

ENHANCING THE CULTURAL INDUSTRIES IN THE PACIFIC



Pacific
Community
Communauté
du Pacifique











PACIFIC ISLANDS
FORUM
FOUM MĀNĀHĀRETAARUA

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ENHANCING THE PACIFIC CULTURAL INDUSTRIES: LESSONS LEARNED AND BEST PRACTICES

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INTRODUCTION

Pacific Island people have a long tradition of creative expressions that has kept skills, knowledge and customs alive for millennia. Today, artisans, artists and performers continue to tell the story of Pacific people through their craft, art, music, dance, poetry and writing. Their art narrates stories of the past, present and future as they blend traditions with contemporary forms of expression. Together these skilled producers create vibrant and dynamic Pacific cultural and creative industries.

Although there are many definitions, the cultural and creative industries are generally seen as a sector that encompasses the creation, promotion, distribution and consumption of goods and services that are the result of creative expression. Craft, fashion, performing arts, visual arts, literary arts, digital arts and film are all examples of Pacific cultural and creative genres.

To support the development of the cultural and creative industries in the Pacific, the Pacific Community (SPC) and Pacific Islands Forum Secretariat (PIFS) partnered with the European Union and the Africa, Caribbean and Pacific Groups of States (ACP) to implement the project, Enhancing the Pacific Cultural Industries: Fiji, Samoa and Solomon Islands. Funded through the ACP Cultures+ stream, the project worked across the private, civil society and public sectors to structure the cultural and creative industries and create economic opportunities for producers.



The project focused on the development of the crafts, visual arts, fashion, music and performing arts sectors in seven thematic areas:

1. Sector structuring through national dialogue and strategy creation
2. Collective network capacity building with existing and emerging associations
3. Entrepreneurship development with cultural producers
4. Strengthening of intellectual property rights knowledge and enforcement
5. Cultural and creative industries human resources scoping and planning
6. Exposure to new markets through an export trade mission
7. Ongoing technical support

In this brochure, SPC and its partners highlight lessons learned from this ambitious and innovative project.



Ezra Wasile, 10th Festival of Pacific Arts. Photo Credit: Carla Appel, SPC

PACIFIC PARTNERSHIPS FOR CULTURAL INDUSTRIES DEVELOPMENT

The foundation of the Enhancing the Pacific Cultural Industries: Fiji, Samoa and Solomon Islands project was solid partnerships with regional and national stakeholders in the cultural and creative industries. At the regional level, SPC and PIFS worked closely together to pool expertise, knowledge and resources on cultural and creative industries development. This has resulted in the acknowledgement of cultural and creative industries on regional planning platforms and highlighting of the sector's profile within multiple regional organizations including the University of the South Pacific (USP), South Pacific Tourism Organisation (SPTO) and the Secretariat of the Pacific Regional Environment Programme (SPREP).

In each project country, the ministries responsible for culture lead the strategic direction of cultural and creative industries development. Partners included the Ministry of Education, Heritage and Arts in Fiji, Ministry of Education, Sports and Culture in Samoa and Ministry of Culture and Tourism in Solomon Islands. Through these partnerships, SPC and PIFS were able to build public sector knowledge and capacity in cultural and creative industries development while ensuring long-term ownership for the sector.

The partnership aspect of the project was essential to its success. Strong and open relationships between country stakeholders and SPC and PIFS have produced dynamic leaders for the cultural and creative industries in each country. As a result, these ministries are now equipped to continue the work started during the project.

ENTREPRENEURSHIP AND BRANDING

Cultural and creative producers in the Pacific are the driving force of the sector. Their creativity and entrepreneurial skills create a dynamic industry that supplies local, tourist, export and diaspora markets with cultural goods and services. To enhance their businesses, SPC, PIFS and partners developed a cultural industries entrepreneurship curriculum localised to the Pacific context. The curriculum was created through a partnership with the Small Business Enterprise Centre in Samoa.

The training programme and curriculum specifically focuses on the needs of cultural entrepreneurs, going beyond basic business training. It provides tools for cultural entrepreneurs and addresses topics such as product design and development, conducting market research and costing and pricing for cultural products. Through the project, SPC and PIFS have trained over 140 cultural producers and supported the expansion and enhancement of their businesses.

“This training provides a platform for learning, relearning and unlearning... It provides an opportunity to really look at business in a serious way. It provides opportunities for creative thinking and creativity.” Fiji cultural producer





*Seniloli Sovea,
2016 Fijian Tourism Expo, Nadi.
Photo Credit: Ministry of Information*

Fijian Crafted Branding

The Fijian Crafted brand is an initiative of the Fiji Ministry of Industry, Trade and Tourism and the Fiji Crafts Council. The Fijian Crafted brand promotes authentic, Fijian made craft and design products to domestic and tourist markets, ensuring that local cultural producers benefit. The brand was developed under the umbrella project of Fijian Made, launched in 2011.

To be a part of the Fijian Crafted brand, cultural producers apply to the Fiji Crafts Society for certification. Experts from the Fiji Crafts Society assess their individual products and processes and, once approved, applicants can use the brand's labels on certified products.

The success of the initiative is due largely to the promotion and marketing of the Fijian Made and Fijian Crafted brands. The Fijian Crafted brand is promoted through billboards, special kiosks and displays in retail stores and a welcome video on all international flights arriving in Fiji. Currently, 174 producers are using the brand throughout the country.

INTELLECTUAL PROPERTY PROTECTION AND RIGHTS

New songs, fashion designs, crafted products, dance moves and paintings come from the creative minds of cultural producers throughout the Pacific. Understanding and improving intellectual property rights and protection for cultural creators and producers are essential to successful cultural enterprises. Piracy, unauthorised use of designs and other intellectual property infringements are significant threats to both the livelihood of individual artists and to the creative industries sector as a whole.

Through the EU-ACP Enhancing the Pacific Cultural Industries: Fiji, Samoa and Solomon Islands project, creators, producers and retailers of cultural products, government representatives and intellectual property enforcement officers learned about the importance of intellectual property protection. Training and awareness raising campaigns helped producers to improve their understanding of intellectual property laws in Fiji, Samoa and Solomon Islands and recognise the impacts of piracy, gaps in existing legislation and other issues relating to infringements of intellectual property rights.





Intellectual Property Protection in Fiji, Samoa and Solomon Islands

For a creation to be protected, it must be expressed in physical form. This means that a song must be written down or recorded; a design must be painted or drawn on paper or canvas or some other physical medium; a dance must be choreographed on paper or recorded on video.

In Fiji, intellectual property is protected under the Trademark Act, Cap 240, Merchandise Mark Act, Cap 241, Patent Act, Cap 239, UK Design Act, Cap 242 and Copyright Act 1999. Copyright automatically exists once the intellectual property is expressed in physical form in Fiji.

In Samoa, intellectual property is protected under the Copyright Act (Amended) 2011 and the Intellectual Property Act 2011. Works are automatically protected as soon as they are created, regardless of their content, quality and purpose. Samoa has a separate system for the protection of design, which must be registered with the Ministry of Commerce, Industry and Labour.

In Solomon Islands, intellectual property is protected under the Copyright Act 1987. To qualify for protection under the Copyright Law, the work must be original, expressed in physical form and registered with the Registrar of Copyright.

*Salote Sinukula Naulumatua, 10th Festival of Pacific Arts.
Photo Credit: Carla Appel, SPC*

“The EU believes that the protection and enforcement of intellectual property is crucial to the ability to stimulate innovation and to compete in the global economy. Intellectual property rights such as patents, trademarks, designs, copyrights or geographical indications enable inventors, creators and businesses to prevent unauthorised exploitation of their creations, and in return, to get compensation for their efforts and investment.” Deputy Head of Delegation Johnny Engell-Hansen



Knox, 2015 FPRA Music Awards. Photo Credit: George Toganivalu

ASSOCIATION CAPACITY BUILDING FOR CULTURAL INDUSTRIES DEVELOPMENT

The civil society sector plays a pivotal role in economic and social development in the Pacific. Strong and robust associations and collective networks advocate on behalf of the private sector and provide linkages to the public sector.

In the Pacific, there are a number of arts councils and associations that have been working with cultural producers for decades. There are also emerging associations that have formed to ensure producers' needs are being met at all levels of the value chain. To support both existing and emerging collectives, SPC, PIFS and partners conducted capacity building workshops for associations in Fiji, Samoa and Solomon Islands. During the workshops, facilitators worked with the associations on their specific needs, including developing or revising objectives, constitutions and strategic plans. The facilitators also addressed day-to-day association operations such as hosting board and annual general meetings and managing finances.

In Solomon Islands, the workshop led to the revitalisation of the Solomon Islands Music Federation. The federation was founded in the mid 1990s but had been defunct for the past decade. With the support of SPC, PIFS and the Ministry of Culture and Tourism, a group of musicians came together to revise the constitution and re-engage with old and new members. As a first initiative, the Solomon Islands Music Federation has been working with the Fiji Performing Rights Association to create a national royalty collection agency to benefit local musicians and performers.

TRADE DEVELOPMENT FOR PACIFIC CULTURAL INDUSTRIES

Cultural enterprises in the Pacific have struggled to gain exposure to new export markets including in Australia, New Zealand and the USA. Barriers such as knowledge of market trends, understanding market demands and access to capital have stalled many enterprises wanting to export.

SPC, PIFS and partners launched the first ever showcase of four Pacific enterprises at the Artisan Resource @ NYNOW trade show. The trade show, which is held twice a year in New York City, attracts over 25,000 buyers from over 80 countries. The trade mission worked to develop the profile of Pacific cultural producers in the international market while exposing selected enterprises to international market trends, buyer demands and export distribution expectations.

At the trade show, Pacific enterprises took part in a series of formal seminars, one-on-one sessions with designers, buyers and marketing experts, and trade show and retail store tours. These sessions helped them gauge how their products would fit into the US export market for home décor, gifts and lifestyle products. The enterprises each showcased three or four product lines in the Pacific Pavilion booth, receiving interest and sample orders from a number of international buyers.



Plantation House is a home décor, accessories and fashion business using hand printed elei fabric infused with Pacific inspired designs. The designer and owner behind Plantation House is Marita Wendt.

Nautilus Books & Gifts is a retail and wholesale business in Solomon Islands that specialises in high-quality Solomon Islands carving, buka ware baskets and shell money jewellery. Nautilus is owned and managed by husband and wife team, Naomi Tozaka and Richard Majchrzak.

Sigavou Studios, run by Fijian artist Maria Rova, creates original, hand-painted artwork on Fijian masi (barkcloth) made by women from Ekubu village on the remote island of Vatulele in Southern Fiji. Maria works with a team of young emerging artists and studio technicians who assist with the design and production of hand-painted, limited edition art on barkcloth and silk.

Rise Beyond the Reef, a Fijian non-profit, works with rural women through their Traditional Contemporary Arts & Crafts Income Generating Program. The programme provides women in rural and remote areas with an opportunity to practise their traditional skills and earn a sustainable income to support their families.



Pacific Pavilion booth, 2016 NYNOW Trade Event. Photo Credit: Jessie McComb

2005 UNESCO CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS

Cultural and creative producers can only thrive in a strong and structured sector led by a dynamic and informed government. The ministries responsible for culture across the Pacific often require capacity building in the area of cultural and creative industries to create a positive enabling environment in which producers can grow.

The Samoa Ministry of Education, Sports and Culture is leading the way in the Pacific by their recent ratification of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions – an international agreement recognising the importance of cultural producers and artists. UNESCO states that the convention “values the distinctive nature of cultural goods, services and activities as vehicles of identity, values and meaning; and recognises that while cultural goods, services and activities have important economic value, they are not mere commodities or consumer goods that can only be regarded as objects of trade”.

The Convention promotes the launch of cultural policies and measures that support creativity; encourages increased access to existing and new markets; elevates the potential of cultural industries to contribute to economic and social development; urges the integration of culture into national development strategies and policies; and promotes the international mobility of artists, goods and exchanges.

By ratifying the convention, the Government of Samoa has acknowledged the importance of cultural and creative industries and creative expression. They now have access to financial and technical resources to continue to grow and support the sector and ensure Samoa’s cultural and creative industries are protected and promoted in the future.



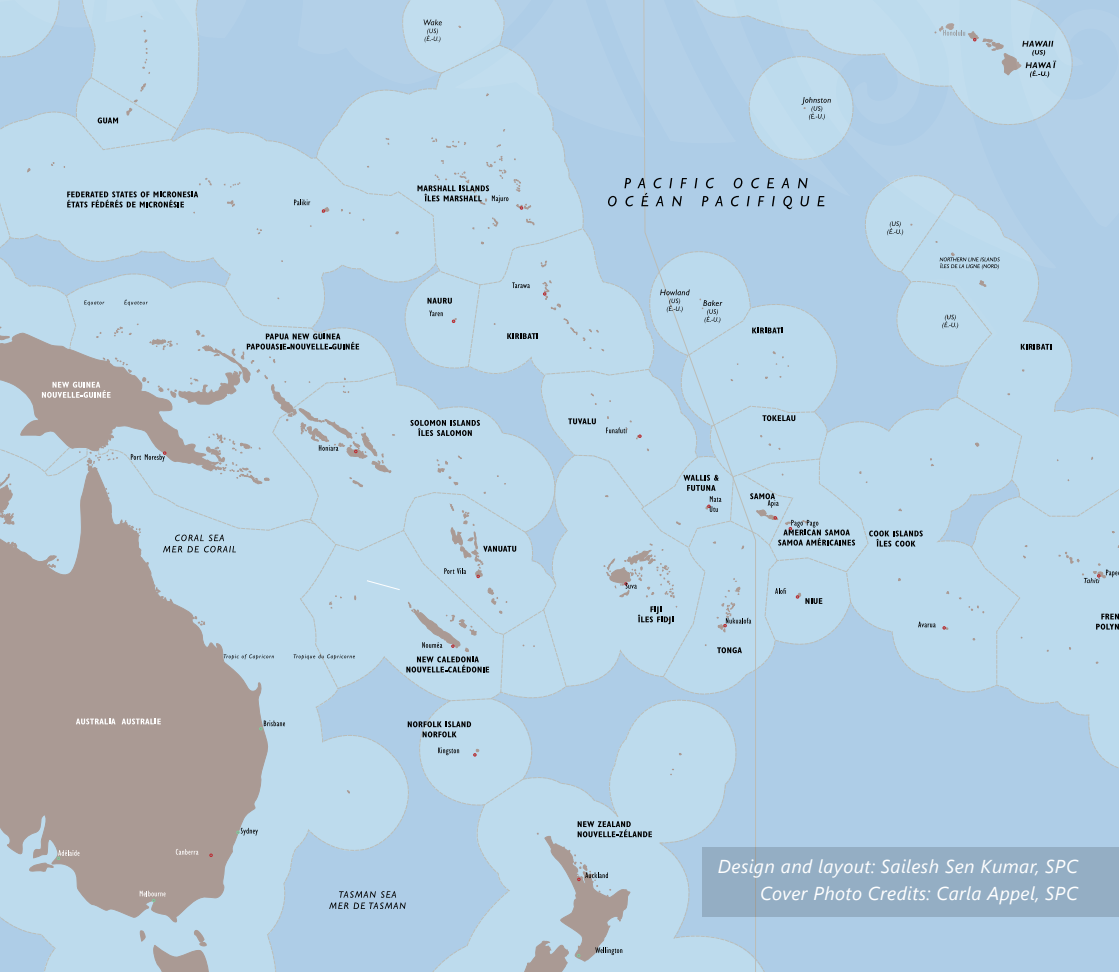
Moana The Rising of the Sea, 2015 Europe & Paris Climate Change Conference.

The ratification parallels the development and anticipated launch of the Samoa National Culture Policy, which will pave the way for culture in education and heritage development, and growth of the country's cultural and creative industries. By including these industries as a priority area, the country is ensuring the long-term enhancement of the sector. Development of the policy was supported by the EU-ACP Enhancing the Pacific Cultural Industries: Fiji, Samoa and Solomon Islands project through the hosting of a national workshop for the cultural and creative industries at which the Ministry of Education, Sports and Culture was able to consult with a wide variety of sector stakeholders. The workshop resulted in the National Cultural and Creative Industries Strategic Framework, which has been included in the National Culture Policy.

The United Nations 2030 Agenda for Sustainable Development affirms the importance of cultural diversity, culture and creativity. The cultural industries are key to the promotion of economic and social wellbeing, and support the implementation of Sustainable Development Goals 1, 3, 4, 5, 8, 9, 10, 11, 12, 16 and 17. They promote poverty alleviation, and contribute to improving quality of life, enriching education, fostering greater gender equality, decent work and economic growth, innovation, reducing inequalities and making cities and communities better places to live. The cultural industries in the Pacific are about local culture and draw on traditional knowledge and skills which supports responsible consumption and production as well as social justice by valuing the work of women, young people and Indigenous and local communities. Cultural industries in the Pacific contribute to international trade, diplomacy and cooperation, but they also require partnerships and international support.

SDGs AND CULTURAL INDUSTRIES





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Cover Photo Credits: Carla Appel, SPC*



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