summary of discussions

#### Agenda item 1– Official opening

1. The 24<sup>th</sup> meeting of the Council of Pacific Arts and Culture was held on 27–29 March 2012 in the Alvaro International Conference Room of the Solomon Kitano Mendana Hotel in Honiara, Solomon Islands. The Permanent Secretary of Solomon Islands Ministry of Culture and Tourism, Mr John Wasi, greeted the meeting participants and outlined the order of events for the opening of the meeting. On the arrival of the Prime Minister of Solomon Islands, the Honourable Gordon Darcy Lilo, and his Minister of Culture and Tourism, the Honourable Samuel Manetoali, the Reverend Wilfred Kekea of the Church of Melanesia blessed the meeting with a prayer.
2. Some introductory remarks were made by Linda Petersen, Manager of SPC Human Development Programme. She conveyed the apologies of SPC Deputy Director-General in Suva, Ms Fekitamoeloa ‘Utoikamanu, who was unable to attend the meeting due to her representation of SPC at the funeral of the late King of Tonga, King George Tupou V. Ms Peterson also thanked the Solomon Islands Government (SIG) for their generous financial support for the meeting. It covered the full cost of country participation and meeting arrangements. She noted the accelerated progress made by the Festival National Organising Committee in preparation for the 11<sup>th</sup> Festival of Pacific Arts (FOPA) and reiterated the role of the Council as custodian and overseer of the Festival, and of the Council meeting as a key opportunity for discussing cultural development in the region. She thanked the Honourable Prime Minister for his presence and support in opening the 24<sup>th</sup> meeting of the Council.
3. The Honourable Prime Minister Gordon Darcy Lilo prefaced his address with a call for a moment of silence from the Council in acknowledgement of the people of Tonga and the passing of their late King. He then began his remarks by reflecting on the centrality of nature to Pacific cultures and the importance of preservation of culture in harmony with nature, the theme of the 11<sup>th</sup> Festival. He mentioned the recent progress in the protection of traditional knowledge, especially the signing of the MSG Framework Treaty on the Protection of Traditional Knowledge and Expressions of Culture as an example of the possibilities for regional exchange of experiences on cultural preservation and development, and noted current progress in Solomon Islands towards national legislation on traditional knowledge and expression of culture. He highlighted the commitment and considerable financial allocations from his government towards the Festival, and assured delegates that the venues and other preparations would be ready in good time. He made specific recognition of the support of SPC, donors and resource persons in supporting the preparations, and assured the delegates of a unified national reception of all Pacific peoples during the Festival. He then officially declared the 24<sup>th</sup> Council of Pacific Arts and Culture meeting open.

## **Agenda item 2 – Elections**

4. The SPC Human Development Programme Manager explained the rules of procedure. The Council elected Solomon Islands as chair and Guam as vice-chair. The Drafting Committee was made up of volunteers and comprised the representatives of Fiji, PNG, Nauru, Australia and Hawaii.
5. All Council members briefly introduced themselves, followed by the observers and resource people.

## **Agenda item 3 – Working hours**

6. The meeting adopted the working hours as presented.

## **Agenda item 4 – Adoption of agenda**

7. The meeting adopted the agenda as presented.

## **Agenda item 5 – Adoption of report of 23<sup>rd</sup> CPAC meeting**

8. The representative of Fiji suggested that the Council at the outset adopt the report as read, noting that ample time (two years) had passed since the 23<sup>rd</sup> meeting. The representative of Niue seconded the adoption of the report.

## **Decision**

9. That the report of the 23<sup>rd</sup> Meeting of the Council be adopted as presented.
10. The representative of Fiji further suggested early finalisation of future meeting reports by instituting a virtual meeting of the Drafting Committee via teleconference four to five months after the Council meeting. This suggestion was moved by PNG, seconded by New Zealand and endorsed by the meeting.

## **Agenda item 6 – 11<sup>th</sup> Festival of Pacific Arts, Solomon Islands National Festival Organising Committee**

11. The chair of the National Festival Organising Committee introduced the Committee presentation to the Council by sharing her reflections on the theme of the 11<sup>th</sup> Festival: ‘Culture in Harmony with Nature’, recalling her grandmother teaching her as a child about respect for the environment as the source of sustenance. She identified the importance of culture as identity and highlighted the legacy of the Festival in terms of infrastructure as well as of the event itself. She thanked the Solomon Islands Government, her team — the contractors, the donors and the business houses — for their commitment, and said she looked forward to the Festival with great interest.
12. The Festival Director and Artistic Director gave a combined presentation on the arrangements for the Festival — those in place and others planned — the structure of the Organising Committee and subcommittees, and the key persons in these committees. Nine venues in Honiara and four provincial satellite festivals outside

Honiara were described. The Honiara venues were Maranatha church hall at Lunga, the Festival Village at Panatina, the Solomon Islands College of Higher Education Panatina Campus Pavilion, the AE Oval at Ranadi beachfront, the Solomon Telekom Sports Ground at Ranadi, the Lawson Tama Stadium, the Lawson Tama Multipurpose Hall, the Solomon Islands Museum and Auditorium and the National Art Gallery. The traditional welcoming ceremony to be held at the seashore was highlighted. The Festival Director exhibited event-specific baggage-handling and quarantine tags, as well as combined immigration, customs and quarantine forms for the delegations. He also outlined the arrangements for handling inward movements of delegations, as well as the information requirements needed by organisers prior to the event.

## **Discussion**

13. Delegates were unanimous in their appreciation for the impressive progress in preparing for the Festival and for the warmth of the hospitality experienced during their visit to date.
14. Discussions covered a range of areas. One of these was the satellite festival sites, with queries being raised about the size of country representation to these sites, how long they would stay and issues related to transport and insurance. The Solomon Islands' delegate confirmed the commitment to the satellite festival sites, informed the Council about the duration of stay, and requested all delegations to consider nominating a limited number of their members to participate. The Solomon Islands' delegate further clarified that satellite festival sites were for performing arts. Only. The issues of transport, accommodation, food, insurance cover and safety of participants in the satellite sites were raised.
15. Another area of discussion was the participation of groups voyaging to the Festival in canoes. Several countries, including Cook Islands, Fiji, New Caledonia, Vanuatu and French Polynesia, had confirmed attendance of their canoe voyagers. The possibility of incorporating their arrival with the proposed beachfront welcoming ceremony was raised, as well as their potential involvement in the satellite festival venues.
16. A further issue raised was with regard to the invitation of non-Pacific countries, such as Taiwan, to participate in the Festival. American Samoa noted that at the 21<sup>st</sup> Council meeting in 2008 it was agreed that such decisions were to be made by the host country.
17. Fiji noted that 2012 marks the 40<sup>th</sup> Anniversary of the Festival of Pacific Arts and requested that this be considered in the programme. Australia endorsed this proposal and highlighted the importance of the Festival in terms of affording a focus for cultural expression of Aboriginal and Torres Strait Islanders over the years. The vitality and resilience of the original vision of cultural leaders was noted in this regard.

18. Tonga noted that this also coincided with the 40<sup>th</sup> Anniversary of the 1972 World Heritage Convention.
19. PNG pointed out the support provided by SPC to the 11<sup>th</sup> Festival of Pacific Arts, stating that this was a new development that may have commenced at the 10<sup>th</sup> Festival and that it was a welcome development, which should be encouraged and promoted. This was noted as important because it provided for and enhanced continuity between festivals, unlike previous years, when festivals suffered from a lack of continuity. The PNG delegate wished this to be recorded.
20. PNG, Fiji and Vanuatu also acknowledged the support provided to the organisation of the 11<sup>th</sup> Festival by the Melanesian Spearhead Group and reaffirmed the commitment of the subregional group to the Festival.
21. The Solomon Islands' delegate particularly noted the 'soft infrastructure' being put in place for the Festival, in the form of guidelines and measures to ensure the protection of intellectual property rights and the integrity of traditional knowledge.
22. During the discussion SPC and the National Organising Committee reiterated several times the need for information on the size and composition of delegations to be submitted by the end of the Council meeting. This information was essential for finalising in-country logistical issues such as accommodation and venues, as well as for the finalisation of measures for charter air travel into Solomon Islands.
23. Festival subcommittee chairs who were present at the Council meeting then introduced themselves to delegates. The Security subcommittee Chair clarified that the overall responsibility for leading the security operation for the festival lay with the Royal Solomon Islands Police Force. RAMSI and the Participating Police Force (PPF) were available and ready to support RSIPF if required.

### **Decision**

24. It was requested that further clarification by the National Organising Committee be provided on the following:
  - public liability insurance
  - the incorporation of arriving voyagers into the beachfront welcoming ceremony.
25. The National Organising Committee, together with SPC, consider how best to incorporate the 40<sup>th</sup> Anniversary of the Festival into the programme.

### **Agenda item 6d) – Health and the Festival**

26. The Permanent Secretary of the SI Ministry of Health and Medical Services, Dr Lester Ross, made a presentation on health issues related to the Festival and preparations being made to address them in collaboration with WHO and SPC. The focus of preparations was the fact that there would be mass gatherings at Festival venues and the communicable disease aspect of this. He underscored the importance of water, sanitation and waste disposal. Specific mention was made of a syndrome-based surveillance system, the institution of a twenty-four-hour Festival Village Clinic and preparations for a six-bed Festival-specific ward in the National Referral Hospital. Dr Ross pointed out the close collaboration of the Ministry with SPC and WHO on planning for a healthy Festival.

### **Discussion**

27. Cook Islands recalled hospitalisations and deaths during previous Festivals and observed the importance of a focus on health during the Festival.

28. A number of questions were raised by delegates regarding specific information on immunisation, any restrictions on the import of medicines by delegations, and communication and collaboration between Solomon Islands health authorities and those of Festival participating countries. Several queries were also made regarding the availability of evacuation arrangements, a centralised telephone contact arrangement, and the provision of medical services at the satellite Festival locations.

29. The Permanent Secretary explained that a list of national immunisation requirements had been passed on to the National Organising Committee, and indicated that contact with other national health authorities would be arranged. He also indicated that arrangements for temporary registration of medical doctors accompanying delegations were being considered, together with the possibility of their involvement in staffing the Festival clinic.

30. The chair called on the National Organising Committee to make available to participating countries relevant information on immunisation requirements, the status of medical arrangements for the satellite Festival venues, national contact points and evacuation modalities.

### **Agenda item 6e) – Quarantine and biosecurity for the Festival**

31. Mr Feroz Khan and Mr Emil Adams of SPC Land Resources Division made a presentation on the biosecurity risks of mass gatherings. Their presentation focused on the broad biosecurity strategy being employed, which emphasised a public awareness component and a focus on preventing the departure of pests and diseases from their source countries. They outlined some of the messaging that had been successfully employed to decrease disease and pest introduction in past Festivals and the methods being used for surveillance during and after this Festival.

## **Discussion**

32. Several delegates requested clarification on fumigation procedures and the clearance of advance shipments of delegation equipment. Cook Islands asked about the practice of distributing traditional costume materials throughout a delegation's luggage as a measure to mitigate the risk of costume loss in the event of loss of a key item of baggage containing many or most of a delegation's costumes. It was recognised that this practice might slow down clearance processes and advice from Solomon Islands was sought on this matter.
33. Nauru asked for clarification on the deadline for the submission of costume inventories.
34. The National Organising Committee explained that quarantine clearance of delegations' luggage would be expedited by country liaison officers as a matter of priority, and that costume inventories should be sent in advance of delegations' arrival. It was also confirmed that source country fumigation certificates were acceptable for imports.
35. The particular complexities associated with arrival procedures for voyagers were noted.  
Several delegates emphasised country responsibility in-country prior to departure for Solomon Islands, and the importance of respecting deadlines for information provision.

## **Agenda item 6f) – Water and waste management for the Festival**

36. Mr Marc Wilson of SOPAC and Mr Richard Austin, General Manager of Solomon Islands Water (SIWA), made a joint presentation on the water supply and sanitation issues facing the Festival and planned steps for resolving these. The long-standing problem with water supply to the eastern part of Honiara was described, as well as the current level of supply at key accommodation and event venues. A range of planned measures using additional pumps, improved lines, disconnection of illegal users and modified rationing was outlined.
37. The sanitation demands presented by the Festival and the technical issues requiring further information were presented. The need for accurate estimates of total numbers of people in Honiara for the Festival, as well as the distribution of visitor and participant numbers at each of the venues was highlighted. This was critical for a clear basis for planning sanitation and waste management measures.

## **Discussion**

38. PNG and Australia noted that these important issues were matters for the National Organising Committee to resolve with the relevant utility and government authorities. French Polynesia requested clarification of the nature of water supply interruptions at their identified accommodation venue at Kukum and of the potability of piped water.
39. The presenters assured the Council of the potability of piped water under normal circumstances, and of the interruptible nature of the water supply at the Kukum venue. Several countries raised the possibility of using or bringing bottled water supplies, but it was noted that this was not encouraged due to the environmental impact of discarded water bottles, something already noted in the Festival village tours.
40. The presenters emphasised the feasibility of solutions to identified challenges in water supply and sanitation, given coordination and sufficient time for preparations. They discussed risk mitigation options such as the installation of water storage facilities at venues with interrupted water supplies, the use of effluent storage facilities for portable toilets at venues, and the use of on-site borehole water for toilet flushing.
41. It was remarked that it would be useful to have the involvement of the Solomon Islands Environment Department, particularly given the theme of the Festival. The need for suitable rubbish disposal facilities in the venues was also raised.
42. The HDP representative explained that a series of meetings had been held with SIWA and the Department of Environment during technical assistance missions in 2010 and 2011. These meetings were conducted in collaboration with the Festival Organising Committee. Additionally, the issues of water and sanitation as well as power supply were raised by the SPC Director-General at the beginning of 2011 and 2012 in his meetings with the Prime Minister of Solomon Islands.

## **Agenda item 6g) – Broadcasting the Festival**

43. Larry Thomas, Manager, SPC Regional Media Centre (RMC) presented a paper on broadcasting the Festival. He highlighted the significant benefits from broadcasts of previous festivals and suggested that broadcast be considered essential to the Festival, and not a luxury. He emphasised the considerable contributions of Mai TV, TV One and Maori TV towards making this possible. He highlighted the capacity constraints that RMC faced in repeating the broadcast and noted that this exercise lay beyond its mandate; it would be more suitable for a broadcasting organisation such as ABC in Australia or PBS in Guam to consider. He also raised the issue of the considerable financial requirements for broadcasting the festival and indicated that it was unlikely to occur unless funding was secured. The previous Festival broadcast cost USD 60,000 and the broadcast of the upcoming Festival was anticipated to cost approximately USD 100,000.

44. RMC stated that, although they might not be able to handle the live broadcast of the Festival, they would continue to produce the 'Pacific Way' programme on the Festival and would continue to compile Festival DVDs.

### **Discussion**

45. An extended discussion occurred following the presentation, primarily on the possibilities of developing a systematic approach to broadcasting the Festival and of some of the lessons learned from previous broadcast experiences. The delegate from Guam disclosed the existence of Pacific Islanders in Broadcasting, of which she was a Board member. The possibility of developing a partnership to enable broadcast options was raised.
46. The American Samoan delegate recalled the process involved in broadcasting the previous Festival and commended SPC's efforts in making that possible. The delegate expressed confidence that the broadcast would be feasible for the current Festival. The need for local media organisations to take ownership and adopt clear positions at the outset was particularly emphasised in order to handle the high level of interest that would be shown from media organisations outside the country.
47. Other contributions emphasised the importance of a live broadcast to allow Pacific populations in home countries to participate in and witness the Festival, in addition to the Pacific Way programme, as a method of promoting the Festival. The delegate from Fiji noted that DVDs of past festivals were available from RMC and were useful resources for promoting the Festival and for general educational usage. Fiji suggested that the possibility of UNESCO support for the broadcast be explored, in relation to emphasis on the 40<sup>th</sup> Anniversary of the World Heritage Convention made during the Festival.
48. Australia suggested that a working group be established by the Council to further formalise a broadcast strategy. This was supported by the New Zealand delegate, who noted that Maori TV, TVNZ and Radio NZ International were all considering coverage of the current Festival. New Zealand further suggested ongoing follow up dialogue be made with Guam and Australia. It was suggested that a working group including Australia, NZ, Guam and RMC be convened to develop a broadcast strategy and consider related measures.

### **Decision**

49. That a working group be convened to develop a future Festival communications strategy, including media broadcasting.



## **Agenda item 6h) – Intellectual property (IP) issues and the Festival**

50. Ms Brigitte Vézina of the Traditional Knowledge Division of the World Intellectual Property Organisation (WIPO) made a presentation on the intellectual property aspects of the Festival and on the work of WIPO on supporting measures in that respect. She highlighted the mandate of WIPO in the area of traditional cultures: the intellectual property protection of traditional knowledge and traditional cultural expressions (not their preservation or safeguarding, which falls under the mandate of UNESCO). She introduced some of the main concepts relating intellectual property rights to traditional knowledge and traditional cultural expressions, and explained the importance of having adequate controls in place during the Festival to prevent unauthorised or illegal use of such knowledge or cultural expressions. She added that a practical guidebook for distribution at the upcoming Festival is being finalised in collaboration with SPC and the Solomon Islands government.

### **Discussion**

51. Discussion placed emphasis on WIPO support of the development of traditional knowledge legislation in six countries under the Pacific Islands Forum Secretariat's (PIFS) Traditional Knowledge Action Plan (TKAP), the issues of customary indigenous Pacific forms of protection, and practical means of intellectual property protection at Festival events. The Council raised concerns about the status of PIFS' programme of support to traditional knowledge legislation development in member countries.
52. PNG and Cook Islands highlighted WIPO support in their own countries and outlined progress made in developing legislation, which has reached draft bill form in both countries.
53. American Samoa and Cook Islands raised concerns about how to protect sacred and secret knowledge and artefacts. Cook Islands highlighted the practice of reserving secret and sacred items from display in Festivals and American Samoa noted that oral tradition has been maintained as one such traditional method of securing knowledge. The importance of protection was recognised by the delegate of American Samoa as a potential defeat of the purpose of the Festival, where sharing and exchange are considered central. She noted that the risk of 'stealing of our gifts for someone else's benefit' was a reality, but made a plea for the art of sharing not to be lost.
54. The delegate from Australia noted western countries' focus on individual ownership of property, referring particularly to the copyright system. She highlighted the importance of legally recognising communal property ownership and encouraged PIFS to continue their work with WIPO and the Council to support the TKAP.

55. The WIPO presenter noted that many different layers of rights could attach to cultural expressions (customary or cultural interests as well as copyright and related rights) and that these matters were comprehensively dealt with in the Festival guidebook.
56. Responding to a query, the representative from HDP, SPC noted that FOPA does not have a permanent logo. The Council, because it is not a legal entity but rather a technical advisory body to SPC, is currently unable to trademark its logo. In addition, it is unable to trademark Festival logos. This has been left up to the Festival host country.
57. The representative from UNESCO explained how UNESCO has a different focus from that of WIPO with regard to heritage and culture. UNESCO focuses on safeguarding, preservation and issues of intergenerational transmission, with an almost perpetual timeframe. The UNESCO delegate confirmed that New Caledonia is represented by France on their Board, and that any issues faced in New Caledonia with regard to heritage safeguarding should be brought up by France. She noted that this is a common issue facing overseas territories as they are represented by the governing country.

### **Decision**

58. The HDP Manager noted the comments and concerns on the role of PIFS and assured the Council that she would take these back to the Forum and report back to the Council.

### **Agenda item 7 – The Pacific Games Council: Recent changes in the administration of the Pacific Games**

59. Mr Andrew Minogue, CEO of Pacific Games, presented via Skype on the governance and administrative changes made by Pacific Games in recent years. He informed the Council that the Games were established by SPC in 1965 and then discussed the different governance arrangements since then. The current model is based on membership by individual country to the Pacific Games Association. The Annual General Assembly is responsible for policy setting and for selection of the Council's Executive Board. His presentation also highlighted the competitive bidding mechanism for games hosting and he emphasised the difficulties of resourcing the Games Secretariat in the past. Changes since 2006 have meant that the Pacific Games Council has become a legal entity, able to hold publicity and media rights and enter into commercial arrangements. Under this system, media rights to Pacific Games are held by the Council and transferred to host countries for a negotiated fee. Since these rights became vested in the Pacific Games Council, they have made available revenue streams able to resource a full time secretariat and facilitate a higher level of consistency (A copy of the paper is in Appendix A).

## **Discussion**

60. The queries raised in the discussion were related to the issue of applicability of the Games model to the Festival and the lessons learned about benefits thus far to the Games from the change in arrangements. There was interest in the size of the secretariat, the functioning of the Executive Board, the financial arrangements for membership and the relationship with the regional Olympic organisation, Oceania National Olympic Committee (ONOC).
61. Mr Minogue explained that the ability to ensure consistency in the event and build its long term development were the main advantages of the new model. The establishment of a permanent secretariat facilitates support to the host and participating countries on an ongoing basis. These are crucial improvements to the Games as a whole. It was explained that participating athletes were required to pay a fee to participate but that national games associations do not pay membership fees to the Pacific Games Council. The Pacific Games Council has been registered as a corporation in New Caledonia and is currently undergoing a process of incorporation in Fiji. The intention is to register the Council in each of the 22 member countries. These changes are designed to enable the Council to enter into commercial relations with sponsors, to obtain grants, and to engage in marketing and licensing in order to have a self-sufficient revenue stream.
62. The secretariat is a one person operation and the five Board members are regionally dispersed, with communications occurring principally via electronic means. The Board also meets in person twice a year. It was further explained that although there are close working relations with ONOC, there is no formal link or funding relationship.
63. The Council then discussed the way forward for considering the information presented regarding the Pacific Games model. Australia noted the additional flexibility afforded to the Pacific Games by its ability to undertake commercial agreements and raise funds. New Caledonia shared its experience of creating a company or 'economic interest group' to administer the last Pacific Games, which was wound up only a few months after the games, when its final accounts were produced. It was suggested a similar arrangement might be adopted for the FOPA. It was proposed that the working group on strengthening the Council analyse the relative strengths, weaknesses, opportunities and risks of the Games model. The results of this analysis would then be submitted to Council for consideration.

## **Decision**

64. That the 'working group on strengthening the Council' conduct an analysis of the relative merits and risks of the Pacific Games model and submit it for the Council's consideration.

65. A further discussion ensued around the applicability of these notions to the Festival and the CPAC. There were queries about the current status of CPAC, in which it was clarified that its formal status is that of a technical advisory group of the SPC, and as such has no legal standing of its own.

#### **Agenda item 8 – Promoting Oceanian culture and arts**

66. Mr Igelese Ete and Mr Peter Espiritu of the Oceania Centre for Art, Culture and Pacific Studies (OCAC-PS), USP made a joint presentation of the history and work of the Centre. Their presentation included an outline of activities of the OCAC-PS and described the plan for a bachelor's degree in Pacific Performing Arts in 2013. As an opening to his part of the presentation, Mr Espiritu performed a Hawaiian hula chant and showed a video of the Centre's recent stage production *Vaka: Birth of a seer*. The presenters closed with an expression of the interest in the Centre being considered for participation in the Festival.

67. A discussion followed on several issues raised by the presentation, most notably that of permitting entities other than national delegations to participate in the Festival and of the place of contemporary arts within the Festival.

68. Australia noted the longstanding focus on traditional culture at the Festival but noted also that there was a yearning by younger generations for contemporary cultural expression in Festival events. PNG saw no major issue with the inclusion of contemporary artists within country delegations, noting that the PNG delegation usually incorporated a contemporary music group. Hawaii noted the importance of any given performance or group being associated with a country, so as not to introduce a difficult precedent for the Festival. It was also noted that the OCAC participated in the 10<sup>th</sup> Festival as part of the programme.

69. French Polynesia introduced the notion of contemporary art as a bridge between ancient cultures and today's people, remarking that the central focus of the Festival was to bring together peoples of the Pacific in mutually enriching exchanges. Both traditional and contemporary artistic expressions were a reflection of the evolution of Pacific societies and of the richness and diversity of Pacific peoples and cultures.

70. New Caledonia asked to hear Solomon Islands' position as host country on the application by OCAC. The Solomon Islands Organising Committee confirmed that it had received the application from OCAC and that it was considering it prior to issuing a decision.

71. A number of delegations discussed the issue and agreed that the final decision of participants rests with the host country. New Caledonia sought the view of the host country about the request. Solomon Islands replied that the Festival Board would discuss the issue and respond to OCAC-PS's request.

## **Decision**

72. That the issue of participation by OCAC-PS be left with the host country to make a decision on.

## **Agenda item 9 – Culture policy advancement**

73. This session consisted of a panel of six countries that have been engaged in the SPC-managed and EU-funded Structuring the Cultural Sector for Improved Human Development Project, Component 1: Cultural Mapping, Planning and Policy. Australia was also invited to present on its own policy development process. A very brief summary of the presentations follows.

### ***FSM***

74. The delegate from FSM indicated that a draft policy is being developed in consultation with each of the four states. He also noted that there is the intention to draft culture policy legislation through the usual process and in collaboration with the National Department of Justice and inputs from the four states. A process similar to that developed for the 2010 National Cultural Holidays will be developed (see paragraph 120 below). (A full paper is provided in Appendix B.)

### ***Palau***

75. The delegate from Palau indicated that Palau has completed its mapping and its policy, which is in draft form for review by the National Council of Chiefs and the President of Palau and Cabinet.

### ***Solomon Islands***

76. The delegate from Solomon Islands indicated that the mapping study is complete and that work is being undertaken to formulate policy statements. It is anticipated that this will be ready for cabinet submission and launching as a policy prior to the July Festival. (A full paper is attached in Appendix C)

### ***Tonga***

77. Tonga reported on the *Kato Alu* framework which was used for the mapping and for the culture policy process. The delegate raised the difficulties experienced in conducting consultations in outer islands due to budgetary reasons but said it was anticipated that consultations would take place later in the year and that the draft policy would be ready for Cabinet submission by the end of 2012. (A full paper is available in Appendix D)

### *Tuvalu*

78. Tuvalu has a draft policy in English ready for submission to Cabinet. A key outstanding task is translation of the policy into the vernacular. (A power point presentation is available on the HDP website.)

### *Vanuatu*

79. Vanuatu thanked SPC for funding the consultancy work toward developing a culture policy, but expressed weak culture policy capacity. The delegate requested that a consultant be asked to assist with developing the policy. In the meantime, Vanuatu is establishing a National Arts Council with provision to allow for provincial representation. Following Vanuatu's joining of the World Trade Organisation, the Vanuatu Cultural Centre brought together artists for a WIPO seminar. A working group has been put together by the Ministry of Commerce and Industry to draft a national policy on commerce and the Vanuatu Cultural Centre is part of the working group.

### *Australia*

80. A comprehensive overview of the development of Australia's draft national cultural policy was provided, which highlighted its focus as a ten-year plan to enable the Australian Government to reflect the needs and aspirations of a modern Australia by supporting diverse, excellent artistic and cultural activity. It was noted that the draft policy would be delivered through strategies and initiatives focused on major themes, including excellence, education, access, identity and innovation. A data analysis on the economic, employment and social policy impact of the creative and cultural industries in Australian society was provided, which highlighted that: Australian creative industries are worth over AUD 30 billion per annum to the gross domestic product (2.8%); 285,000 people are employed in arts jobs, and over 200,000 volunteers are engaged in the arts; 2.5% of employed Aboriginal and Torres Strait Islanders are employed in arts jobs; and that all Australians participate in arts and culture, either creatively or receptively.

### **Decision**

81. The Council decided that the issue of culture policy advancement remain on the agenda.

### **Agenda item 10 – Cultural heritage mapping**

82. This session consisted of a panel of six countries that have been engaged in the SPC-managed and EU-funded *Structuring the Cultural Sector for Improved Human Development* project, Component 3: Endangered Cultural Heritage Mapping. The report by Papua New Guinea focused on mapping in the pilot areas and not on

Bougainville, which is the site of the EU project mapping. A very brief summary of the presentations follows.

### ***Kiribati***

83. The country mapping focuses on a complex of more than 20 stone warrior statues erected on Tabiteuea North. The site is known as Te Akabana and is threatened by the effects of climate change. The mapping is planned for May and preparations for this are under way. (A full paper is provided in Appendix E)

### ***Nauru***

84. The delegate from Nauru reported that the mapping focus is on the cave network in Nauru, which is under threat by future planned phosphate mining. One of the strengths of the mapping for Nauru was that it enabled the Ministry of Home Affairs to establish linkages with other ministries. Another was that the mapping was being carried out by a national consultant, thereby building capacity and fostering confidence in local expertise. (A full paper is provided in Appendix F)

### ***Niue***

85. The delegate from Niue reported that meetings had been held with communities and nationally to identify what area to map. A particular problem was the difficulty of finding written records on cultural sites. The delegate also spoke about the limited human resources to carry out the project.

### ***Papua New Guinea***

86. PNG reported that it opted to begin the mapping with pilot research in two locales, due to the massive size and complexity of the country. The process has emphasised validating methodologies and training is being offered to villages so that they can proceed with their own mapping. A national framework, based on the pilots, is being submitted to Cabinet. Funding to continue the mapping is being sought from corporate sources. The mapping serves two purposes: it creates an inventory of intangible cultural heritage in relation to the 2003 Convention on the Safeguarding of Intangible Cultural Heritage and establishes a database in relation to the bill on Traditional Knowledge, which is with Parliament.

### ***Republic of the Marshall Islands***

87. No delegate from the Marshall Islands was present but their presentation was made available to the Council in electronic format. (A power point presentation is available on the HDP website).

## *Tuvalu*

88. The country focus was on the Punatau settlement, which was cleared and mapped as part of the project. A documentary and brochure have been produced and are available. (A power point presentation is available on the HDP website.)

### **Agenda item 11 – Museums in the Pacific**

89. Mr Tony Heorake, Director of the Solomon Islands Museum, presented on behalf of Ms Tarisi Vunidilo, Secretary-General of the Pacific Islands Museums Association (PIMA) on the activities and role of PIMA as well as its related organisations, ICOMOS Pasifika and the Pacific Heritage Network (PHN). In this presentation, the vision and activities of PIMA were emphasised as developing community participation in heritage management. The notion of museums as social institutions of learning, exchange and mediation was introduced, along with how this conceptualisation is being realised in practice through the activities of PIMA and PHN. Some threats to traditional knowledge and Pacific cultural heritage were outlined and the role of museums in responding to them was highlighted. The presentation also introduced the related organisation ICOMOS Pasifika. The PIMA Code of Ethics current programmes of exchange between Pacific and Caribbean Museums were emphasised.

### **Discussion**

90. There was discussion highlighting the longstanding and deep links between the Council and both PIMA and ICOMOS Pasifika. Fiji noted the longstanding support and influential inputs of SPC and the Council in sustaining dialogue and relationships responsible for the formation and evolution of both institutions.
91. The delegate from Fiji also pointed out that, through ICOMOS Pasifika, Christophe Sand of New Caledonia had trained a team from the Fiji Museum. The same team then trained the focal points and consultants from the six countries involved in the SPC-managed, EU-funded project on Endangered Cultural Heritage Mapping during the workshop held in Sigatoka, Fiji in May 2011. This shows the importance of these regional bodies in capacity building and developing skills in heritage preservation in the Pacific.
92. The delegate from Guam stated that the museum curator from Guam had found his participation in PIMA to be very valuable.
93. A query was made as to the age eligibility for students in the Museum exchange programmes between PIMA and the Museum Association of the Caribbean, which is a part of the SPC-managed, EU-funded *Structuring the Cultural Sector for Improved Human Development* project.



## **Agenda item 12 – Culture policy and the MSG**

94. A paper on the progress of the MSG in the arena of a culture policy was presented by Mr Jimmy Naouna of the Economic and Social Development Division of the MSG Secretariat. In his presentation, he provided an introduction to the MSG, described the Melanesian Arts and Culture Festival and provided some updates on progress of the MSG Treaty on the Protection of Traditional Knowledge and Expressions of Culture. The presentation began with a brief outline of the history of the MSG as well as its founding articles on culture, traditions and values. The constituent bodies of the MSG were described, as were also the decision-making processes involving six tiers of negotiation with regard to culture and arts matters (see Appendix G).
95. The delegate gave a history of the Melanesian Arts and Culture Festival beginning with the initiation of the Melanesian Arts and Culture Festival concept in 1988, the articulation of its cultural principles in 1995 and the realisation of its first edition in 1998. The presenter made note of some of the conventions regarding its conduct, particularly the rotation of hosting of the Festival amongst the five host countries and the prerogative of host countries' choice of invited participants. Guiding principles and criteria for participation have been drawn up in response to growing demand for participation by non-MSG members.
96. The representative provided background on the enactment of the MSG Framework Treaty on the Protection of Traditional Knowledge and Expressions of Culture. Following expert consultations in 2010 and national consultations in 2011, the final draft of the MSG Treaty was signed in September 2011 by Fiji and Solomon Islands. Two further signings were expected to occur during the week of the Council meeting. The key provisions of the Treaty were outlined as having a focus on the owners and holders of traditional knowledge and expressions of culture, on acknowledgement of owners by users, and of the competence of courts across the parties regarding issues of traditional knowledge.
97. The presentation ended with an outline of assistance provided to Solomon Islands for the Festival under the Memorandum of Understanding (MOU) on Cultural Cooperation within the MSG. Fiji will provide buses and Vanuatu beef while FLNKS (Kanak and Socialist National Liberation Front) and PNG will provide sound and lighting equipment.

## **Agenda item 13 – UNESCO update**

98. Dr Akatsuki Takahashi presented on the UNESCO programme in culture in the Pacific since the last CPAC meeting in 2010. The presentation focused on the 1972 World Heritage Convention, the 2003 Intangible Heritage Convention (ICH), the 2005 Diversity of Cultural Expression Convention, and their contributions to sustainable development in the Pacific region.

99. Regarding the World Heritage Convention, there are five sites inscribed in Pacific countries, and five in Pacific territories. The Pacific World Heritage Action Plan (2010–2015) was updated at the Pacific World Heritage Workshop held in Samoa in September 2011. The Pacific Heritage Hub project, which is currently under way, was also described.
100. Regarding the 2003 ICH Convention, there are five state parties in the Pacific region and two Pacific ICH elements were inscribed on the ICH representative list.
101. The UNESCO delegate provided clarification on the differences and particularities of each of the Conventions. She explained that ICH is a concept that contrasts with historic monuments and sites, which are the focus of the World Heritage Convention. ICH includes traditional knowledge and traditional cultural expressions, concepts are already in use in the Pacific. The presenter encouraged Pacific non-party states to accelerate ratification/acceptance/approval of the ICH Convention and pointed out some of the benefits of membership.
102. The UNESCO delegate further explained that, unlike the previous two treaties, the 2005 Convention on the Protection and Promotion of Diversity of Cultural Expressions (DCE) focuses on contemporary cultural expression, not just heritage. It identifies cultural diversity in itself as valuable and as a basis for sustainable human development. An international Fund for Cultural Diversity was established and can be accessed by countries that are party to the Convention. So far, none of the Pacific countries have ratified this Convention, even though free trade negotiations are being undertaken by Pacific Island countries. The Convention was designed in large part to protect the cultural industries in the developing world from the global movement towards increased free trade.
103. The UNESCO delegate also congratulated SPC for its timely and high quality publication on the cultural industries in the Pacific.
104. The UNESCO delegate sought Council endorsement to continue its efforts in strengthening ICH safeguards, especially by promoting the ratification/acceptance/approval of the ICH Convention.
105. The UNESCO delegate also sought Council endorsement for the promotion of the 2005 Convention at the Festival-associated Minister's meeting in July 2012.

## **Discussion**

106. The discussion focused on the possibility of developing a regional action plan for ICH along the lines of the Pacific World Heritage Plan, and for this to be carried out through the Council of Pacific Arts and Culture. An issue with the Pacific World Heritage meetings was that they are not always attended by culture officials and they do not include all CPAC members.

107. The delegate from PNG also raised the issue of overloading countries with new convention commitments. The delegate from UNESCO stated that the 2005 DEC Convention was designed to benefit developing countries and that it was necessary to act quickly due to the need to protect culture in view of globalisation, particularly in the area of trade.
108. The Council agreed that although the Conventions are the responsibility of UNESCO, the CPAC should play a role in promoting ratification/acceptance/approval and implementation and suggested that the Council take charge of some of these issues. Fiji concurred with the call by PNG to involve the Council in keeping the Conventions as part of the regional focus of the Council. The Council also agreed that its role in the furthering of UNESCO Conventions in the region would be ensured through implementation of the Regional Culture Strategy.
109. The representative of Vanuatu thanked UNESCO for past financial support and assistance with the Chief Roi Mata World Heritage inscription and with the Sand Drawing inscription under the 2003 ICH Convention. He recalled a 2001 meeting on illicit trafficking in cultural property in the region. He expressed an interest in following up on this workshop and asked if the workshop report had been published yet. He stated he had witnessed valuable items being trafficked through and from Vanuatu, including valuable artefacts from Solomon Islands, and registered concern about the lack of action over time, despite workshops. UNESCO responded that the final report of the 2001 workshop would be forwarded to Vanuatu.

### **Decision**

110. That the Council keep track of progress of UNESCO's Culture Programme in the Pacific, focusing on its key Conventions in future meeting agendas.

### **Agenda item 14 – Country presentations on advancement of culture<sup>1</sup>**

111. Council members presented overviews of the advancement of culture in their countries since the 24<sup>th</sup> Council of Pacific Arts meeting in 2010. The written reports submitted to the Secretariat are annexed to the report of the meeting

#### ***American Samoa***

112. The representative of American Samoa reported that the infrastructure legacy of the 2008 Festival remains, as well as the impetus on cultural development. More funds have been directed at education and a new research arm has been established and contracted by the Federal Government. The chiefly system has been integrated into governance, and cultural awareness and preservation have been lifted in Samoa since the Festival.

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<sup>1</sup> Full papers for countries that provided them are available in Appendix D

## *Australia*

113. The representative from Australia provided an update on the Australia Council's Aboriginal and Torres Strait Islander Arts Board national indigenous arts infrastructure programme that supports ten indigenous arts organisations in the areas of artistic and cultural vibrancy. The representative stressed that cultural vibrancy focused on how culture is transmitted into artistic expression, and how strengthening this may ensure sustainability of indigenous artistic vibrancy. It was noted that the role of culture in indigenous communities encompasses the relationships between art, language, heritage, land, sea and law and that this impacts on the vitality and integrity of artistic expression and practice, including the intergenerational transmission of indigenous traditional knowledge. Funding of AUD 1.35 million is provided across the performing arts, visual arts and literature.

The representative highlighted the strategy of engaging with Culture Bosses who are senior lawmen and women and exploring how their participation and engagement can be further integrated into policy, programmes, strategies and projects; as well as determining priorities to ensure the continuance of Indigenous traditional knowledge systems. It was noted that while institutional learning determines the maturation of an artist in a western context, the exploration of the master-apprentice model for Indigenous people was equally important as this is the transfer of cultural knowledge from generation to generation.

114. The representative also highlighted that recent research by the Australia Council indicated the desire of Australians to further engage with Indigenous arts and that examining how people could engage has been a key focus of activity. In addition the demand for Indigenous arts has increased at an exponential rate as a result of significant growth of the national and international profile of Aboriginal and Torres Strait Islander arts. Emerging digital platforms and networks are creating new distribution channels and broader audience engagement opportunities.

115. The representative also discussed the focus on increased engagement with philanthropy and crowd funding as other means to support artists.

116. The strategic activity during 2011–2012 has focused on artistic and cultural leadership, resulting in the Accelerate programme with the British Council, where candidates undertake a programme of study in the United Kingdom and in the development of industry-specific strategies across dance, theatre, music, literature, visual arts and festivals.

117. The representative noted that the recent World Summit on Arts and Culture hosted by Australia in 2011 recommended implementation of the Convention on Cultural Diversity through arts agencies providing examples of this in practice, and that the

Australia Council is currently developing a project in response, in relation to Australia's cultural diversity.

### *Cook Islands*

118. The representative from Cook Islands reported that there was limited change in the framework and structure for culture, except for the National Commission for UNESCO, which has moved to the Ministry of Education. The new government, which came into power in 2010, was very receptive to cultural issues, and there is a likelihood of a doubling of funding up to 2015. Cook Islands is participating in Queen Elizabeth's 60<sup>th</sup> Anniversary Jubilee celebrations. Areas of significant progress include: the reinstatement of the Reo Maori language commission; the development of a new plan for financial allocations via promotion of a Strategy for Cultural and Creative Industries; cultural statistics advancement supported by SPC and UNESCO Institute for Statistics; the enhancement of the role of education in cultural innovation and enterprise; and the inauguration of two new festivals in 2011, one on youth performance, and one national day for traditional leadership and hierarchy.

### *Federated States of Micronesia*

119. The representative from FSM pointed out that a written report had been submitted by the Director for Culture of FSM and indicated that there had been some continuity issues in the national cultural agency due to changes in staffing. He explained that FSM is a loose federation with highly autonomous states but that March 31 has been appointed as national holiday for culture and tradition, and that festivals are planned throughout FSM in observance of this. He stated that there are ongoing efforts to include culture and tradition as part of the elementary and secondary school curricula. He added that the culture-based organisation, the Micronesian Traditional Leaders Conference, has been meeting regularly. The Traditional Leaders' Conference will be seeking technical assistance from SPC to build capacity in the future.

### *Fiji*

120. The representative from Fiji reported on a number of developments: culture is being reflected more prominently in curriculum development, particularly through the Education for Sustainable Development initiative with its flagship project of the family tree at primary school level (a Memory of the World project). It links to the One Laptop per Child (OLPC) project (Fiji is receiving 800 laptops for this project, sponsored by a development agency). Additionally, Fiji is continuing to implement the Pacific Culture and Education Strategy 2010–2015. Culture is now mainstreamed into the Department of Education's strategic plans — progress which has been facilitated by the Department of National Heritage, Culture and Arts being

housed within the Ministry of Education, National Heritage, Culture and Arts since 2007.

121. In the area of protection of cultural intellectual property, progress includes the establishment of the Fiji Intellectual Property Office in 2012; continued work on the protection of traditional knowledge and expressions of culture draft bill and policy; and the signing of the MSG Framework Treaty for the Protection of Traditional Knowledge and Expressions of Culture.
122. On the heritage front, Fiji received notification from the World Heritage Centre that it had complied with the requirements of the Levuka nomination to the World Heritage listing and that this now requires an evaluation from ICOMOS in 2012. Fiji would be interested in discussing with other State Parties how they handle fines or sanctions in the case of encroachment on World Heritage sites.
123. Additionally, Fiji had been working on mainstreaming culture into environmental policy by featuring culture in the National Biodiversity Strategic Action Plan, and the Fiji REDD and climate change plans and programmes. The Department sits on the national protected areas committee, mapping all sites of natural and cultural heritage.
124. The Fiji representative reported that she had been selected as an expert to the ICH Convention Inter-governmental consultative body.

#### ***French Polynesia***

125. The representative from French Polynesia highlighted reductions in funding in French Polynesia, with the goal now being to implement community cultural policies. She stressed that there are still three departments and five agencies working on culture, a broad range of cultural events taking place throughout the year, a new bill supporting French Polynesian artists, two TV channels competing for Te Reo Maohi content generation, and more than forty hours of teaching Polynesian languages in school. French Polynesia is working on the listing of two sites to the World Heritage Convention, the Marae Taputapuatea in Raiatea, and the Marquesas. French Polynesia has also been working with a programme to revive oratory among eight- to twelve-year-olds as a way of reducing illiteracy. This programme, which is operating in 70% of schools, won a prestigious award in 2011 and 2012.

#### ***Guam***

126. The representative from Guam reported that in 2011 the Guam Council on the Arts and Humanities Agency (CAHA) became a Division of the Department of Chamorro Affairs (DCA). DCA, through a re-organisation plan implemented by Governor Calvo that brought together six small agencies with a staff of 73, is now in a better position to share resources for all its divisions. CAHA is mandated by Guam law to provide opportunities to all in the arts and humanities. The Fiscal Year budget for

2011 was approximately USD 0.5 million, USD 300,000 of which was used for grants to artists and practitioners.

127. Guam has hosted many local festivals in villages, including the Talofofu Banana Festival, the Mangilao Donne (Pepper) Festival, the Latte Stone Festival and the Merizo Crab Festival. Additionally, cultural activities and events are held monthly in the 19 villages. The 24<sup>th</sup> Guam Micronesia Island Fair (2011) brought together artists, entrepreneurs and visitors (10,000 visitors and residents attended events) to share customs and traditions of Guam and Micronesia. 2011 marked the 24<sup>th</sup> anniversary of the Guam Micronesia Island Fair.
128. A cultural programme has been taking hold over the last two years, including eight dance houses (*gumas*) established by Pa'a Taotao Tano. These are dance academies and they are open to visitors also. *Gumas* also provide free workshop in northern, southern and central venues. A first-time conference, bridging culture and arts and the visitor industry, was held in 2011 to ensure that what is presented to Guam visitors is local and authentic.
129. In the cultural and creative industries, there has been a huge movement to buy and grow local, with an emphasis on reducing the three Os: buying online, off island, on base. A *Hafa Adai* pledge has been instituted to encourage local business agencies and organisations to include culture in business protocols, including in the language used in emails and letters.
130. In the area of culture and education, CAHA established the Guam Master Recognition Award, recognising master practitioners of Guam traditional arts through legislation. It had been twenty years since a Master of Traditional Art had been recognised on Guam.
131. A Chamorro language immersion school and cultural arts programmes for Guam schools have been developed through non-profit organisations such as Hurao Academy and Pa'a Taotao Tano. Additionally, Chamorro Studies has become a required course of study for secondary students in Guam's public schools.
132. Matters for discussion include the development of the design for the Guam Museum, for which a tender has been opened, with funding for construction provided by bond financing. Additionally the Guam CAHA has opened a gallery dedicated to artists. Previously, artists would showcase their work at local auto dealerships for a two-week period.
133. The 12th Festival of Pacific Arts Guam Coordinating Committee has been meeting bi-monthly since 2011 in preparation for hosting in 2016.

### *Hawaii*

134. The representative from Hawaii highlighted the following developments, noting that support for cultural non-profit organisations such as Halau Haloa comes from private donations and grants.
135. Hawai'i has a range of activities and events that celebrate and mainstream indigenous culture, including approximately ten hula and chant competitions and the same number of festivals. The 5<sup>th</sup> anniversary of Maoli Artists Month, dedicated to the display of work of indigenous Hawaiian artists, took place in May 2011. Centres dedicated to Hawaiian culture are being planned, with a first centre under construction.
136. The Hokule'a is preparing to launch a voyage around the world which is anticipated to take five years.
137. In the area of culture and education, emphasis has been put on place-based educational learning. Some charter schools are now ten years old and have a track record of success. Innovations include the integration of science with indigenous knowledge as a way to reduce lifestyle diseases.

### *Kiribati*

138. The representative of Kiribati provided an update on the institutional framework since 2011, noting that the Culture Division operates the Culture Centre and Museum. Developments include the increased recognition of the role of women in culture, particularly their work in communities as leaders of women's associations, their leading roles in church, and their acceptance as leaders and representatives of communities — island mayors in local government and, increasingly, representatives in the house of Parliament. Other developments are: the inclusion of culture in the school curriculum, youth programmes and national independence day activities; a slight increase in the financial support for the Culture Division; progress in cultural mapping, including mapping of Banaba; and the integration of culture into the Phoenix Islands Protected Area (PIPA) framework, which will be implemented over the next three years.
139. Yet other developments are a cultural exchange between Kiribati artists and Taiwanese artists as part of a cultural show in 2011; skills training offered by the Kiribati Local Artists Association to interested locals; registration of the Kiribati Music Federation; a USA tour to highlight atoll threats from climate change by the local dancing performing group called Te Wa mai Kiribati; production of a weekly cultural TV show since 2011; and the establishment of a National Culture Day during National Independence Week for respecting the elders.



140. The main issues remaining are funding for the further development of the Culture Centre and Museum building; management as well as extension of cultural mapping for the rest of the islands of Kiribati; and development of a national culture policy.

### *Nauru*

141. The representative of Nauru highlighted the role of culture within Nauru's National Development Strategy and Vision for the next 25 years, which focuses on partnerships for quality of life. Culture sector goals and milestones have been set to 2015 and are built around cultural revival and the strengthening of culture programmes. These include working with Nauru secondary schools and the Nauru Youth Department in the promotion of local leadership, and aligning this with the promotion of Nauruan language spoken in classrooms. The delegate noted the need to lobby the government for support and mentioned other initiatives such as Endangered Cultural Heritage cave mapping, the strengthening of the Nauru Language Commission and the promotion of traditional games and competitions, such as wrestling, card games, ball games, frigate bird catching and traditional fishing (deep sea and reef) all of which are now part of Nauru's annual National Day celebrations (Angam Day).

### *New Caledonia*

142. The representative of New Caledonia focused on governance structures in the organisation of cultural events and initiatives, and made reference to the Matignon Accord, which outlines the political framework until 2014. The representative outlined the powers and respective responsibilities of three provinces and 33 municipalities in the culture sector in New Caledonia. These are in addition to the customary areas that also have powers and are governed by a traditional administration structure. Therefore, local level cultural activities are organised on this basis and planning must take into account the views of all the different mayors and provincial presidents.
143. The delegate highlighted some of notable initiatives including the 4<sup>th</sup> Melanesian Arts Festival that was held throughout New Caledonia in September 2010; the continued decentralisation of the Music Conservatory; ongoing work on the development of a Protection of Traditional Knowledge bill; the development of a certificate for arts and culture operators; and a range of cultural exchanges and events, including the Northern Province Anuru Aboro Film Festival. Needs expressed included support for improved culture statistics and greater access to culture training.

### *New Zealand*

144. The representative of New Zealand made reference to the Treaty of Waitangi and its critical importance in defining cultural developments in their country. He highlighted the Tribunal and settlement packages as a consequence of the Treaty and the Tainui

Tribe with the first settlement in 1995. Negotiations and settlements continue to today. Crown entities are also in place to protect, preserve and develop Maori heritage and culture.

145. A Status of Maori Heritage study has been completed by CreativeNZ and identified *tarai waka* and Maori games as at highest risk. The loss of experts was identified as a key risk.
146. Leiden Museum purchased a *waka* last year and has co-stewardship with another Maori organisation, and Te Papa Tongarewa (New Zealand's National Museum) negotiated repatriation of tattooed Maori heads held in a French museum. Recent research shows significant increase in Maori and Pacific Island participation and enjoyment in the arts. New Zealand's presentation to the Vienna Biennale was by Maori artist. PolyFest and Pasifika Festival continue to draw the largest audiences annually in New Zealand. The two key cultural events in 2012 are the 11<sup>th</sup> FOPA and the Frankfurt Book Fair where New Zealand will be this year's Guest of Honour. CreativeNZ will ensure that there is indigenous arts representation at both international events.

### *Niue*

147. The representative of Niue provided a brief introduction on the institutional framework for culture, highlighting the role of the office of Taoga Niue which maintains, assists, advises and coordinates all cultural activities for the Niue Government and also for non-government groups such as village councils, youth groups, women's groups and the people of Niue. Developments in 2010–2012 included the Niue Arts Festival, created in 2009 and held again in 2011. This biennial event was set up to bring together all Niuean artists, on Niue and abroad, to celebrate and share all art forms of Niuean heritage. This includes the traditional *Umu Ti*, performing arts, traditional sports, drama, short films, visual arts, culinary arts, traditional hymns and the traditional *takai*.
148. The New Zealand Government has just approved funding for a small temporary building costing nearly NZD100, 000 to house Niue's artefacts and archives. It is hoped that a larger facility will be built for a Heritage Department that will be able to house the archives, genealogy and library of Niue.
149. The Taoga Niue Bill, incorporating the model law on the Protection of Traditional Knowledge and Expressions of Culture, was completed, along with the Niue Language Commission Bill which went into a first reading. Additionally, the office completed and distributed to other government departments a copy of the manual on *Record Keeping Guidelines* which was endorsed by Cabinet in February 2010. Niue plans to follow up with SPC on the joint action plan 2009–2013.

### *Norfolk Island*

150. The representative of Norfolk Island described Norfolk Island as mainly made up of Pitcairn Island settlers, descendants of Bounty mutineers and Tahitians, although many other nationalities now reside there, too. There is no government department dedicated to culture, but the Community Arts Society of Norfolk Island was established in 1974 to foster arts on the island. Other organisations include the Norfolk Island Amateur Theatrical Society, the Norfolk Island Cultural Centre, and the Norfolk Island Council of Elders that was re-instituted by the legislative assembly to benefit from the wisdom and values of the Norfolk Island elders. One of the constraints is that very little funding is available. There is an annual subsidy of AUD 20,000 for operation of the Norfolk Island Museum and an AUD 350,000 subsidy for the upkeep of the Kingston and Arthurs Vale Historic area.
151. Activities for 2010–2011 include World Heritage listing in 2010, publication of educational materials and the launching of the living library website.

### *Palau*

152. The representative of Palau described the institutions that are active in the arts and culture sector. They include the National Museum, the Council of Chiefs, the Council of Women and the Ministry of Community and Cultural Affairs. Developments and activities highlighted include the holding of the 1st National Taro Festival in July 2011; the setting up of the Navigation Society training institute at the Palau Community College; the completion of the translation work of Kramer, which is an important document for Palau, in 2012; the National Museum programme to revive Palau pottery and clay culture; and the introduction of local TV news and community announcements in Palauan. Other activities for 2010 and 2011 saw the registration of four cultural sites to the National Heritage Listing; the Palauan night market opened in response to visitor demand for Palauan culture; an increase in made-in-Palau items, also in response to that demand; a pottery tour for Japanese visitors; and the completion of both the cultural mapping exercise and the draft culture policy, which will be reviewed by the National Council of Chiefs and the President and Cabinet. The next step is to work on the integration of Palauan epistemology into the primary school curriculum. Additionally, Palau has two nominated sites with the World Heritage Center; one has been deferred for additional work and the other will be going to the World Heritage Committee later this year.

### *Papua New Guinea*

153. The representative of Papua New Guinea highlighted the role of culture in the PNG constitution. He noted that traditional knowledge work (TK) has been proceeding for more than ten years in the form of the development of the model law. A bill is before parliament. There is a national policy on TK and cultural expressions, as well as a culture policy. Coupled with the culture policy is a corporate plan and a five- year strategy for implementing the policy.

154. Cultural mapping has begun as outlined previously in the meeting. The ICH convention was ratified in 2008 and an awareness programme has been embarked on. A database system has been tied to ICH and the cultural mapping; it deals with both traditional and contemporary culture. There is also some funding for a film studio to replace the former one, which burnt down. Major restructuring is taking place and institutional changes have an effect on the progress of this work. Major recurrent activities continue and are funded on an annual basis. Four major festivals are funded by the national government, eight by provincial governments and four by private entities. Workshops are held at national level, as are seminars and research activities. Development of the cultural industry has been a recent focus, and funding is provided to groups for activities such film-making and publishing.

### *Samoa*

155. The representative of Samoa highlighted the following developments in the sector: ongoing work towards the completion of the culture policy; progress on a thematic monolingual dictionary to safeguard Samoa's cultural heritage, with four thematic booklets already completed and a fifth one (on traditional navigation and boat building) underway; and finalisation of the Samoan Language Bill (which includes the establishment of a Samoan language commission) for submission to Parliament in May 2012. Other developments include translation of the basic text of the 2003 Convention on Intangible Cultural Heritage for the purpose of conducting public consultations and the review of Samoa's submission to the World Heritage tentative list by the Samoa Heritage Committee.

156. The Law Reform Commission has been developing a policy on the protection of traditional knowledge and two national consultations were held in 2010. Other important developments for the cultural industries include the Intellectual Property Act 2011 and the national Intellectual Property Strategy 2011.

157. The Ministry of Education, Sports and Culture is suggesting mainstreaming culture in education through the draft Education Sector Plan 2012–2015, a national culture and education strategy modelled on the Pacific Culture and Education Strategy 2010–2015. Samoan language is a compulsory subject in the curriculum.

158. Significant progress was made with the passing of the Public Record Act 2011, which establishes the National Archives, the National Archivist and the Records Authority.

### *Solomon Islands*

159. The Solomon Islands country report was presented in two parts. The representative from Solomon Islands outlined sectoral support for culture through the National Museum, the National Archives, the Culture Division, the National Library, the National Commission of UNESCO, the Curriculum Development Unit of the

Ministry of Education and Human Resource Development. He reported that the bulk of the 2012 budget funding has been allocated to FOPA. In terms of other developments, he noted that non-state actors and the private sector were taking an active role in the cultural industry and there were plans to sign an MOU with the German archaeological institute. He highlighted the need to improve statistics on the contribution of cultural industries to the economy. A major achievement of 2011 was the celebration of National Museum Day and Archives Day. It was the first time two institutions had marked national days. Another significant achievement was the establishment of a heritage focused post within the Ministry (Fiji's assistance with the job description was acknowledged). The Protected Areas Act was passed in 2011. In relation to advancing culture through education, the Curriculum Development Unit of the Ministry of Education is developing a cultural studies syllabus for forms 1 to 3. Mainstreaming culture is still a point of discussion, in particular around quantifying the contribution of the culture sector to the economy — hence the importance of culture statistics.

160. The second part of the report dealt with legislation. A scoping study regarding IP matters funded by WIPO examined the state of IP protection in Solomon Islands in preparation for the 11<sup>th</sup> FOPA and demonstrated the need for addressing the protection of traditional knowledge and expressions of culture. As a result, two laws were developed by Solomon Islands: one dealing with TK and expressions of culture (2011), and the other, the FOPA Bill (2012). The FOPA Bill serves to establish and empower the Festival organising committee. All activities of FOPA will be covered by the law once it comes into force, including the appointment of special committees dealing with specific issues. Media related issues are also covered as part of the definitions: media rights are owned by the committee and these rights can be given to other entities according to the accreditation. The law also deals with the Festival logo as well as TK and EC. The FOPA Bill is a unique opportunity to cover and protect all rights that will be affected by the festival.

### *Tokelau*

161. The representative of Tokelau described the governance set up in Tokelau, beginning with the traditional government of three islands, each with a council of chiefs, who then select the government, who then select the Cabinet. The core budget of the culture division is supported by New Zealand, UNESCO and SPC. Key activities in 2011 included annual inter-island gatherings of women's and men's groups. There is a cultural centre for Tokelau in New Zealand and it has setup a new unit dedicated to marketing cultural products. Mainstreaming culture is difficult, given transport difficulties. Te Vaka is the main Tokelau exponent at this point. The National Strategic Plan identified culture as a development goal for the country. Currently, a revival of navigation skills is being experienced. FOPA is the main activity for the 2012 calendar, in addition to a cultural event in New Zealand for Tokelauans.

### *Tonga*

162. The representative of Tonga outlined changes in the institutional framework, with culture being shifted to the Ministry of Internal Affairs headed by Lord Albert Vaea. UNESCO, SPC and ICHCAP Korea are Tonga's main partners in the culture sector. Recent developments highlighted included: the launch of the first Tonga monolingual dictionary in July 2010; the completion of mapping the culture sector and a national culture policy, which is now awaiting Cabinet endorsement; the completion of Tonga's periodic report to the World Heritage Centre; the review of Tongan national activities in line with the Pacific World Heritage Action Plan; a successful World Heritage national capacity-building workshop in February 2012; the introduction of Tongan society and culture as a new subject in school, and the inclusion of culture through all subjects; becoming a party to the Intangible Cultural Heritage Convention in April 2010; and developing a three-year joint project on safeguarding intangible cultural heritage in Tonga jointly with ICHCAP Korea (Intangible Cultural Heritage Centre for Asia and Pacific ). Additionally, Tonga will hold a Fashion Week in July 2012 and will have a busy cultural calendar throughout 2012. This will end with the primary schools' culture week to be held in November. Two scholarships on cultural heritage, one at undergraduate level and the other at post-graduate level, have been awarded by Government as of June 2012.

### *Tuvalu*

163. The representative of Tuvalu informed the meeting that the Department of Culture was in the Ministry of Home Affairs and was a single person department with a focus on TVET in certain activities. A survey will be conducted in April to provide baseline data for the work programme of the department. It is envisaged that the Culture Department and Home Affairs will be merged. Tuvalu is expecting WHC assistance from UNESCO this year.

### *Vanuatu*

164. The representative of Vanuatu described the institutions active in the arts and culture sector, stressing that the Vanuatu Kultural Senta is a semi-government organisation established in 1988. There is the Vanuatu National Council, the National Library, the National Archives, the Heritage Registry, the Department of Women and Culture, the Department of Youth and Culture, and established satellite cultural centres in Tafea Province and Santo. In addition, field workers are the strength of the cultural centre. He also reported that there is a five-year plan in place. Developments and activities highlighted included WIPO awareness and the development of an intellectual property law, a large exhibition with New Caledonia in France in 2010, a culture policy mapping exercise, and collaboration with trade and education departments on a national trade policy. Also, 2011 saw the creation of a Channel 4 twenty-four-hour a day programme with all Vanuatu films being played and there is currently work on an FM radio station which will do the same on cultural affairs. The desire is to give back

to the community everything recorded since 1952. In the last five years, of eighteen goals set by the Vanuatu Kultural Senta, sixteen have been achieved and the National Archive building has been inaugurated 32 years after independence.

### **Agenda item 15 – SPC and climate change**

165. Mr Andre Volentras, SPC Climate Change Adviser, gave a presentation on climate change and human development and focused on the issue of whether climate change is being considered in plans for cultural heritage preservation and the transmission of culture. He then outlined the SPC Internal Climate Change Engagement strategy (2010–2015) which was finalised in 2011. He explained that the CCES has three strategic outcomes:

- Strengthening the capacity of countries to address climate change, taking into account gender equality, age and cultural dimensions, beginning with country assessments and then supporting the development of policies, strategies and plans for implementation.
- Mainstreaming climate change into the work of SPC programmes and technical divisions with guidance and technical support from the Human Development Programme.
- Strengthening partnerships and working with partners to deliver programmes.

166. The Adviser then described some of the work of partners currently taking place, as well as SPC's work on climate change in member countries. He highlighted activities where gender, youth and culture would be integrated in climate change work and noted that SPC is looking at potential funding options for appointing a dedicated gender/culture/youth climate change officer. He concluded by inviting the meeting to note the work in progress to ensure that human development dimensions of climate change are incorporated into SPC's climate change work.

### **Discussion**

167. A question was raised by Australia on the current work of SPC in forecasting localised changes. In the Torres Strait Islands, there is a concern about lost islands. An initial rational response would be to begin with a scoping exercise. The potential changes in spatial arrangements have implications for culture and heritage.

168. Vanuatu queried the difference between action plans and the SPC climate change strategy, and whether the SPC strategy would be the same for all Pacific countries and territories or tailored to national context. Misapplication of funds for climate change is a concern.

169. Kiribati expressed interest in the environmental aspect of climate change that was not addressed at all in the presentation. The delegate pointed out that Pacific biocultural elements are an integral part of identity and belonging and that culture and environment are intrinsically linked.

170. In response to the comments and queries, the SPC Climate Change Adviser indicated that SPC was working in a number of countries to scope the vulnerabilities of local communities to climate change. In terms of assisting the Torres Straits Islanders this was perhaps a matter for the Federal/State government to address, given the expertise and resources available in Australia. In response to Vanuatu, the SPC Adviser explained that the SPC climate change strategy is an internal strategy describing how SPC will assist member countries. It is by no means designed to replace national strategies and plans that describe what countries do and that provide the framework for SPC to assist its members. In response to the comment from Kiribati, the SPC Adviser agreed that the environmental aspect of climate change was extremely important and the discussion on gender, youth and culture (which was the agenda item he addressed) was a subset of the broader environmental discussion that involved the physical environment as well.

### **Agenda item 16 – Human Development Programme work update and presentation of the 2012 work plan**

171. The Human Development Programme (HDP) Adviser– Culture, Elise Huffer, reported to the Council on work progress. The five main items are summarised in paragraphs 173 to 177.

172. Festival preparations, which have involved:

- a. the provision of ongoing technical assistance throughout 2010, 2011 and 2012 including in-country visits;
- b. meetings between the SPC Director-General and the Solomon Islands Prime Minister;
- c. assistance with communications between the host and participating countries;
- d. assistance with IP protection measures in association with WIPO and Solomon Islands authorities and experts.

173. The EU-funded SPC-managed project: Structuring the Cultural Sector for Improved Human Development

Four components are included in this project:

- i. The first component – This began with a regional workshop on cultural mapping, planning and policy (CMPP), followed by in-country work conducted by national consultants and cultural agencies in six countries. This preparatory work facilitated the development of five country mapping reports; five country draft policies; one sub-regional workshop on policy implementation, monitoring and evaluation; a toolkit for the Pacific on CMPP; and a toolkit for Pacific culture policy implementation, monitoring and evaluation.
- ii. The second component concerns the development of cultural industries – A situation analysis of the cultural industries was conducted in 2010 with a focus on Cook Islands, Guam and Fiji. This was followed by the inaugural cultural industry regional consultation in December 2010, which brought together



cultural industries stakeholders from a number of countries. The meeting developed a range of recommendations which appear in the report and are there to provide guidance to countries, communities and the region to further the sound and ethical development of cultural industries. Two additional activities were (a) the commissioning of a development and marketing strategy for the cultural industries, which focused on five sub-sectors and will also provide guidance to SPC, PIFS, other agencies and countries in their work on cultural industries in the region and (b) a cultural producers' workshop facilitated by PIFS and Pacific Trade and Invest, which was held in Suva, Fiji in February 2012, bringing participants from across the region. A final producers' workshop will be held for the northern Pacific in Guam later in 2012.

- iii. The third component of the EU-funded project (Preserving Endangered Cultural Heritage) involved the endangered cultural heritage mapping conducted by six countries. An endangered cultural heritage workshop was held, facilitated by staff of the Fiji Museum and with participation by two archaeologists, one from NUS and one from USP. ECH mapping in Tuvalu has been completed and is now under way in the five other countries. A Pacific Intangible Heritage Mapping toolkit has now been published.
- iv. The fourth component of the EU-funded project deals with inter-regional partnerships. There was an exchange between the Pacific Islands Museum Association and the Museum Association of the Caribbean. The first exchange was between museum staff of the Barbados Museum and the Solomon Islands Museum. The second stage is a student exchange, with the students being hosted by museums in their respective countries, the third stage is a researcher exchange and the fourth element is a study to look into perpetuating this programme.

174. The cultural statistics action stream involved a regional cultural statistics meeting held in May 2011 in which nine countries participated. This was held in partnership with the UNESCO Institute of Statistics, UNESCO and the SPC Statistics for Development Programme, and established a joint implementation and monitoring plan to develop cultural statistics in the region.

175. HDP has also focused on the development with CPAC of the Regional Culture Strategy, which brought in a range of partners and is being finalised for the 2<sup>nd</sup> Pacific Ministers' meeting. A range of activities and objectives in the strategy are already well under way both at national and regional levels. Additionally, HDP has continued to focus on promotion of the culture sector through establishment of wider networks, as mandated by CPAC.

176. 2012 workplan – For the remainder of 2012 and beyond, priorities are: to complete the EU-funded project, Structuring the Cultural Sector for Improved Human Development; to complete a CMPP in French Polynesia and Wallis and Futuna,

which has been funded by the French Pacific Fund; to finalise and begin staged implementation of the Regional Culture Strategy 2010–2020; and to begin implementation of the Pacific Culture and Education Strategy 2010–2015. Another area of development will be looking at strengthening FOPA and CPAC, drawing on, *inter alia*, the recommendations of the Festival evaluation that was carried out in 2009.

## Discussion

177. The representative of Cook Islands noted the usefulness of the cultural producers' workshop and conveyed the thanks of the country participants to SPC. The cultural statistics meeting was also described as very useful. He noted that it appeared that SPC would be restructured in 2012, following the outcomes of an ongoing organisational review and this may include HDP. He expressed Cook Islands' support for HDP and suggested that members consider supporting it through their respective foreign affairs departments.
178. The representative of Nauru expressed satisfaction with membership in SPC, and noted with appreciation the use of local consultants in the SPC-managed culture activities carried out in Nauru. The above developments in the culture sector should be reflected in the 40<sup>th</sup> anniversary theme of the Festival.
179. The representative of Samoa queried the implementation of the Pacific Culture and Education Strategy 2010–2015. SPC clarified that implementation was limited due to insufficient human resources at SPC but that further development of links with Heads of Education could be a useful avenue to pursue implementation of that strategy.
180. The representative of Papua New Guinea stated that the Regional Culture Strategy will be a useful tool for the Council to monitor cultural developments in the region. He called for the Strategy to be kept on the agenda of the Council for the years to come. He explained that, in contrast to the Pacific Culture and Education Strategy, which relied on education sector inputs, the Regional Culture Strategy belonged to the culture sector and could be fully implemented via the Council and member countries.
181. The centrality of the linkage between education and culture was supported by the representative of American Samoa.
182. The representative of Fiji congratulated SPC on the progress in the workstreams being reported on and the smart partnerships being utilised. Dr Huffer and Ms Petersen were commended personally on their work. Two queries were raised by Fiji, one regarding the issue of a culture advisor in the Pacific Islands Forum Secretariat and another regarding the plans for HDP restructuring.

183. SPC indicated that it was working closely with PIFS on the cultural industries and looking into the possibility of strengthening capacity in PIFS to support this work through the Trade Division, which has been conducting work both in the area of protection of traditional knowledge and in the area of cultural industries. In relation to the future positioning of HDP in SPC and therefore of the culture portfolio, this was being assessed as part of an overall review of the organisation. The first phase of the review was undertaken by an expert reference group process, which looked at programme service coverage and judged the relevance and responsiveness of SPC to the region's needs. An independent group of experts is currently reviewing the assessment of the first team and going further to consider the governance and financing issues facing the organisation. It is expected that the report of the independent review will be completed in late April and made available to countries sometime in May. A special meeting of the Council of Regional Governments and Administrations (CRGA) will be held in August to consider the findings of the Independent Review. Early indications are that the capacity of HDP is limited compared to the needs of the region, and therefore its impact as a programme and its ability to be responsive to country needs is being questioned. Furthermore, countries visited by the review team are not highlighting culture as a national development priority. It was reiterated that support be expressed through official government channels if there was the desire for Council members to have their interest in culture represented.

184. The representative of Cook Islands noted the considerable progress and assistance in cultural matters received from HDP, noting that the Festival alone represents a significant output. It was urged that this matter be taken up by Council members with their respective governments. Guidance was sought regarding the mechanisms and modalities for commenting on the review and providing necessary support for the programme at national level. It was pointed out that ministries of foreign affairs are the focal points for CRGA and also for the review process. There was a suggestion that an essential first step was for Council members to identify their representative to the CRGA and find out the status of review process.

185. The representative of Nauru sought clarification on the country consultation process and to what extent culture departments had been engaged.

186. The representative of FSM contributed information on the review process to date and indicated that a special CRGA meeting would be held in July.

187. The representative of American Samoa stated that it was not member of PIFS and this would have implications if HDP/Culture was moved into the Forum. It was further observed that human development was effectively realised through the Council and its activities over the years through its focus on culture.
188. The representative of Fiji suggested a communication campaign on culture loss be included in the 2012 work plan as part of the lead-up to the Festival to raise the profile of culture. This was suggested as a supplement to the bureaucratic approach, which would be pursued through CRGA.
189. PNG concurred with the suggested approach through CRGA, and requested a briefing paper from SPC on the accomplishments of HDP to assist with representations that might be made to national CRGA representatives.
190. The chair communicated the importance of reflecting these issues in the outcomes document and also agreed to convey the views of the Council to the review team through the Director-General of SPC.
191. The delegates concluded the meeting by reviewing the report and finalising their agreement on key outcomes and recommendations.
192. The chair called the meeting to a close with a final statement, thanking all the delegates and the SPC team, including the interpreters, the IT technician and the meeting assistant, for their hard work.

## **IV. Appendix A - The Pacific Games Council: Recent Changes in the Administration of the Pacific Games**

### **SECRETARIAT OF THE PACIFIC COMMUNITY**

#### **TWENTY-FOURTH MEETING OF THE COUNCIL OF PACIFIC ARTS**

(Honiara, Solomon Islands, March 27-29 2012)

#### **AGENDA ITEM 7**

*(Paper written and presented by Andrew Minogue, Executive Director, Pacific Games Council)*

#### **Purpose**

To provide a briefing on the Pacific Games Council, in particular its history and participants; its internal governance; its bid process for awarding the Games; and its marketing program.

To examine whether any of the experiences of the Pacific Games Council are relevant to the future management of the Festival of Pacific Arts.

#### **Introduction**

This report will offer the Pacific Games Council's experience as potential learnings to members of the Council of Pacific Arts & Culture, as it deliberates how to sustain its Festival of Pacific Arts operations in the future.

#### **Main Text**

##### **1. History and Participants**

The Pacific Games Council ("the Council") was founded by SPC in 1962. The Council's role is to be the owner and custodian of the Pacific Games and Pacific Mini Games sporting event.

The Pacific Games was first held in Suva in 1963. Since then, 14 editions of the Pacific Games have been held, most recently in New Caledonia in 2011. A host of the Pacific Games may organise up to 28 sports, 12 of which are compulsory. The other 16 sports may be selected by the host country from a longer list of optional sports which is maintained by the Council in its Charter.

Nine (9) editions of the Pacific Mini Games have been held since they were introduced in 1981. The Mini Games, held every two years in between the main Pacific Games, enables smaller island countries to host the event by imposing a maximum number of only 15 sports. Apart from the smaller number of sports, the conduct and nature of the Mini Games are the same as the main Games in every way.

The participants in the Pacific Games are athletes selected by the 22 member Pacific Games Associations in the countries and territories which have Council membership. These members are listed in the Council's Constitution and can only be amended by the General Assembly of the Council. Membership is not contingent in any way on government policy as

the independence and autonomy of sport's governance is a highly regarded cultural value in the Pacific.

## **2. Internal Governance**

The Council has two organs of governance: the annual general assembly of the 22 member countries and territories; and the Executive Board which is elected every four years by the General Assembly.

The annual general assembly is the ultimate decision making organ of the Council. Its participants are the Pacific Games Associations in the 22 countries and territories which are members of the Council. In many cases, these Pacific Games Associations are also National Olympic Committees, responsible for sending athletes not just to the Pacific Games but the Olympic Games as well. The General Assembly elects the Pacific Games host cities and the Executive Board, and only the General Assembly can ratify any suggested amendments to the Pacific Games Constitution.

The Executive Board, by contrast is responsible for the day to day management of the affairs of the Council. It writes the operating and business plans, it manages the Council's finances, it conducts the bid process for the hosting the Games, and most importantly it oversees the activities of future hosts of the Games by maintaining relationships with key stakeholders – the Organising Committees in the host countries, the International Federations for each sport, and the various commercial and media stakeholders.

The Executive Board consists of a President, Vice President, Secretary-General, Treasurer and an Immediate Past President. It is supported by a full time Secretariat which is managed by an Executive Director.

The Council has established its own Charter for the governance of the Pacific Games. The Charter consists of, firstly, a Constitution made up of 33 Articles which can only be amended by the General Assembly. The Charter also consists of a Code of Conduct and Games Protocols and Regulations, which can be amended by the Executive Board based on the experiences gleaned at each Game.

## **3. Bid Process**

The Council maintains a competitive bidding process for countries wishing to host the Pacific Games. Bids are called for seven years in advance of the Games so that host countries have adequate time to build the necessary sporting and accommodation facilities and generally prepare for hosting the event.

A bid document must be lodged by a member Pacific Games Association and its bid to host the Games must be financially underwritten by its national government.

The Council then evaluates the bids and presents a report to the membership before they vote on the host city at the annual general meeting held seven years in advance of the Games. So, for example, at the 2012 AGM to be held on Wallis Island this October, the General Assembly will vote on the hosting rights for the 2019 Pacific Games.

Traditionally, more than one country wants to host the Games at any one time, therefore the bid process tends to be competitive and is often very close. For example, in the vote for the hosting rights for the 2015 Pacific Games, Papua New Guinea defeated Tonga by just three votes. It is very rare for there only to be one bidding country.

The Council has considered, but rejected, calls for the bid process to be scrapped in favour of a policy of rotating the hosting of the Games throughout the membership. In the Council's view, a competitive bid process extracts maximum value from the host country in terms of creating sporting legacies for the benefit of the athletes and the broader community.

It is true that the process of bidding for the Pacific Games can be costly, but the additional sporting legacies and benefits extracted by a competitive bid process far outweigh the costs. Put simply, if a host country knew for certain that it would be handed a future Games to organise, it may not be as prepared to fully invest in sporting facilities and services for the Games Athletes as it will be prepared to do if they have to compete for the hosting rights.

At the end of the bid process when the decision is announced, the victorious Pacific Games Association and a member of its national government must immediately sign a tripartite Host City Contract with the Council so that all parties are bound by the promises made in the bid document as well as being bound by the Games Protocol and Regulations during the delivery of the Games.

#### **4. Marketing Program**

Prior to 2006, all marketing rights in the Games were vested in the host Organising Committees. This meant that as the owner of the Pacific Games event, the Council had absolutely no marketing rights and therefore no revenue streams to sustain its operations.

The Council effectively did not function as a responsible owner and custodian of the Pacific Games in any meaningful way. It had no staff, its Executive Board met sporadically on the margins of other sports related meetings. The Council essentially left the development of the Pacific Games in the hands of the next host country.

By 2006, this was seen as a completely unsustainable and inadequate model for the future governance and oversight of the Pacific Games. It was seen as a model that would increasingly put the future of the event at risk.

Therefore, by a change to the Constitution in 2006, the Council vested certain marketing rights in its ownership and thereby took control of the marketing of the Pacific Games.

In so doing, the Council asserted control of its own destiny by creating revenue streams to sustain its operations. Now, when a host country wishes to negotiate a commercial sponsorship program for the Pacific Games, it must negotiate with the Council and normally those marketing rights will be transferred to the host country for a fee.

From that fee, the Council can now pay for a Secretariat office as well as the activities of its Executive Board (meeting twice annually in the Pacific). This means the Council is open for business every day of the week, developing relationships with key stakeholders like the 22 member countries and territories, the International Federations for each sport, future Organising Committees and their host governments, as well as commercial sponsors, broadcasters and other media outlets.

The Council now fulfils its functions of oversight and stewardship of the Pacific Games in a responsible and meaningful way.

## **RECOMMENDATIONS**

### Internal Governance

Consideration be given to developing, if one is not already in existence, a Charter for the Festival of Pacific Arts. This Charter could examine a governance mechanism for the conduct of the day to day affairs of the Festival of Pacific Arts, as well as a governance mechanism for setting the longer term direction of the Festival involving participants from member counties and territories.

### Bid Process

If there is competitive tension for the hosting rights of the Festival of Pacific Arts then consideration could be given to creating a competitive bid process to extract maximum benefits and legacies for the Arts in the host country.

### Marketing Program

It is important for CPAC that if there are any commercial revenue streams attached to the Festival of Pacific Arts, that strong consideration be given to those commercial rights being vested in the authority responsible for the governance of the Festival of Pacific Arts. If there are no commercial revenue streams, then the governing body could consider imposing a generic rights fee on the host government, so that the governing body has the funding available to play its oversight and custodian's role.



## V. Appendix B - Cultural Policy Advancement: Federated States of Micronesia

### SECRETARIAT OF THE PACIFIC COMMUNITY

#### TWENTY-FOURTH MEETING OF THE COUNCIL OF PACIFIC ARTS AND CULTURE

(Honiara, Solomon Islands, March 27-29 2012)

#### AGENDA ITEM 9

*(Paper written and presented by Augustine Kohler, Historic Preservation Officer, Office of National Archives, Culture and Preservation, FSM National Government)*

##### **1. What Was the Policy Process Followed In Your Country**

Community consultations were held in each state to research, collect and inventory cultural information and resources.

As a consequence of these consultations a draft policy will be developed, endorsed and implemented with the FSM national Government.

This draft policy can then be used as a template for the development of cultural policies in each FSM state.

##### **2. Highlights of the Process**

The Community consultation highlighted the cultural priorities of the people of the FSM. These include:

- Cultural identity
- Preservation and promotion of languages
- Identification and protection of historic sites and properties
- Cultural education and traditional knowledge
- Promotion of cultural industries
- Conscientiousness of the environment and natural resources
- Integration of culture within the government and public sector

##### **3. Difficulties Encountered**

- Different languages- communication had to be in English which meant that many participants could not express themselves well
- Geographical: far flung islands and poor inter-island transport service made logistics of getting all stakeholders together difficult and costly
- Different social hierarchies and traditional leadership structure
- Each state has considerable autonomy within the federation, and thus unity of goals and priorities is difficult to achieve at times

#### **4. Current Status**

A consultation between FSM office of national Archives and Cultural and Historic Preservation and cultural representatives from each of the FSM states is scheduled for first half 2012

#### **5. The Way Forward**

- Develop a draft FSM cultural policy in collaboration with state partners.
- Review draft and submit to FSM Congress for implementation
- FSM policy can then be used as a template for cultural policies in each of the FSM states.

## **VI. Appendix C - Cultural Policy Advancement: Solomon Islands**

### **SECRETARIAT OF THE PACIFIC COMMUNITY**

#### **TWENTY-FOURTH MEETING OF THE COUNCIL OF PACIFIC ARTS**

(Honiara, Solomon Islands, March 27-29 2012)

#### **AGENDA ITEM 9**

*(Paper written and presented by John Tahinao, Director Culture,  
Ministry of Culture and Tourism)*

##### **1. What Was the Policy Process Followed in Your Country**

The CMPP in the Solomon Islands is executed in three stages. The first stage is the scoping study that identifies existing cultural institutions and resources in the country. The scoping study highlights a cultural map that we need to follow to produce a national cultural policy. This involves mostly literature review and interviews.

Furthermore, we hold a workshop that brings together representatives from the provinces, government and non government agencies followed by field visits to selected 6 provinces. From the workshop and the field visits the consultant collected cultural issues identified that needs to be formulated in the national cultural policy. The information collected during this stage set the basis of the cultural mapping report. This has been produced and published.

We hold another workshop during the planning stage. This is the second stage of the project. A CMPP task force was put in place and during this planning workshop the members of the taskforce formulated policy statement and objectives of the cultural policy. A draft policy was produced out of this workshop.

##### **2. Highlights of the Process**

The highlights of the process are the mapping and planning workshops where representatives from various stakeholders exchange views and suggestions for the national culture policy development. Solomon Islands is not a homogenous society. The country has about 80 different languages meaning 80 different cultural groupings. While one can see as a challenge in formulating a culture policy for such a diverse society it highlights a policy that does not take into consideration our cultural diversity is one that will divide us. Thus, the development of our policy takes into consideration that any culture policy for us will be biased towards any particular groupings but one that calls for mutual respect for among all cultural groupings.

##### **3. Difficulties Encountered**

The mapping study did not covered the nine (9) provinces of the country and for the five provinces that the study covered it only confined to certain localities. This came about a result of a very tight budget and the logistics that will be involved to cover the rest will be very expensive. Least one forgets, the Solomon Islands is made up scattered islands and some communities are not reachable easily.

#### **4. Current Status**

The draft cultural policy has been produced from the planning workshop and was sent to SPC for comments and feedback. The consultant is now working on the draft with consideration of comments and feedbacks by SPC. As and when this is done it will be send to SPC for final vetting and eventually the publishing of the culture policy.

#### **5. The Way Forward**

The National culture policy document needs cabinet endorsement. Moreover, it will be taken to the communities for awareness. This will involve the use of the media and workshops. A good policy is a policy that works and implemented. On this note, the national culture policy needs to be translated into strategies that cultural institutions can implement.

## VII. Appendix D - Cultural Policy Advancement: Tonga

### SECRETARIAT OF THE PACIFIC COMMUNITY

#### TWENTY-FOURTH MEETING OF THE COUNCIL OF PACIFIC ARTS AND CULTURE

(Honiara, Solomon Islands, March 27-29 2012)

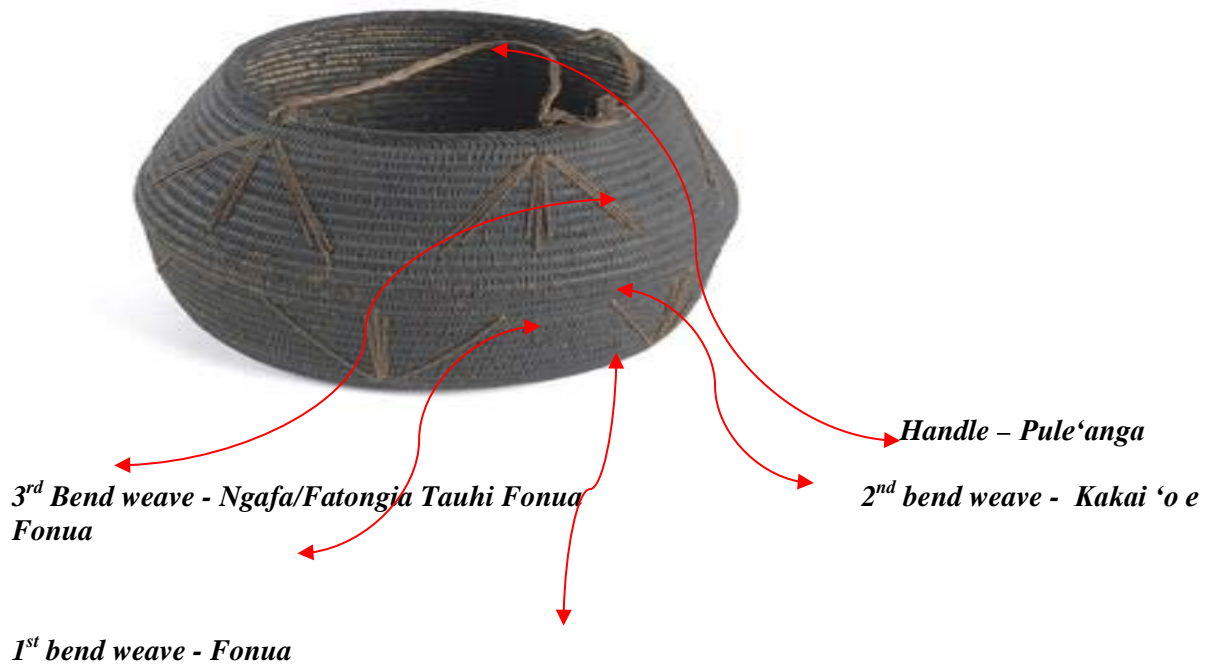
#### AGENDA ITEM 9

*(Paper written and presented by Mrs Pulupaki 'A Siuilikutapu Moala Ika,  
Deputy Director of Education, Ministry of Education, Women's Affairs and Culture)*

#### **What Was the Policy Process Followed In Your Country**

- The Tonga Ministry of Education, Women's Affairs and Culture (MEWAC) made a request to be part of this regional initiative and is being one of the six countries to undertake the Cultural Mapping, Planning and Policy development project (CMPP). In 2010, the Institute of Education (IOE) at the University of the South Pacific was awarded the contract to carry out a project on mapping, planning and cultural policy development. This project was facilitated by the Secretariat of the Pacific Community (SPC) and funded by the European Union. **The key output of this project is the development of a national cultural policy for Tonga.**
- Established a Working Committee (i.e IOE & MEWAC) This project was led by Dr Se'ula J. Fua, Acting Director, IOE, University of the South Pacific, Tonga Campus.
- Decided on the cultural framework in a Tongan context
- Agreed on Katoalu Framework

➤ **Katoalu Framework**



*Foundation weave – Ko Hai, Ko Au mo Momo*

<b>Parts of the Kato Alu</b>	<b>Included in this section are:</b>
<b>1. Foundation weave – Ko Hai, Ko Au mo Momo</b>	<ul style="list-style-type: none"> <li>• Cultural Identity (including religion)</li> <li>• Social Cohesion</li> <li>• Intangible Cultural Heritage</li> <li>• Protection and Enforcement of cultural rights</li> </ul>
<b>2. Outer wall weave, first bend – Fonua</b>	<ul style="list-style-type: none"> <li>• Development and maintenance of cultural sites, spaces and infrastructure</li> <li>• Tangible Cultural Heritage</li> <li>• Plants and animals indigenous to the land</li> <li>• Underwater Cultural Heritage</li> <li>• Sky and air space</li> </ul>
<b>3. Outer wall weave, second bend – Kakai 'o e Fonua</b>	<ul style="list-style-type: none"> <li>• Arts and culture in education and training</li> </ul>
<b>4. Outer wall weave, third bend – Ngafa mo e Fatongia Tauhi Fonua</b>	<ul style="list-style-type: none"> <li>• Expansion of Tongan cultural industries</li> </ul>
<b>5. Handle of the basket – Pule'anga</b>	<ul style="list-style-type: none"> <li>• Promotion of funding and investment in cultural sector</li> <li>• Mainstreaming culture in other sectors</li> </ul>

- Selection of National Task Force based on the five main components of the Katoalu Framework
- Data collect on the cultural mapping based on the Katoalu Framework.
- Cultural Policy develop based on the Katoalu Framework

#### **1. Highlights Of The Process**

- Involvement of all the people, stakeholders who have been identified under the Katoalu Framework
- Continuous dialogue and meeting of the National Task Force
- Consultation with the people as they are the ownership of this policy
- Being able to apply cultural context to the cultural policy being developed

#### **2. Difficulties Encountered**

- Insufficient funds
- Geographical location
- Lack of human/technical resources and equipments
- Time constraint

#### **3. Current Status**

- National Cultural Policy completed in August 2011
- Await for funding to do the public consultations to the outer islands
- Once public consultation completed then will submit the National Cultural Policy to Cabinet for approval
- Government Restructure to be effective as of 01<sup>st</sup> July, 2012 thus Culture Division will move from Ministry of Education, Women's Affairs and Culture to a new Ministry which will be called as Ministry of Internal Affairs

#### **4. The Way Forward**

- Include budget for public consultation to the outer islands in Culture Division budget for Ministry of Internal Affairs for 2012/2013 financial year which to be effective as of 01<sup>st</sup> July, 2012
- Include activities on National Cultural Implementation Plan 2012-2015 in our budget for 2012/2013 financial year
- Aim to obtain Cabinet approval of National Cultural Policy by October, 2012.

## VIII. Appendix E - Cultural Heritage Mapping: Kiribati

### SECRETARIAT OF THE PACIFIC COMMUNITY

#### TWENTY-FOURTH MEETING OF THE COUNCIL OF PACIFIC ARTS AND CULTURE

(Honiara, Solomon Islands, March 27-29 2012)

#### AGENDA ITEM 11

*(Paper written and presented by Natan Itonga, Cultural Officer, Culture & Museum,  
Ministry of Internal & Social Affairs)*

##### **1. Describe The Area/Focus And Purpose of the Mapping**

The Cultural Site that is being mapped is “Nnabakana” with pillars of stones representing the warriors during the 1600s located on Tabuaeroa one of the islets of Tabiteuea North in the Southern Kiribati Group.

The conquest of Kaitu & Uakeia in the 1600s sailed on big canoes with their warriors across the ocean from Beru and Nikunau to different islands of Kiribati. One of their landing bases was at Tabuaeroa islet which left evidence until today.

In order to scare the enemies from the mainland of Tabiteuea North, Kaitu and Uakeia built 30 giant models of warriors about 3 meters high using natural rocks placed on top of each other and line them up from ocean side towards the lagoon. The sight of these stone warriors from the distance scared away the incoming enemies which made Kaitu and Uakeia undefeated on the island of Tabiteuea and managed to have good connection with the islanders.

It is believed that Kaitu and Uakeia’s voyage across the ocean to Kiribati islands begat children with the islanders and brought some strong men as their warriors. Nowadays Kaitu and Uakeia’s generation lived on almost all the islands of Kiribati. Most islanders of Kiribati today don’t call Kaitu and Uakeia the enemy but the forefathers, the family members.

The stone warriors remained as monuments today, a historical record of one of the cultural civil wars in Kiribati that last for ages and highly respected by the islanders, as an evidence of their mighty and wise family warriors of those days.

Today the site faces the threat of climate change and vandalism. The protection and restoration of the site is required before it totally vanishes. The mapping should clearly record the physical numbers, their positions, location, sizes, and other physical features using the “baseline Survey technique” introduced by the Fiji Museum Teams during the Cultural mapping workshop held in Sigatoka in 2011, organised by the SPC, PIMA and Fiji Museum, and funded by the EU.



The documentation of the site had been recorded once in our own Kiribati cultural recurrent activities which included photographs, video recording of the informants talking on the site, and “GPS” data recording of the location. The consultation is still required together with the video and audio recording of the site.

The restoration of some pillars should be done at a different stage when time allows and depending on availability of an archaeologist who will assist.

## **2. Current Status Of The Mapping**

- The Secretary of Ministry of Internal & Social Affairs on behalf of the Government of Kiribati had signed the ‘Letter of Agreement’ for the ECH mapping on Kiribati and this has been received by the SPC.
- Mr Bwere Eritaia had signed the Contract that to assign him as the consultant and co-ordinator for ECH mapping in Kiribati on the “Nabakana site”.
- The first tranche of funding has been received by the Kiribati Government for this project from the SPC.
- The booking for the starting of the mapping on the site should be well secured for the first available flight in May this year.

## **3. Highlights of the Process**

- CONSULTATION 1 and Research and Documentation on South Tarawa, main capital of Kiribati for Nabakana related resources.
- The Preparation of the visiting of the site is still underway since the first available flight should be in May.
- CONSULTATION 1 on the island council of Tabiteuea north; Visit with the Tabiteuea island council for a courtesy call to the mayor, the clerk, and chief elder of the island for consultation and information for the mapping activity.
- MAPPING on the isolated islet of Tabuaeroa: The 4 local assistants, Cultural officer and the Consultant to stay on the islet for ECH mapping. Due to the long distance away from the main land, the teams will stay on the islet for 3 days.

- **Consultation 2**

- a. Reporting back after the completion of the mapping, the team returns and the report will be shown to the island council, mayor, clerk and chief elder for their information and approval of the completed task.
- b. Consultation and further research from the locals in relation to the site.

- **Documentation and Publication**

- a. Compiling of the report
- b. Publishing & Documentation

#### **4. Difficulties Encountered**

- a. FLIGHT- unreliable schedules
- b. SITE – on an isolated islet
- c. Not fully known till the completion of the mapping.
- d. GIS software given by Fiji Museum team doesn't work- we require technical training on GIS for transfer of maps from GPS or from 'based line survey' drawings.

#### **5. The Future**

- a. More sites endangered in Kiribati, need to extend the project for safeguarding
- b. Protection, Restoration and Safeguarding of the site after Cultural mapping activities.
- c. Require assistance from other Pacific island states as work attachment or Internship (Short staff)
- d. GIS training
- e. Nomination of sites to UNESCO's World Heritage List

## **IX. Appendix F - Cultural Heritage Mapping: Nauru**

### **SECRETARIAT OF THE PACIFIC COMMUNITY**

#### **TWENTY-FOURTH MEETING OF THE COUNCIL OF PACIFIC ARTS AND CULTURE**

(Honiara, Solomon Islands, March 27-29 2012)

#### **AGENDA ITEM 11**

*(Paper written and presented by Charmaine Scotty, Secretary for Home Affairs,  
Ministry for Home Affairs)*

##### **1. Describe The Area/Focus And Purpose Of The Mapping**

- Area Focus is Cave Mapping
- Purpose of Cave Mapping is to ensure that the legacy and story of Nauru's Caves are mapped via being pinpointed onto our local island map on GIS points, being transmitted into a book to be readily available to schools, community and government.
- Also to be transmitted into DVD and aired on both local radio and TV stations

##### **2. Current Status Of The Mapping**

Initially what has been done is the preparation of the Work Plan, ensuring that we include all aspects of what we want to safeguard. Also, a lot of preparatory work in relation to connecting this project with last year's National workshop on Safeguarding our Intangible Cultural Heritage in Nauru sponsored by UNESCO. The connection being primarily our call for government to ratify the 2003 ICH Convention, this is one of the phases of the Work Plan (Phase 5)

##### **3. Highlights Of The Process**

Making the linkage between the UNESCO sponsored national workshop on ICH Safeguarding in Nauru (theory/paper process), held in May 2011 to the hands on process and activity of doing a donor funded Project related to ICH safeguarding – October 2011 Sigatoka workshop to current time March 2012 in Nauru). It was morale boosting and something which greatly lifted the confidence of the Culture Department personnel and the Elders and the Culture Resource Persons from the community. This proved that through perseverance, things happen as culture has persevered throughout the ages.

##### **4. Difficulties Encountered**

Doing the Work Plan and getting to agree over what we wanted, compromising (a very hard thing to do), especially when you are ambitious and want all things to happen all at once.

Also the time consuming process of the government system for all donor funded projects, which had to go through the National Development Committee to approve and this committee only meets once a month and if you miss a meeting, you wait another month. This committee meets, discusses and either adopts the project or seeks more clarifications etc and when satisfied, the Project is recommended up to Cabinet to endorse for it to happen. Another time consuming factor was the organizing and receiving of funds through the Treasury system.

#### **5. The Future**

Envisage a healthy future for ECH mapping on Nauru, especially with the great interest being shown to this Cave Mapping Project by all stakeholders; the community, the government departments involved such as Lands & Survey, Media, CIE (Environment) and the great feedback from the community and government representatives to the national workshop on Safeguarding ICH of Nauru. The Culture Department has strongly recommended that Nauru ratifies the 2003 ICH Convention and this has been given great support from within the community, the varied cultural associations and groups affiliated with the Culture Department plus the government department's part of the ICH workshop back in May 2011. Their signatures of petition for the ratification of the 2003 ICH Convention has been attached to the cabinet submission organized for the consideration of the National Taskforce on Working Group on Treaties (WTG).

## **X. Appendix G - Culture Policy and the Melanesian Spearhead Group (MSG)**

### **SECRETARIAT OF THE PACIFIC COMMUNITY**

#### **TWENTY-FOURTH MEETING OF THE COUNCIL OF PACIFIC ARTS AND CULTURE**

(Honiara, Solomon Islands, March 27-29 2012)

#### **AGENDA ITEM 12**

*(Paper Written and Presented By Jimmy Naouna, Social Policy Officer,  
Economic and Social Division, MSG Secretariat)*

#### **I. Brief Background to the Melanesian Spearhead Group (MSG)**

The Agreement Establishing the Melanesian Spearhead Group (MSG) was officially signed in Port Vila, Vanuatu on 23 March 2007, formalizing the MSG as an entity under international law. The Members of the MSG comprise the Republic of Fiji, the Independent State of Papua New Guinea, Republic of Vanuatu, Solomon Islands, the Front de Liberation Nationale Kanak et Socialiste (FLNKS) of New Caledonia.

In 2008, the MSG Secretariat set up office in its new Headquarters in Port Vila, Vanuatu and progressively recruited its staff to head the various divisions of Legal and Political Affairs, Economic and Social Development, Trade and Investment and Corporate Services.

#### **• On Culture**

The Agreement Establishing of the MSG promotes the respect for and promotion of its Melanesian cultures, traditions and values. The idea of promoting the Melanesian Arts and Culture Festival was first mooted during the Port Vila Summit on 14 March 1988.

In July 1994, the MSG Leaders Summit in Auki agreed: “to institute a Melanesian Festival of Arts to promote the cultures and traditions of the MSG region.”

To facilitate this decision of the Auki Leaders Summit, a meeting was convened on 13-14 July 1995 in Honiara, Solomon Islands attended by cultural Officials representing PNG, Vanuatu, Fiji and Solomon Islands.

The Declaration of the July 1995 Meeting stated:

- (i) That Melanesia constitutes a culture area,
- (ii) That Melanesian cultures are under threat from cultural influences from outside of the area,
- (iii) That unlike other part of the world, a very large part of the traditional Melanesian cultures are very much intact,
- (iv) That there is a need to preserve, protect and promote the traditional cultures of the Melanesia,

- (v) That there is a need to develop and protect the contemporary cultures of Melanesia
- (vi) That there is a need for Melanesian countries to look to each other for support and assurance to maintain and promote their traditional arts and cultures.

- **MSG Constituent Bodies**

The MSG is governed by its Agreement (Constitution) and decisions are made at various levels of the MSG Constituent Bodies. On culture and arts matters, the following process is followed:

- 1. MSG Leaders Summit**
- 2. MSG Foreign Ministers Meeting (FMM)**
- 3. MSG Ministers of Culture and Arts Meeting (MCAM)**
- 4. MSG Senior Officials Meeting (SOM)**
- 5. MSG Council of Arts and Culture**

## **II. The Melanesian Arts Festival**

- **Background**

The above principles enshrined in the MSG Agreement have directed the MSG in convening the four-yearly Melanesian Art Festival:

- 1998:** Solomon Islands
- 2002:** Vanuatu
- 2006:** Fiji
- 2010:** Kanaky-New Caledonia
- 2014:** Papua New Guinea
- 2018:** Solomon Islands

- **Guidelines and Criteria for Participation in MAFs**

Given the recurrent and growing demand from non-MSG members to participate in MSG regional events, Ministers of Arts and Culture at their inaugural Meeting in New Caledonia during the 4<sup>th</sup> Melanesian Arts Festival in 2010, directed the Secretariat and the Council of Arts and Culture to define and set appropriate criteria/guidelines for the participation of people of Melanesian origin in future MSG cultural activities, especially the Melanesian Arts and Culture Festivals.

These proposed guidelines/criteria are meant to guide the decision of MSG Members and the Host country when screening request for participation. It has been a “practice” for the Host country to invite other non MSG-Members to previous festivals (Taiwan in SI in 1998 and Torres Straits Islands in 2006).

### **III. MSG Treaty on the Protection of Traditional Knowledge (TK) and Expressions of Culture (EC)**

- **Background to the TK Treaty process (feasibility study, workshops, consultations, etc)**

Following consultation with the TradeCom-funded Pacific Regional Action Plan (PRAP) for Traditional Knowledge (TK) Development, the MSG Secretariat submitted in 2010 a project proposal to the EU TradeCom requesting funding and technical assistance for the establishment of a Reciprocal Arrangement for the Recognition and Enforcement of Rights on Traditional Knowledge and Traditional Expressions of Culture between the State Parties of the Melanesian Spearhead Group.

In March 2011, the final draft of the MSG Treaty on the Protection of TK and EC was presented to the constituent bodies of the MSG at the Leaders Summit in Fiji and Council Members were requested to complete national stakeholders' consultations and obtain their respective Cabinet clearance and approval for MSG Leaders to sign the Treaty.

In September 2011, Fiji and the Solomon Islands signed the Treaty during the Special MSG Leaders Summit in Nadi, Fiji having completed their national consultations and having obtained Cabinet clearance.

PNG is expected to sign the MSG TK Treaty this Friday. The FLNKS will also sign onto the TK Treaty, with reservations in regards to the competency/power to enact and implement some of the Treaty provisions at national level. Vanuatu will obtain necessary Cabinet approval prior to signing the Treaty.

The Treaty supports MSG members initiative to implement National Traditional Knowledge Laws. The Treaty further allows for the establishment of a National Competent Authority which will be responsible for the implementation of the provisions of the Treaty. In particular, the National Competent Authority will be entrusted with the tasks of awareness-raising, education, guidance, monitoring, registration, dispute resolution, enforcement and other activities related to the protection of traditional knowledge and expressions of culture.

The key provisions of the Treaty includes:-

- (i) Conferring on the owners and holders of TK and EC the exclusive right to authorize the exploitation of their traditional knowledge and expressions of culture (Art. 8).
- (ii) Conferring of the rights of owners of traditional knowledge and expressions of culture to conclude user agreements (involving a benefit sharing arrangement providing for equitable monetary or non-monetary compensation to the traditional owners) as approved by the Competent Authority. (Art.9)
- (iii) All access, authorizations, assignments or user agreements granted in respect of protected traditional knowledge or expressions of culture shall be granted in writing, otherwise they shall be of no force or effect.(Art.9)
- (iv) Ensuring that the protection to be extended to owners and holders of traditional knowledge and expressions of culture and include the fair and equitable sharing of benefits arising from the commercial use of their knowledge and expressions of culture;

- (v) Ensuring that any person using traditional knowledge or expressions of culture shall acknowledge the owners and holders of that knowledge or those expressions, indicate the source and, where possible, the origin, and use of such knowledge and expressions of culture in a manner that respects the cultural values of its owners and holders;
- (vi) Fostering cooperative and collaborative activities including activities to enhance the protection and enforcement of traditional knowledge and expressions of culture, such as Cross border measures cooperation; and Networking of judicial authorities and enforcement agencies;
- (vii) Ensuring that accessible and appropriate enforcement and dispute resolution mechanisms, sanctions and remedies are available where there is a breach of the provisions relating to the protection of traditional knowledge and expressions of culture; and
- (viii) Ensuring that judgements of courts of competent authority of a MSG Member shall be enforceable in all signatory countries.

#### **IV. Memorandum of Understanding (MOU) on Cultural Cooperation within MSG**

- **Background**

In September 2010, during the 4<sup>th</sup> Melanesian Arts Festival in New Caledonia, the inaugural MSG Ministers Culture and Arts Meeting endorsed recommendations from the MSG Sub-Committee on Culture and Arts (now the Council of Arts and Culture), among which:

- i. the need to encourage cultural exchange program (example, volunteer schemes, youth and students etc.) between members and the formalization of such program through a Memorandum of Agreement;
- ii. the need to promote cultural cooperation through language program (example, establishment of language institutes etc.); and
- iii. Agreed to recommend to MSG Governments to support and assist the Solomon Islands in hosting the 2012 Festival of Pacific Arts and Culture.

The MOU on Cultural Cooperation was first tabled by the Secretariat at the MSG Council of Arts and Culture meeting in February 2011 and further circulated to Members for final comments and amendments. The final draft was tabled for consideration by the second Ministers of Culture and Arts Meeting in Honiara in October 2011 and finalized in early 2012.

- **Strategies for Cultural Cooperation**

The following strategies were proposed to help implement cultural cooperation within Melanesia:

- (i) MSG Members to integrate Cultural Cooperation into their National Cultural Policy,



- (ii) Members to identify specific activities to sustain cultural cooperation within MSG,
- (iii) MSG Secretariat to help facilitate national cultural proposals through identifying and securing financial and technical support to develop national cultural policy,
- (iv) MSG members to establish a volunteer Service scheme of experts and technical people to respond to arising needs of member countries. This is open for all sectors of the community.
- (v) MSG members and the Secretariat to establish closer ties with National NGOS and Civil Society Organizations in member countries to help formulate social and cultural exchange programs between members.

- **Areas of Cultural Cooperation**

Potential areas for cooperation:

- Youth Cultural Ambassadors,
- Arts and Culture students exchange programs,
- “Artists in Residence” Program (including musicians),
- Museum and Cultural Centre’s exchange programs (photos exhibition, art and crafts, roving exhibition)
- Live-in Cultural Programs (at community grass-roots level...)

Technical cooperation for major regional events such as the Melanesian Arts and Culture Festival or the Festival of Pacific Arts and Culture can also be proposed for consideration:

- Technical support from member countries through provision of experts in festival organizing and Management to work closely with the local organizing committee;
- Some funding assistance in preparation of Festival infrastructure and awareness campaign, e.g. towards the construction of the National Heritage Center Infrastructure, promotions and awareness, etc;
- Technical Cooperation between members in terms of providing TV Personnel and equipment for live telecast of Festivals,
- Member countries help meet costs of their artists and materials to build their traditional huts at the main festival village.

The MOU on Cultural Cooperation within MSG is currently being submitted to the MSG Constituents Bodies and when approved by the Leaders Summit this Friday, will be recommended to the MSG Ministers of Culture and Arts Meeting later this year for signing.

## **V. Work in Progress**

Implementation of priority Recommendations from MAF 2006 and 2010, of which some have been completed e.g. TK Treaty, MOU on Cultural Cooperation etc.

- National Cultural Policy to align with the Regional Cultural Strategy;
- Culture within national education and curriculum;
- Support artistic excellence (artists' residences etc.); and
- Establish a Chiefs forum (during MAF)

## **VI. Way Forward**

It is envisaged that further cooperation with MSG Members and the Secretariat will be developed to reinforce MSG culture and arts initiatives at regional level. This would be effected (and effective) under the MOU to be co-signed by the Director Generals of the Secretariat of the Pacific Community (SPC) and the MSG Secretariat on 3-4 April

## XI. Appendix H – Participants List

### TWENTY-FOURTH MEETING OF THE COUNCIL OF PACIFIC ARTS AND CULTURE

(Honiara, Solomon Islands, 27–29 March 2012)

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