



# Regional Culture Strategy: Investing in Pacific Cultures 2010–2020

## Phase 2: 2017–2020

Social Development Programme  
Pacific Community



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Social Development Programme  
Pacific Community



Suva, Fiji, 2018

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# Introduction

Over the past seven years the world has changed in ways that make culture ever more relevant to development futures and trends: the blue and green economy concepts are beginning to create a shift in thinking about production and consumption; the importance of biocultural diversity and its links to indigenous and traditional knowledge are increasingly appreciated and understood to play a significant role in global resilience; arts and creativity have become key to inventing new solutions and technologies in a rapidly evolving environment; and there is an increasing emphasis on wellbeing measures and rethinking of national accounts in order to accurately measure progress. Culture has a big role to play in furthering these trends, and the priorities laid out in Phase 2 of the Regional Culture Strategy reflect this global dynamic.

## 1. Phase 2 of the Regional Culture Strategy (2017–2020)

This document is the second phase of the *Regional Culture Strategy: Investing in Pacific Cultures 2010–2020* (Regional Culture Strategy). It follows the review of the strategy that was carried out in August–December 2015, in particular the recommendation to redesign and reduce the scope of the strategy to increase its effectiveness.

Phase 2 (2017–2020) of the strategy is a companion document to the original strategy, which provides the full background and details of why a culture strategy for the region was needed and what it sought to achieve. The strategy review is also publicly available and provides details of accomplishments and areas needing additional work and support.

The current document provides a brief background to the process of review and redesign of the strategy and lays out the strategy priorities and agenda for the next four years.

## 2. Background

The Regional Culture Strategy was developed by the Council of Pacific Arts and Culture beginning in 2008<sup>1</sup>. It was published in 2012 and endorsed by Pacific ministers for culture at their 2nd Meeting in Solomon Islands in July of the same year. As required, the strategy was reviewed at its mid-point. The review methodology, outcomes and recommendations were presented to the members of the Council of Pacific Arts and Culture at their 27th meeting and to the Pacific ministers for culture at their 3rd meeting in Guam in May 2016. The council and the ministers agreed to re-establish the Strategy Working Group, chaired by Fiji, to design the second phase of the strategy.

### 2.1 The review findings

The review found that the development and implementation of the Regional Culture Strategy was a milestone for cultural development in the Pacific region: it successfully linked culture and sustainable development, it aligned well with international and regional frameworks, the goals remained highly relevant, and much had been accomplished in the region since 2010. However, the review also noted that the objectives and indicators were overly ambitious and not uniformly attainable; that the strategy had failed to address the need for institutional strengthening, which hampered the effectiveness of the strategy; that insufficient attention was paid to resource mobilisation and to communicating the strategy nationally among stakeholders, thus raising questions about ownership of the strategy; and that the culture sector was still, in many cases, operating in ‘a silo’. The review suggested that areas with significant potential for development, such as cultural industries and cultural tourism, had been insufficiently targeted, and that the lack of investment in the development of human resources in the culture sector was preventing the sector from reaching its potential and the strategy from being as effective as it could be.

1 For full details of the development of the strategy see *Regional Culture Strategy: Investing in Pacific Cultures 2010–2020*, SPC 2012.

The main review recommendations were to:

- reduce and re-prioritise the strategy goals and objectives;
- develop SMART indicators;
- develop and review the operational aspects of the strategy, including capacity-building for the culture sector at national level; and
- develop a communication and resource mobilisation strategy.

The review also suggested specific recommendations for country action at the national level and for SPC's Culture Programme. The latter included: developing or engaging in a regional mechanism to support culture and sustainable development, such as through the CROP Working Group on Sustainable Development; developing programmes for improved human resource capabilities in the culture sector; carrying out stocktakes on cultural mainstreaming in selected countries; and mainstreaming culture across SPC programmes.

## 2.2 The Regional Cultural Strategy Working Group

At its 27th meeting, the Council of Pacific Arts and Culture established a self-funded working group with volunteer members to re-develop the strategy. The members of the group are Cook Islands, Fiji, Guam, New Caledonia, Palau, Papua New Guinea, Tonga, and Wallis and Futuna. The council decision was endorsed by the Pacific ministers for culture.

The first working group meeting was held at SPC Nabua, Suva, from 6–8 December 2016. (Cook Islands, Guam, and Wallis and Futuna were unable to attend the meeting.) The purpose was to consider the recommendations of the review, discuss and agree on priorities until 2020, and evaluate risks and assumptions so that these would be better integrated in the second phase of the strategy.

After deliberations, the group agreed that Phase 2 of the strategy (2017–2020) should focus on four priority areas (see below) and a set of related, but not exclusive, actions. New Caledonia offered to host the second full working group meeting in early May 2017 in Noumea. Fiji was selected as chair and SPC was asked to develop a draft of Phase 2 of the strategy for presentation at the May meeting.

In order to set priorities, the working group conducted a SWOT analysis of the international and regional contexts to understand how these affect cultural development nationally. The SWOT findings are summarised below.

**Strengths:** Pacific communities' resilience and traditional knowledge in the face of disasters and climate change; the wealth and diversity of culture in the region, which can be drawn on for sustainable tourism; the strides made by countries in cultural development in past years; ratification of UNESCO conventions; and growing partnerships with donors and development partners.

**Weaknesses:** Weaknesses that were pinpointed included the difficulty of implementing international cultural conventions at the national level due to lack of human resources and capacity, and the lack of awareness by governments and stakeholders of these international obligations. The working group noted that governments are dealing with competing priorities and this can lead to a lack of political will to promote culture, which in turn leads to insufficient funding and lack of cultural infrastructure.

**Opportunities:** The group identified the blue/green economies for their emphasis on clean sources of growth and on sustainability; the global recognition of culture as part of the global agenda on sustainable development (including the SDGs); and the potential for sustainable cultural tourism in the region and globally.



**Threats:** The main threats identified were: national markets being overwhelmed with international goods and services, including copies of cultural products; extreme weather events, which are leading to migration and displacement and consequent cultural loss; general erosion of cultural values and principles; and trafficking of cultural artefacts/treasures. Lack of gender equality was also considered an impediment to cultural development.

The working group then considered country priorities and stakeholder and resource mobilisation at the national and regional levels.

### 3. A fresh approach

The guiding vision, mission and principles of the Regional Culture Strategy 2010–2020 remain applicable to Phase 2 of the strategy but, as recommended by the review, this phase is more focused. Its overarching goal is simple and clear and covers the four priority areas agreed to by the Council of Pacific Arts and Culture: Development in the Pacific Islands fosters livelihoods and supportive conditions for cultural producers and communities, and safeguards cultural **heritage**.

This goal reflects the key challenges and need for cultural development in the Pacific and is aligned with global and regional trends. The four priority areas, described in more detail in Section 4, are:

- strengthening of institutional mechanisms;
- mainstreaming of culture across sectors;
- cultural production; and
- communication and resource mobilisation.

Two of the four areas are **enablers**; in other words they are the means to develop the sector and two are specific and focused programming or **work areas**. Each has one or two key objectives.

Enablers	Work areas
<p>Strengthening of institutional mechanisms</p> <p><i>Key objective</i></p> <p>The development and professionalisation of human resources working in the culture sector</p>	<p>Mainstreaming of culture across sectors</p> <p><i>Key objective</i></p> <p>Countries demonstrate valuing of culture through integration of culture in national planning and sectoral actions</p>
<p>Communication and resource mobilisation</p> <p><i>Key objectives</i></p> <ol style="list-style-type: none"> <li>1. To increase visibility of cultural developments throughout the region</li> <li>2. To diversify and increase funding and partnerships for cultural development</li> </ol>	<p>Cultural production</p> <p><i>Key objectives</i></p> <ol style="list-style-type: none"> <li>1. The promotion of an enabling environment for cultural producers and artists</li> <li>2. Shaping the development of cultural tourism in the region</li> </ol>

The revised goal, priority areas and objectives are designed to lead more effectively to desired change. The review noted that positive change requires governments to develop and strengthen their ability to serve the culture sector and its stakeholders. This will increase livelihood opportunities, generate creativity and innovation, foster cultural diversity, increase appreciation for heritage and culture, and improve social cohesion and wellbeing. The emphasis on strengthening institutional mechanisms as a priority area is designed to foster this change. The state has a fundamental role in creating an environment in which the

sector can flourish through, in particular, policies, legislation and building the capacity of human resources. Strong civil society organisations and a solid private sector are also essential for driving the expansion of arts, culture and heritage in the Pacific Islands, and they also require an enabling environment and improved human resource capabilities.

Because culture is a sector as well as a cross-sectoral area, it is important that the role of culture, both as a *driver* of the economy and society and as the *context* in which development takes place, is well understood and promoted. Currently, much development policy does not adequately consider and value the cultural context in which it is implemented. This leads to ineffective and unsustainable development, and wasted resources.

Cultural industries and cultural tourism are creating new opportunities and development pathways for producers, communities and countries. Although there have been significant developments in the cultural industries in certain countries, there is still a need for continued focus on regulatory measures and an enabling environment for stakeholders. Cultural tourism is a new focus of the tourism industry regionally and nationally in many countries, and it is important that its parameters are clearly defined and that its development ensures shared benefits.

Improved communication and resource mobilisation are needed to increase the visibility and impact of culture as a *driver* of and as the *context* for sustainable development. Departments of culture throughout the region are working on a range of programmes but too often their work lacks visibility. This reduces their ability to generate interest from other government ministries, donors and development agencies, and impedes their ability to mobilise resources from a diverse range of partners. Lack of publicity and finance also create frustration and misunderstanding among stakeholders. It is anticipated that a change in this area will provide a boost to the sector and create excitement, foster further initiative, and generate new revenue streams.

### 3.1 Using a theory of change approach

To improve the design of, as well as the monitoring, evaluation and learning associated with the Phase 2 of the strategy, the working group agreed to adopt a theory of change approach. This approach provides a simpler and clearer way of verifying direction towards fulfilling goals and objectives. It reduces the emphasis on measuring outputs using mostly quantitative indicators and shifts attention to impacts and change in its different manifestations. It also pays attention to shifts in behaviour and learning, as well as in action and practice, and helps envision and assess societal and other significant long-term impacts, i.e. changes in actual conditions.

The theory of change process starts with the identification of the problem that needs to be addressed and the desired long-term change (see Figure 1). It acknowledges that change takes place in stages, so it is important also to reflect on short- and medium-term change, and how these steps will lead to long-term change. Other factors to consider are who the change is for, who are potential partners and stakeholders, and how positive change can be assessed (see Figures 1 and 2 below).

It is envisaged that the use of this approach will help determine whether the goal and objectives of the strategy are being progressed and if the priority areas are being implemented. It should help countries and the region track the desired change in a meaningful way.

Figure 1, using the Phase 2 overall goal, provides an illustration of using the theory of change approach. It identifies what the gap or problem is, looks at some of the steps required to address it, and provides clarity on the desired long-term change. It also considers stakeholders and partners who can assist in effecting the change, and identifies the benefits of implementing the work or activities to ensure that they are not carried out in a vacuum, and that they have the desired effects/outcomes.

### **What is the problem you are trying to solve?**

Development policy and programming currently are insufficiently supportive of cultural producers and communities, and cultural heritage is not prioritised as a driver of, or as the context in which development takes place in the Pacific Islands region

#### **Key Assumptions**

Cultural producers and communities would benefit from a development environment that values their goods and services  
Development in the Pacific Islands would be enhanced by better integrating cultural heritage dimensions as both driver and context

### **Who are your key stakeholders?**

Cultural agencies, cultural producers (individuals and communities), artists and artisans, government ministries, private sector promotion agencies, CSOs

#### **Key Assumptions**

If the capabilities of cultural agencies are built they will be able to better support cultural producers and communities  
Cultural development requires collaboration between government, civil society and private sector

### **What is your entry point to reaching your stakeholders and potential partners?**

Information and sensitizing about the value of culture to the economy and society  
Integrating policies and programmes on climate change, disaster risk management, cultural tourism etc.

#### **Key Assumptions**

Potential partners will be receptive to information about the value of culture  
Other sectoral policies and programmes will be interested in integrating culture to add value to their outcomes

### **What steps are needed to bring about change?**

Improved communication and visibility about the value of culture  
Better organisation and capacity of culture sector stakeholders  
Development of tools for integration of culture in development policy and programming

#### **Key Assumptions**

Improved communication will attract increased interest beyond culture stakeholders  
Improved human resources capabilities in culture sector will lead to more effective culture sector management and to opportunities for stakeholders  
Tools will be valued and used to increase integration of culture in development policy and planning

### **What is the measurable effect of your work?**

Increased numbers of trained human resources in the field of culture who are working to promote culture sectorally and cross-sectorally  
More development policy, planning and programming are prioritising and budgeting for culture sectorally and across sectors

#### **Key Assumptions**

The numbers of trained human resources working on cultural promotion provide a useful measure but not the only one  
It will be possible to map development policy, planning and programming that is prioritising culture

### **What are the wider benefits of your work?**

Increased fair employment, returns and opportunities for cultural producers and communities  
Cultural vitality generates enhanced social cohesion and improved wellbeing for all

#### **Key Assumptions**

Increased opportunities in the field of culture benefits all of society through expanded economic growth in and benefits for local rural and urban communities  
Cultural vitality is an important feature of local and national identity and a contributor to cultural diversity globally

### **What is the long term change you see as your goal?**

The work and production of culture stakeholders is valued as integral to development which also safeguards cultural heritage

#### **Stakeholders**

Cultural producers and communities, government ministries, development agencies, CSOs, private sector promotion agencies, wider society

Figure 1: The theory of change process (Source: Adapted from <http://diytoolkit.org/tools/theory-of-change>)

## 4. Defining the priorities

Below is a short description of what each priority area encompasses and what changes in the short, medium and long term might look like. The assumption is that the nature and extent of change will depend on country context and circumstances (which could include downturns due, for instance, to major weather events, or improved economic situation due, for instance, to a shift to renewable energy).

### 4.1 Priority Area 1 – Enabler: Strengthening of institutional mechanisms

Institutional mechanisms refer to institutions (government, CSOs and private sector bodies), policies, legislation, budgeting and human resources that need to be in place to ensure a thriving sector. If these mechanisms are absent or under-resourced, the sector stakeholders remain disadvantaged, unable to reach their full potential nor contribute gainfully to the social and economic development of their country.

In the Pacific Islands, institutional mechanisms for the preservation and promotion of culture and the arts are relatively ‘young’ compared to those of other sectors, such as agriculture, fisheries and education. During the first phase of the strategy, most countries did strengthen aspects of their institutional mechanisms. Government departments supporting cultural development in some countries experienced significant increases in budgets and staffing. In Fiji, the budget for the Department of Heritage and Arts grew from FJD 1.8 million in 2008 to FJD 4 million in 2016, and staffing increased from three people in 2001 to 22 today. There is still a need, however, to support professional development of the staff to ensure improved capacity in and effectiveness of the department.

In the larger Pacific countries, cultural and social enterprises and artists’ associations have begun to solidify and are offering professional pathways in the arts for young people and women. They are calling for a facilitative environment with strong policies and regulatory measures so that their businesses can thrive and they can multiply opportunities for young people.

In the smaller countries, departments of culture are gradually growing but low staffing numbers remain the norm, and developing national culture policies remains a priority. Many Pacific Island countries do not have up-to-date legislation to protect, preserve and promote heritage, and few have legal specialists in this area.

As discussed above, there are a number of issues that need to be addressed under this priority area but, as identified in the review, the biggest need to drive the culture sector is improved human resources capabilities.

The key objective for this priority of the strategy for the next three years is, therefore, ***the development and professionalisation of human resources working in the culture sector.***

Case Study 1 (Box 1) provides an example of the work carried out by Tonga since 2010 to strengthen its institutional mechanisms under the Regional Culture Strategy and its ambitions for the future.



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## CASE STUDY 1.

### TONGA – MAKING STRIDES IN INSTITUTIONAL MECHANISM STRENGTHENING 2010-2020

Since 2010, Tonga has been gradually strengthening its institutional mechanisms for the promotion of culture. Initially, the perception held by the Ministry of Culture and Education was that culture was just part of education, rather than a policy area that warranted specific attention and action. The change in Tonga's approach came about as a result of the Council of Pacific Arts and Culture's consensus to build the culture sector in the Pacific through the Regional Culture Strategy 2010–2020.

In 2010, as a result of Objective 1.1 of the Strategy, Tonga began developing a national culture policy in order to protect, preserve and promote its heritage and arts. As part of its mapping and planning process, Tonga developed its own *Kato Alu* framework, which helped determine priority areas for cultural development. Tonga launched its policy in 2013.

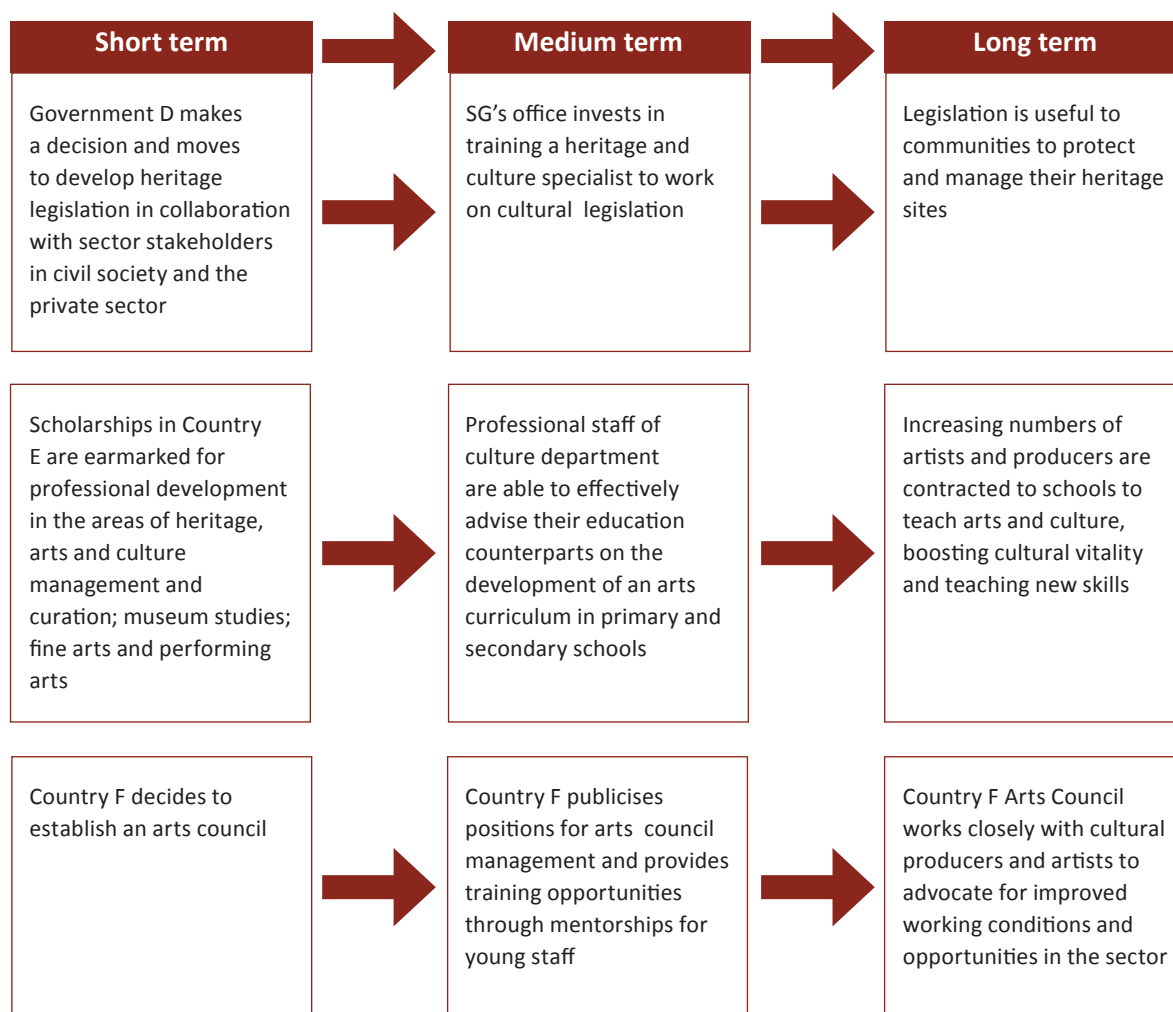
Prior to having a policy in place, the Culture Division had two staff members. Today, the division has eight staff members, two of whom have recently graduated with appropriate qualifications for working in cultural development. The division has moved into the Tonga National Culture Centre and is operating on a budget of TOP 611,300 per annum. Each island group now has a cultural coordination committee, which organises and coordinates most of the cultural activities held on the island. The committees also lead the national inventory of both tangible and intangible cultural heritage.

Tonga aspires to have its first World Heritage Site nominated by 2020, protected by heritage legislation, and managed by the local community. For this to happen, Tonga needs to strengthen its National Task Force for World Heritage and work collaboratively with other government and non-government stakeholders.

Tonga is also working on developing cultural legislation and reviving its museum. One of the Culture Division's recently returned trained staff member will be heading up the museum revival.

The division is also reactivating associations that assist in promoting and developing cultural skills and knowledge. These include the Punake Association, the Handicraft Association, the Carving Association, the Tapa Making Association and the Arts Association.

Figure 2 provides three hypothetical examples, based on areas that are currently being worked on in the region, of what change in strengthening institutional mechanisms may look like. It suggests a three-step, linear approach from short term to long term. Of course the process is more complicated and steps taken in the short term may, in fact, lead to other outcomes in the medium and long terms, and hoped-for results may not occur at all. Furthermore, the long term may be aspirational or even require projection beyond 2020, when the strategy will again be reviewed and extended or redeveloped. This is why the monitoring, evaluation and learning process needs to be continuous and circular.



**Figure 2: Three examples of strengthening institutional mechanisms**

It is important to focus on desired outcomes and reflect on steps to get there. In the example of Country F, and based on experience in the arts and culture sector worldwide, it is assumed that arts and culture stakeholders are unable (or much less able) to access the grants and opportunities they need to support their work if there is no national mechanism with qualified personnel in place. It may not be necessary for that mechanism to be an Arts Council but the assumption is that an Arts Council provides this support and, if properly resourced and efficiently managed, promotes cultural vitality, employment and training for the sector; facilitates marketing; and fosters international networks and relationships for the benefit of artists and producers. It should also be recognised that not all countries have the same ambitions, capabilities, opportunities or challenges. Taking the example of Country F again, two Pacific Island countries, Fiji and Samoa, have existing arts councils and another, Solomon Islands, is about to establish one, but it is possible that smaller countries may not develop this type of mechanism, even in the longer term.

## 4.2 Priority Area 2 – Work Area: Mainstreaming of culture across sectors

Culture is both a driver of development and the context in which development takes place. It is a resource: from the deep past to the present, cultural knowledge and creativity have enabled communities to build their societies and economies, manage their resources, transfer knowledge, overcome disasters and address global change. Culture has provided solutions to problems, ensured exchange systems that sustain communities, and has been a source of income generation.

The 2030 Agenda for Sustainable Development ‘acknowledge[s] the natural and cultural diversity of the world’ and affirms that culture is a ‘crucial enabler [] of sustainable development’<sup>2</sup>. Culture is specifically highlighted in a number of goals, including:

- Goal 4 on inclusive and equitable quality education and lifelong learning that should promote sustainable development through, inter alia, ‘appreciation of cultural diversity and of culture’s contribution to sustainable development’ (Goal 4.7, p. 17);
- Goal 8 on inclusive and sustainable economic growth, productive employment and decent work which advocates for ‘policies to promote sustainable tourism that... promotes local culture and products’ (Goal 8.9, p. 12);
- Goal 11 on inclusive, safe, resilient and sustainable cities and human settlements that affirm the need to ‘strengthen efforts to protect and safeguard the world’s cultural and natural heritage’ (Goal 11.4, p.22); and
- Goal 12 on sustainable consumption and production patterns that also support ‘sustainable tourism that ... promotes local culture and products’ (Goal 12b, p.23).

Culture is relevant to other for Sustainable Development Goals. For instance, Pacific communities have a strong spiritual, historical and ancestral relationship with land and sea. They have long been responsible custodians of terrestrial ecosystems and have preserved biocultural diversity and wealth (Goal 15). They have also been the custodians of the ocean and marine resources, and have special connections with both migratory and coastal fauna and flora (Goal 14). Pacific cultures contribute traditional knowledge to global and local climate change adaptation (Goal 13).

It is clear that, at the international, regional, national and local levels, culture is a part of the development agenda and also has a strong cross-cultural dimension which needs to be further promoted.

Culture departments in many countries work across sectors on particular programmes or projects. Government departments have seen the value and importance of working with the culture and arts sector to advance their goals and objectives. For instance, in 2013 the Fiji Ministry of Health and the Fiji School of Medicine developed an art exhibit with performing and visual artists to raise awareness of NCDs. The project engaged 19 artists over a nine-month period in health dialogue and reflection on the role of arts in health. The artists identified two key factors they felt were the greatest challenges to health in Fiji: ignorance and complacency. Working on art pieces to overcome these challenges, they developed pieces for the Sokota exhibit, which brought visibility and attention to the problem of NCDs in Fiji<sup>3</sup>.

The value of mainstreaming culture in disaster risk management and climate change at international, regional, national and local levels is illustrated in Box 2.

<sup>2</sup> p.10/35  
<sup>3</sup> See United Nations General Assembly Resolution 70/1 Transforming our world: the 2030 Agenda for Sustainable Development, paragraph 36, Art in Pacific Health, internal document, Public Health Division, Pacific Community, SPC.

## BOX 2: Culture, disaster risk management and climate change

Disaster risk management planning and policy and climate change policy are increasingly integrating culture as an essential contributor to wellbeing, resilience and recovery. The United Nations International Strategy for Disaster Reduction (UNISDR) Sendai Framework for Disaster Risk Reduction 2015–2030, recognising that cultural heritage builds resilience, advocates that it is important, to ‘protect or support the protection of cultural and collecting institutions and other sites of historical, cultural heritage and religious interest’ as part of prevention and reduction of effects of disasters.

Our region has adopted the *Framework for resilient development in the Pacific: An integrated approach to address climate change and disaster risk management (FRDP) 2017–2030*. FRDP recognises that the culture sector, like other sectors such as health, education, water and sanitation, agriculture and fisheries, has ‘an important role to play in owning and implementing resilient development measures’ (FRDP 2017–2030, Executive Summary p. 2). Prior to 2012, post-disaster needs assessments (PDNAs) did not focus on culture. Samoa’s PDNA of Cyclone Evan (2012) was the first to include culture as an area of focus.

This trend continued with Cyclone Pam in Vanuatu (2015) and Cyclone Winston in Fiji (2016). For Cyclone Winston, a full culture sector team was mobilised to estimate the loss and damage and rebuilding needs of the sector, adapting the World Bank and UNDP PDNA guide for culture (See Post-disaster needs assessments guidelines, Volume B, Culture, 2013). However, a lesson learnt was that it proved difficult to obtain baseline data from the agriculture and forestry sectors in order to estimate the impact of the loss of raw materials used in the production of crafts. It is therefore important for the culture sector to work with the agriculture, forestry and fisheries sectors to establish baseline data, including in preparation for future disasters.

In Kiribati, the Cultural Affairs Division is a partner in the project Enhancing national food security in the context of climate change under the direction of the Ministry of Environment and funded by the Government of Kiribati and the Global Environment Facility. The project brings together various line ministries, such as education, agriculture and fisheries, commerce and local government, as well as the Department of Meteorology and the Cultural Affairs Division of the Ministry of Internal Affairs, with the objective of building the adaptive capacity of vulnerable Kiribati communities to ensure food security under conditions of climate change.

The Cultural Affairs Division’s role is to assist in reviving traditional culture and the use of traditional foods, drawing on sustainable use of land and marine resources, and on traditional cultural practices. Specifically, through food security and food preservation training, the division will work with communities on replanting traditional food trees; on reviving traditional preservation methods, including swamp taro (bwabwai), toddy syrup, dried fish and pandanus (tuae); and on cultural expressions that foster biocultural diversity.

Certain villages have become reliant on imported food, which creates dependence on unhealthy foods, and, due to shipping schedules, food shortages are not uncommon. The project will revive and promote the traditional maneaba system, where community members learn traditional knowledge and skills, and specific protocols and practices that require the serving of specific food and refreshments. This emphasis on cultural identity and celebration is designed so that communities replant local trees and plants for consumption and for the production of crafts, which are important for the preservation and promotion of cultural expression.

The total cost of the project, including co-funding and GEF funds, amounts to USD 12,836,210. The Cultural Affairs Division has an allocation AUD 500,000.00

Fiji’s World Heritage Unit was formally established in the Department of Heritage and Arts in 2015 as funds were secured to support community development in Levuka, Fiji’s historical port town on the island of Ovalau and Fiji’s first World Heritage site.

In 2016, after Cyclone Winston, an Inter-agency PDNA was compiled, which for the first time gave recognition to the culture sector. With funding support provided by UNESCO for a focused survey on built heritage structures, a rapid damage assessment was conducted on 190 buildings in Levuka.

The survey, carried out by the World Heritage team based on-site, included GIS mapping of all infrastructure. This was made possible by the department’s GIS Unit. Levuka is now also equipped with a disaster risk management, fire safety and a ‘tidy town’ policy.



Civil society and arts groups play an important role in crossing sectors, and provide examples to build on in the future. One such group is Wan Smolbag Theatre in Vanuatu, which has been instrumental in promoting sexual and reproductive health, environmental safeguarding, as well as prevention of NCDs. Another group is the NGO Youth to Youth in Health in Marshall Islands. In collaboration with the Ministry of Health it uses performing arts, including skits, theatre, radio and TV spots, to assist young people become active participants in determining their health and future. The organisation trains youth health workers to become peer educators throughout Marshall Islands, nurture traditional Marshallese practices and promote the growing and harvesting of food crops for sustainable livelihoods. It provides a safe place for young people to learn about and discuss issues that affect their lives and empowers them to become influencers of development in their community and country<sup>4</sup>. An individual who has been instrumental in raising awareness globally about the impact of climate change in the Pacific Islands is Marshallese poet and performance artist, Kathy Jetnil-Kijiner. In 2014, she spoke on behalf of civil society during the opening ceremony of the UN Climate Leaders Summit in New York City.

Although there are many examples of joint projects and programmes across sectors using cultural knowledge, talents and skills, ensuring more systematic mainstreaming of culture across sectors requires a focused and deliberate approach. Integration of culture in policies of different sectors is often lacking, and culture in some countries is not strongly represented in national development plans. In other countries, however, this is changing, as illustrated by Vanuatu, where the wellbeing indicator survey led by the Vanuatu Culture Centre and the National Statistics Office of Vanuatu with SPC technical assistance, was instrumental in providing the data and information that positioned culture at the heart of Vanuatu's national sustainable development plan. The Vanuatu 2030 The People's Plan puts culture at the foundation of its development goals and has as its first objective 'a vibrant cultural identity' (see Box 3).

### **BOX 3: Vanuatu 2030 The People's Plan**

#### **Society Goals and Policy Objectives**

##### **SOC 1 – Vibrant Cultural Identity**

A nation based on traditional governance and Christian principles, which underpin our culture and continue to bestow life skills and knowledge to future generations

#### **Policy Objectives**

SOC1.1 Protect indigenous languages

SOC1.2 Preserve and enhance cultural and traditional knowledge, including medicines and natural remedies

SOC1.3 Conserve sites of cultural significance (*tabu ples*)

SOC1.4 Strengthen links between traditional and formal governance systems

SOC1.5 Strengthen the role of churches in the provision of community services

SOC1.6 Integrate culture and heritage into the national curriculum

SOC1.7 Safeguard the traditional economy as a valued means of contributing to the wellbeing of the population and complementing the formal economy

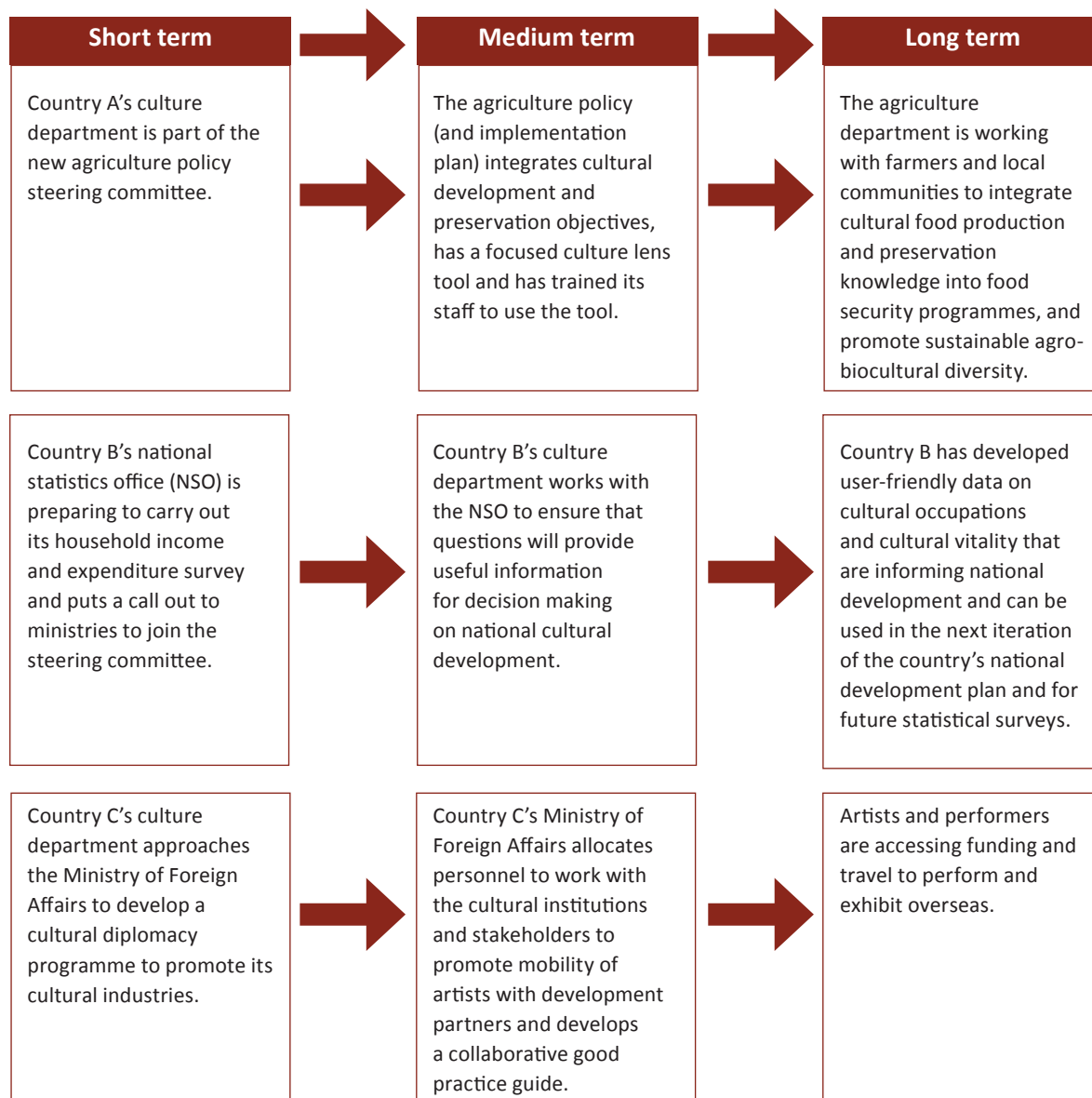
Moreover, Cook Islands, Samoa, Tuvalu and Vanuatu have been collecting data which are now informing cultural and cross-sectoral policies. SPC, the Australian Bureau of Statistics and the Fiji Bureau of Statistics, with the assistance of countries and other partners, collaborated to develop a Pacific Standard Classification of Occupations (PASCO), which facilitates the collection of data at a precise level, with occupations that are relevant and contextualised, including in the arts and culture sector. For instance, PASCO provides a specific classification for bilum-makers and canoe-builders. However collection, analysis, dissemination and integration of cultural statistical data into national planning and policy decision-making need to be further supported.

<sup>4</sup> Ibid.

In addition, the region currently lacks guidelines for cultural impact assessments, which are vital for ensuring mainstreaming of culture in national development planning. Most countries do not require them as part of other development impact assessments, such as environmental impact assessments.

The key objective for this priority of the strategy for the next three years will be that **countries demonstrate valuing of culture through integration of culture in national planning and sectoral actions.**

Figure 3 provides a hypothetical illustration in three examples of what change in mainstreaming culture may look like, and Box 4 is an example of how a successful cultural event worked across many sectors and countries.



**Figure 3: Three hypothetical examples of change in mainstreaming culture**

#### 4.3 Priority Area 3 – Work Area: Cultural production (cultural industries and cultural tourism)

Cultural industries and cultural tourism are both emerging areas in the region. Cultural industries build on local communities' knowledge and talent, provide economic benefits (to women in particular), support cultural preservation and innovation, and promote sustainable and people-centred development. Globally, there is a strong and growing market for creative and cultural products, which include handcrafts, fine art,

#### BOX 4: SPC, working across sectors and with countries for cultural development, health and safety

The Festival of Pacific Arts, the premier arts and culture event in the Pacific region, has been held every four years since 1972 and was designed initially to stem the erosion of traditional arts and culture in the region. Today, the festival is the largest gathering of Oceanian cultures and contributes to cultural vitality and innovation. As the custodian of the festival, SPC provides technical cross-sectoral support to the host and participating countries, and acts as the Secretariat for the Council of Pacific Arts and Culture, which has oversight of the festival and periodically reviews its objectives and activities.

CROP agencies and international partners, such as UNESCO, recognise the importance of the festival in showcasing and strengthening Pacific cultures, heritage and identities, as well as making links to social and economic sustainability. The festival provides a platform for all stakeholders to collectively advance national and regional work, guided by the Regional Culture Strategy.

The 12th festival in Guam in 2016 brought together 3169 self-funded participants from 24 PICTs to participate in one of the region's biggest events and the world's largest gathering of indigenous Pacific cultures. SPC's support for the festival serves to strengthen its logistical, cultural and administrative dimensions, as well as the communications sector, health services and biosecurity.

Using a systems-building approach to ensure lasting benefits to host countries, SPC provided technical assistance to develop legislation on preservation of traditional knowledge, to strengthen Guam's systems for mass gatherings, and to ensure standards for biosecurity, epidemiology, communication and translation.

##### Biosecurity and the Festival of Pacific Arts

Assisting PICTs with biosecurity compliance and enabling safe movement of goods between island countries is critical to the preservation of traditional objects of value, costumes, artefacts and Pacific culture. Following an official request to SPC from the Office of the Governor of Guam for assistance, four SPC biosecurity staff were deployed to support Guam's efforts to control the potential entry of invasive species from the 25 participating countries. Operational plans in line with international biosecurity standards were put in place and implemented inland and across Guam's borders.

During the Guam festival, SPC launched the *Biosecurity manual for handicrafts: Requirements for trade and movement of handicrafts in the Pacific Island region and beyond*. With the large volume and range of Pacific cultural goods being moved across borders, there is a high risk of cross-boundary movement of harmful pests and diseases. The SPC manual provides a comprehensive compendium of biosecurity requirements and conditions. It is aimed at handicraft producers, quarantine officials, exporters, retailers and travellers. Delegates expressed appreciation at the timeliness of the information, with many discovering the requirements for cultural materials for the first time, even for their own countries. The innovative resource will improve compliance with state regulations related to the movement of cultural goods throughout the Pacific.

##### Public health and the Festival of Pacific Arts

Public health was well maintained throughout the festival. This was due in large part to the close working relationship established between Guam's Department of Public Health and Social Services and SPC's Public Health Division, and to collaboration with SPC's Culture Programme. Risk assessments were carried out, travel advice was sent to delegations, and prevention measures were put in place in the build-up to the event, given concerns that zika and other arbovirus infections could be introduced to Guam and could spread among delegations and local communities.

Coordination and the collaborative work of many partners were key to the successful implementation of health surveillance during the festival. Partners included Guam's Department of Public Health and Social Services, the Festival Organising Committee, US Centers for Disease Control and Prevention, the Pacific Island Health Officers Association, the Naval Hospital, other military agencies, and SPC.

Its involvement in the festival allowed SPC to build relationships and provide an enhanced surveillance system for use by Guam during the event and beyond. Guam now has laboratory testing facilities that can be used by all of Micronesia.

Recognising the benefits of SPC's support during the Guam festival, other PICTs are requesting similar assistance for future mass gatherings. Importantly, SPC's work to enhance surveillance for mass gatherings provides opportunities to improve the effectiveness of existing surveillance systems in a sustainable way for the benefit of the whole Pacific Community.



fashion, music, performances and film. The publication of the International Confederation of Societies of Authors and Composers – *Cultural Times, the First Global Map of Cultural and Creative Industries* – states that the industry is valued globally at USD 2,250 billion, which is the equivalent of 3% of the world’s GDP, and generates almost 30 million jobs<sup>5</sup>. With the assistance of governments, cultural producers in the region can tap into this dynamic market base, resulting in increased employment, greater social security and improved livelihoods. Through sustainable market links and sales into local and export markets, cultural industries can boost economies and lessen reliance on vulnerable and less sustainable sectors. Additionally, cultural industries support youth and rural employment and provide new professional pathways.

The region has developed significant baseline data on the cultural industries in the Pacific. SPC published two reports on the status of the cultural industries in the region, and sub-regional and national industry workshops have brought governments, civil society and the private sector together over the past seven years. Three countries – Fiji, Samoa and Solomon Islands – ran an EU-ACP-funded project from 2014 to 2017 to enhance their cultural industries (see Box 5) in close collaboration with SPC and the Pacific Islands Forum Secretariat. Partnerships between ministries and organisations to develop, promote and market cultural industries are on the rise, and ministries responsible for industry, trade and/or tourism are in some cases beginning to lead the sector (see Box 6). Cultural and social enterprises in the performing arts, crafts and visual arts are creating new professional pathways for young people, and industrial peak bodies, such as the Samoa Arts Council and the Fashion Council of Fiji, are becoming increasingly important players in promoting the interests of creatives and are linking up industry stakeholders.



#### **BOX 5: CASE STUDY 2. Samoa Small Business Enterprise Centre**

In 2015, SPC partnered with the Samoa Small Business Enterprise Centre (SBEC) to create an entrepreneurship training curriculum (manual and presentations) for cultural industry producers. SPC worked closely with SBEC to provide capacity-building in cultural industries to SBEC training staff so that they could independently implement the training in the future. Together, SPC and SBEC facilitated two workshops with over 20 participants, focusing specifically on handcrafts, design, and visual art production. Through formal presentations and interactive sessions, the

training provided cultural and creative producers with knowledge and skills to enhance their businesses and livelihoods. The participants learned about entrepreneurial and business topics specific to cultural industries, such as quality control, supplier and buyer relationships, distribution channels, marketing strategies and materials, product development and design, and costing and pricing. The training was so well received that the Ministry of Education, Sports and Culture (MESC) and the Samoa Arts Council (SAC) requested the training to be held a third time in September 2016 in partnership with SBEC. This training particularly focused on youth entrepreneurs and provided an opportunity for MESC and SAC to partner with the Samoa National Youth Council.

Country and regional achievements of the past seven years are significant but more is required to enable cultural industries to reach their full potential in the region. As in other sectors, government support and facilitation are necessary for the sector to flourish. Cultural industries are still held back by insufficient investment and inappropriate fiscal measures, outdated legislation, absent or inaccurate economic measurements of the contribution of the industry, lack of physical infrastructure, and inattention to the development of human resources to manage and advance the sector. Regulatory frameworks to actively promote the industry are needed and can be developed through government and sector stakeholder collaboration over the second phase of the strategy by countries prioritising cultural industries.

<sup>5</sup> See Cultural Times: The first global map of cultural and creative industries, December 2015. The data covers 11 cultural and creative sub-sectors and includes advertising, gaming, architecture, TV, radio, newspapers and magazines in addition to the more usual cultural sub-sectors. Downloaded at: [http://www.worldcreative.org/wp-content/uploads/2015/12/EYCulturalTimes2015\\_Download.pdf](http://www.worldcreative.org/wp-content/uploads/2015/12/EYCulturalTimes2015_Download.pdf)



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### BOX 6: CASE STUDY 3. Cultural industries and tourism in Solomon Islands

The hosting of the 11th Festival of Pacific Arts in 2012 was a milestone for Solomon Islands. At the time, the country was still struggling after a prolonged period of social unrest and instability, which crippled its economy and damaged its international reputation. The 11th Festival of Pacific Arts, rated one of the best in its 40 years of history, reinvigorated the country, and showcased the importance of culture and arts in rebuilding national pride and in driving niche tourism.

In 2013, a year after the festival, Solomon Islands adopted its first national culture policy. The policy's focus on the cultural industries and cultural tourism and ensuing collaboration across divisions, led to an increase in local cultural events and festivals throughout the Solomon Islands provinces. Two exciting festivals were held in 2016: the Kodili Festival in Isabel Province and the Yam Festival in South Malaita. Other provincial festivals are being planned for 2017 and 2018. Cruise shipping services to Solomon Islands are steadily growing – from 11 port calls in 2015 to 19 port calls in 2017 – thereby providing more opportunities for local art and cultural producers to market their work.

Increasing numbers of arts and cultural associations are being established around the country as a mechanism for artists and producers to access financial assistance from government and other agencies. As a result of the EU-ACP Enhancing the Cultural Industries project, the Culture Division budget has increased substantively to support the cultural industries sector through workshops, training programmes and arts events. In 2016 the Culture Division was approached by the Ministry of Foreign Affairs and External Trade, in collaboration with the Tourism Division, to build the first ever national crafts market centre in Honiara. The establishment of the Solomon Islands National Arts and Heritage Council was officially included in the Ministry of Culture and Tourism's Corporate Plan of Action for 2016–2020, and has now been budgeted for. The Culture Division is working with the Attorney General Chamber on the legal aspects of the establishment. Inter-ministerial partnerships are the latest development at the government level to support the cultural industries sector in Solomon Islands. The Culture Division's plans for the next five years include harnessing and nurturing the cultural industries sector, strengthening the intellectual property systems in Solomon Islands, and promoting the Solomon Islands Arts and Heritage Council. The division is preparing to host the 6th Melanesian Arts Festival in 2018.

The SAMOA Pathway, adopted by the third International Conference on Small Island Developing States (SIDS)<sup>6</sup>, advocates for sustainable tourism and in particular the development of ecotourism, agritourism and cultural tourism. It affirms that sustainable tourism 'drives economic growth and decent job creation' and supports policies that promote community participation (in accordance with their wishes) and benefits. The Pathway advocates a multi-sectoral approach, inviting the establishment and maintenance of 'governance structures' that 'bring together responsibilities in the areas of tourism, environment, health, disaster risk reduction, culture, land and housing, transportation...' (para 30 (g), p.11).

The South Pacific Tourism Organisation has recently established a Sustainable Tourism Unit and its Pacific Regional Tourism Strategy 2015–2019<sup>7</sup> identifies culture, globally and regionally, as one of the three main drivers of 'destination choice', particularly for 'interactive travellers' (see page 38 of the strategy). The strategy in particular supports the development and creation of 'unique product offerings based on the attractive environment [and] cultures... of the Pacific Islands' (page 38). It also emphasises that tourism should be used positively in the region as a 'tool for cultural retention and regeneration' (p.6).

Cultural tourism holds significant potential for the region but it requires good leadership and close collaboration of the tourism and culture sectors at national and regional levels. Pacific countries are increasing their number of cultural and natural World Heritage Sites and national/local protected sites, and culture departments are working closely with communities to develop sustainable management plans. Tourism is a core component of the management and sustainability of these sites and, consequently, an important source of income and livelihoods for local communities and of revenue for governments. Communities beyond these sites are also seeing the value of offering their locales and cultural knowledge and skills to visitors wishing to experience them.

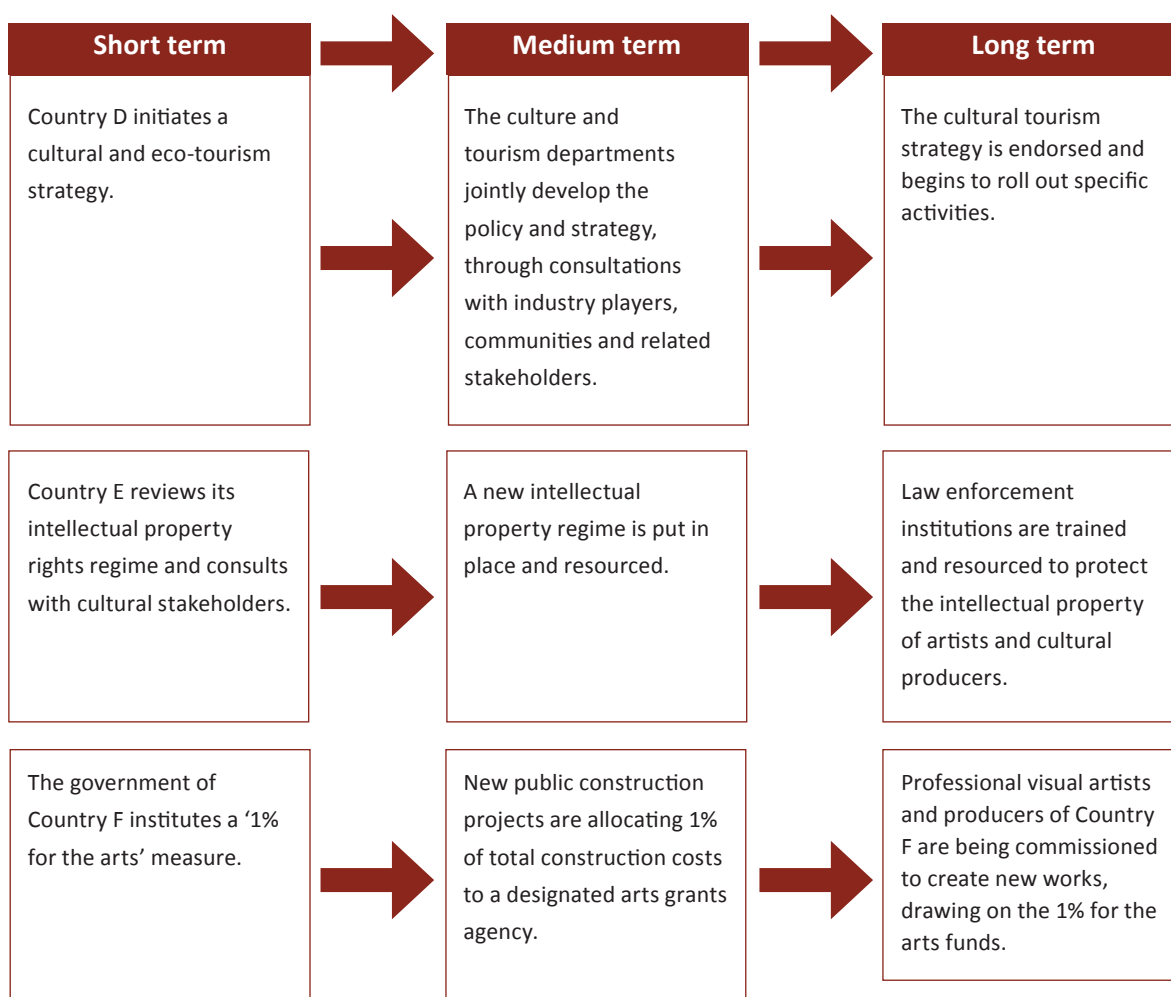
6 Report of the Third International Conference on Small Island Developing States, Apia, Samoa, 1-4 September 2014, United Nations, New York, 2014 (A/CONF.223/10). See in particular paragraph 30, pp.10-11.  
7 Pacific Regional Tourism Strategy 2015–2019, South Pacific Tourism Organisation, 2014.

Countries are also increasingly investing in national and local festivals that, for the most part, would also benefit from improved coordination of tourism agencies with culture divisions/departments. City authorities are showing an interest in drawing on culture and arts to enhance visitor experience, not only for cruise tourists but also for the wider visitor and local markets. Ensuring a smooth and structured approach to these positive developments requires, as stated in the SAMOA Pathway, a multi-sectoral and well-informed approach so that tourism benefits culture and communities, and creates decent work. Coordination between government, civil society, the private sector and communities is also imperative.

**The key objectives for this priority of the strategy for the next three years are:**

- 1. the promotion of enabling environments for cultural producers and artists; and**
- 2. shaping the development of cultural tourism in the region.**

Figure 4 provides a hypothetical illustration in three examples of what change in cultural production may look like.



**Figure 4: Three hypothetical examples of change in cultural production**

#### 4.4 Priority Area 4 – Enabler: Communication and resource mobilisation

Communication and information dissemination are key to ensuring visibility of a sector. This has been a gap for the culture sector at regional and national level. It is currently difficult to find out about cultural developments, even from within countries. The consequences of this are manifold: stakeholders are unaware

of the efforts of ministries responsible for culture to protect, preserve and promote culture, which leads to negative perceptions within the arts and culture community about the role of government; important data and information about sector developments and initiatives are not circulating within countries or beyond borders, leading to an impression across other government ministries and among development partners that cultural development is not a policy priority; and artist, producer and event profiles are not visible and/or actively promoted, which limits their opportunities and access to markets.

Developing a communication strategy or strategies and accompanying tools and materials requires investment but it is investment with returns, as it also influences ability to mobilise resources. In fact, a communication strategy is an essential part of a resource mobilisation strategy. Information should be targeted to the desired audience and produced in formats that consider those who will use it. For instance, at country level, communication by culture departments on national cultural policy goals should enable stakeholders to clearly understand the links between governmental action and their own needs and aspirations. Communication addressed to other government departments and development partners is also needed to ensure continued support for and investment in cultural development.

For the purpose of mobilising understanding of and support for the priorities agreed to in the Regional Culture Strategy Phase 2, it is proposed to develop a strategy that can be used for the regional and national levels, and for the Council of Pacific Arts and Culture to agree on a regional calendar for messaging about cultural development.

The culture sector has experienced difficulty with resource mobilisation. This is in part due to the sector being 'young' in terms of government focus in the region, but also due to the erroneous perception that funds invested in culture do not produce return on investment and to culture not being explicitly linked to development goals prior to the Sustainable Development Goals of Agenda 2030. As stated in the SDGs, the growing global and regional emphasis on environmental and economic sustainability and wellbeing, provide new opportunities. Improved and regular communication and information dissemination and increased focus on data and information will also assist in addressing this gap.

At the same time, current funding trends within the Pacific region strongly suggest that the culture sector would benefit by being integrated with other sectors, such as those dealing with climate change adaptation, disaster risk resilience, sustainable fisheries, sustainable agriculture, human rights and gender equality, renewable energy and energy efficiency, all of which are well resourced by donors and development partners and are also generally prioritised by countries. This also aligns with the strategy's Priority Area 2 on mainstreaming culture.

While it is expected that countries will develop their own policies and programmes in accordance with the priority areas of the Regional Culture Strategy, it is preferable at this stage to develop guidance for resource mobilisation at the national level through a workable 'how to' tool kit. This kit will suggest an approach that includes countries that are: (a) carrying out a SWOT analysis; (b) identifying a clear range of cultural services and goods that the country aims to reach over the next three years with clear identification of direct and indirect beneficiaries of such services and goods; (c) determining current available resources and estimation of funds needed to support such services and goods; (d) identifying potential synergies with other sectors (such as climate change projects) that attract more funds to support such cultural initiatives; (e) identifying potential donors and partners; (f) listing actions and tools (to be developed or strengthened) in internal systems and marketing/communication that will be needed to support the fundraising strategy; (g) developing a monitoring, evaluation and learning system, including fundraising targets with responsibilities; and (h) deciding on a timeframe for the implementation of the fundraising strategy.

At the regional level, SPC with CROP and partners such as UNESCO, will focus on an actual resource mobilisation strategy as a means of working collaboratively and identifying shared work programmes so that the region can strengthen its support to countries.

Financial assistance sources may include government budgets, grants from development partners (multilateral or bilateral) and other agencies, such as CROP and the UN, the private sector, foundations and trusts, and potentially crowd-funding and loans when appropriate (see Box 7). Human resources can be supplemented through partnerships with other organisations or government departments, secondment of staff, as well as interns and volunteers. Goods and services, or ‘in kind’ support can be mobilised through sponsorship opportunities by companies engaged in CSR (corporate social responsibility), sharing of facilities and administrative support, training or advice services, and so forth.

#### **BOX 7: CASE STUDY 4– Resource mobilisation for a collaborative cultural industries project**

Regional and national level work in the cultural industries as part of Goal 4 of the Regional Culture Strategy provides an example of collaboration in resource mobilisation. SPC was able to respond to a call for proposals for an EU-ACP global grant in 2013 for the promotion of cultural industries, through its Culture Programme aided by SPC corporate services. This was also made possible by a long-standing partnership with PIFS developed through the Regional Culture Strategy, which allowed for alignment of the decisions made by ministers for trade and ministers for culture. PIFS’ role was essential, both as a financial associate and as a partner in the design and implementation of the project. All Pacific ACP countries were eligible for the grant but Fiji, Samoa and Solomon Islands were eager and ready to press forward with the development of their cultural industries and were prepared to invest as financial partners in the project. Through the 30-month long project, the departments of culture in Fiji, Samoa and Solomon Islands established working collaboration with a range of government and private sector organisations, which is benefitting cultural producers and promoting livelihoods in arts and culture. Cultural industries are also now firmly on the agenda of Pacific Trade and Invest, PIFS’ marketing arm, which is planning significant investment in development and branding of two key sub-sectors of the industry.

Budgets of culture departments in most countries have increased significantly over the past few years, and many are working in partnership with other government departments, donors and international organisations. Ensuring that culture stakeholders benefit more from these efforts and that the strategy is adequately resourced requires the development of a focused resource mobilisation strategy at both regional and national levels.

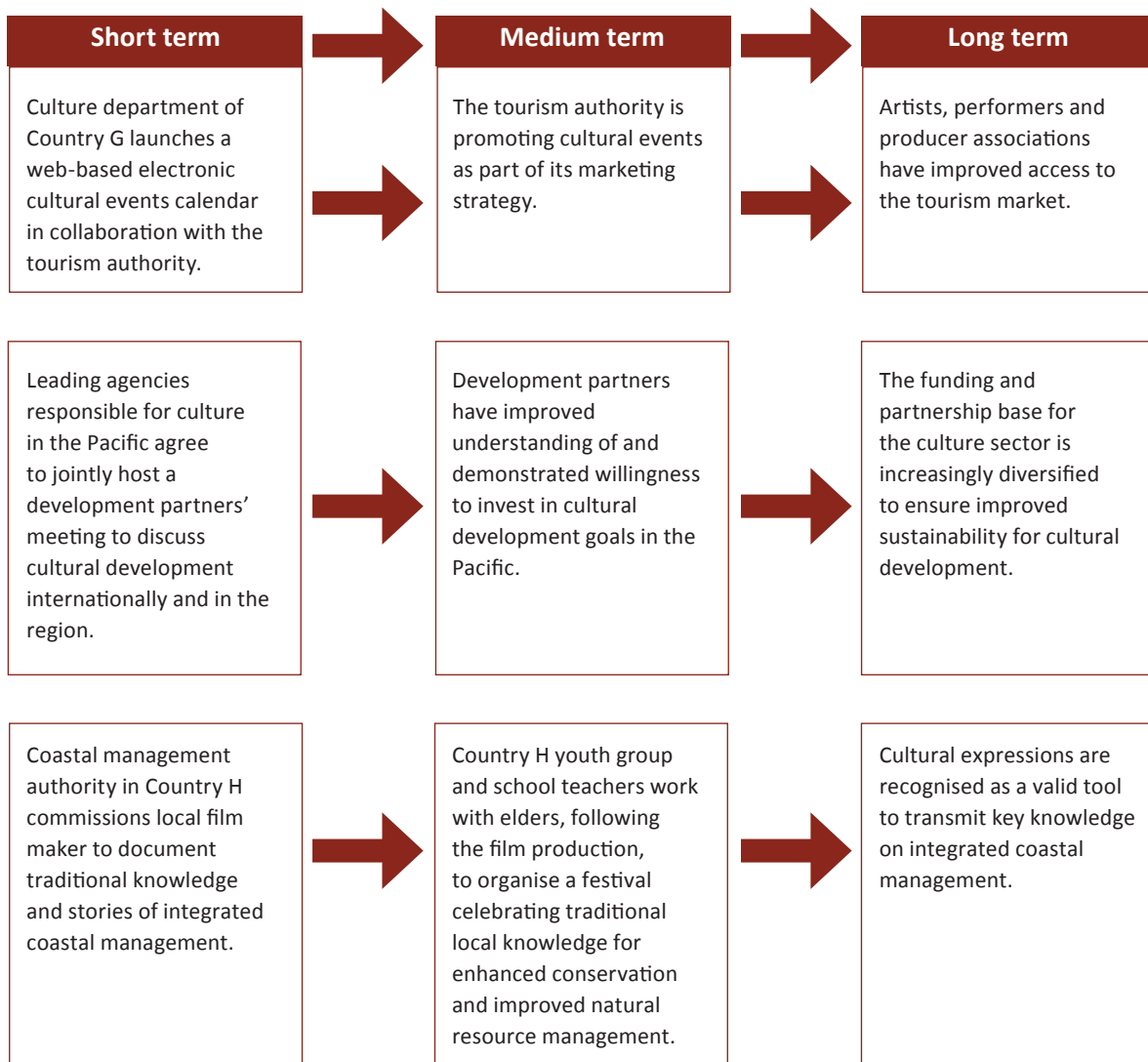
*The key objectives for this priority of the strategy for the next three years are to:*

- 3. increase visibility of cultural developments throughout the region; and**
- 4. diversify and increase funding and partnerships for cultural development.**

Figure 5 provides hypothetical examples of change through specific communications and resource mobilisation at national and regional levels.







**Figure 5: Three hypothetical examples of change through specific communications and resource mobilisation at national and regional levels**

