



REGIONAL CONSULTATION ON THE CULTURAL INDUSTRIES

(Suva, Fiji Islands, 6–9 December 2010)

REPORT OF MEETING



SPC
Secretariat
of the Pacific
Community

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INDUSTRIES**

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Compiled by
the Secretariat of the Pacific Community



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I. OVERVIEW

The Regional Consultation on the Cultural Industries was held at the Pacific Islands Forum Secretariat (PIFS) in Suva, Fiji Islands, from 6 to 9 December 2010. The meeting was organised by the Secretariat of the Pacific Community (SPC) Human Development Programme, and was funded by the European Union under its 'Structuring the Cultural Sector in the Pacific for Improved Human Development' programme. Delegates at the Regional Consultation discussed a range of issues related to the status, development, marketing and financing of cultural industries in the Pacific.

Recommendations from the Consultation included: identifying and using Pacific models linking trade and culture; developing cultural protocols related to uses of expressions of culture, drawing on traditional knowledge; implementing UNESCO's *Living Human Treasures* initiative in the region; re-establishing the Pacific model of master/apprentice to enable cultural masters to pass on their skills and knowledge; and, supporting implementation of the *Pacific Culture and Education Strategy 2010-2015*. Recommendations were also made in the areas of access to finance for producers, marketing, distribution, market access, and the implementation of industry standards, following a value chain model.

II. SUMMARY OF PRESENTATIONS AND DISCUSSIONS

Official Opening

1. The SPC Manager, Human Development Program, welcomed participants and requested a minute of reflection with respect to the diverse religious beliefs of those present. This was followed by the garlanding of key guests and the official opening address delivered by the Charge d'affaires, European Union, who noted the importance of culture as a key indicator of social and human development and as a means of building self-esteem and identification, and fostering social cohesion and political participation. She further noted that, while cultural industries contribute to economic development, the sector still represents a largely untapped socio-economic potential for many countries, including those in the Pacific. She suggested that a factor inhibiting the fulfillment of this potential was the difficulty of bridging communication gaps between those engaged in cultural activities and those responsible for local and regional economic and social development.
2. The Deputy Director General of SPC thanked the European Union for its generous support of the inaugural Regional Consultation on Cultural Industries. She said the term 'cultural industries' was not one familiar to many in the region, despite Pacific countries and territories being amongst the most culturally rich and diverse in the world, and noted that, in the region, cultural goods and services are not thought of as an industry because culture is such an important and central part of Pacific people as individuals, communities, countries, and as a region. Worldwide, cultural and creative industries are among the fastest-growing economic sectors, but in the Pacific they largely remain untapped potential, despite their capacity to benefit Pacific economies and societies, promote small businesses and associated employment, contribute to exports, and complement other industries, including tourism. Culture is not represented as a sector in most Pacific countries, and does not benefit from the public and private sector support given to areas such as agriculture, fisheries and transport. National human resource development plans generally do not integrate culture as an area for training and education, and as a result there is an inadequate expertise and knowledge base on which the sector and industry can develop. This is an area that SPC, alongside the cultural industries, is addressing.
3. All participants, facilitators, support staff and stakeholders briefly introduced themselves.
4. The SPC Human Development Programme Adviser, Culture, gave a background to SPC's cultural programme. She said SPC is defining culture using three overlapping focus areas: cultural epistemology (particularly mainstreaming culture into policy); cultural heritage; and cultural industries. In the region there is a shift from thinking that culture is only related to communities to identifying how culture contributes to economies, how it interacts with other sectors, such as tourism and education, and how an enabling environment in terms of policies, the legal framework, the private sector, public funding, financing, and an appropriate trade environment can foster the cultural sector. She explained that SPC's role is to support policy development, mainstream culture, protect traditional knowledge, profile the cultural sector, improve information distribution, expand networks and assist to increase opportunities within

the sector, and concluded that there is a wealth of creativity in the Pacific that if mainstreamed into the economy will benefit countries, communities and individuals.

5. The SPC Human Development Programme Adviser, Culture, then briefly discussed the meeting agenda.

6. The SPC Manager Human Development Programme, thanked the two key guests, and the EU for its financial commitment and support.

Agenda item 1: Overview of the Cultural Industries

7. The Chair, Director, Economic Governance Programme, Pacific Islands Forum Secretariat (PIFS) introduced the session.

Overview of the Cultural Industries: Key Speaker's Presentation

8. A consultant with Creative Economy (CE), presented a summary of the key findings of CE's study of cultural industries in the 22 Pacific countries, noting the diversity of activities at many levels, and stating that the exercise was a huge first step in gaining insight into activities on the ground.

9. She noted that culture, including language and traditional knowledge, is the foundation of Pacific people and the core from which emanate cultural expression, cultural practices and artforms which form the basis of the cultural industries in the region. Contemporary forms of expression, with their origin in creativity, skill and talent, create intellectual property and extend into the creative industries – for example, architecture, fashion, design and film, and related industries, such as tourism, festivals and events. Music was given as an example that fits within the definition of both cultural and creative industries in the region. Music that uses traditional drumming, for example, could start at the core of the definition (cultural industries), be a part of creative industries and spread to related industries such as tourism. Animation, on the other hand, is not necessarily connected to core culture but may emanate from the cultural expression of drawing and then extend on to related industries, such as aviation or urban planning, in order to create interactive digital environments.



10. Although Pacific artists are trying to re-gather and re-practice their traditional knowledge, the intrinsic value of culture is often overlooked. Governments and society generally do not see art and culture as viable enterprises. Regionally, there is little vocational training available for artists to pursue, and art is not seen as a profession. Artists tend to be self-taught and to develop their skills through trial and error.

Overview of the Cultural Industries: Panel Presentations

11. The representative of the Pacific Islands Private Sector Organisations (PIPSO) explained that the organisation provides funds to support market research and export of products, and works closely with Pacific trade offices in New Zealand and Australia. PIPSO has provided assistance to some Pacific countries to help them participate in overseas exhibitions, gallery visits and trade fairs.

12. The representative of the Pacific Islands Forum Secretariat (PIFS) spoke about current regional and international trade agreements and arrangements. He defined intellectual property rights as (i) protection of industrial property, and (ii) copyright. He noted that regional trade agreements – for example, the Pacific Island Countries Trade Agreement (PICTA) – do not contain a specific chapter on intellectual property or traditional knowledge.

13. The representative of UNESCO explained that UNESCO's creative industries include publishing (including copyright), music, dance and other performance, cinema, crafts and arts, design, digi-arts and gastronomy. UNESCO does not distinguish between cultural and creative industries as the two are often inter-related. UNESCO has been advocating the Pacific's ratification of the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005*. The Convention is a legally binding international agreement that ensures artists, cultural professionals, practitioners and citizens worldwide can create, produce, disseminate and enjoy a broad range of cultural goods, services and activities, including their own. The United Nations Conference on Trade and Development's (UNCTAD) 2008 statistics portray a startling reality for the Pacific islands, with the region exporting cultural 'products' worth US\$25m in 2005, while importing similar products to the value of US\$239m in the same year. UNESCO's global programme includes organising the first World Forum on Cultural Industries, the development of a creative cities network, activities in arts and education, a young designer's prize (Design 21), and the promotion of sustainable cultural tourism. In the Pacific, UNESCO's focus in the sector has included the Kiribati Youth and Creative Industries project; a feasibility study on the economic viability of the Samoa *tatau* (tattoo) industry in terms of sustainable livelihoods; development of the ACP Creative Industries project in Fiji, and facilitating the Tonga Consultation on Creative Industries. Ongoing activities include promotion of the ratification of the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, and developing multidisciplinary approaches to supporting UNESCO's mandate.

Overview of the Cultural Industries: Discussion

14. Participants queried how those on the ground defined the concepts of creativity and innovation and whether traditional knowledge was the core of culture. The CE consultant responded by saying that artists do not necessarily ask these questions – they just create. Their creativity and innovation, despite being very strong, are often not discussed as they do not see themselves as part of the value chain of cultural industries. Traditional knowledge is at the heart of culture and is about transmitting stories and knowledge. All Pacific artists have an element of traditional knowledge at their core, and this knowledge is linked to and drives their creativity.

15. On the issue of intellectual property, including the linkages of international and regional IP conventions to national policies, and the fact that Pacific countries had yet to identify industry standards in order to formulate policies to protect intellectual property rights, the UNESCO representative explained that western drafters, often without an understanding of traditional knowledge, were often consulted in international processes and this limited the protection of the traditional cultural industries sector.

16. The issue of whether or not the study looked at initiatives to build the capacity of local artists in terms of agency assistance was raised. The CE consultant explained that initiatives and working models currently exist in the region and need to be paired with the work of key stakeholders to effectively link initiatives to each other.

17. The PIPSO representative clarified that while the projects she had discussed were private-sector-based, PIPSO also initiated and facilitated public/private sector dialogue on finance accessibility and so on.

18. The meeting queried how PIPSO resources were being made accessible to small-scale and informal sectors and suggested that PIPSO appoint an intermediary to facilitate accessibility and provide links between markets, raw materials and producers. The representative of PIPSO explained that the organisation works through Chambers of Commerce, which are mandated to include all associations which, in turn, act as facilitators with individual traders. The need for a clear understanding of the role and function of PIPSO as it relates to the cultural industry was noted.

Agenda item 2: Cultural Producers

19. The Chair, Trade Development Officer, PIFS, introduced the session and the panelists.

Cultural Producers: Panel Presentations

20. The representative of ACTIV Vanuatu gave a background to that organization, saying its aim was to empower marginalised ni-Vanuatu communities, especially small-scale art, agricultural and handicraft producers, and improve rural livelihoods by promoting environmentally friendly fair trade.

21. The representative of VOU Dance, Fiji, said that the dance group provided a platform for young artists to tell stories through dance and chants. The group has had to become more commercial in order to sustain itself; however, its challenge was to combine commercialism with its artform. The geographic isolation of the Pacific limits Pacific artist participation at a global level. In Fiji, the biggest challenge lies with the education system; there is a need to change the current ideology relating to the arts. VOU Dance is developing short extra-curricular dance and music courses for young children as a way of addressing this problem.

22. The representative of Pa'a Tatano, Guam, said the organisation works to link the contemporary with the traditional. He said challenges exist as a result of Guam's

colonial legacy and the associated loss of cultural identity, language and cultural spirituality. Further challenges exist in being Chamorro in an American-influenced society, in preserving the Chamorro language, and in the dilemma of ‘culture versus progress’.



23. The representative of the Oceania Centre for Arts, Culture and Pacific Studies, University of the South Pacific (USP) said the Centre allowed for cultural and artistic expression through original contemporary music, dance and art. The Centre also collaborates with the Oceania Dance Theatre to use dance and music as a powerful tool to portray issue-based themes, such as HIV/AIDS. However, access to funding for production and equipment is a major challenge being faced by the Centre.

24. The representative of the Music Federation of Vanuatu said the Federation aimed to protect and promote musicians in Vanuatu. Their challenge is the lack of industry support to enable artists to develop their craft and to develop the music industry in Vanuatu.

Cultural Producers: Discussion

25. The meeting agreed that development of the arts was generally excluded in the education systems of most Pacific countries. The need to develop arts and culture studies at primary school level was endorsed, particularly in the light of students’ ability to use dance, music and art to assist them to ‘think outside the box’ and, consequently, excel in academic areas.

26. SPC has been working through the Council of Pacific Arts Working Group and has drafted a *Pacific Culture and Education Strategy 2010–2015*; this has been endorsed by the Forum Education Ministers (FEMM). The challenge now is in identifying individuals and groups who can assist with implementation of the strategy.

27. Some Pacific Island countries and territories (PICTs) have developed an educational curriculum that includes arts; however, a further challenge is the lack of qualified art and music teachers. The Fiji Ministry of Education, in recognising artists

as teachers, has recently consented to artists being registered to teach within the school system.

28. A further challenge is that the education system is being overloaded by many competing sectors who want issues such as climate change, HIV/AIDS, etc included in the education system – thus delaying the inclusion of culture into the system or requiring its inclusion to be part of a more holistic approach.

Agenda item 3: Distribution and the Cultural Industries

29. The Chair, Programme Specialist, Social and Human Resources Sector, UNESCO, introduced the session and the panelists.

Distribution and the Cultural Industries: Panel Presentations

30. The owner of TAV Ltd said that her company was a cottage industry specialising in the design and manufacturing of unique and distinctive traditional handprinted clothing and materials for sale in local and international markets. Production costs and import taxes in the Cook Islands are high, and innovation has been necessary in order to keep improving TAV's products.

31. The representative of Namana Fiji Arts said that one of the company's challenges is that local artists and producers have to compete with mass-produced, overseas-made products. Further challenges relate to accessing local products, and the need for crafters to access skills training and maintain quality control over their products. She said that, by diversifying products, and having access to financing and networking opportunities, the current Asia-Pacific value of export:import ratio for cultural products (barely 1:100) could be improved.

32. The Fiji Performing Arts Association is a not-for-profit organisation with 380 members, which works to protect the rights of musicians. It monitors air-time given to local artists' music, and the distribution of CDs, and disburses annual payments of royalties from licensing fees. A total of F\$250,000 worth of royalties were paid out this year for 2009 ; F\$220,000 has been approved for 2010, to be paid out in 2011. Inadequate law enforcement results in piracy being a challenge for the music industry in Fiji, and one that affects local artists in particular. Presently, there is a lack of understanding of the value of music within learning institutions, and a gap between theory and practical learning.

Distribution and the Cultural Industries: Discussion

33. Distribution systems are weak in the Pacific Islands and many craftspeople are not interested in exporting their products. They often produce only for traditional exchange purposes, making education in marketing practices necessary. Creative industries and exchanges are important as they act as artistic drivers and create a demand for products.

34. There is an increasing focus on involving youth in music and art. In addition, there is a growing interest in locally produced high-end indigenous art and craft.

Authenticity is critical, especially for tourists – as is the importance of labeling of authentic products.

35. The importance of artists’ knowledge of their audiences was strongly emphasised; as was the need for small entrepreneurs to have access to affordable accounting services.

36. It was noted that the SPC is collaborating with the Commonwealth Secretariat in the areas of business skills development and training, and financial literacy.

Agenda item 4: Policy for the Cultural Industries

37. The Chair, SPC Manager Human Development Programme, introduced the session.

Policy for the Cultural Industries: Key Speaker’s Presentation

38. The PIFS Trade Policy Officer responsible for Intellectual Property and Traditional Knowledge discussed various levels of support from government and the private sector to promote and protect cultural industries at the national, regional and international level. He noted that a disparity exists in coordinating strategic and specific policy in promoting and protecting cultural industries. Therefore, greater cross-sectoral policy coordination is required between intellectual property, industry, commerce, trade and sectors so as to promote the protection and commercialization of cultural products. He added that creative, cultural and innovative industries must be part of national development plans, and appropriate resources must be allocated to them. The TK Action Plan jointly facilitated by PIFS, SPC, SPREP and WIPO are assisting various FICs in developing national systems of protecting and promoting TK.



39. Effort is needed at the government level to promote cultural, creative and innovative industries via initiatives such as the establishment of interagency and private sector committees; building the capacity of intellectual property and culture

administrations; and building capacity in compliance, monitoring and enforcement of intellectual property rights and traditional knowledge. At the regional and international levels, the Council of Regional Organisations in the Pacific (CROP) and international development partners can play an important role in assisting Pacific countries develop programmes and activities focused on promoting and protecting cultural industries. This can be done through the development of action plans, law and policy frameworks, and selective administrative and policy support. In terms of policy coordination, these sectors must feature in the development of micro and small to medium enterprises, and should receive preferential tax treatment and other incentives related to, for example, capital financing, export promotion and market access.

Policy for the Cultural Industries: Discussion

40. Participants asked about how cultural industries could be included in the trade negotiation process. Do trade agreements contain elements to protect indigenous culture? For instance, the Caribbean Economic Partnership Agreement (EPA) contains a mechanism to engage with and access the EU market for cultural goods and services. Generally, provisions exist to include cultural industries in trade agreements, but these must fall within World Trade Organisation (WTO) guidelines.

41. It was suggested that regional governments should impose tariffs on imported goods in order to assist local cultural industries, and that SPC should investigate the possibility of including cultural goods and services within trade agreements.

42. There was a view that EPA cultural protocols are being used as political bargaining tools to push European agendas.

43. The lack of PICT technical expertise in the preparation of funding proposals was noted. It was suggested that national policies need to include reference to culture in terms of priorities, outlook, revenue, expenditure etc, and be developed in close consultation with industry stakeholders.

44. It was noted that the Pacific region's progress on EU Economic Partnership Agreements (EPAs) has been limited due to difficulties in negotiating areas such as fisheries, and this has, in turn, limited exploration and addition of other issues, such as culture.

45. There has been a considerable cultural extraction from the Pacific but a limited level of economic return to the region. Cultural protocols that assisted with service provision could counter this and thereby contribute to economic returns.

46. On the subject of cultural protocols, it was noted that cross-border trade is a legal process governed by a multilateral trading system. The WTO multilateral framework forms the basis of trade, including the export of cultural products. While the importance of a dedicated cultural protocol was highlighted, it was noted that it would still be subject to the WTO minimum standards trade rules in terms of tariffs, quarantine, services etc. It was suggested that the WTO rules be explored further.



47. Following national presentations from the Cook Islands, Fiji and Guam, participants noted the need for the development of a cultural policy within the broader national policy framework (already existing trademarks and legislation in Fiji need revision); that cultural policies must be cross-sectoral and include research protocols for the extraction and protection of local knowledge and information; and, that cluster development in the cultural industry, a concept that enables sectors of the industry to collaborate rather than compete, which has thrived in Asia, could be considered for the Pacific.

Agenda item 5: Education and Training for the Cultural Industries

48. The Chair, the Chairperson of Pacific Islands Museum Association (PIMA) introduced the session and the panelists.

Education and Training for the Cultural Industries: Panel Presentations

49. The USP representative noted that the general lack of awareness and of appreciation of the value and contribution of cultural and creative industries results in a lack of investment. Across the Pacific, education is still about certification and white collar/blue-collar distinction. Arts and culture are seen as 'soft' options for those not academically inclined and not part of formal curricula (with exceptions such as Tongan Studies in the Tongan secondary school curriculum).

50. In this regard, there is a need for increased basic awareness about the cultural and creative industries and potential career opportunities, including increased scholarships in culture and art. More emphasis on 'Pacific' culture and arts is needed in curricula, both at secondary and tertiary level, as opposed to 'Eurocentric' models and conceptions of 'culture' and 'art'. Cultural practitioners and artists should be engaged as instructors/teachers in formal education institutions. Educational institutions must support research funding and publishing opportunities/editorial support etc for practitioners and local institutions such as museums, archives and organisations.

51. The representative of the SPC Community Education Training Centre (CETC) discussed its small- and micro-enterprise capacity-building and entrepreneurial development programme. The programme is implemented by the CETC and the Commonwealth Secretariat and provides support for the handicraft sector in the Pacific via a pool of business development facilitators. The initiative has been piloted with the *Langafonua* handicraft centre in Tonga, resulting in a doubling of sales over a 12 month period as well as improved knowledge of business management skills, increased awareness amongst producers of standards and quality, and immediate economic gains. CETC intends to roll out this initiative to other PICTS.

52. General challenges identified in Pacific enterprise development environment include a lack of business management skills, and a lack of training in product development, pricing, markets and assessing competitors. In addition, production tends to be driven by skills rather than the market, with narrow product options.

53. Chambers of Commerce have a key role to play in supporting the growth of cultural industries.

54. The representative of the Fiji National University (FNU), School of Communication and Creative Arts explained that FNU is Fiji's newest institution and is a merger of five learning institutions in the country, with a sixth to join in 2011. In the Pacific, music and art are inherent and much raw talent exists. However, primary and secondary school systems must change to allow students freedom to become more independent and creative-thinking.

55. FNU nurtures art and creativity, including traditional crafts such as mat-weaving, pottery-making and wood-carving. In this regard, it has collaborated with the Fiji Arts Council to facilitate skills exchanges at university level. FNU's curricula now include stone-carving, sports science, sustainable graphic design using local materials, (particularly in terms of packaging), music and performing arts, and a Bachelor level course in Fijian studies.

Education and Training for the Cultural Industries: Discussion

56. The role of independent producers/agents in providing opportunities for business and export development was acknowledged; however, it was noted that a structure to protect artists from exploitation needs to be in place.

57. Long-term follow up is needed, and access to finance is required if projects are to be sustainable; this is particularly the case for projects which have had assistance with project re-design (eg. *Langafonua*).

Agenda item 6: Funding for the Cultural Industries

58. The Chair, Head, Community Education Training Centre, SPC introduced the session and the panelists.

Funding for the Cultural Industries: Panel Presentations

59. The ACP Cultural Observatory representative discussed the ACP (Africa, Caribbean, Pacific) cultural programme, noting its three main areas of support in ACP countries are audio-visual, ACP culture programme, and ACP cultural observatory. He noted the mid-1990s shift in the EU to incorporate culture into its development cooperation programmes, particularly in the context of cultural producers as active agents of economic development.

60. The cultural industry is a non-polluting economic industry and is a high value-added activity in comparison with other sectors (such as mining).

61. The following observations were made: the cultural market is oligopolistic in nature; the sector is heavily subsidised in developed countries; distribution is where the industry suffers most as intermediaries usually benefit over local artists; and technology plays a major role in how the younger generation 'consumes' culture.

62. The representative of the French Embassy discussed French policy, cultural initiatives and access to French development assistance. The French Foreign Affairs Ministry's cultural program is comprised of three departments: (i) the cultural diversity and world heritage department (ii) the linguistic diversity and French language department and (iii) the media, cinema, communications and technology department. Two main French networks support the promotion of French culture overseas namely, Cultures France and the Alliance Francaise.

63. The Department for Artistic Cooperation and Cultural Exchange assists artists living and working in France; it has a focus on Africa and the Caribbean. Funding for cultural industry activities in Fiji and the Pacific can be accessed via the French Pacific Fund (the fund stands at 100,000 euro per year) with additional funding available in Paris for audio-visual, archaeological and museum projects.

64. The representative of the Fijians Trust Fund Board said that the Board is an independent statutory body established in 2004 that invests in and funds, amongst other things, cultural heritage. It assists indigenous Fijians and Rotumans to preserve their cultural heritage. Its three mandates relating to culture and heritage funding are: (i) to provide funding for the undertaking and promotion of programmes on Fijian and Rotuman languages, culture, and the study of ethnography and history (ii) to provide funding to develop management and entrepreneurial skills for indigenous Fijians and Rotumans, and (iii) to sponsor research into indigenous languages, art and culture for indigenous Fijians and Rotumans.

65. Small amounts of money can be accessed for cultural projects. For instance, the Trust Fund has provided funding for the publication of materials in the Fijian language for schools; funded a governance and leadership project (in conjunction with the USP and the *Taukei* Affairs Board); financed computerisation of the Native Lands Commission hand-written data and reports; and funded the first indigenous Fijian drama production, including providing finance for writing and translation workshops.

Funding for the Cultural Industries: Discussion

66. The lack of attention to culture has resulted in unsustainability of some ACP projects. There is a need to develop inclusive and sustainable incentives, and identify the barriers to sustainable art and culture projects.

67. The availability of funding sources at the national level was questioned, in particular, how Pacific cultural practitioners can access funding. Under EU EDF 9, 8 million euro was made available; however, as it is a cooperation programme, ACP-EU funding usually requires an ACP partner. While this is a demanding criterion, opportunities can be found in the commonalities faced by ACP Countries.

68. Countries have yet to prioritise culture as part of EU National Indicative Programmes.

69. The Commonwealth Secretariat has supported SPC in developing the cultural sector. Mechanisms to access funding from the Commonwealth are more straightforward in comparison with those of other donors.

Funding for the Cultural Industries Workshop – How to Access Microfinance

70. The Chair, Creative Economy consultant, introduced the session and the panelists.

71. The representative of Microfinance Pasifika Network (MFPN) described the agency as a Pacific-based regional network mandated to support disadvantaged people in the Pacific in order to improve their quality of life through the provision of inclusive and sustainable financial services – such as saving, credit, remittance and payment services and insurance. MFPN currently has 24 members, representing banks, microfinance institutes, software companies, NGOs, central banks and development banks.

72. In the Pacific there are extremely high levels of financial exclusion, increasing levels of hardship and poverty, relatively poor economic performance, political instability and, in some countries, ethnic tension.

73. MFPN works at various (micro, meso and macro) levels to promote financial inclusion, exchange information on credit and microfinance, provide training, and act as liaison between stakeholders and those accessing credit, including assisting with income diversification and capacity-building.

74. Challenges in the provision of microfinance in the PICs include geographic isolation, demographic dispersion, high transaction costs, high level of costs transferred to clients, a largely inefficient mode of delivery, generally unsatisfactory performance of microfinance industries (and thus viability of service) over a longer period, limited income-generating opportunities, and low financial literacy levels.

75. Opportunities include mobile phone banking, branchless banking and initiatives such as the Reserve Bank of Fiji's E-Money Fiji Project, which has the capacity to reach the 'unbanked' on a massive scale.

76. The Westpac Fiji representative said the bank runs basic training workshops on money management, business banking and financial literacy, and developing entrepreneurship and expanding self-employment. Demand for these workshops is strong as schools in Fiji do not teach money management. Westpac is currently identifying agents in rural areas who can implement its Point of sale banking initiative as a way of assisting rural-based business. Mobile banking is another initiative that helps small businesses access financial services and reduces administrative costs.

77. The ANZ representative discussed the bank's unsecured microloan initiative, designed to assist rural communities access finance (F\$100-F\$1,000). The bank seeks a guarantee via an assurance from village chiefs that the applicant has the ability to pay. Loans are approved within 24 hours. Mobile banking is another ANZ rural initiative.

Funding the Cultural Industries Workshop – How to Access Microfinance: Discussion

78. In terms of good business practice, the question was raised as to whether or not commercial banks generated profits from rural-focused initiatives. The Westpac representative said mobile banking was a costly activity and microloans do not generate profit. However, microfinance is seen as part of the bank's social responsibility. With microfinance, banks rely on regular small deposits from customers to keep them afloat and reduce lending rates.

79. To the question of what percentage of microfinancing is going into the cultural sector and what is the trend, the Westpac representative said that lending is increasing and the demand for financing in cultural industries is increasing, with banks finding difficulty in keeping up.

80. The point was made that the high interest rates of commercial banks often crush small industries and operators. Banks argue that they are taking a risk in lending. Central banks and governments need to push the social obligation agenda in this regard.

81. Beneficiaries in ACP countries lack expertise in financial literacy: could this be provided by commercial banks? Westpac is providing this service in villages in Fiji.

82. The SPC Human Development Programme Adviser, Culture, thanked the panelists and said the SPC would be happy to provide them with information and contacts from the workshop to enable their establishment of a database of PICs cultural producers.

Agenda item 7: Economic Support for Cultural Industries in the Pacific

83. The Chair, author and policy consultant for the Cook Islands, introduced the session and the panelists.

Economic Support for Cultural Industries in the Pacific: Panel Presentations

84. The representative of the ILO provided information about the organisation and its programmes in the areas of cooperatives; employment services; employment targeting and sectoral employment policies; entrepreneurship and enterprise creation; inclusion of persons with disabilities; the informal economy; skills policies and systems; and skills training for poverty reduction.

85. He discussed the ILO's two Pacific initiatives to support the creative industries – namely, the Kiribati One Fund, which is a youth employment/creative industries initiative of the ILO and UNESCO, and the Creative Industries Fiji project – an initiative of the EU/ILO/UNESCO and UNCTAD. The initiatives focus on formulating policy for an enabling environment; the visibility of creative industries; capacities for trade and investment; institutional and artist development; and entrepreneurship and business management.

86. The representative of PIFS discussed its role. The PIFS economic governance programme consists of three main components: (i) economic reform and infrastructure; (ii) trade policy and economic integration; and (iii) private sector development. The programme facilitates trade and development opportunities between Forum Island Countries (FICs) and countries hosting regional trade offices; delivers technical assistance; and establishes markets and identifies opportunities for FIC products, including dealing with trade agreements, such as the Pacific Agreement on Closer Economic Relations (PACER) and the Pacific Islands Free Trade Agreement (PICTA). PIFS works with various stakeholders and development partners, such as AusAID, China, Commonwealth Secretariat, EU, France, Iceland, India, Indonesia, Israel, Italy, Japan, Korea, Malaysia, Taiwan/ROC, Thailand, United Kingdom, UN, UNIFEM, UNDP, UNESCAP, UNFPA, USA and CROP agencies.

87. Standards and conformance (S&C) is one of three critical components in trade facilitation. S&C play a key role in managing technical requirements for trade. Many FICs have in place laws and regulations that involve measurement or standards or codes requiring some form of conformity assessment. Few, however, have legislation that recognises units of measurement, such as time, length, volume, weight (mass), temperature and electrical quantities. Only Fiji and PNG currently have a legal framework for adopting standards for national use. A legal framework for measurement and standards is a priority.

88. The representative of PIFS discussed the role of Pacific Islands Trade and Invest. This is the international trade and investment promotion office of PIFS and deals with investment facilitation, trade facilitation, creative arts and tourism promotion. The office works with exporters to promote their products and services, and attracts investment to Pacific Islands businesses. This is done by helping export-capable business become ready for exporting; improving and facilitating the marketing of niche Pacific tourism services and products; promoting and connecting export-ready businesses; connecting exporters with international buyers; introducing potential investors to the Pacific; and providing promotional support and advice.

89. In 2009, the trade offices contributed to an AU\$4.9 million increase in exports, business support for 340 businesses, more than AU\$1 million worth of investment into Pacific Island businesses, and AU\$690,000 worth of bookings for small tourism operators.

90. In 2010 the office assisted the Omie Artists Cooperative in PNG with promotion and marketing activities, and in 2011 it is helping Pacific producers participate in the *Maketi Ples* event, in Sydney, Australia. This inaugural event will provide an opportunity for the region to engage with Australian businesses, designers and consumers.

91. Critical issues for the creative sector are: (i) ensuring products meet consumer demand; (ii) re-contextualising, re-inventing in order to create new demands; (iii) government recognition of the impact of the (largely informal) sector; and (iv) connecting suppliers, exporters, exhibitions, curators, festivals, policy-makers, designers, product developers and creators/creator communities.

Economic Support for Cultural Industries in the Pacific: Discussion

92. PIFS clarified that it interacts with producers on the ground to establish skills levels, and identify products and assistance required in relation to country and import-export needs.

93. It was suggested that cultural industries consider 'green growth' initiatives. ILO said it was exploring the issue in the context of its linkage to climate change, gender etc. PIFS responded that it presently did not have the technical expertise; however, it would consider endorsing the green initiative suggestion into its work programme.

94. Culture is a 'work in progress' and is constantly evolving. In this regard, it was suggested that various 'cultures' (such as digi, hip hop, etc) be embraced in a wider definition of global culture.

95. Cultural indicators and databases are important. In this regard, SPC has produced a set of cultural indicators, and is working with countries to develop cultural statistics.

96. The issue of access to funding to enable cultural groups/producers to participate at international levels (for example, in markets, festivals, expos and exhibitions) was raised. PIFS suggested that cultural producers maintain contact with Chambers of Commerce and also liaise with PIFS directly on opportunities. PIPSO has a marketing support fund covering various areas (fairs, exhibitions, promotional material, market exploration visits). Application forms and criteria are available on their website. The EU website also has a helpdesk for non-state actors (NSAs) wanting to access EU funding.

Agenda item 8: Culture and the Tourism Marketplace

97. The Chair, a representative of the Department of Chamorro Affairs, Guam, introduced the session and the panelists.

Culture and the Tourism Marketplace: Panel Presentations

98. The representative of Guam provided an overview of the tourism industry in that country, noting that one of the challenges has been in providing authentic, rather than Hawaiian-based, portrayals of Chamorro culture. The country has great potential for cultural industries, but business leaders must be convinced that tourists want authentic Chamorro culture as opposed to just sun, sand and shopping attractions. Efforts are being made to incorporate more authentic cultural activities into the tourism industry. Presently, only the Sheraton hotel has engaged the traditional dance group Pa'a Taotao Tano for performances; the rest continue to use Polynesian dance groups that do not represent Chamorro culture. The 'We are Guam' branding campaign and traditional fiesta are other initiatives designed to weave cultural authenticity into the tourism sector.

99. The representative of the Cook Islands discussed the branding campaign of the local Business Trade and Investment Board (BTIB). Cultural images are a unique and essential aspect of Cook Islands Maori identity and are being incorporated into

businesses. There is an urgent need for the continued protection of ancestral knowledge and identity through research and writing, effective education, publishing, and protection of intellectual property. Branding occurred many years ago in the forms of traditional branding such as traditional tattoos, carving and motifs and *tapa*.

100. Cook Islands certified brands include Avaiki pearls and Cook Islands accredited accommodation. Collective brands exist, for example, for the football and fishing clubs and the Miss Cook Islands pageant. Other specific Cook Islands specific brands are TAV clothing, Raro juice, Bond and Tokerau Jim, a pearl and retail store which uses authentic 'Pure Local' Cook Islands products and carving in their designs. The Cook Islands' tourism sector is the country's main source of GDP. Figures over a 40-year period illustrate 290 million dollars in imports in comparison to 4.3 million dollars worth of exports, suggesting a significant need for more authentic Cook Islands products. Australia and New Zealand are being explored as markets for branded Cook Islands products.

101. The representative of the South Pacific Tourism Organisation (SPTO) discussed tourism and the cultural industries. He said SPTO is a tourism marketing and development agency with a regional tourism strategy couched around the Pillar 1 objective of the Pacific Plan. SPTO works with its 14 PIC members to facilitate tourism development and joint marketing and promotions.

102. Culture is a key tourism-based product used to attract tourists; it is an integral part of the tourism industry. PICs have shifted away from their reliance on the 'sun, sea and sand' attractions for promotional purposes to create a specific signature identity for themselves. Cultural industries are currently promoted through cultural performances in hotels and by the production and sale of handicraft and clothing. There is a need to create a specific identity, based on differentiating factors, to enable visitors to better understand PICs destinations and people.

103. Cruise ships are important vehicles for linking tourism with cultural industries. SPTO, through its regional cruise ship strategy, facilitates cruise ship visits to remote areas around the region to create business and income-generation opportunities for villagers. An example is Mystery Island in Vanuatu where Carnival Cruises works with an Australian counterpart to create tourism infrastructure to attract visitors to the island and generate business for women handicraft producers.

104. The World Expo in Shanghai, China, in 2010, was an ideal platform for the region to promote its culture and products. The region featured prominently in the retail area of the Expo. SPTO is looking into furthering such linkages.

105. It was stated that projects relating to product development for the tourism market from a craft aspect must have: (i) measurable impacts, (ii) impacts that are cost-effective, (iii) impacts that can be sustained, (iv) impacts that can be replicated and taken to scale and (v) proficient craftsmanship.



106. In designing for the tourist market, products must have aesthetic appeal, must be linked to the artist and must have a connection to the culture/place of origin. The Five 'Ps' (product, presentation, promotion, place and price) are critical components.

Culture and the Tourism Marketplace: Discussion

107. The extent and benefit of income generated from cruise ships was queried. For example, Fiji has a large percentage of such holiday makers who visit for the sea, sun and sand attractions – but many of them have pre-arranged sight-seeing itineraries, and do not make shopping a priority. In addition, in some PICs, tourists are discouraged from purchasing locally made products due to quarantine restrictions, making certification necessary to facilitate sales and marketing. However, it was noted that cruise ships always generate some income for the local economy.

108. Many hotels are developed by international chains using international designers who neglect to use locally made cultural products. It was suggested that a percentage of funding used for hotel development be allocated to the purchase of locally made products, and that local artists be allowed to bid for interior design projects in hotels.

109. The question was raised as to whether or not there were marketing initiatives designed specifically to attract cultural tourists. SPTO said culture is a key component of its promotional campaigns, and the Shanghai Expo provided a global platform for showcasing culture and provided excellent exposure for the Pacific region. It was also suggested that the region explore other markets and target Pacific Islanders in other countries (for example, explore the possibility of Pacific Island dance troupes participating in festivals in Hawaii and Japan).

110. The need for green initiatives to be incorporated into the tourism industry, in order to increase the viability and profitability of the industry, was emphasized.

111. The need to define what constitutes a cultural tourist as opposed to a business or other tourist was also raised. USP is currently conducting research in Australia and New Zealand markets on the extent to which tourism is culturally driven. In this

context, it was noted that cultural tourism should benefit locals as well. The Pacific continues to be portrayed as a region of sun, sea and landscape and needs to work more on promoting its cultural image and heritage. In the same vein, how can image be changed if the tourism industry continues to dictate how a country is portrayed overseas?

Agenda item 9: Valuing Culture

112. The Chair, a representative of the Fijians Trust Fund, introduced the session and the panelists.

Valuing Culture: Panel Presentations



113. The representative of the USP Oceania Centre for Arts, Culture and Pacific Studies discussed balancing cultural integrity and entrepreneurship. He discussed film making, drawing on his experiences in making the Rotuman feature film *The Land Has Eyes* and noted the importance of identifying one's goal, saying it must be noble and worthy – something bigger than one's self. The goal should be important to the culture and community. It should feed one's soul and enrich the world. He emphasized the need to be honest, to tell the truth and not feel guilty about making a profit.

114. He noted the need for owners, influencers and producers of our images in theatre, literature and film, to maintain creative control. The maintenance of vernacular language is critical, as is the knowledge of one's own culture, accountability to elders and the ability to learn from mistakes.

115. The representative of UNESCAP noted the need to create a culture supportive of noble values, sustainability and inclusiveness. He said unsustainable growth patterns and persistent poverty have led to growth without development. Green growth provides a solution that helps address environmental degradation and the financial, climatic, food and fuel crises.

116. Green growth is about the three Ps: people; planet and profit. Green growth focuses on shifting away from the carbon/resource intensive model of measuring wealth in terms of economic output and of measuring monetary value through consumption. It does not ignore human and environmental welfare. Many 'green' paradigms exist (such as, green industry, green jobs, green growth) within the UN system and these must be combined for maximum impact. In addition, governments, the private sector and consumers need to take a multi-sector approach. Asia-Pacific finance ministers have committed to promoting a 'harmony with nature approach' (*Ministerial Declaration, MCED6 October 2010, Astana, Kazakhstan*).

117. The UNESCAP speaker noted the nature of separateness within the cultural sector and the disconnectedness between it and other important sectors, such as the economic and environmental sectors. Culture is hard to define and hard to count, which makes it difficult to value. The role of statistics and development indicators are important in this regard. Challenges exist from legal, financial, education/training and trade/investment viewpoints, but it is a journey worth taking.

118. Colonial influences have meant that the Pacific Islands hold some cultural values and norms that are not traditional. The present carbon/resource intensive, neo-liberal culture (the 'Washington Consensus') must be addressed as a development issue.

Valuing Culture: Discussion

119. A question was raised as to whether or not the Oceania Centre, in its evolution process, would consider formal certification for its performers. The representative of the Centre endorsed the suggestion, saying that performers at the Centre had been undergoing training with an expert from Hawaii in order to up-skill their craft. Other recent incentives include an increase in the performers weekly allowances from F\$30 to F\$50, and the exploration of the possibility of a regular gig with the Holiday Inn.

120. The need to combine cultural integrity with entrepreneurship was emphasised.

121. It was suggested that a brief overview of contemporary cultural performances be presented at beginning of each performance, as audiences need to understand the language of contemporary dance.

122. The question was raised as to the possibilities of integrating green growth strategies and policy into existing cultural programmes and relevant sectors. The representative of UNESCAP said a cultural change and transformation of ideologies was needed. In this context, networking is important, as is collaboration in areas such as statistics (for example, working with current statistics and developing new ones, such as vulnerability statistics). Another possibility is in studying existing examples of appropriate green growth indices.

123. The representative of SPC said that initial steps for all areas e.g green growth and cultural industries were to first to understand what other organisations are doing, and secondly to convince stakeholders of their importance. Cross-sector approaches, goodwill and effort are also needed when planning work programmes and obtaining necessary resources.

124. The issue of environment is overwhelming, and time is running out. Artists and those working in cultural industries see themselves as drivers in this area and simple first steps can be taken – for example, auditing the footprint of a theatre company, studying the impact of an art gallery. Environmental impacts could also be added in considering the five Ps (product, presentation, promotion, place and price). Postponement of the environmental issue is not an option.

125. The Cook Islands plans to reduce dependency on fossil fuels and to redirect savings from this area into renewable sources of energy, such as solar and wind energy. The country is also studying the re-introduction of some traditional practices

as part of sustainability actions. It needs to manage the current pollution problem of its lagoons by waste from septic tanks (biogas could be considered in this regard).

126. Museums and cultural centres should be included in sending out the ‘green’ message. Ministries of culture and environment tend to work in isolation with limited resources, so consideration could be given to collaboration between governments and stakeholders in the cultural industry in order to transfer practical knowledge and skills in areas such as education for sustainable development.

127. What is a ‘fair’ cultural product/service? Any ‘green’ cultural product must be environmentally sustainable, organic, profit-making (yet non capitalistic) and must promote sustainable livelihoods.

128. At the end of the session the representative of the International Federation of Arts Councils and Culture Agencies (IFACCA) made a brief presentation on the organisation and on the 5th World Summit on Arts and Culture to be held in Melbourne, Australia, 5–6 October 2011.

Agenda item 10: The Value Chain

The Value Chain: Key Speaker’s Presentation

129. The CE consultants provided an overview of their ‘situation analysis’ of the cultural industries and presented its key findings using the value chain methodology – which links together creation, production, promotion, distribution, consumption and participation.

130. The consultants explained that there is a very contracted value chain in the Pacific: arts practitioners often play multiple roles, such as manager, agent, dealer, publicist, director, which limits their potential, creativity, and ability to add value to their own products and services. Consumption (art dealers, tourists, tourism, advertising, community) is a key area and the roles and elements within the chain and their value need to be enhanced. Technology has enabled niche and microbusinesses to contract the value chain and distribute globally using online technology, such as music downloading programs.

131. The Cook Islands Highland Paradise project, the Guam CAHA arts council project and Tahroro Investments (a fashion industry business) were presented as notable initiatives in the Pacific. Three other pilot projects were presented: (i) the 2011 Pan Pacific Voyaging project; (ii) the National Art Gallery project; and (iii) the Digital Repatriation Project.

132. The ‘master/apprentice’ ideology was emphasised in the context of skills and knowledge transfer of sustainable and successful practices, as was reciprocity and the exchange of skills and services (for example, the Louis Vuitton project with Guamanian artists).

133. An international case study (the Australian ‘Memento’ awards project) was presented as an example of a cultural industry ‘best practice’ initiative. The 10-year

old initiative resulted from the demand for authentic Australian visual and indigenous art and craft.

134. The key objectives of Memento Australia are to promote authentic Australian mementos, set new standards in innovation and quality of mementos for tourism and corporate gifts; provide linkages and understanding between creative suppliers and gift markets; and facilitate partnerships across cultural, tourism, retail, government and business sectors.

135. Memento's main activities include (i) an annual awards program to recognise, reward and celebrate the most innovative and quality gifts; (ii) national touring exhibitions to regional galleries and tourism locations; (iii) galleries stocking products, for retail and corporate sales; and (iv) workshops for creative product makers and retailers.

The Value Chain: Discussion

136. SPC was asked what it hoped to accomplish from the research conducted by the consultants. The consultants said they hoped that the project would create greater awareness of Pacific initiatives and allow Pacific cultural industry producers to validate and take ownership of their own work. The SPC Human Development Programme Adviser, Culture, said the study provided an understanding of what PICs are doing, and the findings and recommendations would be progressed at various levels and with all stakeholders. The representative of PIFS endorsed this.

Agenda item 11: The Way Forward

137. Participants reviewed the Recommendations of the Regional Consultation. (See Annex 1)

138. The recommendations included initiatives such as identifying and using Pacific models linking trade and culture; developing cultural protocols related to uses of expressions of culture, drawing on traditional knowledge; implementing UNESCO's *Living Human Treasures* initiative in the region; re-establishing the Pacific model of master/apprentice to enable cultural masters to pass on their skills and knowledge; and supporting implementation of the *Pacific Culture and Education Strategy 2010-2015*. Recommendations were also made in the areas of access to finance for producers; marketing; distribution; market access; and the implementation of industry standards, following a value chain model.

139. The meeting acknowledged that the proposed way forward includes, in consultation with key players, (i) the development of a marketing strategy for the cultural and creative industries and (ii) the establishment of a core facilitation group made up of key industry stakeholders and agencies in order to progress decisions of the Regional Consultation.

Official Closing

140. In formally closing the meeting, Mr Peter Forau, Deputy Secretary General, Pacific Islands Forum Secretariat, Economic Governance and Political Security, PIFS, said that the Consultation complimented a collaborative effort between the SPC and PIFS to develop a regional cultural strategy to maintain and strengthen Pacific cultural identity. The development of a regional cultural strategy is a priority that is recognised in the Pacific Plan. As a small region, the Pacific's unity is its strength and, as the changes brought about by globalisation intensify, so should our ability to make our regional cooperation more relevant and effective.

141. The speaker said the experience so far shows that the region can achieve the most gains from (i) regional provision of goods and services to compensate for and overcome capacity limitations at the national level; and (ii) increasing development opportunities through integration and the creation of larger markets. Fundamentally, these should be the guiding principles for the design of a regional cultural strategy aimed at creating a critical mass as leverage for marketing Pacific cultures while protecting the unique ability of our different cultures to enrich our diversity.

142. He noted that, in moving forward, it is critical that recommendations task agencies with the responsibility of devising a robust work programme that will strengthen all sectors within the industry and encourage them to become more economically oriented. It is also critical that, whatever market is created, it is nurtured and sustained to protect the commercial viability of our artists. Collaboration between governments and the private sector is critical.

143. The representative of the Cook Islands delivered a vote of thanks on behalf of the delegates. In thanking SPC, PIFS and the EU, she said that the meeting had been fruitful and beneficial and had provided an effective platform for cultural industry producers. Culture is what defines the Pacific as nations and as a region, and its protection and marketing can only create opportunities. The delegates looked forward to moving the discussions forward and implementing the recommendations arising from the Consultation.

144. The meeting was then closed with a Chamorro chant for ancestral protection and guidance, followed by a formal presentation of gifts to the SPC.

ANNEX 1
**REGIONAL CONSULTATION ON THE CULTURAL
INDUSTRIES**

(6-9 December 2010, Suva, Fiji Islands)

Recommendations

The Recommendations, agreed to by participants at the end of the Regional Consultation, were drawn from the CE consultants' report using the value chain methodology linking creation, production, promotion, distribution, consumption and participation.

1. Creation

- (i) Identify and utilise Pacific models that link trade and culture.
- (ii) Each Pacific Islands Country and Territory to develop their own cultural protocol in relation to traditional knowledge in order to:
 - a) Guide appropriate engagement and access to knowledge
 - b) Promote and manage culturally appropriate use of cultural knowledge and expression, as determined by the cultural authority recognised within a community
 - c) Focus on ensuring economic return for cultural knowledge and expression.
- (iii) Each PICT to establish appropriate repatriation treaties and agreements with nations and institutions that have acquired cultural objects and human remains.
- (iv) Redress cultural extraction by ensuring that collecting institutions adopt cultural protocols, including having their objects identified and catalogued by cultural custodians.
- (v) Each PICT to implement UNESCO's *Living Human Treasures* initiative and ensure that this initiative is embedded in the highest office of the nation.
- (vi) Re-establish the Pacific model of master/apprentice, which enables highly skilled cultural masters to pass on their skills and knowledge to a talented apprentice. This provides intensive mentoring, enables the master to select on the basis of talent, and increases the capacity of the master to generate and sustain cultural products and services over time.
- (vii) Support implementation of the *Pacific Culture and Education Strategy 2010-2015* particularly the following sections:
 - 1.3 Strengthening arts in schools, TVET and tertiary institutions
 - 1.3.1 Formalising partnerships between cultural practitioners, schools and TVET institutions, and to including arts practitioners in the development of arts curricula

2. Strengthening the cultural sector

2.1.1 Identifying, with ministries of education and culture and donors, opportunities for increasing the number of scholarships made available for cultural and arts management studies, traditional knowledge management and cultural economies

2.3 Artists' development.

2.3.2 Increasing the number of scholarship offerings for Pacific Island students in arts education at the tertiary level

2.3.3 Promotion of mentoring partnerships with Pacific artists in schools.

2.4 Promote MA and PhD level trained personnel in cultural or Pacific or indigenous studies

- (viii) Identify more affordable options, funding, materials and resources, physical resources, access to land for creators to continue to create.
- (ix) Identify tax incentives and provide support for co-creation, production and exchange within the PICT region.
- (x) Prevent raw materials from being exported and/or destroyed eg. *Vesi* trees.

2. Production

- (i) Encourage cultural producers and enterprises to access funds and investment programmes.
- (ii) Recognise and build the strengths of family businesses as a sustainable, viable business model:
 - (a) Using a breadth and variety of skills needed to generate income – eg, creative, sales, marketing and management skills
 - (b) Using existing small business programmes for family businesses.
- (iii) Support Pacific Islands Museums Association (PIMA) in strengthening cultural producers' understanding of and access to protection mechanisms, such as those related to traditional knowledge and intellectual property.
- (iv) Facilitate networking opportunities between institutions and producers.
- (v) Facilitate the development of cultural protocols, repatriation and other initiatives with international institutions.
- (vi) Recognise and support the Pacific Arts Alliance as a regional industry association for professional cultural practitioners, and establish:
 - (a) practitioners' networks
 - (b) information sharing of professional opportunities
 - (c) professional codes of conduct
 - (d) advocacy for establishing minimum rates of pay, terms of engagement and working conditions for cultural producers for market viability

- (e) employment agency/ies
- (f) booking agency/ies
- (vii) Encourage project management within the industry and region
- (viii) Encourage the development and strengthening of national-level clusters and industry associations.

3. Promotion

- (i) Increase awareness and provide training for cultural producers and enterprises to market, distribute, and increase their returns through online platforms – such as, digital download sales.
- (ii) Develop a regional Pacific awards programme that recognises excellence and the popularity of cultural industries, in order to improve standards and increase innovation and media attention.
- (iii) Increase the understanding of ways by which cultural industries can access target markets by promoting stories of successful cultural industries through networks and in the media.
- (iv) Support initiatives that adopt effective and innovative strategies for reaching target markets.
- (v) Enforce legal protection to ensure place of origin labelling to distinguish authentic cultural goods and services from imports.
- (vi) Support branding initiatives that promote authenticity and value in brand messaging and labelling.

4. Distribution

- (i) Encourage and enable cultural producers in rural communities/areas to trade with established village cooperatives, who can then freight and sell their products to markets, using their existing trading system.
- (ii) Develop quality control systems, programmes and training for products and services within the cultural industries.
- (iii) Adopt green policies within production.
- (iv) Recognise that Pacific communities and their diaspora are a primary market for Pacific cultural products and services. Use these communities as channels for export of goods and services.
- (v) Develop cultural tourism experiences to attract new tourists.

- (vi) Lobby for appropriate remuneration of cultural producers and enterprises in tourism promotion and activities.
- (vii) Develop touring circuits and develop ongoing trading networks in international cultural markets (for example, international festival circuits for dance, music, visual arts).
- (viii) Utilise existing trade relationships for cultural goods and services:
 - (a) For example, when trade offices are undertaking promotions for major industries, commission and engage cultural producers to provide differentiation.
 - (b) Encourage national companies and brands to commission and engage cultural producers to differentiate their productions and services.
- (ix) Identify opportunities where culture can add value to key industries and exports
(for example, jewellery design can add value to the black pearl industry and exports from the Cook Islands).
- (x) Create retail outlets for high quality art and craft in museums within PIMA:
 - (a) To provide a sustainable retail outlet for producers.
 - (b) To generate income and revenue stream for both producers and the museums.
 - (c) To encourage commissions of cultural products and services, and enhance education and public programmes.
- (xi) Target international museums and galleries with existing Pacific collections to encourage them to acquire and retail cultural products and services.
- (xii) Use international tertiary institutions with a focus on the Pacific as a market for cultural products and services, and to develop touring circuits.

ANNEX 2
**REGIONAL CONSULTATION ON THE CULTURAL
INDUSTRIES**

(Suva, Fiji, 6 –9 December 2010)

A G E N D A

Venue: Main Conference Room, PIFS, Suva

Monday 06 December 2010

UNDERSTANDING THE CULTURAL INDUSTRIES

8:30 – 9:00 Registration

9:00 – 9:15 Opening – Ritva Sallmen, Chargé d'affaires, European Union

9:15 – 9:30 Welcome – Fekitamoeola 'Utoikamanu, Deputy Director-General, SPC

9:30 – 10:00 Introduction: The Cultural Sector and the Cultural Industries – Elise
Huffer, Human Development Programme Adviser, Culture, SPC

10:00 – 10:30 Morning Tea

SESSION 1 – OVERVIEW OF THE CULTURAL INDUSTRIES

Chair: *Dr Chakriya Bowman, Director, Economic Governance Programme,
Pacific Islands Forum Secretariat*

10:30 – 11:00 The status of the cultural industries in the Pacific
Helene George and Letila Mitchell, Creative Economy

11:00 – 12:30 Panel – Focus on the cultural industries

Mereia Volavola, PIPSO

Douveri Henao, PIFS

Susan Vize, UNESCO

12:30 – 1:00 Open Forum

1:00 – 2:00 Lunch break

SESSION 2 – CULTURAL PRODUCERS

Chair: *Glynis Miller, Pacific Islands Forum Secretariat*

2:00 – 3:00 Panel – Cultural Producers: Achievements and Challenges

Craft – John Timothy, Sculptor and business development trainer,
ACTIV, Vanuatu

Dance – Sachiko Miller, VOU Dance; Frank Rabon, Pa’a Tatano,
Guam

Music – Calvin Rore, Oceania Centre for Arts, Culture & Pacific
Studies, USP; Joe Tijobang – Music Federation of Vanuatu

3:00 – 3:30 Afternoon Tea

3:30 – 4:00 Open Forum

SESSION 3 – DISTRIBUTION AND THE CULTURAL INDUSTRIES

Chair: Susan Vize, UNESCO

4:00 – 5:00 Panel of distributors

Ellena Tavioni, TAV Ltd

Tessa Miller, Namana Fiji Arts

Laisa Vulakoro, Fiji Performing Rights Association (FPRA)

5.15 – 6:15 Unwind with ‘The Project’

Tuesday 07 December 2010

SUPPORTING THE CULTURAL INDUSTRIES

SESSION 4 – POLICY FOR THE CULTURAL INDUSTRIES

Chair Linda Petersen, Manager Human Development Program, SPC

8:30 – 9:00 Key policy features for enhancing the cultural industries

Douveri Henao, PIFS

9:00 – 10:00 Panel – National presentations

Cook Islands – Repeta Puna for Sonny Williams, Department of
Culture, Ministry of Environment and Culture

Fiji – Sipiriano Nemani, Department of National Heritage, Culture &
Arts; Florence Swamy, Fiji Audiovisual Commission

Guam – Simeon Palomo, Department of Chamorro Affairs; Jacqueline
Balbas, Guam Council on the Arts & Humanities Agency

10:00 – 10:30 Morning Tea

SESSION 5 – EDUCATION AND TRAINING FOR THE CULTURAL INDUSTRIES

Chair: *Adi Meretui Ratunabuabua, Chairperson, PIMA*

10:30 – 11:30 Panel:

Frances Koya Vaka'uta, Oceania Centre for Arts, Culture & Pacific Studies, USP

Jerry Wong, Fiji National University

Dr Lia Maka, Community Education Training Centre, SPC

11:30 – 12:00 Open Forum

SESSION 6 – FUNDING THE CULTURAL INDUSTRIES

Chair: *Dr Lia Maka, Head, Community Education Training Centre, SPC*

12:00 – 1:00 Panel – Funding the cultural industries

Denis Decraene, Embassy of France

Frederic Jacquemin, ACP Cultural Observatory, Secretariat ACP

Dr Apolonia Tamata, Fijian Trust Fund

1:00 – 2:00 Lunch break

2:00-3:00 Workshop – How to Access Microfinance

Olive Whippy, Westpac

Sitiveni Marovia, ANZ Rural Banking & Microfinance

Annie Rogers, Foundation for Development Co-operation

3:00 – 3:30 Afternoon tea

SESSION 7 – ECONOMIC SUPPORT FOR CULTURAL INDUSTRIES IN THE PACIFIC

Chair: *Repeta Puna, Policy Consultant, Cook Islands*

3:30 – 4:30 Panel:

The role of PIFS – Glynis Miller

The role of Pacific Trade Invest – Glynis Miller

The role of ILO – Edward Bernard

4:30 – 5:00 Open Forum

5:15 – 6:30 VOUE Dance performance

Wednesday 08 December 2010

VALUING THE CULTURAL INDUSTRIES

SESSION 8 – CULTURE AND THE TOURISM MARKETPLACE

Chair: Simeon Palomo, Department of Chamorro Affairs, Guam

8:30 – 9:30 Panel:

Tourism and the cultural industries – Andrew Nihopara, SPTO

Branding in the Cook Islands – Melina Tuiravakai, BTIB

Product development for the tourism market – Chris Delany

9:30 – 10:00 Open Forum

10:00 – 10:30 Morning Tea

SESSION 9 – VALUING CULTURE

Chair: Dr Apolonia Tamata, Fijians Trust Fund

10:30 – 12:00 Panel:

Valuing Culture – Peremo Caginivula

Balancing cultural integrity & entrepreneurship – Vilsoni Hereniko,

Oceania Centre for Arts, Culture & Pacific Studies, USP

Green Growth and Cultural Industries – Iosefa Maiava, UNESCAP

12:00 – 1:00 Open Forum

1:00 – 02:00 Lunch break

SESSION 10 – THE VALUE CHAIN

2:00 – 3:00 Understanding the value chain: Case studies and pilot projects

– Helene George & Letila Mitchell, Creative Economy

3.00 – 3:30 Afternoon Tea

3:30 – 5:00 Workshop – Stimulating Cultural Industries

5:30 – 7.00 Na Totoka – Body Art

Thursday 09 December 2010

THE WAY FORWARD

SESSION 11 – THE WAY FORWARD

Chair: Linda Petersen, Manager, Human Development Program, SPC

9:00 – 10:00 Open Forum

10:00 – 10:30 Morning Tea

10:30 – 11:30 Review of outcomes

11:30 – 12:00 Closing Words

– Pacific Islands Forum Secretariat

12:00 - 1:00 Lunch break

Closing lunch at PIFS

2.00 – 4.00 Visit to Pacific Voyaging Society Project – Sail on the *Hine Moana*
(Registration required – Secretariat)

7.30 – 9.30 Malaga: The Journey – Aria Tea Productions Ltd

Musical Director and Composer, Igelese Ete

Suva Civic Centre

(Registration required – Secretariat)

REGIONAL CONSULTATION ON CULTURAL INDUSTRIES, LIST OF PARTICIPANTS

COOK ISLANDS

Business Trade Investment Board

Melina Tuiravakai
Private Bag, Avarua, Rarotonga, Cook Islands
Melina.tuiravakai@BTIB.GOV.CK

Ministry of Culture

Repeta Puna
Policy Consultant
Cook Islands
Repeta@oyster.net.ck

TAV Ltd

Ellena Tavioni
Director
tav@oyster.net.ck

FIJI

Department of National Heritage, Culture and Arts

Sipiriano Nemani
Senior Cultural Enterprises Officer
snemani@govnet.gov.fj

Fiji Audiovisual Commission

Florence Swamy
Chief Executive Officer
Florence@fjiaudiovisual.org.fj

Fiji Audiovisual Commission

Thomas Magnus
Marketing Officer
Thomas@fjiaudiovisual.org.fj

Namana Fiji Arts

Tessa Miller
Director
Namana@connect.com.fj

VOU Dance

Sachiko Miller
Director
sachiko@voufiji.com

CreatiVITI

Maria Rova
Secretary
creativiti@connect.com.fj

Concept Pacific

Sulu Daunivalu
Director
sulu@concept-pacific.com

GUAM

Dipattamenton I Kaohao Guinahan Chamorro / Dept. of Chamorro Affairs

Simeon Palomo

Planner III

Guam

Simeon.palomo@dca.guam.gov

Guam Council on the Arts & Humanities Agency

Jackie Balbas

Jacqueline.balbas@caha.guam.gov

Pa'a Taotao Tano

Frank Rabon

Founder

frankguahan@yahoo.com

Pa'a Taotao Tano

Zina Ruiz

Administrator

zinaruiz@gmail.com

NEW ZEALAND

Chris Delany

Consultant

delanychris@gmail.com

VANUATU

Music Federation of Vanuatu

Joe Tjiobang

President

bistaveos@vanuatu.com.vu

ACTIV Association

John Timothy Mero

Vanuatu

activassociation@hotmail.com

ORGANISATIONS

ACP Cultures

Frederic Jacquemin

Senior Expert for the Observatory

ACP Cultures

Frederic.jacquemin@eco3.be

Alliance Francaise

Gaëlle le Breton

Director

afdirector@connect.com.fj

ANZ

Sitiveni Marovia

Rural Banking & Microfinance Manager Sales & Operations

Sitiveni.marovia@anz.com

Embassy of France

Denis Decraene
Counsellor for cooperation and culture
Embassy of France
Fiji
denis.decraene@diplomatie.gouv.fr

European Union

Rosalba Tuseo
Third Secretary, Social Sectors
Rosalba.TUSEO@ec.europa.eu

European Union

Eleni Levin-Tevi
European Instrument for Democracy and Human Rights (EIDHR) Consultant
Social Sector Section
Delegation of the European Union for the Pacific
Eleni-Lilias-Polton.LEVIN-TEVI@ext.ec.europa.eu

Fiji National University

Jerry Wong
Senior Lecturer – Creative Arts, School of Communication & Creative Arts, College of Humanities and Education,
Fiji National University
jerry.wong@fnu.ac.fj

Fijians Trust Fund

Dr. Apolonia Tamata
apoloniat@fijianstrustfund.com.fj

Fiji Performing Rights Association

Laisa Vulakoro
Board Member
vudequeen@yahoo.co.uk

Foundation for Development Co-operation

Annie Rogers
Lead Co-ordinator
Microfinance Pasifika
annrogers@fdc.org.au

Foundation for Development Co-operation

Kelera Finau-Elder
Assistant Coordinator, Microfinance Pasifika Network
The Foundation for Development Cooperation (Pacific) Ltd
kelerafinau-elder@fdc.org.au

IFACCA

Karilyn Brown
K.Brown@australiacouncil.gov.au

International Labour Organisation

Edward Bernard
OIC for Employment
ILO Office for the Pacific Island Countries
Suva
FIJI
bernard@ilo.org

Pacific Arts Alliance

Irami Buli
iramibuli@gmail.com
Mobile: +679 8673797

Anare Somumu

Anare_somumu@yahoo.com
Mobile: +679 8689253

Pacific Islands Museum Association

Adi Meretui Ratunabuabua
Chairperson
mereculture@hotmail.com

Pacific Islands Private Sector Organisation

Mereia Volavola
Chief Executive Officer
Suva, Fiji
mereiav@pipso.org.fj

South Pacific Tourism Organisation

Andrew Nihopara
Marketing Director
anihopara@spto.org

Tahoro Investments

Rosie Semisi
Director
Mob : +679 9401827
tahrorofiji@gmail.com

Tahoro Investments

Sapeta Rigamoto
Special Projects
tahrorofiji@gmail.com

Tandem Investment Corporation Limited

Amanda Sofield

UNESCO

Susan Vize
Programme Specialist, Social and Human Sciences Sector, UNESCO
UNESCO - APIA
s.vize@unesco.org

UNESCAP

Iosefa Maiava
Head, UNESCAP Pacific Operations Center
Suva, Fiji Islands
Maiavai@un.org

University of the South Pacific

Prof. Vilsoni Hereniko
Director
Oceania Centre for Arts, Culture and Pacific Studies
Colata_s@usp.ac.fj - Secretary

University of the South Pacific

Allan Alo
Oceania Centre for Arts, Culture and Pacific Studies
Alo_a@usp.ac.fj

University of the South Pacific

Calvin Rore
Oceania Centre for Arts, Culture and Pacific Studies
Rore_c@usp.ac.fj

University of the South Pacific

Frances C. Koya Vaka'uta
Oceania Centre for Arts, Culture and Pacific Studies
koyavakauta@usp.ac.fj

University of the South Pacific

Dr. Stephen Pratt
Lecturer School of Tourism and Hospitality Management
Pratt_s@usp.ac.fj

University of the South Pacific

David Harrison
Harrison_d@usp.ac.fj

Westpac Banking Corporation

Olive Whippy, Head of Microfinance
Suva, Fiji Islands
owhippy@westpac.com.au

ICOMOS Pasifika

Suzie Yee Shaw
sailvukaga@yahoo.co.nz

Concept Pacific

Sulu Daunivalu
sulu@concept-pacific.com

CreatiVITI

Maria Rova
romarova@connect.com.fj

FACILITATORS

Helene George, Creative Economy, Australia
helene@creativeeconomy.com.au

Letila Mitchell, Pacific Arts Association
Letilamitchell1@me.com

Elise Huffer, Advisor Culture, SPC
eliseh@spc.int

Linda Petersen, Programme Manager Human Development Programme, SPC
lindap@spc.int

Glynis Miller, Trade Development Officer, Pacific Islands Forum Secretariat
glynism@forumsec.org.fj

Douveri Henao, Trade Policy Officer, Economic Governance Division, Pacific Islands Forum Secretariat
douverih@forumsec.org.fj

Lia Maka, Head, Community Education Training Centre, SPC
liam@spc.int

Bikenibeu Paeniu
Consultant – Culture Mapping, Planning and Policy
Bikenibeu5@yahoo.com

Katerina Teaiwa
Pacific Studies Convenor
Tel: 54323 (6125 4323)
Katerina.teaiwa@anu.edu.au

Dr Chakriya Bowman
Director Economic Governance Division, Pacific Islands Forum Secretariat
chakriyab@forumsec.org.fj

SECRETARIAT

Peni Tawake
Secretariat of the Pacific Community
penit@spc.int

Luisa Mavoia
Secretariat of the Pacific Community
luisam@spc.int/lmavoia@yahoo.com

SPECIAL GUESTS

Delegation of the European Union for the Pacific
Ritva Sallmen
Acting Charge d' Affaires
Suva
Fiji

Secretariat of the Pacific Community
Fekitamoeloa 'Utoikamanu
Deputy Director General
Suva Regional Office
Fiji

